

Spinal Tap A to Zed

A guide to one of England's loudest bands

By Chip Rowe

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Corrections and suggestions welcome via
<http://www.spinaltapfan.com>

Dedicated to Tapheads everywhere

Abbreviations within (parentheses) reference sources
listed at the end of the guide

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When I began compiling this A to Zed guide, I thought it would take a few hours of probing, hunting, gathering, and collating. As with so many expectations about the heavy metal band known the world warmed over as Spinal Tap, I was wrong. It took hours upon hours, days upon days, cold beers upon cold beers. In the end, I found myself with little more understanding of the phenomenon known as Tapmania or the Tapheads who are caught up in it—only a sickening sense that I had wasted several months of my quickly shortening life on a band whose only distinction is that they play loud and their lyrics sometimes rhyme. More significantly, perhaps, is that with each passing year, more of Tap’s fans are learning to read. Thus this guide.

What I hoped to do was document every ounce of creative energy and tension that Tap has inspired in its fans and other bands (none of whom you’ve heard of or, perhaps, even exist). My friends, after viewing the 40,000-word draft of the A to Zed guide and literally wiping the glaze from their eyes, accused me of being anal-retentive about Tap. No, I replied, I am anal-inventive.

I’m not alone in my appreciation for the English rockers that dedicated fans know simply as “them guys.” Marty DiBergi’s well-received documentary about the band’s 1982 U.S. tour inspired widespread interest in Tap, whose fortunes were sagging. As the New York Times noted during the band’s 1992 Break Like the Wind tour, “the impact of This is Spinal Tap cannot be underestimated. Fans can recite scenes verbatim. Phrases such as ‘It’s such a fine line between clever and stupid’ [sic] have become part of the rock vocabulary. Songs from the movie are considered classics.” Rolling Stone, on the other hand, once described Tap’s music as “simple and brainless.” So opinions vary.

On Tap’s now-defunct 900 phone line, David noted that “it’s important to know everything you can about the band,” and with this A to Zed guide, Tapheads of all persuasions (including the easily persuaded) can learn everything they ever wanted to know about Tap—and more. Much more. Much much more. Much much much much more. So much more that if you try to swallow it all, you’ll

need an antacid, one of those little cherry ones are nice, or the plain if you don't like fruit flavors.

The Tap basics are all here to be digested, from aluminum foil to miniature bread to Yes I Can. Every morsel that could be squeezed was squeezed, including outtakes and commentary from the 1994 and 2000 re-releases of DiBergi's rockumentary (if you will), dozens of forgotten magazine and newspaper articles, and the official band biography, *Inside Spinal Tap*. Its author, Peter Occhiogrosso, has reviewed the A to Zed guide and even called a priest in an attempt to have it blessed. Because of Tap's well-known contract with Satan to sell their souls, their mother's souls and their sister's puppies' souls for fleeting fame, this proved impossible. The guide remains damned.

One of chief criticisms of DiBergi's film was that he chose not to portray the illicit drug use or wild sex that is commonly associated with heavy metal bands, although more of this activity is apparent in outtakes. With the exception of keyboardist Viv Savage and drummer Mick Shrimpton, the entourage is never shown ingesting anything more harmful than alcohol and marijuana. And only one groupie was captured on film with her clothes off as she spent a great deal of time looking for a lost contact lens in the nude, apparently so she would be able to see where she left her knickers.

DiBergi would later explain that he left the drugs and sex on the cutting room floor because by the time he caught up with Tap in 1982, there wasn't much of it to film. David, Nigel and Derek had been together for 15 years and had grown out of the experimenting phase that overtakes many younger bands. They also may not have been able to afford many drugs or impress many groupies, seeing that half of their tour was canceled and they tried to market a black album.

But we're not here to pick nits. David, Nigel and Derek, whatever their faults, have risen above the everyday head-banging bullshit to capture our hearts and wallets with overpriced, shoddy goods. It's as if they were our big toe,

which we stubbed on a brick, then when we bent over in pain, we saw a dime and banged our head on a low shelf trying to pick it up. That, really, somehow, sums up Tap: A painful journey toward a tiny reward that's out of reach. The Village Voice once noted that "David, Nigel and Derek aren't stupid, exactly, but they're certainly clods, average guys who parlay minimal musical talent, dogged ambition and the luck of the zeitgeist into 17-years-and-counting of lowbrow fame and fortune."

Despite the band's disdain for DiBergi's documentary, Entertainment Weekly credits it with making Spinal Tap "a household name" (although only in homes that aren't occupied). During my research, the lone poor review of This is Spinal Tap I could find appeared in Creem, a magazine read chiefly by teenage boys who are still mastering the air guitar. John Mendelssohn wrote that the film was "a self-indulgent bore" and "a maddening exercise in squandered opportunities." In addition, he felt it had "long, long stretches without anything even remotely amusing being said or done," that "you get tired of Nigel, the most brainlessly insipid lead guitarist in the history of British rock" and that "the music is atrocious. You'll spend lots of your time watching This is Spinal Tap yawning or wishing you'd brought earplugs."

They can't print that, can they?

This Tap bio, titled "Meet the Artists," was written by Chip Rowe and appeared in the June 2001 issue of the Stagebill for Spinal Tap's performance that month at Carnegie Hall.

SPINAL TAP first performed together in December 1966 at the London's Music Membrane. DAVID ST. HUBBINS (lead guitar, vocals) and NIGEL TUFNEL (lead guitar) had met as schoolboys in Squatney, England, two decades earlier. In 1964 they formed the Originals (later the New Originals, later the Thamesmen). In 1967, bassist DEREK SMALLS joined the group, and soon after Tap released its first hit, "(Listen to) the Flower People." As Tap biographer Peter Occhiogrosso would note, "The song captured the soon-to-be-Satanic band in a state of innocence, imparting its belief not only that flower people indeed exist, but that we should listen to them."

At about this time, Spinal Tap unleashed its famous "twin-guitar" style during performances at the Electric Zoo in Wimpton. One critic called the development "an unmarked exit on the unlit road of rock and roll." Rolling on the crest of the wave of the energy of the moment, Tap birthed albums and buried drummers throughout the Seventies. Each of its efforts was noted by critics, including *Blood to Let*, *Intravenous de Milo* (which went bronze, with one million copies returned), *The Sun Never Sweats and Bent for the Rent*. This past year, the latter album became the first item to be listed on Ebay in a Reverse Double Dutch Auction, in which the seller offers to pay someone to take it off his hands.

In 1982, to support the release of their album *Smell the Glove*, the band began a tour of America. Filmmaker Marty DiBergi went along to record "the sights, the sounds, the smells of a hard-working rock band on the road," but apparently settled for Spinal Tap. His rockumentary, released in 1984, captured Tap having a great many consecutive bad days. The band would later claim that DiBergi had "butchered" them with selective editing (e.g., Derek's pod opened nearly all the time, and the group eventually found the stage in Cleveland). "People are not

interested in things that go well," explained Nigel. "They don't want to see headlines that say, 'Baby Chipmunk Found on Highway: Unharmed, Warm and Fluffy.' But if you say 'Overweight Man Gets Head Stuck in Toilet, Sweating, Smelling Bad,' well they'll run down and buy that one."

Spinal Tap retired to relative obscurity until 1991, when the group began recording *Break Like the Wind* and preparing for a tour that would end with a sell-out performance at the Royal Albert Hall in London. This past year, MGM released enhanced video, DVD and theatrical versions of *This is Spinal Tap*. The group recorded a single, *Back From the Dead*, to distribute from SpinalTap.com, and also performed live on several American television programs. A promotional blitz followed with action figures, trading cards, Stonehenge candles, T-shirts and caps, each of which sold in the hundreds. The band also announced plans to appear in select North American cities with CAUCASIAN JEFFREY VANSTON on keyboards and SKIPPY SKUFFLETON on drums. Fans responded in small, puzzled groups, banging their heads to an invisible beat. They knew, solemnly, respectfully, hopefully, that this might be — after 34 years of heavy metal — the last time they would see Spinal Tap perform live on stage. Tap on, brothers and sisters. Tap on.

Abbey Records: See Gimme Some Money.

Access No Areas: Laminated VIP passes sold at concession stands during 1992 "Break Like the Wind" tour. (SC)

Action Figures: Poseable David, Derek and Nigel dolls released in the fall of 2000 by Sideshow Toys. The 12-inch figures are dressed as the band members appeared in the film while performing "Tonight I'm Gonna Rock You (Tonight)." Sculpted by Mat Falls, each sold for about \$25. David came with a Cherry Burst Gibson Les Paul guitar, Jeanine's zodiac sketch pad and a miniature Intravenous De Milo album. Nigel had a white Flying V guitar, an amp knob that goes to 11 and the Shark Sandwich album. Derek had a white B.C. Rich Eagle bass, a foil-wrapped zucchini and the Rock and Roll Creation album. Each figure also comes with a guitar-shaped, autographed foot stand and arrives in a "full color" black box. Sideshow also planned a second series of Tap dolls that spoke, but they never came to be. Said Derek: "My legs are so much longer than they are in real-life. I'm the same height as David and Nige, which is basically a revelation to all of us." (ME)

Adams, Jimmy: One of two horn players to tour with pre-Tap David/Nigel bands during turbulent 18-month period in 1965-66. See also Clovington, Geoff.

Aftertaste: See Savage, Viv

(Again with the) Flower People: See Heavy Metal Memories

Albums: Tap has released 17 albums since it formed in December 1966: Spinal Tap Sings "(Listen to the) Flower People" and Other Favorites (1967), We Are All Flower People (1968), Silent But Deadly (1969), Brainhammer (1970), Nerve Damage (1971), Blood to Let (1972), Intravenous de Milo (1974), The Sun Never Sweats (1975), Jap Habit (1975), Bent for the Rent (1976), Tap Dancing

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(1976), Rock 'N Roll Creation (1977), Shark Sandwich (1980), Smell The Glove (1982), Heavy Metal Memories (1983), Spinal Tap: The Original Soundtrack Recording from the Motion Picture "This Is Spinal Tap" (1984) and Break Like the Wind (1992). It should be noted that all of Tap's albums were critically acknowledged, but few of them are available as backlist titles. Derek: "Those albums were never rereleased on CD, and a lot of those stores are a bit totty-nosed about that. David: "There's too much raw energy to be captured on the cold surface of a CD." Smalls: "These weren't digital sounds, they were big, fat analog sounds, and the digital machines try to interpret them and they go, 'Wait a minute, that's a one and it's a zero,' and the whole thing breaks down." David: "The machines are too stupid to process our music. We've done a marvelous thing with the Special Edition DVD to improve the sound of the music. We used the Louderator, which made it louder, and the Boomerator, which gave it more bottom." (EW1) See also Bootlegs; Unreleased Albums; individual album titles.

All The Way: Well-known Sinatra tune. See Pishedda, Tony.

All the Way Home: Recorded on 14 December 1961 at a small studio on Squatney Road in East London. David and Nigel were friends at the time but David was with the Creatures and Nigel with the Lovely Lads. "I'm standing out beside the railroad track/And I'm waiting for that train to bring you back/If she's not on the 5:19/Then I'm gonna know what sorrow means/And I'm gonna cry cry cry all the way home." Remixed from mono into fake stereo and released in 1992 on "Break Like the Wind" after Nigel found the original demo tape in a box in his storage loft. David: "One box he thought contained women's underclothes, which he used to collect as souvenirs. He opened it up, expecting the memories to come flooding out, and he saw this tape." (NYT) Nigel: "It was an amazing discovery, sort of like King Tut." (NY) Nigel, on the demo tape's history: "We had an acetate we shopped around, but

we didn't actually have appointments. We'd just show up and they'd say, 'Bugger off.' Or we'd play it for them and they'd read the mail or order breakfast. We didn't really make a big dent in the industry, but looking back at it, for all the youthful sass, it's quite a mature work." (GW) See also Squatney District.

Altamont: Disastrous free concert at the Altamont Speedway in San Francisco in 1969. Headlined by the Rolling Stones, the concert ended when the Hell's Angels, hired for security, stabbed a fan to death. Spinal Tap had been scheduled to warm up the crowd but missed a connecting flight. (HS) See also Woodstock.

Aluminum Foil: Wrapped around a zucchini by roadie Moke during the 1982 tour so that Derek could put the expand back in his Spandex. Prompted after David and Nigel suggested on the tour bus that there "was something missing in terms of thrust" in Derek's "power zone." Nigel: "There should be a bit of projection." During the filming of "This is Spinal Tap," Derek was asked to remove the appendage by an airport security guard after he set off the metal detector. In the commentary on the Special Edition DVD, he explained that the Moke wrapped the vegetable to prevent it from rotting against Derek's thighs. (DV) See also Penis; Zucchini.

America (alt: If I Were King of America): After Nigel leaves the band during the 1982 U.S. tour, David refuses to play this homage to America in concert because it is "Nigel's tune." Written after the band visited Washington, D.C., it includes culturally savvy references to icons such as the Brady Bunch, Smokey Bear, Afro-Sheen, the FBI and Johnny Appleseed. The guitar riffs were recorded at the Rainbow Trout Recording Studio near Denver during a session that was partially caught on film for DiBergi's documentary. Released on the soundtrack to "This is Spinal Tap," although it's not performed in the film.

American Bandstand: After the release of “Smell the Glove” in 1984, this popular American teen dance show refused to allow Tap to perform the single, “Hell Hole,” unless the band dropped the word “hell” from the lyrics. Derek: “They’d only let us say the ‘hole’ part.” (LAT) The episode was reminiscent of problems that the Rolling Stones and the Doors had in the 1960s with Ed Sullivan.

Andretti, Mario: Auto racing legend owns the rights to an unspecified Tap song, which he purchased when former manager Ian Faith secretly sold the band’s catalog. (OS)

Apso, Lhasa: One of two back-up vocalists to perform with David/Nigel bands during 18-month period in 1965-66. Dated Ronnie Pudding; their subsequent break-up gave the bassist “a heart blister” and led to his ill-advised attempt at a solo career. Later dated David, and her bum became the inspiration for “Big Bottom.” (RL) See also Big Bottom; Pudding, Ronnie; Scrubbs-Martin, Julie.

Aquarium of the Pacific: In 1995, Nigel became a junior ichthyologist at the Aquarium of the Pacific in Southern California. “I need something very quiet in my life—quieter than music. The first thing you learn is to point to signs.” Nigel later was promoted to the big tank, where he fed lettuce to various fish. “There are more than five different kinds of fish—big, tiny and medium.” He demonstrated some of his feeding techniques on a 2000 episode of VH1’s “Where Are They Now?” “If you hold your hand up with five fingers it means, don’t hurt me. The medium fish are the ones you have to worry about because they have a chip on their shoulder. The medium-sized fish will say, ‘You come here’ and then bite you on your bum, which is what happened to me.” (VH1)

Arrested Development: See Preserved Moose.

A Spinal Tap Reunion—The 25th Anniversary London Sell-Out: This television special, which aired on NBC-TV

on 31 December 1992, included highlights from Tap's 7 July 1992, concert at the Royal Albert Hall in London that closed its "Break Like the Wind" tour. Hosted by Martha Quinn, the program sported cameos by Marty DiBergi, Jeff Beck, Robin Williams, Paul Anka, Richard Lewis, Kenny Rogers, Martin Short, Mel Tormé and Jamie Lee Curtis. Jackson Browne and Pat Sajak were credited but did not appear. A longer version of the program was released on home video as "The Return of Spinal Tap" and includes live performances of 21 songs. Directed by Jim DiBergi, with concert footage by Lauren Eton-Hogg. See also Cher; Folksmen; Food; Scott, Willard.

Ass-casters: See Butt casts.

Astrology: David's girlfriend (and later wife), Jeanine Pettibone, attempted to use the star signs of the cities and venues that the band was scheduled to visit, as well as their own, to chart their course during the last legs of the 1982 tour. (The band's sign is Virgo.) At one point, in a Cleveland restaurant, she presented sketches of KISS-like makeup the boys could wear to fight the drabs. Viv was revealed to be a Libra, Nigel a Capricorn, David a Leo, Mick a Harlequin ("we didn't know your sign") and Derek some kind of hideous spider creature (Cancer). After Derek suggested that the band instead return to the Stonehenge stage show, Nigel drew a plan on a napkin and the Zodiac theme was abandoned. Years later, Jeanine remained convinced that the timing for the tour had been wrong. "You don't get an audience if you don't have the stars and planets in alignment." (VH1) See also Black Magic.

Atlanta: Stop during 1982 U.S. tour, although the gig was canceled. See Recording Arts Merchandising Association.

Attack of the Full-Figured Gals: One of two films that Marty DiBergi turned down in order to direct "This is Spinal Tap." See also On Golden Pond—3D.

Audible Death (Gaswind, 1969): Bootleg album recorded at Electric Zoo during Megaphone recording of the live album, "Silent But Deadly." Background includes continual sound of someone choking, as well as an unabridged two-hour performance of David and Nigel's trademark duo-solo, "Short 'N Easy." (IST)

Austin, Texas: Stop during 1982 U.S. tour where the band pulled out all the stops by reviving its Stonehenge stage production. After a tense meeting following the performance, manager Ian Faith quit. He was immediately replaced by Jeanine Pettibone. See Deutsch, Polly; Stonehenge.

Authorized Personnel Only: Sign on a door in the bowels of Cleveland's Xanadu Star Theater that eluded Tap for 45 minutes as they searched for the stage. A janitor attempted to point the way, telling the boys to "open that door, that's the stage." David: "You think so?" Janitor: "You're authorized. You're musicians, aren't you?" David: "We've got guitars, yeah."

Baba Ram Dass Boot: Guru who counted Nigel among his followers amidst the spiritual wasteland of the 1970s. David also attended a few meditation sessions, but it wasn't until he met Jeanine Pettibone in 1977 that he would later say he found his cosmic center. (MD1)

Back From the Dead: Single released online in MP3 format to promote the 2000 rerelease by MGM of This is Spinal Tap. The band also performed the song on "The Late Show with David Letterman." Derek would recall that the recording session "had been very harmonious. Having only 12 hours in the studio may have helped, but so did the presence of Skippy Scuffington, our latest drummer. He has a very calming influence on us, which may be because of the spiritual calm that allows him to take the Tap drummer's seat in the first place. Or maybe it's the drugs." (PB)

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Back in the Saddle Again: Working title for the album that would become 1992's "Break Like the Wind." (BG) Also reported as "Back in the Harness Again."

Backstage Arrangements: Before a show at Vandermint Auditorium at the University of North Carolina in 1982, Nigel pulled manager Ian Faith aside to tell him that, after a half hour of effort, he couldn't figure out how to get the meat on the tiny slices of bread without breaking them. Exasperated, Ian insisted that the ordeal not affect Nigel's performance. The guitarist assured Ian it wouldn't. The exchange, captured by DiBergi for his film, was reminiscent of demands made by bands such as VanHalen, which reportedly banned brown M&Ms backstage. Nigel would later blame DiBergi in part for the scene. Nigel: "It was total manipulation. He was trying to confuse me, and it worked." David: "I don't think you were being unreasonable." Nigel: "It showed that I was a professional, and he twisted it." (DV)

Backwards Masking: Despite claims by anti-fun crusaders that "Christmas for the Devil" contains hidden messages if played backwards, David has insisted that it's another Tap song that has hidden messages. Band biographer Peter Occhiogrosso says David once told him "the message is something like, 'Hey, you're playing the record backwards—turn it around.' But he couldn't remember which album it was and he ruined his turntable spinning them all backwards by hand trying to find it." In 1982, Nigel had hinted that it is "Christmas" which contains masking. The band "phonetically figured out what we're doing and tried to sing backward" in the studio because they didn't realize you could achieve the effect electronically. (HS) What Tap says in the masking—if anything—has been the subject of much debate. Occhiogrosso points out that the picture disk of the single has visual backwards masking, which may be where the confusion began. "You look at it normally and it looks like a picture of Tap," he says. "But if you play it backwards it looks like Satan."

Baked Beans: In a 1992 interview, Nigel offered his views of what he liked best about the United States: “The baked beans, which we cannot find the same way in London. They look like little people all huddled together, as if they were saying, ‘If we stay close, we’ll be warm. If we go out on our own from this little container, we’ll freeze; so surely, we must stay together.’ “ (NY)

Baker, LaVern: Artist whose album, “Tweedlydee,” was the first record David owned as a boy. (MH) See also Cheeks, Blind Bubba.

Ballads: During an interview in 1992 with Canada’s MuchMusic, Tap explained why its songs have become slower. Derek: “As we grow older and think about deeper things, we write more ballads. You want to have time for people to hear the lyrics, so you slow the song down.” David: “Unfortunately that slows the lyrics down too, so you’ve got to wait a bit longer for the next lyrics to come along once you understand the previous ones.” See also Just Begin Again.

Band Names: Before settling on Spinal Tap, the boys changed the band’s name often. The most resilient turned out to be the Originals, the New Originals and the Thamesmen. During the 18 months after a 1965 tour of the Benelux countries as the Dutchmen, what would be Tap was known as the Rave Breakers, Hellcats, Flamin’ Daemons, Shiners, Mondos, the Doppel Gang, the Peoples, Loose Lips, Waffles, Hot Waffles, Love Bisquits, Bisquits, Silver Service, the Mud Below and the Tufnel-St. Hubbins Group. (IST) Tap also used the names Anthem and the Cadburys in 1976 during a dispute with its recording label, Megaphone.

Barnum, J.J.: Cleveland deejay who interviewed Tap before their Xanadu Star Theater performance during scenes that Marty DiBergi cut from his documentary. While the show’s first listener called in to ask about Stonehenge, the second wanted to know pitcher Ferguson Jenkin’s total

career shut-outs. To the surprise of the other band members, Mick gave a rundown of Jenkin's career. See also Fufkin, Artie; Shrimpton, Mick.

Barth, Larry: One of two men charged in 1977 with impersonating Tap and performing three profitable shows in New Jersey. Barth ran a booking company called Creative International Artists (CIA). (SC) See also Gorecki, Manny.

Baseball: American spectator sport. See Shrimpton, Mick.

Bass: See Big Bottom; Claypool, Les; Philadelphia; Pudding, Ronnie; Smalls, Derek.

Beatles, The: Although the members of Tap have said repeatedly that they respected the Fab Four, they also felt the Liverpool group were poseurs. David: "It wasn't what you'd call gritty, hard music. It was more like really accomplished, professional music." (GW) See also Bitch School; Chapeau shop; Rainy Day Sun.

Beavis and Butthead: MTV cartoon in which title characters watch "The Majesty of Rock" music video during a 1993 episode entitled "Stuart's House."

Beck, Jeff: Although an accomplished guitarist in his own right, Beck has never been able to shake the accusations that he is just another "Nigel Tufnel lookalike." Made a guest appearance on title track of Tap's 1992 album "Break Like the Wind" and in "A Spinal Tap Reunion." See also Solos.

Becker, Walter: Former member of Steely Dan who wrote technical notes for Tap's 1992 album, "Break Like the Wind." See also Crosley Phase Linear Ionic Induction Voice Processor System.

Behind the Music: See VH1

Belushi, John: According to producer Karen Murphy, Belushi reportedly had a bootleg copy of DiBergi's 20-minute demo reel, assembled to pitch "This is Spinal Tap" to Hollywood, in the hotel room where he was found dead of a drug overdose in 1982.

Benelux: Tap toured Belgium, the Netherlands and Luxembourg in support of their 1965 single, "Gimme Some Money." See Gimme Some Money; van der Kvelk, Jan.

Bent For the Rent (Megaphone, 1976): Tap's first and last glitter-rock album included songs such as "When a Man Looks Like a Woman," "High Heels, Hot Wheels" and, of course, the monster "Heavy Duty." (IST) David: "It was part of the last dribble of the glam age." (RL) Rated C- by Entertainment Weekly. Supported by 1977 U.S. tour with newly hired keyboardist Viv Savage. See also Heavy Duty.

Besser, Joe "Mama": Tap's largest member ever, Besser played drums during the band's one-date tour of Japan to support the 1982 album "Smell the Glove" before disappearing with the equipment. Besser made a brief appearance at the end of "This is Spinal Tap" during scenes from the Kobe Hall concert. David: "We assume he either returned to the world of jazz or he died." (GW)

Beverly Hills: After leaving the band during the Lindbergh Air Force gig in Seattle—a dramatic scene Marty DiBergi captured on film for "This is Spinal Tap"—Nigel retired to the home of a friend who lives in this exclusive Los Angeles community. While there, he wrote songs, learned to play tennis and quit smoking. The friend was a famous actor who played a doctor on television, as Nigel explained to DiBergi in an interview that the director left on the cutting room floor.

Big Ben: An inexpensive, nylon-stringed guitar that both Nigel and David played as boys. (GP)

Big Bottom: Classic tune from 1970 album "Brainhammer"; later included on 1984 soundtrack. The band wrote the lyrics in 20 minutes (DV) to what has become Tap's most covered song, most recently by Soundgarden. Within weeks after its 1984 rerelease, the poetic yet disturbing lyrics "My baby fits me like a flesh tuxedo/I love to sink her with my pink torpedo" had become an anthem on elementary school playgrounds across the United States. Derek, on the song's effects on fans: "We got a lot of girls with big bottoms coming backstage. You get what you ask for in the world of rock 'n roll." (PE) Nigel, on the song's controversial lyrics: "It's not like we're saying women are this or women are that. We are merely making, if you like, a scientific study of the bun." David: "We do not consider the subject of this song a human being at all but merely part of one. That gives us license to be as free as we want." (SNL) In the exclusive "Talk With Tap" interview on the UK CD single of "The Majesty of Rock," the band went further, explaining that the song is "an ode to women." Nigel: "It's really our love of those creatures of the smaller version." David: "And the lower smaller version." Derek: "And the bigger, bottom part of their smaller version." David: "And just below the lower middle section of their person." Nigel: "Women will say 'Big Bottom' is sexist, but aside from women, who says it is what I'd like to know." In a 1996 interview, David explained the inspiration for the song: "I was dating a beautiful woman who went by the professional name of Lhasa Apso. Extraordinary beautiful...." Derek: "With one small exception." David: "But that exception was the inspiration. End of story." (AOL) Finally, here is why the song has so much bass. David: "All of us are great admirers of reggae music, and we all agreed that, you know, they all had this great kind of throbbing, pounding bass. It made the finest stereo equipment sound like it was broken, that's how great these bass parts were. So we just put as much bass as we could in this one, hopefully too much." See also Apso, Lhasa; Code; Philadelphia; Throats.

Big Bottom Rose: See Smalls, Derek

Biopic: Asked on VH1 who would play them if anyone ever did a biopic about the band, David said actor Liam Neeson, Derek said Aerosmith frontman Steven Tyler, Nigel said television actor Sid Melton (“Green Acres,” “Make Room for Daddy”) and Mick Fleetwood said John Cleese.

Bitch School: Single from band’s 1992 album, “Break Like the Wind” that critics have noted sounds remarkably like “Hell Hole,” the band’s hit from 10 years earlier. Tap took some lumps from feminists for the song because of its apparently misogynist lyrics. The boys were quick to defend themselves. Nigel: “It’s a song about dogs and our love for dogs and the disciplining of those little creatures—’You’re fetching when you’re down on all fours.’ Well, dogs walk on all fours and they fetch, obviously. End of discussion. It’s not my fault society has changed and we’re the victims.” (BG) David: “We had another verse where we mentioned kibble. If we’d left that in, there’d be no confusion.” (GW) David insists the entire “Break Like the Wind” album was actually a celebration of womanhood: “I’ve finally faced and embraced the female within myself. I’d never met her before but I gave her a big squeeze.” (LT) As if to supply ammo to critics, Tap’s music video for the single was set in an all-girl’s school and didn’t include a single dog. (The video was banned by one Australian video channel, VM, because its programmer, former Polymer promotions man Artie Fufkin, considered it sexist. In the United States, MTV would only run an edited version.) Despite the fact that there was never any affection between the two bands, “Bitch School” drew comparisons to Beatles classics such as “Martha My Dear” and “Norwegian Wood.” These comparisons were made by David and Derek, however. (BB) See also The Beatles.

Bizet, George: See Carmen.

Bjork: Not the singer. See Computers; St. Hubbins, David.

Black: Color that neither reflects nor transmits light, up to and including the point where it can get none more black. See Metallica; Smell the Glove.

Black Album: See Smell the Glove.

Black Magic: During the press tour for “Break Like the Wind,” Nigel said that the Tap’s success was due to “luck and some dabbling in black magic.” (GN) See also Astrology; Backwards Masking.

Black Sabbath: See Stonehenge.

Blanc Box: Experimental effect maker in development by David. Conceived by Mel Blanc, who did voices for Warner Brother cartoons. David: “It makes the guitar sound like it’s doing the voice of the Tasmanian Devil or Daffy Duck.” (HS)

Blood to Let (Megaphone, 1972): Largely ignored by critics, this album was part of what the official band biography calls a “three-year musical backwater.” (IST) Entertainment Weekly concluded that the album was “suffering from a certain sameness that set in during Tap’s meteoric rise to the middle of the pack” and rated it B-.

Boccherini, Luigi (1743-1805): Italian composer and cellist who wrote more than 400 works. A snippet of his most famous composition, “Minuet from String Quintet in E major, G.275,” is covered by Nigel and David at the end of “Heavy Duty.”

Bolas, Niko: One of four men hired by Tap to produce its 1992 album, Break Like the Wind. Derek: “We’re hedging our bets. Because maybe one of them might get it right, we figure.” (RS)

Bond, Peter “James” (1949-1977): Tap’s third drummer, the curly-haired Bond replaced Eric “Stumpy Joe” Childs in

1974 shortly before the release of “The Sun Never Sweats.” David remembers the drummer as “the ultimate professional” and a “snappy dresser.” (IST) Three years after he joined the band, while performing at the Isle of Lucy Blues-Jazz (alternately Jazz-Blues) Festival with Buddahead, Bond spontaneously combusted in what many audience members believed was part of the show. (AOL) (At the time, the other members of Tap were regrouping at Nigel’s castle in Lichtenstein after the Megaphone disaster.) Nigel: “He just was like a flash of green light, and that was it. Nothing was left. Well, there was a little green globule on his drum seat. It was a small stain, actually.” Bond’s charred drumsticks were retrieved by manager Ian Faith as mementos. (EW) Nigel, who has always been close to the band’s drummers, says Bond’s death was particularly traumatic because “he owed me money.” (IST) Bond was succeeded by Mick Shrimpton, who would himself later spontaneously combust. See also Spontaneous Combustion.

Bone Farm: Working title for “Sex Farm.”

Bootlegs: Although there are five catalogued in the official band biography, Derek admitted in one interview that Tap had created many themselves, hoping to generate interest. (IST) Fans have since been circulating a muddy bootleg of an October 6, 1991 performance by Tap at the RIP Magazine party. The set included “Hellhole,” “Break Like the Wind,” “Big Bottom” and “Heavy Duty” (with Joe Satriani) and broke a long period of silence by the band. A nine-song performance recorded April 5, 1984, during a performance at the Music Machine in Los Angeles also is in circulation. See Audible Death; Got Thamesmen on Top; It’s a Dub World; Live at Budokkan; Openfaced Miko; Top Hit for Nows.

Boots: A Tap superstition holds that if Derek’s boots come off easily after a performance, the band played a good set. The ritual was captured on film after the 1982 tour’s Cleveland show but not included in DiBergi’s documentary.

Bop She Bop: Variety show on which Spinal Tap made its U.S. television debut, performing “(Listen to the) Flower People.” See also American Bandstand; Pop, Look & Listen.

Boston: A gig in this town was canceled during the 1982 U.S. tour. In DiBergi’s documentary, Ian is shown telling the band not to worry because Boston is “not a big college town.” David would later comment: “That turned out to be a lie.” (DV)

Boxed Set: A much-discussed but never realized project that had been shelved indefinitely as of June 1992, when Tap was informed that former manager Ian Faith had secretly sold its back catalog. (OS)

Brainhammer (Megaphone, 1970): Tap’s fourth album, rated A by Entertainment Weekly. “The band hits its lumbering stride, moving with a lean, mean aplomb of a brontosaurus in fighting trim.” Includes the anthem/tribute “Big Bottom,” which “brilliantly foreshadows Queen’s later, lesser ode to the bum cheek, ‘Fat-Bottomed Girls’.” Also includes the rocking “Lie Back and Take It” and the sultry “Swallow My Love.” (IST) Fans should note that the liner notes on the “This is Spinal Tap” soundtrack are in error when they list the release of the song in 1973. It was the title track of the 1970 album “Brainhammer.” See Punk rock.

Breaking up: Though the group has had its times of trial, including the melt-down shown in “This is Spinal Tap,” it has managed to stay together. David: “We did give up the group for good many times. Even in our really golden years, we’d still break up every couple of weeks.” Derek: “The longest bridge is the one the most people jump from. David: “That’s right. And you know the perforated part in the toilet paper? That never tears first, does it. Right in the middle is where it tears. So it’s the perforation that makes it stronger.” (EW1)

Break Like the Wind (Dead Faith/MCA, 1992): The band's 17th album, released on March 17, 1992. It eventually reached the 61st spot on the Billboard charts. The boys told Arsenio Hall soon after that they considered the title of the album "sort of ironic." David added that the album "is part of a new maturity we find ourselves trapped in." The album was inspired by the supposed death of despised former manager Ian Faith, hence the label name tribute. Prompted a six-week, 21-city tour of the United States and England that began on May 17, 1992, at an Air Force base in Colorado Springs, Colorado, and culminated in a sell-out on July 7 at London's famed Royal Albert Hall. Also inspired two music videos ("Bitch School" and "The Majesty of Rock"), a television special and a concert film. "Break Like the Wind" was originally conceived as a three-album work, reminiscent of "Jap Habit," to be sold 20 minutes apart a la Guns 'N Roses "Use Your Illusion I" and "II." (SP) However, the masters for the second and third albums disappeared under suspicious circumstances. (IST) It eventually topped at No. 61 on the Billboard chart, and more than any of their releases has been dissected and digested in the press and by fans. Rated A by Entertainment Weekly and given three of five stars by Rolling Stone, although there were questions about whether Tap had sold-out because of the many cameos on the album by talented musicians such as Cher and Jeff Beck. The album includes new but familiar tunes such as "Bitch School" (which has been compared to Specimen's "The Beauty of Poison" and features Jeff Beck, Slash and Joe Satriani) and "Cash on Delivery" (with Derek on vocals and David starting out with what Nigel calls a "fat woman tone"), classics such as "The Sun Never Sweats," Nigel's "Clam Caravan" "All the Way Home" (the 1961 demo, remixed into fake stereo) and "Rainy Day Sun," and protest songs such as "Stinking Up the Great Outdoors" and "Now Leaving on Track 13" (euthanasia)—a genre the band had at one time vowed never to write. Nigel: "What we're saying with this album is 'We're back. Join us, won't you, in a consumer sense.'" (RS) Nigel also offers this: "To me, the whole record is like those little dolls that you take apart, and

there's a little doll in it, and you take it apart, and there's another little doll. And the mystery of course, is if you could take the smallest doll apart, what would be inside it? Would there be another big one? That's really 'Break Like the Wind' in a metaphor masked as a parable posing as an allegory." (NYT) See also All the Way Home; A Spinal Tap Reunion; Back in the Saddle Again; Bitch School; Burnett, T-Bone; Cher; Christmas with the Devil; Clam Caravan; Colander; Eight-Track; Extra-Long Box; Lukather, Steve; Seattle; Solos.

Break Like the Wind II: Described by Derek as a "lost album" that would include just one new track. (AOL) See Goat Boy.

Breathing: In a 1992 interview, Derek compared a career in music to breathing. "There are times when you breathe out and times when you have to breathe in. You can't sit around and go, 'I wish I had exhaled then.'" (BB)

Brinsby: Nigel's farm in Kent. See Inventing Shed.

Brixton, Tony: One of four keyboardists to play with David/Nigel bands during turbulent 18-month period in 1965-66.

Brown, Tucker "Smitty": Hotel receptionist in Memphis who finds himself facing off with an angry Ian Faith over the band's room reservations during the 1982 U.S. tour. Mistakenly put band on seventh floor with one King Leisure suite instead of setting aside seven suites on one floor. His remark to Ian, "I'm just as God made me, sir," became a catch-phrase among circus performers but never spread further. Nigel would later claim that Brown knocked on his door at 4 a.m. wearing Japanese slippers and a mumu. "He said he had the wrong room. Yeah, right. I had to slam the door in his face." (DV)

Buddahead: See Bond, Peter "James"

Bum-casters: See Butt casts.

Burnett, T-Bone: Producer of remix of “Rainy Day Sun” on 1992 album, “Break Like the Wind.” David: “He’s an American and very tall—the tallest producer we hired. He came in and, with the very fine brush of an artist, he broke down the original [1967] recording.” Derek: “He digitally reduced the four-track to two-track and then bounced back to three-track to get the center back.” Nigel: “Then he electronically rechanneled it to simulate stereo.” David: “By that time, we would have hired him to do a whole lot more, but we ran out of money.” (BB)

Butcher, The: Derogatory nickname given to director Marty DiBergi by the band after they screened “This is Spinal Tap” for the first time. See also DiBogi, Marty “The Butcher”; Pod.

Butt Casts: There were reports that during the Memphis or Chicago stops of the 1982 U.S. tour two groupies attempted to make white plaster casts of Derek’s and Viv’s butts for posterity’s sake. The casts were removed too soon, however, and did not set. Derek later recalled: “This was footage that was almost in Mr. DiBergi's "movie," but he somehow decided to leave it out. There was a gaggle of groupies in some American city, perhaps Chicago, who were ass-casters, or as we would call them, bum-casters. They liked to cast rockers' hind ends in some kind of plaster. I don't know, maybe they liked my ass best (or maybe David and Nige had already fled the arena), but I spent a long post-concert evening sprawled on my stomach with my butt-cheeks encased in very cold plaster. I would imagine those plaster cheeks would fetch a right pretty penny on eBay now.” (PB)

Byron, George Gordon Noel Byron, 6th Baron (1788–1824): English poet. See Lukewarm water.

Calm Caravan: See Break Like the Wind; Nigel Tufnel’s Clam Caravan.

Car and Driver: Magazine that Nigel is reading while waiting in the Denver airport during a scene from the 1982 tour captured in “This is Spinal Tap.”

Carmen: Opera by George Bizet that, until his father’s passing, David had been working on with Ivor St. Hubbin to translate into scat. David: “Occasionally I look back at what we've done and I think, Well, this was an enormous waste of time, and then I realize that no, it wasn't. It brought us close together and we got a chance to say a lot of things to each other that we wouldn't have ordinarily. And because we were working in the milieu of scat—a classic American style; it's like exactly midway between opera and drivel, which I think is a very cozy place to be—we were able to communicate something in this free-form, non-language language that we couldn't have in ordinary English terms. I don't know if I'll ever finish it or not. We came a long way, and of course the theory being that Italian, if one doesn't speak Italian, is scat anyway, makes the whole thing a global redundancy. Bizet was a marvelous bloke, he really knew how to turn a tune.” David suggested that Jennifer Lopez and Julio Iglesias could play the leads. (SH) He also has plans for an opera called Beowulf of London. (FW) See also St. Hubbins, Ivor.

Cash on Delivery: Song from “Break Like the Wind.” See Dollar Sign Doubleneck Bass.

Castle: Large Scottish home known to locals as “the ruin” that Nigel purchased as a possible tax write-off. Nigel: “I lost my kilt on that one.” (GP) See Tufnel, Nigel.

Celebrity: A fickle mistress. Nigel, in the fall of 2000: “Three times I’ve been recognized in five years—twice by fish and once by a 49-year-old woman.” (VH1) See also Aquarium of the Pacific; Fans.

Chandelier: During a performance at the University of North Carolina during the 1982 U.S. tour, a chandelier falls

on Mick. The accident was filmed but not used by DiBergi in his documentary.

Chapeau shop: At the end of his documentary, Marty DiBergi asks Nigel about his ambitions. The guitarist insists he'd like to "work in a shop of some kind, maybe in a haberdashery, or maybe like a chapeau shop." The scene is reminiscent of one that appeared in a documentary about the Beatles, "Love Me Do," in which Ringo is asked about his life's ambition. "Well, I've always wanted to open a posh ladies' hairdressers," the drummer replied. "Perhaps a chain of them." (IN)

Cheap Dates: See Pudding, Ronnie.

Cheeks, Blind Bubba: A song by this bluesman, "My Baby Wants It Tonight," was the first that Spinal Tap played together during a practice session following the death of former manager Ian Faith. ("My baby don't want it a week from Tuesday/My baby wants it tonight/All dressed up, it's her high-heel-shoes day/My baby wants it tonight.") (BB) David counts Blind Bubba among his early influences, although he notes that "he was not legally blind. He was myopic." (IST)

Chelsea Hotel: New York hotel where former Tap manager Ian Faith supposedly overdosed on booze and drugs in 1990. It was later revealed he had faked his death and secretly sold the Tap catalog. (SPY) See Faith, Ian.

Cher: Tattooed singer and actress who made a cameo on Tap's 1992 album, "Break Like the Wind." Her image was also projected on a screen during the 1992 tour (with moving lips) whenever the band sang the ballad "Just Begin Again." Connected with Nigel in the tabloids. Nigel: "The truth is that I did make a feeble play for her. It just didn't work out. I said, 'Let's have lunch,' and she said, 'Oh, everyone does that.' So I took her to this pet shop specializing in non-exotic birds. It was called Macaw

Blimey. I like to be direct and I said, 'If what you are involved with right now is not as you would have wished, then please ring me up.' It was very English...although my trousers were around my ankles at the time." (QM) See A Spinal Tap Reunion; Just Begin Again.

Childs, Eric "Stumpy Joe" (1945-1974): Former Wool Cave drummer became Tap's second drummer in 1969 after John "Stumpy" Pepys died in a bizarre gardening accident. Derek remembers Childs as having "big hands, big feet, big heart. Small lips. Thin hair. Big ears. That really says it all." (IST) Childs would perform on four Tap albums before choking to death on someone else's vomit in 1974. Who produced the vomit remains shrouded in mystery. Nigel: "You can't really dust for vomit." Inexplicably, the band would later claim he died of a melanin overdose. (STR) And even later, when asked about the investigation into Childs' death, Derek reported: "Last we heard, they had conducted DNA tests on [the vomit]. The only results to get back to us was that, on closer analysis, it may not have been vomit." (PB) An early Tap session drummer, Childs played on "(Listen to the) Flower People" b/w "Rainy Day Sun," although he didn't join the group officially until 1969.

Christmas at Sea World: Abandoned Tap television project. Nigel: "The opening of the show was sort of us up to our knees in the wading pool and we were playing and this bottlenecked dolphin, he comes and starts rubbing me. We thought it was cute. They make that awk awk noise. But it got quite serious and he was sporting a chubby and it couldn't be shown on TV." (LAT)

Christmas with the Devil: Written by Nigel, and like many of his songs, inspired by a dream he had. From 1992 album, "Break Like the Wind." NBC-TV refused to allow the band to perform it during their 1992 reunion special, saying its lyrics promoted evil, although Tap did perform the song on NBC's "Saturday Night Live" in 1984. Derek: "We're not advocating [Satanism]. Man's relationship with the Supreme

Evil One is a very private affair. The song is just a depiction, imagining what's happening with Satan this time of year." Nigel: "Think about it from the devil's point of view is all we're saying." (LT) Early on, the band attempted to add a verse in rap to widen the song's appeal. (SP) Released as a holiday single in 1984 and in a 7-inch picture disk that showed the devil wearing a Santa hat on one side and Tap on the other. Includes this message from the band as the song ends: "This is Spinal Tap, wishing you and yours the most joyous of holiday seasons. God bless us everyone." See also Backwards Masking; Black Magic; Hair-Popping; Jim.

Cigarettes: See Beverly Hills; Pipe; The Simpsons.

Cinematic: Derek: "So many of our songs are cinematic, in the sense that they tell a story, and so to create that kind of material you have to spend some time with your eyes closed." (ME)

Clam Caravan: Track that appeared on Nigel's solo effort, "Nigel Tufnel's Clam Caravan," as well as being remixed for Tap's 1992 album, "Break Like the Wind." Nigel: "You can have sex while listening to it, but it's not about sex. I did a lot of exploration into Egyptian and Far Eastern themes." (BG) The song features Nigel playing a Coral Electric Sitar. See Nigel Tufnel's Clam Caravan.

Classical Music: Nigel has long admired musicians such as Mozart, Bach and Stravinsky and been influenced by them. (GP) See also Boccherini, Luigi; Heavy Duty; Lick My Love Pump.

Claypool, Les: Bass player for Primus who sports a tattoo of Derek's face on his left arm.

Cleveland: Gig on 1982 U.S. tour during which Tap became lost in the bowels of the venue. See Xanadu Star Theater.

Clovington, Geoff: One of two horn players to perform with David/Nigel bands during turbulent 18-month period in 1965-66. See also Adams, Jimmy.

Coat of Arms: See Tufnel Family Coat of Arms

Code: A method used by the band members to communicate with each other. Nigel: "One of the blokes will say, 'I didn't bring my instrument.'" David: "And we'll know what he means." Nigel: "It's a code, meaning he didn't bring it. So the arrangement of the song is dictated in a sense by a forgotten instrument. One guitar instead of two, or no bass." The boys even have a code for the code. David: "If I say 'c-o-d-e,' that means the next thing I say will be in code." Other codes: "The fat-string number" is "Big Bottom"; "Henge" or "the TT song" is "Stonehenge"; and "GSM" is "Gimme Some Money."

Colander: Tap ordered 5,000 calendars to promote its 1992 album, "Break Like the Wind," but received 5,000 colanders instead. (QM)

Cold Sores: Blisters that develop on the lips as a result of herpes simplex. See The Dose.

Commandments: See Six Commandments of Rock 'n Roll

Computers: A recent posting by Nigel on the official Tap Web page: "Hello Tap fans, My new girlfriend Bjork (not the singer) is typing this for me. Things are quite good now here in England...although David and I have been having a bit of a row. He thinks the government is spying on him through his computer screen. I say he's paranoid." Explaining why Nigel did not participate in an America Online chat, however, David would say, "Nigel is a bit of a Luddite; he doesn't trust computers." Whatever the truth may be, Derek seems to have embraced the technology. "For the first time, we can communicate directly with Tapheads without needing to be filtered by journos, or record

companies, or deejays!” he wrote on the Tap Web page. See also International Business Machines.

Condoms: Nigel endorses prophylactics, saying the band always uses them. “With all this sex stuff around, you’ve got to be careful.” (BG) Nigel, to MuchMusic: “In the old days, all you had to worry about was washing.” Derek: “That doesn’t do it. You’ve got to double bag it, as we say.” Nigel: “I double bag even for an evening home on my own.” (QM) See also London School of Design.

Contact Lens: During a scene cut from DiBergi’s film, a naked groupie can’t find her contact lens and wanders in as the boys attempt to record radio promos for “Hell Hole.” The woman later informs Nigel that she accidentally put both lenses in the same eye. See also Flekman, Bobbi.

Cooper, Alice: See Mute-nostril agony.

Coupling: An online column penned for the official Tap Web page by David and Jeanine for “those who are seeking fulfillment in the complex world of being alive together.”

Creatures, The: Skiffle band and first organized musical effort by young David as he was growing up in Squatney District. Nigel was in the Lovely Lads at the time.

Cricket Bat: Ian Faith’s “totemistic” mascot. As he explained to Marty DiBergi, who filmed Ian using the weapon to collect debts and destroy a hotel room (among other exercises in tension management): “Certainly in the topsy turvy world of rock and roll, having a good solid piece of wood in your hand is quite often useful.” See North Carolina, University of.

Crosley Phase Linear Ionic Induction Voice Processor System: This device, invented by Graehame Crosley, was used during the mixing of Tap’s 1992 album, “Break Like the Wind.” It provided for a “glorious soundstage recreation

of Spinal Tap's vocals" through a complicated process explained by Walter Becker in the album's technical notes.

Crossing guard: On the eve of the 2000 "Back From the Dead" tour, Derek was employed as a substitute crossing guard in Los Angeles. "I'm waiting for a badge and sash so I can actually stop traffic and let children cross. Right now I'm just sitting there observing how it's supposed to work and getting a bit of kidding from the children about it. 'Oh, you're Mr. Smalls, you're the one that can't make the cars stop.' " (ME) Derek also worked as a "floater" in school libraries. "I bring a woman's touch to the classroom, in a way, because I'm a compulsive neatnik. I will bring in my own artwork to supplement what the kids have done because they're really crap. The style I work with when I'm not doing this is really more Dali—not Salvador Dali but images from 'Hello Dolly' " (VH1)

Crusty Panties: Band managed by Ian Faith before he made his name with Spinal Tap. See also the Dead Geezers; Salt in Their Wounds.

Cucumber: See Zucchini

Cups and Cakes: 1965 hit single by the pre-Tap Thamesmen that appeared b/w "Gimme Some Money." Rereleased on 1984 soundtrack album. Featured in DiBergi's documentary when it was played by a radio station as an "oldie" while the band listened in their Memphis hotel room. DJ JohnnyQ of Golden 106 added graciously that Tap was now "residing in the 'Where are they now?' file." (In a scene cut from the film, a groupie suggests the band "call 'em up, tell 'em you're here.")

Curry: A dish that has inspired Nigel to write several hit songs. See Indian Food.

Curse: See Drummers

Curtis, Diane: Nigel's first girlfriend. "I met her at a milk bar in the West End. She was down at art school, a very beautiful woman and we thrashed about a bit. But then she met a bobby; he had a regular job so she went off with him." (MH3)

Curtis, Jamie Lee: Although the actress has long been rumored to be one of Nigel's lovers, the guitarist claimed on "Rockline" in 1992 that he had never seen her naked. In September 1994, Curtis told a British magazine that she had first seen Nigel's photo in a magazine and said to herself, "Oooh, who's that guy? I want to marry him." Then I went and saw 'This is Spinal Tap' and went 'He's unbelievably talented' and then I pursued him." At all costs? "I made one call. All I wanted to say to him was that I thought he was cute and I wondered if he wanted to go out with me. He never called me, so I dated someone else... We only met by chance at a restaurant two months later." (EMP) David: "She's little more than a groupie, really. Pathetic, really." (QM) See also A Spinal Tap Reunion.

D Minor: According to Nigel, the saddest of all musical keys. See Lick My Love Pump.

Dancing on Ian's Grave: From his vantage point inside the coffin at his faked funeral, Faith recalls, "I thought they were just stamping down the dirt, but later of course it was reported that they were actually dancing. Dancing, whooping, high-fiving, the works." (SPY) See Faith, Ian.

Davies, Ray: When a reporter noted that Tap's "Rainy Day Sun" sounded a lot like "Sunny Afternoon," which Davies wrote for the Kinks, David responded: "Let's not cast aspersions. Let's just say that back in those days, tapes traveled and Ray Davies' work stands on its own, whatever he may have borrowed from elsewhere." (LT) See also Rainy Day Sun.

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Davis, Sammy Jr.: Entertainer. See Pishedda, Tommy; Sinatra, Frank; Yes I Can.

Daze of Knights of Old: See Sun Never Sweats

Dead Faith/MCA: Label on which Tap's 1992 album, "Break Like the Wind," was released. Thinly veiled reference to band's glee about what it thought was the passing of former manager Ian Faith. See also Dancing on Ian's Grave; Faith, Ian.

Dead Geezers, The: During the 1982 tour, Ian called Sir Denis Eton-Hogg to say he'd discovered a new wave band consisting of four white guys and three black guys that he felt Polymer should sign. The phone call was filmed but not used by DiBergi in his documentary.

Death on a Stick Tour: Mentioned by a fan backstage before a performance during 1982 U.S. tour in an exchange DiBergi left on the cutting room floor. Tap apparently toured the States briefly in 1977 but the effort was abandoned after a performance in Stockton. That same year the band also toured to support "Bent for the Rent."

Del Rey, Teisco: Rock musician who interviewed Nigel for Guitar Player in 1984 and David, Nigel and Derek for Guitar World in 1992.

Depends: See International Business Machines

Deutsch, Polly: Artist hired in Austin, Texas, by Ian Faith during 1982 U.S. tour to create Stonehenge scenery that the band hoped would revive their lagging stage presence. Following the specifications given to her on a Season's napkin sketch done by Nigel, the resulting artwork was 18 inches high instead of 18 feet. Deutsch's insistence that she was only following orders prompted Ian's now-famous retort, "Fuck the napkin!" Ian nevertheless made use of the foam minilith during the next show, prompting David to

complain bitterly that “there was a Stonehenge monument on the stage that was in danger of being crushed by a dwarf.” The debacle prompted the departure of Faith as Tap manager. Ironically, the foam Stonehenge monument constructed for Tap’s 1992 performance in London was too large to fit inside the Royal Albert Hall, and the dwarves again danced alone. See also Stonehenge.

Devil Sign: Nigel claims Tap originated this sign, made by holding aloft the pinky and index finger, in 1968. “It didn’t mean anything then. It was just like a little pantomime show. Like working with a hand puppet and it falls off—that’s what you’ve got, two little fingers sticking up in the air, right? Then other people started making it into the devil.” (GP)

Devil Take the Hindmost: See Jap Habit

Diaperload: Band managed by David after Tap’s 1982 tour ended in disaster. See Pomona, California.

DiBergi, Jim: Director of 1992 NBC-TV Special, “A Spinal Tap Reunion” that later became a home video, “The Return of Spinal Tap.” His relationship to Marty DiBergi is not known.

DiBergi, Martin (Marty): Young director who filmed the 1984 documentary, “This is Spinal Tap,” by following the band as it toured the United States in support of “Smell the Glove.” Inspired by filmmakers like Martin “The Last Waltz” Scorsese and Brian DePalma, DiBergi began his career after taking a correspondence course in filmmaking he saw advertised on a matchbook cover. (DI). He says he turned down several movie projects and a chance to work with Sandy Duncan on a series of Wheat Thin commercials to direct “This is Spinal Tap.” His previous directing experience included many commercials, including one for Chuckwagon dog food (“that little dog that chases the covered wagon under the sink”). A one-time rock

keyboardist, he had heard through the grapevine in 1982 that Tap was releasing a new album after a six-year hiatus, and he said he considered himself a fan. David would later say that this helped convince the band to participate. “He knew what color the labels were on our early singles, things like that.” (FW) DiBergi: “I don’t know if it was the drugs, or if I was actually moved by them. Let’s say this: I felt at one with the band. I felt I could make a statement about rock n’ roll as to how it related to the everyday working man.” (DI) DiBergi coined the term “rockumentary” to describe his mix of rock and documentary. “I wanted to capture the sights, the sounds, the smells of a hard-working rock band on the road, and I got that,” he told viewers. During filming, Ian and later Jeanine tried to wrestle editorial control from DiBergi, as well as demanding a share in any of the documentary’s proceeds. They didn’t get very far. Predictably, Tap was not happy with the results, claiming DiBergi had done a hatchet job and held them up to scorn. Derek was so angry that he suggested that the director’s gangland name was Marty “The Butcher” DiBogi. David: “When he started he was our biggest fan. He was all over us like a cheap shoe.” (QM) Even 10 years later, the boys still claim biz insiders were “trying to DiBergi us” if things don’t go smoothly. DiBergi later called the band’s complaints sour grapes. “We caught caught a few things on film that they were not happy with. I don’t think anyone would be proud of the fact that they couldn’t find the stage. But they have only themselves to blame. I didn’t put that 18-inch Stonehenge on the stage. And the movie obviously hasn’t hurt them. They’ve done other performances since the movie came out.” (DI) Director Rob Reiner defended DiBergi on "Later With Bob Costas": "Marty got a bad rap. He was trying to show the band in a more human light." After “This is Spinal Tap,” DiBergi directed two bombs, “Kramer vs. Kramer vs. Godzilla” and “On Golden Pond—3D.” He says he and the band members have not spoken since the film came out. Most recently, he said he has been busy as a designer of promotional mousepads. (DI) See also This is Spinal Tap.

DiBogi, Marty “The Butcher”: “Gangland” name of director. Derek: “He changed it to get work.” (ME) The band has had a good time over the years insulting DiBergi for what they consider his hatchet job of a film. Derek: “He’s got treadmarks on his face from the karmic wheel.” (CT) David: “He got so envious because we were getting all the action on the road and he was getting none. He thought, I will make them look like fools.” (DS) [DiBergi would later admit that he wished he had gotten laid. “I wasn’t like I was thinking I would have sex all the time. But a little residual or something or other would occur. But it didn’t. But I didn’t wind up with any diseases. I can’t say as much for some of the band members.” (DI)] The band also says DiBergi has aspirations of being “the sixth Tap” and once asked if he could join them onstage with his saxophone. David recalled, however, that DiBergi’s playing “sounded like someone tuning a bobcat.” (DV) Asked years later if he thought there would ever be a reconciliation between the band and director, Derek replied: “Would a person who was hit by a chainsaw in one of those movies make a reconciliation with the guy with the mask?” (ME) Nigel said the band had softened somewhat about the movie, however. “We’re not broiling as much as simmering.” (DS) Derek: “It’s like a bad, multi-person homosexual marriage. That’s all it’s about.” (VH1) Nigel: “It’s like those nature shows where they set a trap for a tiger or a mongoose. He was setting a trap.” (DV) David: “We thought Mr. Marty DiBergi had come to write us the love letter he was whispering in our ear. In fact, he was whispering in our ear to distract us from the knife that was plunging toward our backs.” (EW1) On their commentary for the Special Edition DVD, the band members claim that DiBergi often used hidden cameras or told them “We’re not rolling.” See also DiBergi, Martin; This is Spinal Tap.

Digital: Lacks a certain warmth, according to Derek. To remedy this, Nigel took “the tubes that would be in tube equipment—forgot about the equipment—just brought a sack of about 200 tubes and hung them in the studio so the

sound, before it ever reached the digital stage, just the molecules passed through the tubes. And it warmed up the sound remarkably well, I thought.” (CS) See also Albums.

DiMentibello, Angelo: Promoter at opening party before 1982 U.S. tour who suggests, in a scene cut by DiBergi, that Tap “come full circle” and do a free benefit at Penn Station. David and Nigel got their start as musicians by playing for change in London Tube stations.

Disk ‘an Dat: Record store in South Bend, Indiana, where Polymer promoter Artie Fufkin scheduled an early afternoon Tap record signing to push “Smell the Glove.” Derek, suffering from allergies, sniffed through the signing with a box of tissues. The store was offering the album for \$5.99. See also Fufkin, Artie.

Diva Fever: Song from “Break Like the Wind” that featured a long guitar solo from Nigel and long drum solo from Rik Shrimpton. This time was used wisely by David, who would often go for a manicure, and Derek, who liked to grab a bite to eat at a nearby restaurant.

Doesn’t Anybody Here Speak English?: Solo album by former Tap keyboardist. See MacLochness, Ross.

Dolby™: Patented system to reduce background noise on sound recordings. See Dubly.

Dollar Sign Doubleneck Bass: Played by Derek during Tap performances of “Cash on Delivery.” Demonstrated during the 7 July 1992 concert at the Royal Albert Hall.

Dolphin Erection: See Christmas at Sea World

Dooley, Chic: Heavy metal pioneer who played at Squatney pubs such as the Queen’s Lips and the Snout & Trotters. Important early influence on Nigel.

Dose, The: New-wave/punk band which opened for Tap during a portion of 1982 U.S. tour. Before meeting The Dose, Ian joked that they might be Spanish. “Maybe there’s just two of them.” The lead singer, Stellazine, would become intimate with David, Nigel, Derek and Viv—each of whom contacted herpes from her, explaining the two cold sores seen on David’s and Nigel’s lips in “This is Spinal Tap.” Only Mick didn’t sleep with her, and he was later the lone band member to vote against dropping the opening act. During a scene cut by DiBergi, Jeanine is also shown during the first Japan gig of the ‘82 tour with a herpes sore on her lower lip.

Double bag: See Condoms

Dreams: Nigel claims that 95 percent of his inspiration for songs such as “Christmas With the Devil,” “America,” “Stonehenge,” and “a lot of stuff on ‘Bent for the Rent,’ “ came to him during dreams. (GP) See also Indian food.

Drippery, The: Medicinal and aromatic candle shop established by David and Jeanine in Pomona, California. Also stocks crystals and other New Age items. David: “Do you know about aroma therapy? It’s great. You walk in there, and you know that nothing could smell this strong without doing something to you.” (NYT) Alternately Krystals ‘n Kandles. See also Pettibone, Jeanine; Potato Republic.

Drug Abuse: See Substance Abuse.

Druids: An ancient race of people that lived hundreds of years before the dawn of history, immortalized by Tap in song. See Stonehenge.

Drummers: Tap has a notorious reputation for changing drummers, usually after sudden deaths. Derek: “When we realized it was a curse, we changed out attitude.” (RL) David: “Most of them died peacefully in their sleep, while

playing.” Derek: “For drummers, it’s a bit of an extreme sport, to play with us.” (NPR) In 1991, before its triumphant return to the road to support “Break Like the Wind,” Tap placed a classified ad in Daily Variety and the Hollywood Reporter announcing auditions: “Drummer died, need new one. Must have no immediate family. Auditions October 31 L.A. Coliseum. RSVP.” Four hundred drummers phoned about the ad and 50 auditioned, including Mickey Dolenz of the Monkees, Mick Fleetwood (wearing a fire-retardant suit), Debbie Peterson of the Bangles, Stephen Perkins of Jane’s Addiction and Gina Schock of the Go-Gos. (MST; TS) As to why Ric Shrimpton won the seat rather than Fleetwood, David explained, “Mick showed fear. You can’t have that.” (RL). Until it exploded, a computerized drug machine was used to record some songs on “Break Like the Wind.” (BB) During a 10-day tour in early 1992, the band held auditions in Norway, Sweden, Germany and Australia for back-up drummers in case anything happened to Ric. David: “The most ironic thing would be if we all dropped dead one day on stage, except for the drummer.” (NPR) See Besser, Joe; Bond, Peter; Childs, Eric; Pepys, John; Punctuality; Reality Shows; Savage, Viv; Shrimpton, Mick; Shrimpton, Ric; Virtual Reality.

Dubly: Jeanine Pettibone’s bastardization of the Dolby sound recording system, uttered during filming of “This is Spinal Tap” at Season’s Restaurant in Cleveland. The miscue came after Jeanine insisted the lyrics couldn’t be heard on “Smell the Glove” because it was “mixed wrong.”

Duo-Solo: See Matchstick Men; Short n’ Easy.

Dutchmen, The: Name used by the Thamesmen in 1965 as they toured the Benelux nations. They changed the name back to the Thamesmen upon returning to England. See also Band Names; van der Kvelk, Jan.

Dwarves: People of unusually small stature who occasionally find work dancing around tiny stage models of

Stonehenge during heavy metal concerts. During Tap's 1992 tour, there were some technical problems with the performers. Nigel: "One of our little people was put into a laundry bag by mistake and sent to the laundry. Thankfully, there was no starch so he came back quite flexible." (OS)
See also Deutsch, Polly; Stonehenge.

Earth Day: See Recycling.

Edison, Thomas: See Rock n' Roll, History of

Eggs, Giant: Props used for performance of "Rock 'N Roll Creation" during 1992 tour. See Pod.

Eggs, Promotion of: See Fufkin, Artie

Eight-Track: "Break Like the Wind" was released in an eight-track version distributed as a promotional item. As Derek told MTV, eight-track is big in the Latino community. See also St. Hubbins, David.

Electric Banana: Greenwich Village club, now gone, in which Marty DiBergi first saw Tap in 1966. In the documentary "This is Spinal Tap," he recalls "being knocked out by their exuberance, their raw power—and their punctuality." In later years, David and Nigel would complain that the band's drummers not only died too often, most (including the Shrimpton brothers) were always late. See Solos.

Electric Zoo: Wimpton club where Tap established its reputation for live performance during the late 1960s. Their third album, "Silent But Deadly," was recorded here. David and Nigel's two-hour duo-solo guitar work on "Short 'N Easy" was considered remarkably long for its time. See also Short 'N Easy; Silent But Deadly.

Eleven (11): Nigel's key to keeping Tap among England's loudest bands. In "This is Spinal Tap," he pointed out to



director Marty DiBergi that the settings on Tap's Marshall amps could extend beyond the standard 10 mark. Nigel: "You see, most blokes will be playing at 10. You're on 10, all the way up, all the way up...Where can you go from there? Nowhere. What we do, is if we need that extra push over the cliff...Eleven. One louder." DiBergi: "Why don't you just make 10 louder and make 10 be the top number, and make that a little louder?" Nigel (after taking a moment to let this sink in): "These go to 11." In 1990, Marshall released its JCM900 amp, with the knobs going to 20 (GW2), although Nigel says the company later gave him a special model that goes to infinity (complete with the infinity symbol—an eight on its side—and a dial that keeps spinning around as if it were broken). (EW) The company also makes faceplates for all of its amp models that go to 11. In a 1984 interview, Nigel revealed that his Gibson guitar pickups were modified to go to 11, as well—meaning that with both his amp and guitar turned all the way up, he could hit 22. (GP) A T-shirt that reads "Goes to 11" is now a collector's item because it sold so poorly immediately after DiBergi's film was released. Finally, a posting to the Internet group alt.fan.spinal-tap by Ray Abbitt shed some light on the history of powered amps: "Early Fender Champs (a small, low-powered amp, probably intended for practice) had no controls except for a volume control that went to 11. And from about 5 on up, they didn't get any louder—just more distorted. A number of artists use them for recording and some (including Neil Young) use them for live performances. Most of us who are lucky enough to own one (mine was built in 1953 or 1954) turn them up to 11 cause they sound so damn good."

Embassy Pictures: Financed and distributed Marty DiBergi's 1984 documentary "This is Spinal Tap." Later went bankrupt and was purchased by Zenith. New Line now owns home video rights to the film.

Embezzlement: The polite way of stealing money. Ian: "Everything I did—the embezzlement, the fraud, the illegal

transfers, the skimming—was really my way of saying, ‘I love you, Tap.’ “ (SPY) See Faith, Ian; Weiss, Leo.

England: The nation from whence Tap came.

EnormoDome: Nickname given by Duke Fame handler Terry Ladd to 20,000-seat venue in Memphis that Fame had sold out.

Erection, Dolphin: See Christmas at Sea World

Erhard, Werner: Founder of the est mind therapy movement. See Smokler, Peter.

ESPN “SportsCenter”: In 1995, David composed a theme song for this cable sports program. “I was just sitting there watching and I went [playing theme on guitar] ‘da da da da da...da da da da da da...da...da...da...da.’ And I liked it, but the “da...da...da’ bit sounded wimpy, and then I thought [played very fast] ‘da-da-da’ which, obviously, sucks.” (AA)

Eton-Hogg, Lauren: Directed concert footage for 1992 NBC-TV special that later became “The Return of Spinal Tap.” Relation to Sir Denis not known.

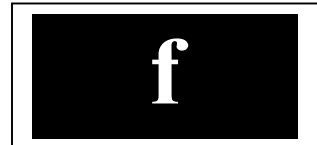
Eton-Hogg, Sir Denis: Head of Polymer Records during 1982 Tap tour and filming of Marty DiBergi’s documentary. Shown wishing band “great success” during pre-tour party. Sends them off with: “And so say all of us... Tap into America!” Knighted for founding of Hoggwood, a summer camp for pale young boys. In a scene cut from DiBergi’s documentary, Bobbi Flekman explains to Rolling Stone reporter Jill Macey, “They knight everything over there.” When MCA Records was negotiating a recording deal with Tap, the boys received a cease-and-desist letter from Eton-Hogg, who claimed that Tap was still legally bound to Polymer in an “exclusive, universe-wide agreement.” David: “We’re committed on paper not to make records for him,

and he used that to try to stop us from making records for anyone else.” (PP) See also Hoggwood; Tap Into America.

Evil: See Satanism

Extra-Long Box: Marketing ploy to position Tap’s “Break Like the Wind” compact disk during a national campaign that called for the elimination of excessive CD packaging.

Faith, Ian: Tap manager during much of the 1982 U.S. tour immortalized in "This is Spinal Tap." He had succeeded Evan MacGregor as Tap manager and was replaced himself briefly during the 1982 tour by Jeanine Pettibone after falling out over Tap’s Stonehenge production. (The band later would suggest that Ian should have followed his nature and accepted her offer, then screwed her out of the deal.) Described his duties to band during a tense meeting late in the tour as chiefly finding lost luggage, locating mandolin strings in the middle of Austin, Texas, and collecting "rent from the local Hebrews." Nigel: “Did he ever give us good news? Ever?” David: “He told me one time, ‘It’s not my job to give you good news. You’re rock and roll stars. That’s the good news.’ “ Believed to have died at the Chelsea Hotel of a drug overdose on 12 November 1990. Tap members reported that they gleefully danced on his grave and flicked his nose at the Woodlawn, New York, funeral ("It still shook a bit," Nigel later told a reporter. "It wasn't rigor mortized"), saying he owed them "a great deal of money" and even went so far as to stick them with the \$11,000 tab for the buffet at his wake. (As the first shovelful of dirt was thrown on the grave, Nigel was heard to yell: "Bye, Ian, come back as something I can eat!"). Faith would later claim that Nigel had once tried to kill him with rat poison, but "he used a bright-blue crystalline rat poison and put it on my salad. I mean, it shows up, blue does!") Derek: "David once said in a cruel moment that he died of an overdose of royalties." David: "I think there was a decent human being lurking very deep inside him, lurking in a place that you wouldn't want to go." Derek: "It would take very small boat and an oxygen



mask to get there." The band attributed Ian's death to "a bubble of nastiness bursting in his brain" and "embezzlement." David: "His family consisted almost entirely of ex-wives. It's more of a coven than a family." (QM) Because the band members were the only revelers at the gravesite, they naturally began to talk. The joviality of the funeral reminded them how much fun rock 'n roll had been and inspired them to begin work on "Break Like the Wind." Derek: "It was destiny. And it was also because none of us were really making a great amount of money." (BB) Faith was still alive, however, having faked his death and relocated to the Caymans with Tap's money. In a 1992 interview, Faith admitted that "there were collective indiscretions that I had individually undertaken.... I committed a crime in order to draw attention away from the potentially damaging indiscretions that had been committed by the band collectively, without their knowledge, by me." Among his indiscretions was collecting advances in Europe for albums that weren't yet recorded. Faith later purchased the rights to sell Nazi memorabilia at European skinhead rallies, organized a benefit satellite rock concert for tennis players who have been held hostage by terrorists and proposed a Managing Wilburys group "that would go around the country orchestrating the careers of groups on the road." Watching the movie together for the commentary track on the Special Edition of This is Spinal Tap, David commented upon seeing Ian, "It's almost amazing to see his hands in his own pockets." Nigel: "He could lie with a straight face better than anyone I have ever known." Derek: "He could lie with a grin on his face." Nigel also revealed that he and Ian had shared a few cricket games, but that they had never showered together. See also Dancing on Ian's Grave; Dead Faith Records; Embezzlement; Hassan; Managing Wilburys; Moderate Records; Rafsanjani, Ali Akbar Hashemi.

Fame, Duke: Lead singer of Duke Fame and the Fame Throwers, a band that once opened for Spinal Tap but did not impress the boys. David: "We had to apologize for him with our set. It's all hype." After a chance meeting with Tap

in the lobby of a Memphis hotel before Fame's sold-out show to support his 1982 album "Ow" and hit single "Cancer Dance" (b/w "I'm Your Puppet"), Fame was assessed by the band as a "wanker" and "total no-talent sod." The encounter was captured on film by Marty DiBergi for "This is Spinal Tap." Discussion of cover of Duke's album, which featured a photo of the singer tied to a table and surrounded by naked women holding bull whips, prompted protests from Tap to Ian. The manager took pains to explain that the album was not offensive because Fame was depicted as the victim. Nigel: "He did a twist on it!" which prompted the classic exchange between David and Derek that there's "such a fine line between stupid and...clever." See also Ladd, Terry.

Fan club: See Painful Procedure

Fans: Although the band said during the filming of "This is Spinal Tap" that its music appeals primarily to young boys, Nigel would later add that he felt "professionals" were also an important audience. "Our music appeals to people who work in the biz. Neurosurgeons, stockbrokers, businessmen who are serious about life." (SNL) According to David, Benny Hill, Dennis Hopper ("he often travels with us"), Frankie Howerd, Nicolas Cage, Lenny Kravitz and Walter Mat-thau ("he can't keep away from our gigs") are or have been Tap fans. (QM) See also DiBergi, Martin

Farewell tour: See Tap Into America

Fat-string number: See Big Bottom

Fender 6-string bass: Nigel's famous foam-green "don't even point at it" guitar, made in 1966 and now under round-the-clock guard. Nigel still has not played it. "It's kind of a Zen thing. Playing it would be kind of like unvirgining a virgin." (GW) It travels with him when he tours with Tap but since the close call with director Marty DiBergi now has

a sign that reads “Do Not Come Near. Keep Away.” (GP)
See also Guitars.

Fidelity Hall: See Philadelphia

Filmore South: See Managing Wilburys

Fish: See Aquarium of the Pacific; Celebrity; Tufnel, Nigel;
Tuna.

Flak Packet: Title of unreleased Tap album.

Fleetwood, Mick (b June 24, 1947): Fleetwood Mac drummer who has filled in with Tap during its most recent tours—and lived to tell about it, although he has taken precautions such as showing up for his audition in a fireproof suit. “It’s all a risk. Life’s a risk. But Tap’s a risk for sure. I’m trusting that things will be OK.” David: “Mick is a bit wobbled at the knees about working with the Tap, as well he should be, as we were an early influence on Fleetwood Mac. They used to support us in the clubs all the time.” (FW) See also Biopics.

Flekman, Bobbi: Perky, chain-smoking, “hostess with the mostess” who worked artist relations for Polymer Records at the time of DiBergi’s “This is Spinal Tap.” For many fans, her retort to Ian at the industry party in Atlanta—“Money talks and bullshit walks”—served as a mantra for the 1980s. One of Flekman’s finer moments was cut by DiBergi from his film: As the boys struggle to record radio promos for “Hell Hole” in a hotel lobby, a naked groupie appears looking for Nigel. The guitarist announces to the room that his overnight guest is searching for her contact lens, to which Bobbi responds, “Does she need the lens to find her clothes?” Later, Bobbi tells Nigel, “Please put your hormones in your hip pocket for awhile and let’s get on with this.” After leaving Polymer, Flekman worked on album covers for Deutsche Gramophone. (IST) By 1992, according to Tap, she had left the recording industry completely to

become a receptionist in a mortician's office. Derek: "She buried a lot of bands." (MTV) Nigel: "If she hadn't been a cheat, a liar and a bitch, she would have been a great girl." (DV) On October 1997, Flekman made an uncredited appearance as herself on an episode of the sitcom "The Nanny."

Flesh Tuxedo, A: What my baby fits me like. See Big Bottom.

Flower People: See (Again With the) Flower People; (Listen to the) Flower People; We Are All Flower People.

Folksmen, The: Aging folk band reminiscent of the Kingston Trio that was scheduled to open for Spinal Tap during the 1992 Royal Albert Hall show. Instead, they played a nearby Tube stop for change because roadies feared the energetic heavy metal crowd would tear them to pieces. Four years later, according to the Tap Web page, the group signed a four-month lease on a 1994 Chrysler minivan in anticipation of Tap's never-realized 1996 Third World Tour. Rumor had it the trio might put out a CD. From the Web page: "Perhaps best known, if at all, for their 1962 Top 70 hit 'Old Joe's Place,' the Folksmen have earned a lasting place in folk music history as the group too popular to be purist and too purist to be popular. Jerry Palter, Alan Barrows and Mark Shubb met as freshmen at Ohio Wesleyan and over the next 26 months played and sang their own brand of 'eclectified folk' music. Recently reunited after more than two decades, they are again becoming a popular late addition to folk festivals within a day's auto travel of their homes."

Food: Credited by Derek as the impetus for the band to regroup in 1990. "The solicitors would always call up and say, 'Would you like to have lunch [and discuss what happened to your old catalog]?' And we'd go in and have lunch with them." (BB) See also Backstage Arrangements;

Baked Beans; Faith, Ian; Gum; Indian Food; Lemons; Rock 'n Rolls; Soup; Tuna.

Fortensky, Larry: Construction worker who used "Sex Farm" to woo famous actress. See Taylor, Elizabeth.

Four Jacks and a Jill: Band recommended to Tap by Lt. Robert Hookstratten before 1982 gig at Lindbergh Air Force base in Seattle. First South African band (jack and jill are slang for guy and gal) to receive a Gold Record, for their 1967 song, "Timothy." The follow-up, "Master Jack," went Gold in 1968.

Frenchie's: Restaurant at which the band dines during visit to Philadelphia during 1982 U.S. tour. The visit was captured on film but not used in DiBergi's film.

Fuckin': Rock 'n roll adjective.

Fufkin, Artie: Polymer Records Midwest promotions rep assigned to push Tap in Chicago area and Cleveland. Sets up Disk 'an Dat autograph session in South Bend, Indiana, then invites boys to "kick my ass, for a man" when it fails miserably. Blames oversaturation of radio promos and the fact that he "fucked up the timing." In an example of the selective editing that would later anger the boys, DiBergi choose not to include footage of the few fans who did show up for autographs. One named Johnny asks the band to sign his copy of "Smell the Glove," but none of the signatures are visible on the album's black cover. Another brings an album called "Train Sounds." The band doesn't hold a grudge against Fufkin, however, and years later attributes the low turnout to "a traffic problem caused by a rooftop sniper outside the shop." (LT) In addition, David explained, "Jack Nicklaus was autographing his golf album in a store right down the block, and we just happened to have concurrent markets." (IST) What are the chances? In other scenes not included in "This is Spinal Tap," Fufkin smashes an egg over his head to convince the boys to get up for a 7 a.m.

radio show the next morning. (Nigel: “But we go to sleep at 6:15. That’s kinda tight.”) Fufkin, who was later charged with sexual harassment and fired by Polymer (He denies the charges: “There was no harassment. There was no sexual. There was a cute secretary there named Barbara. I was really just trying to give her some insight into what it takes to be in this business they call record promotion”), ended up in Australia as the executive programmer for Video Magic, a 22-hours-a-day video hits channel. Ironically, he refused to air Tap’s “Bitch School,” claiming it was sexist. Later, he became an salesman based in Wheaton, Illinois for the Jumbotronic Egg. “We dose the eggs with a certain machine, and it enables us to produce an egg of superior quality. It’s not harmful in any way. Record promotion, egg promotion, it’s really the same thing. It’s all promotion and I figured what’s the difference? When you’ve got two kids in junior college, this is what you have to do.” In the same interview, Fufkin still feels some resentment toward the band. “The kids really—Spinal Tap—were a bunch of cocksuckers, between you and me, because they would not enable a guy like me to do my job—to do what I had to do to get a record played in a town like Chicago.” (VH1) See also Kick This Ass, For a Man; Train Sounds.

Gardening Accident: A bizarre way to die. Years later, Derek elaborated on what happened: “When you stumble on a clod of earth and tumble groin-first into the business end of your trowel, it’s a nasty business.” (WP) See Pepys, John “Stumpy”; Porcaro, Jeff.

Geisha: During a 1992 interview with “Rockline,” the band revealed that David went through a phase in the ‘70s where he performed and dressed like a geisha, including white face. See also Mercury, Freddie.

Geldof, Bob: Rock star and fund-raiser who introduced Tap to the crowd at the Royal Albert Hall before their July 7, 1992, concert. He noted that although his presence usually

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means something important is going on, “tonight is totally devoid of any meaning at all.”

Generia: Category under which Nigel claims Tap is filed in English record stores. (BG) Derek: “One of the reasons we got back together was to make a stand for good old generic rock and roll.” (GW)

Get Me Away From the Ground: See We Are All Flower People.

Giants: See Yomiuri Giants

Gibraltar: In a 1992 interview, David compared Tap to this famous rock: “We’re always there, obscuring most of the view. Especially when you get up close to us—have you noticed that? The closer you get to us, the more the view is obscured.” (GW)

Gimme Some Money: Hit Merseybeat tune by pre-Tap Thamesmen, released on the Abbey label in late spring 1965 b/w “Cups and Cakes.” Band toured Benelux nations on strength of the single. The song, which was rereleased on the 1984 soundtrack album, later made its way into the world of Muzak and feature films, including an appearance in the background of one scene in the otherwise forgettable “Don’t Tell Mom, the Babysitter’s Dead.” In a clip that DiBergi incorporated into “This is Spinal Tap,” the boys are shown performing the song in 1965 on the British program “Pop, Look & Listen” and use it for a sound check in Milwaukee during their 1982 tour. See Code; Pudding, Ronnie.

Girls With Pretty Throats: Song written by Tap in the spirit of “Big Bottom” but never recorded. See Throats.

Glove: See Smell the Glove

Goat Boy: Unreleased single performed for IBM campaign in 1996. The song’s lyrics include: “Your mother was a

shepherdess/A lowly queen of loneliness/And look at you,
you're such a mess/They creamed the corn/ When you were
born/Goat boyyyyyyy!" According to Tap's manager, the
commercials ended Tap's "forced hiatus." The band
originally balked at doing the ads, but then chose the
endorsement deal over another offer from the Depends
diaper company. Derek says the song was inspired by "a
legend of a boy who was half-goat. It's a Greek legend. It's a
satyr, or something like that. Nigel came in, I think, and
said, 'What would it be like to be half-goat and half-boy?
Why don't we think about that instead of practicing?' You
get up in the morning and get milked. Then you look at the
headboard and you've bashed it about a bit because of your
horns, so it's a rough life." (ME) See International Business
Machines.

Go Figure Management: Firm which handled Tap's 1992
tour, a division of Harriet Sternberg Management. See
Goldfinkel, Wendy.

Goldfinkel, Wendy: A former Tap fan club president who
served as band's manager and agent during 1992 reunion
tour as rep from Go Figure Management. Derek: "She's
more of a Coke than a Sprite." (BB) See Third World Tour.

Gold Rush Brown: A favorite recreational drug used by
Viv that he mentions to Derek before their Stockton,
California, gig during the 1982 tour. The scene was filmed
but not included in DiBergi's documentary. See also
Medicino Rocket Fuel.

Golf: An important sport for the band. In "This is Spinal
Tap," the boys ponder the difference between golf and
miniature golf. In "The Return of Spinal Tap," David is
shown practicing his swing with Kenny Rogers.

Good Morning Good Morning: Track by the Beatles that
appears on "Sergeant Pepper's Lonely Hearts Club Band."
See Rainy Day Sun.

Gore, Lesley: Artist whose album, *It's My Party*, was the first ever owned by Derek.

Gorecki, Manny: One of two men charged with impersonating David as part of a Tap impostor band and playing three profitable New Jersey concerts in 1977. See also Barth, Larry.

Gospel According to Spinal Tap: See *Rock n' Roll Creation*

Got Thamesmen on Tap (Merseybleat, no date): Bootleg of early hits and covers taped at a Rotterdam club. With bassist Ronnie Pudding and drummer John "Stumpy" Pepys. (IST)

Graceland: Memphis home of the king of rock 'n roll. See Presley, Elvis Aaron

Grade, Roger: One-time Tap solicitor who oversaw investigation into 1977 incident in which two men impersonated the group and played three profitable dates in New Jersey. See also Barth, Larry; Gorecki, Manny.

Grammy: Despite their international name recognition and several well-placed monetary gifts, Tap has never won a Grammy. David: "We don't feel that we've been well represented at the Grammys, I think mainly because there is no category, 'Best Foreign Song.' If they'd just do that, we'd have a crack at it, particularly with 'Sex Farm.'" (IST) See also *The Simpsons*.

Green Globule: Remains of Tap drummer after he spontaneously combusted on stage. Also described as a stain. See Bond, Peter "James."

Groupies: Fans who follow rock bands during concert tours. See *Condoms*; *Naked Groupie*; *Substance Abuse*.

Grunge Rock: Directly inspired by Tap's 1982 appearance in Seattle, according to Nigel. See Seattle.

GSM: See Gimme Some Money

Guitars: Nigel's collection, as seen in DiBergi's film, is impressive. "They're like people to me." In a 1984 interview, he said his collection consisted of 112 guitars, mandolins and basses, including two Strat-style Tom Andersons, a 1946 herringbone Martin D-28, Guild 12-string, Gibson Chet Atkins Solidbody Classic, two 1958 Flying V's ("they're like birds"), custom-made Tele, Gretsch Chet Atkins, Hofner Verythin, a rare Kafinetti, and the one and only Marshall NT stack 6-string. During Tap's 1992 tour, Nigel took 50 guitar stands and 150 guitars on the road, including 28 acoustics and 35 Strats. (GW) As viewers of "This is Spinal Tap" know, some of the guitars are so delicate they cannot even be pointed at. The guitar that can hold its sustain even when unplugged is Nigel's 1959 Sunburst; the guitar he's playing when he needs a bit of a push from Moke to stand during a performance is his 1955 Les Paul Gold Top with stock pickups. He has since concluded that guitar is too heavy. "That's what happened in the film—not that it ever happened before or after—when I fell down and couldn't get up again." (GW) As for David's guitar history, he started out with a Big Ben, the same nylon-stringed instrument with which Nigel began his musical training. David acquired his second guitar, a four-string tenor by the German maker Nibbleng, at age 12 or 13, but he sanded the Kingston Trio photo from the side out of embarrassment. His first electric guitar was a JimElectro, and he now also owns Les Paul Deluxe, white Gibson SG, Fender Telecaster (decorated with adhesive tape), and Gibson J-160 (purchased in 1965). (HS) On the commentary of the Special Edition DVD, Nigel said he had sold off some of his guitars and given others to charity. See also Big Ben; Fender 6-String Bass; Hair-popping; Jazz Odyssey; Mandolin; Picks; Solos; Violin; The Who; Yardbirds.

Gum: During an interview with Marty DiBergi in “This is Spinal Tap,” David notices that Nigel has stuck his chewing gum on his finger as they eat at a fast-food restaurant. Nigel explains that he’s saving it for later.

Gumby: During “This is Spinal Tap,” Nigel occasionally has a Gumby doll with him or is shown wearing Gumby clothing. He wears a Gumby shirt, for example, during the Atlanta party and at Shank Hall in Milwaukee for a sound check. In one of the intimate scenes that DiBergi didn’t use, the camera catches Nigel watching “The Gumby Show” on a hotel room television while playing with the bendable Gumby and Pokey dolls he keeps in his shirt pocket. “Do not bite me,” he mimics Gumby telling his pony companion. “You are my friend.” In another scene, Nigel crosses the arms and bows the head of the flexible Gumby before the band visits Graceland during the Memphis stop of its 1982 tour. During an interview with Derek that DiBergi did not include in his film, the bass player muses, “Wouldn’t it be great if Nigel could remain that fabulous man-child in his bloody Gumby T-shirt all the time?” Nigel would later explain his affection this way: “Gumby represents to me Everyman. He’s perfect. He’s clayish. You need to be to have that kind of flexibility.” (DV)

Guru: Religious leader who often attracts spiritually unstable clients such as heavy metal stars. See Baba Ram Dass Boot.

Haberdashery: See Chapeau shop

Hadrian, Chick: Spy magazine reporter who tracked down and interviewed Ian Faith in 1992, two years after the former Tap manager was believed to have died of a drug overdose. See Faith, Ian.

Hair-popping: Guitar-playing technique invented and perfected by Nigel in which he draws “organic overtones” when his hair touches the guitar. Used extensively on



“Christmas with the Devil.” (GW) During a 1992 interview, Nigel explained to a fan how its done: “Wash your hair exactly once a week on Mondays and lay out on big nice fluffy Turkish towel. It’s like playing with a kitten. Treat it like your best friend and you’ll find the harmonics are crystal clear.” (RL)

Hampton-Cross, Glyn: Tap producer from the band’s days as the Thamesmen until the release of “Jap Habit” in 1975. Former office boy at Megaphone who rose to become head of A&R. Parting of ways with Tap came after he suggested they use Broadway show tunes to broaden their appeal. (ZO)

Harley-Davidson Motor Cycles: Favorite of Derek’s, who is seen in “This is Spinal Tap” wearing a Harley T-shirt.

Hassan: A friend of Ian Faith who helped the former Tap manager stage his death in 1990. The two met in Beirut. After Faith used “Japanese blowfish stuff” to make it appear as if he were dead, Hassan “found” the body and reported his discovery to the hotel manager. Hassan also equipped the casket with six scuba tanks so that Faith could survive the burial.

Have a Nice Death: See Spinal Tap Sings "(Listen to the) Flower People" and Other Favorites

Hear ‘N Aid: The first track of this benefit album, released in 1986, is a 40-person chorus of stars. David was present but didn’t sing because he feared his stellar voice would destroy the confidence of the other singers. He and Derek are shown in group photo and listed in the credits.

Heartbreak Hotel: Song made famous by the king of rock ‘n roll. See Presley, Elvis Aaron.

Heavy Duty: Based on a song written for Lenny and the Squigtones, this Tap hit appeared on their 1976 album, “Bent for the Rent.” The song was rereleased on the 1984

soundtrack album about the same time that Judas Priest released a tune by the same name on “Defenders of the Faith.” The closing classical riff, borrowed from Luigi Boccherini, was Nigel’s “tribute to the classical masters of bygone eras, of old dead people wearing wigs.” (HS) See also Classical Music.

Heavy Metal: In a 1984 interview, Nigel explained how Tap left its psychedelic phase, typified by songs like “(Listen to the) Flower People,” and entered into the wild and woolly arena of heavy metal. “Totally by accident. One of my little amplifiers that I was using—I think it was a Vox—broke. The knob stuck all the way up, and someone had to put a little puncture in the speaker cone, so it sounded all loud and fuzzy. And that sound sort of stuck with us.” (GP)

Heavy Metal Memories (1983, Metalhouse): Greatest hits album hawked on late-night infomercials in LP, cassette and 8-track formats soon after the release of the documentary “This is Spinal Tap.” Not sold in any stores. Included 19 songs: Sex Farm, Stonehenge, The Incredible Flight of Icarus P. Anybody, Blood to Let, Big Bottom, Brainhammer, Silent But Deadly, Bent for the Rent, Tonight I’m Gonna Rock You Tonight, Break Like the Wind, Cups and Cakes, Rainy Day Sun, (Listen to the) Flower People, Heavy Duty, The Sun Never Sweats, (Again With the) Flower People, Nice ‘N Stinky, Rock ‘N Roll Creation, and Gimme Some Money.

Hell Hole: First single off 1982’s “Smell the Glove,” also included on 1984 soundtrack album. Later made into a music video that got air time on MTV. In a scene from “This is Spinal Tap,” the band is shown performing the song during a show at the University of North Carolina. Alternately “(You Know Where You Stand in a) Hell Hole.” See also American Bandstand; Ricky.

Henge: See Stonehenge

Hensler, Sir Guenter: Head of Polymer Records at the time of Tap's aborted 1984 tour. See Tap Into America Supertour '84.

Herbs: See Pettibone, Jeanine

Here's More Tap: Title of never released Tap album.

Herpes: Viral disease of the skin, often spread through intimate contact. See The Dose.

High Heels, Hot Wheels: See Bent for the Rent

Ho, Don: Minor scandal erupted when band members referred to the singer as "a blind, ignorant Hawaiian." (IST)

Hoggwood: Summer camp for pale young boys. After ending their relationship with Polymer, the band began referring to the camp for pale young boys as "a pervert's paradise." (QM) See Eton-Hogg, Sir Denis.

Homosexual Marriage, Bad Multi-Person: Derek's capsule summary of Tap. See DiBogi, Marty

Hookstratten, Lt. Robert (Bob): In a scene captured by Marty DiBergi's in "This is Spinal Tap," Hookstratten is the first to welcome Tap to Lindbergh Air Force Base in Seattle to play for its monthly "at-ease weekend." He admits that his aviators aren't intimately familiar with Tap's work but are "big fans" of "the whole genre of rock 'n roll." Misidentifies group as Spinal Tarp. By 1992, when Tap again toured the United States, Hookstratten had retired and "turned to religion" after a bullet came a bit too close on the firing range and a fire bomb was thrown under his car. He told an interviewer for Tap's NBC-TV special that the band was a topic of conversation for years after their appearance. "We hated them." Hookstratten also revealed that making a snafu on the base became known as "pulling a Spinal Tap" and

that he went on to produce an all-white version of “Porgy and Bess” that became known as “Hookstratten’s Follies.”

Hopkins, Nicky: See Rainy Day Sun

Horns: Before the band decides to revive Stonehenge, Derek suggests they add a horn section. As the Thamesmen, the boys had used several horn players in 1965-66.

I Am Flight: See We Are All Flower People

I Am More Music (Megaphone, 1967): Solo album released by former Tap bassist. See Pudding, Ronnie.

If I Were King of America: See America.

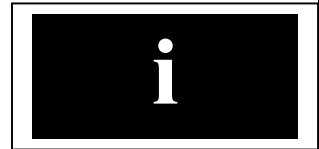
Iglesias, Julio: See Carmen.

Impostors: See Barth, Larry; Gorecki, Manny; Schiff, Philip.

Inches, 18: How Nigel envisioned the monoliths of a famous English landmark. See Deutsch, Polly; Stonehenge.

Incredible Flight of Icarus P. Anybody, The (Megaphone, 1969): Tap concept album that was identical to We Are All Flower People but without the title track. See We Are All Flower People.

Indian Food: Nigel claims that while 95 percent of his inspiration to write songs comes from dreams, the other 5 percent is the result of indigestion. “You know, you go out and have some Indian food, come back, have a very severe stomach ache, start to sweat a bit, pull out pen and paper, start writing furiously, and who knows? Before I wrote ‘Stonehenge,’ we’d gone to a place called Star of India, and I was—I mean, I was crawling about on the floor, you know. That curry really went right to the old you-know-what. So I



was sittin' on the porcelain bus, and the song just flashed into my mind." (GP)

Inside Spinal Tap: Rare official band biography by Peter Occhiogrosso, published in 1985. Includes reprinted fanzine articles and previously unpublished photos and interviews. Published in the States by the now-defunct Arbor House, it sold 3000 copies. An expanded edition printed in 1992 in Great Britain sold 6000 copies.

Intelligence: Former Tap manager Ian Faith, on the band members' skills: "They don't have minds, in the usual sense of the word." (SPY)

International Business Machines (IBM): Tap appeared in two TV ads as "spokesrockers" for IBM in 1996. Although accused by some fans of selling out, David says "A very wise man once said, 'The time to sell out is when you've found a buyer.'" Derek: "For those who think we've sold out, keep in mind that IBM had to change a great deal of its software code to meet our specifications." See also Goat Boy.

Intravenus de Milo (Megaphone, 1974): First Tap album to go bronze (two levels below platinum) after 1 million copies were returned to stores. Rated B- by Entertainment Weekly, which concluded it was "suffering from a certain sameness that set in during Tap's meteoric rise to the middle of the pack." Included "Tonight I'm Gonna Rock You Tonight" (which would later appear on the soundtrack album) and "Saliva of the Fittest." During "This is Spinal Tap," director DiBergi reads the band one of the reviews that the album received: "This tasteless cover [of the famous Venus de Milo sculpture with an IV tube connected to her stump] is a good indication of the lack of musical invention within. The musical growth rate of this band cannot even be charted. They are treading water in a sea of retarded sexuality and bad poetry." Nigel's response was succinct: "Now that's nit-picking, isn't it?"

Inventing Shed: Nigel's home away from home after Tap's 1982 tour. From this wooden structure located at Brinsby, his farm in Kent, England, came such inventions as the folding wine glass. "It has four sides with hinges, and the sides fold down so you can put it in your pocket and go on a picnic, you see. The drawback at this point in the process is that it leaks. So you get about half a sip and the rest ends up on your trousers." (CT) Nigel told an interviewer in 1992 that he was waiting for the Chinese rubber hinges to arrive to remedy that setback. And David and Derek updated the situation in 2001, telling Entertainment Weekly that the glass had been selling well in Iran. (EW1) Also the tone cosy, "a little knitted hat" that goes over the tone switch to keep it warm. "There's many times you reach down and the guitars have stainless steel knobs and they're really cold." (OS) Also the amp capo, which fits over the speaker cabinet and allows musician to change the music's pitch, much like a guitar capo. (IST) Also the neckless guitar. (HR) Because of his many inventions, Pulse magazine once dubbed Nigel "Tap's resident Leonardo."

Isle of Lucy Jazz-Blues Festival: Festival at which Tap lost a drummer to spontaneous combustion. Alternately Blues-Jazz. See Bond, Peter "James."

It's a Dub World (Skaface, 1979): The bass tracks to Derek's unreleased solo LP, pirated from the studio and seen once in a while as a bootleg. (IST)

It's a Smalls World (unreleased): Abandoned solo project that Derek began while Tap was on hiatus following the 1975 Megaphone lawsuit. Exists only as an eight-track "super demo." (IST) Derek: "I tried to do just rhythm and harmony and no melody at all. Because I felt at the time that was the way to go, and I was wrong. It was just big-beat drone music. I almost cut my hair during that period." (MH2) During outtakes of "This is Spinal Tap," Derek is shown explaining to DiBergi that he saw the bass as a symbol of our common humanity. "We are all people. Bass

represents us.” Among Derek’s other solo projects was the score for a friend’s film about para-sailing. “I scored it on bass. It was all improvisational. I watched the film for a bit and then closed my eyes and just kept on improvising.” (BPI) See also It’s a Dub World.

Jack the Ripper: Infamous Whitehead killer whose savagery inspired David to write a musical. See Saucy Jack.

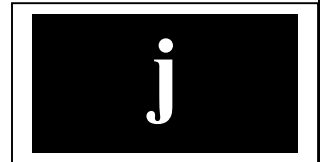
Jack, Wolfman: Well-known radio personality, now deceased, who once introduced Tap. See the TV Show.

Jamboreebop: American television program that featured Spinal Tap performing their new hit, “(Listen to the) Flower People,” in 1967. A clip from the program was included in “This is Spinal Tap.” See also (Listen to the) Flower People; We Love You.

Japan: See Geisha; Japanese tour; Smalls, Derek.

Japanese tour, 1982: When DiBergi ended filming of his documentary, “Sex Farm” was on the charts in Japan and Tap was performing for an enthusiastic crowd at Kobe Hall in Tokyo. But the tour fell apart after the jet-lagged band slept 18 hours straight and missed its second date in Honshu and the sound check for the third. David: “You sleep through a couple of scheduled concerts and suddenly you’re a traitor to the Emperor.” (IST) Drummer Joe “Mama” Besser also disappeared with the band’s equipment and is presumed to be dead or playing jazz.

Jap Habit (Megaphone, 1975): This live triple album, recorded during a tour of the Far East, hung on to the 112 slot for 82 of its 84 weeks on the Billboard charts. (EW) Nigel: “You can’t buy that kind of consistency.” Album includes the single “Nice ‘N Stinky,” which two years later would become a surprise hit in the United States. British release included two pounds of packaging such as a paper kimono and pieces of raw fish. (The packaging was dropped



for the American release, and the album was cut back to two LPs.) Includes “Devil Take the Hindmost” (with keyboards by Ross MacLochness) and the instrumental “Nocturnal Mission.” Rated B+ in the official band biography. During the “Jap Habit” tour of the States, Derek was suspended in mid-air during the performance because of a faulty trapeze rig. He was rescued two hours after the show had ended. (MH2) See also Live at Budokkan; Pod.

Jazz Odyssey: Written by Derek, this instrumental premiered at Themeland Amusement Park in Stockton, California, during the 1982 tour despite David’s reluctance to “do a free-form jazz exploration in front of a festival crowd.” As it turned out, only a sparse crowd was on hand to witness the rebirth of Tap sans Nigel. It may have been a good thing: Nigel is not a fan of jazz. “Jazz,” he said in 1992, “is just a series of mistakes without the ‘oops.’” (LT) Nigel has also lambasted jazz guitarists for playing so soft. “I don’t understand it. They use this bizarre tone on their guitars; it’s like it’s under a tub of water. It’s like plup-plup-plup-plup-plup, like a little motor boat. But I think that’s because they’re old people, and they don’t like the noise. And of course they play soft, so you can’t hear them. Then they go, ‘Yeah, I’m a great player.’ ‘Sure, mate. I’ve gotta take your word for it.’ With me, I play loud. My manhood is right on the table. Examine it, pick it up, if you will.” (GP) Derek: “Hopefully there’s a bit of Jazz Odyssey in everything we play.” (QM) Asked if the band would ever record Jazz Odyssey, Derek replied, “To record it, I think, would be to imprison a bird that must fly free.” (WP)

Jenkins, Ferguson: Pro baseball pitcher who had 48 career shutouts with the Cubs, Red Sox and Rangers as of 1982, according to Mick. Jenkins also played with the Phillies in 1965-66. See Shrimpton, Mick.

Jerden, Dave: One of four producers who worked on Tap’s 1992 album, “Break Like the Wind.” David: “The trouble with Dave was, you know, everything as so businesslike. He

would keep saying, ‘Have you got a couple of quarters for the parking meter?’ He’s a marvelous man and a tremendous producer, but eventually we ran out of change.” (BB)

Jethro Tull: In the technical notes of this band’s box set, Ian Anderson notes that early Tull sounded similar to “pre-Tap Thamesmen.”

Jim: The name of the giant skull that Tap used in its stage show during the 1992 tour. It was constructed from sculpted fiberglass by Lexington Scenery of Los Angeles. The skull had a smoke machine inside along with two reflector lamps to make its eye sockets light up. And when the band played “Big Bottom” to end its concerts, Jim spun around to reveal a woman’s derriere, complete with garter belt and tattoos. A fogger also blew smoke out of Jim’s ass. During “Christmas with the Devil,” Jim was fitted with a Santa Claus beard and Christmas hat. The set also included a spinal column and coccyx around the drum riser. (TCI)

Jimmy The Spot: An early influence on Nigel in Squatney, this young guitar player was rumored to have been pushed in front of a subway train. (GP)

Johnny Goodshow Revue: Band that hired David and Nigel in 1964 for Seaside Circuit tour after the New Originals fell apart. It was during the tour that David and Nigel met drummer John “Stumpy” Pepys. Ironically, about a year before he joined Johnny Goodshow, David would see the band perform in what was the first live rock concert he had ever attended. (MH1)

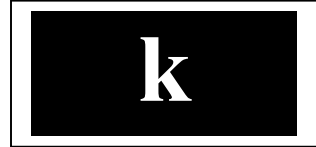
Judas Priest: Heavy metal band. See Heavy Duty.

Jumpers: See Mercury, Freddie

Just Begin Again: Power ballad with Cher on Tap’s 1992 album, “Break Like the Wind.” For some reason, the singer was reluctant to perform in the same room with David.

Nigel: "It was actually worse than that. He couldn't be within three city blocks was the actual wording." (OS) Band members had to circle the neighborhood, listening on car phones until Cher had completed the necessary tracks. Nigel: "She's just eccentric. I think she did that even with Sonny." (GW) See also Ballads; Cher.

Kick This Ass, For A Man: Instructions from Polymer promoter Artie Fufkin to Tap after only two fans showed up for an album signing. See Fufkin, Artie



King Leisure: Memphis hotel room standard. See Brown, Tucker "Smitty."

Kingston Trio, The: Pioneering folk group. See the Folksmen; St. Hubbins, David.

Kinks, The: British rock group. See Rainy Day Sun.

Kobe Hall, Tokyo: Venue played by Tap following U.S. tour to support "Smell the Glove." See Japanese tour, 1982.

Kortchmar, Danny: Bon Jovi producer who oversaw three tracks on "Break Like the Wind," including "Bitch School." Left suddenly. Nigel: "We were having lunch one day and, you know, we all looked at him to pick up the bill, and he looked to us. And there was a long awkward moment. So Kortchmar moved on." (BB) Derek: "He wears perfume." David: "And he favors these real shiny shirts." (ME)

Kramer Vs. Kramer Vs. Godzilla: Disastrous film directed by Marty DiBergi as the follow-up to "This is Spinal Tap." Marty: "It didn't work out as well as I thought it would. I thought it would with the juxtaposition of which parent would get the child with Godzilla looming over all of them—y'know, maybe Godzilla was going to get the child."

Krystals n' Kandles: See Drillery, The

Ladd, Terry: Manager of well-known rocker Duke Fame at time of DiBergi's documentary, when Tap runs into Duke in a Memphis hotel lobby. Ladd, who remembers Ian as "Liam," might have been more prominent in film but for the fact that he and Duke had to "sit down in the lobby and wait for the limo." David: "He should have been our manager." Ladd later became the head of Smegma Records, based in Denver, Colorado. (DV) See also Fame, Duke.

Laine, Dicky: One of four different keyboardists to play with David/Nigel bands during 18-month period in 1965-66.

Lambsblood: Christian heavy metal band whose members included Derek after 1988 and Moke, Tap's former chief roadie. Derek: "I said, 'I'm not really what you'd call a practicing Christian, or any other kind.' They said, 'That's all right. Just play bass.'" (NYT) Lambsblood made its name with mass baptisms in the slam pit. Its sole hit was the Zeppelin-influenced "Whole Lotta Lord." Derek also contributed the seven-minute "SinBad Suite." (IST) Derek: "It was the loudest of all Christian bands. I got a Christian fish tattoo just to say 'I'm with you now.'" "After two years of touring in which the band "played all the big tents," Lambsblood's disastrous performance at the Monsters of Jesus festival in Orange County, California, triggered their personal apocalypse. Meanwhile, a resurrected Derek ran into David at the event and decided to "throw in my lot with Evil again." (IST) For starters, he added a tattoo of a devil's head eating his fish tattoo. He says now that playing for a Christian band as an avowed Satanist was not that difficult. "If you go through a Spinal Tap record, and just change all the references to death to life, let's say; and all the references to Satan to God, you'd really have a pretty damn good Christian rock record. The Christian fans tend to be a bit more polite, until they get a few distilled waters in them, then they get rowdy with the best. And Christian women have a lot going for them. They are clean, y'know." (SH) Trivia fans: Nigel's favorite Lambsblood tune was the up-tempo "Job: What a Bloke." (QM) See also Satanism.

Lamé: Another band managed by David during the '80s. "We need a new name obviously. You leave off that little French accent and you've got a really duff name. We thought of calling them Diaperload, didn't like that either." (PP)

Last Waltz, The (1978): Documentary directed by Martin Scorsese that focused on the farewell concert by the Band and inspired a young unknown director, Marty DiBergi, to film "This is Spinal Tap."

Lead Guitar: See Duo-Solo; Ricky; St. Hubbins, David; Tufnel, Nigel.

Lee, Albert: Guitarist who played the second solo on the title cut from "Break Like the Wind" both in the studio and during the tour-ending Royal Albert Hall performance in 1992. Nigel: "He's like the second wind. He'll blow you away." (BPI)

Leisure With Dignity: Tufnel family motto. See Tufnel Family Coat of Arms.

Lemons: During a 1994 interview, Derek explained that Tap "takes lemons and makes them into lemon juice."

Lenny and the Squigtones: Musical group composed of two actors who played the characters Lenny and Squiggy on television's "Laverne and Shirley." Otherwise forgettable 1979 debut album for the Casablanca label now a collector's item because of credited guitar work by Nigel. A photo on the inside cover also includes two band members who look a lot like Derek and David but whom have never been identified. Included an early version of "Heavy Duty," which was later recorded by Tap. (TP)

Leslie Cheswick Soul Explosion: See Pepys, John "Stumpy"

Lick My Love Pump: Nigel's life work. (RL) Mozart and Bach (Mach)-influenced arrangement under development "for a few months now" when Nigel is interviewed by DiBergi in 1982 for "This is Spinal Tap." Part of a musical trilogy the guitarist was working on in D Minor, "the saddest of all keys." The piece would later appear on his solo album, "Nigel Tufnel's Clam Caravan." The guitarist envisioned "Lick My Love Pump" as the first part of a four- or five-hour work to be played by a full symphony orchestra. The theme would be evolution. "We were fish, and then the fish crawled out on the beach, and he became a monkey. Then the monkey, he went back into the water, because it was too hot. Then he started developing gills—like a fish—and started swimming in the ocean. Then he came back out again, and was then just a monkey, and then a man, and then a monkey again, I think, and then a man. So it's based on that." (GP) On the commentary for the Special Edition DVD, Nigel reported that he was still working on the piece. "It's like a Sherlock Holmes story—a lot of fog and pipes." See Mozart, Wolfgang Amadeus.

Lie Back and Take It: See Brainhammer

Lindberg Air Force Base, Seattle: Tap played monthly "at-ease" weekend after gig at civic arena fell through on 1982 U.S. tour. Nigel stomped off stage during "Sex Farm," an act of dissent that manager Jeanine Pettibone claimed "ruined the gig." Ironically, the band would begin its 1992 tour at an Air Force base in Colorado Springs, Colorado. See Beverly Hills; Break Like the Wind; Hookstratten, Lt. Robert.

(Listen to the) Flower People: Tap's first hit. Band biographer Peter Occhiogrosso would later write that the song "captures the soon-to-be-satanic band in a state of innocence, imparting its belief not only that flower people indeed exist, but that we should listen to them." (EW) During footage of a late 1967 press conference that DiBergi dug up but did not include in "This is Spinal Tap," David

defines “flower power” as “everything. It’s a feeling within. If power is compared to light, we are the shadow rather than the power of light.” (DV) Originally released as a single in July 1967, “(Listen to the) Flower People” was written by then-bass player Ronnie Pudding. Rereleased on soundtrack album. In a 1984 interview, Nigel would recall that Tap had recorded the song because “we tried to jump on the bandwagon. There was such an enormous sort of public clamoring for that sort of garbage, we thought we might as well reap some of the benefits. So we dished that one out, and it really did well for us.” (GP) Flower People is one of the few songs that Tap has never “updated.” (NPR) See also the Beatles; Childs, Eric “Stumpy Joe”; Jamboreebop; Pudding, Ronnie; Spinal Tap Sings “(Listen to the) Flower People” and Other Favorites; We Love You; Williams, Robin.

Little Elliott: Artist whose record, “Say You Do,” was the first album Nigel ever purchased. (MH3)

Live at Budokkan (Japtap, 1975): Bootleg album with fan who keeps yelling “Bonsai!” during Nigel’s guitar solos. (IST)

Lloyd’s of Luton: Issued insurance policy on Tap’s current drummer. See Shrimpton, Ric.

London Panharmonic: See Rainy Day Sun

London Philharmonic: David, during Los Angeles end-of-tour party in 1982 that was filmed for “This is Spinal Tap,” speaks of doing a collection of acoustic numbers with members of this large classical outfit.

London School of Design: Derek began attending this prestigious design school at age 17, dropped out to join the all-white Jamaican band Skaface, then returned to LSD after that band broke up. “The school basically attracted me because of its initials, of course. But then I decided that

maybe I had a career as an art director.” Among his first assignments was creating sample adverts, including one with a “condom on the pad at Cape Canaveral about to take off, with fire coming from down below, but nothing getting through. That was the point: The rocket couldn’t get through, it was such a good condom.” (MD2) See Smalls, Derek.

London Tube: See DiMentibello, Angelo; Skiffle.

Long-Hair Club: Notorious Amsterdam hangout where David and Nigel met keyboardist Jan van der Kvelk in 1965 during performances by their band, the Thamesmen. See also van der Kvelk, Jan.

Lopez, Jennifer: See Carmen.

Los Angeles: Location of the final performance of Tap’s 1982 U.S. tour, filmed by Marty DiBergi and included in “This is Spinal Tap.” Nigel rejoins the band during its performance of “Tonight I’m Gonna Rock You Tonight.”

Loud: See Lick My Love Pump; Louder!; Mozart, Wolfgang Amadeus.

Louder!: Traditional chant at Tap concerts. In 1992, David told Arsenio Hall: “We’re loud because we have nothing to be ashamed of.” See also Jazz Odyssey.

Love: In a 2001 interview with Metal Edge magazine, Derek was asked about true love. “I don’t believe in that. If you’re a true Satanist, ‘one true love’ is just part of the enemy’s propanganda. Love is like an elevator. I take my love where I can find it, if you know what I mean. I divorced my wife before the Smell the Glove tour. She got the Lamborgini. Ever since, I’ve felt it’s better to play the field.” (ME)

Lovely Lads, The: Nigel's first band, formed in the Squatney district of East London. Rather than skiffle, which was popular at the time, the Lads were "more of a scuffle band. Once in a while we'd bash a few heads." (MH3) At the time, David was with the Creatures.

Lukather, Steve: Toto and Cher producer and session guitarist for Rod Stewart, David Crosby and Wilson Phillips who oversaw four tracks on 1992 Tap album, "Break Like the Wind." David: "He's a very strange human being." Derek: "He's got a tattoo on his rectal tissue." David: "And he'll show it to you, too. He kept going, "Can you see the ship? Does this look normal?" " (ME) Told band he had recorded his guitar solo on "Break Like the Wind" in the nude.

Lukewarm Water: How Derek sees his role in the band. "David and Nigel are like poets, you know, like Shelley or Byron, or people like that. The two totally distinct types of visionaries, it's like fire and ice, and I feel my role in the band is to be kind of the middle of that, kind of like lukewarm water."

Lusty Lorry: Title of never released Tap album.

Luton Palace: Site where David and Derek conceived musical based on the life of Jack the Ripper. See Saucy Jack.

Lydon, John: In his book Rotten, Lydon writes, "Nancy was getting at Sid and wanted to be his manager. The ego games were so appalling, it resembled something out of Spinal Tap." See Punk rock.

Lyrics: Tap's complex musical poetry has been overanalyzed for years, prompting David to tell fans in 1992, "If you've been studying our lyrics, you've got too little to do." (RL)

Macey, Jill: Rolling Stone reporter assigned to cover Tap's 1982 tour of America. Seen in DiBergi's film at opening party in New York City and later at the tour-ending Los Angeles party. It is believed that Macey later began her own magazine about model aircraft called Fly and Pretend. See also Eton-Hogg, Sir Denis.

MacGregor, Evan: Manager of Tap before Ian Faith stepped in. (MH)

MacLochness, Ross: Former Kilt Kids member and musical prodigy (he played the Royal Albert Hall at age two) who joined Tap as keyboardist in 1974 shortly before the release of its disastrous concept album, "The Sun Never Sweats." David: "He had an incredibly fast left hand." (DV) Retired to pursue missionary work in Namibia the next year after the release of "Jap Habit." Later released solo album, "Doesn't Anybody Here Speak English?" Replaced by Viv Savage.

Magnet: See Skiffle

Majesty of Rock: Song off 1992 "Break Like the Wind" album that was also released as a special edition 12-inch vinyl etched disk. David: "This is very much the center of 'Break Like the Wind.' Basically we're saying, 'Look, there's a pulse that's happening in the world and that pulse, that beat, is the one thing you can't escape from. You are as you rock.'" (STR) During the performance of the song at the Royal Albert Hall on July 7, 1992, the band's Roman column props deflated and collapsed. The song's video was shot at the Black Beach cliffs of La Jolla, California. See also Mercury, Freddie.

Managing Wilburys: After he left Tap, Ian Faith proposed to other managers that they form a group to "go around the country orchestrating the careers of groups on the road. Each band would stay in one place, but we'd be traveling around.... We're thinking of setting up a new Fillmore, the Fillmore South, in Tampa. Get a very, very big empty place,

get a big parking lot, make it the centerpiece of a theme park devoted to the mythos of rock 'n roll. That's the vision, anyway." (SPY) See Faith, Ian.

Mandolin: Instrument played by Nigel during "Stonehenge" while dwarves dance.

Marble Arch: Film production company that passed on Marty DiBergi's "This is Spinal Tap" before he took it to Embassy Pictures.

Marijuana: Dried leaves and flowering tops of the pistillate hemp plant that, when smoked, can induce feelings of relaxation and the munchies. See Gold Rush Brown; Pishedda, Tony.

Marriage: David: "Jeanine and I got married because we both thought that it would automatically make us citizens. Basically it turned out that we were still just two married English people living illegally here." (QM) They divorced in early 2000. See also Coupling.

Marshall: Makers of quality amplifiers that broke the "10" barrier. During an MTV appearance, Nigel explained that "a lot of people who worked on the Bomb work at Marshall. But there's no mushroom cloud with rock 'n roll. No skin things happening years later, at least I hope." See also Eleven, Inventing Shed.

Matchstick Men: Headliner backed by members of Tap (minus keyboardist Denny Upham) during 1968 tour to support the album "Matchstick Men." Tap had not been involved with creating the album but supported the Men on tour after the disappointing sales of Tap's second album, "We Are All Flower People" forced a reevaluation of its musical mission. It was during this time that Tap developed (or stole—accounts vary) its harder hitting twin-lead-guitar style.

Maximum Tap (Mango): Rough translation of the title of a Japanese bootleg of Tap songs. See Rainy Day Sun.

MCA: Record company that agreed to distribute 1992 album "Break Like the Wind."

Meconium: Garage band managed by David after Tap's 1982 tour ended in disaster. See Pomona, California.

Medicino Rocket Fuel: A favorite recreational intoxicant used by Viv that he mentions to Derek before their Stockton, California, gig during the 1982 tour. Derek: "It really was shit." David: "I suppose you don't need much to get a rocket off the ground in Medicino." (DV) See also Gold Rush Brown.

Megaphone: Label that carried Tap until the mid-1970s, when the band sued to recover withheld royalties. (Megaphone countersued for "lack of talent.") As part of the settlement, Tap agreed to not make any more records for the label and, as the lawyers put it, "stay the fuck out of the studio." (IST) Instead, the band toured under assumed names such as the Cadburys and Anthem. (MH) Megaphone got its revenge by releasing an album of B-sides and outtakes, "Rock 'N Roll Creation" that brought the band scorn. Needless to say, it also earned Megaphone zero return on its investment.

Melanin: See Childs, Eric "Stumpy Joe"

Melton, Sid: See Biopic.

Memphis: In "This is Spinal Tap," the band arrives here only to receive a phone message from Denis Eton-Hogg notifying them that their gig at the Music Temple has been canceled due to "lack of advertising funds." Their 14-person entourage is also briefly faced with trying to sleep together in a King Leisure suite after the "twisted old fruit" at the

hotel reception desk botched the reservations. See Brown, Tucker “Smitty”; Fame, Duke.

Mercury, Freddie: Tap was asked to play at a tribute at Wembley Stadium near London on 20 April 1992, for the late Queen frontman. However, a revised plan called for them to cut their set short by 25 songs, to one. Derek: “We believe Freddie would have wanted it this way.” In a 1992 interview, David acknowledged Tap’s influence on Mercury. “I started wearing one-piece jumpers, and then Freddie moved right in. He was easily influenced.” Taphead Tim Forcer, whose eldest son attended the concert, offers this report: “Spinal Tap came on after Bob Geldof (fairly early on, after Def Leppard, before Guns ‘n Roses). A red carpet was laid out for their regal entrance in robes and crowns. The one song played was Majesty of Rock. Not only was the rest of their homage cut completely by the organizers, their performance was cut completely from the video of the concert. Tap’s ‘dressing room’ at the Mercury concert (what a joke!—just an area marked off by poles and curtaining) was right next to Metallica’s (watch carefully at ‘A year and a half ...’ as the camera pans along the line of dressing rooms and you’ll see the label ‘Spinal Tap’). The cameo appearance consisted of Tap pushing aside one of the curtains and forcing their way into Metallica’s area.”

Metalhouse: Record company that released and marketed a Tap greatest hits compilation, “Heavy Metal Memories,” after the release of DiBergi’s documentary. See Heavy Metal Memories.

Metallica: Heavy metal band that released an album with an all-black cover “stolen” from Tap’s “Smell the Glove” (although the soundtrack of Marty DiBergi’s 1984 documentary also had an entirely black cover). Derek: “Metallica said thanks for the idea of the all-black album cover. Well, how about a bit of money off it?” (LAT) Tap, showing they don’t hold a grudge, made a cameo

appearance on Metallica's tour film, "A Year and a Half in the Life of Metallica, Volume 2."

Milage: After leaving Skaface and spending some time at the London School of Design, Derek helped this band record and release its only album, "Milage I." Shortly after, he replaced Ronnie Pudding as Tap's bass player. Derek: "Milage was kind of a pre-Traffic Traffic. We had a flute player and a piccolo player, which was a bit much in the reed department. There was a lot of lightness in the band." (MD2) See Smalls, Derek.

Milk Jingles: Writing these catchy ditties was one of Derek's first vocations and helped him buy two uncompleted flats on the docks of London after Tap's 1982 tour. See Smalls, Derek.

Milwaukee: Stop on 1982 "Smell the Glove" tour where Jeanine Pettibone hooks up with David and the band after her assignment to do a window display for Neil Kite's Boutique in London was postponed until April. Ian also gives Tap its first glimpse of the Black Album during a sound check at Shank Hall. The show, recorded for "This is Spinal Tap" by Marty DiBergi, included a performance of "Rock 'N Roll Creation" in which Derek's pod would not open. See also Shank Hall.

Miniature Bread: Tiny food that nearly caused Nigel to lose his composure before a 1982 concert at the University of North Carolina. See Backstage Arrangements.

Moderate Records: Label formed in the Middle East with Iranian money by a fellow named Danzig, who asked Ian Faith to become Moderate's A&R guy before the former Tap manager staged his death in 1990. Faith would later add the entire Tap song list to Moderate's catalog. (SPY) See also Mullahs of Invention; Rafsanjani, Ali Akbar Hashemi.

Moke: Chief roadie during 1982 U.S. tour. During the filming of “This is Spinal Tap,” Moke was the roadie who helped Nigel back to his feet after the guitarist fell backwards while playing. He also attempted to free Derek from a malfunctioning pod. In a scene cut by DiBergi, Moke is also seen preparing the artificial appendage that lands Derek in trouble at the airport. Received a boxed credit at the end of “This is Spinal Tap.” Later performed with Derek in Christian rock band, Lambsblood. See also Aluminum Foil; Guitars; Lambsblood.

Monopoly: Famous board game. See Smalls, Derek.

Morty the Mime: Shown in DiBergi’s documentary catering a party hosted by Polymer to launch the 1982 U.S. tour. “Mime is money.” As he explains in a scene DiBergi cut from his documentary, Morty’s company was called Shut Up and Eat, named after the phrase his father used to keep the kids in line at the dinner table. A former actor who could never remember his lines, Morty also explains that “the dead bird is very big” with clients, who tend to eat the horrible food he serves “because of guilt” when the mime servers mimic walking through storms to get across the room. During another cut scene, Morty testily refuses to pass along a message to Ian from limo driver Tommy Pishedda, who remarks in disgust, “I’m talking to fucking puppets.”

Mozart, Wolfgang Amadeus: Nigel: “People say Mozart didn’t play loud. That’s a lot of bullwhack. He played as loud as he could. He didn’t know he could turn it up.” (SNL)

MTV Music Video Awards: Tap announced they would reform on 5 September 1991, before presenting an award on this broadcast.

Mullahs of Invention: A band assembled in the Middle East by Ian Faith after his split with Tap but before he faked his death. Composed of Turkish boys living in Bremen who looked Iranian. Faith supplied the young hopefuls with

guitars, amps and access to the entire Tap catalog. It didn't work out. "The money that was coming in was going out again in cash, usually in the equipment of Israeli rock bands, to Tel Aviv," Faith would later tell Spy. "And some days later there was a new F-14 on a runway in Teheran. The whole company [Moderate Records] was a conduit for getting arms into Iran." Faith later split the Tap catalog among various celebrities and fans. See Andretti, Mario; Navratilova, Martina; Rafsanjani, Ali Akbar.

Murphy, Karen: Documentary maker hired by Marty DiBergi to produce "This is Spinal Tap."

Musicals: Theater productions that include singing. See Saucy Jack.

Music Membrane: London club where Spinal Tap made its debut in December 1966. See Spinal Tap.

Mute-nostril agony: The condition in which Tap leaves its audiences, according to Alice Cooper. (BB) Ref: Jim Morrison's "Horse Latitudes."

My Baby Wants It Tonight: Blues song that played an early influence on Tap band members. See Cheeks, Blind Bubba.

Naked Groupie: In scenes that DiBergi left on the cutting room floor while editing "This is Spinal Tap," an unidentified but unmistakably naked female fan is shown searching for her contact lens. See Contact lens; Flekman, Bobbi.

Namesake Series: Cassette tapes of the works of famous authors read by actors with the same last name. David endorsed them indirectly during "This is Spinal Tap." Series included Danny Thomas reading "A Child's Christmas in Wales" by Dylan Thomas, MacLean Stevenson reading "Treasure Island" by Robert Louis Stevenson, and star



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basketball player Julius “Dr. J” Irving reading the shorter works of Washington Irving.

Namibia: Nation in southwest Africa where a former Tap keyboardist did missionary work in 1975 after leaving the band. See MacLochness, Ross.

Nash, Graham: Member of Crosby, Stills and Nash who made a guest appearance on Tap’s 1992 album, “Break Like the Wind” and also frequents Jeanine Pettibone’s California boutique, The Driper, to get his meditation balls balanced.

National Company of the Wiz: The cast of this all-black musical version of “The Wizard of Oz” shared billing with Tap during the band’s stay at a Chicago area Holiday Inn during its 1982 U.S. tour.

Native American Rituals: See St. Hubbins, David Ivor

Navratilova, Martina: Pro tennis player who bought rights to two Tap songs when Ian Faith secretly sold the band’s catalog. (OS) See also Andretti, Mario; Mullahs of Invention.

Navy ships: See USS Ooral Sea; USS Wadsworth.

Neanderthal: How Jeanine describes Nigel’s stage presence. See Pettibone, Jeanine.

Neeson, Liam: See Biopic.

Neil Kite’s Boutique: One-time London-based client of Jeanine Pettibone. See Milwaukee.

Nerve Damage (Megaphone, 1971): Ignored by critics, this album was part of a “three-year musical backwater” for Tap. Rated B- by Entertainment Weekly, which described it as “suffering from a certain sameness that set in during Tap’s meteoric rise to the middle of the pack.”

New Originals, The: See Johnny Goodshow Revue; The Originals.

New Year's Eve: "This is Spinal Tap" is often aired on British television on this date, much like the "Wizard of Oz" is broadcast annually in the U.S. Also, the band's 25th anniversary special aired in the United States on New Year's Eve 1992.

New York: Site of opening party for Tap's 1982 U.S. tour, in SoHo. In DiBergi's documentary, Tap is shown performing "Tonight I'm Gonna Rock You Tonight" at its New York gig.

New York Times, The: Ian suggested soon after the band's arrival in New York to launch its 1982 tour that this prestigious newspaper would be doing an article. In fact, nothing appeared until a decade later, when the paper reviewed a concert at the Beacon Theater during the "Break Like the Wind" tour and later interviewed David, Nigel and Derek for a profile.

Nice 'N Stinky: Single off 1975 live triple album, "Jap Habit," that became a surprise hit in America nearly two years later, prompting Tap to regroup with drummer Mick Shrimpton. See Jap Habit.

Nigel Tufnel's Clam Caravan (Plutarch, 1979): Nigel's hard-to-find solo album, featuring the neo-classical "Lick My Love Pump." The guitarist began work on the album nearly a decade before its release, while the band recouped following their 1975 lawsuit against Megaphone. Rolling Stone describes the work as "a kind of gumbo of African music, Polynesian music and even the obscure sounds of the [Pei-Pei Islands] off Micronesia." (RS2) David describes the album as containing "percussive overkill" because of Nigel's affection for strange instruments. "He likes to go to these out-of-the-way places and say, 'What have you got in the way of rock 'n roll?' They look at him and say, 'What

are you talking about? We play this here.’ Then they play a bit of that, and he turns on the tape recorder and basically steals it. But it’s not copyrighted, so it’s all right.” (NYT) Album rated C- by official band biographer. The album title was originally going to be *Calm Caravan*, but as Nigel explains, there “was an unfortunate printing error, and people have been asking me, ‘Where are the clams?’ And you can search all you want, there are no clams in there. Ten years ago, I would have screamed at someone, ‘You mucked this up!’ Now I really don’t care. It adds to the mystery of rock ‘n roll.” (CT) Describes period after the album’s release as “maybe the very worst” of his career. “It sold none. I was quite depressed.” (MH3) Reportedly working on second solo effort, tentatively titled “*Pyramid Blues*.” (HS) Sample lyrics: “Get me out of the desert/I’m tired of looking at all these wedges.” In 1990 he submitted demos of some “very loud acoustic music” to Windham Hill, but the label turned him down. (GW2) See also *Lick My Love Pump*; *Windham Hill*.

Nilford: West Midlands town in which Derek Smalls grew up and where his father established a telephone sanitation business. (IST) It’s a “very small, very wretched, very dire little place” on the River Null, near Wolverhampton. (ME) Also known as Nilford-on-Null.

900 Numbers: Before they were discontinued, the Tap 900 numbers were available to fans to keep up with the band. On each you were given a short (free) intro and then asked to choose which band member to hear before charges begin. Nigel, explaining 1-900-TEL-2-TAP to a reporter: “What you do is you call us up and talk to us and tell us what you’re doing. You say, ‘Hello, Spinal Tap? I’ve just gotten my car fixed.’ It’s like a confession really. Someone can call up and say, ‘I had a date the other night, it wasn’t going well.’ And we’ll say, ‘That’s too bad, isn’t it?’ or ‘I’ve had that experience myself.’ “ Since you’re listening to a recording, the band does not give its feedback. David, explaining 1-900-GIV-2-TAP to a reporter: “That’s where

you call up and we basically tell you what we're doing, if we're touring in your area, you know." The band members tended to ramble on both lines, of course, since they were clocking you at \$1.49 a minute.

Nocturnal Mission: See Jap Habit

Nod, The: David's signal to Nigel to rejoin the band during the Los Angeles gig that ended their 1982 American tour. Captured on film by Marty DiBergi and included in "This is Spinal Tap."

None More Black: How Nigel described the cover of "Smell the Glove." See Smell the Glove.

No Place Like Nowhere: Shark Sandwich

Norman's Rare Guitars: Los Angeles guitar shop where Nigel is often seen browsing. During a scene in "This is Spinal Tap" in which he and David are interviewed in a fast food restaurant, Nigel is shown wearing a "Norman's" T-shirt. He later revealed that he had been given 50 guitar picks and a set of strings to wear the shirt. (DV)

North Carolina, University of: One of Tap's stops during 1982 U.S. tour. In a scene cut from DiBergi's documentary, Ian uses his cricket bat to threaten a student organizer in a stairwell. The Tap manager was livid when he learned that although the show had been sold out, the tickets went for half-price and the band would only be getting the guarantee. See Backstage Arrangements; Chandelier; Hell Hole.

Occhiogrosso, Peter: Author of 1985 book for now-defunct Arbor House entitled "Inside Spinal Tap." Occhiogrosso met David and Nigel at the Grub & Hangdog pub in East Squatney, London, in 1975, as the two bandmates argued over the check. See also Inside Spinal Tap.



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On Golden Pond—3D: One of two films Marty DiBergi turned down to direct “This is Spinal Tap.” See also Attack of the Full-Figured Gals.

Openfaced Mako (Hammerhead, 1980): Bootleg album. Outtakes from Shark Sandwich sessions, including studio banter. Includes never-released XXX version of “Sex Farm.” (IST)

Orchids: Growing these delicate flowers is among Derek’s many hobbies. See Smalls, Derek.

Originals, The: Band formed in 1964 by David and Nigel after they began jamming together outside London Tube stations. Name changed to the New Originals after the boys discovered that an East End band had already claimed the name. The original Originals later changed its name to the Regulars, but the New Originals collapsed that same year due to a lack of record company support. See also Band Names.

Otium cum Dignitatum: Leisure with dignity. Nigel’s family motto. See Tufnel, Nigel.

Painful Procedure: The official Spinal Tap fan club, now defunct. The initial membership included the first issue of the club newsletter, an autographed color photo, a VIP “No Access” pass and a large poster. See also Goldfinkel, Wendy; Rose, Bonnie.

ParaFrance Communications, S.A.: After Ian Faith sold the Tap catalog off in the Middle East following his faked death, it ended up with this Paris-based television production company, leaving the English members of Tap forced to secure permission from Frenchman before being able to perform any of their own songs.

Paranoia: See Computers



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Para-sailing: Derek once scored a film about this subject for a friend. See *It's a Smalls World*.

Pei Pei Islands: Visited by Nigel during Tap hiatus after 1982 release of "Smell the Glove" and Nigel's short stint in the Swiss Army. The influence of the island's music can be heard on his solo album, "Nigel Tufnel's Clam Caravan."

Penis: The boys, like most of their female fans, are in awe of their man things. Nigel: "[Female fans] are really quite fearful, that's my theory. They see us on stage with tight trousers and we've got, you know, armadillos in our trousers. I mean, it's really quite frightening, the size. They run screaming." Other words they have used affectionately, in public, to describe their appendages include wanger, love gun, ding-dong, Roger the Dodger, pink torpedo, pitchfork, silo, Old Sweet William, little gent with the fire hat, Pink Oboe and One-Eyed Willie. David, on *MuchMusic*: "We did our bit, and we had our bits done occasionally." In a 1980 interview, Nigel revealed he tucked his penis to the left. "That's pretty much crowded in there, you can't really get much in that side pocket." (MH3) See also *Erection*, *Dolphin*.

Pepys, John "Stumpy" (1943-1969): David and Nigel met the tall, blond geek in 1964 while touring as members of the Johnny Goodshow Revue. At a Southampton pub then known as the Bucket (now the Bucket and Pail), the boys jammed with the bespectacled drummer, nicknamed "the peeper" and then a member of the Leslie Cheswick Soul Explosion (now Les and Mary Cheswick). The three men would go on to form the Thamesmen and later, with Ronnie Pudding and Denny Upham, Spinal Tap, which played its first gig in December 1966. Pepys would die in a bizarre gardening accident shortly after the release of the band's third album, "Silent But Deadly." (IST) Nigel: "It was really one of those things the authorities said, 'Well, best leave it unsolved.'" See also *Johnny Goodshow Revue*; *Spinal Tap*

Sings “(Listen to the) Flower People” and Other Favorites;
the Thamesmen.

Pettibone, Jeanine: Later Jeanine Pettibone-St. Hubbins. Longtime girlfriend and (second) wife of David who settled with him in Pomona, California, after the band’s 1982 tour. Replaced Ian Faith as manager in Austin, Texas, and played tambourine during last leg of band’s 1982 U.S. tour following a confrontation in which Faith described her appearance as “an Australian’s nightmare” and Jeanine insulted Ian’s genitals. Derek: “Things went wrong more smoothly once Jeanine took over.” Years later, David conceded that Jeanine “was not musical” and Nigel advanced the theory that this encounter may have been a set-up by Marty DiBergi. (DV) Jeanine met David in 1977 at a wake for her friend Detmer, who had died of botulism. “The shock of blond, the blaze of red velvet, the aura of Remy Martin, and Something Else,” she recalled years later. “The Dream Warrior I have known in my slumbers for so many years.” Jeanine says she immediately recognized David as a dead 700-year-old Japanese warrior-poet and herself as a dead 645-year-old Japanese Princess. As for the band, “they are Fantasy that will not be tamed. I am a Reality that will not be denied.” (IST) David credits Jeanine, whose love of astrology was demonstrated in This is Spinal Tap when she did the band’s charts, with getting his cosmically challenged life back in order. Yet David and Jeanine’s relationship has never been easily defined. At one point, the guitarist denies Nigel’s accusation that she is his “fucking wife”; at another, he denies to Ian that she’s even his girlfriend. Nigel and Jeanine didn’t always fare better, although in one uncut scene they do have an almost loving exchange. Jeanine tells Nigel that she’s noticed his “Neanderthal look” on stage and thinks it works well with his “nocturnal glow.” Nigel says he was “trying to make it subtle” and wasn’t really “striving for caveman.” Nigel: “I’m never going to love Jeanine in the way David does, but let’s just say it’s been worked out. We speak in civil tones.” David: “More civil nods, really.” (QM) Derek: “Jeanine felt Nigel never really wanted her on stage.

Eventually Nigel was giving her a tamborine with no bells on it to play. Then he would give her a tamborine with no bells and no drum skins. So Nigel was really just giving Jeanine a wooden ring! She couldn't hear what she was playing and that was it." (KR) Nigel: "We've worked out a compromise—she stays home." (RL) Nigel, explaining the relationship on MTV: "The wound has been squeezed and the puss has shot out and been wiped up." On the commentary of the Special Edition DVD, David and Nigel also reveal that Nigel and Jeanine had at least one sexual encounter. Nigel: "It lasted about 10 minutes." David: "She said it was six minutes." (DV) David, like Nigel, considers Jeanine to be "brutally frank" and often solicits her opinions on new songs or production numbers. Now that they've settled down, the couple owns two Shar-Peis: Mr. Pip and Dragon Princess. David: "It looks like it was a larger dog with tighter skin, and then someone grabbed him by the anus and pulled him as hard as they could." (MH1) Jeanine's businesses also continue to multiply. She makes and sells Irish sweaters in her shop Potato Republic with the help of 14 "wonderful" but illegal Hispanic girls, sells leprechaun key rings and ceremonial candles in The Crow's Wing, runs a new age boutique called Krystals 'n Kandles (alternately The Drippy), and has started a business that works out the star sign of your computer (QM). In early 2000, David and Jeanine had divorced on friendly terms. She now runs a company called Herb Lane and a website called Herbal Harmony. One of her products is designed to enhance bustlines. "You make a paste of the herbs and rub it on your tits and you have to do it even so one tit's not larger than the other or it's a little bit funny." (VH1) Nigel's feelings toward Jeanine never warmed. He said in 2001: "She's a chilly woman." (DS) David still has his affections. David: "We'll never completely fall out." Nigel: "You can only fall so far." David: "Until you bounce." (DS) See also Astrology; The Drippy; Coupling; Dubly; Marriage; Milwaukee; Potato Republic; St. Hubbins, Pam; St. Hubbins, David.

Pettiwhip Productions: David and Jeanine's production company. See St. Hubbins, David.

Philadelphia: "A real rock 'n roll town," according to Ian, unlike New York. Second stop of 1982 U.S. tour. In DiBergi's documentary, Tap is shown performing "Big Bottom" at Fidelity Hall, with Derek playing his famous BC rich double-neck (eight-string, four-string) bass.

Phone Sanitizing: See Telephone Sanitizing

Picks: Tap guitar picks have become collector's items (one is included with the CD-ROM and laser disc reissues of "This is Spinal Tap"). Before the release of "Shark Sandwich" in 1980, Polymer had picks made that had the Tap logo on one side and the thumbprint of David or Nigel on the other. David: "It didn't slip because it had those grooves that were matching up with yours." (HS) In the band's early days, Nigel used picks made in Hawaii from macadamia nut shells. (HS)

Pipe: A Derek trademark. The bassist was rarely seen without it during reflective moments. He revealed years later: "I never really smoked it. It was more just an affectation." (DV) Nigel smoked cigarettes for years but quit after leaving the band for a brief period toward the end of the 1982 U.S. tour.

Pishedda, Tony: Tap limo driver for early part of the 1982 U.S. tour. During filming of "This is Spinal Tap," Pishedda declares Tap to be "a fad." Later, in scenes that were not included in the film, the band gives Pishedda his first taste of marijuana after he brings them pizzas at 3 a.m.; the driver proceeds to strip to his underwear and sing an emotional version of Frank Sinatra's "All the Way" before collapsing. The boys tease Pishedda the next day, but he claims not to remember any of the incident, including when he allegedly took off his socks and presented a puppet show. On the commentary of the Special Edition DVD, Nigel advances

the theory that Pishedda had been hired by DiBergi to spy on the band. See Sinatra, Frank; Spinal Pap; Yes I Can.

Pizza: Italian dish made with a thinly rolled bread dough. See Pishedda, Tony.

Pod: In “This is Spinal Tap,” Derek is shown nearly being decapitated by a malfunctioning pod during a Milwaukee performance of “Rock ‘N Roll Creation.” The sequence caused some anger by the band towards director DiBergi, who they dubbed “The Butcher” for what they saw as selective editing. Derek: “Seventy or 80 percent of the time—well, 65 percent at least—I got out of that pod straight away. He doesn’t show that. It’s like if I had a camera and followed Marty DiBergi around, and one day he’s about to go to the loo and he can’t get his zipper open, and he’s just tugging and tugging and tugging at his zip and getting this very painful look on his face and turning all red and getting anxious and starting to whine a bit. Now, I’ve filmed all these other times when he gets his zip open, you know? But I don’t use those, and what does Marty DiBergi become when the film goes out? He becomes the geezer who can’t get his zipper open.” The band took a “zero defect approach” to the 1992 tour in support of “Break Like the Wind,” according to Martha Quinn, who hosted NBC’s “A Spinal Tap Reunion.” (CT) During the tour, Tap emerged from giant eggs rather than pods. When Derek’s opened, a man in a chicken costume would appear, dance around, and then exit the stage. Derek then entered stage left to take over. See also Jap Habit.

Poets, Famous: See Lukewarm water

Polymer Records: Tap label from “Shark Sandwich” in 1980 to the 1984 “This is Spinal Tap” soundtrack. The band’s previous label, Megaphone, had abandoned the band after a squabble over royalties. Tap had its problems with the now-defunct Polymer and parent Polygram, as well. A recent legal tangle between MCA and Polygram over the

Motown catalog was actually a “smoke screen” to hide a more vicious tug-of-war for rights to Tap songs, according to Derek. (GW) See also Dead Faith; Eton-Hogg, Sir Denis; Flekman, Bobbi; Fufkin, Artie; Hensler, Sir Guenter; Megaphone.

Pomona, California: In 1986, David and Jeanine retired to this foothills community 30 minutes outside of Los Angeles, buying a farm called Shagwallow. While she ran the family businesses, David from 1988 on taught soccer for the Parks Department and produced local groups such as glam rockers Diaperload (later Lamé, then Bumdummy) and the garage band trio Meconium. Before Tap decided to regroup for “Break Like the Wind” in 1992, David thought he had rock ‘n roll out of his blood. He was rock ‘n roll wrong. (GW)

Pop, Look & Listen: British variety show on which pre-Tap Thamesmen made their television debut in 1965, performing “Gimme Some Money.” The band performed on the U.S. program “Bop She Bop” soon after. See also American Bandstand.

Porcaro, Jeff: Toto drummer who was thought to have died in a bizarre gardening accident in August 1992, prompting investigations to find out if he had ever performed with Spinal Tap. A later investigation concluded that his death was not caused by the pesticide he was spraying but by a hardening of the arteries due to cocaine use.

Porgy and Bess: Famous musical. See Hookstratten, Lt. Robert.

Potato Republic: Irish clothing store opened in Pomona, California, by Jeanine and David after Tap’s disastrous 1982 tour. Sales have been slow. David: “We don’t have that natural market here in Southern California for big, thick, rough-hewn, itchy, woolly Irish sweaters.” (IST) See also The Drippy; Pettibone, Jeanine.

Preserved Moose: What Derek feels like when he's playing. "[Rock 'n roll] is more like going to a national park and they preserve the moose. On stage is that moose." Derek has also compared Tap to a worm. "If you let the worm grow long enough, it's going to turn. That's what's happened to us." See also Prolonged adolescence.

Presley, Elvis Aaron (1935-1977): During filming of "This is Spinal Tap," three of five band members visited the King's grave at Graceland after learning that their gig in Memphis had been canceled. At the locked front gate, they yelled for Mrs. Presley and "Gatekeeper." Once inside, they sang an impromptu "barbershop raga" version of "Heartbreak Hotel." Notice that someone has corrected the spelling of Elvis' middle name on the tombstone, from Aron.

Primus: Funk-rock band that acknowledges Tap's influence. See Claypool, Les.

Princess and the Unicorn, The: See Sun Never Sweats, The

Problems: They get solved, as Ian reminds the band during a tense scene captured on film for "This is Spinal Tap." See also Faith, Ian.

Prolonged adolescence: During one scene not included in "This is Spinal Tap," David, Nigel and Derek begin to make fart noises by sticking their hands under their armpits, and manager Ian suggests DiBergi turn off the camera. DiBergi insists on continuing, however, saying he's found a perfect example of the band's "prolonged adolescence."

Promotions: See Disk 'an Dat; Eggs, Promotions of; Radio Promos.

Protest music: Asked why the group didn't do more protest songs during the 1960s, Derek replied: "How can you dance

or rock or move your body or shake your fist or your fanny when you're going, 'Oh, right, the politician's being bad?' That's not what we're about. Rock 'n roll is sex music, body music." (TR) The group had changed their tune by 1992, when "Break Like the Wind" included songs about the environment and euthanasia.

Pudding, Ronnie: Left Cheap Dates (later Cheapdate) in 1964 to become the fourth member of the London-based Thamesmen with David, Nigel and drummer John "Stumpy" Pepys. Played first gig with newly formed Spinal Tap in December 1966. Only member of the band who could write and read music. Within a year, following the success of Tap's "(Listen to the) Flower People," which Pudding composed, and "Gimme Some Money," which he co-wrote, the bassist left the group to form the Pudding People. (He also had "a heart blister" at the time, following a breakup with backup singer Lhasa Apso.) His group's debut album on Megaphone, "I Am More Music" (with the single "I Am the Music" b/w a live version of "Rubber Biscuit"), bombed. Tap replaced him with Derek, who had left the all-white Jamaican band Skaface. David: "Ronnie was an excellent musician but he got too big for his hat size, if you know what I mean." (GW) Pudding also had some run-ins with Nigel, who would accuse him later of "theft of material" and "sexual innuendo." (TR) Although there was initially discussion of pulling Pudding's bass playing from a 1992 "Break Like the Wind" remix of "Rainy Day Sun," in the end his work was only "tweaked" by Derek to make it "sound more up to date." See also Apso, Lhasa.

Pulling a Spinal Tap: Post-1982 slang at Lindbergh Air Force Base in Seattle. See Hookstratten, Lt. Robert.

Punctuality: A very important quality of the band, especially during the late 1960s, and one of the characteristics that most impressed director Marty DiBergi. The exception has been the band's drummers, especially the Shrimptons. By 1992, Derek had even taken to making jokes

about the situation: “How do you know a drummer’s knocking on the door? The knock slows down.” “Do you know why God made drummers smarter than horses? So they wouldn’t shit on the parade route.” (ME) See Electric Banana.

Punk rock: David: “We did Brainhammer around the time punk was getting big. But we stuck to your guns.” Nigel: “Why shout when you can whisper?” David: “To be fair, John Lydon is a great whisperer. I’ve heard him whisper. It’s chilling. That guy could whisper the phone book and it’d sound great.” (QM)

Puppet Show: Upstaged Tap at Themeland Amusement Park in Stockton, California, during 1982 U.S. tour, prompting an outburst by interim manager Jeanine Pettibone: “I’ve told them a hundred times: put ‘Spinal Tap’ first and ‘Puppet Show’ last.” The band did get a larger dressing room than the puppets. See also Pishedda, Tommy; Spinal Tap Mark II.

Pyramid Blue: Nigel’s never-completed second solo album. See Nigel Tufnel’s Clam Caravan.

Queen: Well-known British rock group. See Brainhammer; Mercury, Freddie.

Quinn, Martha: Former MTV deejay who hosted NBC-TV special on December 31, 1992, that marked Tap’s 25th anniversary in rock ‘n roll and the release of “Break Like the Wind.” Willard Scott was scheduled to co-host but did not show.

Racism: In an interview with Marty DiBergi that appeared in “This is Spinal Tap,” David and Nigel dismissed the suggestion that because their fans were largely young white boys that their music was in any way racist. David: “We say, ‘Love your brother.’” Nigel: “We don’t literally say it.” David: “No, we don’t say it...at all.” Nigel: “We don’t

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literally mean it.” David: “No, we don’t believe it either, but that message should be clear.” Nigel: “We’re anything but racists.”

Radio Promos: Taped messages made by band members and distributed to radio stations to promote new albums. See Barnum, J.J.; Flekman, Bobbi; Fufkin, Artie.

Rafsanjani, Ali Akbar: Middle Eastern businessman who purchased rights to Tap’s back catalog from former manager Ian Faith. (SPY) See also Mullahs of Invention.

Raga: While standing at Elvis’ grave, David says “you don’t want it to sound like raga,” which is an east Indian style of music, not reggae as many fans assume. It’s also not to be confused with Ragu, which is a pasta sauce.

Rainbow Trout Recording Studio: Located near Denver. During “This is Spinal Tap,” David and Nigel are shown arguing during a \$300-an-hour session to record parts of “America.” See also America; Season’s; the Troggs.

Rainy Day Sun: Three-minute flipside to 1967 hit, “(Listen to the) Flower People.” A longer version recorded with London Panharmonic Orchestra was never released. (BB) The song originally had been pulled from circulation after the release of the Small Faces’ “Itchypoo Park” and the Beatles’ “I Am the Walrus” in order to prevent confusion in the marketplace. For “Break Like the Wind,” Nicky Hopkins, who had done the original track, was called in. David: “He listened to the track and we said, ‘Is there anything you’d like to change?’ And he said, “Nope, did it right 25 years ago. No use going back.’ So he charged us triple session, even though he didn’t play a note. But he was worth it.” (NOSE) Tap, in a 1992 interview, would voiced suspicions that the Beatles lifted the song and used it for inspiration for “Good Morning Good Morning” on Sergeant Pepper. David: “We’re not saying, ‘Yeah, the Beatles heard Spinal Tap doing barnyard fowl and macaque.’ We’re not

saying that they stole it from us. But we're saying it's....puzzling." Derek: "It's like the JFK movie. It leaves you scratching your head and going, I wonder...." David: "You want to do acoustic testing to see if there was a grassy knoll on the song." (TP) "Rainy Day Sun" was later released on 1983's "Heavy Metal Memories" and 1992's "Break Like the Wind," the latter with help from producer T-Bone Burnett. Prior to 1983, the song was only available on the rare single or on bootlegs such as "Top Hit for Nows" and a Japanese album that translates as "Maximum Tap." (SV) Eric "Stumpy Joe" Childs, then the band's studio drummer, played on the original track released in 1967, although he didn't officially join the band until 1969. See also Burnett, T-Bone; Davies, Ray; Pudding, Ronnie.

Rat Poison: Nigel once allegedly used this substance in an attempt to off Ian. See Faith, Ian.

Reality Shows: An idea that Tap failed to exploit. Derek: "If only we'd thought to vote the drummer out of the band." (DS)

Reba: Hotel clerk in Memphis who assisted Tucker "Smitty" Brown in straightening out Tap's reservations. Seven years later, after she had become a real estate agent, she would boast in her wedding announcement in the Chicago Tribune of her appearance in "This is Spinal Tap." (CT3)

Recording Arts Merchandising Association (RAMA): Tap was scheduled to play at RAMA's convention in Atlanta during the 1982 U.S. tour but was canceled. It was the same convention that Tap was informed that "Smell the Glove" was being delayed because of problems with the cover.

Recycling: The band says it's not above reusing previous material. David: "I think recycling is what rock n' roll is all about. We never throw anything out." Derek: "Rock n' roll

helped found Earth Day, so why shouldn't reuse be the core of rock n' roll." David: "By the same token, if it sells, we'll try it." (LST) One of the few songs that Tap hasn't "updated" is "(Listen to the) Flower People." See also Extra-Long Box.

Regulars, The: See Originals, The

Reel-to-Reel: Nigel insists he was the first person in Great Britain to have a reel-to-reel in his car. "It was a Wollensack, 3-3/4 speed. You'd plug it into the lighter of the Couper, place it on the front passenger seat, and reach over between shifting." (GW)

Reissues: David: "A lot of our music they won't put out on CD because it's too vibrant." (QM)

Return of Spinal Tap, The (MPI Home Video, 1993): Combines footage of Tap's Royal Albert Hall performance and scenes from its 1992 NBC-TV special. See A Spinal Tap Reunion.

Ricky: After Nigel leaves the band following the Seattle gig during the 1982 tour, Jeanine introduces the band to 19-year-old Ricky, "the hottest lead guitarist in San Francisco" as a replacement. David suspects that she and Ricky know each other more than just as acquaintances, but DiBergi does not dwell on this in footage that he left on the cutting room floor. At their next gig, Ricky unwisely shows he has more talent and charisma and upstages David with a Billy Squire-like rendition of "Hell Hole." He's gone before Tap's next gig at the Themeland Amusement Park in Stockton. The concert footage of Ricky in action, along with that showing Jeanine introducing Ricky to the band, was not included in DiBergi's final cut of "This Is Spinal Tap" or on the laser disc or CD-ROM outtakes. It survives only in bootleg video versions.

RIP Magazine: Tap played its first gig after regrouping at the Hollywood Palladium for this music magazine's fifth-anniversary party on October 6, 1991. See Bootlegs.

Road Monsters: Tap roadies during the 1982 tour, identified on the soundtrack album and in "This is Spinal Tap" as Angus, Moke, the Worm, Old Blind Bob, Linda, Doctor Mike. See also Moke.

Rock 'n Roll, History of: Asked on VH1's "The List" to name the most significant moment in rock, Nigel replied "Thomas Edison's invention of the electric light. Because it doesn't matter how loud you play, if the audience can't see you, you're not there." David answered, "The day I met this bloke," indicating Nigel. (LST)

Rock 'n Roll Creation (Megaphone, 1977): Tap ventures into heavy metal tunes with religious themes. According to a review read to the band by Marty DiBergi during "This is Spinal Tap": "This pretentious ponderous collection of religious rock psalms is enough to prompt the question, 'What day did the Lord create Spinal Tap, and couldn't he have rested on that day too?' " Official band biographer scoffs: "Score one for the bean-counters. A shoddy collection of rejected tracks after the band's much publicized lawsuit against Megaphone." Includes off-key version of Tap's rarely performed punk song, "Young, Smug and Famous." No rating. (IST) Title song rereleased on 1984 soundtrack album. Mistakenly referred to by DiBergi in documentary by its working title, "The Gospel According to Spinal Tap." The band would later concede that the album had been "underlooked, underbought and underrecorded." It also revealed that the album originally had been scheduled to have 16 tracks, but that an engineer at the recording studio sold four of the songs to another band. (DV) See also Pod.

Rock 'n Roll Hall of Fame: For some reason, the Cleveland, Ohio, shrine contains only a single mention of

Tap: a plaque noting the influence of “This is Spinal Tap.”
David: “We keep calling them, and they keep putting us on hold.” (LST) “They don’t even return our bomb threats.” (DS) Derek has suggested that the hall add a large or small Stonehenge replica to its collection, and David suggested a pair of his white spandex trousers. (SH)

Rock ‘n Rolls: Stuffed pizza-like food endorsed by Tap in the mid-1980s. The band created three television spots for the foodstuff in which they spoofed This is Spinal Tap. The ads appear on the Special Edition DVD.

Rock and Roll Nightmare: Song performed by Tap on the 1978 television program, “The TV Show.” The performance is unavailable anywhere but on Criterion laser disc. It is distinct from “Rock ‘N Roll Creation.” See the TV Show.

Rocklopedia Britannicus: The bible of the British rock music industry. Page 743, reprinted on an inside sleeve of the soundtrack album, is devoted to the history of Tap. “Though neither a critics’ nor a public favorite,” it concludes, “Spinal Tap continues to fill a much needed void.”

Rockumentary: Term coined by director Marty DiBergi to describe his rockumentary about Spinal Tap.

Roma 79: Film made by director Marco Zamboni in 1976 that featured Derek dressed completely in white, playing a trained assassin who is gunned down by the film’s protagonist before the opening credits. Other Zamboni films include “I Siciliani,” “Swarthy Like Me,” and “Fusilli For Two.” Marty DiBergi filmed scenes in which Derek showed a Beta video of his role in the film on the tour bus, but they were cut from the final version of “This is Spinal Tap.” (As DiBergi watches Derek’s performance, David and Nigel pull their bass player aside to tell him that he’s “missing something in terms of thrust” in his “power zone,” which prompts the zucchini solution.) See Aluminum Foil.

Rose, Bonnie: One-time president of the Spinal Tap fan club. Credited in “The Return of Spinal Tap.”

Royal Albert Hall, London: The site of the last performance of the band’s 25th anniversary tour to support “Break Like the Wind,” on July 7, 1992. The concert was recorded for what would become the NBC-TV Special, “A Spinal Tap Reunion” and home video “The Return of Spinal Tap.” It was a homecoming of sorts for David, who had visited the hall at age 5 with his father to hear his first live performance of classical music. “It was way too loud, opera or something like that. But this was before I developed calluses on my ear.” (BPI)

Rutles, The: A British band that has been called a cross between the Beatles and Spinal Tap. Its 1960s rockumentary, “All You Need is Cash,” was recently released on video. David: “We didn’t run in the same circles. We were in London and they were in the north.” (RL)

Safe Sex: See Condoms

Saint Hubbins: Patron saint of quality footwear, namesake of David. See also St. Hubbins, David

Saint Scrubbage: First school attended by David and Nigel in East Squatney.

Saliva of the Fittest: See Intravenous de Milo

Salt in Their Wounds: One of the bands managed by Ian Faith before he made his name with Spinal Tap. See also Crusty Panties; the Dead Geezers.

SaniFone: See Telephone Sanitizing.

Satanism: Derek believes “a man’s relationship with the devil is a very private affair,” and that “plants are the true



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bearers of the Dark One's great gift of life," thus his interest in orchids and roses. Some fans consider him the Jimmy Page of Tap. (QM)

Satriani, Joe: Guitarist who made a guest appearance on the title track of 1992 Tap album, "Break Like the Wind." See Solos.

Saturday Night Live: NBC-TV comedy show on which Tap made a triumphant live appearance in May 1984 and performed "Christmas with the Devil" after being interviewed by actor Barry Bostwick.

Saucy Jack: David's rock musical based on the life of Jack the Ripper. It opened and closed in London in record time. "Saucy Jack, you're a naughty one/Saucy Jack, you're a haughty one." Conceived by David and Derek at the Luton Palace and discussed during end-of-tour party during filming of "This is Spinal Tap." In 1996, David reported that "Saucy Jack has been workshopped within an inch of its life." Derek: "Its destiny is to be a work-in-progress." (AOL)

Savage, Viv: Keyboardist left Aftertaste to join Tap in 1975 in time for "Bent for the Rent" tour. Replaced Ross MacLochness, who left for Namibia to do missionary work. Savage, who had only a half-vote in the band, was later reportedly killed by a natural gas explosion while visiting the Hampstead grave of drummer Mick Shrimpton. Replaced by C.J. Vanston for "Break Like the Wind" tour in 1992. Although Savage's death was initially a mystery, Derek told a reporter the explosion had been caused by swamp gas and that Savage had been a drummer until the age of 15 without Tap's knowledge. Derek: "If we'd known that, we never would have hired him." (GW) Nigel: "What evil force knew that he was a drummer? He never said; we never knew." Band members said they never suspected Savage had once played the drums because he didn't have an anorexic girlfriend, car trouble, a funny voice, a problem with tardiness, constant indebtedness or any other common

drummer traits. (TP) Derek: "I have to say, now that he's passed on, that Viv was a great procurer of certain road necessities. We'll leave it at that." David: "A proper cord was a wonderful accident for Viv." (QM) David: "Poor Viv. He could never get the singing down." Derek: "Same with the talking." Nigel: "Did Viv ever know his mic wasn't on?" (DV) Savage was filmed during "This is Spinal Tap" discussing drugs such as Gold Rush Brown and Medicino Rocket Fuel and destroying planets on a tour bus video game. Asked by director DiBergi for his philosophy, the keyboardist said it all: "Have a good time, all the time!", which Tap says later ended up on him tombstone. Without rock 'n roll, "I'd probably get a bit stupid and start to make a fool of myself in public, 'cause there wouldn't be a stage to go on." In 1992 the Nose magazine claimed to have discovered Viv alive, performing with a group called the Viv Savage Experience. He said he had "no hard feelings" toward Tap. The band says the musician is simply a lookalike.

Scat: See Carmen.

Schiff, Philip: Arrested in Normal, Illinois, in 1977 for impersonating Nigel to win sexual favors from teenage girls and scam free drinks. Screem magazine reported at the time: "Suspicions were aroused when the apocryphal Nigel repeatedly turned down requests to sing Tap favorites. Instead, he insisted on singing some songs of his own, which he called 'new Tap compositions' not yet recorded." The songs were suspiciously catchy and creative, which tipped bar patrons off to the ruse.

Schindler, Little Danny: American vocalist and harmonica player for David-Nigel bands for a brief time during turbulent 18-month period in 1965-66. Unfortunately, he couldn't sing but insisted on leading all songs. David: "He thought he was Otis Redding." Later formed the Shvegman-Hayman-Kvelkman Blues Band Featuring Little Danny Schindler. Still later, using the more formal Daniel, became

a record executive. Remainder of his band changed their name to Talmud and signed with CPR Records. (AOL)

Scott, Willard: Scheduled to co-host 1992 NBC-TV Special, "A Spinal Tap Reunion," but did not appear.

Scrubbs-Martin, Julie: One of two backing vocalists to perform with David-Nigel bands during turbulent 18-month period, in 1965-66. See also Apso, Lhasa.

Season's: Cleveland restaurant (since closed) at which Tap discussed reviving Stonehenge during the 1982 tour. Marty DiBergi filmed as Nigel wrote the measurements on a napkin for a foam Stonehenge monument to be used during the band's next performance. Ian promised to take care of it. The question of whether the band was getting the drabs would come up again, in scenes that DiBergi cut from his film. Before a session at Rainbow Trout Recording Studio that ends in a shouting match, for instance, Nigel suggests the band has lost its edge. David laughs aloud at the suggestion, and Nigel accuses him of "making a joke out of [the situation]." David shoots back, "I wasn't making a joke out of it. I was doing a sort of joke-like slant on the serious side of this." DiBergi would later say that he realized while filming this scene that it was "the beginning of the end" for the band. See also Astrology; Deutsch, Polly; Dubly.

Seattle: During its performance at the Lindbergh Air Force Base in 1982, Nigel stomped off stage and left the band. Tap would later credit their stop in Seattle with inspiring the grunge movement that included bands such as Pearl Jam. Derek: "Our next-to-last gig before our hiatus was in Seattle, and who is to know how many members of those [grunge] bands were in the audience. A good many, I think." (BPI) Nigel: "These are the children of Tap. Some of them may literally be the children of Tap. We are quite old, you know." (MG) Seattle was also the site of the release party for "Break Like the Wind" in 1992. (TS) See Beverly Hills; Hookstratten, Lt. Robert; Soundgarden.

Selective Appeal: Asked by Marty DiBergi during “This is Spinal Tap” if the band’s fan support was waning because they were having to play smaller arenas than during their last tour, manager Ian Faith insisted it was instead because their audience was now more discriminating.

Selling out: David: “The time to sell out is when you’ve found a buyer.” (DN1)

Sequels: Angered by their portrayal in “This is Spinal Tap,” the band vowed it would never do another movie that it didn’t control (in several shots that DiBergi left on the cutting room floor, both Ian and Jeanine are shown pressuring the director to give the band final say over the film. He refused). Nigel: “The minute someone steps behind a camera, watch out. You can’t see them any more. Why do they say watch the birdie? They make up an imaginary birdie because they don’t want you to look at what they’re really doing.” (LT) Still, rumors continued to circulate that a sequel would be produced to bolster sales of “Break Like the Wind.” The Boston Globe reported on March 15, 1991, that a DiBergi-directed sequel was due by the fall, along with an album called “Back in the Harness Again” (eventually “Break Like the Wind”). Four years earlier, on February 26, 1987, the Chicago Tribune had reported that the band was going through some 50 hours of outtakes from DiBergi’s film for a “Lost Tapes of Spinal Tap” home video. DiBergi has since said, however, that he has no desire to make another documentary about the band—ever. See also A Spinal Tap Reunion.

Sex: See DiBergi, Marty “The Butcher”

Sex Farm (alternately “Sex Farm Woman”): Single off 1980 album “Shark Sandwich” which has been credited with bringing together construction worker Larry Fortensky and actress Elizabeth Taylor while both were in rehab. In “This is Spinal Tap,” the band is shown performing the song at an Air Force base in Seattle. Its success in Japan, where it hit

Number 5 in 1982, prompted Tap's ill-fated attempt to tour that nation. Derek defended the song, which many critics have called simplistic and an affront to farmers, to DiBergi during filming. Derek: "We've taken a sophisticated view of sex...." DiBergi: "And put it on a farm?" Derek: "Yeah." During 1992 performance at the Royal Albert Hall in London, Tap performed a rap version. The song's working title was "Bone Farm." See also Hookstratten, Lt. Robert; Openfaced Mako; Tormé, Mel.

SEXX!: Motion picture soundtrack that was to be done by Tap. The project fell apart, and all that remains is a proposed album cover included on the CD-ROM and laser disc reissues of "This is Spinal Tap."

Shagwallow Farm: David and Jeanine's home in Pomona, California, beginning in 1986.

Shank Hall: Milwaukee venue where Tap played during 1982 U.S. tour. The original hall has since been torn down, but a club that operates under the same name at 1434 North Farwell Avenue in east Milwaukee has a tiny Stonehenge as its logo. Inside you'll find a large display explaining the group and the club name and memorializes the band's visit to the club for a press conference, meet-n-greet and acoustic session.

Shark Sandwich (Polymer, 1980): With this comeback album, its first with Polymer and the first release following the death of Peter "James" Bond, Tap began to explore its heavy metal calling. The result received mixed reviews. While Entertainment Weekly rated it A+ and wrote that "you'd have to go clear back to Brueghel for an equally heady brew of hardworking Everyman earthiness and primal barnyard lust," DiBergi read the boys a two-word review during his documentary that simply said, "Shit Sandwich." The album, which was weighted by a disastrous promotion attempt that involved sending shark sandwiches to reviewers, includes the nihilistic "No Place Like Nowhere,"

the disco hit “Throb Detector” and, of course, the monster “Sex Farm.” Derek considers it one of his favorite Tap albums. “It’s close to my heart because I snuck into the mixing studio after the other lads had left and turned up my bass part.” (WP) See also Openfaced Mako.

Shelley, Percy Bysshe (1792-1822): English poet. See Lukewarm water.

Short, Martin: Actor and comic who made a cameo appearance on Tap’s 1992 NBC-TV Special, “A Spinal Tap Reunion.” Discussed from his home in northern Ontario how Larry Fortensky and Elizabeth Taylor met because of Tap’s “Sex Farm,” and how he himself listens to Tap music regularly “and allow myself to be focused by it.”

Short ‘N Easy (alternately Short ‘N Sweet): Song made memorable by two-hour guitar duo-solo performed during the 1960s by David and Nigel at clubs such as the legendary Electric Zoo in Wimpton. An abridged version appears on “Silent But Deadly,” cut to its essence at 18:37. David: “We were just developing ourselves as a more loose, boogie-oriented jam group. Nige and I really cut loose on that one, playing in tandem, one after the other. It still holds up too: I heard a bit of it used on those things on the telly, y’know, ‘We’ll be right back with more news.’ “ (HS) See also Audible Death; Electric Zoo.

Shrewsbury Town Football Club: The blue and amber football shirt worn by Derek during the scene at the airport metal detector in “This is Spinal Tap” originates with this small club from the Midlands. Shrewsbury is about 35 miles from the West Midlands, home of Derek’s hometown of Nilford. The team plays at Gay Meadow. See also Nilford; Zucchini.

Shrimpton, Mick (1948-1982): A former house drummer for the Eurovision Song Contest, he joined Tap as it regrouped on the strength of “Nice ‘N Stinky,” its late

bloomer hit from "Jap Habit." Replaced Peter "James" Bond, who had spontaneously combusted. Ironically, Shrimpton himself would be killed in a mysterious on-stage explosion five years later during the one performance of Tap's 1982 Japanese tour—his death caught on film by DiBergi for "This is Spinal Tap." Keyboardist Viv Savage was later killed during a swamp gas explosion while visiting Shrimpton's Hampstead grave. Many fans, unable to believe Mick was gone, spread rumors that he had become a high-ranking executive at the Matsushita Corp., parent company of MCA, which released Tap's 1992 album "Break Like the Wind." (ME) Derek: "Mick was like, when your dog makes a mess, and you want to hit him, and you want to love him, and you want to clean it up, all at once." (IST) A substance abuser who was chronically late, Shrimpton told DiBergi during "This is Spinal Tap" that "as long as I have sex and drugs, I can do without rock 'n roll." Shrimpton was also a major league baseball fan, and during an early morning appearance by the band at a Cleveland FM station, he answered a caller's question about the exact number of shut-outs Ferguson Jenkins had pitched during his career with the Cubs, Rangers and Red Sox.

Shrimpton, Richard (Ric) (1948 - ?): Twin brother of Mick, younger by 20 minutes. Like his brother, was house drummer for the Eurovision Song Contest. (BB) Nigel: "He was always in Mick's shadow but, ironically, a better drummer—more chops. But he dropped out and worked in a shop where they used to sell stamps." (GW) David: "As long as he keeps from urinating on the third rail or something, he should last a long time." (IST) Nigel has noted, however, that Ric is "always nervous. He's always got some problem with the sweat glands on his upper lip." (OS) Shrimpton, who has a half-vote in the band, underwent foot surgery in June 1992 after falling down a flight of stairs while rushing to a soundcheck. (CST) Tap's lucky 13th drummer was working in Finsbury Park in "one of those shops that sells used stamps," according to David. "When Ric called and said, 'What about me as your next drummer?' we said,

‘Look Ric mate, we have already broken your mother’s heart once, please don’t!’ " Ric is insured by Lloyd’s of Luton only because the firm needs the publicity. (PP) He played his first gig with the band on January 30, 1992. Tap arranged to have local drummers on call for emergencies. By 2000, when Tap reemerged briefly to promote the rerelease of This is Spinal Tap, Ric had disappeared and was presumed dead. David: “He was the nicest drummer we’ve ever had.” (LST)

Shvegman-Hayman-Kvelkman Blues Band: See Schindler, Little Danny

Silent But Deadly (Megaphone, 1969): Tap’s first live album, an acid rock epic recorded at the Electric Zoo in Wimpton. Listen for the snap-crackle-pop sound effects during Nigel’s spoken intro to “Breakfast of Evil.” Rated B+ (IST) See also Audible Death; Electric Zoo; Short ‘N Easy.

Simmons, Gene: KISS star revealed in 1992 interview that he had slept with Nigel’s girlfriend while Tap was on tour. (BB)

Simpsons, The: David, Derek and Nigel were immortalized in an episode of this popular television program entitled “The Otto Show” that first aired on April 24, 1992. Two later Simpson episodes would include sly references to the band, one of which showed a Tap poster hanging in the room of Bart’s friend Milhouse (“Bart’s Friend Falls in Love”) and another that offered a brief glimpse of the band at the Grammy awards (“Homer’s Barbershop Quartet”). During “The Otto Show,” Bart wears a “Spinal Tap World Tour” T-shirt before he leaves to attend the band’s Springfield concert, which is sponsored by Duff Beer and Laramie Cigarettes. After Marge expresses concern, “I hope the Spinal Taps don’t play too loud,” Homer reassures her: “I went to thousands of heavy-metal concerts, and it never hurt me.” Marge’s response is drowned out by the ringing in Homer’s ears. Outside the show, vendors are hawking

deeply discounted dated T-shirts that depict Tap kicking dictator Mohammar Qaddafi in the butt. Inside, meanwhile, Bill and Marty of KBBL interview Tap: “Here you are, among the top 105 concert acts today. What’s your secret, guys?” “We’re very big in Bulgaria. And what-his-name, the other -garia.” During the performance, the spotlights stray, there’s audio feedback and water on the stage, a laser strikes a band member in the eye, and a giant devil hovering overhead deflates. Undaunted, the band says, “We salute you, our half-inflated Dark Lord!” After 20 minutes, the band exits and a riot ensues. Later, a schoolbus accidentally runs Tap’s tour bus into a ditch as the band leaves town, causing it to overturn and burn. Asked later to explain why the celluloid versions of Tap had to meet their demise, David tells a reporter, “Death is a cartoon tradition.” (LAT)

Sinatra, Frank: In an insightful moment during DiBergi’s 1982 documentary, limo driver Tommy Pishedda notes that Sinatra and Tap are living in different worlds, although they’re both international recording stars. “When you’ve loved and lost the way Frank has, then you know what life’s about.... No one can sing the subtext of a song the way he can.” Tommy also claims, in scenes cut from the film, that Frank has “a knowledge of astronomy equal to that of the average graduate student.” See also Pishedda, Tommy; Yes I Can.

SinBad Suite: Christian rock tune penned by Derek. See Lambsblood.

Sisyphus: The band sometimes felt a kinship with this figure from myth. Derek: “It seems we were pushing that rock up the hill and, just when we got to the top, they added another hill, or another rock. That was one of those things we could never figure out, was it another hill, or another rock?” (VH1)

Sitar: An Indian lute with a long neck and varying number of strings. See Clam Caravan.

Six Commandments of Rock ‘n Roll: 1. Rock ‘n roll keeps you young, but you die young. 2. Don’t covet thy neighbor’s guitar. 3. If it’s too loud, you’re too close. 4. If you can read this, you’re too close. 5. There are no more commandments. 6. Memorize previous commandments. (AOL)

Skaface: Derek was a member of this all-white Jamaican band before joining Tap. Its best songs would later appear on compilation albums such as “Still More Intensified! Original Ska 1964-68 (The White Years)” and “Saturday Night in Toxtoth,” but Derek was not credited on either. (SV) Skaface made a small splash on “Rockskjevag,” a Swedish TV program, and bootleg tape of an early performance, “Can’t Stop Sitting,” has been traded for apples and other fruit by destitute white Ska fans for years. Derek: “My hair was very short back then. I was going for the look of a black man who was trying to straighten his hair to look white, but I was white, so I had it to begin with.” (SV) Band broke up following the 1965 Boxing Day riots and Derek returned to art school until Tap came calling.

Skiffle: One of the first shared activities of new friends Nigel and David, age 7 and 8 respectively (and respectfully), when they began their musical adventure together in 1961. David: “We left school and started playing Tube station skiffle. It was like the filings feel about a magnet. We were the filings, Spinal Tap became the magnet.” (LT) See also DiMentibello, Angelo.

Skuffleton, Skippy (alt. Skuffelton, alt. Scuffington): Tap drummer for its 2000 and 2001 appearances to promote the MGM rerelease of This is Spinal Tap. Still alive. See also Back From the Dead.

Skull, Giant: Prop used in stage show during 1982 and 1992 tours. See Jim.

Slash: Guns ‘N Roses guitarist who made guest appearance on title track of 1992 Tap album “Break Like the Wind.”
See Solos.

Sleep: Told that he looked young for his age during a 1984 interview, Nigel replied: “I get six hours of sleep or whatever. But it’s not the amount of hours you get per night, it’s the amount you get in your whole lifetime. Then it’s divided by the age that you are. So people who say something like, Well, I slept for two hours last night—it don’t matter. Cause last month I slept all day one day. That made up for it.” Rick: “He keeps a little chart.” (IST)

Slime molds: During an interview scene that DiBergi cut from his documentary, David explains that if slime molds ever decide if they’re animal or plant, the human race will be in trouble. “They could take us over like that.”

Slow Pony: Similar to the “Pony” dance that became popular in the United States during the late ‘60s, only slower and, many believe, more sensual. Tap at the time was riding the success of its hit, “(Listen to the) Flower People,” and the dance can be seen being performed by two young women in the clip from the program Jamboreebop that Marty DiBergi included in “This is Spinal Tap.”

Smalls, Derek Albion (b1941): Derek joined Tap in 1967 after the departure of Ronnie Pudding, who had left the group for a solo career. A former member of the all-white Jamaican band Skaface, Smalls was a student at the London School of Design (beginning at age 17) and a member of groups such as Milage and the bar band Teddy Noise, a power duo in which he learned the value of playing loud. Derek grew up in Nilford-on-Null and was not as musically inclined as his bandmates at a young age. His first girlfriend was an exotic dancer named Miriam, and he enjoyed boxing for relaxation. After Tap’s 1982 tour of the United States and Tokyo, Smalls found himself trapped in Japan for eight months when even hypnosis could not help him find the

hotel where he had left his passport. He made the time pay off by developing a taste for Orientalia, a passion that continues to this day ("if you've ever at his East London Docklands flat, check out his collection of ceremonial robes!" says the 1992 official fan club newsletter). During his stay, Derek says he spent "nights in many hotels with women of many nations. I took to playing bass in the subway stations, but they don't like the bass in Japan. It's too low for them." (RL) Later performed in North England pub circuit in various Tap tribute bands. (GW) Also dabbled writing jingles in Flemish for the Belgian milk board ("If it was any richer—it would be cream!"), although he wrote a similar slogan for the Milk Marketing Board while at the LSD. (LT) Used proceeds to purchase two uncompleted flats on the docks of London after Tap's 1982 tour. In 1988, Derek replaced Geoff Hough in the Christian hard-rock band Lambsblood, whose members included Moke, a former Tap roadie. (HR) Like Nigel, a collector of fine cars, including at one time a Lamborghini (which he lost in a divorce settlement), a Land Rover and a Chevrolet Monza. (TR) A championship caliber Monopoly player and orchid and rose grower (he wrote on the Tap Web page, "It may sound strange for a bloke like me to have a green thumb, but my own personal hybrid, the Big Bottom Rose, was given 'best of row' at the Chelsea Flower Show"), he was portrayed by DiBergi as the mediator of the band during its turbulent 1982 U.S. tour. (TS) He was known for always seeking the "rational explanation" of any situation, and for his sarcastic asides. When Jeanine arrives to join the band in Milwaukee, for instance, he comments to Nigel, "Visitor's Day, isn't it?" Earlier, in Atlanta, when Ian explains that Polymer has delayed release of "Smell the Glove" to experiment with some "new packaging materials," an exasperated Derek comments, "They got monkeys opening it or what?" Besides his affinity with lukewarm water, he also feels a kinship with snakes, keeping several as pets (including a large boa named Clarence). "They are my soul brothers, in a way. There is the slinky quality to them, which I try to apply to my stage persona." Derek made his film debut before the

opening credits of Marco Zamboni's "Roma 79" (1976). Derek in 1998 achieved his dream of working with children, landing a job as a "floater" at a primary school in Los Angeles (VH1). He also worked as an assistant crossing guard. See also Biopic; Claypool, Les; Crossing Guard; It's a Smalls World; Lambsblood; Lesley Gore; Lukewarm Water; Milage; Pipe; Preserved Moose; Satanism; Telephone Sanitizing; Tobacco; We Love You.

Smalls, Donald "Duck": Father of Derek, now deceased. See also Telephone Sanitizing.

Smalls, Pamela: Derek's wife, a model, divorced him during the 1982 tour. She would later form her own band and invite Derek to audition. (MH2) During the difficult separation, Derek was constantly on the phone with his solicitor, who informed him during one scene DiBergi left on the cutting room floor that his wife had placed an advert in the British music papers listing her demands. They included his Lamborghini and Earth Station. In another scene that DiBergi did not use, Derek asks his solicitor over the phone, "Can't you just have her killed? You know people." See also Love.

Smell the Glove (Polymer, 1982): The band's 14th album, rated B+ by Entertainment Weekly. The U.S. tour to support the album was the basis of Marty DiBergi's documentary, "This is Spinal Tap." Also known as the Black Album after Polymer bowed to demands from retailers such as Sears and K Mart to block out the "sexist" cover. The original cover depicted, in the words of Polymer rep Bobbi Flekman, a "greased, naked woman on all fours with a dog collar around her neck, and a leash and a man's arm extended out up to here holding on to the leash and pushing a black glove in her face to sniff it." The band had considered the cover a gag, with Ian noting that their original concept included something much more provocative than a glove. David: "You know, if we were serious and we said, 'Yes, she should be forced to smell the glove,' then you'd have a

point, but it's all a joke." Nigel: "It is and it isn't. She should be made to smell it, but..." David: "But not, you know, over and over." After seeing the Black Album for the first time in Milwaukee during a sound check, the responses ranged from Ian's "simple, beautiful, classic," to Nigel's "It's like a black mirror" to David's "It looks like death" to Nigel's "How much more black could this be? and the answer is 'None. None...more black' " to David's "This is something you put around your arm. You don't put this on your fucking turntable." Ian, nevertheless, declares the album as a "turning point." The black cover has often drawn comparisons to the Beatles' "White Album," as well as their infamous "Yesterday and Today" butcher cover. See also America; Japanese tour, 1982; Metallica; Tap Into America; Zappa, Frank.

Smokler, Peter: Documentary filmmaker hired by producer Karen Murphy to shoot "This is Spinal Tap." His previous film, "Today is for the Championship," was about est founder Werner Ebhard taking a year off to race Formula One cars, although he also worked on "Gimme Shelter," the famous documentary about the Rolling Stones.

Snakes: Small slithery creatures kept as pets by Derek. See Smalls, Derek.

Solos: During the filming of "This is Spinal Tap," DiBergi captured some of Nigel's better known solo performances—"my solos are my trademark." In one, he uses a violin as a bow on his guitar (stopping to tune the violin) and then brings out horseshoes—all techniques that he had perfected by the time Guitar Player did a cover story on him for its first issue in 1967. "I can't really get into it unless I've been playing 12 or 13 minutes. Because, musically, that's where I start to form a structure. And I usually think of what I've had to eat; if it's been Indian food, then maybe I'd write a tune later on. Or if I haven't had Indian food, if my trousers are bunchin' up in the back. Sometimes they ride up, during the show. I think, 'Well, good, because when I finish

playing I can pull them down a little bit.’ Or I think sometimes that the roadie, the bloke that changes my cord, doesn’t smell good. Things like that.” (GP) During Tap’s residency at the Electric Banana in the late 1960s, Nigel recalls, he played a solo that lasted 46 minutes. “They had to change my strings while I was actually playing.” (QM) Often his solos are so long and involved that Derek and David have been known to step out for dinner or a leg wax and facial. Nigel’s solo on “Break Like the Wind”—”Springtime”—has been compared to both early Steppenwolf and Moby Grape. (IST) His efforts are not highlighted on “Break Like the Wind,” in part because of the mischievous antics of David and Derek. On the title track, Nigel was scheduled to share the stage with Jeff Beck, Slash and Joe Satriani. Nigel explains: “It was a rather unpleasant surprise. You see, as it is now, I do the first solo, the Spanish guitar solo. Then I do the first electric solo. Then the other chaps do their bit. But originally it was to be all mine. But Derek and David for a birthday surprise erased the rest of my playing. It came as quite a shock to walk into the studio and hear this other music and have to say, ‘Where’s the rest of what I did?’ And they started singing, ‘Happy birthday to you...’ They’d meant it as a tribute.” (CT) Still, there is no doubt Nigel has the respect of his fellow band members. As David recently told *Guitar World* (February 1997): “No one plays like Nigel. No one even tries.” (GW3)

Soundgarden: Popular Seattle-based metal band that recently covered “Big Bottom” and has an entire set of Tap songs it plays for deserving fans. (TS) Pantera and Primus have also attested to Tap’s influence on their work.

Soup: In a 1992 interview, Nigel said he believed this word summed up the band’s 25 years together. “People go into restaurants and ask, ‘What’s the soup of the day?’ It’s different everyday. We are different everyday.” (SP)

Spandex: Although the band wore pants made of this tight-fitting synthetic material during its 1982 tour to highlight

what they called their “armadillos,” the material soon fell out of favor. Derek: “Spandex is a joke when you can have leather and fake fur, which is what I’m wearing now. David has a sort of space age costume and Nigel is in kilts. Instead of having to say ‘My knees are sweating,’ now he can say, ‘Ooh, my legs are much cooler.’ “ (CT2) Nigel: “If you’re having a pee before you go on in it, [Spandex] leaves a bit of an annoying spot right in front. And everyone in the front row says, ‘Lookit that spot.’ “ (HS)

Spelling: See Spynal Tap

Spinal Column: Scenery used to enhance Tap’s stage presence. See Jim.

Spinal Pap: Bastardization of band’s name that appears on limo driver Tony Pishedda’s sign as he waits for the band to arrive at JFK Airport in New York to launch 1982 U.S. tour.

Spinal Tap (Medical Procedure): According to Webster’s Medical Desk Dictionary, a spinal tap is a “puncture of the subarachnoid space in the lumbar region of the spinal cord to withdraw cerebrospinal fluid or inject anesthetic drugs. Called also lumbar puncture.”

Spinal Tap (Musical Group): Comprised of David, Nigel, keyboardist Denny Upham, drummer John “Stumpy” Pepys and bassist Ronnie Pudding when it first performed in December 1966 at the Music Membrane. The band’s name originated when Nigel “just thought of it one day,” although later reports indicated his uncle may have had the medical procedure done about the same time. (SV) As David told an interviewer for the “Talk With Tap” interview that appears on the UK CD single of “Bitch School,” Megaphone did not like the name. “They said, ‘No, it sounds too harsh. It sounds like more, rude and sort of like, you know, crass.’ “ Derek: “Painful.” David: “Yeah, painful. And it is, you know...bless it.” See also Breaking up; Spynal Tap.

Spinal Tap Fan Club: See Painful Procedure

Spinal Tap Mark II: Rebirth of Tap in Stockton, California, after the departure of Nigel during the 1982 U.S. tour. Jeanine joined the group on tambourine. Name coined by David. Alternately “mach” (the first issue of the official Tap newsletter, Painful Procedure, includes the notation “P.P. Mach II”).

Spinal Tap Sings “(Listen to the) Flower People” and Other Favorites (Megaphone, 1967): The band’s gold debut. Rated A+ by Entertainment Weekly. “Clear, crisp, scintillating. Was it the first breath of a new dawn sweeping over the sludgy, self-satisfied rooftops of rock ‘n roll? Or was it a new, gritty realism seeking to blot out the prettified homogeneity of early-’60s pop? Who cares?” Released in England as “Spinal Tap.” Besides title cut, includes “Have a Nice Death,” with drum solo by John “Stumpy” Pepys. Supported by tour of “the world and elsewhere.”

Spinal Tap—The Original Soundtrack Recording from the Motion Picture “This is Spinal Tap” (Polydor, 1984): Rated A- by Entertainment Weekly, which called it “more of a greatest-hits package than a bold step forward. Still, many tunes are given live treatments, and all in all, this release remains an irreplaceable document of the band’s evolution from raw potential to irreversible deafness.” The album did include one previously unreleased tune, “America,” that Nigel wrote during the 1982 tour.

Spinal Tarp: Bastardization of band’s name. See Hookstratten, Lt. Robert.

Spinal Vibes: Tap fanzine, now defunct.

Spontaneous Combustion: A phenomenon which causes people to catch fire without apparent cause, burning them to ashes but leaving surrounding objects unscathed. According to David, it affects a dozen people a year but is not widely

reported. Peter “James” Bond, an early Tap drummer, was the first rock musician to ever spontaneously combust. He left behind a green globule on his drum seat and a scarred set of drumsticks that were retrieved as mementos by manager Ian Faith. The same fate befell Mick Shrimpton. (EW)

Spynal Tap: Tap members originally thought they were misspelling the name of the band. As David told an interviewer in 1992 for an exclusive “Talk with Tap” that appeared on the UK CD single of “Bitch School”: “It was a fad in those days to misspell words [in band names].” Derek: “We thought it’s supposed to be s-p-y, [but to be] clever, let’s call it s-p-i. We found out later we spelled it right by mistake.”

Squatney District: The East London neighborhood where young David and young Nigel first met. Their bedroom windows were adjacent to each other; David lived in flat 45 and Nigel in flat 47. A nearby pub, then the Queen’s Lips (previously the Bun & Puffy and the Restless Cheese and now The Gun) was a popular hangout. On nearby Squatney Road, the studio where Nigel and David recorded “All the Way Home” on 14 December 1961, had been torn down and a commemorative plaque removed by the time the boys visited for their 1992 TV special.

Squatney Handshake: A childhood bonding ritual that DiBergi filmed twice but did not use in which David and Nigel make “V” signs with their fingers and interlock them. They are shown in outtakes making the gesture on two occasions: during the opening party in New York as they talk on the balcony, and in the midst of a conversation at the Rainbow Trout Recording Studio.

Stellazine: Lead singer of the Dose, a band which opened for Tap during a few dates on the 1982 Tap Into America tour. See The Dose.

Sternberg, Harriet: Current Tap manager and agent, based in Sherman Oaks, California. See Go Figure Management.

Stevens, Brinke: Future femme fatale and scream queen who was a Tap groupie before beginning her film career. She appears briefly in at a band meeting in Atlanta during the filming of "This is Spinal Tap." Stevens went on to star in such films as Psycho III (1986), Bad Girls From Mars (1990) and Scream Queen Hot Tub Party (1991).

Stewart, Jon: During Tap's September 2000 appearance on "The Daily Show," host Stewart recalled that the band had been the headliners at the first rock concert he ever saw, at age 10, at the Flemington State Fair. As he recalled, they had appeared immediately after the prize pigs. (DS)

St. Hubbins, David Ivor (b. Aug. 13, 1943): Lead singer and original member of Tap. David was born in Squatney Women's Hospital, attended Saint Scrubbage (then Sulfer Hill Academy for Boys) and spent his childhood dabbling with guitar. Wrote and sold songs to local groups such as Blue World China and also spent time as an apprentice locksmith. In 1986, David married longtime girlfriend Jeanine Pettibone and moved to Pomona, California, where they opened two "boutiqueries." David also taught soccer and managed several local bands. Flunked citizenship test after referring to two houses of Congress as the House of Commons and the House of Lords. (BB) Epitaph: "Here lies David St. Hubbins, and why not?" If not involved in rock 'n roll, would "be a full-time dreamer." Among David's new projects is an Icelandic album of Broadway tunes called "Bjork, Bjork." (AOL) Personal mottoes: "A shallow genius is better than a deep fool" and "If you want to swing, you've got to hang." (MH1) He also confides to DiBergi in an interview scene cut from the film: "My thoughts [on-stage] are of copulating with each female in the audience—of age." David and Jeanine divorced in early 2000 on friendly terms. In recent years, David has been "communing with nature on a semi-regular basis" and become fascinated with Native

American rituals, such as the Shumas sweat lodge. “I emerge from the smoke, the sweat and the stink of the sweat lodge with a purity that was just a dream on the way in.” He added, “I think the simpler my philosophies have become, the easier they are to remember.” As he grows older, David has inclined to move away from rock. “I’ve said this before, but rock ‘n roll keeps you young, but you can only get away with that for so long. Eventually you become too old to stay young. And I think that’s the point I reached.” (VH1) See also Baker, LaVern; Biopic; ESPN "Sports-Center"; Lamé; Marriage; Namesake series; Pettibone, Jeanine; Pomona, California; Royal Albert Hall; Saucy Jack; Skiffle; Slime molds

St. Hubbins, Ivor: Traveling luggage repairman and opera fan who for years worked with son David by mail on a scat version of Bizet’s “Carmen.” Ivor had died by January 2001, when David reported that the project was “kind of on hold.” (SH) See also Carmen.

St. Hubbins, Jeanine: See Pettibone, Jeanine.

St. Hubbins, Jordan (b1966): Although not widely known, David has a son from a previous marriage to an American woman named Pam. In one scene cut from DiBergi’s documentary, the teenager visits after the Cleveland show and teases his father by saying that his mother has become a lesbian.

St. Hubbins, Matt: Musician who claims to be David’s illegitimate son by a Tap groupie, born February 27, 1971, in Massachusetts. According to his press packet, “Matt began reaching for the stars at an early age by becoming a Star Wars fanatic, but as he grew older he became fascinated with heavy metal and founded a band called St. Hubbins.” One review of its first album, “Brimstone,” read: “Maybe the band should change his name to St. Hubris because a good deal of the time this album-length collection

is so wispy and insubstantial that it threatens to float away and take us with it.”

St. Hubbins, Pam: American. First wife of David. Son Jordan.

St. Hubbins-Proulx, Devon: David’s acknowledged illegitimate son, born in 1969. Grew up in Denver. Proulx is Devon’s stepfather’s surname.

Stinkin’ Up the Great Outdoors: The band’s “If the earth shoe fits” song, according to Nigel. (RL) See Break Like the Wind.

Stockton, California: First gig played by Tap after departure in Austin of manager Ian Faith during 1982 U.S. tour. See Jazz Odyssey; Puppet Show; Spinal Tap Mark II.

Stonehenge: Classic rock spectacle perfected by Spinal Tap before their 1982 tour brought it down a notch; the Nigel tune first appeared on the disastrous 1975 concept album, "The Sun Never Sweats" and was rereleased on the 1984 soundtrack album. Written by Nigel after a bad dish of Indian food got him a seat "on the porcelain bus" and gave him strange dreams. (GP) (During a 1992 interview, Nigel described the song as "an anthem to my Druidic ancestors.") Stonehenge is a group of standing stones on Salisbury Plain in Wiltshire. Archaeologists believe the monument either served some sort of religious function or was used as an astronomical instrument. In an example of life imitating art, Cullen Murphy notes in his book "Just Curious" that there has been talk of constructing a replica near the real Stonehenge because crowds are threatening the site. Murphy suggests it be called "Foamhenge" but doubts it will ever be built. "A synthetic Stonehenge," he writes, "might last forever and would be plagued by few of the maintenance problems that have beset the original monument. More important, it would be certain to baffle future generations. Scholars five thousand years from now would have to ask

themselves not only ‘What was it for?’ but also ‘Why are there two?’ ” (CT4) That bit of trivia aside, Tap would later accuse Black Sabbath of stealing its Stonehenge stage show idea. (IST) During the filming of "This is Spinal Tap," the band discusses bringing Stonehenge back to revitalize its stage presence. (If you listen closely during "This is Spinal Tap," you can hear a fan yell "Do Stonehenge!" during the Chapel Hill concert.) The idea proves to be a disaster—largely because of Nigel’s confused state—and is quickly abandoned after just one performance in Austin. Years later, the band mulled over performing at Stonehenge itself. Derek: “Tap at 'henge would obviously be a dream gig. But there are security concerns. I don't know if you know this here in the US, but it's not a quiet, placid place, especially around the solstice. There have been disruptions, hippies go there to do their ceremonies and all sorts of things; druids, pseudo-druids, and neo-druids frequent the place. It gets a bit snarky there, but it's always been something we've wanted to do.” (SH) See Code; Deutsch, Polly; Horns; Indian Food; Rock n’ Roll Hall of Fame.

Substance Abuse: There is noticeable absence of substance abuse in “This is Spinal Tap.” Marty DiBergi would later explain that he felt the occasional naked groupie or sniff of cocaine would have distracted from what makes Tap special—its music. Derek: “I think his attorneys leaned on him. He was a very prudish sort, anyway, whenever anyone fired up, he'd excuse himself, saying he had ‘to go wash his underwear.’ I think that was a euphemism, but I don't know for what.” (PB) There are a few references to drug use in the documentary, notably by or near Viv and Mick, although one unconfirmed report has it that Derek and Mick caught the tour bus on fire while freebasing on the drive to Chicago. DiBergi did not show any band members partaking, but they are shown smoking dope with driver Tommy Pishedda during outtakes. Tap had been dogged by questions about drug use and abuse as early as 1967, when at a press conference upon their arrival in America to promote their first hit, “(Listen to the) Flower People,” Derek argued that

cigarettes and even water could be considered drugs. Nigel added: “You get up in the morning and put water on your face and that’s the strongest drug of all. It wakes you up, doesn’t it?” (DV) DiBergi has said that because Tap had been together 15 years at the time the documentary was filmed, they had gotten the drug and alcohol use that is so common in the world of rock ‘n roll out of their systems. Nigel, however, would later confess to a reporter that he struggled with the sauce. “The longest binge I went on was six weeks. There were some days where I didn’t drink anything more than gin. But it’s not like it was ‘Lost Weekend.’ There were days when I woke up and ate solid food.” (BG) Former manager Ian Faith would mimic Nigel in many ways in 1990 when he faked a three-week binge of alcohol and drugs before staging his own overdose death by sticking a syringe in his arm (without pushing the plunger) and taking “this Japanese blowfish stuff” that made him appear lifeless. (SPY) Years later, Nigel explained how things had changed. “It’s different sex now, it’s different drugs and it’s different rock n’ roll. The drug would be... Advil. The sex would be self-administered.” (VH1) David: “I tried to stay with nature. The psychedelics, the mushrooms.” Nigel: “I was even more organic. I used to take Bovril.” (QM)

Subway: See DiMentibello, Angelo; Jimmy the Spot; Skiffle.

Sun Never Sweats, The (Megaphone, 1975): A ponderous concept album that left Entertainment Weekly stunned. “Tap stumbles big,” its reviewer wrote, giving the album a C rating. Included the debut of session drummer Peter “James” Bond and keyboardist Ross MacLochness. “A late-blooming concept album that only a Taphead could love, padded as it is with creaky period pieces (‘Daze of Knights of Old’), too-precious Donovan knock-offs (‘The Princess and the Unicorn,’ ‘The Obelisk’),” and twisted histories such as “Stonehenge.” (IST) Derek: “The album was basically just saying that the empire was a good idea, that subjugating

foreign peoples—there was nothing wrong with that.” The title is a bastardization of old saying that “the sun never sets on the British empire.” Derek, who wrote the title track, says he misheard it.

Swallow My Love: See Brainhammer

Swamp Gas: Cause of explosion that supposedly killed Tap keyboardist while he was visiting grave of drummer Mick Shrimpton. See Savage, Viv.

Swiss Army: Somehow found Nigel Tufnel a suitable inductee after he began wandering the world following the 1982 tour. Nigel spent months of training in Swiss Army at a lake near Mount Blanc. (STR) “I was in Switzerland with a young girl named Monga and I was kidnapped and inducted. It took eight weeks for anyone to rescue me and all I have to show for it is this bloody knife.” (PP) Nigel said in a later interview that the girl’s name was Geba and he was assigned to reveille, which he conducted with an electric guitar. (RL) Nigel: “It’s a very pleasant army. They said, ‘Here’s your knife, with all the utensils. If an enemy soldier comes, just slap him.’ “ (GN) Nigel was also sent out with special ecological unit to cut the bark off trees and then repair them with bandages. (IST)

Talk With Tap: Interview shorts that appear on the British singles of three songs from “Break Like the Wind.” Part One is opposite “Bitch School” (Stonehenge-shaped LP), Part Two is opposite “Bitch School” (Picture sleeve and CD), and Part Three is opposite “The Majesty of Rock.”

Tambourine: Instrument played by Jeanine after band reinvented itself in Stockton during the 1982 U.S. tour. See Spinal Tap Mark II.

Tap Dancing (Megaphone, 1976): The band’s rare glam dance record. David: “It’s not available anymore, and it never will be.” Derek: “It had ‘bargain bin’ written all over



t

it. In fact, the album was released with a corner cut out.”
(BB)

Taphead: An obsessive Spinal Tap fan, defined by DiBergi in his documentary notes as “a walking encyclopedia of Spinal Tap trivia who tries to ingratiate himself with the band by rattling off obscure details about unreleased album tracks.” See also Fans.

Tap Into America: Late fall 1982 tour to support “Smell the Glove,” despite criticisms that Tap was “too old” and “too white.” Filmed by director Marty DiBergi for his 1984 documentary, “This is Spinal Tap.” Tour stopped in New York, Philadelphia, Chapel Hill (sold out at half price), Milwaukee, Chicago (the power fails during the opening song), Cleveland (lost under stage), Austin (Stonehenge debacle), Seattle (Air Force base debacle), Stockton (backed up puppet show) and Los Angeles. Dates were scheduled but canceled in Memphis, Boston, Atlanta, St. Louis, Kansas City and Des Moines. Asked by Rolling Stone reporter Jill Macey in New York if this was Tap’s “farewell” tour, David reverts to existential doggerel before Derek jumps in to explain that it was not “the” farewell tour, but “a” farewell tour. See Eton-Hogg, Sir Denis; Japanese tour.

Tap Into America Supertour ‘84: Announced to great fanfare at a press conference at New York’s Plaza Hotel on February 1, 1984, by new Polymer president Sir Guenter Hensler, this tour never materialized. It was supposed to support the documentary, “This is Spinal Tap,” which the band had not yet seen but which was scheduled for release the following month. Dates were scheduled for Valparaiso, Indiana; Hampton Roads, Virginia; and Bozeman, Montana, as well as New York, Dallas, and Atlanta. (IST) Concert T-shirts with “Tap Into America” and CANCELED iron-on decals over it are now collectors’ items because manager Ian Faith had many destroyed when the tour fell apart. Derek: “I would say you have to fuck someone in the record industry to get one of those nowadays.” (SV)

Tap Lives: Colorful banner that Jeanine created and hung backstage for Tap's last U.S. gig of the 1982 tour.

Tapster: Short-lived Web site that offered an MP3 download of Tap's single, released in 2000, called "Back From the Dead." A play on the popular site Napster, it included a television interview with the band that was shown only in shadow to avoid lawsuits.

Tattoo: See Claypool, Les

Taxes: Interviewed by Metal Edge magazine, Derek revealed that Tap played an unannounced club tour in 1984 but kept a low profile for tax purposes. It worked "almost too well in that if there's really no income, there are no tax problems to worry about." (ME)

Taylor, Elizabeth: According to actor Martin Short, Larry Fortensky met the actress one evening at the rehab clinic when she went to his door to complain that he was playing "Sex Farm" too loud.

Teddy Noise: Bar band that once included Derek as a member. See Smalls, Derek.

Telephone Sanitizing: After Tap's 1984 break-up, Derek attempted to follow in the footsteps of his father, Donald "Duck" Smalls, by returning to Nilford and apprenticing at SaniFone while his dad recovered from a hernia. "I'd come in and say, 'I'm Derek, Mr. Smalls' boy, here to sanitize your phone.' And they'd say, 'You're sure you know how to do it? We don't want germs on the instrument!' I'd say, 'I know, thank you very much, I've been trained by me dad.' But, actually, when they weren't looking, I'd spit in it just to show 'em who's boss." (MD2) As Derek recalled year later, SaniFone used an industrial strength spray that also was used to clean toilets in coal mines. (WP) In the mid-90s, the first telephone sanitizer in the United States recently attempted to set up shop. The June 1995 issue of Harper's

reprinted parts of a brochure distributed during the previous year by B. Spencer Sutton of Brooklyn, who was testing the market feasibility of a line of sanitary telephone headset covers. Sutton noted that telephone receivers are “disease- and germ-covered” and that “considering the damage they can cause, they should be at the top of the list of things to use with caution and protection.” He then listed 10 questions to ask yourself about your telephone receiver, including “Would you use a handset with an accumulation of earwax and hair oil on the ear cup or saliva and food particles on the mouth cup?”

Tennis: Sport taken up by Nigel after his departure from Tap during the last legs of 1982 U.S. tour. Former manager Ian Faith also spent some time organizing a benefit satellite rock concert for tennis players who have been held hostage by terrorists. See also Beverly Hills.

Thamesmen, The (pronounced “Temsmen”): Formed in 1964, this early David-Nigel band worked the London music scene with bassist Ronnie Pudding and drummer John “Stumpy” Pepys. Later joined by 16-year-old Jan van der Kvelk on keyboards during stint in the Netherlands. The band’s first single was “Gimme Some Money” b/w “Cups and Cakes” on the Abbey Records label. See also Gimme Some Money; Jethro Tull; Long-Hair Club; Pepys, John; Pudding, Ronnie; van der Kvelk, Jan.

Themeland Amusement Park Theatre, Stockton, California: See Jazz Odyssey; Puppet Show; Spinal Tap Mark II.

Theory of Evolution, Nigel Tufnel: See Lick My Love Pump

Theory of Music, Nigel Tufnel: Nigel first explained his theory to Guitar World in 1992: “People read music, and they read notes on what they call a staff. But if you can’t read music, you can’t play music that is written. Correct?”

Now, everyone knows how to count, don't they? So on a chart, instead of writing A in music terms—we're playing in the key of A—you go: 1 for A, 2 for B, 1 for A, and 3 for C. See? That's so much simpler." In a 1984 interview with *Guitar Player*, Nigel explained that early in his career, he "didn't understand why they put high numbers next to the chord [in sheet music], like C13. Finally, I figured out that you play it 13 times. I didn't know that before. It's like a repeat." Thirteen years later, Nigel was back talking to *Guitar World* about notes. "It's not the amount of notes you play, but if you're thinking about them after you played them," he said. "Can you remember what you played? If you can't, why did you play it? It becomes a thinking man's game ... and who wants to muck about with that?" (GW3) On VH1 in 2000, David opined that "rock is a tapestry," to which Nigel replied, "It's a mosaic." (LST)

Theory of Physics, Nigel Tufnel: During a glass elevator ride at the Atlanta stop of the band's 1982 U.S. tour, Nigel postulates: "If you fell going the same speed we're going up, after 10 feet you'd be going the speed of sound." DiBergi filmed the scene but did not include it in the documentary.

Third World Tour: According to sources close to the band, renowned promoter Don Bernstein had offered Tap a guarantee of \$25 million or 15 percent of the net to embark on a 50-city tour during 1996. According to Tap: "Beaming Tap manager Wendy Goldfinkel was recently spotted leaving the South London complex that houses Bernstein's offices. An abandoned aircraft hanger in Freeport, Grand Bahama Island, has been leased for the early part of the summer, reportedly for rehearsals and set construction. Advertisements have begun to appear in the classified sections of newspapers throughout Europe and the U.S., calling drummers to auditions in London in June." At one point Derek told fans: "Our dates include Panama City, Islamabad, and Khartoum. We are the first band to tour this circuit without United Nations protection." Sadly, the tour never materialized.

This is Spinal Tap—A Rockumentary by Martin DiBergi™ (Embassy Pictures, 1984): Shot in five weeks for less than \$3 million and transferred from 16mm to 35mm film for theater viewing, the documentary captures Spinal Tap on stage and behind-the-scenes during its 1982 U.S. tour to support “Smell the Glove.” After the film premiered in New York on March 2, 1984 (following previews in Seattle and Dallas that prompted DiBergi to trim five minutes), the band immediately labeled it a “hatchet job” and “character assassination.” Derek: “You can’t give someone a camera to follow us about—it’s like giving someone a rusty razor and saying, ‘Have a shave, govner.’” Nigel: “It’s like giving a rolling pin to a magician.” David: “I’m not really following you on this one.” (RL) Later, Nigel would claim: “When he first showed us the film, all those scenes were switched. Then when the film was shown it was switched back. So you can imagine our shock.” David: “Ask yourself, what kind of artist would have a switchable work?” (QM) Nigel once called the movie “a minstrel show. It’s good and bad.” (BG) Nigel: “It made us look stupid and brought us attention in one fell swoop. People are not interested in things that go well. They don’t want to see headlines that say, ‘Baby Chipmunk Found on Highway: Unharmd, Warm and Fluffy.’ But if you say ‘Overweight Man Gets Head Stuck in Toilet, Sweating, Smelling Bad,’ well they’ll run down and buy that one.” (BG) Ironically, the publicity generated by the band’s 1992 reunion tour put the video of the film on the Billboard charts. See also A Spinal Tap Reunion; DiBergi, Martin; DiBogi, Marty “The Butcher”

This is Spinal Tap—The Soundtrack: See Spinal Tap—The Original Soundtrack Recording from the Motion Picture “This is Spinal Tap.” Reached number 124 on Billboard charts in 1984.

Throats: In an interview that appeared on the UK CD single of “The Majesty of Rock,” the boys explained how they attempted to follow up on the success of “Big Bottom.”

David: “We wrote a song about girls with pretty throats, but it just wasn’t the same thing. I mean, it had no rhythm. It was like, you know, there was no movement to it.” Derek: “There was no hook.... We got experimental, and that’s not the kind of band we are.” The song was tentatively titled, “Girls With Pretty Throats.”

Throb Detector: See Shark Sandwich

Tin Foil: See Aluminum Foil

Tobacco: Because they are aging so rapidly, the boys have sworn off tobacco. Nigel no longer smokes, and Derek simply carries his pipe.

Tonight I’m Gonna Rock You Tonight: See Intravenous de Milo; Los Angeles; New York.

Tonight Show: Tap made its first appearance on the show on 4 October 2000. The band performed “Stonehenge.”

Top Hit for Nows (PUIT-PU702, 1968): Japanese bootleg album. See Rainy Day Sun.

Tormé, Mel: Legendary jazz singer whose professed love of “Sex Farm” led to an appearance on the band’s 1992 NBC-TV special. Tormé told Nigel he wanted to do “Sex Farm” and “Big Bottom” as a “ballad medley with strings.” (VS) During the special, after singing a sultry rendition of the refrain from “Big Bottom,” Mel asks, “Does that get to you at all?” Nigel replies, “I’m wet.”

Toto: American rock band who lost a drummer in what first appeared to be a bizarre gardening accident. See Porcaro, Jeff.

Train Sounds: Effect record brought by first fan who shows up at Disk ‘an Dat in South Bend, Indiana, during 1982 album-signing. Fan claimed he had all of Tap’s albums but

liked to play “Train Sounds” at the same time he listened to them. The encounter was filmed but not used by DiBergi in his documentary.

Travel for Animals: Organization founded by Nigel to make it easier for animals to visit other countries. The principal beneficiary of the movement was Nigel’s pet ferret, Trevor, who travels with tiny bags filled with mints to keep his ears from popping during flights. Nigel also prepared a tiny passport for the ferret, although he told an interviewer for NBC’s 1992 TV special that customs officials rarely ask to see it. See also Tufnel, Nigel.

Trevor: Nigel’s pet ferret. See Travel for Animals.

Troggs, The: Band whose underground tapes of a recording session that deteriorates into a spate of “fuck” and “fucking” brings to mind the scenes that DiBergi captured as David, Nigel and Derek battle it out at Rainbow Trout Recording Studio during the 1982 tour. Nigel: “If there’s no quibbling in the group, then you have the Carpenters.” (MTV) See also America.

TT Song, The: See Stonehenge

Tubes: See Digital

Tufnel Family Coat of Arms: Nigel describes its appearance this way: “It’s broken into four quadrants. In the left, there’s nothing; it’s empty. In the right, it’s like a little spot—a little circle. In the lower left, there’s a little quail, a bird. And in the right, there’s nothing.” Family motto: Leisure with Dignity. (GP)

Tufnel, Nigel (b1944): As he was growing up in Squatney, Nigel took an assortment of odd jobs that included cleaning up gum at Bakerloo Station, marking seconds with the number 2 at Marks and Spencer; and combing out horsehair mats used for slides "cause all these fat, smelly kids had

been sittin' on 'em" at Battersea Amusement Park. (MH3) Received first guitar, a nylon-stringed Big Ben, from his father, who paid 10 shillings for it, although the boy had asked for a concert grand piano, a bassoon and a harp before settling for the guitar. (GP) That same year Nigel met David, who also had a Big Ben. Influenced by artists such as Little Elliott, Irish rocker James Brophy, Maine bluesman Jimmy Alfano, and Jimmy the Spot, a Squatney youth who was playing skiffle when Nigel was four or five years old. Jimmy encouraged Nigel to play loud. The young guitarist also had an early interest in women. He recalls his first crush: "I was going to school in Squatney. And on the way home from school, where me mum sent me, I saw this little girl across the street, this tiny little birdie. And I, uh, I took out my, y'know, what you call in America, my wanger." (IST) After the 1982 tour, Nigel was kidnapped and pressed into service with the Swiss Army. Upon returning to England, he retired to his farm, Brinsby, in Kent, before traveling extensively to exotic locales such as Micronesia, Central Africa, Polynesia and some islands near Tasmania, he stopped briefly at the legendary Pei-Pei and Poo-Poo Islands to study native rhythmic traditions. (STR) He also spent time visiting every U.S. state that begins with the letter "I" (TV) and became active in animal rights, organizing Travel for Animals to fight "for the rights of animals to travel and live in other countries" and get them tiny passports. (ME) Shortly before Tap regrouped for its 1992 tour and album, Nigel bought a castle in Scotland under the mistaken belief it would save him money on his taxes (the locals called it "the ruin"). Continues to be a collector of fine guitars and automobiles, and has a great interest in "the legends of English lore—that's sort of my department in the group." (MH3) Among his hobbies is Nerf chess. "No one gets hurt." (RL) Living in Tunbridge Wells in 1992 (QM). Favorite drink: Glenlivet. Favorite food: Fish ("I'm a real fish nut"). Nigel in 1995 became a junior ichthyologist at the Aquarium of the Pacific in Southern California (VH1). He recently was promoted to the big tank. "There's more than five different kinds of fishes, I've learned: Big, tiny and medium," he explained.

“The big fishes, you put your hand up and say don’t hurt me. This is a sign that they know. The medium fish are the ones you’ve got to worry about because they have a chip on their shoulder. The medium-sized fish will say ‘you, come here. I’m gonna bite you? I’m gonna bite you on your bum.’ Which happened to me.” See also Biopic; Cher; Digital; Dooley, Chic; Flekman, Bobbi; Guitars; Inventing Shed; Jazz Odyssey; Little Elliott; Mandolin; Pettibone, Jeanine; Schiff, Philip; Simmons, Gene; Skiffle; Sleep; Solos; Squatney; Swiss Army; Theory of Music, Nigel Tufnel; Theory of Physics, Nigel Tufnel; Tobacco; Tufnel Family Coat of Arms; Tuna; Violin; Weiss, Leo; Yardbirds

Tuna: Along with cod, one of Nigel’s favorite fish. “No bones!” See also Aquarium of the Pacific.

TV Show, The: A late-night ABC-TV special that aired in 1978 on which Spinal Tap was introduced by radio personality Wolfman Jack and performed “Rock and Roll Nightmare.” Later, backstage, a young director named Marty DiBergi was introduced to Nigel.

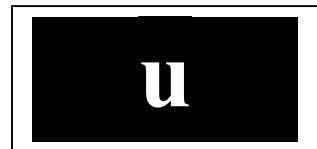
Two hands: What Viv notes he has when David asks if he can cover Nigel’s parts before the debut of Spinal Tap Mark II.

Tyler, Steven: See Biopic.

Umlaut: Those cute little dots over the n.

Underwear, Women’s: Nigel collects female undergarments as souvenirs of Tap’s adventures. See All the Way Home.

Unreleased Albums: Flak Packet, Here’s More Tap, Lusty Lorry, along with solo efforts from Nigel (Pyramid Blue) and Derek (It’s a Smalls World).



Upham, Denny: The last of four keyboardists to play with David/Nigel bands during turbulent 18-month period in 1965-66. Later became keyboardist for newly formed Spinal Tap when band played their first gig in December 1966. Fired in 1968 after disappointing sales of Tap's second album, *We Are All Flower People*.

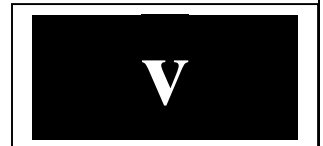
USS Ooral Sea: Navy ship insignia on Marty DiBergi's baseball cap during filming of "This is Spinal Tap." DiBergi wanted to wear a hat that read "USS Coral Sea" but was told he would have to get permission from the Navy. To avoid this, producer Karen Murphy altered the lettering so that the blue cap read: "USS Ooral Sea, OV-48." Nigel: "I remember him walking in with that hat and thinking he was in the Navy." (DV)

USS Wadsworth FFG-9: Navy ship insignia on cap worn by Marty DiBergi during an interview with the director for Tap's 1992 NBC-TV special, which was later expanded into a home video, "The Return of Spinal Tap."

van der Kvelk, Jan: Keyboardist who joined David and Nigel's London-based band, the Thamesmen, in 1965 at age 16 while band was touring the Benelux nations—Belgium, the Netherlands and Luxembourg—on the strength of their first single, "Gimme Some Money." The teen met the band while they were playing Amsterdam's notorious Long-Hair Club. Van der Kvelk's Dutch music connections helped the Thamesmen land gigs, as did changing their name to the Dutchmen. When the band returned to England, van der Kvelk remained in Holland.

Vandermint Auditorium: Venue that Tap played during 1982 U.S. tour where Nigel felt the backstage accommodations were lacking. See North Carolina, University of.

Vanston, Caucasian Jeffrey (C.J.): Tap keyboardist during 1992 "Break Like the Wind" and 2000-01 reunion tours.



David: "Jeff's really good at bending and recreating sounds. We don't do a lot of sampling in Spinal Tap, but he can do lots of things. Last week he said to me, 'Watch this, Dave.' He loaded up some computer software and pressed a key and you could hear, quite clearly, the sound of a cat vomiting. You could see, in your mind, what sort of cat it was." Nigel: "Before he joined us, he was playing in a black group where there were a bunch of other Jeffs." (PP)

VH1: Cable music network that featured Tap on a September 2000 episode of its "Where are They Now?" series. The network reportedly also considered spotlighting the band on an episode of "Behind the Music" but, as David explains "they took one look and said, and I quote, 'There's nothing behind this music.'" (DN1)

Video Magic: All-video channel in Australia. See Fufkin, Artie.

Violin: Used by Nigel to strum guitar during solos. See also Guitars; Solos.

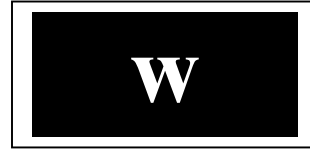
Virgo: Tap's astrological sign. See Astrology.

Virtual Reality: Technology that creates the illusion that a user is participating in a simulated event. After losing each of their past drummers to odd accidents, Tap suggested to an interviewer in 1992 that a VR experiment could be set up that would allow individuals to play drums for the band without risk. Derek: "You wouldn't really be Spinal Tap's drummer. You'd virtually be Spinal Tap's drummer. And that might fool the curse." (TP)

Volume: Tap trademark. Nigel: "It's part of nature to be loud, isn't it? In the jungle what does a lion do? He roars. What does an elephant do? Well, I don't know what you call it, but he makes noise. What does a fat man do after he's eaten Mexican food? It's like a Darwinian, evolutionary thing." (GP) See Eleven.

Vomit: To disgorge the contents of the stomach. See Childs, Eric “Stumpy Joe.”

W111: Cleveland radio station at which Tap is interviewed during 1982 U.S. tour. The scenes were filmed but not included in DiBergi’s documentary. See Barnum, J.J.



Washington, D.C.: Stop during 1982 U.S. tour that was not filmed by Marty DiBergi for “This is Spinal Tap” but inspired Nigel to pay tribute to the United States in song. See America.

Wax, Nick: One of four keyboardists to play with David/Nigel bands during turbulent 18-month period in 1965-66.

We Are All Flower People (Megaphone, 1968): Sequel to Tap’s critically acclaimed 1967 debut, “Spinal Tap Sings ‘(Listen to the) Flower People’ and Other Favorites.” The band’s biography noted that “sales, when they occurred, were disappointing.” (IST) Rated C- by Entertainment Weekly. “If the first record was premier cru Bordeaux, its sequel was pure red ink.” The album’s dismal reception prompted the dismissal of keyboardist Denny Upham and a tour as support for the red-hot Matchstick Men. In an attempt to recoup its losses, Megaphone retitled the LP “The Incredible Flight of Icarus P. Anybody” in 1969 and rereleased it without the title track. What remained was a concept album about a lad who decided that he would put on wings and fly—and then sell seats on himself to pay for the project. (IST) Includes “To Fly,” “I Am Flight,” and “Get Me Away From the Ground.” Derek later claimed that the concept was stolen by “you know Moody who.” (IST) See Matchstick Men.

We Are Spinal Tap from the U.K., You Must be the USA!: Spinal Tap credo, shouted at crowds during 1982 U.S. tour. See also Louder!

Weiss, Leo: A balding, five-foot-eight bodyguard once employed by Nigel. Weiss was later accused of embezzling 20,000 pounds from Tap. (HS)

We Love You: Mouthed by Derek during performance of “(Listen to the) Flower People” on the U.S. television program Jamboreebop in 1967. The sequence was later used in “This is Spinal Tap.”

We Three Kings: Tap contributed a version of this song for a 1993 promotional holiday album put out by MCA’s special product division to benefit children’s health care and research.

When a Man Looks Like a Woman: See Bent for the Rent

Where Are They Now?: See VH1

Who, The: In a 1992 interview, David recalls playing a festival with the band during the mid-1960s in which Pete Townshend watched Tap destroy its guitar stands. “We couldn’t afford to smash the instruments. A few years, they started destroying their guitars. Where do you suppose that came from?”

Whole Lotta Lord: Led Zeppelin-inspired Christian rock song by Lambsblood. See Smalls, Derek.

Williams, Robin: Actor and comic who made a cameo appearance on 1992 NBC-TV Special, “A Spinal Tap Reunion.” Tearfully recalled the first time he heard “(Listen to the) Flower People” in 1967, when he was 14 and with his first girlfriend. “Nothing was the same after that.”

Windham Hill: Label known for its pastoral instrumentals. In 1990, Nigel sent demos of his “very loud acoustic music” done with an electric guitar, but the label turned him down. “They said something about it not being right for the label.” (GW2)

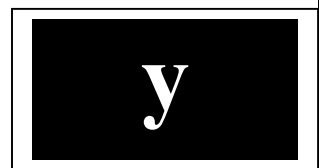
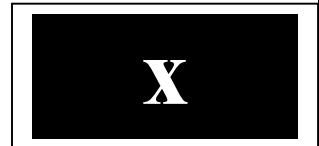
Woodstock: In early interviews, the members of Tap insisted the band had been invited to this famous festival, but that the letter had been lost in the mail. They were too busy to play, anyway. (DN) By 1984, however, Derek admitted they had not been invited—but laid the blame on the band’s British roots. “Woodstock Festival of Love, Peace and Yanks is what we called it.” (ZO) See also Altamont.

World Comeback Tour: See Japanese tour, 1982

Worm, Band as: See Preserved Moose

Xanadu Star Theater: Before playing this Cleveland auditorium in 1982, Tap became lost in the bowels of the building for 45 minutes while Marty DiBergi trailed with a camera. This scene, like the pod sequence, caused considerable anger among the band members after they screened DiBergi’s work. Derek: “Did you ever see us finding the stage? It’s just common sense that we had to have found the stage, isn’t it? But [DiBergi] doesn’t show that. He loads the dice, and then refuses to throw them.” (IST) During one scene DiBergi filmed but did not include, the boys split up while Nigel acts as a beacon, chanting, “Hello, hello, please find me, hello, hello, hello...” During another, this dialogue takes place: Nigel: “Logically we should say, ‘Have we tried all the ways possible?’ “ Derek: “Yes, we have.” Nigel: “So we should be there.” Derek: “We’re there now, logically.” Nigel: “Logically, we’re playing right now, but we’re not there.” Derek: “So fuck logic. Let’s go.” By the time the band found the stage, much of the audience had left, angering Derek: “It is a tradition that you wait for Tap.”

Yardbirds, The: Rumored on three occasions to have considered Nigel for lead guitar spot. Nigel: “I don’t like auditions. Let those boys like Beck and Clapton fight it out with each other. Let me watch and laugh.” (GW)



Yes I Can—The Story of Sammy Davis, Jr.:

Autobiography being read by Derek and a groupie during limo ride early in DiBergi's documentary. After driver Tommy Pishedda suggests the title should have been "Yes I Can, If Frank Sinatra Says It's Okay" and refers to a scene where "Sammy is coming out of the Copa, it's about 3 in the morning and he sees Frank. Frank's walking down Broadway by himself," the disinterested band close the glass screen. The passage Pishedda describes appears on pages 151 and 152 of the 1965 hardcover Farrar Straus Giroux edition of "Yes I Can," which Davis co-wrote with Jane and Burt Boyar: "I headed downtown, crossed 51st Street and as I passed the Capitol Theater, I thought about Frank. I'd read that he was in town and I was wondering where he was staying and how I could get in touch with him, when I looked across the street and there he was. I started to run after him and call out to him but I stopped, my arm in the air. He was slowly walking down Broadway with no hat on and his collar up—and not a soul was paying attention to him. This was the man who only a few years before had tied up traffic all over Times Square. Now nobody gave a damn. God, how could it happen?...I was dying to run over to him, but I felt it would be an intrusion. Or, maybe I felt too much for him to want to see him this way. I didn't want to walk anymore." See also Pishedda, Tommy; Sinatra, Frank.

Yomiuri Giants: Nigel wears a jersey from this popular Japanese baseball team (with the number 1) during the band's 1982 concert at Kobe Hall in a scene from DiBergi's documentary.

Young, Smug and Famous: See Rock n' Roll Creation

Zamboni, Marco: Director who cast Derek in opening credits of his 1976 film, "Roma 79." Rumors circulated in 1984 that Zamboni would be asked to do a Tap music video. (ZO) See Roma 79.

zed

Zappa, Frank: In the song, “Be In My Video,” on the album *Them or Us*, Frank Zappa made several references to Tap. The song was released in 1984, soon after “This is Spinal Tap” arrived in theaters. Among the lyrics: “Wear a leather collar / And a dagger in your ear / I will make you smell the glove / And try to look sincere, then we’ll / Dance the blues / Let’s dance the blues / Let’s dance the blues / Under the megawatt moonlight.” Zappa’s son, Dweezil, made a guest appearance on Tap’s 1992 album, “Break Like the Wind.”

Zodiac: See Astrology

Zucchini: The vegetable wrapped with foil by roadie Moke during the 1982 tour so that Derek could put the expand back in his Spandex. (“It’s not a cucumber,” Derek has pointed out. “A cucumber is all pimply.”) Using a vegetable to enhance Derek’s “power zone,” as David has noted, “was certainly less painful than collagen.” Derek considers the vegetable a sort of “trouser make-up,” and Nigel calls it “Trouser Helper.” Arsenio Hall once asked if the ladies have ever been disappointed to learn the bulge is a zucchini. “No,” said Derek. “They have their choice.” Derek also told Arsenio that to avoid any future airport mishaps, he now wraps the zucchini in the same material the Pentagon uses to coat the Stealth bomber. See also Penis.

Spinal Tap: The Original Soundtrack Recording from the Motion Picture This Is Spinal Tap

Polydor, 1984, #POL-817846; Uni/Polydor, 2000 (remastered)

Songs: Hell Hole (3:06), Tonight I'm Gonna Rock You Tonight (2:35), Heavy Duty (4:26), Rock 'N Roll Creation (4:06), America (3:29), Cups and Cakes (1:31), Big Bottom (3:31), Sex Farm (3:19), Stonehenge (4:36), Gimme Some Money (2:24), (Listen To The) Flower People (2:33)

Notes: Not to be confused with Smell the Glove, their 1982 release. (They have similiar covers.) The remastered version released in Fall 2000 comes with expanded liner notes (including lyrics) and the single and "scratch" mixes of Christmas With The Devil.

Break Like the Wind

Dead Faith/MCA, 1992, #MCAP10514; MCA, 2000 (remastered)

Songs: Bitch School (2:51), The Majesty of Rock (3:55), Diva Fever (3:06), Just Begin Again (4:53), Cash On Delivery (3:04), The Sun Never Sweats (4:24), Rainy Day Sun (3:42), Break Like the Wind (4:35), Stinkin' Up the Great Outdoors (2:50), Springtime (4:02), Clam Caravan (3:37), Christmas With the Devil (4:33), Now Leaving on Track 13 (2:08), All The Way Home (2:09).

Notes: A version of the album on vinyl picture disc was issued in the U.S. as a promotion and sold in the U.K. One side contains the artwork from the album cover, the other shows a Spinal Tap logo and song list. The album also was released as a nonfunctioning promotional 8-track.

Bitch School

MCA Records UK, 1992, #MCSTP1624

Songs: Bitch School (2:52), Springtime (4:05), Talk With Tap Part 1 (2:06)

Notes: Stonehenge-shaped 12-inch LP with Bitch School poster

Bitch School

MCA Records UK, 1992

Songs: Bitch School (2:52), Springtime (4:05), Talk With Tap Part 2 (1:59)

Notes: Picture sleeve (#MCS1624), compact disc (#MCSTD1624), 7-inch promo with picture sleeve (#MCSDJ1624)

The Majesty of Rock

MCA Records UK, 1992

Songs: The Majesty of Rock (3:59), Stinkin' Up the Great Outdoors (2:53), Talk With Tap Part 3 (5:03)

Notes: Picture sleeve (#MCS1629); compact disc (#MCSTD1629); 12-inch purple vinyl "Special Etched Disc," with roast beef scratch & sniff sticker, does not include Talk with Tap but a matte on gloss Spinal Tap heraldic crest (#MCSTP1629).

The Majesty of Rock

MCA Records, 1992

Songs: The Majesty of Rock (3:59)

Notes: Promo CD single with inserts.

Christmas with the Devil b/w Christmas with the Devil (scratch mix)

Enigma Records, 1984, picture sleeve (#E-1143) and limited edition (#E-1144)

Notes: This is a different recording than the song released on Break Like the Wind and includes a message from the band as the song fades: "This is Spinal Tap, wishing you and yours the most joyous of holiday seasons. God bless us everyone." The scratch mix begins with the sound of a needle scratching across record grooves and does not include the holiday message. Scott Sookman of Vinyl Hell magazine writes: "This was the only release of this song, which the band performed in May 1984 on Saturday Night Live, until a version appeared on Break Like the Wind in 1992. Since it was released as a promotional item to radio stations, it contains the same song on both sides. It was

issued in a black-and-white sleeve with the Spinal Tap logo and devil artwork. This version of Christmas With the Devil also appears on the compact disc Rarities Volume 8 (Christmas) issued by the Westwood One Radio Company in 1991."

Hard Rock Cafe: '80s Heavy Metal

Rhino Records, 1998

Notes: Collection of 16 metal classics, including Big Bottom.

Sleighed: The Other Side of Christmas

Uni/Hip-O Records, 2000

Notes: Collection of 12 holiday rock classics, including Christmas with the Devil.

Holiday Collection, Volume 3

MCA Special Products Division, Hand Records, 1993
(#22117)

Song: We Three Kings (1:19)

Notes: Sold as Christmas promotional item by Nordstrom department stores to benefit childrens' hospitals. The song also appears on another compilation album, Share the Wonder (Star Systems, 1993, #CR-1004).

Back From the Dead

MP3, 4:04, 5MB

Single released online, July 2000.

Tap's other albums are out of print:

Spinal Tap Sings (Listen to the) Flower People and Other Favorites

Megaphone, 1967

Songs: (Listen to the) Flower People (2:33), Have a Nice Death

Notes: Released in England as Spinal Tap

We Are All Flower People

Megaphone, 1968

Songs: We Are All Flower People, To Fly, I Am Flight, Get Me Away From the Ground, The Incredible Flight of Icarus P. Anybody

Notes: Rereleased in 1969 without title track as The Incredible Flight of Icarus P. Anybody

Silent But Deadly

Megaphone, 1969

Songs: Short 'N Easy (18:37), Breakfast of Evil, Silent But Deadly

Notes: Live album

Brainhammer

Megaphone, 1970 (#NLA184)

Songs: Big Bottom (3:31), Lie Back and Take It, Swallow My Love, Brainhammer

Nerve Damage

Megaphone, 1971

Blood to Let

Megaphone, 1972

Songs: Blood to Let

Intravenous de Milo

Megaphone, 1974 (#DST2891)

Songs: Tonight I'm Gonna Rock You Tonight (2:35), Saliva of the Fittest

The Sun Never Sweats

Megaphone, 1975 (#DS201)

Songs: Daze of Knights of Old, The Princess and the Unicorn, The Obelisk, The Sun Never Sweats (4:24), Stonehenge (4:36)

Jap Habit

Megaphone, 1975

Songs: Nice 'N Stinky, Devil Take the Hindmost, Nocturnal Mission (instrumental)

Notes: Live triple album; U.S. release was double album

Bent for the Rent

Megaphone, 1976

Songs: When a Man Looks Like a Woman; High Heels, Hot Wheels; Heavy Duty (4:26), Bent for the Rent

Tap Dancing

Megaphone, 1976

Rock 'N Roll Creation

Megaphone, 1977 (#NLA1249)

Songs: Young, Smug and Famous, Rock 'N Roll Creation (4:06) plus 10 others

Notes: Also known as The Gospel According to Spinal Tap.

Shark Sandwich

Polymer, 1980 (#D18892)

Songs: No Place Like Nowhere, Throb Detector, Sex Farm (3:19)

Smell The Glove

Polymer, 1982

Songs: Hell Hole (3:06)

Notes: All-black cover.

Heavy Metal Memories

Metalhouse, 1983 (#D404)

Songs: Sex Farm (3:19), Stonehenge (4:36), The Incredible Flight of Icarus P. Anybody, Blood to Let, Big Bottom (3:31), Brainhammer, Silent But Deadly, Bent for the Rent, Tonight I'm Gonna Rock You Tonight (2:35), Break Like the Wind (4:35), Cups and Cakes (1:31), Rainy Day Sun (3:42), (Listen to the) Flower People (2:33), Heavy Duty (4:26), The Sun Never Sweats (4:24), (Again With the)

Flower People, Nice 'N Stinky, Rock 'N Roll Creation
(4:06), Gimme Some Money (2:24)

Unreleased Albums

Flak Packet, Here's More Tap, Lusty Lorry, SEXX!
(abandoned motion picture soundtrack).

Documentaries and Music Videos

products

This Is Spinal Tap

Embassy Home Video, 1984; New Line Home Video, 1992, 82 minutes; plus laserdisc and PAL versions

The original 1984 home video release from Embassy Home Video includes an odd “Easter Bunny” message at the end. The 1992 reissue includes “Hell Hole” and “Bitch School” videos as well as the infomercial for the greatest hits album “Heavy Metal Memories.”

This is Spinal Tap—Criterion Edition

Criterion Collection, 1994, letterboxed, laserdisc and DVD versions

Includes 80 minutes of outtakes (the original documentary runs 82 minutes) consisting of 32 cutting room floor tracks, as well as the original 20-minute demo reel that DiBergi used to pitch the film to Embassy Pictures. The original film also is here, with commentary from DiBergi, producer Karen Murphy, two film editors and the principal band members. There also are assorted theater and industry trailers, promos and videos and photos. The laserdisc includes rare footage of Tap's appearance on the 1978 American television program, "The TV Show," in which they are introduced by Wolfman Jack and perform Rock and Roll Nightmare. It also has a second Cheese Rolling trailer.

This is Spinal Tap—Special Edition

(MGM, 2000; list \$29.98), 5.1 Dolby digital stereo, encoded, letterboxed, DVD, English / Spanish / French. Plus video.

This enhanced version of TIST includes fresh commentary by the band (Criterion owns the commentary that appears on its 1994 edition and wouldn't share) and a new digital transfer, plus 100 minutes of features such as more than one hour of deleted scenes taken from 30 hours of original negative, a new interview called "Catching Up with Marty DiBergi," the band's February 1984 appearance on the Joe

Franklin Show, the original theatrical trailer, four music videos (Hell Hole, Listen to the Flower People, Big Bottom and Gimme Some Money) and six TV spots. How is this different from the rare Criterion edition? Primarily, that edition includes a few different outtakes, a commentary track by DiBergi and the 20-minute demo called "Spinal Tap: The Final Tour." The video, which clocks in at 82 minutes and lists for \$14.95, includes five minutes of outtakes and the Bitch School video banned by MTV.

This is Spinal Tap—First Cut

(origin unknown, circa 1985, 4.5 hours on 3 videotapes)

The best deleted scenes made their way into the supplemental material on the Criterion and MGM DVDs, but if you're a glutton for punishment, the entire 4.5 hours of raw footage is available. The tapes contain the first cut after five weeks of filming, without the interview sequences, captioning, title tracks and some audio. It's available from Video Search of Miami for \$80 postpaid (PAL and SECAM versions are available for \$103. Write Ascucinema@aol.com for details). VSOM accepts Visa, American Express or MasterCard and ships within two days. Write P.O. Box 16-1917, Miami, FL 33116, or phone toll-free (888) 279-9773. Owner Tom Weisser says the bootleg has predictable quality problems. It's a VHS recording of a 16 mm film, so you get occasional jumps and breaks in the film. The sound is fine and the video is what Tom considers a "B or B-" quality, about what you'd expect from a third-generation tape. "Don't expect pristine," he says, "but it's very watchable." Here are a few of the most memorable scenes, some of which are included in the Criterion rerelease of the documentary:

- After Tommy the limo driver delivers pizzas to the band in their hotel room, Nigel gets him to smoke marijuana. Soon Tommy has stripped to his underwear, giving his best stoned rendition of "All the Way." He passes out.
- Before a recording session that ends in disaster, Nigel suggests the band has lost its edge. David laughs at the suggestion, and Nigel accuses him of "making a joke out of

the situation.” David shoots back, “I wasn’t making a joke out of it. I was doing a sort of joke-like slant on the serious side of this.”

- A lone fan shows up for a record signing of “Smell the Glove.” The band signs his album but none of the signatures are visible because of its all-black cover.
- As the boys struggle to record radio promos in a hotel lobby with record exec Bobbi Flekman, a naked groupie reappears. Nigel announces that she’s looking for her contact lens, to which Bobbi responds, “Does she need the lens to find her clothes?” Later, Bobbi tells Nigel, “Please put your hormones in your hip pocket for awhile and let’s get on with this.”
- At one point, standing on a hotel balcony, Nigel and David reveal their secret handshake, in which they make a horizontal V-sign with their fingers and interlock them. Later, on the bus, David, Nigel and Derek begin to make fart noises by sticking their hands under their armpits, and manager Ian Faith suggests filmmaker Marty DiBergi turn off the camera. DiBergi insists on continuing, however, saying he’s discovered a telling example of the group’s “prolonged adolescence.”
- After Nigel leaves the band, David’s girlfriend Jeanine (Tap’s new manager after Ian quits) introduces Ricky, “the hottest lead guitarist in San Francisco” as a replacement. At their next gig, he proves himself to have ten times the talent and sex appeal of any member of Tap and upstages David with a Billy Squire-like rendition of “Hellhole.” He’s gone by the next show, and Tap has only to compete with a festival crowd after a puppet show, as we all know.
- Jeanine, an amateur astrologist, tells Nigel that she’s noticed his “Neanderthal look” on stage and thinks it works well with his “nocturnal glow.” Nigel says he was “trying to make it subtle” and wasn’t really “striving for caveman.”
- Derek shows director DeBergi a clip from a movie in which the bassist played a trained assassin in a natty white suit who is gunned down by the protagonist before the opening credits.

- The camera catches Nigel watching Gumby on TV while scolding the bendable Gumby toy he keeps in his shirt pocket, “Do not bite me. You are my friend.” Later, when Nigel storms out of the military base gig, DiBergi tracks him down and interviews him at the home of “a famous TV star who plays a doctor,” where he is learning to play tennis.

The Return of Spinal Tap

MPI Home Video, 1992, 110 minutes, plus laserdisc and PAL versions

Footage of the final performance of Tap's 1992 tour, which took place at the Royal Albert Hall in London on July 7, 1992. The footage is interspersed with interviews in which celebrities discuss the influence of Tap on their lives. There also are visits to spots in England that played a role in the band member's formation. The video is an expanded version of *A Spinal Tap Reunion: The 25th Anniversary Sell-Out*, a television special that aired December 31, 1992, on NBC. It features live performances of “Tonight I’m Gonna Rock You Tonight,” “Cash on Delivery,” “Hell Hole,” “America,” “The Majesty of Rock,” “Just Begin Again,” “Sex Farm,” “Stonehenge,” “Rock and Roll Creation,” “Bitch School,” “(Listen to the) Flower People,” “Rainy Day Sun,” “Gaelic Blues,” “Clam Caravan,” “All the Way Home,” “Break Like the Wind,” “Diva Fever,” “Stinkin’ Up the Great Outdoors,” “Christmas with the Devil,” “Big Bottom” and “Now Leaving on Track 13.”

Spinal Tap: Break Like the Wind—The Videos

(UNI Distribution, 1992), 15 minutes, plus laserdisc and PAL versions

Music videos for “Bitch School” (censored by MTV and uncensored) and “The Majesty of Rock,” plus interview footage.

Software

This is Spinal Tap

Two CD-ROMs with Dolby Surround sound, for Macintosh and Windows, by Voyager, ISBN 1559406305 (Mac); 1559406216 (Windows/Mac hybrid). Out of print.

The main disc includes the movie and a Spinal Taplet, which allows you to run DiBergi's film in a small window on your screen while you work on other things. The bonus disk contains 10 scenes from the cutting room floor (versus the 32 on the laserdisc), along with commentary from DiBergi, his crew and the band. There's also a nifty find function, which Voyager describes this way: "The Find command in the Spinal Tap CD allows you to search for any of the dialogue from the movie. In addition, you can search for words and phrases that are not actually spoken—such as 'pap' which is written down, and 'we love you' which is mouthed—or for objects, such as shower cap."

Books

This is Spinal Tap: The Official Companion

by Karl French, published in the U.S. and UK by Bloomsbury, 2000, \$19.95 ISBN 1582341257 or £16.99 ISBN 074754218X)

This guide contains a transcript of the film, song lyrics, the discography and timeline you'll find here on the Tap fan site, an introduction by someone named Michael McKean, 24 pages of color photos (including a great one of Marty DiBergi testing the metal detector on Derek at the airport) and an A to Zed guide that has strange entries such as Reiner, Rob. The U.S. edition is paperback and the U.K. edition is hardcover. Both have all-black covers. This book had originally been scheduled for publication in 1999 as *Spinal Tap: The Movie Guide* by the same author as part of the Bloomsbury Film Guide series.

Inside Spinal Tap

by Peter Occhiogrosso, published in Great Britain by Abacus, a division of Little Brown, 8 1/2 by 11 inches, 111 pages, softcover, 1992. Published in the U.S. by Timbre Books, Arbor House, softcover, 95 pages, 1985, \$12.95. ISBN 0-8779-5-697-9 (both editions out of print)

In 1985, rock journalist Peter Occhiogrosso published this authorized band biography, complete with two inserts with 38 color photographs. In 1992, on the eve of Tap's triumphant return, Occhiogrosso updated the book with more than 30 pages of new material and photographs. He wrote me: "I did some reporting on Tap for Entertainment Weekly, and expanded versions of the stories appear in the revised British edition as part of a section about the band in New Orleans. In many ways, the scene there, all quite real, was as surreal as anything out of the movie, and much of those stories as they appear actually happened. The band was promised a late-night sound check that kept getting pushed back and back to the wee hours. I crashed around 2 a.m. and they hadn't done their check yet, which I understand happened around 4 or 5. They then had to play a breakfast concert at 11 a.m. or some ungodly hour. They twitted the organizers by playing the gig in their pajamas, probably because they had stayed up all night, with or without artificial stimulation, I don't know. The show wasn't bad, just way too loud — but not, of course, for one of Britain's loudest band." The 113-page book includes magazine articles about Tap reprinted in their entirety from the Sixties, Seventies and Eighties, definitive bios, transcripts of several television appearances, news clippings and fan letters. The 1992 edition, sold primarily in the UK and Canada, contains about 20 pages of material not included in the Arbor House book.

Spinal Tap: The Book

by Elizabeth Bibb (1985, Proteus Pub. Co., \$5.95 ISBN 086276291X)

This book never appeared in stores, and may never actually have been printed. I spoke with Elizabeth Bibb, who said

she had been contracted by the band to write the book and did complete it, but she had moved several times and no longer had the manuscript or source material. I asked Peter Occhiogrosso about it, and he wrote: "When I first asked the band to cooperate with me in 1984 to write *Inside Spinal Tap*, they told me that another book had already been approved to come from Proteus, an imprint then basically doing rock fan books. My recollection is that the book was to be done by a *Variety* reporter who had covered the punk rock scene. The existing book deal was for a biographical approach that would have tracked the band members from childhood on and delved into their personal lives in great detail. I pitched my take on the mock-fanzine shape of the book, with lots of archival material, but all strongly focused on the band's musical rather than personal history. They dug it. I later heard that the Proteus book had been canned before a manuscript was delivered, but I'm not sure how Elizabeth Bibb got involved, or if she was in fact the original author and I just had faulty info about the *Variety* cat."

Action Figures

Sideshow Toys' poseable David, Derek and Nigel dolls, released in the fall of 2000, are dressed as the band members appeared in the film while performing "Tonight I'm Gonna Rock You (Tonight)." Sculpted by Mat Falls, the dolls are 12-inches tall and based on photographic studies of each band member. David comes with a Cherry Burst Gibson Les Paul guitar, Jeanine's zodiac sketch pad and a miniature *Intravenous De Milo* album. Nigel has a white Flying V guitar, an amp knob that goes to 11 and the *Shark Sandwich* album. Derek has a white B.C. Rich Eagle bass, a foil-wrapped zucchini and the *Rock and Roll Creation* album. Each figure also comes with a guitar-shaped, autographed foot stand and arrives in a "full color" black box. The dolls retail for about \$27 each.

Sunglasses

In 1999, Ray-Ban introduced a collection called Spinal Tap. It claimed, incredibly, that the collection had no connection to the band. They named it after a medical procedure? There's also a Spinal Tap snowboard: "The Spinal Tap can conquer any terrain you choose. A great board for bigger, heavier riders."

Memorabilia

Movie posters are available at many outlets online. T-shirts are harder to find. The best place to check for memorabilia is an online auction site such as eBay.com.

Adams, Jimmy (horn) 1965-66
Apso, Lhasa (vocals) 1965-66
Besser, Joe "Mama" (drums) 1982
Bond, Peter "James" (drums) 1974-77
Brixton, Tony (keyboards) 1965-66
Childs, Eric "Stumpy Joe" (drums) 1969-74
Clovington, Geoff (horn) 1965-66
Fleetwood, Mick (drums) 1998-
Laine, Dicky (keyboards) 1965-66
MacLochness, Ross (keyboards), 1974-75
Pepys, John "Stumpy" (drums) 1964-69
Pettibone, Jeanine (tambourine), 1982
Pudding, Ronnie (bass), 1966-67
"Ricky from San Francisco" (guitar), 1982
Savage, Viv (keyboards), 1975-82
Schindler, Little Danny (harmonica, vocals), 1965-66
Scrubbs-Martin, Julie (vocals), 1965-66
Shrimpton, Mick (drums), 1977-82
Shrimpton, Ric (drums), 1992-1999
Skuffleton, Skippy (drums) 2000-
Smalls, Derek (bass), 1967-
St. Hubbins, David (guitar), 1966-
Tufnel, Nigel (guitar), 1966-
Upham, Denny (keyboards), 1966-68
van der Kvelk, Jan (keyboards), 1965
Vanston, C.J. (keyboards), 1992-
Wax, Nick (keyboards), 1965-66

While David tells Marty DiBergi during the 1982 filming of TIST that there had been 37 people in the band, only 20 have been documented. The lost 17 likely were short-term hires during the turbulent years of 1965 and 1966. In a 1992 interview with the Orlando Sentinel, Nigel mentioned that 12 drummers had preceded Ric Shrimpton, meaning that seven of the missing 17 were drummers. The current total stands at 44.

1941: Derek born in Nilford

1943: David born in Squatney

1944: Nigel born in Squatney

1948: Mick and Ric Shrimpton born

1951: David and Nigel meet in Squatney

1958: Derek enrolls at the London School of Design

1961: David and Nigel record All the Way Home
(December)

1964: David and Nigel form the Originals, change its name to the New Originals, then abandon the band to travel with the Johnny Goodshow Revue. While on the road, they meet drummer John "Stumpy" Pepys and form the Thamesmen; bassist Ronnie Pudding joins the group soon after.

1965: Thamesmen tour Benelux nations with keyboardist Jan van der Kvelk on strength of hit single, Gimme Some Money; return to England and begin massive rotation of band members.

1966: A young Marty DiBergi watches pre-Tap Thamesmen perform at the Electric Banana in New York; Spinal Tap forms with David, Nigel, Pepys, bassist Ronnie Pudding and keyboardist Denny Upham and makes its debut at London's Music Membrane (December); David's son Jordan born.

1967: (Listen to the) Flower People (July); Derek joins Tap to replace Pudding; Tap tours "world and elsewhere"

1968: Follow-up album, We Are All Flower People, bombs; keyboardist Upham fired; after a stint fronting for the Matchstick Men, Tap begins to develop its distinctive twin-lead-guitar style during performances at the Electric Zoo in Wimpton

1969: Megaphone rereleases We Are All Flower People as The Incredible Flight of Icarus P. Anybody; Silent But Deadly released as live album; drummer John Pepys dies in bizarre gardening accident; David's son Devon is born.

1970: Brainhammer released

1971: Nerve Damage released

1972: Blood to Let released

1974: Intravenous de Milo released; keyboardist Ross MacLochness joins group; drummer Eric Childs chokes to death on someone else's vomit

1975: Tap tours Far East, releases live Jap Habit and The Sun Never Sweats. Manager Glyn Hampton-Cross and keyboardist MacLochness leave to pursue other interests

1976: Bent for the Rent and Tap Dancing released; Tap sues Megaphone for back royalties, Megaphone countersues for "lack of talent"; director Marco Zamboni casts Derek in his film Roma 79; Tap begins performing under the names Anthem and the Cadburys after settlement with Megaphone

1977: Rock 'N Roll Creation released; Viv Savage comes aboard on keyboards as Tap regroups on strength of single Nice 'N Stinky and tours U.S. to support Bent for the Rent; David meets Jeanine Pettibone at a wake; drummer Peter "James" Bond spontaneously combusts and is replaced by Mick Shrimpton

1978: Tap performs on ABC-TV variety show, The TV Show; backstage, Nigel is introduced to Marty DiBergi

1979: Nigel Tufnel's Clam Caravan

1980: Polymer signs Tap; Shark Sandwich released

1982: Smell the Glove released and supported by U.S. tour and one Japanese date; Ian Faith takes hiatus as manager, replaced by Jeanine Pettibone

1983: Heavy Metal Memories released

1984: This is Spinal Tap released in theaters (March); Tap performs on NBC-TV's Saturday Night Live (May); Tap's Intravenous de Milo goes bronze (1 million copies returned); This is Spinal Tap released by Embassy on home video (October)

1985: Inside Spinal Tap published in United States

1986: David marries longtime girlfriend Jeanine Pettibone (they would later divorce).

1988: Derek joins Lambsblood

1990: Ian "dies," Tap regroups

1991: Tap begins search for new drummer; begins recording Break Like the Wind; announces reunion during MTV Video Music Awards (September 5); performs first live set since botched Japan tour at RIP Magazine party at Hollywood Palladium (October 6); conducts drummer auditions for upcoming tour (October 31).

1992: Inside Spinal Tap published in Britain; Ric Shrimpton joins Tap (January 30); Tap begins 10-day tour of the United Kingdom, Sweden, Norway and Germany (February 16); Tap begins eight-day tour of Australia and attends the Australian Record Industry Awards (March 2); Break Like the Wind released (March 17); Tap appears on Late Night With David Letterman (March 27); episode of The Simpsons features Tap (April); Tap plays at the Freddie Mercury tribute at Wembley Stadium (April 20); Tap plays Arnold Hall, Air Force Academy, Colorado Springs (May 17); Tap plays Orpheum Theater, Minneapolis (May 19); Tap plays Riverside Theatre, Milwaukee (May 21); Tap plays the Riviera, Chicago (May 22); Tap plays the Riverport Amphitheatre, St. Louis (May 24); Tap plays the Paramount Theatre, Denver (May 26); Tap plays the Paramount Theatre, Seattle (May 29); Tap plays the Center for the Performing Arts, Portland (May 30); Tap plays the Warfield Theatre, San Francisco (June 1-2); Tap plays Copley Symphony Hall, San Diego (June 3); Tap plays the Universal Amphitheatre, Los Angeles (June 5); Tap plays the Mesa Amphitheatre, Phoenix (June 6); Tap plays Fox Theater, Atlanta (June 12); Tap plays Carr Performing Arts Center, Orlando (June 13); Tap plays Riverbend Music Center, Cincinnati (June 16); Tap plays Nautica Stage, Cleveland (June 17); Tap plays Pine Knob near Detroit (June 19); Tap plays the Beacon Theater, New York (June 23); Tap plays Lisner Auditorium, Washington, D.C. (June 24); Tap plays Tower Theater, Philadelphia (June 25); Tap causes controversy at Great Woods Center for the Performing Arts near Boston when two biker chicks appear topless on stage during Big Bottom (June 26); Tap jets across five time zones to perform in St. John's, Barrie and Vancouver as part of Much Music's Great Canadian Party to celebrate Canada Day (July 1); Tap plays the Royal Albert Hall, London (July 7); Tap plays on ABC's Halloween Jam at Atlantic Studios (October 31); NBC airs A Spinal Tap Reunion (December 31).

1993: The Return of Spinal Tap released on home video; Tap takes part in a Voters for Choice benefit at the Civic

Center in Santa Monica because "we heard women would be there."

1994: Laser disc and CD-ROM reissues of This is Spinal Tap by Criterion

1995: The Spinal Tap Fan Site debuts; Nigel takes job as junior ichthyologist at the Aquarium of the Pacific in Southern California. He is later promoted to the "big tank."

1996: Tap plays ACLU benefit, Los Angeles (March 11); IBM commercial featuring Tap premiers on NBC; official Tap site opens on Web

1998: Tap agrees to present an award at the Brit Awards to the Eels, who won for Best International Newcomer. Rolling Stone reports that the exchange did not go well. "They were bitter about being passed up as Best Newcomer for the past 35 years," the Eels' lead singer said. "Nigel had a particularly large amount of attitude." (March); Criterion releases DVD version of This is Spinal Tap (July).

1999: Rumors swirl about possible Tap2K tour.

2000: Tap appears on VH1's The List (June 22); Tapster.com opens on web (July); Tap releases MP3 single Back From the Dead (July); MGM rereleases This is Spinal Tap in select theaters (September); MGM releases new DVD and video version of TIST (September); Bloomsbury publishes the Official Spinal Tap Compendium (September); VH1 first airs "Where Are They Now?" episode about Tap (September 6); Spinal Tap action figures released by Sideshow Toys (October); Spinal Tap makes first appearance on "The Tonight Show" (October 4); Tapster.com disappears (December 31).

2001: Tap plays a private concert in Anaheim, California (January 19); Tap tours the U.S. for its Back From the Dead Tour, with gigs at the Greek Theatre in Los Angeles (June 1); Carnegie Hall (June 4); a corporate party at the Regency in San Francisco (June 6); the House of Blues in Las Vegas (June 8); the Warfield in San Francisco (June 10); Humphrey's in San Diego (June 12); the Sun Theatre in Anaheim, California (July 14); the Beacon Theater in New York (July 16); and at the Just For Laughs Fest, Montreal (July 19).

Peter Occhiogrosso

Occhiogrosso has been following Spinal Tap since the band's earliest days. In 1985, after "This is Spinal Tap" appeared in U.S. theaters, the rock journalist assembled a collection of clippings, color photographs and unpublished interviews in a book called "Inside Spinal Tap" (he updated it for Tap's 1992 tour). Peter has covered Tap for Entertainment Weekly and has written several other books, including co-authoring television talk show host Larry King's autobiography. We spoke with him by telephone from his home in Woodstock, New York.

How did you first get interested in Tap?

I began in the late '60s by writing some articles for the East Village Other about Tap's music. Unfortunately, the articles had been written on paper that was saturated with LSD, so copies are hard to find. The issues self-destructed or people ingested them, and I've heard from a number of people who remember having very bad trips when they ingested my articles about Tap. They remember waking up with a lot of ringing in their ears, and they tended to blame Tap. And another funny thing was that only certain parts of the pages were blotter. So there might be a photo of Nigel, but only his left eye had 200 mics of liquid sunshine. Unless you ate his left eye, you were just eating newsprint. A lot of people ended up getting food poisoning.

When did you first meet the band?

It was 1975. Their album, "The Sun Never Sweats," had gotten my attention. It was one of their early concept albums, and it focused on the rising tide of British chauvinism. This was right before they left for Japan, where they recorded the fabulous barnburner "Jap Habit." That was the album that came with a lot of packaging, although the souvenir sushi didn't work very well. There was some sort of vacuum packaging deal that was supposed to keep the sushi fresh.

I met the band in Britain. I had talked a local rock magazine that no longer exists to send me over to do an

article on them, although I also had to agree to write something about British disco to justify the travel expense. While I was there, I also covered the Captain and Tennille tour, they were hot right then, and had a chance to interview Maurice Albert, who wrote the song, "Feelings." I found him rather morose, and he was drunk most of the time. He's still alive, so I don't know if you can print that.

The band was hanging out at the Grub and Hangdog in east Squatney, and walking in and seeing David and Nigel and Derek there was a memorable moment. I realized that these guys had a real shadow sign, more of a five o'clock shadow sign. I had suspected as much years earlier. It was something about the shirts they were wearing in 1967 and 1968. They had a little more luster than other psychedelic outfits. Tap has a flair for polka dots. When you saw them in black light, they really looked fabulous. In the daylight, no, but in black light, yes.

How did the book come about?

I had been collecting articles and photos and memorabilia since really 1967, when their first album came out. Frankly, it wasn't that easy to find articles back then. They had an early peaking experience, and after that you had to go to more and more obscure magazines that people may not remember like Hit Stream, Zoo, Scream, Metalsounds.

Tap has been a lifelong obsession, even a mystical experience. I've seen a similar experience described by Christian and Islamic mystics as they came in contact with images of divinity. They would be swept into a kind of ecstasy, where they lost sense of time and hours. Hours later they emerged transformed. I'd stare at one of their album covers long enough and, having previously cleansed myself through fasting and meditation, reach that same experience.

For a while I was a disciple of the guru Maharaj-Ji, the baby guru. He was a 13-year-old perfect master and, a lot of people don't know this, a big Spinal Tap fan. That was one of things that led to a lot of disillusionment among his disciples. That and the fact that he married his blond secretary. Maharaj-Ji used to have these huge prayer

sessions (he was the first Eastern guru to ever rent out Astrodome) until he was discovered after one listening to Spinal Tap records, smoking American cigarettes and masturbating. It was the combination of those three that caused problems.

Did the band help you with the book?

They tried to cooperate, but they were squabbling constantly. It was hard to get them to agree to anything. At one point I was pressed into service as a roadie, which was okay because I had great access and was able to secretly tape a number of exchanges that you see in the book. They didn't expect the book to ever be published, so they got down and dirty. I'd wait until they were out of it, most likely because they were blasted on vodka. That's how I got releases, as a matter of fact. They were all blasted and I asked them to sign away the rights to the material I had. Marty [DiBergi] suggested that. He said, 'Don't waste your money on Stoli. Once you get them into a bottle of Wolk Schmidts, you can get just about anything from them. And he should know.

The book sales were disappointing. It was disillusioning to see that junk bands like Nirvana band that don't even know how to dress properly rise to the top of the charts and then the lead singer kills himself. That is one thing you can say about Tap, no one in the band has ever committed suicide. They all died in other ways. In fact, they're hoping that somebody will give them enough money so that their lives can get messed up enough that they could even contemplate killing themselves.

I admire Tap in that way. They've stayed a working man's band. I mean, they're not working regularly, but they work at working every waking hour. They're working trying to get work, and it doesn't always work out, but there are you are.

What sort of items do you still have in your Tap collection?

I have unpublished photos and the likes. One of my favorite Tap items came as a promotional gift when they

reunited for “Break Like the Wind.” It was supposed to be a promotional calendar, but there was a misunderstanding with the merchandiser and he sent out a promotional colander. It’s miniature, about 6 inches across, for cooking very small amounts of spaghetti. I’m thinking of having that mounted in Lucite so that it won’t tarnish. But it’s stainless steel, so maybe it won’t. It’s for that one special guest, the guest of honor, and his or her spaghetti is drained in the Spinal Tap colander.

I also have the picture disks for “Break Like the Wind,” and “Christmas with the Devil.” The interesting thing about the latter one is that it has visual masking. It’s something. You look at it normally and it looks like a picture of Tap. But if you play it backward it looks like Satan. It’s some advanced holographic technology. I don’t think anyone else has ever made use of it.

There has been some discussion about whether “Christmas with the Devil” contains audio backwards masking. David told me there was backward masking on one of their other records. The message was something like, ‘Hey, you’re playing the record backwards—turn it around.’ But he couldn’t remember which album it was and he ruined a few and his turntable spinning them backwards by hand trying to find it for me.

How long did it take you to assemble the book?

Three or four days. I was using a manual typewriter, so that slowed me down. I couldn’t get the rights from the magazines to reproduce their pages, so I had to reset them all in a uniform typeface. I regret that I don’t have the articles for the East Village Other. I was living on Third Street between Second and Third right across from Men’s Shelter when those were written. I’d play “(Listen to the) Flower People” and complete strangers, winos, would come up and bang on the door and say, ‘Turn that damn thing down.’ I mean, I had thought, ‘They’re smashed. What do they care?’ The sunshine patriots, they were all like, ‘Oh sure, I’ve got Flower People, I’m really hip. But then the second album, ‘We Are All Flower People,’ no one liked

that. I was crazy for that album, but other people moved on to bands like Blue Cheer, which I thought was trash. It was a lonely feeling.

Why does Tap keep chugging along while other bands retire and move on?

If I had to put it into two words, I'd say it was financial desperation. The sad truth is that Tap has never able to amass the kind of fortunes most mundane and successful rock bands accumulate. They've always had high operating costs, with productions like Stonehenge. Dwarves don't come cheap. I think Jeanine wrote up that contract. She had this thing about the dwarves, or for the dwarves, and they sometimes made more than the band.

David and Derek were quite upset about the deal that dwarves got; I think they even got a share the royalties from the music publishing. If you look at some of the sheet music, you'll see Tufnel-St. Hubbins-Loki or Hogarth. The dwarves had these mythical names.

When did you last see Tap?

I was with them in New Orleans during the 1992 tour. It was quite an event, although they did have problems. They kept getting bumped during the sound check at this music convention they were playing. Finally their sound check comes around at 4 a.m., and they're playing the breakfast show the next day. They ended up staying up all night.

What has been the effect of the high turnover rate among the band members, particularly with the drummers?

People are funny about playing for Tap, even if they're not going to be drumming. They put all sort of riders in their contracts, like Tap has to supply asbestos stage gear, or they want to play on another part of the stage. One keyboardist even wanted to play offstage, just to be safe.

What's your favorite part of "This is Spinal Tap"?

This is embarrassing, but I've watched it so many times that I've actually joined 12-step program. It's not a condition connected to the music or the band, but it occurs when you're constantly fastforwarding and rewinding the movie, looking for bits. Maybe you can include a word of caution to fans who are reading this. We've started a small support group here in New York and we tap on each other for support. I lost my job, my marriage fell apart, and I went bankrupt just playing the video. It creeps up on you, and you think you can stop at any time. You find yourself leaving work early, saying that you're just going to check out the Atlanta party scenes, and then all of a sudden you need to see Nigel's guitar collection or Jeanine doing the band horoscope. It's frightening. I feel a lot like the wine maker who finds out he's an alcoholic. I can't even keep a VCR in the house anymore. Even you asking me that question has caused my eyes to get itchy.

Did Tap like the book?

They were thrilled, although their whole attitude changed when they found out they had signed away the royalties. It was small-mindedness on their part that they haven't ever mentioned it in public. Since then, they've given me the Marty DiBergi treatment.

Bonnie Rose

In the fall of 1991, shortly before they launched a comeback tour that would culminate with a performance at the Royal Albert Hall, Spinal Tap named a 28-year-old zine editor, Bonnie Rose, as president of their official fan club. Tap's manager, Harriet Sternberg, asked Bonnie to create a newsletter that could be distributed through the club. The first issue appeared in May 1992, but Tap let the fan club die a quiet death and Bonnie sank into obscurity. The Spinal Tap Fan Page tracked Bonnie down and asked her to tell her story.

How did you hook up with Tap?

I have been a Tap fanatic ever since I first saw the documentary—

You mean rockumentary.

Right. When they had auditions for a drummer on Halloween 1991 at the Los Angeles Coliseum, I went with a friend to glimpse the legends in person. There were 20 spectators in that yawning span of 90,000+ empty seats. As we looked down on the three rock gods holding auditions, something inside me stirred. You'll see, I quietly told them, someday I will be part of your world.

Fortunately I had a connection: my earlier work with a Monkees fanzine called Monkees West had led to a friendship with rock photographer Henry Diltz. I called and asked if he knew anyone associated with Tap. He said he knew their manager, Harriet Sternberg, and that she had just hired him to be Tap's official photographer!

So you called Harriet?

I asked if there would be an official fan club. She said yes, so I ran home and put together a mockup of the newsletter and wrote her this drippy letter. About a week later she asked me to come into the office. Her office would have boring except for the Tap crap all over the place. They were sending out the promo material for the album, and I saw a stack of "Break Like the Wind" 8-tracks. The label on one of them was peeling off and I could see it was in fact an early Olivia Newton-John tape. I guess they knew no one would listen to it, so why make actual tapes?

Did you discuss the fan club?

Harriet mostly gushed on about the exciting plans the band had for its return. At the end of the conversation she said "Well, I guess we have a new club president." I waited until I was back on the freeway before I screamed my head off.

When did you first meet the boys?

Harriet invited me to a sound stage where the band was filming the video for "Bitch School." The first thing I saw were video sluts. Henry was there, and Harriet greeted me cheerfully. Suddenly David St. Hubbins walked by. Harriet grabbed him and said, "David, you walked by the most important person here! This is Bonnie Rose, the president of your fan club." David smiled and grasped my hand and says, "Oh, I'm so glad to meet you," It was surreal. I never in my life expected to meet David St. Hubbins. It was like meeting Bugs Bunny or James Bond.

What happened next?

Derek came by wearing a leather jacket that had black-velvet-painting-quality naked ladies on it. He said it was an honor to meet me! Then he slipped off to the can. Finally, Harriet introduced me to Nigel. He looked into my eyes, slowly shook my hand and said, "Bonnie Rose." Nigel is overwhelmingly scary. He never smiles, he just chews that gum and stares at you and you can feel your soul undergoing subtle yet unhealthy change.

It was the first and last time the band seemed to take any interest in the fan club. Later, when I was putting together the newsletter, Harriet wouldn't let me talk to them about anything. It was baffling.

They're rock stars. Busy.

That's how I tried to justify it, but it was frustrating. Whenever I had a question, I would call Harriet and then she would call the boys and get an answer. I filled in a lot of holes in their history that way.

Where else did you get material?

Harriet had boxes of Tap stuff. Her Xerox machine became my best friend.

Were you paid for your work?

No, but I did steal a lot of Tap picture discs, publicity items, sensitive personal documents, that sort of thing.

How many copies of the newsletter were distributed?

I'm not sure. It was printed and sent out by a hack fan club processing company. I sent my finished product to Harriet but then never heard anything back. Her assistant later told me that Harriet hadn't made any changes. She said that was the highest compliment Harriet could have given me.

The newsletter is brilliant. It captures Tap in the moment.

Thank you! I worked hard on it.

Did you have any other duties as fan club president?

No, but I did get to go to concerts for free and be a wallflower at the backstage parties.

Did you know you are listed in the credits of "The Return of Spinal Tap"?

I didn't! That's cool. I'm also in the liner notes of "Break Like the Wind." When I saw that I wept.

Had you started putting issue 2 together?

I was going to publish six a year. When I told them the second one was almost done, Harriet said they didn't want to do it anymore.

Do you still still have that issue?

It's in pieces in a box somewhere. I can probably find it. [She did! The selections are at SpinalTapFan.com, as is a copy of Painful Procedure.]

Had you ever met any members of Tap before becoming the club president?

When I was a teenager I hung out with members of Sanctuary, the L.A. church for heavy-metal Jesus freaks. We went to this gig by a Christian metal band called Lambsblood. I thought the bassist looked familiar. Later I realized it was Derek Smalls. Someone's home video of that concert appears on "The Return of Spinal Tap." If you look

closely you can almost see me raising my arms to Derek and saying “Thank you Jesus!”

What are your general impressions now of Tap?

At first I was bitter. Now I realize that I was to them what the guy picking up trash on the side of the freeway is to me: I never say to him, “Thank you for making our freeways litter-free, let’s go down to the pub and engage in warm fellowship!” Still, that guy can toss off his orange vest at the end of the day knowing that he made a difference. I tossed off my presidential robes knowing that for a few glorious months, I helped keep Tap litter-free. It’s a good feeling.

“Prodigy producer Liam Howlett defends the group’s single, ‘Smack the Bitch Up,’ saying the title phrase is not about hitting women. He says it means ‘doing anything intensely, like being on stage.’ “ —Associated Press (12/4/97)

“To me, ‘This is Spinal Tap’ was the greatest truth. It was like a handbook for being a rock band.” —Antony Langdon of Spacehog (Rolling Stone 5/16/96)

“The first time Steven [Tyler] saw it he didn’t see any humor in it. That’s how close to home it was. He was pissed! He was like, That’s not funny!” —Brad Whitford, Aerosmith (Spin, May 1997)

“When that movie comes out, we related to it and laughed. But as time went on...oh boy.” —Slash

“If there was a Metallica sandwich, what would it be?” —a reporter for a children’s magazine, questioning the band backstage at the MTV Video Music Awards (Newsweek)

Q: What do you think of “Satanic Majesties” now?

A: Well, it’s not very good. It had interesting things on it, but I don’t think any of the songs are very good. It’s a bit like “Between the Buttons.” It’s a sound experience, really, rather than a song experience. There’s two good songs on it: “She’s a Rainbow” and “2000 Light Years From Home.” The rest of them are nonsense.

Q: I listened to it recently, and it sounds like Spinal Tap.

A: Really, I know. —from an interview with Mick Jagger (Rolling Stone, 12/14/95)

“Heavy metal has the sort of gutsiness that suits the cello.” —a spokesman for a Finnish cello quartet, on the group’s plan to record a CD of songs by Metallica (Newsweek)

"This is Spinal Tap hits every guy who ever wanted to be in a band and failed. On a guy level, it just kills me." —actor

David Caruso, asked which movie he always cries at
(Premiere, July 1995)

“Carla Renee White, 17, beat out 10 other women in casual wear and evening gowns to win a Berkeley County, S.C., beauty contest now in its 30th year: Miss Hell Hole, named after the Hell Hole Swamp. White will not compete in the Miss South Carolina Pageant because the entry fee is too steep, but the pageant director said, 'We'd love to have Miss Hell Hole.' ” —from News of the Weird, citing the Boston Globe, 5/4/01

If someone flubs a line from “This is Spinal Tap,” he or she should receive Tap demerits. If you were to say, “No, we’re all out of that. Do you wear brown?” as opposed to “Do you wear black?” you would receive one demerit. Or if you were to say, “This is my new special friend Barbi” instead of Cindy, you would receive two demerits (you figure it out). Accumulate 10 demerits and it’s back to the Spinal Tap Remedial School for the Spinally Impaired, where they teach things like proper English voice inflections, Spinal Tap memory triggers (where one line leads to the memory of another) and Arnie Fufkin fashion tips.

TIM ZUELLIG
Chicago

In “This is Spinal Tap,” David asks Ian if he has seen Duke Fame’s album. Ian replies, “Yes.” “So you’ve seen the cover?” Ian replies, “No.” How do you see a record without seeing the cover?

NAAUDIART@AOL
The Internet

If you read the April 1992 issue of *Guitar World*, you probably entered the contest to win Nigel Tufnel’s Marshall stack guitar. Three of those guitars exist—one is Nigel’s, one is at the factory, and one went to the winner. I have a friend who used to work at *Guitar World*, and he told me about how everyone would huddle around a speakerphone and tell the person they’d won. When they picked the Tap winner, the guy was happy enough. Then he started calling on a regular basis asking where the prize was. Now, remember, this was a custom guitar, one of three in the world—it simply wasn’t completed by the deadline for entries. But he kept calling. Finally, he had his lawyer call and threaten legal action.

The factory eventually delivered the guitar, and sure enough, the next week, someone spotted a classified ad to the tune of ONE-OF-A-KIND NIGEL TUFNEL GUITAR... The ungrateful non-Taphead bastard wanted it so he could sell it. After being one of the hopeful Nigel wannabes who

dreamt of winning, this made me angry. Somewhere out there in the collector's market lives Nigel's Marshall guitar, and I'm sure it can be yours...for a price.

A DISGUSTED TAPHEAD

I was just at the Hard Rock Cafe in Boston last night and they have Nigel's Marshall Stack Jackson guitar. I was tempted to make a run for the door with it, but I figured, what's the point?

MATT ST. HUBBINS

Worcester, Massachusetts

Was Ian a good manager? Yes! He located those mandolin strings. He straightened out the room situation with Tucker "Smitty" Brown. He got "Smell the Glove" released. He calmed Nigel down in the midst of the catering catastrophe. And he's a much better manager than Jeanine. Under Jeanine's "leadership," the band played theme parks and air force bases. And Nigel quit! Most of the catastrophes of the 1982 tour were not Ian's fault. Not even the tiny Stonehenge, which led to Ian's split with the group. OK, some of the tour's problems were partially Ian's fault. He should have examined the napkin more carefully. He should have led Tap to the Xanadu Star Theater's stage. I blame the pod incident on the roadies, though.

JOE BLEVINS

Flushing, Michigan

I noticed the Spinal Tap sound clip on your Tap fan page for Bach Toccata and Fugue in D Minor. Could you tell me how this fits into the video, who plays it, and is it on the soundtrack album?

JANELL DUXBURY

Author, Rockin' the Classics

When I went to the Tap show at the Universal Studios Amphitheatre in Los Angeles, some members of Meconium were hanging outside. I had an extra ticket. As these guys approached, I asked if they needed a ticket, and one said, "I don't need tickets, my dad is in the band." When I saw "The Return of Spinal Tap," it all made sense.

BRENDA BRUBACKER
Los Angeles

I have been thinking of putting together a Tap database called HyperTap.

SVEIN HALVORSEN
Norway

There are only two bands that I consider to be in the same league as Tap: the Beatles and KISS. Unfortunately, my Tap collection is limited. When I tried to apply to the fan club, my letter was returned with green smudges. When I attempted to see Tap during their reunion tour, my car was hit by a boat on the highway, quite an irregular situation, that.

HUGH ASNEN
Philadelphia

I had an interesting run-in with Viv Savage. He was visiting a friend of mine, Tequila Mockingbird, in Hollywood and sold me a bag of killer pot. This was about five years ago. We shared a few Tap stories. Since I had seen the Seattle show, we talked about that. They were supposed to have "blown up" the devil's head that perched behind the group but they didn't. Also, while Tap played "Gimme Some Money," the audience pelted the stage with coins, forcing the boys to play with their backs to the seats.

BOB BLACKWOOD
Westwood One Radio Networks

I managed to catch Tap during their 1992 tour at the Beacon Theater in New York. After waiting for an hour at the stage door, I met David and Derek as they exited. I had them sign

my writing notebook, and Derek was even cool enough to shake my hand. My only regret was not getting to meet Nigel. I even managed to record a bad bootleg of the show.

JEFFREY VARGON
Bronx, New York

Is it true Tap recorded its album "Smell the Glove" in Dublin? I want to find the studio and write my name on the wall outside.

PETER FITZPATRICK
Dublin, Ireland

In the early '80s Sting, Branford Marsalis and Ken Kurlin were putting together the Blue Turtles band and I was invited to go with them to Barbados. "This is Spinal Tap" had come out and I kept urging Sting to see it. We rented it from the one video store in town. Sting watched it every night for the next two weeks. He fell in love with it, just like many rock stars. We would speak in Spinal Tapese. For Tap fans who watch carefully in "Bring on the Night," when Sting debuted "Fortress Around Your Heart" in Paris, they constructed a tiny fortage and lowered it on to the stage next to him. He didn't actually see it but you can see it on video if you look carefully. It's Spinal Tap size.

A couple of weeks ago I was at Sting's house in England. It's a late Tudor mansion, warm and friendly, with the River Avon running through the backyard. He said, 'Come on, I'll show you the neighborhood and you can meet the neighbors.' So we get on horses and were romping through the English morning mist along the river. Sting is excellent horsemen, but I was sort of holding on. So we get about two or three miles down valley. I'm wanting to go back, but Sting says, 'C'mon, I really want you to meet the neighbors.' Everything is covered in this romantic mist as we approach the edge of this ridge and Sting starts singing aloud. 'In ancient times, hundreds of years before the dawn of history...' with this whole accent. Every word of it was perfect, straight from the movie. And then the mist clears and about 700 yards away in the morning dawn is

Stonehenge. He keeps singing the whole Stonehenge song as we gallop around it. Then we went back and he finished working on Mercury Rising.

VIC GARBARINI
Rock Critic

How is it that “This is Spinal Tap,” a highly influential film, has escaped the attention of film snobs who make up theories about every film that comes down the pike? Is there no deeper “meaning”? Perhaps the film is an allegory about family. Spinal Tap is a surrogate family, with David and Nigel as the children and Ian as the father figure. There is evidence to support the theory that David, Nigel and all the members of Tap are children in adult bodies. Derek’s “preserved moose” dialogue shows that he is aware of this childish state. Jeanine represents adulthood and responsibility. She threatens to break up the family by removing David from the picture; at least that’s how Nigel sees it. David and Nigel are brothers, in a sense. Nigel says he and David are “closer than brothers” because “brothers always fight,” but this comment is followed by a scene of Nigel and David fighting—childishly. They have a brother-like relationship.

JOE BLEVINS (again)
Flushing, Michigan

I work at an amphitheatre which was graced with the date on the 1992 tour during which topless dancers appeared on stage during the “Big Bottom” encore. I have some great photos. I am also in possession of the Stonehenge monument used on the tour. It’s in a small box somewhere.

MIKE NILAND
Mansfield, Massachusetts

I trust that your “This the Spinal Tap Zine” is an actual item. I do not mean to question your integrity, but we are talking Spinal Tap here.

ROSS CYES
Pittsburgh

Thirteen years after I first saw “This is Spinal Tap” in theaters, I come across your Web page. I’m curious now as to who else is worshipping this absurdly clever movie. People either get it or they don’t. I’m glad I got it.

J. MAHAN
San Francisco

For 12+ years, when asked what my favorite movie is, I’ve immediately named “This is Spinal Tap.” The inquisitor will typically then pitch his jaw slightly forward, roll his cabeza to the left, squint fiercely, and say “Huh?” I thought I was the only person on earth who fully appreciated Tap. Then a week ago I was dragged into the 20th century by my lovely wife and began to explore the Internet. My first search (after “Gertz, Jami”, “McCartney, Linda” and “cantaloupes, ripe”) was Spinal Pap. I quickly realized my typo, and found your Web site. You’ve got a great gig, but, tell me, what’r the hours?

JOHN ZELEN

Just read your Spinal Tap Fan Page and it put everything into perspective—too much fucking perspective. I hope you put somewhere on your site: “Chip Rowe on the keyboard... He wrote this!” Great work. Yours is a feat on par with the deciphering of the Rosetta Stone. Well, I’d love to sit and chat, but I have to go to the lobby and wait for the limo.

JASON S.
New York

Spinal tap is the greatest rock ‘n’ roll band in the world
Spinal Tap rules
Spinal tap are the true kings of metal

VASTRA NYLANDS FOLKHOGSKOLA
Finland

Since I spent months compiling this guide, it came as no surprise when Tap began to invade my dreams. One night I imagined that I was taking an aptitude test in a small classroom. No one knew what the topic would be, and you could feel the tension in the room. The exam booklet finally landed heavily on my desk, and in bold letters across the top it read SPINAL TAP. I was saved! I turned to see who was passing out the exam, and it was none other than Marty DiBergi. Little did my classmates know that I was THE WORLD'S FOREMOST AUTHORITY ON SPINAL TAP. Here's the test that DiBergi handed me. How well do you score?

1. During a recording session at the Rainbow Trout Recording Studio filmed for "This is Spinal Tap," David and Nigel get into a shouting match because David was having trouble playing his part. What song was the band recording at the time?

2. During a scene at Season's Restaurant, David and Jeanine suggest Tap wear make-up that reflects their Zodiac signs. David is a Leo, Viv a Libra, Derek a Cancer, and Nigel a Capricorn. What sign is Mick?

3-5. Match the Tap drummer with the method by which he met his demise:

Peter "James" Bond

Eric "Stumpy Joe" Childs

John "Stumpy" Pepys

choked on mysterious vomit

gardening accident

spontaneously combusted

6. What is the name of Nigel's farm in Kent, England?

a. Canterbury

b. Boggshead

c. Fester Place

d. Brinsby

7. Which does Nigel consider to be the saddest of all musical keys?
8. What did Nigel guess the height of the Stonehenge monument to be as the band discusses reviving the production during its 1982 tour?
9. Name the record store where Artie Fufkin told the boys to “kick this ass, for a man” after a disastrous album-signing event during the 1982 tour. (Bonus: Where was it located?)
10. According to the song “Stonehenge,” how long ago did the Druids live?
- “Long before man came to be”
 - “Hundreds of years before the dawn of history”
 - “A long, long time ago in a land far away”
 - “Four score and some decades ago”
11. At which New York City club did director Marty DiBergi first see Tap perform in 1966?
12. For what good deed did Queen Elizabeth knight Denis Eton-Hogg, the one-time president of Polymer?
13. During a 1982 visit to Memphis, Tap runs into a rocker named Duke Fame. How do they know him?
14. Tap originally had scheduled an opening act for its 1992 Royal Albert Hall performance, but the group did not appear for security reasons. What was its name?
15. Which of the following does Nigel not own?
- An inventing shed
 - A castle
 - A London bus
 - Boxes of women’s underwear
 - A ferret

16. During the 1982 tour, Lt. Bob Hookstratten recommends a band to Tap called Four Jacks and a Jill that often played at a Ramada Inn. In what city did he say the hotel was located?

17. What song was on the flip side of the Thamesmen hit “Gimme Some Money”?

18. Which of the following does Nigel credit with inspiring him to write his best work?

- a. Indian food
- b. A full moon
- c. Jeanine offering him a kind word
- d. Sex on a waterbed

19. Which was the first Tap album to go bronze (1 million returned)?

- a. Break Like the Wind
- b. Intravenous de Milo
- c. We Are All Flower People
- d. Shark Sandwich

20. Which of the following devices did Nigel not invent?

- a. The silent snare drum
- b. The tone cosy
- c. The folding wine glass
- d. The neckless guitar

21. What was the name of the giant skull that Tap used as a prop during its last tour?

22. While Nigel was a member of the Lovely Lads, what band was David in?

23. What was the name of the chief roadie during the 1982 tour who is shown in “This is Spinal Tap” helping Nigel get upright during a performance and assisting Derek out of the malfunctioning pod?

- 24.** What was the gimmick behind the cassette tape series that David was listening to during the 1982 tour?
- 25.** Which of the following is not a name that the members of Tap have used to refer to their penises?
- a. armadillo
 - b. the tiny hay maker
 - c. pink torpedo
 - d. one-eyed Willie
- 26.** What is the maiden name of David's girlfriend and later wife, Jeanine?
- 27.** What song is Tap performing in "This is Spinal Tap" when Derek gets stuck in the pod?
- 28.** What did Derek's father do for a living?
- 29.** Who was scheduled to co-host Tap's 1992 NBC television special but didn't show?
- a. Princess Diana
 - b. Sonny Bono
 - c. Willard Scott
 - d. Mel Tormé
- 30.** What is Nigel's "trademark"?
- 31.** What was the incorrect band name on Tony the limo driver's sign when the band arrives in New York for its 1982 tour?
- 32.** In what Cleveland venue did Tap get lost before its performance in a scene from "This is Spinal Tap"? (Bonus: How long did they search for the stage?)
- 33.** According to Mick, how many shut-outs had major leaguer Ferguson Jenkins pitched as of the 1982 season?

- 34.** When David, Nigel and Derek visit the grave of Elvis Presley during the filming of “This is Spinal Tap,” who takes time to snap a photograph?
- 35.** What was the name of Bobbi Flekman’s photographer at the New York City launch party for the 1982 tour?
- 36.** When is Jeanine first seen in “This is Spinal Tap”?
- 37.** What magazine is Nigel reading in “This is Spinal Tap” as the band waits in the airport to leave Austin, Texas?
- 38.** During Tap’s 1982 tour, gigs were canceled in Memphis and Boston. Name one other city where a gig was scheduled but fell through.
- 39.** Viv Savage was killed in a natural gas explosion while visiting the grave of Mick Shrimpton. What fact did Tap not know about Viv before his death?
- a. He was an American Indian.
 - b. He had been abducted by a UFO as a youngster.
 - c. He had once been a drummer.
 - d. He was heir to the Sanka coffee fortune.
- 40.** What brand of jeans was Artie wearing when he told the boys to “kick this ass, for a man” during the 1982 tour?
- 41.** We know that David and Nigel were born in the Squatney District of London. Where was Derek born?
- 42.** At what boutique was Jeanine going to do a window display before coming to Milwaukee during Tap’s 1982 tour?
- 43.** When David and Nigel have a spat in the recording studio over David’s “fucking wife,” Derek says, “Oh, great. This is all we fucking need” and takes a swig from a bottle of _____.
- 44.** Which entertainer entitled his autobiography, “Yes I Can”?

Here are six items that are among the things you can find using the Voyager CD-ROM search function. How many can you identify?

45. Australian
46. Boccherini
47. existential doggerel
48. shower cap
49. weird look
50. we love you

Answers:

1. America; 2. Harlequin (“we didn’t know your sign”); 3-5. Bond combusted, Childs on vomit, Pepys in the garden; 6. (d); 7. D Minor; 8. 18 inches; 9. Disk ‘an Dat, in South Bend, Indiana; 10. (b); 11. The Electric Banana; 12. The founding of Hoggwood, a summer camp for pale young boys; 13. He once opened for Tap; 14. The Folksmen; 15. (c); 16. Kansas City; 17. Cups and Cakes; 18. (a); 19. (b); 20. (a); 21. Jim; 22. The Creatures; 23. Moke; 24. The works of famous authors read by actors with the same last name; 25. (b); 26. Pettibone; 27. Rock ‘N Roll Creation; 28. He ran a telephone sanitizing business; 29. (c); 30. His guitar solos; 31. Spinal Pap; 32. Xanadu Star Theater, where they were lost for 45 minutes; 33. Forty-eight; 34. Derek; 35. Christine; 36. During a performance of “Big Bottom” in Philadelphia early in the film, Jeanine is seen briefly standing next to Ian, although she would not join the tour officially until Milwaukee; 37. Car and Driver; 38. Atlanta, St. Louis, Des Moines, Kansas City, Seattle; 39. (c); 40. Jordache; 41. Nilford; 42. Neil Kite’s Boutique; 43. Drambuie; 44. Sammy Davis Jr.; 45. During a fight in Austin, Ian described Jeanine’s appearance during that of “an Australian’s nightmare”; 46. Tap borrowed a riff from this composer for “Heavy Duty”; 47. At the end of the tour party in Los Angeles, David partakes in some of this to explain to a reporter why this wasn’t the “end” for Tap; 48. Mick is shown wearing one during a bathtub interview with Marty DiBergi; 49. Ian flashes one at Bobbi Flekman after she says that “Money talks and bullshit walks”; 50. Derek mouths this during a performance of “(Listen to the) Flower People” on the television program Jamboreebop in 1967.

Scoring

81-100: You are a true Taphead! Quit your job, cut all ties to your family, and hit the road in search of the band. Bring soap.

54-80: Your score was mediocre, indicating you are cosmically closer to Tap than you realize.

27-53: You seem wishy-washy about your devotion to Tap. Shave your head, burn some incense, chant “Hello, hello, hello, please find me, hello, hello, hello” and continue studying the A to Zed guide.

Less than 27: You are a total wanker, although you probably get invited to a lot of parties and have what resembles a life.

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Well, I don't know, what are the hours?