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 THE VISIONARY OF PINK FLOYD



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THE PINK FLOYD and ROGER WATERS MAGAZINE



NOVEMBER 1987

With both Roger Waters and the Bleeding Hearts and Pink Floyd touring America, it would be very easy for us to feel distanced from the bands' activities. We can say 'would be' and not 'is' thanks to our many friends in Canada and the States. We are always grateful for readers' contributions, of whatever type, but to think that some of our friends have us in mind when attending their first Pink Floyd (or Bleeding Hearts) concert for at least seven years is very gratifying. Since we don't have space to thank everyone, we'll refrain from mentioning names, but in recent weeks we have been sent press cuttings and photocopies from all over North America, had phone calls from a photographer who will hopefully be attending some concerts on our behalf to record them on film for us, we've had reports of some of the gigs, a b**t**g t**e of one gig, and even a report of a conversation about TAP that one of our readers enjoyed with Roger Waters, backstage at one of his gigs. It's nice to know that TAP can be the root of so much activity on the opposite side of the planet!

News of the concerts can be found elsewhere in this issue, as can a review of 'K.A.O.S. On The Road'. We hope to have a full review of Pink Floyd live for the next issue - so keep up the good work, y'all!

Talking of readers' contributions, many of you wrote and told us what you thought of the split between Roger Waters and Pink Floyd. The results were printed in TAP 22, before the recent releases of 'Radio K.A.O.S.' and 'A Momentary Lapse of Reason'. We'd now like to hear what you think after the release of these albums - have they reinforced your feelings or changed your minds? We'd like to hear from all of you, but especially those whose thoughts appeared in that article, so a follow-up can be compiled. Please direct all such comments at Andy, who has drawn the short straw and will be trying to maintain a sense of fair play (or at least stop you all from coming to blows!)

Another way in which you can help us is to distribute some leaflets - perhaps your local record shop or library will let you drop them in the 'P' rack. If you would like one or more sheets of eight leaflets, please send an SAE to Bruno. If you have access to a photocopier, perhaps you can take one sheet and copy it yourself? Please don't ask for leaflets which won't be used, as we can only afford to print so many. Foreign readers should find a sheet enclosed with this issue.

Finally, for news of Roger Waters' latest activities, please see Media Log.

Bruno



Andy

Dave

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46 SAWLEY AVENUE
SOUTH SHORE
BLACKPOOL FY4 2NB
ENGLAND
TEL: 0253 48852

THE SCHOOL WALL

Sheredes School, of Cock Lane, Hoddesdon, Herts., are producing a rock musical, based upon and using the music of 'The Wall'. The music will be played live by a band, and the show will use special effects to illustrate the new story. The performances will be at the school from Monday December 7 to Friday December 11

Tickets will probably be between £2.50 and £5, and further details may be obtained from:

Oliver Dincern,
20, Cedar Green,
Hoddesdon,
Herts. EN11 8BZ.

Tel: 0992 442837 anytime after 4 o'clock.



Paul White (David Keith) wearing Hot Dogs (see 'White of the Eye' review this issue).

SUBSCRIPTIONS, BACK ISSUES & BINDERS

Plenty of copies of issues 19, 20, 21, 22, 23, 24 and 25 are still available. Prices are:-

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

Long-time TAP readers will be aware that the production of back issues has been a constant problem. Thanks, however, to the sterling efforts of Douglass 'All in a good cause, innit?' MacDonal, we are now able to offer the back numbers once more.

Everyone with outstanding orders should have received their magazines already - queries relating to these should be directed to Andy.

Issues 1 to 18 are now available at the above rates, ie:-

UK: 50p per issue, plus 20p p+p for the first magazine ordered and 5p for everyone thereafter.

Europe: 50p per issue, plus 30p for the first magazine ordered and 15p for every one thereafter.

USA/Canada: 50p per issue, plus 60p for the first magazine ordered and 25p for every one thereafter.

New readers may like to take note of the following:

- Issue 9: *Exclusive Roy Harper interview*
- Issue 12: *Exclusive Dave Gilmour interview* (short)
- Issue 13: *Exclusive Nick Mason interview*
- Issue 14: *Exclusive Peter Jenner and Andrew King interview*
- Issue 15: *Exclusive Dave Gilmour interview*
- Issue 17: *Exclusive unbroadcast Roger Waters/MTV interview*

We would like to point out that production and distribution may take up to eight weeks. In the meantime, please note that numbers 1 to 18 are photocopied rather than printed and are thus of slightly inferior quality.

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 (as should back issue orders). Please note that we always issue reminders when a subscription is due for renewal. Please state which issue the subscription is to begin 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 twelve copies of TAP or any similarly-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.

Great Gigs In 1987

Pink Floyd have added more dates to their US tour, details of which were published in TAP 24. Further concerts (at least another 10) have yet to be confirmed, but in the meantime, here is the updated list, as kindly supplied by Ken Langford:

September

9	Canada	Ottawa, Ontario
12/13/14	Canada	Montreal Forum, Quebec
16/17	USA	Cleveland Municipal Stadium, Ohio
19	USA	Philadelphia Spectrum, Pennsylvania
21/22/23	Canada	Maple Leaf Gardens, Toronto, Canada
25/26/27/28	USA	Rosemont Horizon, Chicago, Illinois
30	USA	Milwaukee County Stadium, Wisconsin

October

5/6/7	USA	Madison Square Garden, New York
10/11/12	USA	Meadowlands, New Jersey
14/15	USA	Hartford Civic Centre, Connecticut
16/17	USA	Providence Civic Centre, Rhode Island
19/20/21/22	USA	Capitol Centre, Landover, Maryland
25/26	USA	Chapel Hill, North Carolina
30	USA	Tampa Stadium, Florida

November

1	USA	Miami, Florida
10	USA	Detroit, Michigan
12	USA	Indianapolis, Indiana
15/16	USA	Kiel Opera, St. Louis, Missouri
18	USA	Houston, Texas
26/27/28	USA	Los Angeles Sports Arena, California

December

3/4	USA	Oakland, California
8	USA	Seattle, Washington

Roger Waters has cancelled all the original dates (again, see TAP 24) after Vancouver, but has added the following dates:

November

3	USA	Portland	STOP PRESS: Roger Waters has announced a second night at Wembley on November 22nd. Details as for the 21st.
4	USA	New York	
6	Canada	Montreal	
7	Canada	Quebec	
9	Canada	Ottawa	
10	Canada	Toronto	
12	USA	Chicago	
15	USA	Milwaukee	
15	USA	Philadelphia	
18	USA	Worcester, Massachusetts (Filming)	

At time of going to press, Waters had only announced one UK date: Wembley Arena, London, on Saturday November 21. Tickets are £12.50 and £10.50, available from: Wembley Box Office, Tower Records, Piccadilly; Wembley Arena Box Office (01 902 1234); Birmingham Odeon (021 645 6101); Way Ahead, Nottingham (0602 414

212); Bristol Hippodrome (0272 299 444); Piccadilly Records, Manchester (061 236 2555).

Credit Cards: First Call (240 7200); Ticket Master (379 4444); Keith Prowse (741 8989) and all branches (subject to booking fee).

'Sunset Strip' was to be issued as a single on EMI at the beginning of November. The 12" contains 'BACK to Radio' (for more details, please see Media Log).

WELCOME TO A NEW MACHINE

"One Pink Floyd LP, my good man, chop chop!" Our Price minions scatter hither and thither, and with but a 'momentary lapse' (egads!) I had the precious plastic in my nail-bitten mitts!

"Cripes," "thought the hippy, "I can spend days, weeks, fucking years analysing this sleeve - great!" Actually, as a sleeve it's pretty good - certainly better than 'Radio K.A.O.S.' but then the Soft Machine album covers are better than 'K.A.O.S.'! Very 'Great Dance Songs', and if you look long and closely enough, you can probably find references to most of the songtitles... that geezer looks kinda, uh, 'sorrowful', doesn't he? And here's a hang-glider Learning To Fly... Inside, and Nick 'n' Dave got David Bailey to snap 'em... hmm, I think I prefer Linzi Drew.

Worse than that, however, is the list of credits... no complaints about the quality of the musicians... Phyllis St. James (one of the many and varied highlights of Motley Crue's 'Girls, Girls, Girls'), Carmine Appice, Scott Page and John Helliwell (both of whom worked with Gilmour on Soopahtramp's 'Brother Where You Bound') and Tony Levin (a Bob Ezrin 'find', I suspect, as the two have worked together on albums by Alice Cooper, Lou Reed and Peter Gabriel)... but what tracks are they on? This drove me crazy with 'About Face' and here it all is back again!

"Relax," said the hippy, "Ere, get a load of this sleeve, see these dogs 'ere..."

'Signs of Life' is a pleasant ride along the river, what could be nicer? But... uh, oh... there's something sinister afoot - you can tell by the 'Goodbye Blue Sky' synth-work.

"'You mean the way the sea stays steady as a rock and the buildings keep washing up and down?' said Ford. 'Yes, I thought that was odd too. In fact,' he continued, 'there is something altogether very strange going on.'"

Well, maybe not too strange. I mean, as befits the Floyd's most musical album since 'Wish You Were Here', there are some guitar doodles from Mr. G. that sound suspiciously like those from the beginning of 'Shine On You Crazy Diamond'. Still, if you're gonna plagiarize anyone, it might as well be yourself - cuts down on the legal hassles, doesn't it?

Apparently 'Learning to Fly' is not to be taken at face value, but I'm not prepared to invest a great deal of time or thought in unravelling the complexities of airy-fairy - albeit quite pleasant - stuff like this. Still, it does have the niggling quality essential for any single ('Radio Waves'?) - however, I hope never to see the word 'grubby' in a rock lyric again!

'The Dogs of War' - great chunks of funk and a great song - but a couple of negative thoughts did start to appear around this time. One is that the lyrics throughout the album are fairly mediocre... I didn't expect Dave to come up with anything as brilliant as Roger but there really is nothing here that stands up

to even 'About Face' ('You Know I'm Right' and 'Murder' spring to mind as particularly fine examples of Gilmour's abilities). Secondly, Dave sounds somewhat forced in his singing. I have the sneaking feeling that he would have preferred to make the whole album instrumental, but who knows?

Still, no reservations about the next track, 'One Slip'. I wonder who the mystery woman in the song is - and does Ginger know? Maybe she'll be too busy jumping around to the 'Give Blood' riff on which this song is built to care. I know that I could barely resist whacking the volume up and playing air-guitar atop an imaginary wall - it wuz sum rock 'n' roll, alright! (Incidentally, the amplifier packed up after I'd played the album three times - is this an omen?) (No, it's a dodgy amp - AM).

'On the Turning Away' is trying just a little too hard to be an anthem of the down-trodden masses - but it is, I admit, damn good to hear such a well-rounded Pink Floyd performance - Hammond Organ from Rick, a superb guitar solo that skirts accusations of self-indulgence by virtue of its integration into the song, and boom!-boom! drums - could this be Mr Appice?

As Jill Furmanovsky said on seeing the 'Dance Songs' artwork, "... a comment on life as one knows it, but then who knows it?" The lyrics may be, um, well... but as a whole, 'Yet Another Movie' is a realisation of the Pink Promise contained in 'On the Turning Away'. Quite simply, this is the sort of superb, structured epic that kozmik Floyd fans have been waiting for. I can just imagine a hushed stadium hanging onto Dave's every guitar lick as the track bleeds into 'Round and Around'...

A guitar, or are those voices...?
It's voices...

It's Dave urging in 'A New Machine' - perhaps the token bit of 'weirdness' on which we Floydies subsist - consisting as it does of Dave offering an electronic plea from inside the complex Complex that is the Pink Floyd...

'Terminal Frost' is very emotive of nothing in particular. This is how instrumentals should be - letting you paint your own mental pictures of pigs tripping across the Dark Side of the Moon.

But just in case you should stray too far into Disney territory on your mental ramblings, Dave brings us back to the black celebration that is the second part of 'A New Machine'.

It's always highly embarrassing to read things into lyrics that aren't there - but I'd like to hazard a guess that 'Sorrow' is a dig at Mr Waters: -

"A man... awakes to a morning with no reason for waking...
he's haunted by the memory of a lost paradise...
he's chained forever to a world that's departed..."

Probably the best track on the album and certainly the highlight of Side Two... an extraordinary intro that sounds like Chris Squire rumbling through 'Amazing Grace' and the rest of the song is no let-down - the harmonic and melodic strengths of, say, 'Dark Side', plunged into the black and troubled heart of 'Animals'...

This is certainly a good album, far better than I actually expected. However, it marks the definitive polarization of the lyrical and musical extremes within the Floyd - and I think Roger Waters' efforts stand up better. It is he who has taken the risks - creating a whole new listening experience that breaks away from

Pink Floyd in exactly the same way as this album fails to do. And although 'Sorrow' stomps all over the songs from 'K.A.O.S.', of the two albums it is 'Momentary Lapse' that seems to reinforce the great loss that was Pink Floyd, in its Waters/Gilmour/Wright/Mason incarnation.

Finally, and, I feel, most importantly, 'A Momentary Lapse of Reason' lacks the sincerity that Roger Waters brought to Pink Floyd. 'The Final Cut', for example, is an anti-war statement from the heart, 'The Dogs Of War' is just an excuse for a set of lyrics.

Bruno MacDonald

A TRIVIAL LAPSE OF REASON

Floyd Fact Fans: do you know everything there is to know about the Big P.F.? You may think so... but we at TAP Towers have devised a simple test to distinguish between the true affecianado and the mere dabbler - memorize the following information concerning 'A Momentary Lapse of Reason' because we could be calling on YOU at ANY TIME to answer questions... Notes are permitted (but no cheating!)

CD Total playing time is 51min15sec. It is digitally recorded (DDD) apart from the bass and acoustic drums, which were recorded normally then mixed digitally (ADD). The sound quality on CD is therefore particularly fine. As one would expect, the silences between lines on 'A New Machine' are silent on CD.

The CD single, cat no. CDEM 26, features 'Learning to Fly' (Edited Version) at 4min22sec, as opposed to 4min54sec on the album (hardly worth editing); 'One Slip' (Edited Version) 4min against 5min11sec; 'Terminal Frost' (Album version) - both 6min 18 sec; and 'Terminal Frost' (DYOL version) - 6min02sec. Total playing time is 20min44sec. 'DYOL' apparently means 'Do Your Own Lead' - thus this version has the lead guitar mixed out! No doubt Jay 'Xerox' Stapley will be practicing with this one. It is to be hoped that Dave Gilmour had his tongue firmly in his cheek when he agreed to this.

The CD single has a mini-version of an ordinary single sleeve. The front cover shows the legs of a man, standing on a runway, whose feet are made of sphagnum moss and wild flowers ("... just an earth-bound misfit") - needless to say, it's another S*o*m T*o*g*r*o* job. Inside this sleeve, the CD is in a protective cloth bag.

1000 copies of the single have been pressed on pink vinyl for promotional use, although many have escaped via competitions and some major shops, where it was given away free with the album (see article next issue). No doubt it will find its way onto the small ad pages of Record Collector - in fact, John Leigh reports that it is currently selling among collectors for around £7/8. The sleeve for this is a larger version of the CDS sleeve, claiming that the single has 'Learning to Fly (Edit)' backed with 'One Slip (Edit)' and 'Terminal Frost (Edit)' although only the former two are present, as stated correctly on the labels. The edits appear to be the same as those on the CDS. The 7" sleeve gives cat no. EM 26 but the labels say EMP 26. A few copies have apparently been pressed on black vinyl, also for promotional use, but we haven't tracked one down yet.

The cassette cover of the album has the main picture reversed, to wrap around to the right instead of the left. There is a large

variation between the packaging on CD, cassette and LP. The CD has portraits, by Bailey, of Nick and Dave, each on their own, which do not appear elsewhere. The centre spread of the CD booklet shows the maid and the man asleep (on separate beds!) with the tide in. There are also two extra shots of the man in the boat, plus a picture of the dogs running past the man, still sitting on the bed, the maid watching on. This is cut in half for the LP, the man and the maid on the B-side label and the dogs and the man inside the gatefold sleeve (Incidentally, the A-side label feaures the man in the boat). The cassette only has the part with the man and the dogs.

Like 'Radio K.A.O.S', 'A Momentary Lapse of Reason' is on EMI, not Harvest, although publicity for the latter has been rather better (not that it could really be worse!). Most shops have received large displays and in late August, 6' by 4' posters began appearing around London, simply bearing the word FLOYD in pink on a black background. A similar ad - only in black and white - appeared in the 29th August edition of the NME (at the foot of a page) and has appeared in various publications since then.

Other sources made the same mistake as in TAP 25 - having Sides A and B reversed in terms of track listing - not our fault!

Finally, the mysterious mutterings on the first two tracks are by Nick Mason, Mumbler Extraordinaire.

Now, go back to the beginning and check your answers.

THANKS

Our thanks this issue go to: Douglass and Sonia MacDonald, Gail McLean, Tommy Vance, John Irving, Andy Ward and Barbara Kirk.



Paul White and Mike Desantes from 'White of the Eye':
"Look, there's gotta be an easier way to get Floyd tickets than this!"

NOW THAT'S WHAT I CALL MUSIC !

Was it dear old Sigmund Floyd who viewed the whole of life as man's striving to return to infancy? Perhaps he was right. Perhaps that's why I feel we should sing the praises of the new album. Because it is, I believe, a return to the true spirit of Pink Floyd, a triumphant re-assertion of the values that made this the greatest of all rock groups.

Specifically, 'A Momentary Lapse of Reason' is a musical and sonic triumph. Right from the start, the Floyd placed tremendous emphasis on the SOUND, on the building and furnishing of huge musical structures, clothed in spectacular audio techniques. Syd Barrett's wild excursions on the guitar, the wordless powerhouse of 'Interstellar Overdrive', the special effects of the Azimuth Coordinator, and the success of 'Dark Side of the Moon' in its quadrophonic form are just some examples that attest to Pink Floyd's interest in the sheer sound of their music. The band has built much of its character and, I believe, much of its success on sonic extravagance, from the multi-track ingenuity of 'Dark Side of the Moon' and the choir and orchestra effects of 'Atom Heart Mother' to the velvet-black luxuriance of the introduction to 'Wish You Were Here'.

Roger Waters' intensely personal visions, that led to the savage individual tragedy of 'The Wall' and the plangent universality of 'The Final Cut', actually steered the group away from what I believe is its true character, into a curiously alien and, to me, rather barren territory. I'll readily agree that 'The Wall' was a stunning live experience - apart from anything else, the PA was the most magnificent piece of sound engineering I've ever heard - and the film was dramatically very powerful. Simply as music, however, it wasn't that marvellous by Pink Floyd standards. 'The Final Cut' is a wonderful blind alley of a master-piece : perfect, but essentially sterile because there seems nowhere to go on to, from there. 'The Pros and Cons Of Hitch Hiking' might have the ingredients of a good work (or film), but apart from Collins and Clapton and the occasional burst of orchestral spectacle from Kamen, it's musically wholly unmemorable. The concept has taken over from the actual work, and it doesn't seem to me to be a very interesting concept anyway. 'Radio K.A.O.S.' doesn't do anything at all for me, except irritate me with its musical impoverishment, best exemplified by those mindless disco sounds that seem to be the only 'songs' in the whole piece.

Waters' apparent obsession with 'concepts' has resulted in a string of albums that diverge further and further from the roots of Floydianism - but now at last we have this magnificent new album that resoundingly re-states Floyd's dedication to music, music, MUSIC!

Instead of Waters' pared-down, anguished (almost recitative) simplicity, with the words asserting supremacy, we have sonic exuberance, with music firmly back in the driving seat. The sound is rich, multi-layered, fascinating in its excitement and depth and colour and variety. The words are inconsequential, simply a peg to hang the music on. And on Side Two, they're virtually dispensed with altogether : it's a huge, glorious exploration of superb and richly rewarding sound, the most sheerly beautiful music Pink Floyd has created since 'Wish You Were Here'.

And to forestall the critics, no, I do not agree that they're simply rehashing old ideas that were worn out ten years ago, and which Waters had been trying to replace and renew with his dramatic concepts (And just in case anyone thinks that I'm simply having a go at Waters, can I ask you please to read again my comment on 'The Final Cut'? I think Waters is a man of huge talent, but it happens that his present-day preoccupations simply aren't mine). No, without Waters, the Floyd has picked up its true self again and started off on the road of musical progression once more.

But it's new music, not just old music replayed. Whoever the musicians are, 'A Momentary Lapse of Reason' sounds like a genuine Pink Floyd album - and that's a good start. The newness shows, for example, in the churning vigour of 'The Dogs of War', possessed of a kind of raw pounding energy more characteristic of AC/DC than of traditional Floyd, and wholly unlike the bitter savagery of 'Another Brick in the Wall'.

The drumming throughout is a refreshing development in Floydery - whether it's the influence of Appice or simply Mason having a rush of blood to the head (fingertips?), there are lots of inventive sounds to enliven the textures and drive the music along in a way that's quite a departure from the timeless quality of much Floyd music. This has pace and exuberant enthusiasm.

And how magnificent it is to hear a guitar solo break away and not feel that it's going to be brutally cut off just when it's getting going, in the interests of some wretched dramatic twist in a 'concept'.

For me, 'A Momentary Lapse of Reason' is a superb new beginning. Most of Side One is excellent, and what isn't excellent is magnificent. Side Two is just wonderful. Forget the personalities. Don't worry what the words say (what few of them there are!). Just turn up the volume, open your ears and revel in the SOUND of Pink Floyd that you always loved. Welcome back!

Douglass MacDonald.

TAP SMALLS



ROG PROGS! Ken Langford has a couple of extra copies of Roger Waters' US tour programme to swap with TAP readers. The best offers will get them (trades only - no money). Contact him at 8717 Dover Court, Arvada, Co 80005, USA.

Floyd tour programmes wanted by Stefano Magani, Via de Amicis 4, 41049, Sassuolo (MO), Italy. He is also interested in exchanging rare records, printed items, live photos and other rarities - in short, everything to do with Pink Floyd!

Mammoth collection of Pink Floyd rarities for sale. Send TAP-size SAE (or 2 IRC's) to : Ivor Trueman, 23, Parkside Road, Hounslow, Middlesex, TW3 2BD, England.

Bruno has cuttings packs (mostly from Sounds 84-87) on Status Quo, Zodiac Mindwarp, Bon Jovi, Sigue Sigue Sputnik (!), Deep Purple, the Stones and various other acts. Contact him at the editorial address, preferably with offers of blank cheques or Kiss/Aerosmith cuttings.

KAOS ON THE ROAD

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AT THE OMNI (NO CAMERAS)				
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PAID	\$15.50	ADULT	016U	67310562A015502 0810731056

Roger Waters is back! He has taken to the road with his Bleeding Hearts Band which consists of: Graham Broad on drums, Paul Carrack on keyboards and vocals, Doreen Chanter and Katie Kissoon on

backing vocals, Mel Collins on saxophones, Andy Fairweather-Low on guitars, Jay Stapley on guitars and Jim Ladd as DJ and host. The US tour began in Providence, Rhode Island on August 14, 1987 and I was fortunate enough to be able to catch this amazing show at the Omni in Atlanta, Georgia on September 2, 1987.

As my friend and I made our way to the Omni, we turned on the radio and found the local FM rock station which was promoting the concert. After about five minutes the DJ was joined by Paul Carrack of the Bleeding Hearts Band. He talked about his career and how he linked up with Roger Waters. He also told the story of how they were in the studio recording when they decided to record a new version of 'Money', and Roger had asked him to sing it. It now appears on the B-side to the new American single, 'Sunset Strip'. After hearing more from Paul Carrack about the tour, we were amazed to find out that this incredible show was not sold out! What is wrong with music-buying public? People constantly complain about not having been able to see the 'Wall' concerts, but when Roger brings his show to their home town they don't bother to buy tickets!

We arrived at the Omni about 4:30 and headed backstage to meet the man. Before Roger arrived I was very pleased to meet my acquaintance and fellow TAP contributor Wayne Neuwirth. Wayne and I discussed the current state of affairs with Pink Floyd and Roger Waters (we could have talked for hours) and compared information about the upcoming concert. Wayne left and not long thereafter Roger Waters appeared. He was very polite and also very quiet. He autographed a number of records for me and even signed a promo photo of himself 'To Vern, From Pink, Roger Waters'. Needless to say I was overwhelmed. I mentioned TAP to Roger and he acknowledged it but said nothing about the magazine. Roger then posed for some photos with me and then politely bid me farewell. It was an experience I will never forget. And the concert was yet to happen!

The doors to the Omni opened to let in the crowd an hour before showtime. Once inside I headed to the souvenir stand. On sale were four different Radio K.A.O.S. t-shirts (really excellent designs - two included tour dates on the backs) and a fantastic tour folder. After purchasing all these great souvenirs I made my



way into the auditorium. Upon entering it you immediately noticed the familiar round screen above the stage, flanked with PA speakers - additional speakers were hung from the ceiling and a radio booth was set up on a third tier above the stage. Also, at the rear of the main floor was a booth with the words Radio K.A.O.S. in neon lights above it and three phones inside. I had heard about this interesting concept in advance and I couldn't wait to see how it worked.

The show began with the MC coming onstage and introducing the crowd to the Radio K.A.O.S. DJ, Jim Ladd. Jim took his place in the radio booth above the stage and welcomed the crowd by telling us that Radio K.A.O.S. was on the air. He said that they were beaming the show by satellite to Houston, Texas, which seemed to excite the crowd. He then proceeded to play the Doors' 'Texas Radio and the Big Beat' over the PA system. When that song ended he asked the crowd if any of them liked ZZ Top and then played one of their songs. This gave the impression of having tuned into a real radio station. The crowd was excited when Jim Ladd announced at the end of the song that they were going to take calls from the hall. Two callers talked live to Jim via the phones set up at the rear of the main floor. One girl asked whether we would hear any Pink Floyd songs and Jim assured her that indeed we would be treated to some. He said that we were in-store for one incredible show. After the callers finished we listened to a Radio K.A.O.S. advertisement. But this was not an ordinary ad. This was an ad for 'Club Nowhere', the night club that is so exclusive that nobody knows where it is. That's right, you'll never get in, but at least you won't have to stand in line at Club nowhere. The club that stays one step ahead of the public by changing location every night of the week. And, don't forget, Tuesday night it's the boss sounds of Jazz Meister Baheata Plankton and the Standard Broadcast Band. Wednesday night is Wet Wolverine Night at Club Nowhere. Thursday night is Gun Night, bring an easy, get in free. Friday night we're closed. Saturday and Sunday night we're closed for repairs. And remember, there's no cover, no minimum, no waitresses, no tables, no parking and no pets at Club Nowhere, the night club so exclusive no-one knows where it is. Visa, American Express, Mastercard not accepted. There's no club like Club Nowhere."

After a station ID for Radio K.A.O.S. Jim Ladd introduced us to Paul Carrack who took the stage solo, and performed his song entitled 'Say You Will'. This was a bit too mainstream for my tastes, but it gave him a chance to be seen for himself by the public. Once finished, Jim Ladd announced that Radio K.A.O.S. was now going live on the air and that there was one more telephone call, this one from an outside line... It was Billy in his metallic synthesised voice. To coincide with Billy's voice on the PA system, there was a giant digital printout in lights across the back of the stage which spelled out exactly what Billy was saying. This made it perfectly clear as to what was being said as it is sometimes hard to understand Billy's voice. Billy said hello to Jim and told Jim that he hears radio waves in his head. With that introduction, Roger Waters and the Bleeding Hearts Band appeared on stage and broke into the song 'Radio Waves' in quadrophonic sound (there were speakers throughout the auditorium in addition to the ones in front of the stage) with film accompaniment on the large circular screen. Roger was in fine form and the band was tight.



The film showed various radio towers and radio waves, along with digital circuitry. At the end of the song, Jim Ladd announced its title, ran a Radio K.A.O.S. ID and then got back on the line with Billy who announced that he was from the valleys, Wales (Sperm or blue-tip?). Billy then explained why his voice sounds the way it does, and Jim told Billy that he was glad he was with us today and, all that aside, welcome to the machine.

Immediately the video screen came to life with the accompanying film as the band played the song 'Welcome to the Machine'. However, to me, the film seemed different to that used during previous Pink Floyd tours. It had the same images but the colours looked different in parts. Perhaps sections were redone or restored. It still had the insect creature at the beginning, the head being sliced off in the middle and the sea of blood with groping hands at the end. Every time I have seen this I have been amazed how well the Dali-esque scenes fit so well with Roger's musical landscape. Of course, the crowd loved it.

Next up was a conversation between Jim and Billy wherein Billy explained how he could hack his way into any system. Jim didn't believe him so he showed his technological abilities by causing the light bulb hanging over Jim in the booth to explode. Jim stared at it in disbelief as the band began playing 'Who Needs Information'. This was a powerful number live, and I was impressed with the vocals of Roger, Doreen and Katie, as well as the excellent sax work of Mel Collins, all of whom complimented each other very well.

After the song came a news broadcast about 'fueling wars' : "20% of the world's scientists are involved in weapons research, 25% of all research and development worldwide goes on weapons, 50% of all British government research and development is allocated to weapons, more financial and intellectual resources are devoted to worldwide weaponry than is spent on..." At this point cash registers began to ring throughout the auditorium and Roger's message was clear as the band broke into 'Money' : Roger was using his music to comment on the current state of affairs in the world. The band really gelled on this number with Paul Carrack on lead vocals and Jay Stapley providing an excellent lead guitar break. This song was also accompanied by a film, which was definitely different to the old Pink Floyd footage. The theme remained the same as we were treated to various scenes of the things money can buy, but the images were different.

The song ended with another Radio K.A.O.S. ID followed by an advertisement : "Girls - are you tired of your boring job? Driven crazy by your boss who has you running for coffee all day? Well, here's the answer, the Professional Bimbo School. From the Rosemary Woods technique to the fine art of shredding, we'll teach you everything you need to know - how to frost your hair, how to respond to a Senate subcommittee, how to stab your porcelain fingernails into your palms to induce a teary-eyed look when telling almost all about your heretofore unimpeachable employer. We will arrange for scantily-clad photos of you to appear, unauthorized, in sleazy magazines, and find a former best friend to rat on you. We'll even arrange for you to find God, write a book, and do lecture tours in your declining years. You don't have to know how to type letters, you don't even have to know how to turn over letters - the time is right for American women. Enrol now, become a bimbo graduate. Just call 976 BIMBO now."

At the end of the commercial, Roger rein-



forced the idea with a musical statement. The spotlights came on and the band played 'In the Flesh'. This 'event' is one which must be experienced live to fully appreciate the impact of the performance : it was Roger shouting his rage at the audience as Pink did in the 'Wall' movie. This song immediately segued into 'Have a Cigar' which has a powerful guitar intro and Paul Carrack on lead vocals. This was a shortened version as the song blended into the next, 'Pigs (Three Different Ones)'. This version of 'Pigs...' lasted only three and a half minutes with Roger singing only the first two verses, but with as much venom as on the 'Animals' tour). I really enjoyed seeing this song performed live again in spite of the abbreviated instrumental section, and it was one of the highlights of the evening. Again without interruption, the song blended into another, the classic 'Wish You Were Here'. This beautiful ballad is always a concert favourite, and Roger's vocals and Mel Collins' sax solo made this a special moment in the show. The last song in this Pink Floyd medley was 'Mother'. The audience acknowledged this classic song with a round of cheers and Roger added some audience participation to the tune by letting them sing the line "Mother, do you think they'll try to break my balls?" The crowd loved it. The arrangement of 'Mother' was new, a drum machine providing the basic rhythm over which the song developed. Jay Stapley added a nice lead guitar part and Doreen Chanter sang the chorus with emotion.

When the song ended, Jim Ladd announced the song-titles of the medley and made a point of stating that these were the words and music of Roger Waters. Another Radio K.A.O.S. ID was played and Billy was back on the line talking about hacking his way into a government satellite. A brief unreleased song followed sung by Doreen Chanter, about "spies in the sky". This led into 'Me Or Him' which featured a Mel Collins sax solo and some nice quadrophonic effects. We also got to see pictures of Ronald Reagan on the screen.

This in turn segued into 'The Powers That Be', a powerful song with grimly humorous visuals showing various world leaders interspersed with scenes of starvation, death and destruction. This was a strong statement about what Roger thinks of our world leaders (Remember 'The Fletcher Memorial Home?'). When this song ended it was announced that the band was going to take a short break and then come back for another set. What could have been an entire show for most bands turned out to be just the first half!

After a brief break Jim Ladd appeared in the radio booth and introduced a DJ from a local FM station who joined him in the booth. She made some announcements about local upcoming events and Jim thanked her for her participation. Next, he announced that they were going to take some more calls from the hall. Just before the first caller went on, Roger Waters appeared from the side of the stage and proceeded to join Jim in the radio booth. This gave the callers a chance to speak to Roger Waters directly! Talk about making contact with your audience! The first caller asked Roger about his feelings on the current movement to censor music. Roger replied that he considers it extremely childish. When asked how he thought we could stop it, he answered by saying that we should make a lot of noise about it, and that if you are in a band, just go on writing what you want to write, and if you are a consumer go on buying what you want to buy. The first caller thanked Roger for his comments and a second caller got on the phone.





As European fans wait for the Floyd tour to cross the Atlantic, we include reminders of the last time they were over here.



Photos by Pete Still, 1981.



The second caller began by making a statement against a local ordinance prohibiting the right to assembly. Roger's reply was that you should stand up and be counted, that's all you can do, and eventually they'll get it together. The caller then made another statement against the local police by saying "The police here are not here for your protection, they are here for your correction" This got a reaction from the crowd (as would be expected of any comment against the establishment), but Roger didn't fully agree with the idea. He stated that "You can't tar everybody with the same brush. Not all policeman are bad. There are some good cops out there, who are trying to do a proper job." He summed it up by saying that "you can't generalize about any group of people, that there are some good guys out there, and that's what Radio K.A.O.S. is all about."

The third and final caller got on the phone and put THE question directly to the man. The caller said, in no uncertain terms, "When is the video from the 'Wall' concert coming out?" He followed the question by telling Roger that "you have a lot of fans out here that were a little too young to fly off to New York or Los Angeles to see the concert." This hit a nerve with the crowd as everyone cheered. Roger could do nothing but say "I'll see what I can do" - let's all hope that this question is presented to Roger throughout his tour so that he is impressed enough to do something about it (it was also raised during the Rockline interview, see MediaLog - Eds).

With that, Roger thanked the three callers for their questions and left the radio booth. Jim Ladd also thanked the people for their participation and followed this with a Radio K.A.O.S. ID and a word from one of the sponsors: "Hi, friends. Ralph Worthington from Forrest Lawn. In today's high-tech world of space technology and robotics, we at Forrest Lawn continue to offer you alternatives for dealing with the inevitable. Yes, friends, I'm talking about the day when the Grim Reaper knocks on your door or a loved one's. Well, now, in addition to our conventional methods of burial and cremation we introduce the all-new Forrest Lawn-Fawn Hall Memorial Shredding alternative. Consider the advantages of being able to enter your entire family in the same area once solely occupied by your Uncle Harry under the old method. Friends - shredding is the wave of the future. Fast, economical and efficient. So come in today and see me, Ralph Worthington and ask about the latest in post-mortem technology. The Forrest Lawn-Fawn Hall Memorial Shredding Alternative. Or call 1-800-WE-SHRED. And remember, when you think dead, think shred. The Forrest Lawn-Fawn Hall Memorial Shredding alternative. Call 1-800-WE-SHRED today."

At the end of the ad Jim announced that we just got another message from Billy as the band began the song 'Going to Live in LA' (the B-side of the 'Radio Waves' single). This started slowly but built into a real rocker, with the band in fine form. The next song, 'Sunset Strip', was accompanied by a film showing the streets of Los Angeles. There were some nice vocal harmonies provided by Doreen and Katie, and Roger was clearly enjoying himself as he rocked back and forth with the music. This is the most relaxed I've seen Roger in a long time. Next on the agenda was 'The Fish Report With A Beat'. This consisted of a video report by various LA DJ's about fishing (with strong sexual connotations). Accompanying this video on the stage was Andy Fairweather-Low playing a solo guitar improvisation. It worked well to set a carnival-type



atmosphere. Jim Ladd then introduced the title track from 'The Pros and Cons of Hitch Hiking' which the band proceeded to play accompanied by the video to the song. For some reason, this version of 'The Pros and Cons of Hitch Hiking' seemed slower than usual and dragged a bit. Perhaps it was due to the difficulty of playing to a click track in order to keep it in sync with the video.

When this song ended, Billy cut in to tell Jim that he had found something interesting while hacking his way through various records in computers. Jim acted annoyed at Billy for forcing something on him, but Billy took control and the video screen came to life with the original 'Arnold Layne' promo video from 1967! It was great to see this and I felt that it was Roger's way of showing the fans his beginnings. At the conclusion of the video Roger paid tribute to Syd by stating "The great Syd Barrett." The crowd, as ever, loved it.

Meanwhile, Jim showed his displeasure at Billy's messing around by telling him "Are you done, pal? You little mutant, are you done screwing up my show? What the hell was that? Some bizarre acid flashback, Billy?" Billy didn't answer, whereupon Jim asked him if he had found a solution to the problem he had been working on. Billy hadn't, so Jim left him to work and introduced the song 'If'. Roger's vocal's were desolate, setting the perfect mood, and Jay Stapley's guitar solo was exceedingly metallic - perfect for the song. The crowd appreciated the excellent rendition of this old classic.

The next song was 'Every Stranger's Eyes' from 'The Pros and Cons of Hitch Hiking'. This is my favourite song from that LP and I was pleased that Roger still included it in his live performance. The song was accompanied by the film used on the 'Pros and Cons' tour, and Andy Fairweather-Low provided some excellent lead guitar during the song.

Following the song was a Radio KAOS ID and Billy was back on the line telling Jim that what he had found didn't look good. A news report told us that "Two-thirds of the Amazon rain-forest have been destroyed, mostly for cattle to supply the USA with hamburgers. Rain-forests contain one-half of the world's wild creatures, yet one species becomes extinct every day. For each Westerner, two trees die each year representing an area the size of..." The band broke into the song 'Not Now John' giving us Roger's feelings about the situation: Fuck all that! It was fantastic to see this song performed live and it was definitely one of the highlights of the whole show. Roger was in fine form, and the band really took off on this number - although David Gilmour's guitar break was sorely missed.

With the crowd partially standing, Jim Ladd got everyone on their feet with the announcement of 'Another Brick in the Wall' as the next song. These were the most powerful renditions of 'Another Brick in the Wall pt 1', 'The Happiest Days of Our Lives' and 'Another Brick in the Wall pt 2' that I have ever heard. First Jay Stapley rendered an intense echo guitar lead and, not to be outdone, Andy Fairweather-Low cranked up the echo guitar for a powerful climax to one of Roger's most powerful songs. Roger enjoyed himself on vocals and a tape provided the children's chorus. It was great.

Following this, Jim announced: "As so often happens in the kaos of today's educational system, after twelve years of homework,



haemorrhoids for teachers, and headaches, you graduate, only to find that the lights are on, but Nobody's Home."

Roger appeared in his easy chair next to a lamp and a television to sing 'Nobody Home'. I couldn't help thinking that this has become one of Roger's live trademark songs. It always seems to provide an unusual change in the concert setting. The crowd knew all the words and sang along with Roger, who would occasionally stop singing to let them fill in the gaps. Mel Collins added a moving sax solo making the song a real crowd-pleaser.

After the song Billy was back on the line telling Jim that he was finished, which led into the song 'Home' followed by 'Four Minutes'. These two songs were the climax of the Radio K.A.O.S. stage-show. During the song 'Four Minutes' a clock ticked off the seconds as the video screen showed a mobilization of armed forces, planes taking off, rockets launching, and a nuclear attack occurring. As missile warnings echoed in the auditorium the quadrophonic sound system put the audience in the centre of the attack. The sound level built up to a deafening roar when, suddenly, there was a blinding flash of light, all sound stopped and the auditorium was plunged into pitch blackness. It was a frightening experience when taken seriously.

This spectacular climax was followed by Billy announcing over the phone to Jim that it was not real, and the band broke into the song 'The Tide is Turning (after Live Aid)'. This was Roger's statement of hope. The whole band joined in to sing the refrain at the end, and it came off similar to the end of the Live Aid concerts which were, of course, the influences on Roger to write this song. This song ended the second set and Roger introduced the band to a rousing chorus of cheers and a standing ovation. When Roger returned minutes later and announced that they were going to do damage to our brains, we all knew what the encore would be: 'Brain Damage' and 'Eclipse'. This fantastic finish with film and crowd singalong ended a great show.

Looking back on the event, I must say that considering all the technology that went into putting on such a show, it was flawless. Roger has brought the art of live performance to a new high. The setting was comfortable, the show was paced perfectly and Roger was in fine form, relaxed and enjoying it all. Once again he has given his fans pleasure with his unique musical visions. Thanks Roger, for an experience I'll never forget. Your fans appreciate all the effort you put forth. I hope you will be back soon (and I hope your snooker game was a winner). Until the next time, SHINE ON...



Vernon Fitch.

FANZINES

Another Mark Bolan/T Rex magazine has appeared, GYPSY EXPLORER. £1 to Mike Pearson, 44, Crawford Avenue, Layland, PR5 2FN.

COSMIC CRYSTAL is not a Dynasty 'zine, but covers a variety of 'prog rock'. Issue one has a review of 'K.A.O.S.' 70p inc p+p from Chris Jillings, 26, Holtdale Drive, Cookridge, Leeds, LS16 7RT

From Matt Healey

Pink Floyd is dead Long live Waters!

By Greg Quill Toronto Star

Pink Floyd is dead. After the epic performance last night at Kingswood Music Theatre by Roger Waters, departed co-founder, bassist and chief composer for the 20-year-old British "progressive" rock band, there can be no dispute.

In Waters is the vision, the essence of Pink Floyd, which is at present rehearsing in Toronto for the Sept. 9 start of its first world tour without him.

What can the remaining members of the band play now with any authority, any legitimacy?

Waters, whose show drew 12,225 fans, last night laid claim to every substantial piece in the band's vast repertoire, from the ancient "Arnold Lane" through "Dark Side Of The Moon" and "Money" to the best material from *Animals*, *Wish You Were Here*, and the band's best-selling album, *The Wall*.

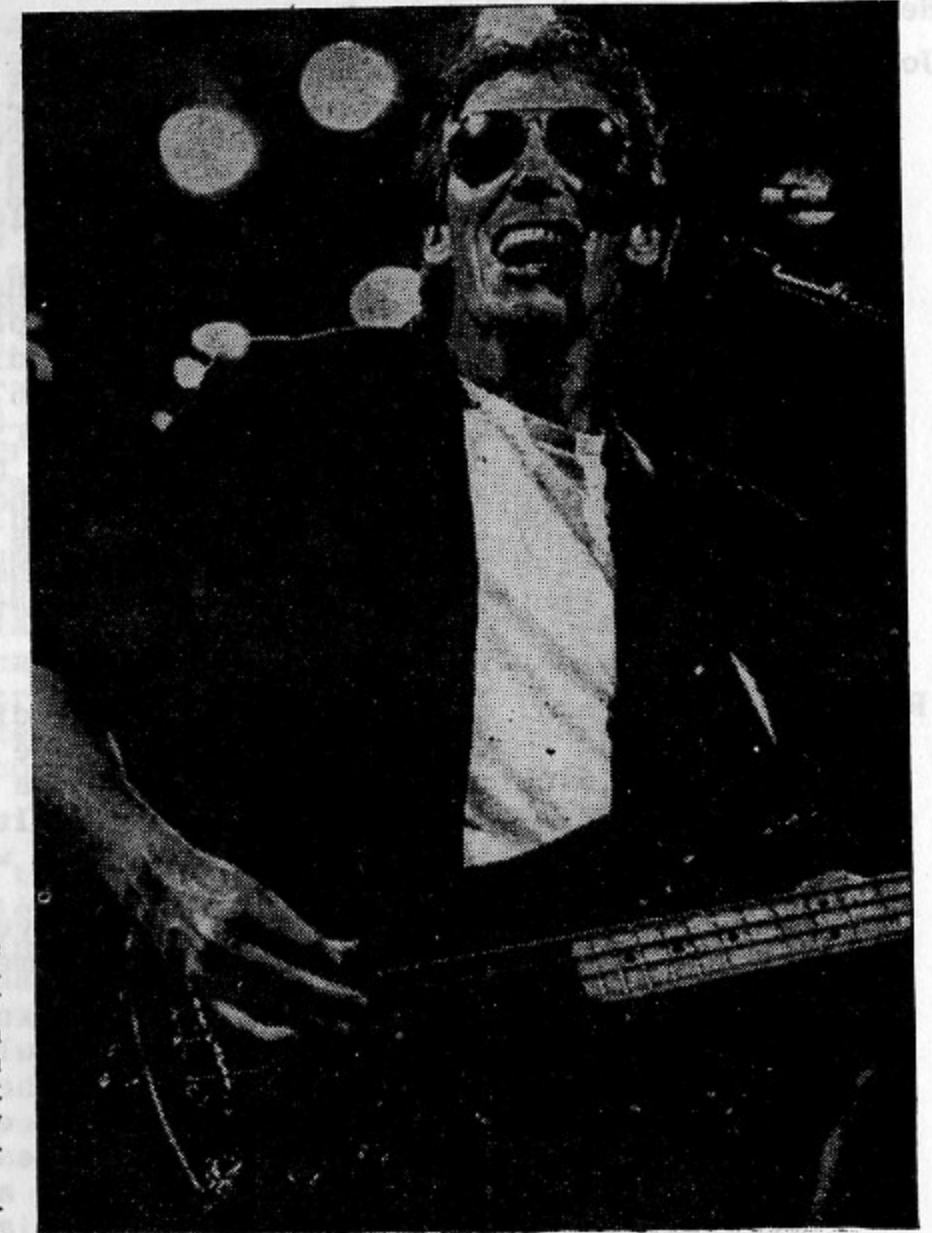
Light show

What's more, he won over a well-primed Floyd audience with a powerful film/video/light show. And to add insult to injury, he accomplished a convincing musical victory not with a selection of Floyd-inspired specialists, but with a band of well-known journeymen musicians including saxophonist Mel Collins, guitarist Andy Fairweather-Low and singer/pianist Paul Carrack.

Obviously under Waters' tutelage, his Bleeding Heart Band judiciously bent, twisted and otherwise reshaped many of Pink Floyd's classic songs: tempos were generally faster, others more soulfully rendered, certain passages abbreviated, others redefined and lengthened. The idea, however, was not to trot out a latterday Pink Floyd revue, but lovingly to recreate some of the most influential music in rock history.

Circular screen

No stranger to the power of mass media, Waters strung the diverse elements of his 2½-hour show — which also featured



RICK EGLINTON/TORONTO STAR

King of Kingswood: Roger Waters last night won the allegiance of 12,225 Pink Floyd fans with a show that lovingly recreated some of the most influential music in rock history.

material from his two solo albums, *The Pros And Cons Of Hitchhiking* and *Radio KAOS* — with simulated broadcasts by California disc jockey Jim Ladd from a mini-studio in a corner of the stage.

And onto a circular screen behind the band were projected some of the most provocative anti-war documentary images ever assembled in the name of rock 'n' roll

propaganda, none more compelling than footage of the world's nuclear power brokers intercut with pictures of dying children in "The Powers That Be".

Intuitive manipulator he may be, but there are few rockers on the circuit with the intelligence and dedication of Roger Waters.

Take that, Pink Floyd.

THE PINK FLOYD STORY pt 2

FROM PIPER TO ATOM HEART MOTHER

What's the best thing to happen in Stowmarket? Just how much of 'A Saucerful of Secrets' did Dave Gilmour write? And why does Roger Waters want to be Clint Eastwood? The second part of Capital Radio's 'The Pink Floyd Story' has the scam. Bruno MacDonald is all ears and the narrator is Nicky Horne...

Here's veteran rock DJ John Peel :

John : Interestingly enough, actually, I live now in a little town up in East Anglia, a little village actually called Great Fimbrew which is near Stowmarket, which is another place that people have never heard of. When I first moved up there, I was buying a dustbin at the local Woolworths and this fella came up to me, and he said "It's John Peel, isn't it?" I said yes, and he said "Having you move into the area is the best thing that's happened since the Pink Floyd played here." Apparently they did a gig in the football ground at Stowmarket, back in 1967 when they were first starting out, you know, and everyone went along expecting like a band that were gonna play the Top Twenty and there were about a dozen people who went there who were knocked out by them - the local freaks and loonies. Everybody else hated them, but it's the biggest thing musically that's happened in Stowmarket, ever, I think.

('Take Up Thy Stethoscope and Walk' is played)

Rog : Ten years ago, the business was very different. The whole album thing ('Set the Controls for the Heart of the Sun' fades in) didn't really happen until a bit... well, it was beginning to happen then, you know. It was just beginning to happen - that you could have bands who were popular without them releasing singles. We had a producer - Norman - who was very involved in that whole syndrome, in the singles syndrome.

NS : I'm not too sure that even the Floyd knew exactly what they were about. It was a terribly difficult thing that they were trying to express, and I guess that this is where an awful lot of dissatisfaction with the end product came about, as it will do, naturally. I mean, obviously there was... it was very difficult for any artist to - or any producer for that matter - to get the absolute end of an end product. I mean, thank god we don't get that because I think that's what motivates you, keeps you going, to strive for something better next time. But with the Floyd's tough material and performance... I think that really they were just as much a stage group, just as much a gig group as they were a recording group, and if there in some way could have been a meeting of those two, half-way, so that you got the best of both worlds and everyone perhaps would have been... I mean, with the same performance you understand, so perhaps a live recording or something like that suggests what I'm talking about.

('Set the Controls' continues uninterrupted up to the end of the first verse)

Storm Thorgerson is one of the men responsible for the Pink Floyd album covers. He's been a friend of the band for many years, and here he remembers those early days.

ST : Why I think the Sixties were interesting for the music business, I think there was a power-shift from record companies to groups, and a concomitant of that power-shift was that not only would they write their own material, and it would become quite important... I mean, it started with the Beatles obviously writing their own material, but the Floyd did their own material, their own thing - doing their own sleeves. Coz the Beatles' sleeves were atrocious to begin with. I mean, they were really nothing, really cruddy. But I'm sure the Beatles... I think the Floyd, after 'Piper at the Gates of Dawn' which was somehow... although you may not look back on it as a nostalgic piece of picture-graphics, it's actually not very... It didn't seem to say very much about the Pink Floyd, and I think that they felt they'd like to say something more about Pink Floyd on the sleeve.

('A Saucerful of Secrets' fades in)

Dave : It's mistaken to think that Syd was the active force in the band, anti-commercialist. Certainly Norman tried to make us more commercial, and we sometimes had arguments about things that we thought we liked one way and he thought would be more commercial another way. In fact, I would suggest that 'Piper at the Gates of Dawn' is a far more overtly commercial sort of album than the next one 'A Saucerful of Secrets' which was... you can hardly call 'A Saucerful of Secrets' - the title track - a commercial thing. It was certainly the most experimental thing that the group had done, I think.

('Saucerful' continues uninterrupted for about four minutes)

Rick : That was at the time when we were splitting from Norman. He was getting less and less, if you like, involved with what we were doing and virtually in the end he was just sitting in the background, listening and... But he realised, I think, that we were taking over production and it was a natural thing, a natural process, so he just sort of let it happen.

There wasn't a sudden break or a bad feeling at all. You know, it wasn't all of us, one day, saying "Right Norman, you're out." We all of us realised that was what was happening, coz his good point, I think, early on, was teaching us how to work in a studio. You know, a lot of producers with a band... well, maybe not us because we wouldn't let it happen... the band would sit aside while the producer did all the work - they'd never learn anything. Whereas he got us to be very interested in that side of it as soon as we started.

So we learnt a lot, and then by the time 'Ummagumma' came, we felt we could do it ourselves, and he wasn't really interested, I don't think, in us after Syd left. He was into the songs, but 'Saucerful of Secrets', he just couldn't... he didn't understand. He said, you know, "Well, I think it's rubbish, you know, it won't sell a single copy but go ahead and do it if you want"-sort of thing, whereas we all believed it was going to be one of

the best things we'd ever put onto record, which I think it was at that time and... But it was a natural process. He just slowly got into the background and then finally we said "OK".

('Saucerful' continues through to the end)

Dave : I contributed what I could, but I was, quite honestly, a little on the outside from it all. I wasn't really... I certainly didn't feel like a full member, and I wasn't right up front contributing all the way in it. I think my quarter-composing share on 'A Saucerful of Secrets' is not really... I don't think I had a lot to do with writing it (laughs).

('Careful With That Axe, Eugene' (Live) fades in)

Those early Floyd gigs have almost become folklore and John Peel remembers :

John : Used to see them a lot actually, you know, at the end of the Sixties. I always claim that the best outdoor event that I've ever been to was the Pink Floyd concert in Hyde Park ; when I hired a boat, and rowed out, and lay on the bottom of the boat in the way that we hippies did (laughs) in the middle of the Serpentine and just listened to the band play, and their music then, as I think now, suited the open-air so perfectly.

It was - it sounds ludicrous now, it's the kind of thing you could get away with saying then, at the time, but which now in these harsher times sounds a bit silly - but I mean it was like a religious experience. It was marvellous.

They were playing 'Saucerful of Secrets' and things, and it just seemed to fill the whole sky and everything, you know, and to coincide perfectly with the water and the lapping of the water and the trees and everything. It just seemed to be the perfect event and I think that was the nicest concert I've ever been to in fact.

In complete contrast to that, another very good one was at a club in Birmingham, which was, oh, very famous for a lot of years, called Mothers, in Urdington, which was a marvellous gig to do because I've always liked the Midlands for the audience and things, coz they're very matter-of-fact and down to earth, you know, and you have to play... you have to do well in order to impress them. I mean, I suppose that's true anywhere really... Well, I don't know whether it is actually, coz nowadays you get that conditioned response thing from an audience, where if they're seeing somebody famous, they'll go mad for them, even if they're being very boring.

And the Floyd played there in this great 'beery' club it was, and they were marvellous there too. They did - it was one of those things which was very annoying - they did a great 'Interstellar Overdrive' which went on for about 25-30 minutes. I wrote such an ecstatic review of it. I got into Pseudos Corner in Private Eye (laughs) on the strength of it, which was another one of my ambitions fulfilled. I wrote a whole bunch of stuff about the sound of dying galaxies which I think I'd actually stolen from a science-fiction book I'd read, but it got me into Pseudos Corner. But it really was like that. It was just a marvellous

performance, and they'd taped it and they gave me a copy of the tape, and I used to listen to it like every day, you know, and then some burglar broke into me flat and took it. (laughs) along with a whole bunch of Dylan tapes, which was very annoying. But I don't think there were many bands then or now which could work so well in two such widely-differing places, you know, in environments.

('Careful' continues from the scream to the next 'calm' bit)

Rick : Well, Mothers was a fantastic place to play anyway. I think we must have played there quite a few times, and it was the place... well, one of the places we chose to do the album coz it's such a nice place to play, and the people who ran the club were really nice and I can't remember much about that evening we recorded it, except that every-thing went wrong (laughs), you know, with the mikes... We were recording on a four-track, as well, trying to get this whole thing down. I remember it was a good gig, and to me the tapes were disappointing afterwards but there were a lot of technical faults with the tape. To be honest, that gig doesn't stand up to any other gig we've done at Mothers.

('Careful' continues through to the end, and 'Atom Heart Mother' begins)

John : You know that with something like 'Atom Heart Mother', particularly in America, people would spend weeks in debate about what the title meant, you know, and people are quite capable of starting religions (laughs) based on 'Atom Heart Mother'. You know, some attractive blonde woman would be called Atom Heart Mother and the rest of them would call themselves like Red Indian names and worship her, and you know that sort of thing goes on, whereas if they got fat or started to lose their hair, they'd be chucked out (laughs). But it was called 'Atom Heart Mother', actually, because they were going to record the work on a concert programme of the BBC, and the producer - Geoff Griffin - asked them what the thing was called, and they didn't have a name for it. So I nipped out and got an Evening Standard and we looked through the headlines and tried to find a suitable headline, that would fit as a title for the work, and there was a little story in there about some woman who'd had an atom-powered pacemaker put in her chest, and it was just headlined 'Atom Heart Mother' and Roger Waters said "Ah yes that's a nice name - we'll call it that!"

('Atom Heart Mother' continues)

Rog : Well, the idea came about because Dave, who came up with the original riff... (Pause) I can remember that very clearly, strangely enough. He played it somewhere or the other, we were rehearsing somewhere or the other, and he played that riff and we all listened to it and thought "Oh, that's quite nice," but we all thought the same thing, which was that it sounds like the theme from some awful Western. It had that kind of slightly pastiche, heroic, plodding quality to it - horses silhouetted against the sunset - which is why we thought it would be a good idea to play on that really, and cover it with horns and strings

and whatever, voices and whatever else. So that's why we did it, because it sounded like a very heavy movie score. I think we found... I have no idea why we fouled it up. I think we probably did it because we felt rather inadequate to cope with it.

To Be Continued in TAP 27

NICK AND RICK SEE EYE TO EYE

Back in TAP 13's interview, Nick Mason told me that he and Rick Fenn were hoping to start work on the music for "a gruesome movie called 'The White of the Eye'". Well, that movie is now finished, and I was fortunate enough to see a special preview recently. As Nick said, it is gruesome, but there is no gratuitous violence or gore, and that old cliché 'integral to the plot' comes into play. A lot of the horror is suggested - to have removed the little that is on-screen would have weakened the film considerably. Having said that, it does carry an 18. certificate and is certainly not for the faint-hearted. I was so tense that at one point I seriously contemplated leaving the cinema and some of the images still give me goose-bumps.



Mike Desantes (Alan Rosenberg) from 'White of the Eye':
"You keep that copy of Atom Heart Mother away from me!"

I don't want to discuss the plot too much, as half the enjoyment comes from thinking you know what is happening, only to be proved wrong in the next scene. There are a great deal of twists and turns, red herrings and clues which are obvious with hindsight. Suffice to say that the film, based on the book 'Mrs White' by Margaret Tracey, tells the story of Paul White, a circumstantial suspect for the ritualistic murder of several women. As he is interviewed by the police, his wife Joan's discovery of his

infidelity tempts her to land him in the proverbial. The film tells the story of his subsequent battle to convince the police of his innocence.

Coincidentally, Paul White is a Hi-Fi buff, earning his living by installing custom-designed systems for rich clients. This is appropriate, because Mason and Fenn's score is not only of the highest calibre, but the film is recorded in Hi-Fi stereo. The opening piece is played by the same instrument, with a vaguely 'panpipe' sound, as 'Profiles', but it is certainly not a re-hash of that tune. In the opening reel, the killer (unseen by us) stalks his prey. Here, as throughout the film, the music closely follows the mood. The atmosphere would not be nearly so tense without the music, or if music had been dubbed on as an after-thought. There is much evidence to support Nick's claim that director Donald Cammell (of 'Performance' and 'Demon Seed' fame) conceives music as being part of a film, not something to be tacked on at the end.

There was a moment of bemusement when the next piece turned out to be Opera - was it Nick or Rick singing? But no, it was a record on Paul's Hi-Fi, not part of the actual score. Oh well...

There are a variety of musical styles used throughout the score, from Claptonish blues to pure Blues, from Tabla drums to a particularly nasty piece of heavy metal (used in a flashback scene when one character holds another at gunpoint). From mid-70's Hammond Organ-type chords to a really climatic (sorry) piece played over a fairly modest sex scene. The latter is typical of the atmosphere-building done by the score - surely a talent Nick has learned with Pink Floyd.

Strangely, there is hardly any drumming apparent during most of the score. The first I noticed, almost mid-way into the film, followed some bluegrass guitar, in a plodding piece which was as close as dammit to a march. Even then, the drumming was fairly mellow. The best drumming is near the end of the film, during a car chase. It is unaccompanied, but is not a Cozy Powell-style blowout, more in the vein of the selective percussion in 'A Saucerful of Secrets' (though it sounds nothing like that track - only the style is similar).

The spectacular, to say the least, end of the film is followed by the closing credits, which in turn come with some beautiful acoustic, then electric, guitar playing.

These credits include two or three songs by other people (such as the Opera piece) used in the film, as well as 'Slim Jenkins' Joint', a Booker T song re-recorded for the film by Mason, Fenn and George Fenton, the film's 'Music Supervisor', well-known for his TV theme and incidental music. Not being familiar with this song, it is hard for me to say where it occurs in the film or to describe it.

So would the music stand up as a record, without the film to accompany it? I would say yes - it would make better listening in that sense than Waters' 'When the Wind Blows' music, and that's good enough. Sadly however, there are no plans to release a soundtrack album as yet (nor for the film to come out on video), which is a pity, as the music shouldn't be denied to those under eighteen, or too squeamish to see the film. No doubt the bootleggers will provide for them, but at high cost and low quality, with the added nuisance of dialogue and extraneous sounds from the film. If the music is to be heard only by the relatively few who see the film, it will be a tragic waste. Andy Mabbett.

MEDIA LOG



Roger Waters was the guest of an hour-long 'Rockline' interview on 21st September. This show is broadcast live across the USA and Canada, the majority of the questions being posed by listeners via a continent-wide phone-in service.

During the show, as well as discussing 'Radio K.A.O.S.' in detail, Roger revealed that the then current US tour would include "two or three" unrecorded songs from the 'K.A.O.S.' story (one is described in Vernon's review in this issue) and said "there's a whole bunch more which we (the Bleeding Hearts Band) are going to record." Apparently, these will include the song around which the concept was built, 'Get Back to Radio'.

In answer to a separate question, he revealed that his future plans were to spend October recording a new album (a bit fast by anyone's standards, let alone the Floyd's!) at Compass Point and that America would see more American dates (details elsewhere in this issue).

When asked to describe the new Floyd album, Roger called it "A pretty fair forgery".

Finally, he said that the album subsequent to the one currently being made would be a live double with the Bleeding Hearts. It may be issued on a different label. (VF/AM)

Issue 154 (September 3-16) of Kerrang was the first British publication to feature 'A Momentary Lapse of Reason', awarding the album four K's out of a possible five. "Floyd have unleashed one of their best albums in years," claimed reviewer Chris Welch, "You want to start lighting candles and jumping on seats, already!"

Elsewhere in the same issue, Welchie acclaimed 'Learning to Fly' as "a superb song which will dominate the charts in the months ahead or my name is not Syd Terrapin." As if to prove the point, 'Reason' leapt straight onto the playlist of K! designer Steve Joule who, as those with copies of TAP 24 will know, derided 'K.A.O.S.' as "really naff".

And "like strawberry jam to top it off", a review of the Donington Rock festival announced that 'Pros and Cons' cover-star (and Penthouse editor) Linzi Drew is now appearing live with WASP - led by Floyd fan Blackie Lawless! (BM)

The Kerrang Metaline of September again featured Steve Joule: "Pink Floyd: really hippy, really drippy, something else rhymes with that but I can't say it. EEAARGHH! 'Ere we go, 'ere we go, 'ere we go..." A brief excerpt from 'One Slip' was followed by "Bleughh! Enough of that girly stuff!" Answers on a postcard, please. (BM)

The October '87 edition of 'Hi-Fi Answers' (Vol 17, no. 10) featured a three-page article on the Floyd's recorded output. 'Reason', however, was strangely omitted. (DM)

The October 5 edition of the Daily Mail reviewed 'Reason', along with albums by Yes, Jagger, the Dead and the Bee Gees, all under the spectacularly witty headline 'Return of the Wrinklies'. Needless to say, the review was unfavourable. (DM/BM)

Issue 507 of Rolling Stone (August 27) was the magazine's 20th Anniversary Special, and featured the '100 Best Albums of the Last 20 Years'. 'Dark Side of the Moon' featured at no. 35 and included quotes from Waters, Gilmour and Alan Parsons, together with a note that the album has sold over 10 million in the US

alone. 'The Piper at the Gates of Dawn' was no. 79, the accompanying picture depicting the Tower sleeve for 'Piper'. The album was described in terms of the Summer of Love and was noted to have only reached 131 in the US charts! In the same issue were Waters' tour dates together with details of the show, and 'A Rock Trivia Pull-Out' which included several Floydian questions. (JL)

Issue 12a of 'Q' magazine reviewed 'Reason' under the heading 'LAVISH - Pink Floyd: half the band they were, but still with cosmic ambitions.' Reviewer Phil Sutcliffe awarded the album three out of five. During the course of a generally favourable review, he claimed that the album "does sound like a Pink Floyd album" and ended with "The Floyd-to-tour rumour starts here." Cunningly concealed in a Hi-Fi systems guide in the same issue was a full-page, colour ad for 'Reason' showing the full album cover. Back issues of the July and August issues, which feature Waters reviews and interview respectively, are still available at £1.75 each inc. postage for UK and overseas surface mail; £3.30 each for air-mail - from Q Back Issues, PO Box 500, Leicester, LE99 0AA, England. (DW/BM)

Issue 157 of Kerrang (October 10) carried a favourable review of the Floyd live in Montreal: "... Pink Floyd have tackled the task of hauling a mega-concert spectacle on the road without the benefit of a key player and still managed to pull it off in magnificent fashion."

Quite appropriately, the Kerrang chart in that issue saw 'Reason' entering at no. 1, 'K.A.O.S.' leaping back up six places to no. 18, and 'Dark Side of the Moon' and 'The Wall' re-entering at nos. 36 and 40 respectively. (BM)

On Sunday 27 November, London's Capital Radio featured Floyd for one hour. Nicky Horne conducted the interview, recorded in Montreal, which amounted to little more than a track-by-track run-down of 'Reason', intercut with a series of denials from Mr G. that the album contained any references to Mr W.

As a result of this, and thanks to Nicky Horne's producer Carole Straker and Gail McLean, Capital's magazine programme 'The Way It Is' featured TAP on 6 October. An interview with your co-editor - and Nicky Horne - was accompanied by excerpts from 'Learning to Fly', 'On the Turning Away', 'Us and Them' and Abba's 'Waterloo'! (BM/GM)

Far better than Nicky's interview was one on Radio One's Stereo Sequence, 4 October. Also recorded in Montreal, the 25min feature also included 'Learning to Fly', 'The Dogs of War' and 'On the Turning Away'. Both Johnny Walker (Radio One) and Nicky Horne commented on how much they enjoyed the show. On both occasions, the interviews featured only Gilmour and Mason. (BM)

Record Mirror featured 'Reason' on September 19. "An album that takes musical and lyrical irrelevance to new depths," claimed reviewer Henry Williams, awarding the album two 'squares' out of a possible five. (BM)

'Reason' was reviewed in the NME September 12: "Death rattles, no matter how elegantly arranged, are still terrible things to hear," claimed (good word, that) Edwin Pouncey. (BM)

Melody Maker, true to form, forgot to review the album the week it came out, but the September 12 edition did manage a full-page black and white ad for it.

The following week (September 19), they reviewed the album and the single - some say they shouldn't have bothered - stay tuned. Also that week was a half-page black and white ad for 'Learning To Fly' with a clipping showing the CD single entering at no. 1 in

its respective chart. (BM)

Sounds, September 12, didn't like 'Reason' either (three out of five) but the review was by Waters' mate Hugh Fielder: "... Gilmour's version of what Pink Floyd represents, which not surprisingly climbs back over the wall to where diamonds are crazy, moons have dark sides and mothers have atom hearts."

Sounds' (also the 12th) singles reviewer Neil Perry was a little kinder: "Gilmour's guitar playing is Pink Floyd... and is always superb," but "The crazy diamond has lost some shine." (BM)

Sounds October 17 had a two-and-a-half page feature on the Floyd. 'Floyd and Waters - Still Don't Mix', the latter half of which serves as a good tribute to Hugh Fielder and Good Journalism. A couple of colour photographs and elongated reviews of the two shows were little compensation for no interview, and its interesting to note that Fielder now says: "The new album doesn't suffer much in comparison with the hits..." Compare these with the review that appeared in Sounds (above) - it's amazing what a free trip to Toronto can do, isn't it? (BM)

Finally, you may be interested to know that 'Wish You Were Here' has joined the list of re-entries in the Kerrang chart (issue 158, October 17) at no. 44, alongside 'The Wall' at 40 and 'Dark Side of the Moon' at 38. (BM)

Contributors:- BM - Bruno MacDonald, VF - Vernon Fitch, AM - Andy Mabbett, DM - Douglass MacDonald, JL - John Leigh, DW - Dave Walker, GM - Gail McLean.

RELICS

Bad news on the Syd Barrett front. Clive Selwood of Strange Fruit records tells us that while Syd (via his brother) has agreed to the release of the radio session (see TAP 24), permission still has to be given by Dave Gilmour and Jerry Shirley, who also played on it. Since Gilmour is on tour in the States and Shirley is proving hard to track down, there will be a considerable delay in the EP's release - assuming permission is given. Fingers crossed! (AM)

De Harris, formerly Dave Harris of Zee, has returned with a new single, a remake of an old Fashion tune called 'Love Shadow' on Arista. To the best of our knowledge, the disc has no involvement from Rick Wright. (BM)

There is currently a bootleg single of one of Kate Bush's appearances for Amnesty International available, entitled 'What Katie did for Amnesty International - The Palladium 28/3/87' (Royal Records 002). It features 'Running Up That Hill' backed with 'Let It Be', both of which feature Dave Gilmore (sic) on guitar. Readers should note that being a bootleg, none of the single's royalties will go to Amnesty and so a much better investment is 'The Secret Policeman's Third Ball - Music' (Virgin V2458). (JL)

Virgin have issued two CD's worthy of our attention. Firstly, a Gong compilation with over an hour's material from the albums 'Expresso II', 'Gazeuse!' and 'Shamal', the latter produced by Nick Mason and providing 'Cat in Clark's Shoes', 'Mandrake',

'Bambooji' and the CD's title track, 'Wingful of Eyes'. These last two tracks feature Steve Hillage on guitar. Cat no. is COMCD 1. The other disc is the soundtrack to the 'When the Wind Blows' movie (see TAP 21 for full review). The packaging lists Roger's score, together with his two songs, as separate tracks, but they can only be accessed as one suite, 24mins 27secs in length. (AM)

'When the Wind Blows' is also now available on CBS/Fox video. A three-minute trailer features Bowie's title song, together with extracts from Roger's score, including 'The Anderson Shelter', 'The Fallout', 'The British Submarine', 'The American Bomber' and 'The Russian Missile'. Quotes featured include one from Company: "Well worth seeing... the film score is excellent." (BM)

Apart from the promo banded versions of 'Animals' and 'The Final Cut' (see TAP 10), there is also a version of 'Radio K.A.O.S.' in this format. The album cover is the same except that "Specially Banded Radio Version (For Promotion Only) Not For Sale (Music Only, No Voices)" is printed on it in white. Also, the circular sticker present on the sale album is printed on this version. (LG)

The highly-acclaimed BBC1 series 'The Rock 'n' Roll Years' has featured Pink Floyd three times in its last series. The 1973 edition (broadcast July 13th) used 'Money' to back a Stock Exchange incident, 1975 (July 27th) saw 'Shine On' backing the death of General Franco, and 1979 (August 24th) saw the somewhat bizarre pairing of 'Another Brick' with the Russian invasion of Afghanistan. (BM)

A recent record fair find was a promo EP for John Peel's Dandelion label. The 7" disc opens with The Principal Edwards Magic Theatre's 'The Asmoto Running Band (Hou'ahih)' from the similarly-titled album produced by Nick Mason. The other three tracks are by Stackwaddy, Siren and The Way We Live. Cat no. is DS 7001. (AM)

On the 29th of August, Radio One's Stereo Sequence began broadcasting its Classic Album Chart, as voted by listeners. However, Pink Floyd fans had to wait until the 31st for the group to appear. 'Dark Side of the Moon' blasted in at no. 5, lower than 'Graceland' but higher than 'Rumours', while 'The Wall' got in at 15. Number One was claimed by Dire Bolic's 'Brothers in Arms'. The Floyd were one of several acts to achieve two placings - the others being the Beatles, Dire Straits, U2, Genesis, Bruce Springsteen and Phil Collins. (BM)

Nick Mason is no longer credited as 'Motoring and Exotic Transport Editor' of Ritz magazine, he is now 'Racing Editor' - a subject a little closer to his heart, perhaps. (Anon.)

The new Michael Mantler album - 'Michael Mantler Live' (Watt 18 - ECM Records) - is taken from the German concert reviewed in TAP 25. The line-up therefore includes Nick Mason, alongside Rick Fenn, Don Preston, John Greaves and, of course, Mantler himself. The album is now in the shops and retails for about £7 - despite the price it is only a single album. (DW)

The 'Dark Side of the Moon' logo is featured on a blank greetings card printed by Hipgnosis II (?). (JL)

Contributors:- AM - Andy Mabbett, BM - Bruno MacDonald, JL - John Leigh, DW - Dave Walker, LG - Liam Gretton, Anon - please contact us for a credit!

ANT --- IMPORTANT --- IMPORTANT --- IMPORTANT ---

Due to the current level of Pink Floyd and Roger Waters activity, we will soon be putting out TAP 27. Therefore, anyone whose subscription has run out should rush the appropriate money off to Andy as soon as possible.