

Samstag, 6. Februar 1987
Beginn 20 Uhr, Eintritt 10,- DM
Kunsthalle Frankfurt, Messingstraße

INTERNATIONALES
**ART
ROCK**
FESTIVAL
FRANKFURT

NO 812

Veranstaltung: 099 100 Frankfurt,
in Zusammenarbeit mit dem Hessischen
Musikrat, dem Kulturbund und der
Stadt Frankfurt/Gesetz

Verkauf: DM 2,-
Preis 10,- DM, 1,- DM, 2,- DM,
+ 1,- DM
Kein Barzahlungsschein

Pink Floyd concert tickets courtesy of:
Vernon Fitch (30-Oct-1987), Wes Meyette (26-Nov-1987),
Paul Powell Jnr. (25-Oct-1987).
Charity Guitar Jam ticket courtesy of Liam Gretton.
International Art Rock Festival ticket courtesy of
Rolf Ossenberg.

LAST 126 LCE27 7 11 ELAS1126

AVALON BRINGS YOU
PINK FLOYD
AT THE
LOS ANGELES SPORTS ARENA
THURS. NOV. 26, 1987 8 PM 11

NO REFUNDS NO EXCHANGES

15013 6461404

CELLULAR DOOR PRESENTS
AT TAMPA STADIUM
PINK FLOYD
RAIN OR SHINE
FRI OCTOBER 30, 1987 8PM

15013 6461404

CELLULAR DOOR PRESENTS
AT TAMPA STADIUM
PINK FLOYD
RAIN OR SHINE
FRI OCTOBER 30, 1987 8PM

15013 6461404

CELLULAR DOOR PRESENTS
AT TAMPA STADIUM
PINK FLOYD
RAIN OR SHINE
FRI OCTOBER 30, 1987 8PM

TICKETROCK

BEAN L. SMITH CENTER
PRO-MOTIONS CONCERTS
PRESENT
PINK FLOYD
RAYMOND B. JOHNSONS
305 828 4332 305 828 4332

Guitarist
PRESENTS
CHARITY GUITAR JAM
AT THE
TOWN & COUNTRY CLUB
SUNDAY
FEBRUARY 25th
3-7:00 LATE
Sponsored by Gibson, Fender, Marshall
& Gibson
Ticket Price £2.00 No. 0301



SEPTEMBER 1987

We had planned this editorial to mark our 'silver anniversary', but we have received a letter from a reader in Liverpool which prevents us from being able to enjoy such celebrations. He wrote to express his concern at the adoption of Pink Floyd, and, particularly, lyrics from 'The Wall', by right-wing hooligans in his city.

It seems that these people perceive lyrics such as "That one looks Jewish/And that one's a coon... If I had my way, I'd have all of you shot" as indicative of Pink Floyd (or, more specifically, Roger Waters) endorsing their racist beliefs, and that the corresponding scenes in 'The Wall' - the movie - have done little to contradict them. We are told that racist graffiti in Liverpool is frequently accompanied by the crossed hammers symbol.

Anyone who knows the story of 'The Wall', or is familiar with Roger's personal sentiments, will know that this is totally, utterly WRONG. The character, Pink, in 'The Wall' is sick. Mentally ill. This causes him to perceive a concert as a fascist rally - what Alan Parker condemns as "the exercise of power by an inflated, demented persona over a mindless audience." When Waters sings the words quoted above, he is as much acting a part as Lord Olivier when he is on stage. To play a character does not mean that one shares the sentiments of that character - far from it, it is a device often used to allow playwrights (or songwriters) to condemn an attitude. "I have nightmares about meeting people in the street who've taken up the Hammer Look," says Gerald Scarfe, continuing "Of course, we were not endorsing violence."

Not only does racism contradict Roger's socialist leanings in every album from 'Obscured By Clouds' to 'K.A.O.S.' (attacking the powers that be, futile war, etc), but it is an evil disease which we should all be trying to make obsolete.

We hope that our readers are as dismayed by this news as we are (and, presumably, the members of the band will be). If anyone is inclined to support the racists of Liverpool, or elsewhere, if they will be so good as to contact us, we will gladly return the unexpired portion of their subscription and we can part company.

Dave

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

Andy

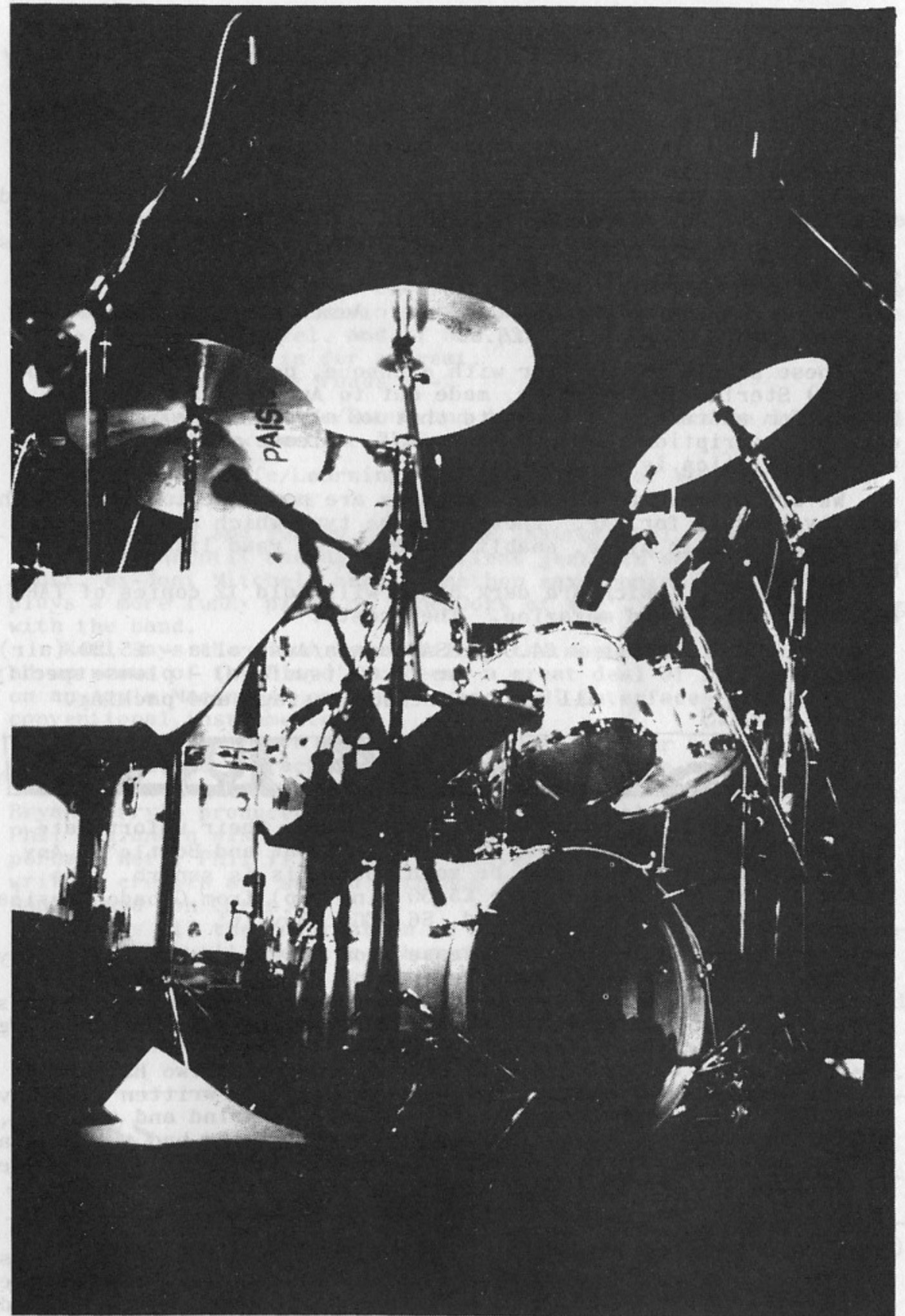
ANDY MABBETT
67 CRAMLINGTON ROAD
GREAT BARR
BIRMINGHAM B42 2EE
ENGLAND
TEL. 021 357 9828

Bruno

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

FLOYD IN NEW YORK

UK readers will have received a leaflet about a trip to see Pink Floyd in New York with their copy of TAP 24. We are not involved in the organisation of this trip, but we get a small commission for every booking made on one of the forms we distributed. This will go towards TAP's running costs and help keep the price down. If anyone booked on one of our forms, please will they contact Andy. A few spare forms are available - send a large SAE to Andy - no timewasters please!



That guy with the camera
must be from TAP!

SUBSCRIPTIONS, BACK ISSUES & BINDERS

Plenty of copies of issues 16, 19, 20, 21, 22, 25 and 24 are still available. Prices are : -

Country	Number of issues							More
	1	2	3	4	5	6	7	
UK	70p	£1.25	£1.80	£2.35	£2.90	£3.45	£4.00	Please send
Europe	80p	£1.45	£2.10	£2.75	£3.40	£4.05	£4.70	SAE or IRC
USA/Canada	£1.10	£1.85	£2.60	£3.35	£4.10	£4.85	£5.60	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.

We are pleased to announce that we are now able to supply high quality binders for TAP. These are the type which are wired to hold magazines in place, enabling them to be read like one large book.

The binders, which are dark blue, will hold 12 copies of TAP or any similar-sized magazine. They cost : -

UK - £3.50 Europe - £4.00 USA/Canada/Australia - £5.20 (air) or £4.00 (surface) - please specify.

All prices include postage and packing.

TAP PLUGS



Our old friends Haze, now recovered from their unfortunate road accident, announce the release of "Stoat and Bottle". Any album named after a pub must be good, but this is superb. The album or cassette cost a mere £5.50 (inc p&p) from Gabadon Musical Services, 25 Fir St., Sheffield, S6 3TG. Buy it!

As promised, the latest release from Awareness records is Roy Harper's 'Lifemask'. If the presence of three of Roy's greatest tracks ('Highway Blues', 'South Africa' and the side-long 'Lord's Prayer') don't persuade you, then a guest appearance by Jimmy Page might do the trick.

Meanwhile, Jettisounds have recently released two Harper videos. Unfortunately, neither feature songs co-written with Dave Gilmour. One, "Stonehenge", also features Hawkwind and the Enid, while the other, "Live in Your Living Room", is so bad that, in a spoken introduction, Roy derides it continuously. He has insisted that it be limited to 500 copies, available only by mail order from Jettisounds, 28, The Square, Lytham St Annes, FY8 1RF for £19.95. You have been warned!

ALIEN PLANETSCAPES is a band, or rather a collection of musicians, headed by TAP reader Douglass Walker (no relation). They produce tapes which, much as we dislike pigeon-holing, are best described as a cross between avant-garde Tim Blake and tuneful Subotnik. For details, send an International Reply Coupon (available from any Post Office) to Doug at Space Station Studios, 479 5th Ave., Brooklyn, N.Y., 11215 USA.

VERY EVIDENTLY FLOYD...

... that's how Pink Floyd biographer (and friend of the band) Karl Dallas describes the new Pink Floyd album - 'A Momentary Lapse of Reason' - which he was privileged to hear during the final mixing stages recently. He kindly phoned to tell us about it.

For the first time since 'Obscured By Clouds', Pink Floyd have produced a non-concept album. Karl also described the album as "sensational... up amongst the greats".

While Karl didn't know the full line-up, one pleasant surprise was to learn that Tony Levin plays bass. He is best-known for his work with Peter Gabriel, and if his playing here is up to that standard, we're all in for a treat.

The full tracklist reads : -

- A) Yet Another Movie/Round and Around/A New Machine I/Terminal Frost/A New Machine II/Sorrow
- B) Signs of Life/Learning to Fly/The Dogs of War/One Flip/On the Turning Away

The second and fourth tracks are instrumental, 'Round and Around' apparently having an excellent jazz sax solo from Tom Scott, ex-Joni Mitchell band. Another saxophonist, Scott Page, plays a more funky piece on 'The Dogs of War'. He will be touring with the band.

Karl says the album is certainly the most technically adventurous of the Floyd's career, a great deal of it being made on an Apple Macintosh computer using MIDI interfaces from conventional instruments.

Of the three Floyd members, only Dave Gilmour has writing credits, on every track in fact, but sharing some with artists such as Pat Leonard, who plays keyboards and is better known as Bryan Ferry's producer. Although he doesn't play on the album, Phil Manzanera also co-writes one song. Coincidentally (or perhaps not), Phil is managed by Steve O'Rourke and EMKA. Other writing credits are shared with Bob Ezrin, Anthony Moore (ex-Slap Happy) and Jon Carin.

That's all the information we have at present, but it's a fair bet that EMI will want the album out in time to coincide with the start of the US tour in September, for which Pink Floyd have been rehearsing in Canada since early August. Karl's book on the Floyd will also be out around then, so you'd all better start saving up as it looks like being a pretty good read!

Andy Mabbett.

THANKS

Thanks to Andrew McDonald for the front cover.

In addition to all our contributors (and, indeed, all our readers) our thanks for help with this issue of TAP go to Karl Dallas, Ma and Pa Mabbett and Paul, Peter Ossenbergl, EMI Records, Brenda Cleavelly, Douglass MacDonald.

We'd love to publish the interesting bits of Spycatcher, but we can't afford a copy.

Great Gigs In The Sky

In this gig listing we complete the 1967 guide started in TAP 24. If you know of any more items then write and let us know. Listing supplied by Dave Carlin, Dave & Carole Walker.

02/06/67	England	UFO Club, London
09/06/67	England	Hull
10/06/67	England	Lowestoft
10/06/67	England	UFO Club, London
11/06/67	Netherlands	
13/06/67	England	Ealing
16/06/67	England	Tiles Club, London. Filmed by BBC2.
17/06/67	England	Margate
20/06/67	England	Oxford
21/06/67	England	Bolton
22/06/67	England	Bradford
23/06/67	England	Derby
24/06/67	England	Bedford
26/06/67	England	Coventry
28/06/67	England	Eel Pie Island, Richmond
01/07/67	England	The Swan, Yardley
02/07/67	England	Civic Hall, Birmingham
05/07/67	England	Eel Pie Island, Richmond
06/07/67	England	Top of the Pops, BBC
07/07/67	England	Portsmouth
08/07/67	England	Memorial Hall, Northwich
09/07/67	England	Roundhouse London. Filmed by BBC2.
15/07/67	England	Stowmarket
16/07/67	England	Redcar
17/07/67	England	Come Here Often, TV
18/07/67	England	Isle of Wight
19/07/67	England	The Floral Hall, Great Yarmouth
20/07/67	Scotland	The Red Shoes, Elgin
21/07/67	Scotland	Nairn
22/07/67	Scotland	Aberdeen
23/07/67	England	Cosmopolitan Ballroom, Carlisle
24/07/67	England	Wellington Club, East Dereham
27/07/67	England	Top of the Pops, BBC
28/07/67	England	UFO Club, London
29/07/67	England	Wellington Club, East Dereham
29/07/67	England	International Love Festival, Alexandra Palace
31/07/67	England	Torquay
01/08/67	Germany	Beat Club TV-Show, Bremen
02/08/67	Germany	Beat Club TV-Show, Bremen
12/08/67	England	Windsor Festival, Windsor
21/08/67	England	Speakeasy, London
01/09/67	England	Roundhouse, London
02/09/67	England	UFO Club, London
10/09/67	Denmark	Starclub, Copenhagen
11/09/67	Denmark	Starclub, Copenhagen
12/09/67	Denmark	Aarhus
13/09/67	Sweden	Gyllene Cirkeln, Stockholm

15/09/67	Ireland	Starlight Ballroom, Belfast
16/09/67	Ireland	Flamingo, Ballymena
17/09/67	Ireland	Arcadia, Cork
21/09/67	England	Worthing Pier, Worthing
22/09/67	England	Roundhouse as UFO Club, London
23/09/67	England	Corn Exchange, Chelmsford
27/09/67	England	Fifth Dimension, Leicester
28/09/67	England	Skyline Club, Hull
30/09/67	England	Imperial Club, Nelson
01/10/67	England	Saville Theatre, London. Filmed by Yoko Ono.
06/10/67	England	Top Rank, Brighton
07/10/67	England	Victoria Rooms, Bristol
12/10/67	Netherlands	Oude Ahoy Hallen, Rotterdam
13/10/67	England	Pavillion, Weymouth
14/10/67	England	Caeser's Palace, Dunstable
16/10/67	England	Pavillion, Bath
20/10/67	Netherlands	Oude Ahoy Hallen, Rotterdam
21/10/67	England	York
24/10/67	USA	
/10/67	USA	Cheetah Club, Los Angeles
26/10/67	USA	Fillmore West, San Francisco
27/10/67	USA	Fillmore West, San Francisco
28/10/67	USA	Fillmore West, San Francisco
02/11/67	USA	Winterland, San Francisco
03/11/67	USA	Winterland, San Francisco
04/11/67	USA	Winterland, San Francisco
05/11/67	USA	Winterland, San Francisco
06/11/67	USA	Winterland, San Francisco
07/11/67	USA	Winterland, San Francisco
08/11/67	USA	Winterland, San Francisco
09/11/67	USA	Fillmore East, New York
10/11/67	USA	Fillmore East, New York
11/11/67	USA	Fillmore East, New York
/11/67	USA	Bandstand, Dick Clark's TV-Show
/11/67	USA	The Pat Boone TV-Show
13/11/67	Netherlands	Oude Ahoy Hallen, Rotterdam
14/11/67	England	Royal Albert Hall, London. The Jimi Hendrix Tour.
15/11/67	England	Bournemouth The Jimi Hendrix Tour.
16/11/67	England	Sheffield The Jimi Hendrix Tour.
17/11/67	England	Leeds The Jimi Hendrix Tour.
18/11/67	England	Liverpool The Jimi Hendrix Tour.
19/11/67	England	Nottingham The Jimi Hendrix Tour.
22/11/67	England	Portsmouth The Jimi Hendrix Tour.
24/11/67	England	Bristol The Jimi Hendrix Tour.
25/11/67	England	Cardiff The Jimi Hendrix Tour.
26/11/67	England	Manchester The Jimi Hendrix Tour.
28/11/67	Ireland	Belfast The Jimi Hendrix Tour.
01/12/67	England	Chatham The Jimi Hendrix Tour.
02/12/67	England	Brighton The Jimi Hendrix Tour.
13/12/67	England	Flamingo Club, Redruth
14/12/67	England	Pavillion, Bournemouth
15/12/67	England	Middle Earth, London
16/12/67	England	Ritz Ballroom, Birmingham
21/12/67	England	Speakeasy, London
22/12/67	England	Christmas on Earth Revisited, Olympia, London

KAOS IN MY HEAD

After three years and two months of patient waiting, Monday 15th of June had finally arrived and so, hopefully, had Roger Waters' new LP, 'Radio K.A.O.S.'

In a state of hurried excitement to get down to my local record shop, I created my own form of chaos, ranging from trying to put two feet into one leg of my tights, pouring the kettle of hot water destined for my coffee onto my cornflakes and then shutting the cat's tail in the door of the washing machine, for which I duly received five deep claw gashes in my left leg. I decided to give up on the tights, which by now were a complete write-off, and go bare-legged into Wimbledon to make my purchase.

Half-way there, my car (whom I am convinced HATES me) decided that this was the moment to get its own back for all the kicks in the front tyre that I had given it and dutifully konked out at the busiest set of traffic lights in town. This, as any motorist knows, spells instant DEATH to car and driver alike. I therefore beat a hasty retreat to the footpath amidst language frutier than a bottle of '65 Chateau Blanc and inquiries along the lines of "Wasn't it about time I laid off the Angel Dust?"

This, of course, dashed all hopes of making my precious purchase before work and so I had to suffer until the evening.

When I finally did get to the record store, I should have known that something was seriously wrong upon sighting the said LP displayed in the shop window. Was that an album sleeve or a sticker to wear at night on your clothing to deter would-be 'Death Race 2000' drivers from leaving treadmarks across the back of your sweatshirt? That luminous green all over the black background was totally mindstaggering! My first reaction was "No, this can't be happening", but sure enough, in bright, bold and green letters in the corner, there it was - 'Radio K.A.O.S.' For a moment I was no longer sure if I could handle this one, but if such a dramatic change had come over Roger to sanction this type of cover, then surely the music it contained must be just as adventurous.

So, without further hesitation, I bopped along to the counter and requested my prize, only to be met with a blank stare from the assistant - "Roger who? Radio what? We don't sell radios, only records and tapes." At this point I somehow resisted the urge to inquire as to how many shots of phenol he had so far had today, and consoled myself with banging my head on the counter until his worried superior intervened and hastily ejected myself and the said record from the shop.

I finally made it back to base, only to find that in my fervour to evacuate the house in the morning, I had locked myself out. If only I had heard the record beforehand in the record shop listening booth, I would have discovered that this was the most sensible move I had made all day. Still, not to be deterred, I was able to manoeuvre my arm in, up and around the cat-flap to the key in the back door, not, however, without receiving several more vicious scratches from the cat whom I was convinced had now taken over from the car as my Public Enemy No. 1. I decided there and then that the cat, as well as the car, would definitely have to go!

At last I was seated in front of the stereo and ready to go. Sitting silently awaiting the first vibes and ready to float to the ceiling. But then - shock and horror! What on earth was this

'Radio Waves'? Indescribable! Jesus Christ on a bike, what had Roger done? Brought himself down to the depths of Disco - I was totally mortified. It was then I discovered that you had to read a story (nicely set out in irredescent green, of course!) to make any kind of semblance of this mess.

I wanted to cry. I felt betrayed. I kicked the stereo and sent the stylus arm shooting across the record in despair. What had happened to my Einstein of music? Had he suffered a brain-storm? But as if by some quirk of fate, the stylus, after tripping the vinyl fantastic onto the centre of the record, flung itself upwards and backwards and landed at the beginning of 'Who Needs Information'. All was not lost after all. And I played it again as soon as it was finished. I loved it

'Me or Him' didn't really thrill me, but 'The Powers That Be' cheered me up a bit. I still couldn't handle all this talking though and Billy left me reaching for the bucket. Why does Roger have to incorporate all this into music which so far, apart from the opening abomination, was par-excellence? Perhaps Side Two would reveal all.

But alas, the dog was too much! I was definitely heading for a paranoia attack, and on wondering if I was going to make it to the end, looked up and saw the bottle of Gordon's winking slyly at me from across the drawing room. Upon legging it to the bar, I wondered if it wasn't all some kind of conspiracy on account of the gin bottle being the same colour as the record sleeve.

After hastily consuming a megadose of the aforementioned brain-soother, I again settled down to Stuart the Spaniel doing his rendition of a great dane. I absolutely roared up at the start of 'Sunset Strip', with references to 'My Uncle Dave', firmly believing that this somehow has a hidden meaning and great joke to do with Dave Gilmour and the dog but couldn't quite figure it out, and am still quite tickled and baffled by it. So, Roger, if I am correct, please phone me and tell me what it is.

'Home' I could understand but then again couldn't. Suffice to say that, Roger is too intelligent to write in this fashion. Enough said. 'Four Minutes' - I don't want to talk about the beginning of this because I don't want to converse on this subject. The middle piece has the most wonderful words I have listened to in a long time.

And as for the end, I don't want to listen to political statements. Then for the finale, which I think should have been released as the single from the album, 'The Tide Is Turning'. This is really a stunningly nice track, but darling, who the hell is Sylvester? (That's Rambo to you, dear - Eds).

So I had finally come to the end. It had been a battle. The 'Pros and Cons' I found hard to understand but thought that whatever it was about, it was totally brilliant. As for this, KAOS is an understatement, but then perhaps that was it after all? It is chaos, isn't it? The whole thing with the DJ, Californian Freakies, a demented dog doing its party piece and Billy doing a great take-off of a Dalek, what else could it be? Trying to come to some conclusion here is hard. Is it meant to be a huge joke to be laughed at because of the chaos running through it? The terrific lyrics (with a few exceptions) and great music, interspersed with diabolical clap-trap and other assorted goings-on, sometimes makes no sense at all. It's very hard. There are so many ways to interpretate it.

As a concept album, on the other hand, it is, of course, brilliant. In a certain way it is totally faultless. Having

listened to it over and over again, I am sure that, for all the chaotic goings-on, it was recorded with a great deal of care. It has got to be my most hated record... but I absolutely love it to death as well. Confused? Perhaps we're supposed to be.

Gail McLean.

JAM AND BREAD

On February 15th this year, Guitarist magazine, in conjunction with Seymour Duncan, held a guitar jam in aid of the 'Child Line' charity at the Town and Country Club in London's Kentish Town. Adverts for the event in the February and March editions of Guitarist carried news that Gary Moore and Steve Howe were almost definitely going to appear and that the likes of Jeff Beck and Eric Clapton might also turn up. Unfortunately, none of these people did arrive, but good ol' Dave Gilmour did put in a completely unexpected appearance.

The tickets cost only two pounds but people were giving generously at the door and to collectors inside the venue. The show started at about 8.15 with Guitarist writers Phil Holborne, Robbie Gladwell, Tony Muschamp and Esmond Selwyn. Being excellent musicians, they played numbers such as 'Wishing Well' and 'Shapes of Things' without fault, but, owing to the fact that they were on for nearly two hours, the audience of hardened rock fans began to grow restless. During the intermission, the shouts of "Clapton!" and "Beck!" degenerated into calls for Hendrix and Kossoff.

However, after the organisers had given out raffle prizes donated by Washburn and Aria, the promised celebrities came on stage. They included Albert Lee, James Burton (who often played for Elvis Presley), Andy Powell (Wishbone Ash) and Neil Murray (Whitesnake/MGM). After they and three backing singers had been on for about 45 minutes, I saw the familiar figure of Dave coming down the stairs. Not many people recognised him and he walked through the audience to the backstage entrance without molestation.

Within a couple of minutes, Dave appeared on stage with a cheery grin. Immediately, everyone cried out for 'Comfortably Numb', 'Money' and such like. Unfortunately, however, he didn't do any numbers of his own, merely backing the others.

Dave was on stage for twenty to twenty-five minutes, during which time three numbers were played. One was 'Get Back' but memory fails and I can't recall the other two. After the third number, smoke rose from the back of the stage - not a Floydian effect, but an amp surrendering after the hammering it had received. Dave shook hands with everyone on stage and, with a wave, was gone, heading back to the balcony.

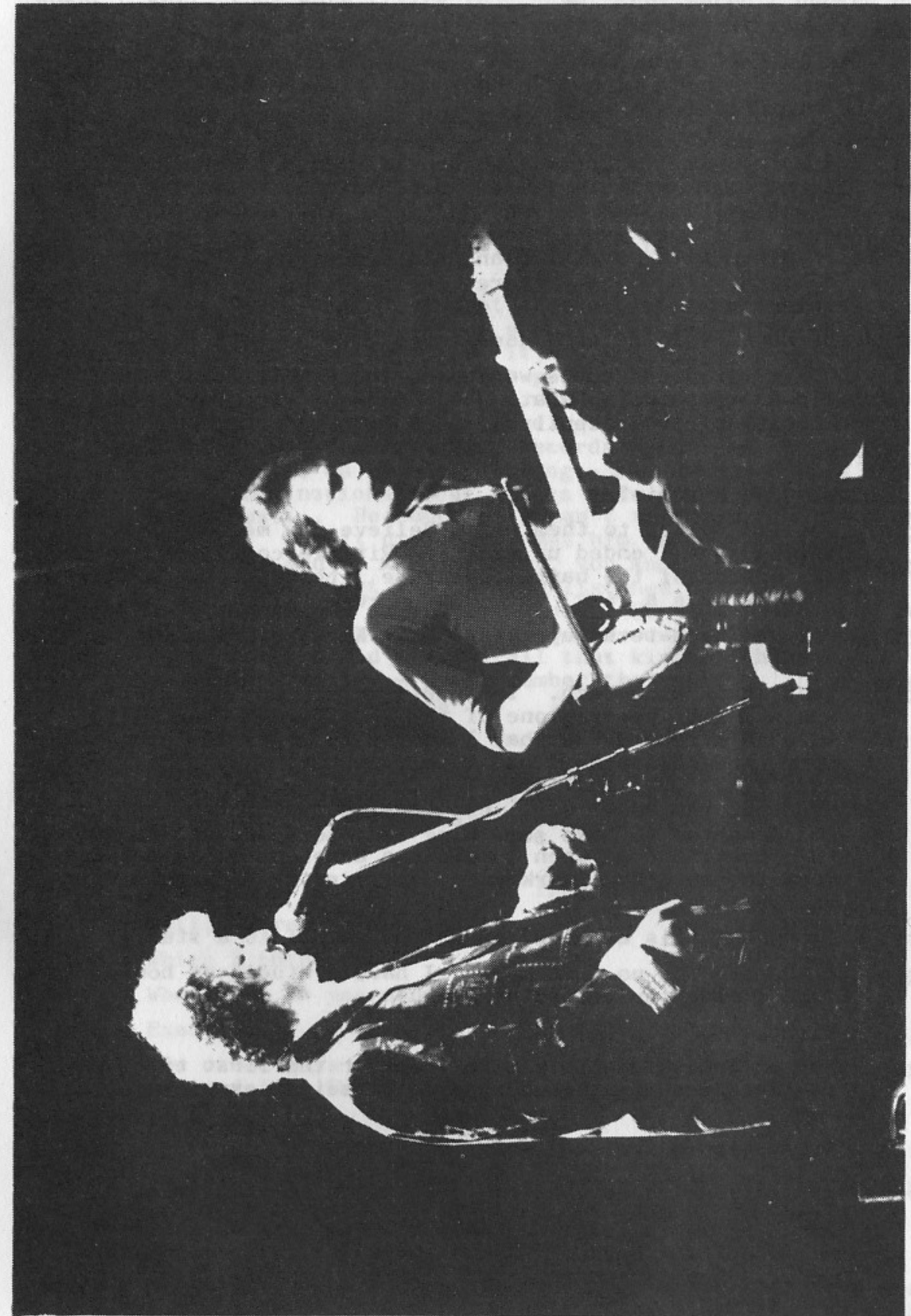
The next poor soul to come on didn't stand a chance and had to play to an accompaniment of chants for Dave to return.

It would seem that Dave had turned out with little or no rehearsal. He didn't seem happy with his equipment and kept fiddling with his effects pedal, so perhaps it was all borrowed.

Despite this, it was a thoroughly enjoyable evening and over three grand was raised, later to be presented to 'Child Line' founder Esther Rantzen on 'That's Life' on BBC 1 on April 5th.

April's issue of Guitarist reported the event, including a couple of photographs of Dave.

Liam Gretton.



Bruce sings, Fenn plays, TV man gets in the way.

LOVE ON THE AIR

In the last issue of TAP, we featured the first part of a Roger Waters interview from Radio Clyde. 10th of June. 1987. kindly supplied by Brian McColgan.

- Bill : I noted with interest the man who worked with you on the album - Ian Ritchie - I've seen his name appearing a lot recently, in fact he's actually related to one of the guys at Clyde, who I thought would be the last man to do an album with you. I mean, his track record is, well, he started with doing Culture Club sessions, playing various things on that...
- Roger : He never told me he'd done that... (laughs)
- Bill : Oh yes, indeed. He's worked on the Robbie Nevil stuff, he did an album with, what, Hugh Cornwall, I think it was, of The Stranglers recently.
- Roger : Yeah.
- Bill : Why Ian Ritchie?
- Roger : Well, I talked to them all. Believe you me, and I'm not saying that I ended up with Ian Ritchie coz I was scraping the bottom of the barrel, because I think he's brilliant. I think he's a very, very clever guy.
- Bill : A kinda high-tech guy, isn't he? Kinda Fairlight-oriented?
- Roger : Yeah, he's high-tech. Yes, he's very high-tech, which again I like because one of the decisions I made going into this record was that I wanted to make something much more hard-edged than I had made recently. 'The Final Cut' and 'Pros and Cons' were both very meandry kind of, you know, soft, er, slow, seguey kind of pieces and I wanted to make something that sounded much tougher than that, and so when I made the demos of all the songs from the record, I worked for the first time with a drum machine.
- Bill : Do you do this at home, or do you go off to a studio?
- Roger : At home. No, no. At home. I have a studio at home. In fact I made the record at home.
- Bill : Right.
- Roger : And so I worked with a Linn drum for the first time, and I found that quite a good kind of 'freeing' experience, in a way.
- Bill : Start with a feel and work from there.
- Roger : Exactly, yeah, rather than having to start with words and melody, and work back to the drum pattern later. And I spoke to loads and loads... talking of Robbie Nevil - I mean Alex Sadkin I spoke to, and he loved the stuff and... but he and Phil Fanelli were empire-building at the time.
- Bill : Booked up til 1997, anyway.

- Roger : Well, they were trying to... No, they weren't booked up, they were trying to do some weird deal with, um, er, God the brain goes, the guy who owns RAK...
- Bill : Micky Most.
- Roger : Micky the Most, right. And some kind of big production company they were getting into. "However much we want to do it, it's a big piece, and it's..." So they kind of fell by the wayside, and the same... and George Martin... That was a completely different...
- Bill : He would have been lovely, wouldn't he, for a project like this, George Martin?
- Roger : Well, yeah, maybe. Except I think it might have got very, very slow, you know. The great thing about Ian was that he likes to get in and do it and get out, you know. I mean, I think that was very good, because I think... I have to say, I think it's a wonderful record and I think the combination of his technological and youthful attitude towards the idea of making records - that one shouldn't really dwell on it all too long - and my experience and my conceptual notions about things has worked very well. But I just... He came up, I can't remember why his name came up. But it did, and I met him, and he listened to the demos and he was the only, you know, he was the only person that I met who, having listened to the demos, understood what it was all about. He said he thought it was about whales... not Wales the country, but about, you know, hump-backed whales, all that kind of thing (does whale impression) - you remember that thing, 'The Song of the Hump-Backed Whales'?
- Bill : Indeed (laughs).
- Roger : I thought, well, this man is obviously (inexplicably adopts a Scottish accent) intuitively in tune with this project which I immediately brought in.
- Bill : Wonderful.
- Roger : And he buys all his clothes from Oxfam.
- Bill : Well, there you are then.
- Roger : Which I think is...
- Bill : What more do you want?
- Roger : Exactly.
- Bill : The other guys who worked on it are interesting too. I noticed Andy Fairweather-Low plays guitar on it.
- Roger : Yeah...
- Bill : You got Graham Broad.
- Roger : Andy Fairweather-Low is, without question, the best rhythm guitar player in Europe. I don't know about America...
- Bill : Not a commonly-known fact.
- Roger : Steve Cropper might run in close, or maybe there are more young ones who I don't know. But certainly over here, he is... not a commonly-known fact...

Bill : Indeed.

Roger : I shouldn't be talking about it really because they will wrest him from my tender care, and I want to keep him all to myself forever, coz he is brilliant. I mean, his playing on 'Sunset Strip' particularly, on this record, is just magical, I think, personally. You know, he's marvellous.

Bill : A couple of other interesting names...

Roger : And Jay, who's the other guitar player. Younger, of course, not as experienced as Andy and I, but nevertheless heart in the right place. Very good technically, and also you know, the odd little bit of soul drips off from time to time, as long as we slap his wrist.

Bill : You brought Graham Broad in to do the drums, who's another interesting one. He's done work with some highly commercial people in the past.

Roger : Has he?

Bill : Oh, Bucks Fizz, Dollar, the list is endless.

Roger : Has he really? Well, he came entirely from Ian.

Bill : Staggeringly good drummer.

Roger : He's brilliant. I couldn't believe it. I sat with... I didn't sit with open mouth, because, you know, in the studio, you want to be a bit cool.

Bill : Yeah, of course.

Roger : You know, and I'm happy to say that when I rang him up and said "Look, why don't you come on the road?", he went "Yes". So he's coming on the road with us.

Bill : Lovely, oh great. He's a good character too, isn't he?

Roger : Oh, he's lovely, yeah, which is very important for a live band as well.

Bill : Mel Collins, of course - the king of the sax - is in there.

Roger : Mad Mel.

Bill : What can you say about Mel Collins?!

Roger : Well, very little.

Bill : (laughs) That hasn't already been said, of course, yeah.

Roger : Very little. Mel is, again, a very old pal and one of... a brilliant player, and one of my favourite folk, and he's coming on the road as well.

Bill : Oh, great.

Roger : As are Kati Kissoon and Doreen Chanter, who've been on the road with me before. I think even Clare might do the odd gig, Clare Torry, which would be lovely, because she's... just... magical.

Bill : What form are these gigs going to take, then? Where and when?

Roger : I start on August the 14th in Providence Road Island. I

had intended to start in Europe, in the middle of August, and go to America on sort of September the 10th. But the European promoters, to a man, are totally disinterested in me and my concerts (laughs). They'd be very interested in a Pink Floyd gig, which is no great surprise to me, having tried to do 'The Pros and Cons' in Europe. With the exception of Thomas Yohanssen of Stockholm, I may say, who's a good bloke and who, you know, we did some good gigs in Stockholm.

Bill : Do you include Britain in Europe, that's disinterested?

Roger : Well, I'm sure Harvey would do some gigs. But I think... no, actually probably in London I could do gigs, but, you know, you can't... you know, it's very difficult... I tend... My shows tend to be extremely expensive. I mean, I haven't made any money out of a show since 1977.

Bill : What you need is a sponsor. Get Pepsi-Cola to sponsor you

Roger : Yeah, well, Pepsi-Cola, again, would be much more interested if I was called Pink Floyd, than they are.

Bill : Well, you nearly had a hit single - just dropping out of the charts as we speak.

Roger : (laughs)

Bill : Could have been on Top of the Pops.

Roger : Yeah.

Bill : In your trendy haircut.

Roger : Yeah, yeah.

Bill : They'd probably be interested, I'd think.

Roger : Yeah, and a funny hat, a silly hat. What I need is a silly hat. No, you can't... you know, I mean, I confess to be surprised that the Powers That Be wouldn't play 'Radio Waves'. I was very surprised. You know, I was very surprised, which shows... which is yet another indication of the longevity of my naivety - that I'm still surprised by that kind of thing. I really thought they were going to play the record. I couldn't... I'm still sort of in a way... but they've made it quite clear why they won't, you know. They... a) they say I'm an extremely difficult person... (laughs)

Bill : Absolutely.

Roger : b) That, you know, I'm not a singles artist. Well, I'm not Mel and Kim, that's for sure. Mind you, I don't look like Mel and Kim... There's only one of me, to start with, and I'm not attractive in the same way that they are, and, er, it's just not the kind of record they're interested in. Here, with all due respect to regional radio, if those eight or nine people at Radio One go "No, he's a very difficult man - we're not playing his record", that's it. Forget it.

Bill : It's chips-on-the-shoulder time of the year, isn't it? There's musical logic in this... A record is good and it stands up as a record and it says "Right", then that's fine. Over here "Roger Waters, hmmm, Pink Floyd..."



1987 COPYRIGHT EMI RECORDS (UK) - PHOTOGRAPHER: WILLIE CHRISTIE

ROGER WATERS

-16-

"'Ere John, you mockin' my shades...?" Roger Waters makes us an offer we can't refuse.

EMI

-17-

Both : "Woohoo".

Bill : "Can't be a good record - won't even bother listening to it."

Roger : That's right.

Bill : That's the idea, isn't it?

Roger : Yeah.

Bill : It must annoy you.

Roger : Yeah...

Bill : But, as you say, well, Britain at the end of the day, is 7% of the world record-buying market, you know, so...

Roger : Yeah.

Bill : I think America will do nicely.

Roger : No, but I live here, you know, and I... and it's a bloody good record. I mean, I'm not saying the single's a particularly brilliant single, although I think it's very good. You know, it's... a lot of Ian's work in it and I think he's very talented, and I think it's... It certainly is not the 79th best single...

Bill : No.

Roger : ... out this week...

Bill : No.

Roger : ... in England. It might not be the best, but it's certainly one of the ten best, there's no question about that. It's a very, very good record.

Bill : Well, it's...

Roger : Just coz they can't take a joke.

Bill : (laughs) Exactly. To finish, and if you don't want to talk about it, then fair enough, but Pink Floyd do have an album coming out on the same record label in a few weeks' time. How do you feel about that?

Roger : No, not in a few weeks' time.

Bill : It's scheduled anyway, isn't it?

Roger : No, it's not scheduled. They are desperately trying to deliver a single on June the 10th, to deliver to the record company, which means that it could, if everything went right, be out on... in the middle of August. But I know that Gilmour has been scouring the ends of the earth to try and find somebody to write lyrics, for the last year. Maybe he gave up in the end, and has written lyrics himself, I don't know. I know he spent a long time closetted on his own, trying to write a single, which I think is unbelievable. Personally, I think it's an incredibly stupid thing to do. Certainly something that never happened when I was running the Pink Floyd. There was no question of going off and sitting in a room and trying to write a single. It was never that kind of band. In fact, I remember when 'Dark Side of the Moon' came out, we would not allow 'Money' to be released as a single in

this country, on the grounds that it was sort of (laughs) - you know, it was sort of not the right thing to do.

Bill : Sacrilege.

Roger : Absolutely, yeah. So the idea of them scuttling off into rooms and trying to write singles, I think that just points at what they're into, which is money.

Bill : Well, who's gonna sing them, once they've written the single?

Roger : Well, Dave's a very good singer. I mean, let's not... Dave's an excellent singer and he's also a very good guitar player, but it seems to me that, you know... They're very upset that I won't go on and they can see that there's a golden goose there, and they want to exploit it.

Bill : Is it a sort of Deep Purple situation, where they're saying "Well, if we get back together we can make a lot of money", here?

Roger : Well, there's no question of getting back together, because I won't have anything to do with it, and I think Rick is involved, but he's only on a wage. He's not part of what they're calling the band. Oh yeah, definitely they're in it for the money - they're going out to make some money. Well, that's alright, that's their decision. I personally think it's despicable.

Bill : Do you think that the statement has been made then by Pink Floyd and that should be left, and that's it?

Roger : Oh, don't get me wrong. I mean, don't get me wrong. I've loved Pink Floyd. I feel very, very passionately hurt by what's going on now. I think it should have been allowed gracefully to remain what it was, which was a serious rock band, trying to do good work until it fell apart, and when it fell apart, it should have been left, as far as I'm concerned. But, you know, the lure of the dollar is a very powerful lure.

Bill : Will it start to get tacky now, with them putting out an album? Will it start to get involved in legalities and all the rest of it? Presumably it must at some point.

Roger : Yeah, there is a legal action going on at the moment.

Bill : That's sad, because that's gonna be, you know, the Melody Maker and all the rest of it will pick up on that and think it's wonderful, and they will get out the old 'Dinosaurs' caption, and do all the rest of it won't they?

Roger : Well, yes, they will. But I mean they were doing that anyway. You know, even before any of this happened, even before any of it happened. So what Melody Maker does doesn't concern me. It doesn't concern me very much, but I am sad to see the name Pink Floyd sold just as a brand name, coz it's to a whole new generation of kids who have no idea who was in the band or anything else, so it's like, you know, if you put Beatles tickets on sale now, kids would go out and buy it. They wouldn't know John Lennon was dead, and they

probably wouldn't care either. They'd think - "Oh, it's the Beatles" - and they'd go and queue for days and days, or the Who or anybody else, you know. Any of those bands that, you know, they don't know but they know the name. It's those legendary names, which are unfortunately worth a great deal of money.

Bill : Could Pink Floyd exist now? Could Pink Floyd be a band, as they were, in 1987, or has the day of that sort of band gone do you think?

Roger : Oh no, they exist - they're called U2.

Bill : I thought you were going to say U2. That was the one which sprung to mind as I said the question, yeah.

Roger : Yeah, or possibly even Simple Minds, or, you know... Oh no, they exist, but they're bands. They're the guys who got together and they're doing the work and they're into it and so on... That's quite different. Oh no, they exist. Pink floyd doesn't.

Bill : But Roger Waters does of course.

Roger : Yeah, of course. Yeah, yeah, you know, we plug on, and that's all you can do really - go on doing the work and hope that people like it.

Bill : The initial reaction from it is an excellent one, I must say.

Roger : What, to '... K.A.O.S.'?

Bill : Indeed.

Roger : Well, good. Good. I love it, personally.

Bill : I'm looking forward to seeing all these people on stage, I must say. Let's hope you do do a date in this country.

Roger : Oh, I think we definitely will. I'm sure we will, because Harvey, bless him, would, you know... Harvey might even be prepared to lose money...

Bill : (laughs) Oh, now you're talking.

Roger : ...to see this thing on stage. And also, I've spoken to them and I know that the Ponterdulais Male Voice Choir would come up to London to do at least one gig.

Bill : Oh, ideal.

Roger : And that would be great. I mean, there's something about that, you know, the...

Bill : From the heart, isn't it?

Roger : That heartfelt, emotional thing and there you are and... It would be wonderful, I think. In fact, that would... that will happen, I promise. That is a promise, that that gig will happen. Whether it's just London and the NEC...

Bill : Oh, and Scotland, I would think, too. I think you could probably fill the Scottish Exhibition Centre without...

Roger : Is there an exhibition centre?

Bill : Well, it's an NEC really, in Scotland.

Roger : Is it, where's that?

Bill : It's in Glasgow. Where we are at Radio Clyde, so I would think that's a distinct possibility.

Roger : Oh, right, well, we'll see.

Bill : Indeed. Well, let me wish you well with the LP, and... Thank you very much, thank you for talking to us today.

Roger : Aye, aye.

Bill : I thought you were going to give us a bit of the Scottish accent...

Roger : Aye (laughs).

Bill : (laughs) Roger Waters, thank you very much.

Roger : You're welcome.

Book Column

The title of 'Paul Gambaccini Presents the Top 100 Albums' is misleading - it would have been better named '... Top 100 Rock and Soul Albums', as there is a significant absence of Folk, Blues, Jazz, Classical and Country music. Therein lies the inevitable failure of such a project - it is more notable for its omissions than the miniscule fraction of the last thirty years worth of musical output honoured by inclusion. Still, at least the author acknowledges this.

A panel of rock broadcasters and journalists (but why no musicians?) was asked to provide individual top tens, the overall Top 100 being calculated from these on an inverse-points system.

Panellist Alan 'Fluff' Freeman did Pink Floyd the biggest favour by making 'Wish You Were Here' his personal number one (incidentally, 'Shine On You Crazy Diamond' appeared in Fluff's Top Ten songs in both the NME and the Mail on Sunday's Biz), with 'Dark Side of the Moon' his tenth. This, together with placings from various other panellists, gave 'Dark Side of the Moon' a position of number fifteen in the overall Top 100, their only entry. It is, however, better than that album's position in the book's previous edition of 1977 at number 135. Gambaccini describes the album's "well-recorded sweet psychedelia" in his review, which is just about the shortest in the book.

The number one position went to 'Sgt. Pepper', as might be expected. The book is an LP-sized paperback published by Pavillion at £8.95.

Back in TAP 20, we advised collectors of rare books to try the dusty shelves of secondhand shops rather than pay the outrageous prices asked by many dealers. Those of you who doubted those wise words should kick yourselves now, 'cause while perusing a shop in Cornwall, I came across a hefty hardback called 'Rock Life' for only a couple of quid! Even more remarkable is that this book came out in 1974, a Melody Maker special published by Hamlyn, and presumably long since deleted.

The book claims to be "An authoritative assessment of the legends of rock and those musicians whose names are becoming

legends." Among the former are Clapton, Townshend, the Stones, Jimmy Page, the Dead and so on, while the latter takes in Bowie, Yes and Bryan Ferry.

The writing is good but not spectacular, with pieces on Lennon and McCartney by the Floyd's 'old friend' Michael Watts standing head and shoulders above everything else.

The Floyd section is written by Mike Oldfield (no relation!). It kicks off with a double-page black and white shot of the Floyd live, this being taken from the early 70's session which we've all seen a hundred times. There then follows a one-and-a-half page feature which is interesting because it reviews the Floyd without the lengthy descriptions of Waters' ego which tend to cloud similar pieces. However, the writing is let down by an underlying impression that Mr. Oldfield never really understood what the Floyd were about anyway. For instance, he says that with Syd's departure, the Floyd lost their sense of humour. Whether or not you consider this to be true, it can hardly be said to be relevant - and when the lyrics to 'Money' are accused of being naive, you feel like throwing yourself off a cliff!

Fortunately, the section is saved by a quite excellent, full-page shot of the five-man Floyd which is obviously taken from the same session as those found in the Winter '67 section of Miles. As photos of the five-man Floyd are quite rare, I'd cite this as the book's major attraction.

A more readily available book is the 1982 BBC publication 'The Record Producers', by John Tobler and Stuart Grundy. The book is based on the Radio One series of the same name, and features people such as Phil Spector, Todd Rungren, Roy Thomas Baker, Glyn Johns and so on.

Of immediate interest to Floyd fans is the section on Chris Thomas, who worked on 'Dark Side of the Moon'. After describing his role on the album, Chris concludes by saying: "Working with the Floyd was a big thing for me, in the sense that there's always that great roster of people who you'd love to work with, and the Floyd was one of them, and although I wasn't involved that much, 'Dark Side of the Moon' has to be the most successful record I've worked on in terms of sales."

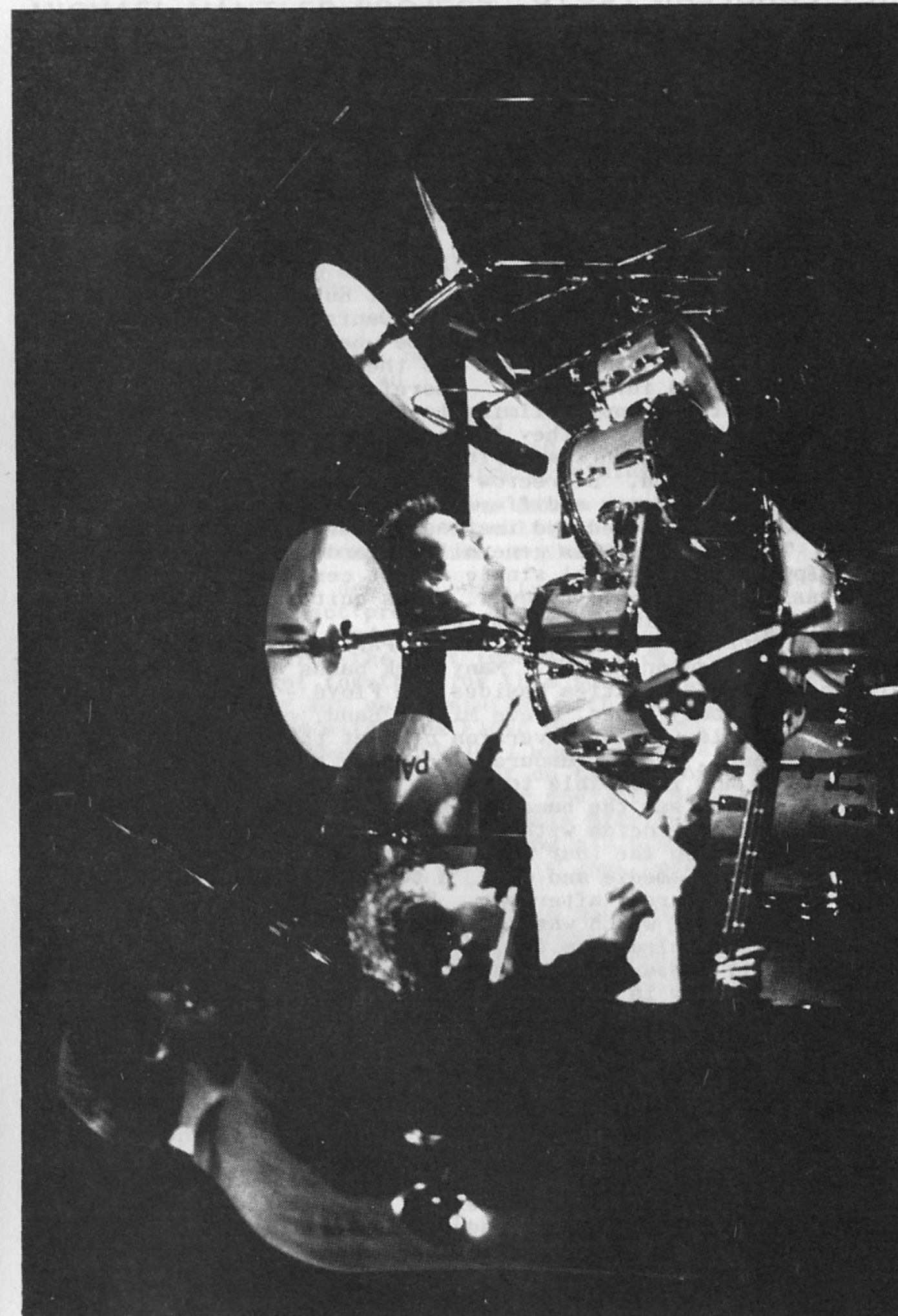
At £6.95, this is an expensive but thoroughly worthwhile purchase. I suspect that it has been deleted, but you could always try secondhand shops...

At just such a shop, I came across Tim Healey's 'The World's Worst Movies', published by Octopus in 1986. Surprisingly, this does not include 'Zabriskie Point' - a stalwart of similar tomes - but does manage to squeeze in 'La Vallee (Obscured By Clouds)'.

Initially described as "positively the least powerful rock movie ever made", the review continues thus: "... we are treated to much lushly scenic photography... a certain amount of erotic loveplay in the jungle and to druggy experiences among primitive villagers, all backed by what has kindly been referred to elsewhere as the 'appropriately trance-like' droning of the Floyd. Wow, veteran longhairs may find themselves breathing, far out."

Until the next time...

Bruno MacDonald and Andy Mabbett.



Messrs. Mantler, Greaves and Mason take a breather between songs.

EARLY EUROPEAN FLOYD

As one looks back over their career, it is hard to realise just how important French and Belgian television were for Pink Floyd during their formative years.

In April 1967, the Floyd appeared on BBC TV's 'Top of the Pops' to play 'Arnold Layne' and, as a result, were invited onto the French television programme 'Bouton Rouge' - also to play 'Arnold Layne'. It was this show that first introduced them to their French audience and has since become quite a famous sequence.

The next time anything was filmed for Floyd in France or Belgium was when they were promoting 'The Piper at the Gates of Dawn' in February 1968. Although almost six months after the release of the album, this was their first European appearance to plug 'Piper' apart from a brief slot on Danish TV and radio just after its release. This was at the time when Dave Gilmour had just been invited to join the band and the press had only recently been informed of his involvement. Therefore, this is probably his first film with the group. Filming took place over two days in Brussels during which time they filmed clips for three tracks: 'Astronomy Domine', which was performed in the studio with Dave Gilmour instead of Syd, 'Scarecrow' filmed in front of the Atomium monument (and, therefore, a different clip to the 1967 promo film which, obviously, featured Syd instead of Dave!), and 'Apples and Oranges'. This last clip is generally regarded as the promo film for the 'Apples and Oranges' single and it certainly seems likely that it was used as such. However, it is quite amusing to watch Roger attempting to mime to Syd's vocal.

Without a pause, Pink Floyd flew to Paris to record a second appearance for 'Bouton Rouge'. Many rock bands appeared on this programme during the Sixties besides the Floyd - groups such as the Yardbirds, Moody Blues, Steve Miller Band, etc. This time the Floyd chose to play an early version of 'Set the Controls For the Heart of the Sun'. It is rumoured that they also recorded another song but it is now impossible to tell.

September 1968 saw the band finish an American tour and start a European one to coincide with the release of 'A Saucerful of Secrets'. Whilst on the tour they were invited to appear on Albert Raisner's 'Samedie and Cie', a teenage television show broadcast every Saturday afternoon. For this programme they mimed to two songs, one of which was 'Let There Be More Light' and the other was probably also from the new album. Photographs of this appearance still appear in French books. The following day they were invited to play in a Belgian festival at Le Chatelet but, unfortunately, they had problems with the customs and so were not filmed. Rumour has it that it was a violent festival with some artists being injured. The bill included The Kinks, Gilbert Beaud, Nicolette, etc.

During this period of festivals they were filmed at another one by French film-makers and this was broadcast on French TV in October, the day before their wonderful appearance in Lyon with the London Arts Laboratory. They then made another appearance on 'Samedie and Cie' to promote 'Saucerful...', and appeared on the bill of 'Tous en Scene', before undertaking another tour of Parisian clubs. Their appearance at the 'Psychedelic Club' was also filmed by French film-makers.

What happened after that is another story.

Dominique Vandebossche.

MICHAEL MANTLER PROJECT

We have expressed our pleasure at seeing Floyd members working in 'non-rock' fields of music in the past, a fine example being Nick's excursions into modern jazz with Carla Bley and Michael Mantler. A one-off gig earlier this year cemented the latter relationship.

As part of a German 'Art Rock' Festival, the Michael Mantler Project performed a concert in Frankfurt on February 8th. The band comprised Mantler on trumpet, Mason on drums, Rick Fenn on guitar, Don Preston on synths, John Greaves on bass and, for the non-instrumental part of the concert, Jack Bruce on vocals. The tracklist was as follows: -

PART ONE (instrumental)

Alien/Slow Orchestra Piece no. 6/Slow Orchestra Piece no. 3/Slow Orchestra Piece no. 8/Alien

PART TWO (songs)

For Instance/When I Run/The Remembered Visit/The Doubtful Guest/The Hapless Child/No Answer/Preview/Something There

A programme was issued for the concert and we are grateful to John Miller for the following translation, which contains the interesting bits from the section on the Project: -

The supergroup is dead. Long live the supergroup! The Michael Mantler Project provides proof of its potential in 'art rock'. This line-up reads like a Who's Who of emancipated rock music. Musicians from the most important rock groups of the last two decades have got together for this special festival production.

Mantler says of his collaboration with Nick Mason for example: "I've already worked with Pink Floyd drummer Nick Mason on an earlier album ('The Hapless Child') where he gave me technical support. Robert Wyatt, the soloist on that record, introduced us. We later worked together on a bigger project, Nick's own solo album ('Fictitious Sports') which Carla Bley had written the music for. I've always liked Pink Floyd and his drumming and so I thought it could be exciting to let it come together in another context."

In the mid-Sixties, Mantler took a hand in the first, sadly short-lived group of musicians who sought to storm the barricades with their free-jazz - the so-called Jazz Composers' Guild. At that time he still supported Cecil Taylor's infernal keyboard reveries. Then, later, together with his wife, Carla Bley, he formed the Jazz Composers' Orchestra Association, a non-profit making organisation which produced records with rock stars like Linda Ronstadt, Jack Bruce and John McLaughlin. Also pioneers like Tony Williams, Larry Coryell and Philip Catherine then were comrades-in-arms on his own WATT label. Mantler is, however, much more than a composer and instigator. He's also a trumpeter with an unmistakable, biting, vibrato-less sound. Recent albums like 'Something There' (with Nick Mason, Steve Swallow and the London Symphony Orchestra inter alia) prove his instrumental qualities.

Michael Mantler seems to have found something like a rhythmic 'alter-ego' in Nick Mason.

Rick Fenn, since '76 a member of 10cc, is today not just a top session guitarist. His structurally-orientated, delicate guitar

playing is to be heard on records by Mike Oldfield and Rick Wakeman. Rick Fenn's style has more in common with those of Andy Summers or Robert Fripp than the walls of distortion as practised by Jimi Hendrix. Minimalist chord changes, surprising harmonic shifts and cross-figured melodies are his specialities.

Here he has something in common with keyboard-player Don Preston who as Don 'Dom de Wild' Preston with Frank Zappa's Mothers of Invention achieved pioneering results on the then newly-developed synthesizer. You only need to hear his tuneful quirkiness on the album 'Uncle Meat' to appreciate this.

Preston's omnipresent influence in the American music scene is last but not least revealed by the fact that he wrote the much-praised film music for Francis Ford Coppola's Vietnam nightmare, 'Apocalypse Now'. Stylistic unpredictability has paradoxically become one of Preston's trademarks.

Openness and an almost manic willingness to cooperate form the musical ideals of bassist John Greaves. After classical piano training, he played bass in his father's dance band in the early Sixties. But when he met Fred Frith and Tim Hodgkinson in 1968 at Cambridge University, a "serious" dance band career started.

Henry Cow was the essence of the British avant-garde pop scene. But John Greaves, playing electric bass, also recorded projects with Robert Wyatt, Mike Oldfield, Mike Westbrook and not least with singer and poet Peter Blegvad. Greaves returned to the world of artificial 'rough and ready' rock with Dave Stewart's formation National Health. Finally, his sensitive, swinging bass lines were to be heard in the Penguin Cafe Orchestra and in Michael Mantler's creations.

Jack Bruce appears in the Michael Mantler Project not as a bassist but as a singer - so-called 'Special Guest'. Since Cream days, Bruce's voice has embodied for many people the essence of the rock voice, filled with pain and restrained pathos. Bruce frequently discovers melodies whilst he is singing. The wealth of tones and the muted sentiment together with a rough, powerful phrasing have made Bruce into one of the greatest rock singers. But he could never deny his secret love of jazz and weird fusion projects - witness his interpretation of Beckett texts on Mantler records.

What should the public expect from such an encyclopaedic group of art rockers?

Michael Mantler merely commented: "I love ambiguity and would like the people to listen without prejudices and fixed ideas."

Rolf Ossenbergh (whom we must also thank for much of the information on this project, together with his accompanying photographs) gave this review: -

Making an all-to-rare escape from studio work, our favourite Pink Floyd drummer took to the stage of the nearly full 5 000 seater Kongress Halle, next to the Festhalle where he once performed 'The Wall', to participate in the Michael Mantler Project.

The audience was to be entertained by a great set in an acoustically excellent venue - a great drum sound included! The music was similar to that on Mantler's 'Something There' album and a previous Mantler show in Cologne in May 1984.

After some songs/tunes (see tracklist) Jack Bruce joined the rest of the band (or should that be Project?) on stage for the remainder of the set. The reaction of the 'arty' audience was very strong, and I (as the token Pink Floyd fanatic) also found

the show very interesting, particularly the fine drumming which was clear in the mix.

Our hero read from sheet music, which is unusual, as he usually appears to play with his eyes closed (dreaming of Bugattis perhaps?).

After a set of about 70 minutes, the band returned for an encore, which may have been a problem as the sheet music had been disposed of. These fears were, fortunately, ungrounded and the closing number was as fine as the rest of the set.

All in all, it was good to see the drummer back on kit, in very good shape judging by the way he managed the unfamiliar and demanding pieces. A very good omen for the forthcoming Floyd tour!

Finally, Rolf reports that the concert was shown on German TV on May 31st.

TAP SMALLS



WILL SWAP on a one-for-one basis a 'Hawkwind - Space Ritual' tour programme 1972 and a 'Bad Company - Earls Court' programme 1977 for either 'Pink Floyd - Earls Court '73', 'Winter Tour '74' or 'Knebworth '75' programmes. Contact Peter Clemons on (0203) 666940.

Anyone want an autographed 'Saucerful' (without Syd) in VG/G condition or 'Julia Dream' in VG/G condition? Contact Andy Dinsdale, Woodcote Cottage, Peter James Lane, Fairlight, East Sussex, TN35 4AH.

Wojtek Hankiewicz has written to offer Polish Pink Floyd releases in return for Hawkwind, Tim Blake or Steamhammer releases from the West. Write to him at UL. Zachodnia 25, Ksawerow, 95-054/Woj Lodzkie, Poland.

Chuck Ford, of 261 Jerome Avenue, Burlington, CT 06013-2709, USA, is seeking reliable, quality-minded traders of Floyd tapes, as is Michael Christensen, Hedeparken 215 1TV, 2750 Ballerup, Denmark DK

We've been offered some foreign Floyd press cuttings for use in TAP, in exchange for Zappa and Beefheart cuttings. If you can supply anything on these artists, please send it to Andy.

Want to swap Floyd and Floyd-related tapes? Write to Mal Lord, 1, Winthills, Knowbury, Ludlow, SY8 3JT.

We have just four Syd Barrett badges left, all of the same design. They cost 25p each plus SAE. We also have the last few copies of issues 7 and 10 of Opel, the Syd Barrett magazine. Prices are 50p for one, 85p for two inc. p+p for UK readers. All from Andy at the editorial address.

Will any reader who takes 'Record Collector' monthly and/or has a good run of back issues, please contact Andy? Ta!



ROGERS KAOTIC VIDEO

At the time that the Radio Waves single came out, I was working in my friends record shop in Bewdley and, as things were pretty slow, I got to watch the 'instore video system' (portable TV and knackered old video). The video of Radio Waves was featured several times in full on both the May and June promo video compilations from EMI.

I saw the name on the playing list and put the video on immediately. Directly after Marillions' Incommunicado there appeared a long shot of an LA type street with some background radio chatter. This cut to a side shot of the wheel and arm of a wheelchair with a radio phone attached to it which metamorphosed into computer graphics of a satellite over the Earth. The next scene is (surprise, surprise) the inside of a radio station. Esconced within is a suitably hip looking DJ who looks like the teacher in Head of the Class (co-incidentally, the teacher in Head of the Class is played by Howard Hesseman who played hip DJ Dr Johnny Feaver in 'WKRP in Cincinnati'). In one episode he was heard to play a track from Animals - eds) - "You're listening to KAOS in Los Angeles...". In the studio with him sits a young woman who looks like "Hey, look at this tub..." from the film of the book of the T-shirt... Well, in the next room are a group of middle aged blokes looking suspiciously like a band!

Introduced by the DJ the band begin to play and Oh Dear they seem to be smiling and enjoying themselves! There's Rog sitting in a swivel chair, clutching its arms and swinging it from side to side. Then there are two guitarists throwing their axes about and doing posey finger work on the frets, a keyboardist looking groovy and a drummer flim flammng his bit with synchronised close-ups on the cymbals. Then the DJ starts tapping away with a spanner, sparks fly, the 'heavy' guitar solo starts, more computer graphics come in... In all it gets quite exciting. Oh, and in another glass booth there are two nice looking backing vocalists ooohhhing away. All jolly good stuff this. The video ends with the DJ using his console faders to lose the song, then "This is KAOS and we've got Billy on the line..."

All in all, a superb video; well made, well directed and fun for all. Not entirely original but overwhelmingly enjoyable. If this video had received more airplay on the kids programs that all the hungover, older rock-pop people watch on Saturday mornings etc., this song could and, I think, would have done better than 65 or whatever it was. That place was probably only achieved by the CD single and the few fans who knew it was out. I doubt that Roger made any new fans out of this single. The promotion from EMI, whether intentional or not, was appalling: Music Week, the industry mag, had a poxy little quarter of a page ad in the week of release and the shop display we received was, wait for it... 1 single 7" sleeve (the larger record shops seem to have been given large displays but otherwise arrangements were patchy. In some areas the only shops to carry displays were not the record shops but newsagents that also sell records- eds again). At least I got to see and enjoy the video which is more than some Floyd fans were allowed to do.

As for the album, I think it is great once you have got used to his post 'When The Wind Blows' style and it is well worth repeated listening to get into it.

Matthew Shaw

Issues 1 to 8 of TAP are now available to those with outstanding orders : they will be despatched immediately. In issue 26, we will be able to bring you full details concerning the availability of back issues, with regards to both new and outstanding orders.



METAL LEG - A new, but very competent, Steely Dan magazine. £1.25 for one or £5 yearly (£7.50 USA) from Brian Sweet, 26 Blakes Road, Wembdon, Bridgewater, Somerset, TA6 7RS.

ALCHEMY - Anything from Pendragon to Star Trek, but mostly Prog Rock. SAE for details to Chris Mitchell, 5 Western College Road, Mannamead, Plymouth, Devon.

CRY TOUGH - magazine of the Nils Lofgren Fan Club. Details from Susanne Cernic, Koenigsberger Platz 6, 7034 Gaertringen, W.Germany

WOODEN NICKEL - Crosby, Stills, Nash and Young. Quarterly, in English or Italian. \$ US 3 (Europe) or \$4 (Elsewhere) from Mauro Cosica, Via Bladovineetti 26, 00142 Roma ITALY.

THE ORGAN - Proggy and Hippy stuff. Details from Sean Worrall, WSCAD, Faulkner Road, The Hart, Farnham, GU9 7DS.

THE STONES - The Rolling Stones (!). \$ US 3 (\$2 within the US), from Robert Furrer, PO Box 603, Sulsun City, CA 94585 USA.

MSV - Ennio Morricone (the Italian film composer best known for 'Chi Mai'). The magazine is written in English. Details from MSV, Nieuwlandhof 114, 1106 RM Amsterdam, Holland.

Any magazine which claims to cater for "the most pathologically obsessive Chris de Burgh fanatic" deserves to be read. Rest assured that SPANISH TRAIN is also aimed at the more casual fan. SAE to Alison Downes, 15 Holne Ct., Exwick, Exeter., EX4 2NA. It's not all 'The Lady in Red'!

Some people consider Barclay James Harvest to be the closest thing to Pink Floyd. We reckon it's their aftershave (this is a joke), but if you disagree, NOVA LEPIDOPTERA is for you. Contact Keith Domone, 35 Wood End Road, Hayes, Middx., UB3 2SB.

Other people say that Rush come closer - in which case THE SPIRIT OF RUSH may appeal. Contact Mick Burnett, 26 Berwick Tower, Knoyle St., New Cross, London, SE14 6EY (This magazine has a great deal of fantasy artwork which should be of interest, even to non-Rush fans).

FRIEA magazine is a sales catalogue for a European importer (of UK records), but all but three of the 22 pages are written as a fanzine, covering UK and European prog-rock (which Europeans refer to as 'Symphonic Music' - a much better name.) If you like Haze, Pendragon, Ant Philips and such like, then this is for you. Contact Peter Lindenbergh, PO Box 4283, 3006AG, Rotterdam, The Netherlands.

Please mention TAP when writing to any of these 'zines - and don't forget an SAE or IRC!



MEDIA LOG



'Beyond the Wildwood' was given a favourable review in the July issue of Record Collector, as, incidentally, was TAP! (AM)

'K.A.O.S.' was given three K's out of a possible five when reviewed in issue 150 of Kerrang (July 9-22). Reviewer Mark Putterford complained "... it now seems as though the music is only added as an afterthought to prevent EMI releasing Roger's poetic bellyaches in paperback form." Nevertheless, both the album and single have done reasonably well in the Kerrang charts, entering at numbers two and nine respectively. (BM)

'Radio Waves' was given a cautiously favourable review on BBC2 Teletext during the week of 7th June. (AM)

Roger Waters was interviewed for 50 minutes on London's Capital Radio Monday Night Rock Show, 20th July. The interview was conducted by one of his admirers, Alan 'Fluff' Freeman. This didn't, however, mean that the questions were sycophantic - in fact, Fluff's knowledge of the Floyd inspired an interesting discussion that took in 'Pros and Cons' and 'Wish You Were Here' as well as 'K.A.O.S.' Tracks played were 'Radio Waves', an excerpt from 'Shine On You Crazy Diamond', 'The Pros and Cons of Hitch Hiking', 'Four Minutes' and 'The Tide is Turning'. (GM/BM)

The August edition of 'Q' magazine saw Roger sharing a front cover with Morrissey of the Smiths. Inside was an eight-page interview that was something of an 'easy ride' for Roger but did cover a wide range of topics ignored elsewhere. There were also several photos, enlivened only by probably the worst Floyd picture ever, taken at the time of 'Meddle'.

In the same issue, 'Beyond the Wildwood' received two stars out of a possible five, reviewer Martin Aston saying: "... it proves that such rare alchemy can only be practised by sorcerers, and not by their apprentices."

Other items in the same issue included a full-page ad for 'K.A.O.S.' - the morse blips reading 'Have You Got It Yet?' - and a best-selling bootleg chart which saw 'The Wall Live' (Germany, '80) at number fifteen.

Finally, the 13th July edition of the Daily Telegraph carried an ad for that 'Q', using Waters' quote concerning 'Dark Side': "It finished the group off once and for all." (AM/BM/DM)

Roger was interviewed for 45 minutes on BBC Radio One's Stereo Sequence, 11th July. The feature concerned 'K.A.O.S' and did not mention the Floyd at all, the tracks played being 'Radio Waves', 'Who Needs Information', 'Me Or Him', 'The Powers That Be' and 'The Tide is Turning'. (BM/DM)

In his continuing effort to revitalise the radio medium, Roger apparently recorded an interview for Wolverhampton-based Beacon Radio. Details of broadcast date, if any, are as yet unavailable - help? (AM)

The July 16th edition of the US publication 'Music Magazine' carried a picture of Roger, together with details of his US tour, the band line-up, and the songs he would be playing live. It also confirmed the use of phone-booths in the performance! (VF)

'K.A.O.S.' was given a brief review in issue two of Frica (see 'zines in this issue), while 'Radio Waves' has a paragraph in issue eleven of Loud. (AM)

The St. Petersburg Times (US) has reported the Floyd twice in

recent weeks. The first announced their concert in Tampa, Florida on October 30th, together with extracts from a press release in which Dave Gilmour promised that the performances would be "no less spectacular than previous tours." He also said that, in keeping with a long-standing Floyd tradition, there would be no opening acts. The second report carried the self-explanatory headline 'Pink Floyd concert - tickets go in a flash - ugly scenes ensue', also referring to the Tampa gig. (VF)

Contributors: AM - Andy Mabbett, BM - Bruno MacDonald, VF - Vernon Fitch, DM - Douglass MacDonald, GM - Gail McLean.

RELICS

Another boxed-set has put in an appearance, selling at the Birmingham Virgin Megastore for £39.99. It's a white box, with some jazzy, multi-coloured lettering. Contents are 'More', 'Atom Heart Mother', 'Dark Side of the Moon', 'Wish You Were Here' and 'Animals'. It's Greek, on the EMI-Columbia label. The record sleeves are similar to the UK issue, but the printing quality and overall 'feel' are cheaper. There are no inner bags, postcards, stickers or posters. (AM)

The first Dave Gilmour solo album is now available as an import CD as are 'Works', 'A Collection of Great Dance Songs' and 'Relics'. EMI here in the UK say that they have no immediate plans to release any of these compilations, nor the solo albums (other than the '84 releases by Waters and Gilmour) "in the foreseeable future." (AM/BM)

Frank Bough chose 'Shine On You Crazy Diamond' as one of his eight on 'Desert Island Discs' (see feature in TAP 23). He described it as "very depressing... very good piece of pop music... goes to the soul." He also said that he has a running argument with his son over who discovered it first. (MS)

A couple of years ago, Sounds published their journalists' Top 100 albums and singles. Pink Floyd squeezed into the album chart at no. 99 with 'Piper' and featured at no. 64 in the singles with 'See Emily Play'. Number ones were claimed by the Clash ('The Clash') and the Sex Pistols ('Anarchy in the UK').

In a similar vein, when London's Capital Radio put out their Top 500 Hall of Fame (voted for by listeners) in early '84, the Floyd had four entries at no.s 180 ('Shine On'), 204 ('Comfortably Numb'), 353 ('Another Brick in the Wall II') and 398 ('Money'). No. 1 was 'Stairway to Heaven', with most entries (24 in all) held by David Bowie.

More recently, "NME's hippy-hoppys" celebrated "20 years of bad karma" with a "'60's Trip" Top 20. No. 1 was 'Emily'. (BM)

In early June, Tower Records in Picadilly, London, had a window display for 'K.A.O.S.', described as 'huge'. It comprised a ten feet-high copy of the album cover, with a giant version of the free poster. (JM)

In August, Tower Records was the base for a competition organised by Continental Airlines, the prize of which was a trip to see Waters live in Denver, Colorado on September 12th. The brain-straining requirement was to put your name and address on a form and put it in a box! Obviously, if a TAP reader wins the competition, the editors should have first refusal of the tickets! (BM)

Contributors: - AM - Andy Mabbett, BM - Bruno MacDonald, MS - Matthew Shaw, JM - John Miller.