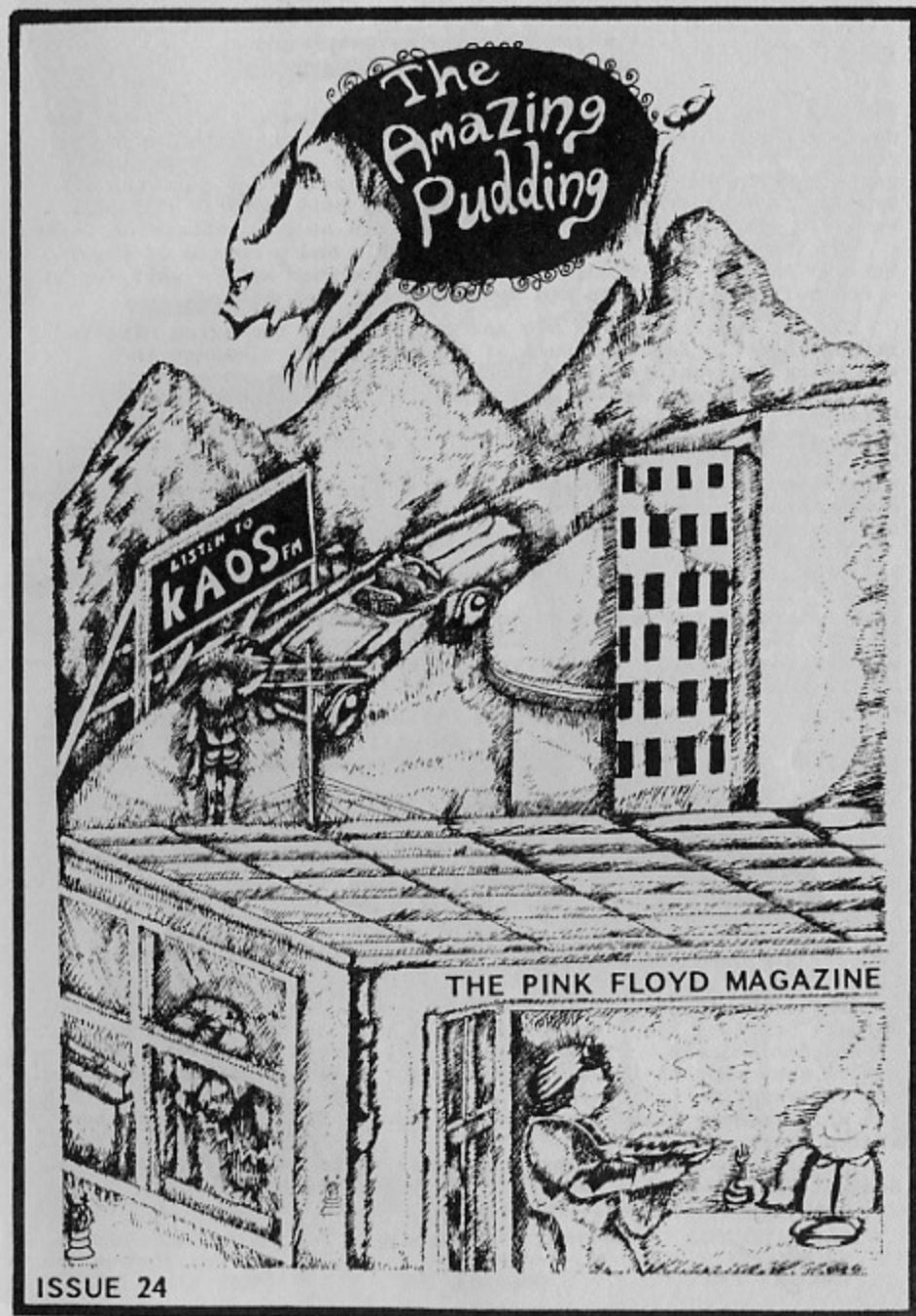




THE MADCAP SMILES



THE PINK FLOYD MAGAZINE

ISSUE 24

CHAPTER 24

JULY 1987

This issue sees a marked polarization between the old and the new. In recognition of the fact that this is our 24th issue, or "Chapter 24", it seems appropriate to bring you the latest news regarding the music of Syd Barrett. We also have 4 pictures of Syd and 'his' Pink Floyd, previously only published in OPEL 12. We would like to thank Dave Carlin for his help in obtaining these

On the other hand we have full details and a review of Roger Waters' latest epic 'Radio K.A.O.S.', together with - wait for it - news of live dates for him and dates for Pink Floyd.

On the subject of the old and the new, the two aging hippies responsible for recent issues of TAP take great pleasure in welcoming the youthful Bruno MacDonald as our new co-editor.

Although Bruno's name will appear at the bottom of this editorial, the post could just as easily been offered to the MacDonald clan. Not only have his sister Madeleine and mother Sonia written and typed for us, but his father Douglass is almost single-handedly responsible for the pre-printing photocopying and photographic reproduction work. We may not always credit him, but his contribution is much appreciated.

Bruno himself, as you have probably noticed, has been increasingly more involved in both writing articles and the boring job of typing. Dave and Andy will therefore take some responsibility for his forthcoming exam results.

The fact that having a London-based editor will be useful when we need somewhere to stay after the forthcoming concerts is entirely coincidental.

Now, a warm round of applause, please, for the details-of-back-issues-and-subscriptions bit... We still have plenty of copies of issues 16, 19, 20, 21, 22, and 23. Prices are : -

Country	Number of issues						More!
	1	2	3	4	5	6	
UK	70p	£1.25	£1.80	£2.35	£2.90	£3.45	SAE for details
Europe	80p	£1.45	£2.10	£2.75	£3.40	£4.05	IRC for details
USA/Canada	£1.10	£1.85	£2.60	£3.35	£4.10	£4.85	IRC for details

Subscriptions, for six issues, are : -

UK	Europe	USA/Canada	Australia/New Zealand
£4.20	£4.80	£6.60	£6.90

These should be paid for with a cheque, postal order or (from abroad) Sterling Money Order, made out to Andy and sent to his Birmingham address. Please note that we always issue reminders when a subscription is due for renewal. Please state which issue the subscription is to start with.

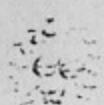
Will readers please send an SAE (or IRC from abroad) if they want a reply.

Finally, our hearty congratulations go to reader Partha Sengupta, of Newcastle, who recently qualified as a doctor.

Until next time, all the best,

Andy

Dave



Bruno



ANDY MABBETT
67 CRAMLINGTON ROAD
GREAT BARR
BIRMINGHAM B42 2EE
ENGLAND
TEL. 021 357 9828

DAVE & CAROLE WALKER
46 SAWLEY AVENUE
SOUTH SHORE
BLACKPOOL FY4 2NB
ENGLAND
TEL: 0253 48852

BRUNO MACDONALD
64 CLEVELAND ROAD
SOUTH WOODFORD
LONDON E18 2AL
ENGLAND
TEL: 01 989 3602

ROGER WAVES GOODBYE TO PINK FLOYD

"I've drifted into doing something fairly spectacular simply because that's what I know best."

Roger Waters, 1984.

"Sometimes I feel like going home," sings Roger towards the end of 'Radio K.A.O.S.' the catch is that there's no going back this time. The Floyd door is firmly locked, and outside the comforting walls of assured sales and stadium-filling audiences, the 'gravy train' takes on a different perspective. If Roger wants to go hitch hiking, it has to be on his own terms - he will apparently settle for nothing less and neither will we, the fans. The record company and critics be damned. At least, that's the theory. With 'Radio K.A.O.S.', there's no Clapton, none of the post-'Wall' euphoria that turned everyone's gaze on 'The Final Cut' and 'Pros and Cons', and no relations with the Almighty Pink.

It's been three years since 'The Pros and Cons of Hitch Hiking' - at least six months of which have gone into producing 'Radio K.A.O.S.'

Not a whole lot of that time can have gone into the sleeve artwork, designed by Kate Hepburn (any relation, I wonder?) and Pearce Marchbank, who also put together the completely unnecessary but nevertheless quite interesting poster/map that comes with vinyl editions of the album.

Seemingly a hark back to the blatant approach of 'Dark Side' and, particularly, 'The Wall', the artwork could have immeasurably benefitted from a gatefold cover to really hammer its point home. As it is, the green 'morse blips' (which spell out Roger's name, plus the LP and song titles) come over as a rather obvious and disappointing attempt to be clever. Still, there you go, a cover is hardly the most important part of a record, and I guess we should be grateful that the inner bag, while not lined, is not made of the record-ruining sandpaper used in the 'Animals' and 'The Wall' packaging.

The music, huh? Well, a word of explanation first. I won't bother to describe the story-line, but I ought to point out that the information in the press release (see last issue) forms only a very small part of the whole, like, concept, man. The magnitude of the project is its major fault - it has several worthwhile points to make, but they are wrapped up in such a, ahem, 'mind-blowing' package that it's sometimes difficult to know what Roger intended. There are arguably too many ideas to fit in the 40-odd minutes of an album. Hopefully, this problem will be solved when the work is expanded, as is hoped, into a 1½ hour movie.

At least Roger acknowledges that some of the concepts are going to go way over the listener's head, hence the inclusion of an explanation on the inner bag sleeve-notes. Anyone who has found themselves in the position of trying to explain the significance of 'The Wall' or 'Pros and Cons' will appreciate the wisdom of this, although I would rather have read about Roger's motives and feelings than one character's guilt at having contributed to the WWII Manhattan Project, something which doesn't even appear on the album.

If the plot does come over as more than a little OTT, it should be borne in mind that the basic concept is a sound (no pun

intended!) one. When a person's senses are diminished, his other senses over-compensate - hence Billy's "picking up all this stuff in the air." Of course, this is not an original idea, although I suspect that the leanings towards 'Tommy' are entirely unintentional.

In fact, Roger has nothing particularly revolutionary or earth-shattering to say on this album, but his gives the project an appealing feel, like a discussion rather than a lecture, with all sorts of political and social titbits to keep your attention. Other factors contribute to the accessibility of 'Radio K.A.O.S.', as compared to the somewhat impenetrable 'Pros and Cons' - such as the 'conversational' tone of the credits and, more importantly, a feeling that Roger and the Bleeding Hearts enjoyed making the record, echoed by the informal band photo on the poster.

Although the songs take back-seat to the overall work, there's some pretty good stuff here, among it one or two of the best songs Roger has written for years.

"Radio Waves", I initially dismissed as a commercial cop-out. However, its lightweight feeling suddenly becomes understandable within the context of the plot. Specifically designed as representative of 'pop' radio, I have to admit that it's growing on me... which is probably falling into the trap of 'format radio', but what the hell. Incidentally, neither version of "Radio Waves" on the recent single is the same as that which appears on the album. Also, "Going to Live in LA", the demo recorded "before Billy was born" and hence containing numerous anachronisms, sounds like "Me or Him", which in turn sounds like... well, we'll get to that in a while.

"Who Needs Information" (who needs question marks) is one of the two best tracks on the album. The song has something of an anthemic feel to it - not exactly Slade, but more unintentionally sing-a-long than anything Roger has done since 'Eclipse'. Like the rest of the album, the song has a very 'modern' feel to it, without making that which has gone before it sound out-dated. In this respect, Ian Ritchie has apparently had the same effect on Roger as Steve Lillywhite had on Peter Gabriel. One final point about this song concerns the lines "Just give me confirmation, there's some way out of here." Hasn't Dave Gilmour already discussed this?

"Me or Him" is a straight re-write of "Folded Flags" (actually it's probably the other way round, but let's not quibble) with, bizaarely enough, a hefty chunk of "Crying Song" from 'More' thrown into the musical melting pot!

"The Powers That Be" is great, with ironic musical similarities to latter-day Clapton, and lyrical cross-referencing with 'Run Like Hell' and 'Not Now John' ("Back seat gun rack, platinum hub caps..." - watch out for Rapping Roger!).

Flip the record over and you'll come across "Sunset Strip", the worst song on the album. It's not actually bad - very Talking Heads by the way - just rather forgettable and overshadowed by the dialogue which sandwiches it. Apparently designed to illustrate the banality of radio, the 'I Don't Like Fish' routine actually betrays something of a Python influence, especially with "Sole has no eyes" - most peculiar...

"Home" - the other really great track - is a kinda follow-up to "Every Stranger's Eyes" - there's something that unites us all, only this time it's our vulnerability in a nuclear attack, rather

than our collective position as a mirror for Roger's emotions. "Home" is the sort of compressed epic that Roger has experimented with in the past on tracks such as "The Gunner's Dream" and "Hey You", among others. What with this and the fact that "Home" contains the only noticeable guitar sound on '... K.A.O.S.', it's easier to see this track in a Floyd context - indeed, it has been suggested that this song is 'crying out' for a Dave Gilmour guitar solo, but I reckon it's fine as it is...

"Four Minutes" reaches middle-ground between 'The Final Cut' and 'The Pros and Cons of Hitch Hiking', both musically and lyrically. The shortest set of lyrics on the album, they're somehow appealing in their honesty and forthrightness : -

"Sometimes I miss the rain and snow
And you'll never toe the party line again
And when the east wind blows
Sometimes I feel like going home."

The climax is uncannily like "Speak to Me", and in much the same way as "Breathe" came from the kaos (cough) of that track, "The Tide is Turning (after Live Aid)" follows in a suitably mellow fashion. This is probably the closest Roger will ever get to sentimentality, but the song's use of optimism is its strength - it is an acceptance that rock 'n' roll cannot (may not?) change the world, but is certainly gonna have a good go at it.

Musically, the song again touches ground with "Folded Flags". Unusually for Roger, there are few, if any, references to his previous work, other than the cars sweeping past from 'The Final Cut'. Perhaps this album is intended as the final nail in Pink Floyd's coffin.

Ian Ritchie has, as I've indicated, done a great job here. Like 'The Wall' and 'Pros and Cons', the sound is multi-layered, which predictably sounds excellent on CD (incidentally, all three album formats carry the same cat. no. - KAOS 1 - with the CD and cassette prefixed with CD and TC respectively). The CD's recording details are not stated, but EMI tell us that it is ADD (ie. recorded in analogue format, but mixed and mastered digitally).

One point that occurred to me was that Roger could be, as was (in Dave Gilmour's opinion) the case with 'Animals', unconsciously (or otherwise) attacking himself. After all, depersonalization was inherent in Pink Floyd, at least as far as Joe Public was concerned - this was the band who didn't give interviews or indeed give anything beyond the barest details of their lives, and whose music was often slammed for lacking 'soul'.

Whatever the intended meaning, this is a great album, which will almost certainly be eclipsed by the forthcoming Floyd work in terms of commercial success and critical attention, but in the long run, I wonder which LP will prove to be the more challenging?

Bruno MacDonald.

THANKS

Thanks to Barbara Kirk for the front cover and sundry illustrated headings. Thanks also to Dominique Vandenbossche for all the press cuttings used in this issue.

Great Gigs In 1987

Pink Floyd have announced a North American tour for September/October this year. There are, as yet, no European dates. Apparently, we can expect them in 'about' a year, so start saving for your tickets now! U.S. dates confirmed by EMKA, so far, are :

September

12/15/14	Canada	Montreal Forum
16	USA	Cleveland Municipal Stadium, Ohio
21/22/25	Canada	CNE Stadium, Toronto
30	USA	Milwaukee County Stadium

October

5/6/7	USA	Madison Square Garden, New York
10/11/12	USA	Brendan Byrne Stadium, E. Rutherford, New Jersey
14/15	USA	Hartford Civic Centre, Connecticut.
16/17	USA	Providence Civic Centre, Rhode Island.

Roger Waters Music UK Limited have announced details of Roger Waters' North American, Australian and Japanese gigs for August, September and October this year. Dates confirmed so far are : -

August

14	USA	Providence Civic Centre, Rhode Island.
15	USA	Hartford Civic Centre, Connecticut
17	Canada	Kingswood Music Theatre, Toronto
19	USA	Blossom Music Festival, Cuyahoga Falls, Ohio
20	USA	Memorial Auditorium, Buffalo, New York
22	USA	Great Woods, Boston, Massachusetts
24	USA	Spectrum, Philadelphia, Pennsylvania
26	USA	Madison Square Garden, New York, New York
28	USA	Performing Arts Centre, Saratoga, New York
30	USA	Capital Centre, Largo, Maryland
31	USA	Coliseum, Greensboro, North Carolina

September

2	USA	Omni, Atlanta, Georgia
4	USA	Kiel Opera, St. Louis, Missouri
5	USA	Market Square Arena, Indianapolis, Indiana
6	USA	Ohio Centre, Columbus, Ohio
8	USA	Pine Knob, Clarkston, Michigan
9	USA	Poplar Creek, Hoffman Estates, Illinois
10	USA	MET Centre, Minneapolis, Minneapolis
12	USA	MC Nicholas Arena, Denver, Colorado
14	USA	Frank Erwin Centre, Austin, Texas
15	USA	Reunion Arena, Dallas, Texas
17	USA	Coliseum, Phoenix, Arizona
20	USA	Forum, Los Angeles, California
23	USA	Sports Arena, San Diego, California
26	USA	Coliseum, Oakland, California
28	USA	Arena, Seattle, Washington
29	USA	Expo Theatre, Vancouver, British Columbia

October

3	USA	NBC Arena, Honolulu, Hawaii
9	Australia	Festival Hall, Brisbane
15	Australia	Entertainment Centre, Melbourne
20	Australia	Entertainment Centre, Sydney
24	Australia	Entertainment Centre, Perth
27	Japan	Osaka
28/29	Japan	NHK Hall, Tokyo

Great Gigs In The Sky

In this, the latest in our series of gig listings, we are looking back at 1967. Due to the number of gigs that Pink Floyd performed that year we will split the listing into two parts, the second of which will appear in TAP 25. If you know of any more items then write and let us know.

Listing supplied by Dave Carlin, Dave & Carole Walker.

01/01/67	England	Marquee, London
05/01/67	England	Marquee, London
06/01/67	England	Freak Out Ethel, Seymour Hall, London
06/01/67	England	UFO Club, London
08/01/67	England	Forest Gate
13/01/67	England	UFO Club, London
14/01/67	England	Reading University, Reading
16/01/67	England	ICA Club, London
17/01/67	England	Music In Colour, Commonwealth Institute, London
19/01/67	England	Marquee, London
20/01/67	England	UFO Club, London. Granada TV broadcast 07/02/67
21/01/67	England	Birdcage, Portsmouth
27/01/67	England	UFO Club, London
28/01/67	England	University of Essex, Colchester
02/02/67	England	Cadenna's, Guildford
03/02/67	England	Queen's Hall, Leeds
09/02/67	England	Addington Hotel, Croydon
10/02/67	England	Leicester
11/02/67	England	Sussex University, Brighton
16/02/67	England	Guild Hall, Southampton
17/02/67	England	Dorothy Ballroom, Cambridge
18/02/67	England	California Ballroom, Dunstable
20/02/67	England	Adelphi Ballroom, West Bromwich
24/02/67	England	Ricky Tick Club, Windsor
24/02/67	England	UFO Club, London
25/02/67	England	Ricky Tick Club, Hounslow
27/02/67	England	UFO Club, London
28/02/67	England	Blaises Club, London
01/03/67	England	Eel Pie Island, Richmond
02/03/67	England	Worthing
03/03/67	England	St. Albans
03/03/67	England	UFO Club, London
04/03/67	England	Regent Street Polytechnic Rag Ball, London
05/03/67	England	Saville Theatre, London

06/03/67	England	Manchester. Filmed by Granada TV.
07/03/67	England	Malvern, Worcestershire
09/03/67	England	Marquee, London
10/03/67	England	UFO Club, London
11/03/67	England	Canterbury
12/03/67	England	Agincourt Ballroom, Camberley
17/03/67	England	Kingston Technical College, Kingston-Upon-Thames
18/03/67	England	Enfield, London
23/03/67	England	Rotherham
24/03/67	England	Hounslow
25/03/67	England	Windsor
26/03/67	England	Bognor Regis
28/03/67	England	Bristol
29/03/67	England	Eel Pie Island, Richmond
31/03/67	England	Ross-On-Wye
01/04/67	England	Birdcage, Portsmouth
06/04/67	England	Top of the Pops, BBC, for the first time.
06/04/67	England	City Hall, Salisbury
07/04/67	Ireland	Floral Hall, Belfast
08/04/67	England	Bishops Stortford
08/04/67	England	Roundhouse, London
09/04/67	England	Nottingham
10/04/67	England	Pavillion, Bath
13/04/67	England	Railway Hotel, Tilbury
14/04/67	England	Club-A-Go-Go, Newcastle
15/04/67	England	Brighton Festival, The West Pier, Brighton
16/04/67	England	Bethnal Green, London
19/04/67	England	Bromley
20/04/67	England	Barnstable, Devon
21/04/67	England	Greenford
21/04/67	England	UFO Club, London
22/04/67	England	Rugby
23/04/67	England	Crawley
24/04/67	England	Blue Opera Club, London
25/04/67	England	Oxford
28/04/67	England	Stockport
29/04/67	Netherlands	
29/04/67	England	The 14 Hour Technicolour Dream Free Speech Benefit for International Times, Alexandra Palace, London
30/04/67	England	Huddersfield
03/05/67	England	Ainsdale, Southport
04/05/67	England	Coventry
06/05/67	England	Leeds
07/05/67	England	Sheffield
12/05/67	England	Games For May, Queen Elizabeth Hall, London
13/05/67	England	Hinkley
14/05/67	England	Look of the Week, BBC
19/05/67	England	Newcastle
20/05/67	England	Southport
21/05/67	England	Brighton
23/05/67	England	High Wycombe
24/05/67	England	Bromley
25/05/67	England	Abergavenny
26/05/67	England	Blackpool
27/05/67	England	Nantwich
29/05/67	England	Spalding

Life-lines of PINK FLOYD

NEW MUSICAL EXPRESS
August 19, 1967

COMMON TO ALL

Current hit: "See Emily Play"
Albums: "The Piper At The Gates Of Dawn"
Present disc label: Columbia
Recording manager: Norman Smith
Personal managers: Andrew King and Peter Jenner
Road manager: Les Braddon
Musical directors: Pink Floyd
Compositions: All the material the group play
Origins of Stage names: Two blues singers from Georgia, Pink Anderson and Floyd Council

Real name: Richard William Wright
Birthdate: July 28, 1945
Birthplace: London
Personal points: 5ft. 10ins.; 11st.; blue eyes, brown hair
Parents' names: Bridle and Cedric
Brothers'/sisters' names: Belina, Guinevere
Present home: Richmond, London
Instruments played: Organ, piano, cello, phonosiddle
Where educated: Haberdashers' and Regent St. Polytechnic
Musical education: London College of Music piano tuition for two weeks
Age entered showbusiness: 18
First public appearance: My first bath
First professional appearance: Powis Gardens
Biggest break in career: Queen Elizabeth Hall concert
TV debut: Look Of The Week—(BBC) Roundhouses
First important public appearance: London theatre dates
Biggest influence on career: Saville
Former occupations before showbusiness: Student of music and architecture
Hobbies: Travel, writing songs, drumming, relaxing in the sun, beautiful music
Favourite colour: White
Favourite food: I don't have one
Favourite drink: Gin with anything
Favourite singer: John Lennon
Favourite actor/actress: James Coburn, Claudia Cardinale
Favourite band/instrumentalists: Ellington, Ayler, Coltrane, Monk, Ornette Coleman
Favourite composers: Bach, Beethoven, Bartok
Favourite groups: Beatles, Cream, Hendrix, Who, Soft Machine
Car:
Miscellaneous dislikes: Drunks, crowded pubs, violence, difficult situations
Miscellaneous likes: Freedom, silence, Greek islands, sun, beautiful girls
Tastes in music: Anything that is beautiful
Pets: Great Dane
Personal ambition: To have complete freedom
Professional ambition: To hear my own symphony performed at Festival Hall

Nicholas Berkeley Mason
Birthdate: January 27, 1945
Birthplace: Birmingham
Personal points: 6ft. 10ins.; brown eyes, brown hair
Parents' names: Bill and Sally
Brothers'/sisters' names: Sarah, Melanie, Serena
Present home: Fulham, London
Instruments played: Drums, tambourine, triangle, blocks, etc.
Where educated: Frenham Heights and Regent St. Polytechnic (Architecture)
Musical education: Piano and violin at a tender age
Age entered showbusiness: 18
First public appearance: Regent St. Poly dances
First professional appearance: London Roundhouse
Biggest break in career: Giving up piano lessons, moving to drums
TV debut: Scene—Granada
First important public appearance: Queen Elizabeth Hall
London theatre dates: Saville
Biggest influence on career: Fear and rum
Former occupations before showbusiness: Student
Hobbies: Balling, riding, sports cars, rebuilding Aston Martin, driving Lotus Elans
Favourite colour: The spectrum
Favourite food: Avocado pears, cordon bleu cooking
Favourite drink: See biggest influence on career
Favourite singer: Mose Allison
Favourite actor/actress: James Booth
Favourite band/instrumentalists: Cream, Ginger Baker, Beatles, Theolonius Monk
Favourite composers: Monk, Lennon and McCartney
Favourite groups: See above, plus Soft Machine
Car: Red Lotus Elan and Aston Martin International
Miscellaneous dislikes: Nasty people, terrifying experiences, being tortured, the big dripper at Southport
Miscellaneous likes: Everything else nice
Tastes in music: Rnsl
Pets: Parrot called Bicycle
Personal ambition: Rule the world
Professional ambition: Making a good scene for myself and people I'm with

George Roger Waters
Birthdate: September 9, 1944
Birthplace: Great Bookham, Cambridge
Personal points: 6ft. 11in.; 11st.; blue eyes, brown hair
Parents' names: Mum and Dad
Brothers'/sisters' names: John, Duncan
Present home: London
Instruments played: Bass guitar, piano, beat frequency oscillator
Where educated: Cambridge High School for Boys; Regent St. Polytechnic
Musical education: 12 years tuition on the spoons
Age entered showbusiness: 18
First public appearance: 18 semi pro, 23 pro
First professional appearance: Cambridge C.N.D. meeting; London Roundhouse
Biggest break in career: Look Of The Week
TV debut: Saville
First important public appearance: Architectural student
London theatre dates: None
Biggest influence on career: Multi
Former occupations before showbusiness: Cream doughnuts
Hobbies: Gin
Favourite colour: Billie Holiday
Favourite food: James Coburn, Rod Steiger
Favourite drink: Cream
Favourite singer: Beatles, Cream, Hendrix, Stones
Favourite actor/actress: White Lotus Super 7
Favourite band/instrumentalists: Hotel meals, Alice Bagon, The Fuzz, lemon peel
Favourite composers: Paddy Oats
Favourite groups: Two half Siamese cats
Car:
Miscellaneous dislikes: Various
Miscellaneous likes: Cat called Rever

Roger Keith Barrett
Birthdate: January 6, 1946
Birthplace: Cambridge
Personal points: 6ft. 11ins.; green eyes, black hair
Parents' names: Winifred Rosemary
Brothers'/sisters' names: London
Present home: Lead guitar
Where educated: Cambridge High School for Boys; Camberwell School, Peabham
Musical education: None
Age entered showbusiness: 18
First public appearance: Look Of The Week
First professional appearance: Saville
Biggest break in career: Art student
TV debut: None
London theatre dates: Haven't got one
Biggest influence on career: Everything
Former occupations before showbusiness: Campari and soda
Hobbies: Too many to list
Favourite colour:
Favourite food:
Favourite drink:
Favourite singer:
Favourite actor/actress:
Favourite band/instrumentalists:
Favourite composers:
Favourite groups:
Car:
Miscellaneous dislikes:
Miscellaneous likes:
Tastes in music:
Pets:
Personal ambition:
Professional ambition:



Rick Wright Nick Mason Roger Waters Syd Barrett

OCH AYE... SCOTLAND goes PINK

Disc and Music Echo—July 29, 1967



THE PINK FLOYD—now with a choir and chamber orchestra.

PINK FLOYD 'SPECTACULARS'

THE Pink Floyd are to produce a series of new-style "Spectaculars" next March. The group have created a huge unique show which is likely to feature a 100-piece choir and a small chamber orchestra which will augment them. All material in the "Spectacular" will consist of original Floyd material.

The first "Spectacular" will take place at the Free Trade Hall, Manchester on March 2, followed by Philharmonic Hall, Liverpool (9), Royal Albert Hall (15) and Birmingham Town Hall (26). Next Monday the group visit the BBC's Radiophonics Workshop to study their new Unit Delpha Four computer.

THE 8,888th edition of the "Moray, Nairn and Banff Courant" published in Elgin announces that Mrs. Margaret Fraser, of 1 County House, Birnie, was first in the dark-mixed-fruit cake competition at the Morayshire Farmers' Club annual summer show.

Also announced is the forthcoming film attraction at the Playhouse, Elgin—the Beatles in "A Hard Day's Night." "And at the Red Shoes Ballroom, Columbia recording stars, the Pink Floyd. This is the group that brings its own lighting to set the scene oscillating and vibrating with WAY OUT SETS."

It's not all dark-mixed-fruit cake frolics for the lads and lasses here, you see. Maybe they don't bother with pedestrian crossings and traffic lights. Maybe there are only four trains out of town each day... but even Elgin has its moments.

Which is why four Pink Floyds—Roger Waters, quiet and seemingly cultured, Syd Barrett, quiet and seemingly shy, Rick Wright, and Nick Mason—pile into a car at Great Yarmouth at darkest night on Wednesday and drive through the night and day to arrive near Elgin at a seaside hotel in Lossiemouth at 4 p.m. on Thursday.

Snatch a few hours' sleep, order horses for the following morning's riding, check the local fishing scene and inquire about a round at the local golf club.

Then into Elgin for the gig. "We've never played on a smaller stage... the audience was very cool to us" ... "some actually danced while we played" ... "hey, what was that guy saying, 'do ye ken I could sing better in ma wee bath'."

Back into the car and back to the hotel. Even the Beatles once played the Red Shoes, Elgin, but that was before they became notorious.

The teenagers aren't too sure about the Pink Floyd. "They're not bad—the Cream were better," says Jackie Errol, who comes across to the dance from Forres.

The Pink Floyd aren't too sure about Elgin either. "Terrible stage—we're going to give up ballroom gigs. Conditions are so bad. We'd really like to set up in a big tent, circus style, and take our show around the country."

They slump around Room 3a, quite hideously decorated, in the Stotfield Hotel back in Lossiemouth. Say little, sip tea (not a drug, dollie or drink appears, Mr Older Generation), listen to remarkably good reception on Radio London until John Peel creeps out of his Perfumed Garden at 2 a.m. Then they go to bed.

"I suppose it's odd—us being up here when we've got a big hit going. Still we're staying up here a couple of nights. Be a break really. No, the hotel people don't mind our clothes and hair. Think they'd be a bit disappointed if we didn't turn up in fancy dress."

Four unpretentious, easygoing and unaffected boys really. Nothing mysterious about them at all. Uncomplaining about having to come to Elgin, not really bothered by the travelling.

In Elgin, Mrs. Margaret Fraser will be back baking dark-mixed-fruit cakes today. Unaware the Pink Floyd have even been. But the fans are, and appreciate it. A top ten group coming into this outpost of the Highlands is really something of an ambassadorial effort.

THE PINK FLOYD STORY pt I - THE EARLY YEARS

London's Capital Radio heralded the release of 'Animals' with a six-part documentary on the history of Pink Floyd. The first five weekly programmes lasted three-quarters of an hour, while the last - aired on the 21st January 1977 - was extended to one hour to accommodate the playing of the entire 'Animals' album, which was advertised as its world premiere broadcast. You can imagine, therefore, Capital's disappointment when, the night before the last programme, Pink Floyd's old friend John Peel played the album in full during his show on BBC Radio One. Let us not, though, get ahead of ourselves. We present here the first of the programmes, as transcribed by Bruno MacDonald. The remaining five episodes will be featured in future editions of TAP.

The narrator is Nicky Horne.

Nick : There was a very specific group. I mean there was the whole business of UFO and 1967 and the London underground, which we were not... I don't think we were personally deeply involved in it, although we were... that's where we worked and I mean we were involved in it at one level, but that was where we operated. But we weren't personally involved in all the fringe activities or all the philosophies of that period.

It seemed almost by chance. I mean it wasn't... you can now see all sorts of types, but there wasn't some... it doesn't feel as though there was any deliberate policy going on to make us one thing or another. It just seemed to happen like that. What am I saying? I'm not quite sure. Just that there was... All I'm trying to say is that there wasn't a great premeditated exercise on our part to be something. I mean it just seemed to come out like that. I mean, I'm not saying I'm ashamed of it at all, denying it or saying we're really perfectly normal people (laughs). But I just don't feel that it's right to say that we have, from the beginning, worked on becoming some mysterious cult band.

The occasions were terrific. UFO was a fantastic place to play. I mean, the band did come out of all that in lots of ways. I mean, we discussed before the history of the band and the fact that during that period we were working the sort of Top Rank circuits, and they hated it. I hated it. We could clear halls so fast it wasn't true. I mean, they were so outraged by what came round on the revolving stage, and they lost very little time in trying to make this clear and, um... the only place that we played with any success or real interest, was UFO and the various underground 'clubs' and occasions. So, certainly we were a product of that in lots of ways.

They tended to follow a pattern. There would be this revolving stage and the audience out front who were all hoping to hear 'Arnold Layne' and 'See Emily Play' and a host of other hits which we couldn't, of course, play. We had a repertoire of strange things like 'Interstellar Overdrive' which carried through about half the set. I just remember the stages going round and the whole audience just appalled (laughs) by what they saw in front of them.

I mean, the whole thing was just fantastic anyway, because no-one could... what was then considered to be 'our' audience could never get into these places because you had to have a tie to get in. And there was this whole business of they wouldn't let us drink at the bar because we hadn't got collars and ties and various outrages which used to drive us all mad.

Rog : There was never any question of attempting an image, or striving towards an image. There was no conscious thought about... on that level in the band at all, ever. And there hasn't been since then. That may have become conscious - to keep it all unconscious, if you see what I mean, but there was never any image-building or any kind of...

As I've said before, and I'll just say it again : the thing about not speaking to people just came up because we did loads and loads and loads of interviews, loads and masses of them, and, you know - it's the usual thing, of after the umpteenth time of somebody saying 'How did you, why did you choose the name Pink Floyd?' you either say, you know, well I'm gonna be... I'm gonna answer this question for the rest of my life, or you say 'I'm not interested in speaking to people who nothing about us or music or anything else' and so we decided not to do that bit. It was nothing to do with creating an image - it was purely personal response to people mucking us about, a lot. I mean, our name was the start of our professional career. I stopped going into the office the day 'Arnold Layne' came out, more or less.

('Arnold Layne' is played)

Nick : At that time, we were aiming to be a Hit Parade band. I mean, we wanted a hit single. The idea of making an album hadn't even... well I'm speaking personally, I can't speak for the others, but I suspect that we hadn't really considered a sort of move onto an album. We were only interested in making a single initially, and a Hit single. We were interested in the business of being in rock 'n' roll - being a pop group - successful, money! cars! that sort of thing - good living. That's the reason most people get involved in rock music because they want that sort of success and if you don't, you get involved in something else.

And Norman Smith, the Floyd's early producer, remembers 'Arnold Layne' :

NS : I wasn't too keen actually on 'Arnold Layne'. Joe Boyd actually did that. I wasn't too keen on that particular version. I was proven wrong of course because eventually that was the one that went out. But I thought that we could better it. In fact, I told the boys I'd like to have another go at any rate, and in fact we set up this recording to do just that, along with other titles of course - it was an all-night session, if I remember rightly. And that was gonna be the first song, but when they arrived, I could see that they weren't too keen in fact to attempt the remake of 'Arnold Layne'. So, in fact, we never did start it, we never did have a go at that. So the original one went out.

And how did Norman Smith feel at the prospect of recording the Pink Floyd?

NS : I was terrified. Apprehensive. I suppose you'd call it. I was sort of... a bit of a mutual thing really. I didn't really know what to expect from them as personalities and I guess the same went for them, and I was nervous. there's no doubt about that. I was very nervous of the scene, of meeting these guys cos they had made a bit of a name for themselves without, strangely enough, having a hit record. They were obviously something quite a lot different, even though I'd been used to the Beatles and people... I was going to say people like that, of course they were another one-off there, but they obviously had that something which to me was a kind of an untouchable thing. I couldn't describe it at all - my feelings - except that I was very nervous and apprehensive of what to expect from them as individuals.

Really I was looking for a group or something with which I could make my name as a producer, so it was right at the beginning of my own career as a producer. I had this tip-off phonecall from a friend of mine who was in management/agency and he knew about the Floyd. I went along to see them - that's when they had the light show and all that bit you know - and, as I said, very impressed with the charisma of them and they had to be something, but nevertheless I was very nervous about getting them into a studio. So they were... I had to get them to EMI, to sign them in some way because I thought... I recognised that here was going to be something. But of course at the same time the difficulty of recording this group, producing this group, was obviously there for me. Well, you know, 'Let's give it a whirl and let's see how we get on'.

(Alternative version of 'Interstellar Overdrive fades in)

One of the first interviews the Pink Floyd gave was in Canada on CBC. There are precious few recordings of Syd Barrett talking about those early days, and this is one of the few. Syd Barrett, Roger Waters and Nick Mason on CBC.

Int : In a frenetic haze of sound and sight, a new concept of music has begun to penetrate the senses of Britain's already hopped-up beat fans. Some call it free sound, others prefer to include it in the psychedelic wave of isms already circulating around the Western hemisphere, but the music here and now is that of Pink Floyd - a group of four young musicians, a light man and an array of equipment, sadistically designed to shatter the strongest nerves. The Pink Floyd are new on the London scene. They've stupified audiences at all-night raves, in church halls, at the Albert Hall and on various tours in Britain. They've yet to make their debut on records, but perhaps the Pink Floyd themselves are most qualified to tell you what it's all about...

Syd : We didn't start out trying to get anything new, you know, we just...

Nick : It entirely happened. We originally started out virtually

as an R 'n' B group.

Syd : Sometimes we just sort of let loose a bit and start hitting the guitar a bit harder and not worrying quite so much about the chords.

Rog : It's stopped being sort of third rate academic rock, you know, started being... sort of intuitive groove really.

Nick : It's free-form. In terms of construction it's almost like jazz where you start off on a riff and then... you improvise on this except to some extent the improvisation..

Rog : Except it is... where it differs from jazz is that when you're... if you're improvising around a jazz number, if it's a sixteen bar number you stick to sixteen bar choruses and you take sixteen bar solos, whereas with us it starts and we may play three choruses of something that lasts for seventeen and a half bars each chorus... and then... it'll start happening. And it'll stop happening when it stops happening and it may be 423 bars later or four.

Syd : And it's not like jazz music cos, um...

Nick : We don't want to be pop stars, we don't want to be jazz musicians.

Syd : Yeah, yeah exactly and I mean we play for people to dance to. They don't seem to dance much now... but that was the initial idea, so we play loudly and we're playing with electric guitars... so I mean we're utilising all the... volume and effects you can get.

Nick : And now in fact we're trying to develop this by using the light.

Syd : Yes, of course.

Rog : But the thing about the jazz thing is that we don't have this great musician thing, you know. We don't (arrogant sniff)... we don't really look upon ourselves as musicians as such, you know, period. Reading the dots, all that stuff.

Int : How important is the visual aspect of the production?

All : Very... very important.

Syd : It's quite a revelation to have people operating something like lights while you're playing, as a direct stimulus to what you're playing. It's rather like audience reaction, except it's... sort of on a higher level, you know. You can respond to it and then the lights will respond back.

Nick : There are various sorts of lights... there's simply flashing spotlights that are worked off a sort of control board, rather like a piano, so that can be used very rhythmically and then there are sort of effect lights that are usually coloured slides or wet slides - which are slides with some sort of liquid on them - so that you get some movement... or they might be actual movies as such, in which case, as they have their own set speed and sequence that can't be altered by the operators, this changes the formation to some extent because we tend immediately to play to that.



"I've got a bike and... Roger, will you get out of the bloody road!"
Meanwhile, Syd is already looking beyond the five-man Pink Floyd.

Int : What happens at a performance? What happens with your audience? What's the feel you get?

Rog : Well, if we get very excited, and we get very excited when we're playing very well, then the audience gets very excited as well... you know.

Int : Do they dance?

Nick : They may dance. It depends upon the sort of number and what's happening.

Syd : Yeah, and anyway, you hardly ever get the sort of dancing right from the beginning that you get just as a response to the rhythm. Usually people stand there and if they sort of work themselves into some sort of hysteria (laughs) while they're there...

Nick : Yes, the dancing takes the form of a frenzy which is very good.

Rog : They don't all stand in a line and do the mattenon. The audience do tend to be standing there and just one or two people maybe will suddenly flip out and rush forward and start leaping up and down.

Syd : (laughs) Yeah.

Nick : Freakout I think is probably the word you're searching for.

Syd : Which I think, you know, is an excellent thing cos this is what dancing is.

Nick : This is REALLY WHAT DANCING IS.

Int : Is this then the music destined to replace the Beatles? Are the melodic harmonies, poetic lyrics and soulful rhythms of today to be swept into the archives, totally undermined by a psychotic sweep of sound and vision as this displayed by the Pink Floyd? Large pockets of enthusiasts from all over the country are determined that it shall, despite the powerful opposition of the majority of leading disc jockeys. But the most enthusiastic fans of all, quite fittingly, are the Pink Floyd's managers :

Peter Jenner : I heard them once... I was in a very bad mood. I was at a club and heard them... and the sort of sound they were making was a sound I hadn't heard before and I was just totally knocked out. I suppose I felt there was freshness about what they were doing. There was a sort of freedom about the way they were playing. They weren't just hacking through the old numbers, playing all the old hits of yesterday and today, and sort of you didn't feel that they were a regimented group just going through the motions. There was this fantastic 'liveness' about it, and huge sheets of sounds were building up, and this was a sound I hadn't heard before. I immediately was completely knocked out by it... and started getting interested in them. The whole light scene and things like this came out of - from. I suppose - a different direction. I mean the way this did come from 'the psychedelic movement' sort of thing, as far as I was concerned. It's always been a thing which I've dug. I've always thought that lights and music and things like that, and sounds and vision, should go

together, and it seemed the right time for it to happen. I think another thing which is very important is that one feels that the pop market, as it were, is now capable of taking something far more than it used to. You know, previously it was all sort of Jim Reeves and very simple things played over and over again. But increasingly I notice at clubs that the things which always seemed to get the really huge applause, always was the instrumentals - the things when the musicians really gave themselves a chance to really do something new and different. And out of this whole rock 'n' roll movement you've got an instantly attractive beat, a very strong beat, a very powerful beat - which anyone can respond to. And then on top of this you've got the electronic thing which gives you this... fantastic dynamics and excitement and ability just to pierce through people's sometimes deadness, you know. One can penetrate right through into their minds, almost sheerly by volume and sound and noise and distortion. It gives tremendous increased awareness of what's going on. You hear things much more. When you've finished listening to Pink Floyd you don't just clap and hum the thing - hum the tune they've just been playing - you just go wooarghh, you know, it's an experience. You've been through a total sensory... sensory experience - both visual and audio. And I think this has an appeal not only to intellectuals - I mean there is a lot in common between the Pink Floyd and what people like Albert Ayler and Ornette Colman are doing - but it's also got an immediacy of appeal to the kids which I think is great and it's a common denominator which can go right across. Anyone can dig the Pink Floyd I think.

Int : Can you capture this strictly on sound? Let's say in terms of recording.

PJ : I think our records will be very different to our stage shows. I think our records, inevitably, firstly there's a three-minute limitation, secondly you can't walk around the kitchen humming to the Pink Floyd. I mean if you had a Pink Floyd sort of sound they're making in the clubs coming over the radio, while you're doing the washing up, you'd probably scream. I suspect that our records are bound to have to be more... much more audio. They're written for a different situation - listening to a gramophone record in your own home or on the radio is very different from going into a club or into a theatre and watching the stage show. They're two very different things and require a different approach. We think we can do both.

NS : Well '... Emily...' of course. I was in from the birth of that and that was kind of 'commercialized', if you like, there was some little bit of arrangement went in that - there was a bit of... gimmickry, if you can call it that, we called it that in those days. Cos I saw that as a single straight away. Obviously, one was looking for a follow-up to 'Arnold Layne'... I was at any rate on behalf of the record company and that was the one I chose, and hoped that they would agree with me. They did in the end. I can't really remember whether it was unanimous or not,

but I would think it was possibly three-quarters unanimous (laughs) and one was not too keen.

('See Emily Play' is played)

NS : Syd Barrett was with the group in those days, and Syd was the main writer. It was a pretty difficult job actually with Syd, because I think Syd used music - I'll put it this way - used music with sort of lyrical phrasing or, if you like, he used lyrics with musical phrasing. ('Careful With That Axe, Eugene' fades in) It was a statement being made at a given time that meant that if you came back five minutes later to do another take, you probably wouldn't get the same performance. You probably wouldn't get the same tune (laughs) or musical composition, because it was that kind of a statement at one particular time. So it wasn't too easy for a producer to be able to... I mean, it virtually made editing impossible for instance - if one wanted to edit and you didn't get the same performance. I think, if I remember rightly, we went through quite a few of Syd's songs and, you know, he played me a few, and it was very difficult to figure out which I liked and which I didn't like so we'd come back to them and maybe try these songs again (laughs) which made it even more difficult so the early days were quite difficult really. It was a very slow, sort of unwinding process.

During that time, Syd's problems were beginning to affect the other individuals in the band. Dave Gilmour, who plays guitar on this track ('Careful...') was brought in to replace the ailing Barrett, and Nick Mason remembers some of the feelings that prevailed at that time.

Nick : I mean, it's easy now to look back on the past and try and give it some shape and form, but at the time you're in a total state of confusion, muddling about because you're trying to be in this band and be successful and make it work and things aren't working out. You don't really understand why, and you can't believe someone's deliberately trying to screw it up and yet the other half of you's saying 'This man's crazy, he's trying to destroy me.' 'Destroy me' - you know, it gets very personal. You all get very worked up into a state of extreme rage. I mean, obviously there were some incredible moments of clarity, like the wonderful American tour, which will live forever. Syd de-tuning his guitar all the way through one number, striking the strings and de-tuning the guitar, which is... very modern (laughs) but very difficult for a band to follow or play with. I mean, other occasions where he more or less just ceased playing and would stand there, leaving us to muddle along as best we could. At times like that, you think 'What we need is someone else' or at least some help.

Dave : Nick actually came to me, and sort of 'nudge, nudge'... if such and such were happening, and 'If this...' and 'If that...'... 'Would you be interested at all, or...' - went through that whole thing in a sort of fairly roundabout way, suggested that this might come off at some point, and then just after Christmas, right after the Olympia gig. I actually got a phonecall... where I was staying I didn't

have a phone actually, or they didn't know it... but they sent a message through someone else that they knew that knew me, for me to get in touch, for taking the job so to speak. There was no real discussion or any meetings to think about it or any auditions (laughs) or anything like that. They just said 'Did I want to?' and I said yes, and it was as simple as that.

(The last verse of 'Bike' is played, complete with the room of toys)

Dave : It was totally impossible for me to understand the way Syd's mind was working at that time. It was also, from having been to two or three of their gigs, impossible for me to see how they could carry on like that because he very obviously wasn't up to being in that band at that time, doing what he was doing ('Cirrus Minor' fades in). It was painfully obvious that they were just kind of marking time at that moment. Actually joining the group was a very difficult thing. Originally, there was some kind of a plan for there to be five people, and for Syd to phase out of the live thing, but keep on writing, but we realised that that was an impossibility almost as soon as we thought of it, as they'd thought of it. So that idea, very rapidly, got dropped. We did do two or three gigs with five people playing - pretty strange.

('Cirrus Minor' is continued through to the end)

Dave : The first four, five, six months of my time in the band, I really didn't feel confident enough to actually start playing myself. I actually sat there mostly playing just rhythm guitar and I suppose, to be honest, at the time, trying to sound a bit like Syd. But that didn't last very long. I mean, it was obvious the group had to change into something completely different, and they hadn't asked me to join to sound exactly like Syd. But I mean the numbers that they were doing were still Syd's numbers, mostly. Consequently, I mean there was kind of a fixed thing in your head of how they had been played previously and that kind of makes it very much harder for you to strike out on your own and do it exactly how you would do it, and you haven't a clue how you would do it really because there's already an imprinted thing in your brain of how the guitar is played on those things. Consequently, it did take some time before I started getting into actually being a member of the band and feeling free to impose my own guitar playing and style on it.

NS : There wasn't much point really, particularly with Syd, there wasn't much point in changing chords or suggesting flashy chords, you know - jazz-based chords or anything like that, just nice chords or analysing the musical content of any one composition. There wasn't much point in doing that. I think what I had to look for really was, first of all, of course, what they were about... what they were... what they wanted to say and the statement that they wanted to make, and to help them as much as I could there of course, with suggestions, but I think mainly to look for sounds. I would think, at any rate, that that's what Floyd were mainly about - the creation of sounds to enhance the statement or the mood.

('Astronomy Domine' fades in over that last sentence and continues uninterrupted for 1½ minutes)

And John Peel, veteran BBC disc jockey, remembers the Floyd, in those early days.

John : The first time I ever heard of them was when I was still working in California and... 'sent a' sounds very grand but I'd sent a band over from Riverside to London - to stay with my mother in Notting Hill - called the Misunderstood, who made a couple of classic singles at one time and then disappeared, and the lead singer came back to try and sort out his draft thing, and he came along, and he came and stayed with us in San Panadino (I think that's it - BM), and he kept going on about these people he'd seen in London - Hendrix and the Pink Floyd you see. I was very taken with the name at the time. Pink Floyd seemed like a good name to me, still does actually.

So one of the first things I wanted to do when I got back here which was in the Spring of 1967, to go and work for Radio London, was to go and see Hendrix and the Floyd, and indeed I did.

The first time I ever saw them was at the old UFO club in Tottenham Court Road where all of we hippies used to put on kaftans and bells and beads and go and lie on the floor in an 'altered' condition and listen to whatever was going on. The Floyd were going on one night... actually, I must admit, I'm ashamed to say, but I don't remember the Floyd as vividly as I remember Arthur Brown because I mean Arthur Brown was, at that time... used to just stand there and insult the members of the audience in much the same way as people like Johnny Rotten seem to do now. So the first time I ever... I mean I used to see the Floyd you know, but they were just like a band that you saw. You didn't really pay an awful lot of attention to them, and I think the first time I ever really took a great deal of notice of what they were doing was at the time of the release of the first LP. Then it suddenly seemed... I suddenly realised, like with the first Hendrix LP really - you suddenly realised that this was something very, very important and I'd like to be able to convince you that I was into the Pink Floyd years before anyone else, but I was probably into the Floyd about a year after everybody else, but that first LP obviously came as a bit of a revelation.

PICTURE THIS

The review, in this issue, of 'Radio K.A.O.S' refers to a free poster (which is also, incidentally, being used in shop displays, along with large card discs and 'morse' posters). Those of you with CD or cassette formats have obviously not got this - but never fear!

By special arrangement with EMI records, TAP is in a position to make these posters available free, and exclusively, to TAP readers.

Simply send details of either a) the number of pages in the cassette inlay or b) the number of pages in the CD booklet, as proof of purchase, together with your name and address and 50p to cover postage and strong packaging to Andy (address on page 2).



Jimi keeps a watchful eye on Syd.

THE MAN WHO INVENTED HIMSELF

We are delighted to welcome a guest appearance from TAP's founder editor, Ivor Trueman. Many of you probably know that, as well as TAP, Ivor was responsible for Opel, the sadly now-defunct Syd Barrett magazine.

"Beyond the Wild Wood - A Tribute to Syd Barrett"

Imaginary Records (Illusion 001)

About four years ago, Alan Duffy wrote an article called 'The Imaginary Man' for the Syd 'zine OPEL. He later started a record label - also called Imaginary - and one of his dreams, an album of Syd Barrett covers - as a tribute to the Imaginary Man himself - has just seen the light of day.

Since my feature on the project in Opel 9, a few changes have been made with better versions crushing others. Anyway, Side One opens with THE MOCK TURTLES taking 'No Good Trying' through the looking-glass with fine weaving guitars, organ and synth. THE MOCK TURTLES also have an EP out soon on Imaginary, and on the strength of this cut I'd like to hear more.

PLASTICLAND make a departure from their usually intense sound, with acoustic guitars and toy piano on the epic 'Octopus'. Both their LP's and assorted singles are well worth getting hold of by anyone into early Floyd, especially for cuts like 'Euphoric Trap-door Shoes' and 'Magic Rocking Horse'. It's rumoured that their new LP marks a change in direction and if this acoustic track is indication of that, I really dig it. Sounds best late on a Sunday morning with marmalade and toast. Play repeatedly.

SS-20's 'Arnold Layne' - well, I dunno what to say about this, it's kinda made weird by being a normal version of an odd song. Fine vocals, guitars and freakout midsection make this a really powerful cover.

Next up is PAUL ROLAND's 'Matilda Mother'. One of Bam Caruso's newer recruits, he's had plenty of vinyl out elsewhere. I find all of his other stuff a little too constipated (too many long words - gimme Chuck Berry anyday), but this cut I dig, with its brilliant organ-dominated sound... has a dreamy instrumental passage too... but the GREEN TELESCOPE's Lenny Helsing has a point when he says: "It's just gothic cathedral music - the pits!"

FIT AND LIMO - 'She Took a Long Cold Look'. One of the unknown bands given room on the package. Their version features a fine up tempo intro and makes for pleasant listening...

THE SHAMEN are basically the best band I've seen in ages, but their records aren't quite as good as the live shows - they can't squeeze anywhere near enough dynamic range onto a 12" slab of vinyl - but at least they try. Truly unique in every aspect - their version of 'Long Gone' is quite nightmarish but I ain't gonna describe it no more coz you've got to experience this one yourselves - support the SHAMEN or suck!

OPAL - another brilliant adaptation - taking the last section of 'Jugland Blues' and building a whole new song around it. Great! Ex-Rain Parade and Dream Syndicate Persons make good... the tyme changes and ace slide guitar just make this song so perfect - pure Xstacy!

Onto Side Two and THE ASHES IN THE MORNING featuring Nick Haeffner. I dig Nick's other stuff that's been put out on Bam

Caruso, but I have to say that the drumming on this cut sucks. If you can get over that though, you'll find a good 'Baby Lemonade' lurking beneath. Check out Nick's other releases pronto.

THE LOBSTER QUADRILLE (Lewis Carroll has a lot to answer for) are basically Sheriff Jack plus a couple of side-kicks (For the adventurous, check out SHERIFF JACK's 12" 'Let's Be Nonchalant' on Midnight). Their version of 'Wolfpack' is a direct note-for-note remake of Syd's LP cut. It scares hell outta me and I wouldn't like to hear it while tripping as it leaves all your nerve ends exposed and trembling (A quick aside, if you're gonna go tripping and listening to Syd, play 'Piper' instead... it's much more fun).

THE PAINT SET's 'Golden Hair'... well ya could argue about the validity of including a cover of Syd's adaptation of a James Joyce poem, but there's no point splitting hairs. If memory serves (and it doesn't), this combo come from North Carolina and were featured in 'Bucketful of Brains' a little while back. Oh yeah, the cover's ok... but nothin' special.

TROPICANA FISHTANK's 'No Mans Land' is another fine cut with a superb echoey ending complete with backwards tape loops, etc. Very pleasant listening.

The next track is guaranteed to raise a smile once you've overcome the initial shock. 'Apples and Oranges' by the infamous T.V. PERSONALITIES. Dan Treacy is one of the great eccentric English poppersonalities, even his ansaphone is genuinely weird! If you like kazoos, you'll dig this cut.

THE SOUP DRAGONS - 'Two of a Kind'. I've not heard anything by this lot before, and although they're quite hip (or so I'm told), on the basis of this cut, I can't see why. Sorry Alan.

THE GREEN TELESCOPE - 'Scream Thy Last Scream'. Scotland's premiere garage band caught while they were still acknowledging Syd's influence. This must have been one of their first recordings since it features original drummer Gavin Henderson. Their first EP on Imaginary is highly recommended as is their single on WUMP. Nowadays they're called THE THANES (coz the GT's sounded too psychedelic) and have got a new EP out. I dig this cut, even though it's basically a remake of the Floyd's version, not as manic as their other records though...

Well there you are - I hope you'll buy this LP, even if you are just curious to see how other people have interpreted Syd's work. It's difficult to not compare the tracks with Syd's versions, but Alan asked me not to do so when I was compiling Opel 9 and I've tried to honour his wish here.

After a few hearings the tracks take on their own feel and a life of their own. Syd Barrett's music was unique and no-one will ever copy it exactly (those who try are doomed to failure). I think this LP succeeds because the majority of the groups have taken the bare bones and added their own personalities. It's an interesting LP, well worth investigation.

The Vaporized Egg-Plant of Molecular Destruction.

PICTURE THIS continued from page 22.

Foreign readers should send no cash - they will be invoiced for postage. We trust that none of you will abuse EMI's trust in us. Multiple application will be neither processed nor returned.

Finally, please note that the poster does not depict the legendary Roger Waters topless picture first noted in TAP 8.

LOVE ON THE AIR

The following interview is taken from Radio Clyde, 10th of June 1987, kindly supplied by Brian McColgan. Transcribed here by Bruno MacDonald. The interviewer's name is Bill Padley.

Bill : It's my pleasure to welcome Roger Waters - how you doin'?

Roger : Alright, thank you.

Bill : You've got an album out which I've sat down and listened to and I think the only word to describe it is different.

Roger : Yes.

Bill : Different. It really is The Concept Album, isn't it?

Roger : Yeah. What's that different from?

Bill : Well, you know, it's different from your standard album where you get a few tracks where somehow maybe a few of them link accidentally, but your's of course is a concept from beginning to end.

Roger : Yeah.

Bill : Tell us a bit about it - tell us a bit about the concept behind it.

Roger : Well, it's the story of a young Welshman who's ripped from his homeland by the market forces, and about how he enlists the help of modern technology to make him feel at home again.

Bill : It reminded me of the film 'Wargames' - have you seen the film 'Wargames'?

Roger : No, I've never seen the film, but I know about it.

Bill : Right, well, where the guy takes on like the might of the computing world and decides - well, he doesn't decide to - he accidentally starts World War Three.

Roger : That's right, yeah.

Bill : And he has to get the expert back in to stop it again. It has quite a similar situation on your album, hasn't it?

Roger : Well, yeah, there is. There is at the end of the narrative, yes.

Bill : So what makes you sit down and think "Well, this is... I've got this idea - this is the album I'm gonna make" - what was it that inspired you to do it? You must have been dissatisfied with something or other to come up with this, I would think, to come up with that.

Roger : Um... Well, I didn't actually have a flash of an idea - "Oh, I know, I've got a good idea, I'll write a story about a quadraplegic Welshman who gets taken in..." It doesn't happen like that. What happened was, when I started writing a year and a half ago, the first song that I wrote, which is actually not used on this record at all, was a song called 'Get Back to Radio', and I never sit down and think "I'm gonna write a song about this, or I'm

gonna write a song about that." I go into a room with a piano or a guitar, and a biro and a pad, and go into sort of a glazed, vacant, passive state, usually after a couple of glasses of beer and sit down and just start tinkering and tinkling and hope that some feeling will emerge, that will make sense as a song.

The feeling that emerged on that day was a long rambling piece about my age and... as I'm 43 now... and it somehow seemed to start being about radio, and how important I thought radio had been to me as a child. Under the bed-clothes listening to Radio Luxembourg at night, and getting all that American Negro music coming in, and that being the only contact that I could make with that kind of excitement, of that world over the water, you know, the communication there, and although I haven't used that particular song...

Oh, there was a lyric in that song that went "And like a volcano getting ready to blow, the new generation waits by its radio". I have this feeling that, erm, I may be quite wrong about England, I don't know, even maybe about America - there's a generation that have been fed stuff - nice, easy, comfortable stuff - on radio particularly, which was our means of escape, for my generation, to the extent that their capacity to blow, their capacity to express their feelings about how they feel, or what might be a good thing to happen in the future, has been controlled. I had evidence in my own experience to support that, in that as a young musician in the late 60's, I used to look at foreign TV programmes with Guy Mitchell and Johnny Halliday... not Guy Mitchell, who was that French bloke? I can't remember, but Johnny Halliday and people like that on... and we used to laugh at foreign television because it was so plastic and so clearly only about style and this and that, and not about content.

Since then, we've gone through the last ten years with Duran Duran and all that nonsense, where it's only about style, and has nothing to do at all with content or feelings, or human connections. Not that I'm saying everything's been like that. Clearly there have been those hands, of which the best contemporary example is U2, working a way with their own real feelings...

Bill : There haven't been many of them.

Roger : No, there have been very few of them. So I started to get more and more into... I then started to write more and more pieces, and the narrative actually developed from the pieces I was writing, and comes out of my experience of having been to South Wales to record the Ponterdulais Male Choir when I was doing the music for the film for 'The Wall'.

Bill : I was wondering why he was a Welshman, I must admit.

Roger : Well, I used this choir for one of the songs, one of the extra songs for the film 'The Wall'. 'The Tigers Broke Free', the song was called. They sang on that, and they also sang on 'Outside the Wall', a re-recording of the song 'Outside the Wall', and I was very, very struck by the atmosphere in this small village near Llanelli in

South Wales, and in general. In the pub for instance, the feeling was very impressive, and, in particular, in this school hall with these 100 guys, aged between... I don't know... The oldest guy I guess is 75 and a kid of 15, and there they all are, working together and singing, and making this wonderful noise and obviously deriving a lot of pleasure out of it, and a great feeling of achievement, whilst all around them the world was crumbling because of the market forces - the pits are closing and the steel works in Port Talbot are closing and it's a very depressed area economically, and so on, and that... and yet, here were these hundred men who, by comparison with the hundred session musicians working on, in, you know, Abbey Road or whatever, the feeling was completely different and much more human, and it seemed that they had maintained contact with the simple enjoyment of music...

Bill : Which is disappearing rapidly (laughs).

Roger : Which is disappearing rapidly... and much more than we have managed to do in the cities, and I include myself in that, and I was very, very moved by them. So maybe that's why they appeared in my consciousness.

Bill : It's interesting that you mention that you went into a and went "I'm now going to write", with a pad and a pen, and a piano and a guitar - you're not a man who wanders round and inspiration just appears to you, and you have to go away and get it down?

Roger : Well, no, it does sometimes, you know. I'm driving along on this-or-that or the other, but I very rarely have a pencil and paper, and I nearly always forget all of that. No, but what I do - my writing system is to be... is to acknowledge the fact that at some time in the next few weeks I'm gonna write something, and then to allow myself to, erm, sink into a very kind of passive state where I hope that my unconscious is going to take over, and so that all the stuff that I'm really feeling, you know, back here somewhere, will be allowed to come out in some kind of way - which is very boring for my family and things because I go "Ah, really", you know, and I become very, very glazed over for a bit. But then, you know, I get some of it out and it's better then, and also, you know, maybe they put up with it a bit, because it's a living after all. But that's kind of the way I see it, and that's why all the songs that I write are very specifically about my personal... sometimes even slightly unconscious or sub-conscious feelings about human beings and Our Lot.

The second part of this interview will be printed in TAP 25.

IT WAS 20 YEARS AGO

"It was twenty years ago today" is a phrase that has been screaming at us all year and no more so than on June 1st when 'Sgt. Pepper's Lonely Hearts Club Band', the album from which the line is taken, was released on CD. As part of that day's celebrations, ITV showed a TV programme of the same name.

The programme did not, as was expected by some people, just deal with the album itself but did, as the title suggests, look at the whole year of 1967. Unfortunately the programme only lasted for two hours and was thus unable to deal with any aspect in great detail. However, the programme did cover all the elements of that wonderful summer - the spirit, the music, the people, the politics and the styles, with plenty of exclusive interviews with such people as George Harrison, Paul McCartney, Timothy Leary, Allen Ginsberg, Peter Fonda, Donovan, Miles and many others.

It looked not only at the British and American scenes but also at other places such as Holland, and so gained a nice, balanced view of events. One of the highlights for many people was the inclusion of several pieces of archive film of performances by Jimi Hendrix, Pink Floyd, The Mamas and The Papas, the Small Faces, Janis Ian, Bob Dylan, The Byrds, Buffalo Springfield, the Grateful Dead, Jefferson Airplane, Procul Harum, Scott McKenzie, Otis Redding, Ravi Shankar, The Who, Janis Joplin, The Doors, The Rolling Stones and - surprise, surprise - the Beatles. Just for the record, Pink Floyd were seen, in black and white, playing 'Interstellar Overdrive' from, I think, March 1967, in a clip not previously seen by us. However, as they were not one of the major bands of the day and did not significantly contribute to the 'Summer of Love', it was not a major clip and only lasted for about twenty seconds.

Overall, the programme was very good indeed despite a slight bias towards American interviewees. For those who missed it and wished they hadn't, Picture Music International will be issuing the programme as a home video release in the Autumn.

The good news is that there is a book to accompany the programme, written by Derek Taylor who was ITV's consultant. The book takes its name from the programme and is available for £6.95 from Bantam Press. As the book doesn't have to fit rigid programming schedules, it is free to examine the events and their significance in more detail and as a result is truly compelling. There are several mentions of Pink Floyd but, again, these are only minor and tend to be only name-checks. There is one 'live' colour picture which could be just about anybody. The book really is excellent and should be read by anyone who is interested in this era. For those fanatical collectors among you, the book will also be published in leather-bound, gold-blocked limited edition format by Genesis Publications Limited. One hundred copies are being made, each hand-numbered and signed by Derek. This version is expected to retail for about £80.00.

At least I was never charged under section 4:12...

Dave Walker.

Owing to space restrictions, Relics and Small Ads have been held over until the next issue.



The Gong Appreciation Society have moved!
T-shirts, posters, magazines and the latest
Daavid Allen & Gilli Smyth recordings and news
all the way from Australia.

Send SAE to Rob Ayling, Ommadawn Hall,
15 Malvern Road, Dewsbury, West Yorkshire, WF12 7JX



MEDIA LOG



Roger Waters was interviewed, albeit very briefly, about the 'Radio Waves' single on BBC Radio One's Newsbeat on 20th May 1987. Did anyone tape it? (DC)

Roger was also interviewed on the 23rd of May, this time on LBC in London. The fairly short interview took place on the Saturday morning and was repeated, owing to a listener's request, the following morning at half-past one! In it, Roger confirmed that the litigation concerning the Floyd name would continue until 1988, and said he thought he ought to make a new record before he got old and the public forgot about him (honest!). Once again, we would like to hear from anyone who was able to tape the broadcast. (BM)

On 10th June 1987, Roger was interviewed on Radio Clyde for 25 minutes. Don't worry - we've got a tape of this one! (BMc)

'Our Rog' (ahem) also popped up on Radio 210 (covering the Reading area) on the 20th of June, for about 15 minutes. (DB)

Also on the 20th of June, Fish and Mark Kelly of Marillion appeared on BBC Radio One's The Friday Rock Show. They discussed 'K.A.O.S.' for a couple of minutes, with both giving the album a general thumbs-up. (AM)

The Australian magazine 'Pulse' (issue unknown) featured both a preview of 'K.A.O.S.' - with quotes from the press release - and Dave Gilmour, the latter saying that Waters is "in for a shock when the music-buying public decides his claims (about the fate of Pink Floyd) are absurd." (GM)

"Beyond the Wildwood" (see feature this issue) was reviewed favourably in NME (23 May), Sounds (6 June) and Melody Maker (15 June). (AM)

There is an eight-page Pink Floyd retrospective in the July/August 1987 edition of the German/UK rock magazine 'Hurricane' (£1.90, available from larger newsagents). The pictures are great - sadly the text, by Chris Welch, does not match them. (BM/AM)

The May '87 issue of 'CD Review' gives over almost a page to the CD-releases of 'More', 'Atom Heart Mother' and 'Obscured by Clouds'. (AM)

Alan Parsons - of Project and 'Dark Side' fame - appeared on the Radio One Sgt. Pepper special 'A Splendid Time is Guaranteed for All', hosted by Annie Nightingale, on Sunday, 31 May '87: - "I daresay that if it hadn't been for the way the Beatles recorded people like Pink Floyd, who are very much studio-based musicians, would not have turned out the way they did." (AW)

'Radio Waves' was unfavourably reviewed in Sounds and Melody Maker, both on 30 May. A week later, Sounds carried a full-page ad for the single, featuring an enlargement of the MM review. (AM)

The July '87 edition of 'Q' magazine carried one of the first reviews of 'K.A.O.S.' The LP was given three stars out of a possible five. (AM)

'K.A.O.S.' was previewed, using the press release, in the Aberdeen paper 'Evening Express' on the 17th of June. (DBe)

The Guardian reviewed 'K.A.O.S.' on 19 June, saying "The songs are sadly unremarkable. Review adjacent to the 'Our Price' ad for 'K.A.O.S.'" (B0)

'K.A.O.S.' received two stars out of a possible five when reviewed in Sounds, 20 June, which also contained a full-page ad for the album. (AM)

'K.A.O.S.' was reviewed in The Daily Telegraph and The Independent, on June 22 and 30 respectively. Both the reviews were unfavourable, with the latter saying "Mr Waters, sir, you have gone soft in the head." (BM)

The Kerrang! Metaline, a rock phone service, featured 'KAOS' in a special 'Perfumed Garden' edition, along with Marillion's 'Clutching at Straws'. 'KAOS' was described by Steve Joule as "really naff", with Billy described as a "happy chappie." (BM)

The 20th Anniversary issue of America's Rolling Stone magazine (4 June 1987) features "the best concerts of the last two decades", including a retrospective review of the Wall shows, coupled with some very attractive colour photographs. (AM)

The video for 'Radio Waves' was shown on 'The Chart Show' (Ch4, 26 June). Your somewhat less than eagle-eyed editors only saw part of it, so if anyone did catch it all, will they please review it for us. (Eds.)

Sounds 4 July edition carried a double-page interview with Roger, using the photo seen in the centre-pages of TAP 23. (BM)

Contributors: - AM - Andy Mabbett, BM - Bruno MacDonald, DC - Darren Crisp, BMC - Brian McColgan, DB - David Bearne, GM - Gail McLean, AW - Andy Ward, DBe - David Beattie.

BARRETT NEWS

There is much good news on the subject of as-yet unavailable (at least, legally) Syd Barrett material.

Firstly, John Walters, who is John Peel's producer, has confirmed to us that the BBC Radio One session of May 1970, which he (Walters) produced, will be released as a 12" EP on Strange Fruit records within a few weeks. The tracks include 'Gigolo Aunt', 'Effervescing Elephant', 'Two Of A Kind' and 'Baby Lemonade'. There are no other Barrett/Floyd releases planned at the moment.

We have also been told that 'The Madcap Laughs' and 'Barrett' are to be released on CD. One source claims that they will come out on one disc, as the 'Syd Barrett' double album, but we have seen an EMI brochure giving separate catalogue numbers for each. Also destined to appear on CD, as well as the black stuff with a hole in the middle, is an album, possibly a double, of archive material from EMI's vaults. Phil Smees, who is helping EMI compile the album, tells us that cassettes of proposed inclusions are circulating amongst their A&R men, pending a decision. Progress is slow, as 'new' releases are given priority. Apparently, enough material exists for THREE double albums, although that would mean some repetition and the inclusion of unfinished and sub-standard songs.

This, fortunately, does not apply to all of the material, including an untitled instrumental, believed to have been produced by Joe Boyd at Olympia studios, two different versions of 'Scream Thy Last Scream' (one mixed down to two-track and one in unmixed, eight-track format) and a version of 'Golden Hair' believed to have been recorded with Pink Floyd. Watch this space...

Andy Mabbett.