

# Roger Waters

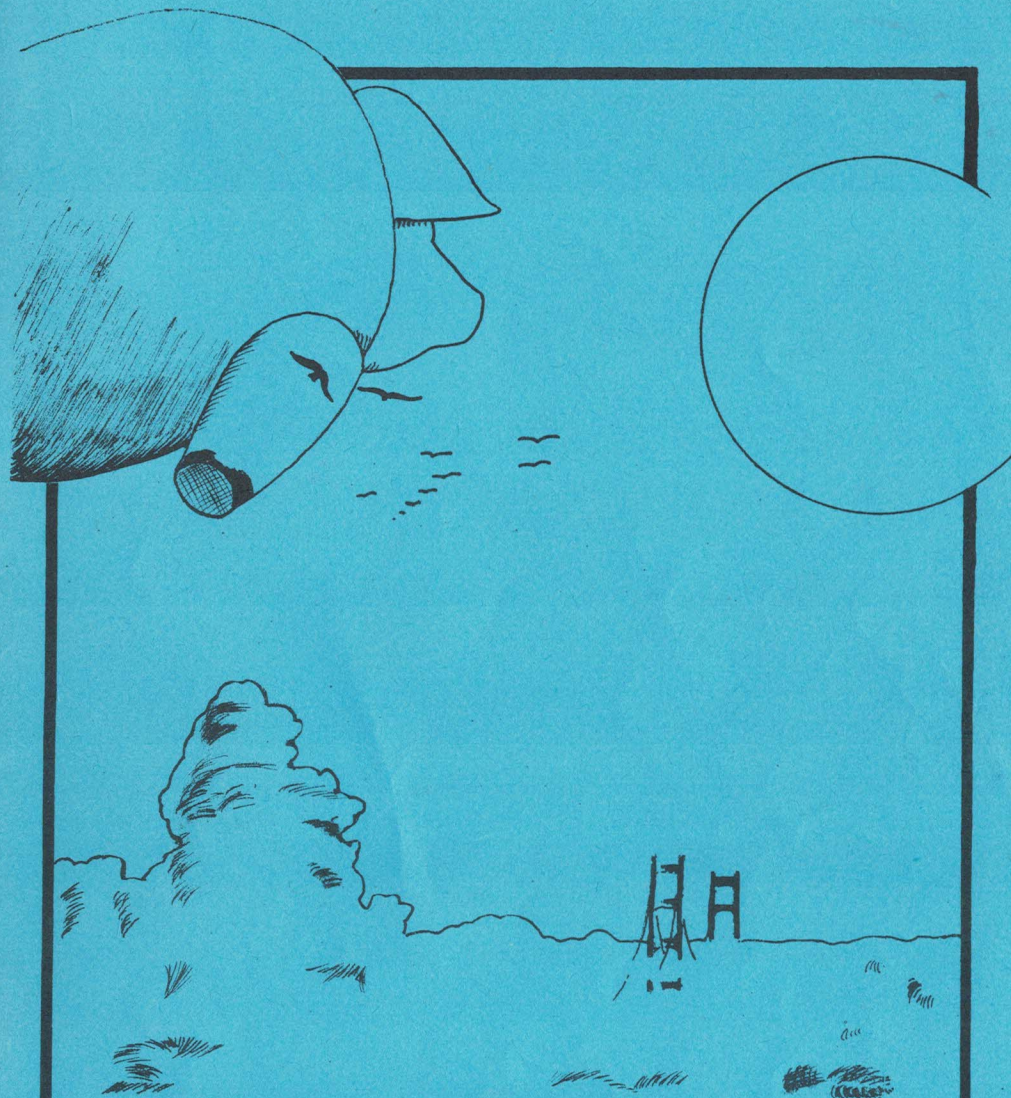


## The Tide Is Turning (After Live Aid)

7", 3 TRACK 12" + C.D. SINGLE

ALL FORMATS INCLUDE LIVE VERSION OF "MONEY"  
12" AND C.D. SINGLE INCLUDE PREVIOUSLY  
UNRELEASED TRACK

After The Wall - K.A.O.S. Nov. 21/22, Wembley Arena



THE AMAZING PUDDING

# THE Pink Floyd & Roger Waters

MAGAZINE ISSUE 27



DECEMBER 1987

On the weekend in November that Roger Waters brought his own brand of KAOS to London, we were very pleased to meet several TAP readers and finally put faces to names. Particular mention must go to Rolf Ossenberg who travelled from Germany for the concert, plus Ben Harris, Gail McLean and Partha Sengupta, all of whom helped to distribute TAP leaflets. For these, we must thank Douglass MacDonald, who toiled through the night to have them ready.

We were also pleased to meet several members of the Bleeding Heart Band, especially Paul Carrack and Roger Waters, both of whom expressed an interest in The Amazing Pudding. Unfortunately, Roger declined our request for an interview, on the grounds that he "didn't want to get involved in any arguments" (presumably relating to the on-going legal situation). For his benefit, we would like to point out that TAP always has been - and will remain - impartial concerning this matter; although we are willing to provide an outlet for the different opinions pertaining to the case.

That aside, a great time was had by all, and assuming that we can 'get our heads together' in time, a review will be featured in the next issue - together with some exclusive pictures.

With the Pink Floyd European tour apparently pencilled in to begin next June, we would like to suggest that this would be an ideal time to finally release David Gilmour's 'About Face' live video, presently only available in the US. Companies such as Picture Music International and Channel 5 have an excellent record of issuing fine budget-price releases, and while obviously the name David Gilmour does not have the same commercial value as that of Pink Floyd, surely something could be made of the fact that the video contains both 'Run Like Hell' and 'Comfortably Numb'...

The Christmas edition of the Pudding should be available shortly (it may even be with you now) and throughout the year we hope to have matched the amount of Floydian activity with our reporting of it. To continue this into 1988, we need your help. We would still welcome, for example, reviews of the Pink Floyd and Bleeding Heart Band shows. Failing that, details of the questions that were directed towards Waters during his shows would be appreciated, so that they can be compiled into one large article. Leaflet distribution is another way in which you can a) prolong the life of the magazine and b) make us very happy indeed. If you can help, please contact Bruno.

*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

# Waters was really flowing

■ ROGER WATERS. Expo Theatre, Sept. 29.

By JOHN MACKIE  
SPECTACULAR.

Roger Waters put on a mega-show at the Expo Theatre last night, and 4,100 fans were treated to an absolutely stunning display of progressive rock and multi-media theatrics.

Alternating songs from his latest album, Radio K.A.O.S., with old Pink Floyd hits, the brains behind some of rock's biggest selling records showed he is still a force to be reckoned with.

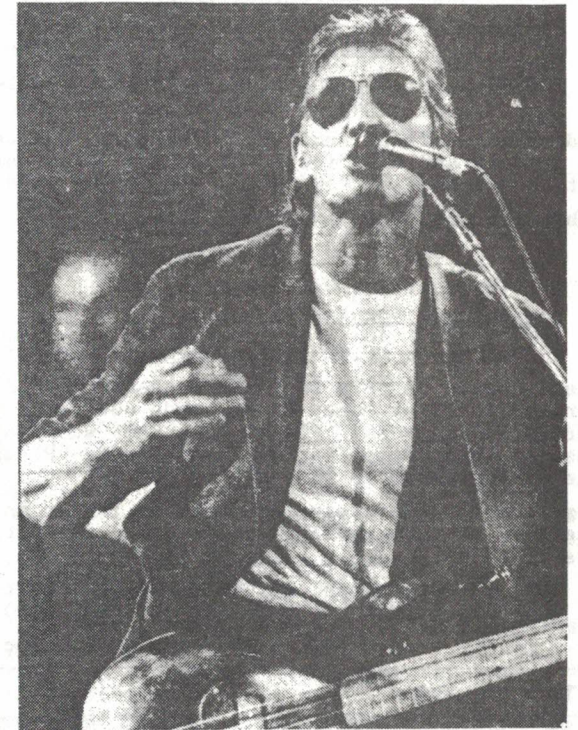
The show was designed as a "live satellite broadcast" of radio station K.A.O.S. A live DJ (Jim Ladd, reprising his role on the album) provided in-between songs commentary, and kept up a running conversation with Billy, "a vegetable who can receive radio waves without needing a transmitter."

Both "share a concern for the increasing domination of the market forces over everyday life"; eventually, Billy, a bit of a whiz at computer hacking, fills with despair at the futility of it all, pushes the big red button and almost succeeds in ka-blooying the planet.

AROUND THE plot, Waters and his excellent Bleeding Hearts Band performed over two-and-a-half hours of music, including healthy dollops of crowd-pleasers from Dark Side of the Moon and The Wall.

Musically, the band rocked with precision. Waters shared vocals with the golden-voiced Paul Carrack, and Andy Fairweather Low's brilliantly funky guitar work was almost enough to make you forget David Gilmour's soaring atmospherics with the Floyd.

The key to the theatrics was a 30 foot high, round video screen. Mixing striking animation with news-reel footage, the video screen helped reinforce the meaning behind Waters' treatises on the state of mankind. Waters isn't ambiguous about how he feels, constantly juxtaposing images of military insanity and smiling world leaders with shots



CRAIG HODGE

ROGER WATERS: healthy dollops of crowd-pleasers

of starving African children and people ripped apart by bombs and bullets in war zones.

During Money, messages like "the World Health Organization's annual budget is \$520,000,000 - equal to six hours of military spending" flashed on screen: during Welcome to the Machine, an animated sea of blood changed into a sea of hands worshipping a monolithic spire, which in turn lifted off into the heavens.

The theatrics kept on coming at a dizzying pace. There was an animated image of fascist hammers marching in military formation, radio ads for a "professional bimbo school" where they teach Fawn Halls to cry on cue and shred docu-

ments, a haunting shot of thousands of human skulls piled atop one another, more state-of-the-world messages ("two-thirds of the Amazon rain forests have been destroyed, mostly so that Americans can have hamburgers"), and a vintage video clip of the Syd Barrett-era Pink Floyd running around being psychedelic and wacky.

Through it all, individual members of the crowd stood up here and there to wail a favourite line, the whole crowd stood on its feet to sing Another Brick in the Wall, and our old Roger Waters smiled a lot.

Floyd couldn't have done it any better - or could they? We'll find out Dec. 10.

## SUBSCRIPTIONS, BACK ISSUES & BINDERS

Issues 1 to 26 are now available at the following rates:

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

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

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

Orders may well be sent out in batches, and we are doing our best to produce and distribute magazines as fast as we can. Please note that the first 18 issues are photocopied rather than printed.

Subscriptions, for six issues, are:

UK: £4.20 (including p+p)

Europe: £4.80 (including p+p)

USA/Canada: £6.60 (including p+p)

Australia: £6.90 (including p+p) (same for New Zealand)

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 begin with.

High-quality, dark blue binders for TAP or any similarly-sized magazine are now available. They are wired to hold 12 issues, and cost:

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

(all prices include p+p).

### TAP PLUGS



NIADEM'S GHOST - 'The Ghosties' are a Manchester band displaying a wide range of influences from VDGG to U2, coming together to form a very original sound.

Fronted by ex-IQ vocalist Peter Nicholls, they are an exciting and energetic live band who already have several Marquee headliners behind them. In Nicholls, the band have a charismatic performer whose lyrical talents go a long way towards giving them a forceful identity of their own.

'Between drummers' at present, Dave Bennett plays guitar with Dave Tompkins on bass. Bennett uses simple powerful guitar work giving a raw edge to the sound, whilst Tompkins is as good a bassist as you are likely to see this side of Tony Levin, with some of his live work being quite amazing.

For those wishing to hear for themselves, an album and a 3-track tape are available from: 13 Maureen Avenue, Crumpsall, Manchester, M8 6AR. An SAE will get full details.



## REASON ON THE ROAD

Pink Floyd: Live at the Brendan Byrne Arena, New Jersey, October 10, 11, 12; Hartford Civic Center, Connecticut, October 14, 15

Jim Ladd, speaking of the Waters K.A.O.S. show, described the event as an "emotional roller coaster". Indeed, K.A.O.S. covers expansive emotional ground conceptually. However, I found his metaphor to be more literally true for me at my first 1987 Pink Floyd concert. For myself and my companion Rob, there was much more going on than a concert at which we were merely spectators. We sat down to witness the new bearers of the name Pink Floyd.

Boy howdy, there is so much of my emotion, time, energy, thought and money tied up in that name. Only these last two months of my life have revealed to me the full breadth of the influence this music, and its figurehead name Pink Floyd, have upon me.

I live in Denver, Colorado, which is hundreds of miles from the nearest Fall '87 Floyd date scheduled. No problem, I'll travel to see them. Didn't even have to think twice. But owing to circumstances at home, my employer decides I can't have that time off. I protest. After literally months of uncertainty and anxiety, at the edge of quitting, I am granted permission. The day arrives, I depart.

I have all but given up chemical modification of any sort over recent years. For the occasion of my first show, I regress. This stands today as one of the best decisions of my life. Finally inside, we wait. Presently the quad sound system switches from Beatles to ambient mood sounds: birds, planes, running water. We are seated in the seventh row, centre section, aligned with the microphone we believe will be Dave's (We were right!). Half of the house lights fall as a warning to the unseated.

Shortly, the remaining lights fall. A silky G-minor washes from the sound system. We melt. 'Shine On You Crazy Diamond Pts 1 to 5'. I needn't attempt to express the joy I felt. It was perfection: it was Floyd. There was no feeling that this was different. This was it! Unfortunately, it didn't last.

The remainder of the first set was a mixed-sequence rendering of 'A Momentary Lapse of Reason' minus 'One Slip'. The stage lighting was exceptionally well done: two flowing sheets of laser illuminated a cross-section of a fog cloud during 'Terminal Frost', my personal favourite from 'A Momentary Lapse...'. Omnimotion lights encircled the circular screen behind the band, and drew coloured patterns on it when they weren't shining directly into my eyes. During 'A Momentary Lapse..' the screen was used twice for films, and a seemingly-related film was shown during the tape-only production of 'On the Run' in the second set.

The subject of the 'Signs of Life'/'On the Run' films is debatable. A man rows his boat through a marsh during the former, intercut with some underwater footage and nature shots probably intended to represent the title motif. Dave's guitar was the only live instrument during 'Signs of Life'. The oarsman appears again during 'On the Run'. He sits in a hospital bed and experiences deranged visions. His bed acquires wheels, scoots along corridors and out onto a runway from which he and it take off. Finally a real-life bed flies over the audience and sets off a large explosion near the stage a la the Dark Side/Wall concert airplane.

Who is this man? Do these films have any meaning or message? I couldn't tell after five nights. At least Waters' messages were always fairly clear, even if they were generally gloomy. My friends think the man represents Roger. I like to think not. That would be such petty quibbling.

The other new film is for the 'Dogs of War'. Delightful headbanger footage of growling dogs with eyes aglow, tanks and soldiers. Such violence! I wonder if all the Iron Maiden freaks in attendance realize that the song decries war (Do all Floyd freaks realize that Maiden's 'Two Minutes to Midnight' decries war? - 'Eddie's'). Peace was never begotten through violence. One bit during the film made me laugh so hard I didn't mind sitting through the song (sorry Dave): many of you will see this tour, so I won't spoil the surprise.

Since I don't much like the new album, the 'Lapse' set was notable for me in its lack of euphoric moments. Seeing it played live made it only slightly more appealing. I feel that it lacks the innovation for which Pink Floyd have become renowned. The reverb drums make it sound like REO Speedwagon or Journey, two American 'Hit-machines'. To my mind the biggest condemnation is the thought that not only could Black Sabbath cover 'The Dogs of War', they could probably do it better. Enough said.

The second set began much like the first. Dave tore into his lap-steel guitar for 'One of These Days' while an anatomically-correct male pig shone its headlight-eyes into an ecstatic crowd. The bells which followed signalled that it was 'Time', and vintage '73 tour films accompanied the seamless version. 'On the Run' made full use of the quad sound system, and was quite a surprise to hear as a stand-alone selection. 'Wish You Were Here', also perfect, blew out any solo Roger concert version. Everyone sang! However, in the absence of its lyrical author, it struck an ironic chord.

'Welcome to the Machine' featured a great quad mix, but unfortunately Dave was not quite in sync with the taped chord changes. A slightly longer version of the film Roger uses on his solo tours accompanied the song, which was the only one to lag behind Roger in terms of performance quality.

The high point of every show for me was 'Us and Them'. The 1977 encore versions I'd heard led me to believe it wouldn't be that great, but each night the performance was genuinely moving. More '73 films accompanied. The only flaw was their failure to proceed into 'Any Colour You Like'. Here again, the lyrics cast ironic shadows on the Great Floyd Controversy.

'Money' followed, again with archival film footage, but not nearly as powerful as 'Us and Them'. Is it my imagination, or am I getting sick of 'Money'? 'Another Brick in the Wall pt 2' dogged the heels of 'Money'. and I just felt that the hits could have been swapped for vintage Floyd. The younger element in the audience seemed to really enjoy these hits though, so...

'Comfortably Numb' preceded the encore. In an attempt to reach a visual climax, a huge disco ball rose up in front of the circular screen and opened to reveal an inner disco ball. It was hoisted aloft on a hydraulic lift, and looked like an amusement park ride I'd get sick on. I found it boring, but it might have been saved if every laser in the place had been turned on it. I'm pretty sure that's against the law though.

The encores were 'One Slip' and 'Run Like Hell'. Again, I'd have liked more vintage Floyd in lieu of the hits. Ah well, the show had enough higher than highs to send me away pleased.

The song-list and sequence were identical each night I saw them. Sadly, I missed 'Echoes' which was played on tour until they dropped it at the second night in Chicago. What was worse, their ambient tape led into each show with the distinctive 'ping' which sounded as many as seven times before being faded.

My opinion remains that the sound of old Pink Floyd belongs primarily to Gilmour and Wright; the loss of Roger is a loss only unto their new efforts. The benefit of the split is that Floyd fans now have two distinct groups doing live Floyd. As for the output of the new Floyd, I'm withholding final judgement until the next album. Hopefully Rick Wright will have more influence on future projects. I'm just happy to have seen Pink Floyd, even if this time it wasn't in its purest form. I was eleven years old during the Dark Side tour. Today's eleven year olds may one day be just as moved by this music as I, but by then all we'll likely have is tapes and stories.

The lights came up in the Brenden Byrne Arena: show's over. Again the Beatles graced the speakers. Paul sang: "Will you still need me, will you still feed me, when I'm sixty-four?" Hmmm.

Ken Langford.

---

## ROGER WATERS PERFORMS RADIO KAOS

Roger Waters Live at the McNichols Sports Arena, Denver, Colorado,  
September 12, 1987

The appearance of Roger Waters in Denver was a welcome event. The last time any member of Pink Floyd performed in Colorado was April 17, 1975. Twelve and a half years later, the long-awaited return received an enthusiastic reception from all those who bothered to attend.

During this sociopolitical theatrical event, Waters proved again to be on the cutting edge of conceptual ingenuity. The theme of 'K.A.O.S.' is that technology should be used for humanist ends and not just for power and profit. Waters' production illustrates the wastefulness of military preoccupation and the misguided uses of communication technology. His character Billy represents everyman realizing the full potential benefits of technology. A microcosm of the world technology struggle is alluded to in the battle of free-form radio versus profit-orientated corporate interests, who would put profit before aesthetics even though their product is aesthetic in nature. Indeed, American network television - a medium which Waters neglects to tackle - is little more than a marketing tool.

The concepts presented by 'Radio K.A.O.S.' are done much greater justice by the stage presentation than by the album. The show provides a depth of insight which otherwise requires careful scrutiny of the lyrics, the story synopsis, and all the media interviews one can get hold of. The show includes old Floyd stuff (he'd say Waters stuff) which is introduced via the concept of a radio broadcast. DJ Jim Ladd occupies a radio studio which is downstage right, rising above all but the circular film screen. Ladd serves as a kind of master of ceremonies, providing segues between songs and links such as silly radio commercials. He also helps along the plot development by interacting with the canned character Billy.

Billy is well-presented in the show. A long teletext box is used to print out his portion of the dialogue, much like a sports scoreboard. Good thing too, since his garbled chatter was at times incoherent through the PA. Additionally, some specially-produced films used computer animation to help further illustrate the character and his ideas. I enjoyed the interaction between Jim and Billy, even though Ladd's delivery of the dialogue often sounded contrived.

Musically the show was great, although I felt the quad was underemployed. The opening bit was a solo number by Paul Carrack, who performed the Squeeze tune 'Tempted'. Wher was this musical generosity on the first 'Pros and Cons' tour? Nice to see you've grown, Roger! Carrack also provided vocals for many of the Floyd tunes during the evening.

Next the full Bleeding Hearts Band got 'Radio Waves' out of the way. A great 'Welcome to the Machine' followed, getting the attention of the seasoned Floyd freaks who thirsted for oldies. At this point, Billy and Jim began their first real exchange of dialogue, introducing 'Who Needs Information' and moving us toward the concept at hand. Before fully proceeding to 'K.A.O.S.', the band swung into the first major block of Pink Floyd music (I'm tempted to say 'covers'). The mini-set began with 'Money', a quick radio spot and into 'In the Flesh', 'Have a Cigar', 'Pigs (Three Different Ones)', 'Wish You Were Here' and 'Mother', all performed medley-style. 'Pigs' takes the award for best of the set. Doreen Chanter followed with a solo rendition of the unreleased 'Molly's Song' (title taken from a Jim Ladd radio interview, September 12 '87).

'Molly's Song' doesn't really assist in her character development, but the lyrics pose an important question. Does a satellite bring us closer together, or does it keep us apart? In 'Radio K.A.O.S.' this is an underdeveloped message. Technology is in fact incredibly good at facilitating information exchange, but the price is often a directionless flow which is either stripped of emotion or designed to elicit a specific emotion in the receiver. As technology increasingly caters to individual needs, we as a race are in danger of losing touch with much of our first-hand experience. Our race therefore begins to base decisions on available data rather than human concerns and consequences.

'Me or Him' and 'The Powers That Be' finished the first set with some strong messages about the wasteful aspects of man's current utilization of modern technology.

During the break I looked around me. The show definitely had a powerful effect on many of the viewers. There was a heavy feeling: instead of "Oh boy, isn't this a nifty concert," or "Yeah - fucking righteous, man," I saw "Wow" and "Whew!" The fact that people seemed to be putting effort toward processing his presentation was a victory for Roger Waters.

On the topic of victory, Roger scores his biggest one with the 'calls from the hall'. This ingenious use of the radio broadcast pretense involves a phone booth set up just in front of the soundboard. Before the first set, Jim Ladd fielded two 'phone calls' from members of the audience. Although it is likely they were prescreened, the callers appeared to have free reign as to what they asked. As the second set began, Ladd again went to the phone, but turned the caller over to Roger for answers. Roger took four calls, two of which were from Englishmen! This theatrical device at last destroyed the final and most conventional barriers between himself and his audience. Blimey! He's gone and torn it down for real! His genuine desire to reach

his audience and allow them to reach him lends credence to the conclusions he drew in 'The Wall'.

The second set proceeded with more plot in the form of 'Going to Live in LA' and 'Sunset Strip'. The Fish Report With a Beat proves that Roger still has sex on the brain, even after two 'Pros and Cons' tours. Then the second block of Floyd began with 'Get Your Filthy Hands Off My Desert' into 'Southampton Dock' (which, thank God, was subbed in for 'The Pros and Cons of Hitch Hiking' from earlier in the tour). Waters does 'Final Cut' material quite well in concert, and I really enjoyed this song. The next bit was the surprise of the evening. In a touching tribute to Syd Barrett Roger showed an edited version of the 'Arnold Layne' promo film followed by the enthusiastic and genuine proclamation: "The Great Syd Barrett!" That felt great!

The remainder of the Floyd set ran 'If', 'Every Stranger's Eyes', 'Not Now John', the 'Another Brick' suite and 'Nobody Home'. I was surprised by a powerfully emotional 'Every Stranger's Eyes', a song which had never struck me quite like it did this time round.

The climax of 'Radio K.A.O.S.' followed, beginning with 'Home' which was played energetically and was the best overall performance of any 'K.A.O.S.' song. The simple message: don't leave the destiny of our planet in the hands of idiots. The swirling theatrical presentation of 'Four Minutes' brought the show to a halt, but was quickly contrasted with the triumphant overture of 'The Tide is Turning (After Live Aid)'.

The band returned to the stage to do 'Brain Damage' and 'Eclipse', but neglected to share 'Breathe' with us, as elsewhere on tour. Ouch!

Overall Waters put on a great show, lasting nearly three hours - very few of the old Pink Floyd gigs came even close to running that long. It's a shame more people didn't come out for it. The Denver audience was only about 50% of capacity.

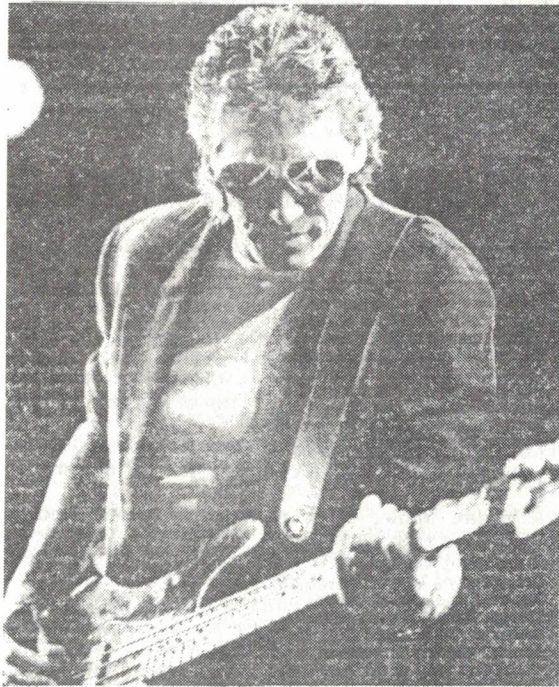
The show was, however, not without its ironies. For example, Jim Ladd invited two local DJ's onstage as guests at the beginning of the show. The KBCO jock received a lukewarm response, while the KAZY man drew enthusiastic cheers. The irony is that KBCO is far more progressive than KAZY, which caters to a younger rock 'n' roll hits-orientated audience. This response reveals that the audience was generally younger and more rock mainstream-orientated - precisely the crowd that would be easier to target with format radio.

The second major irony is that Waters played more Floyd hits than obscurities, perpetuating the strength of hit radio stations. Most 'free-form' stations wouldn't be caught dead broadcasting 'Radio Waves', 'Money' or 'Another Brick in the Wall' - these songs are the bread and butter of formatted rock radio. This just goes to show - Money: it's still a gas!

Comparing this gig to the 1987 Floyd shows reveals clearly the differences in direction. Waters places far more emphasis on the message than the medium. Between film, teletext, lyrics and music it's tough to tell what the primary medium is. As Waters concepts become more complex, the music becomes more simple. 'Dark Side of the Moon' is the opposite of this trend, and 'The Wall' is the perfect synthesis. I think Waters underestimates the importance of the purely musical foundation. Perhaps he should write and produce an entirely instrumental album for the sake of discipline.

Ken Langford.

# Waters' show colored a blatant shade of Pink



Roger Waters at Kingswood: a carefully crafted sense of déjà vu.

BY ALAN NIESTER  
Special to The Globe and Mail

Moments after Roger Waters and company returned from the briefest of intermissions during their performance at Kingswood Music Theatre last night, the group again left the stage. In their place, the psychedelic sounds of a 20-year-old song filled the air. It was Arnold Layne, a hit for a fledgling British invasion pop group called Pink Floyd, recorded in 1967. While the record played, old film footage of Pink Floyd members romping on the beach (inspired, no doubt, by The Beatles' like-minded antics in Help!) were projected onto the screen at the back of the stage.

It was a nice touch — a wink and a nod to the Pink Floyd fans who'd been along since the beginning. But it was also much more than that. It was Roger Waters' way of laying claim to the entire Pink Floyd catalogue, an unobtrusive attempt to pull

the foundation out from under his former band mates in Pink Floyd before that group's tour arrives here next month.

All night long, Waters usurped Pink Floyd material. Whether or not he was justified in doing so makes for an interesting ethical debate. On one hand, he did write most of this material. On the other, he represents only a quarter of the band that actually committed it to vinyl. Whatever the case, his set last night was sprinkled with Pink Floyd favorites, numbers such as Welcome To The Machine, Money, Wish You Were Here and large swaths from the concept album The Wall.

Much of the video material projected high over the band during these numbers was taken from the film version of The Wall and old Pink Floyd concerts, all of which helped create a tangible sense of

déjà vu.

In the place of former Floyds David Gilmour, Nick Mason and Richard Wright, Waters has put together a superstar team of veteran English journeymen rockers, including such familiar names as Paul Carrack, Andy Fairweather-Low, and Mel Collins. With the exception of Collins, who was allowed to interject a few reed solos into the mix, the crew played it as close to the line as possible, offering up a perfectly structured pseudo-Floyd sound as a backdrop for Waters.

And while the show lacked airborne inflatable pigs, crash-landing rubber jets and brick walls of Floyd tours past, the stage set up was as elaborate as one might expect from the conceptual mind behind all those spectacular Pink Floyd props. The main prop in this current tour is a living and breathing one, a real life disc jockey named Jim Ladd, who acts both as the evening's emcee and as the link to Waters' current Radio K.A.O.S. album.

And, like Pink Floyd shows of the past, this one was packed with images. Modern-day killing machines, political leaders and starving Africans filled the circular screen while Waters and band churned out pulsing rock scores.

But the main question left unanswered by all this music, mayhem and thought-provoking lyricism is a simple one. How can Pink Floyd possibly regain the territory Roger Waters seems to have snatched away?

MATT HEALEY

## We're not here

DESPITE their combined riches, Pink Floyd, like most superstar acts, are determined to give the taxman as little loot as possible.

Nick Mason, Rick Wright and Dave Gilmour have found a novel way of rehearsing for their massive North American tour without paying the usual customs duty on sound equipment.

They've rented a bonded warehouse at Toronto airport, which means they're still not officially in the country.

Floyd's two-month tour looks like being their most successful yet, with more than 500,000 tickets sold.

Meanwhile, the band's former leader Roger Waters does not seem to be enjoying similar good fortune in his solo career.

Already halfway through his U.S. tour, numerous local radio stations are running ticket competitions to boost sales.

BRUNO MACDONALD

EVENING STANDARD 8/9/87

## THE PINK FLOYD STORY pt 2 FROM PIPER TO ATOM HEART MOTHER

In this issue, we conclude the second chapter in Capital Radio's 'The Pink Floyd Story', transcribed by Bruno MacDonald.

The man responsible for arranging 'Atom Heart Mother' was poet, musician and solo performer Ron Geesin. Here he tells how he got involved in 'Atom Heart Mother' :

Ron : I was seeing them all at that time. Coz Rick just lived down... I was living in Notting Hill, he was down in (laughs) South Notting Hill. I reckon it really was that... (long pause) No, looking back, no, I think they were, at that time... they had hit creative exhaustion. They had been battling away with each other and had not learnt the skills of pulling off - retreating from each other - they were rather heavily battling. I think they were creatively exhausted and they needed the influx of an outside view. That was it. That's my view now.

So, coz I was their mate, at the time (sniffs), they proposed this thing that they wanted brass and choir... on this long piece, and they provided me with really what I would call the backing tracks. Probably they were a bit more than backing tracks, they did have some of the 'astral slide guitar' on them in places, but I really took the backing tracks and formed all the top, all the... I don't know, the icing on the cake, or something - I don't know what you'd... an analogy...

Working most of the time on my own, but part of the choir section was done with Rick - say the first half of it was done in collaboration with him, but I did all the writing. I mean, it was really just him and I discussing where the 'float' should go, where the wisps of smoke or lines ought to go.

Rick : The way we did it was overlaying the musicians onto the backing track, and - you can hear it on the record - it just sounds... It just doesn't flow very well. There's lots and lots of edits in it. I wasn't happy, I wasn't... I was at the time, but thinking back, I'm not happy now of the recording of 'Atom Heart Mother', but I did enjoy playing it live, when it worked, particularly in America, where for some reason, the musicians just seemed to... just got into the whole thing a lot more. We certainly enjoyed playing it live coz it was a totally new experience of, well, working with other people. But the actual recording of it is not that good, I don't think.

('Atom Heart Mother' continues)

Storm Thorgerson of Hipgnosis remembers the thinking behind the 'Atom Heart Mother' sleeve :

ST : There was a very conscious attempt to undo some of the very obvious psychedelic traps. I mean, there were quite a lot of sleeves after that, and those sleeves came from the West Coast, which are a bit jumbled and highly imaginative - what I call Psychodelia - and full of colours and images all swirling together, and a bit complex. So there was kind of a desire to unearth that. That was

all based on the notion that, whatever else you may say about the Floyd, we think their music reaches a couple of levels. You know, I don't think it's singular. So that I think you can appreciate it as, in places, straight rock 'n' roll, in others you can appreciate it as a romantic, very romantic, atmospheric mood thing.

But they were, unlike quite a lot of other people in rock 'n' roll, fairly intelligent, and knew some of the... Difficult to explain it... but knew something about themselves, a little bit about themselves - were able to kind of laugh at it a little bit - and know the other side. So, in order to give an indication that the Floyd had perhaps that more... little bit more depth, without... It wasn't a kind of 'Better than Thou' notion, it was just a descriptive thing.

But at least you could say, even if you said nothing else about the Floyd, it was multi-level, right? We wanted to do something that, in fact, was that, but in a way wouldn't look like it. So that 'Atom Heart Mother' is really a sleeve that was undoing... a 'non-Pink Floyd' sleeve. It was very much a conscious attempt to do a pretty damn ordinary thing. I mean, that was my idea, to do a kind of 'non-cover', but not in a High Art sense, but to do a nothing... a kind of common-al-garden... away from all that psychedelia, knowing that the Floyd could handle that, you know. Even though their music may be romantic and atmospheric, because they've got an ability... alright, there'd be a characteristic in that there'd be more than one level - they could handle on their sleeve something that went totally the other way.

So, I mean, we had three ideas for that sleeve. One was a picture of a cow, and one was a picture of a person diving into water, which was funny because that came up again but in a different context altogether, and the other picture was a woman walking out a door. I mean, all (were), in a way, very flat and 'unpsychedelic' and 'unheady'. You know, 'Ummagumma' was heady. You see, 'Ummagumma' had an intellectual... an intellectuality about it, right? So they'd intended to undo that, but knowing that if you did that consciously, it would still carry a lot of the weight behind it. So, in fact, although we did something... and then the band saw it (laughs). I mean, I think they enjoyed the humour of it most. I mean, that there should just be a cow, and such a cow...

In terms of the notion we started out with, it totally backfired. But, in terms of being a good sleeve, right, which I think it is, and a good picture... I mean, it's a very simple idea. Actually the idea came from a friend of mine, in a conversation. He just said "How about a picture of a cow?" as an example of something pretty damn ordinary. And immediately he said it, I kind of (snaps fingers) twiggled, and went to the house and shot a cow. In Essex it was actually, outside Potters Bar (laughs) and I took a picture like how I remembered at school - like in kind of an animal text-book - it's supposed to be the ultimate picture of a cow. It's just totally cow. It should say cow to you.

Riding on top of that are all these other thoughts - it's a

cow, right, so since these other thoughts are in it... If you'd just put a cow on a Matt Munro album, right, or a Wombles album or something, it would never have carried the kind of weight that it carries now on the Pink Floyd album. And then giving it that title as well - it's equally extraneous, but seemed to work very well, and yes (laughs) it stood out very clearly and was certainly not a non-event. ('Atom Heart Mother' finishes and 'Fat Old Sun' is played)

As Ron Geesin mentioned earlier, he felt that the Floyd were having their personality problems during the recording of 'Atom Heart Mother'. I asked Nick Mason if the band have ever been close to break-up...

Nick : Absolutely not. We are absolutely as close as anything.

It is (assumes Hollywood voice) a great honour and a pleasure to work with the other members of the band. No, the, um... Yes, of course it has. I mean, working in a band is (sighs)... it's very, very difficult (laughs). Very difficult indeed, because it's a very close relationship, coz you work together, and you live together a lot, and you're drawn together, not only because you love each other, but actually because of all the other things that come with it - all that lust for success or love or whatever is the problem that makes people join rock 'n' roll bands. It's, um... it's murder.

I mean, a lot of the time, it's absolute 'orrible to have to be with people that you're not... You know, that you're not seeing eye-to-eye with at every moment, and, um, yeah, inevitably there's moments when everyone just feels like packing it in.

It isn't like we have a row (laughs) and someone leaves the room, threatening to leave. I mean, it just... it tends to move in, uh, waves, more, I think. Perhaps... it depends what activity we're on. I mean, I tend to feel like I've had enough towards the end of every American tour and I think, for me, it's all over. In fact, although I have felt this, it never has been over, and I think a lot of it is to do with frustration, particularly among writers which I'm not, really.

I mean, I'm talking particularly about Roger, where perhaps he feels his ideas aren't getting across or that he's having to fight to get his ideas across, or perhaps at another moment where Roger's cool, and the others feel - you know, Rick or Dave perhaps feel frustrated that they're doing something... that they're not getting their ideas across.

I mean, all one can say is that it would appear that a solo career would be just as painful as a group career. I think that under the threat of the other three doing solo albums and me not doing one, I'd do one. It's like 'Ummagumma'. I mean, if pushed, you could (laughs)... you can definitely do something...

---

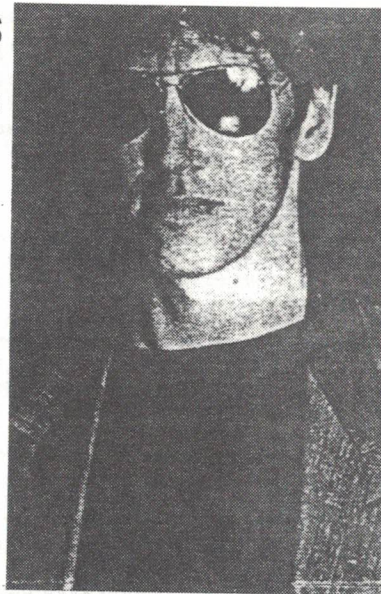
## THANKS

Our thanks this issue go to Ma and Pa Mabbett, Douglass MacDonald, and Ben Harris. Front cover by Leonardo da Walker.

---

## ROGER WATERS SPILLS A SAUCERFUL OF SECRETS

MUSIC CONNECTION  
SEPTEMBER 21—OCTOBER 4  
ROLF OSSENBERG



How does Waters regard his former Pink Floyd bandmates, who are carrying on without him? "Ask yourself what the motivation is," he insinuates. "Believe me, there is no question—absolutely no question in my mind—that you will come up with the right answer. And you're right. And that's all it's about, so don't worry about it." We read you loud and clear, Rog.

by S.L. Duff

It's always a joy to interview someone whose music has actually affected one's life. I can't even remember how many evenings of high school debauchery ended with bleary-eyed space cadets dreamily listening to "Set the Controls for the Heart of the Sun" or "Grandchester Meadows/Several Species of Small Animals" (both from Pink Floyd's 1969 opus *Ummagumma*, which remains one of the most unnerving and just plain strange records ever made). I obviously wasn't alone in my love for the group—Pink Floyd and Roger Waters have sold an incredible 55 million records worldwide.

Waters was the driving force behind Pink Floyd following the departure/collapse of co-founder Syd Barrett in 1968. Throughout the remainder of their career (discounting the revived Floyd, which is currently touring with remaining members Dave Gilmour, Nick Mason, and Rick Wright), Waters was the primary writer, conceptualizer, and lead vocalist. He took the band through such visionary heights as Atom Heart Mother (perhaps the first new age album), *Meddle*, the all-time chartbuster *Dark Side of the Moon*, *Wish You Were Here*, *Animals*, and *The Wall*.

Waters went solo in '84 with *The Pros and Cons of Hitchhiking*, which continued his flair for brilliant, conceived and executed concept records. This has been carried even further with the new Radio K.A.O.S., which is an imaginative story concerned with a number of subjects close to Waters' heart, including the demise of radio, the ascent of satellite communication technology, and how these things affect that strange breed known as human beings. Currently in the midst of a large-scale production arena tour, Waters hits the forum on September 26,

with local radio hero Jim Ladd (see page 18) centerstage in the Radio K.A.O.S. road show. Sit back now and enjoy an avalanche of ideas from one of rock's most reflective individuals.

**MC:** Let's talk about Radio K.A.O.S. What got the ball rolling for you to make you want to write it in the first place?

**WATERS:** Two things. One, the Pontardoulais Male Voice Choir, who I worked with when I was making *The Wall* film, and who I was very struck by. I went to South Wales to work with them and I was struck by their enormous humanity. And, two, from living in L.A. for six months whilst making *The Wall* album in '79, which was when I met Jim Ladd for the first time. I'd arrived in Los Angeles from Europe with all the normal prejudices about L.A. One day driving in the car I heard "The Fish Report With a Bear" on KMET, and it turned me around a bit, because I hadn't expected to hear anything quite that anarchic, that funny and clever. And so, in a way, it made me realize that my prejudices about Los Angeles, generalizations as they were, were all unbounded. Which is a lesson that can't be brought home to one often enough—that you cannot generalize about races, creeds, colors, cultures. In all places there are dull people and bright people, nice people and assholes. You can't characterize people by virtue of where they live.

**MC:** Does that mean you write a certain amount of material that gets thrown out before the final project is completed?

**WATERS:** There's about twice as much. There were 16 songs, and eight on the record. The other eight haven't been thrown out, certainly not thrown out in disgust, but put to the side, possibly for use later. Some of them are very specific to this particular narrative, so they couldn't really be used for anything else. Who knows, I might put them out on an EP or something for people who were interested and wanted an appendix or something, a few more pieces to the jigsaw.

**MC:** Radio K.A.O.S. is a pretty interesting story. One idea in it that I thought was unusual was the idea of "Entertainment Diversionary Tactics." Are you serious about that? Do you think it's something that is actually happening?

**WATERS:** Oh, very serious. I think it's the most frightening thing. I very much see the technology of satellite communication as a two-edged sword. It seems it's making it more difficult for governments to function properly, because it becomes more and more a function of government to entertain the electorate in order to convince the electorate to vote for it, if you like. Which is the situation I refer to as "the soap opera of state." Because America is the youngest and yet the most advanced of the Western countries, it probably suffers from that syndrome worse than the Old World does. But only by a few years: I think we'll catch you pretty soon. On the other hand, because more information can get faster to the individual, it makes it harder to keep the process of manipulation secret. I think what's been going on in America with Oliver North is a very good example of the two-edged nature of the sword. Because on the one hand, a television is seen as an effective tool in the hands of a skillful salesman—i.e., North—selling himself, his patriotism, and his god-ford-fuck, homespun political philosophy, which is very attractive to a

lot of American punters.

**MC:** He's like Jimmy Stewart.

**WATERS:** Yeah, exactly. And he's doing it brilliantly. But on the other hand, the process is also highly visible. So it seems the same process that is building him up is also undercutting him—and his commander in chief. It's a very strange medium, because although you can sell yourself very efficiently to your electorate, it's harder for you to hide the real you.

**MC:** Lots has been made here in L.A. about your concerns about radio, especially with KMET turning into "The Wave." That seems to almost come alive on your record. Do you feel that, in general, we've become apathetic about the decline of quality and enjoyability of radio in particular, and media overall?

**WATERS:** Yeah, because we've become seduced by the idea that the marketplace is God. And that if everything finds its own level, that will inevitably be good. Not only good for standards of everything, in some magical way, but also good for all human beings, too. Yeah, insofar as radio is concerned, I think that is the basis of it. And we have to push things away from that. Otherwise, you do, in the end, reduce everything.

**MC:** To the lowest common denominator.

**WATERS:** And in the end, the consumer can't switch off and go, "No, this isn't good enough," because we get conditioned to accepting more and more mediocre standards.

**MC:** Were you aware of the KMET "Wave" thing when you were writing the album, or is that a coincidence?

**WATERS:** I was aware of potential problems at KMET because Jim Ladd's a friend of mine and we'd spoken about it. But no, push had not come to shove at that point. When Jim called and said, "You won't believe what's just happened. They just called us all in and fired us!" It was quite extraordinary.

**MC:** Are you going to be making a film of Radio K.A.O.S.?

**WATERS:** That remains to be seen. I've had offers. If a director whom I respected a great deal were to become interested, and maybe a producer with some sort of track record who was likely to get it together, then I would be very interested in them making a movie. I'd be very happy to cooperate with somebody on writing a screenplay. I could not again get involved in the nuts and bolts like I did with *The Wall*.

**MC:** Were you unhappy with the results of the film?

**WATERS:** It was a mistake, I think. . . . Well, having said that, it wasn't that bad a film, but I was very disappointed in it. At the end of the day, when it was finally put together, I watched the film, and I'd been dubbing it for the previous three weeks, reel by reel. Each reel on its own I thought was quite interesting, but when I saw all 13 reels together, I felt that it lacked any real dynamic. It seemed to start bashing you over the head in the first ten minutes and it didn't stop until it was over; there was no quiet time. But my most serious criticism was, although I thought Bob Geldof acted very well and that Alan Parker directed the film with great technical competence, at the end of the day, I felt, who gives a shit. I wasn't interested in this Pink character; I didn't feel any empathy for him at all. I didn't care about him, and if you can't

care about Pink, then you can't care about his concerns about the totalitarian nature of the iconography of rock & roll, which is part of what it was about. And you don't care even about the dead father in the war and all; you just think, Fuck him! I don't care about him.

**MC:** How so?

**WATERS:** Well, because, outside of the kind of backbiting and bickering and jealousy that you get in any group of children, I've suddenly a more solid sense of my own worth and musical capacity, which makes me more able to play my instruments and to give more and to be included more with the musicians that I work with. There's an awful lot of kind of pettiness in all bands.

**MC:** That's true.

**WATERS:** And if you've been in a band as long as I had, breaking away is a good move. But I don't think the number of records you sell changes anything.

**MC:** It certainly gives you the power to be able to lead your own group, record your own music, do whatever you want to do—just be in total control.

**WATERS:** Yeah, yeah, that's true. Well, I was always pretty much in control in the Floyd, but it's certainly a lot more comfortable [now]. It's absolutely true that the money that one earns from selling the records fees you to be able to make the next one in whatever way you want to.

**MC:** Why do you think that—of all the records made over so long a period of time—*Dark Side of the Moon* has been monumental and is still on the charts after 13 years?

**WATERS:** Eh, I was, when I first heard about it. But I can kind of understand it. [Snickers.]

**MC:** Go on—something interesting's about to pop out.

**WATERS:** Not really. I mean, you know, ask yourself what the motivation is. Believe me, there is no question—absolutely no question in my mind—that you will come up with the right answer. And you're right. And that's all it's about, so don't worry about it.

**MC:** How does Rick Wright figure into any of this? What's he doing?

**WATERS:** He makes it look more kosher. He's working for them [Gilmour and Mason] on a wage, that's what he's doing.

**MC:** Oh, he's on the tour—I didn't know that. And he's not even an equal member with them?

**WATERS:** Oh no, he's on a wage. No-no-no, there's no question of his being in the band.

**MC:** I can't believe that.

**WATERS:** The answers to the questions, when asked, are very carefully worded, so that you're not quite sure whether he is or isn't [in the band].

**MC:** Why would they do that to him? Because he quit a few years back?

**WATERS:** He didn't quit—he was fired.

**MC:** Your bio says he left the group.

**WATERS:** Yeah, well, we used to be more democratic about these things. I mean, they're obviously making it worth his while, and he's doing it for the same reason they are, but there's no question of his being a partner. It's all a bit sick, really, but you must ask them these questions. It's their tour, it's their problem, not my problem.

**MC:** A lot of our readers are musicians attempting to get a deal, or recording for independent labels, and if they sell 5–10,000 records, they start feeling pretty good. Here you are, you've sold 55 million records! How

does that affect you, just as a musician? To me, it's unaffordable.

**WATERS:** That doesn't affect me at all, I don't think. Breaking away from Pink Floyd has affected me as a musician.

**MC:** How so?

**WATERS:** Well, because, outside of the kind of backbiting and bickering and jealousy that you get in any group of children, I've suddenly a more solid sense of my own worth and musical capacity, which makes me more able to play my instruments and to give more and to be included more with the musicians that I work with. There's an awful lot of kind of pettiness in all bands.

**MC:** That's true.

**WATERS:** And if you've been in a band as long as I had, breaking away is a good move. But I don't think the number of records you sell changes anything.

**MC:** It certainly gives you the power to be able to lead your own group, record your own music, do whatever you want to do—just be in total control.

**WATERS:** Yeah, yeah, that's true. Well, I was always pretty much in control in the Floyd, but it's certainly a lot more comfortable [now]. It's absolutely true that the money that one earns from selling the records fees you to be able to make the next one in whatever way you want to.

**MC:** Why do you think that—of all the records made over so long a period of time—*Dark Side of the Moon* has been monumental and is still on the charts after 13 years?

**WATERS:** Eh, I was, when I first heard about it. But I can kind of understand it. [Snickers.]

**MC:** Go on—something interesting's about to pop out.

**WATERS:** Not really. I mean, you know, ask yourself what the motivation is. Believe me, there is no question—absolutely no question in my mind—that you will come up with the right answer. And you're right. And that's all it's about, so don't worry about it.

**MC:** How does Rick Wright figure into any of this? What's he doing?

**WATERS:** He makes it look more kosher. He's working for them [Gilmour and Mason] on a wage, that's what he's doing.

**MC:** Oh, he's on the tour—I didn't know that. And he's not even an equal member with them?

**WATERS:** Oh no, he's on a wage. No-no-no, there's no question of his being in the band.

**MC:** I can't believe that.

**WATERS:** The answers to the questions, when asked, are very carefully worded, so that you're not quite sure whether he is or isn't [in the band].

**MC:** Why would they do that to him? Because he quit a few years back?

**WATERS:** He didn't quit—he was fired.

**MC:** Your bio says he left the group.

**WATERS:** Yeah, well, we used to be more democratic about these things. I mean, they're obviously making it worth his while, and he's doing it for the same reason they are, but there's no question of his being a partner. It's all a bit sick, really, but you must ask them these questions. It's their tour, it's their problem, not my problem.

**MC:** A lot of our readers are musicians attempting to get a deal, or recording for independent labels, and if they sell 5–10,000 records, they start feeling pretty good. Here you are, you've sold 55 million records! How

does that affect you, just as a musician? To me, it's unaffordable.

**WATERS:** That doesn't affect me at all, I don't think. Breaking away from Pink Floyd has affected me as a musician.

**MC:** How so?

**WATERS:** Well, because, outside of the kind of backbiting and bickering and jealousy that you get in any group of children, I've suddenly a more solid sense of my own worth and musical capacity, which makes me more able to play my instruments and to give more and to be included more with the musicians that I work with. There's an awful lot of kind of pettiness in all bands.

**MC:** That's true.

**WATERS:** And if you've been in a band as long as I had, breaking away is a good move. But I don't think the number of records you sell changes anything.

**MC:** It certainly gives you the power to be able to lead your own group, record your own music, do whatever you want to do—just be in total control.

**WATERS:** Yeah, yeah, that's true. Well, I was always pretty much in control in the Floyd, but it's certainly a lot more comfortable [now]. It's absolutely true that the money that one earns from selling the records fees you to be able to make the next one in whatever way you want to.

**MC:** Why do you think that—of all the records made over so long a period of time—*Dark Side of the Moon* has been monumental and is still on the charts after 13 years?

**WATERS:** Eh, I was, when I first heard about it. But I can kind of understand it. [Snickers.]

**MC:** Go on—something interesting's about to pop out.

**WATERS:** Not really. I mean, you know, ask yourself what the motivation is. Believe me, there is no question—absolutely no question in my mind—that you will come up with the right answer. And you're right. And that's all it's about, so don't worry about it.

**MC:** How does Rick Wright figure into any of this? What's he doing?

**WATERS:** He makes it look more kosher. He's working for them [Gilmour and Mason] on a wage, that's what he's doing.

**MC:** Oh, he's on the tour—I didn't know that. And he's not even an equal member with them?

**WATERS:** Oh no, he's on a wage. No-no-no, there's no question of his being in the band.

**MC:** I can't believe that.

**WATERS:** The answers to the questions, when asked, are very carefully worded, so that you're not quite sure whether he is or isn't [in the band].

**MC:** Why would they do that to him? Because he quit a few years back?

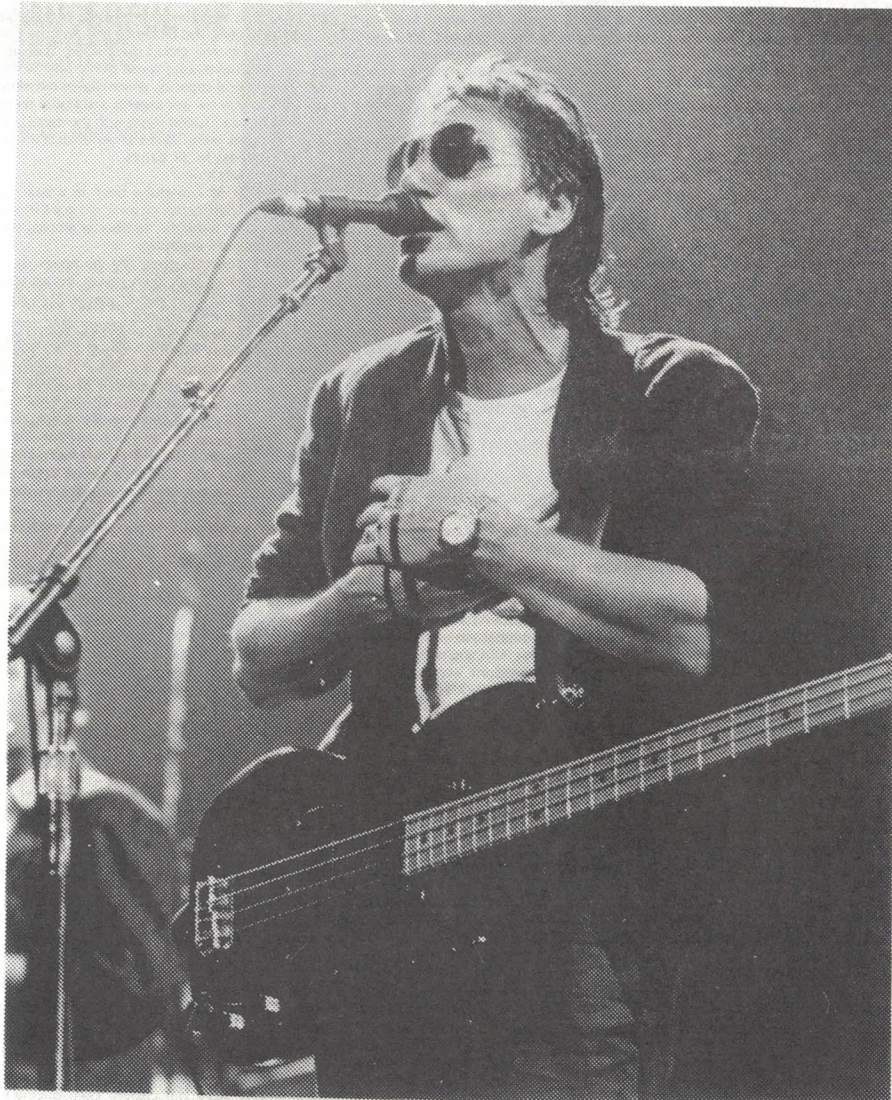
**WATERS:** He didn't quit—he was fired.

**MC:** Your bio says he left the group.

**WATERS:** Yeah, well, we used to be more democratic about these things. I mean, they're obviously making it worth his while, and he's doing it for the same reason they are, but there's no question of his being a partner. It's all a bit sick, really, but you must ask them these questions. It's their tour, it's their problem, not my problem.

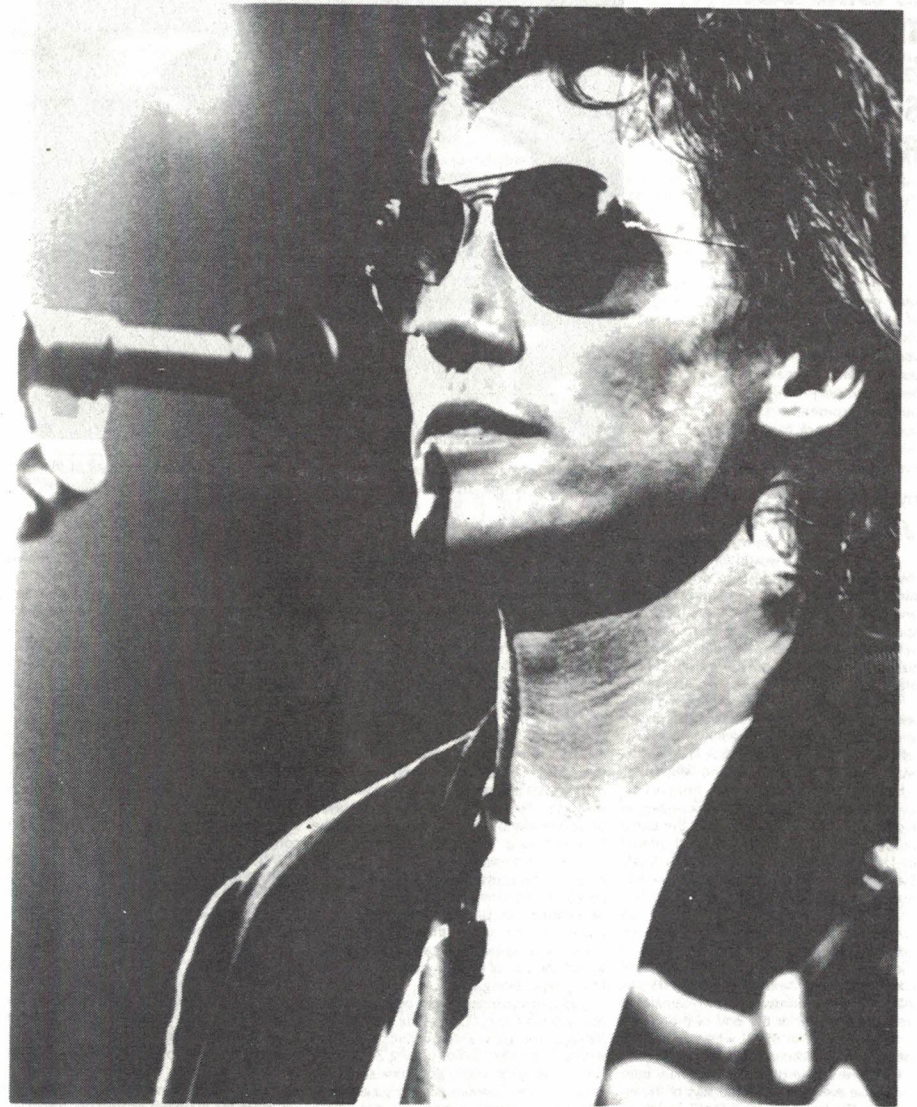
**MC:** A lot of our readers are musicians attempting to get a deal, or recording for independent labels, and if they sell 5–10,000 records, they start feeling pretty good. Here you are, you've sold 55 million records! How





1987 COPYRIGHT EMI RECORDS (UK)-PHOTOGRAPHER: RICHARD YOUNG

**ROGER WATERS**



1987 COPYRIGHT EMI RECORDS (UK)-PHOTOGRAPHER: RICHARD YOUNG

**ROGER WATERS**



## JIM LADD SPEAKS OUT TO SAVE AN ENDANGERED SPECIES—ROCK RADIO

MUSIC CONNECTION  
SEPTEMBER 21—OCTOBER 4

ROLF OSSENBERG

*Ladd detests the current state of radio. "We have business dictating to art," he complains. "We need to figure out how art can make business money while business promotes art. We need to get back to enjoying the music and what the music stands for."*

by Janiss Garza

I've been a fan of his music for so long, but never in my wildest dreams did I think I would be on a Roger Waters album, much less go on tour with him." This Waters fan is something of a legend himself—he's Jim Ladd, L.A.'s most outspoken DJ. Ladd plays one of the major characters on Waters' album *Radio K.A.O.S.*, a part he's duplicating on the artist's current arena tour.

*Radio K.A.O.S.* attacks the worldwide problems of uncaring governments and economic devastation, using the medium of radio as its backdrop. The LP's central character is Magic Billy, a wheelchair-bound "vegetable" who has been relocated to L.A. from his native Wales. Billy, who hears radio waves in his head, learns to communicate through a cordless phone and befriends a DJ (played by Ladd) at renegade radio station K.A.O.S. Eventually, Billy learns to control the world's biggest computers and simulates a nuclear attack. At the same time, he deactivates all governmental abilities to retaliate, thus rendering the superpowers impotent. While *Radio K.A.O.S.* is reminiscent of Waters' classic conceptual work with Pink Floyd, it's also Waters' most optimistic effort—apparently he's found a light at the end of the tunnel.

The two met in 1979, when Ladd interviewed Waters, who was in L.A. for *The Wall*. It was "one of the most extraordinary interviews I've ever gotten," Ladd says of the encounter. The late, lamented KMET, Ladd's station at the time, made a similarly strong impression on Waters. *Radio K.A.O.S.* captures the spirit of the once-powerful station, down to the infamous "Fish Report," which opens Side Two of the LP.

At the time, Ladd recalls, Waters "had that view of L.A. as being a plastic wasteland, and he turned on KMET and went, 'Wait a minute! There's some real folks here!' He is—



*"When you take a stance, you put your income, your house, your family—all of that—in jeopardy. But to me, that's what rock radio is. You have to be a bit of an outlaw."*

or was—a big KMET fan."

Now, Ladd is fighting to keep the KMET spirit alive. "We have business dictating to art," he laments about radio's present state. "We need to figure out how art can make business money while business promotes art. We need to get back to enjoying the music and what the music stands for."

What Ladd loves about Waters' music is that "his work has always been known to be technically perfect, but more to the point, he has always had something very, very interesting to say and to contemplate. That's why his work with Pink Floyd is still listened to so much." In recent years, radio has virtually ignored thought-provoking music and ideas; this frustrates Ladd, who was "raised on people like Bob Dylan, Roger Waters, the Beatles, Rolling Stones, the Doors, so forth. This is not disposable pop music; this is music that literally changed the world to a certain extent." Though Ladd was flattered to be included as part of *Radio K.A.O.S.*, it makes perfect sense that Waters would choose this serious and caring professional to play the part of the maverick DJ—it's practically typesetting.

Ladd's involvement went beyond merely acting out his role. "One of the things I did," he says, "was go to a studio here in L.A. and record 24 different radios playing 24 different stations at once. I also got some sound effects of Laurel Canyon. And he gave me six different questions, which I put on flash cards, asking if I would get several people to go into a studio one day. Waters cut and edited all those tracks for the record."

Reportedly, the show integrates numerous special effects that help illustrate the story told on the album. The stage will be mocked up to look like a radio station and Ladd will have his own DJ booth. The band will play as if they're making a guest appearance at

K.A.O.S., and a giant round video screen will run clips that illustrate the story. On the record, Magic Billy's character was created by combining a computer with Waters' voice. Ladd won't reveal how Billy will be depicted at the show other than to say he will be "heavily portrayed." He does affirm that "anyone who is coming to see a Roger Waters show expecting a multimedia extravaganza is going to be blown away. If you don't know what to expect from him, you may have to be carried out on a stretcher!"

Along with songs from *Radio K.A.O.S.*, the show will contain material from *The Wall* and *Dark Side of the Moon*, each illustrating a specific aspect of the story. While Waters is no longer with Pink Floyd, his artistic vision was behind those records, and they're conceptually linked.

Water's sensibility has long impressed Ladd. "He doesn't just have a musical need to express himself," Jim explains, "he also has an intellectual need to express his views through his music." Ladd has always embraced artists like Waters in his radio shows, adding insights of his own to those contained in the music. "I never thought I would save the world by speaking out on issues," he clarifies. "What I was hoping to do was create dialogue and thought about the issues, even among people who disagreed with my point of view."

The way radio is run these days, there's little room for dialogue or debate, much less creative autonomy for the DJs. "It now strictly seems to be done by demographic research and computer projections," Ladd says. "That's fine as far as information goes, but at some point the disc jockey on the air should be a talented, creative person and should have more control over what goes out on the air during their show. We're wasting a lot of great talent, plus the audience is getting ripped off

because a machine is telling them what to listen to. DJs used to be rock & rollers who loved the music as much as the audience did."

Ladd's Saturday evening show on KLSX is a rare exception to the rule. "Thank God for KLSX," he says gratefully. "They told me when I went there that I would have complete creative control of the show—and they have given me that 100 percent." He's continuing his slot while he's on the *Radio K.A.O.S.* tour, reporting from wherever he happens to be on a Saturday evening, (8–11 L.A. time). While KLSX spins his chosen discs in L.A., he offers commentary about life on the road.

Ladd feels fortunate to have this kind of freedom, but he's disturbed that so few of his peers have the same opportunity. "There are a lot of talented people on the radio in this town who I've worked with and against. I would like to see all of them—not just Jim Ladd, but everybody—be encouraged to use their God-given creativity." Unfortunately, when DJs complain about "how rock radio has been reduced to kind of a dull computer readout," they're putting their careers on the line, according to Ladd.

"There have been some dark moments,"

Ladd says of his own long career. "I am a person who's a very good employee and I play by the rules. But when it comes to saying, 'Look, Jim, back off with your beliefs,' or 'Change your stance on the radio because we may offend someone,' or 'Play music that you blatantly know is a piece of shit, but you're gonna say it's a great record—I can't do that. When you take a stance, you put your income, your house, your family—all of that—in jeopardy. But to me, that's what rock radio is. You have to take a chance; you have to be a bit of an outlaw.' This is one of the reasons that Ladd is so delighted to be a part of *Radio K.A.O.S.*, which rails against the very things that have been upsetting him for so long. "I'm so thankful that Roger Waters has seen this problem and taken the stance that he has on this album," Ladd says. In this unique situation, the voice on the record and the voice on the air are one and the same.

While Ladd realizes that *Radio K.A.O.S.* won't change radio's—or the world's—problems overnight, he hopes the album will inspire activism among listeners. "Maybe it will touch somebody, in a way, to go, 'I've had it with government doing this' or 'I've had

it with this problem—and maybe I'm gonna go out and do something of my own about it.' And now you've motivated someone to change their mind or talk to their peers about what's going on in the world."

Ladd has long been doing this sort of thing on his radio shows. "God let me talk—he did not let me sing," he reasons. "So when I found someone was going to pay me to play the music that I was listening to at home and talk to all of my friends, I thought, I'm going to be honest with the people I'm talking to and I'm gonna try not to abuse this gift I've been given by just using it to make me money." Ladd has continued to hold true to his promise, and he now has the good fortune to be working with an artist whose beliefs and integrity are commensurate with his own. Together, maybe they can open people's ears. "If you don't hear what can be done," says Ladd, "you think that what's being done is it." One answer, he claims, is for discontented listeners to simply tune out. "If people don't listen to the radio," Ladd asserts, "Radio's gotta change. And that's the deal." ■

## The Pink Floyd pay-off

A whirligig of greatest hits from a shiny machine

By Craig MacInnis Toronto Star

Welcome back to the machine.

Halfway through Pink Floyd's opening set at Exhibition Stadium last night, the debate that has raged on these past several months was finally laid to rest.

The true leader of Pink Floyd is not the bitterly departed Roger Waters, nor is it guitarist David Gilmour, who has assembled a 10-piece road crew including original drummer Nick Mason and keyboardist Rick Wright to carry on the tradition, such as it is.

If you must know the terrible truth about Pink Floyd's leadership, it rests snugly in the inner circuitry of a group of heartless machines and shiny props.

Last evening's concert, played out before 43,000 fans and repeated again tonight and tomorrow, was a show that set rock back roughly 15 years, recalling an era when music was monstrously epic and men were motionless (as in: not moving around very much).

This was evident from the band's choice of "Echoes" as its opening number, an 18-minute piece of space whimsy that plays like a post-psychedelic meeting between

pan flautist Zamfir and the screaming meemies from hell.

It is not the sort of thing that brings an expectant crowd to its feet. Even Gilmour (Fred Astaire he is not) could barely muster a half-hearted shuffle.

The remainder of the first set—gussied up with assorted laser lights, dry ice, rear-screen projections and the omnipresent "quadrasonic sound"—was taken from the new album, *A Momentary Lapse Of Reason*, which has scarcely had time to make a dent in the psyche since its release two weeks ago.

This is called leading with your left foot, a standard Floydian ploy designed to inhibit the frothing masses and beat them into catatonic submission before bringing them back to life during the finale.

True to form, Floyd put all its eggs in its second-half basket, leading off with "One Of These Days", the near-classic piece from *Meddle* which was the cue for an inflatable porker to soar overtop the stage, wiggling its cute little ears and snout to the delight of the formerly catatonic crowd. (Nothing like a pig to bring a dull party to life.)

By now, *The Machine* was in complete control of the situation, sending an airplane across the stadium and exploding it in a burst of flames as a special little treat to all those who had patiently suffered the unrecognizable music of the first set.

And so began the Pink Floyd pay-off, a whirligig run of greatest hits that included "Time", "Wish You Were Here", "Us And Them", "Money", and "Another Brick In The Wall".

These will always be the songs that define Floyd's spot in the pantheon, and last evening they were delivered with the bombastic exactness we've come to associate with these aging gurus of the Big Comment. For a while there during "Money", Gilmour and company even seemed to get down and rock, although it must have been a momentary lapse of reason.

Even without Roger Waters, Pink Floyd is an immovable force in rock music, an aggregation of smaller-than-life characters who take their cues from the technology that mobilizes them.

As the song says, Welcome To The Machine.

MATT HEALEY

## Book Column

First in the spotlight this issue is Vernon Joynson's 'The Acid Trip' - A Complete Guide to Psychedelic music', published by Babylon Books, 1984. Rather like an enlarged fanzine, the book is unlikely to convert, but does live up to its title, chapters dealing with such topics as 'The West Coast Revolution' and 'The Psychedelic Scene in Texas'. In addition to major names like the Grateful Dead, Hawkwind and the Floyd, space is also devoted to obscure or relatively new bands. Cynics might like to note the presence of the Bangles in the 'Psychodelia Reborn?' section.

Anyway, onwards and upwards to "London's premier psychedelic band," ladies and gentlemen, The Pink Floyd Sound. The Floyd section has four black and white photos, including one of the 'Saucerful' sleeve with the price sticker on - obviously no expense spared!

"Pink Floyd never quite reached the same standards of inventiveness without Syd," claims the author. I don't agree, but at least he has the good grace to conclude the feature with 'Dark Side of the Moon' and not indulge in pointless slaggings of 'The Wall', etc (a certain 'tribute' album springs to mind).

An interesting point is that 'Obscured by Clouds' is considered to be the band's last 'psychedelic' album - a tag the group had refuted from the start. Nevertheless, a good book if you can find it.

A similar idea is Gene Sculatti and David Seays' 'San Francisco Nights (The Psychedelic Music Trip 1965 - 1968)', published by Sidgwick and Jackson, 1985.

This could've been subtitled 'Everything you always wanted to know about being a drug-crazed hippy (but were too stoned to ask)'. Concentrating on American psychedelia in general and Haight-Ashbury in particular, this book only makes a couple of passing references to the Floyd, in short chapters on UFO and the roots of British psychedelia (did you know that Pink Floyd started out as a soul band? I thought not!). Apart from such wide-of-the-mark inaccuracies, the book's major failing lies in its relegation of the British psychedelic scene to the level of a minor copy of Haight-Ashbury. No-one would doubt the claim of the Grateful Dead, Jefferson Airplane et al to have played a part in the founding of that movement (at least, the musical aspects of it) but it was embraced in Europe warmly, and as a way of life for many, not merely the latest imported fashion. This book is for the coffee-tables of ex-hippies who now work in banking, not for music historians.

A superb book - but one which seems curiously hard to obtain - is 'A Guide to Rock Albums of the 70's' by Robert Christgau, a veteran US music critic who has no qualms about getting up as many people's noses as possible. As such, the Floyd section will either have you seething with anger, or accepting a fresh angle on an old theme.

Each of the many albums included is given a brief critical analysis ('Melodic' is the neat summing-up of 'Bridge Over Troubled Water') and a grade from E- to A+.

'Atom Heart Mother', for example, is awarded a D+, which is defined as "an appalling piece of pimpwork or a thoroughly botched token of sincerity." 'Meddle' - "... one eensy-weensy step for humanity, one giant step for Pink Floyd" - fares somewhat better

with a B-.

"The movie got buried, now skip the soundtrack" - a C for 'Obscured By Clouds'.

'Syd Barrett': "I know damn well it gives me more pleasure than the 'Dark Side of the Moon,' which is "... a kitsch masterpiece - taken too seriously by definition, but not without charm." Both get a B.

'Wish You Were Here': "... the cover/liner art is worthy of all the stoned raps it has no doubt already inspired." And the album gets an A-!

"Lyrical, ugly and rousing, all in the right places," he says of 'Animals' (B+), but 'The Wall' has to make do with a B-: "For a dumb tribulations-of-a-rock-star epic, this isn't bad - unlikely to arouse much pity or envy, anyway."

Published by Vermillion in 1982, this weighty tome is an excellent read - and buy - and it's even nice about Kiss!

A book that isn't nice about Kiss is 'The Book of Rock Lists' by - you guessed it - Rolling Stone's Dave Marsh and Kevin Stein. I have to admit that this is quite entertaining, even if it does adhere to the tried and trusted RS principles of The Good Guys (Lester Bangs and John Lennon) and The Bad Guys (Kiss, Black Sabbath, etc).

The Floyd feature a number of times. One slightly surprising example is the appearance of Gilmour, Waters and James Guthrie (wot abhart Bob Ezrin?) with 'The Wall', at no. 5 in Bob Clearmountain's 'Favourite Producers and Their Best Albums' Top 10. Surprising, because Clearmountain is best-known for having recorded or mixed all the hits by the Chic Organization.

Elsewhere, the Floyd get three entries in the '50 Great Album Cover Designs' with 'Dark Side of the Moon' (25), 'A Nice Pair' (26) and 'Wish You Were Here' (42). 'Another Brick' claims the top-spot in both the '20 Songs About Children' and '10 Songs About School' listings, but my personal favourite is the '10 Songs Altered Due to Censorship'. "The morals of the country were saved," is the ironic comment accompanying the appearance of 'Money' at no. 8.

Published by Sidgwick and Jackson in 1981, this is one of the few RS offshoots worth getting hold of.

On similar, if vastly inferior lines, is 'Rock Facts - the Ultimate Book of Rock 'n' Roll Trivia' by Fred L. Worth, published by Facts on File Publications in 1985.

Did you know Nick Mason was a school-mate of one-time Stones manager Andrew Loog Oldham? Did you care? Well, did you know 'Piper' was originally to be titled 'Astronomy Domine'? It gets, unbelievably, even worse, when the origins of the name Pink Floyd are reiterated for the umpteenth time. Sell it, burn it, eat it - but don't buy it!

Another 'Must try harder' effort is Tony Rees' 'Rare Rock - A Collector's Guide', published by Blandford Press in 1985. On the surface, it looks like a good idea - a round-up of promo rarities and obscure items that all fanatics will want to have in their collection. Unfortunately, it is by no means complete (to include only some of the 'Innerviews' was a very bad mistake - someone please do a definitive listing of these!) and it also suffers from a common problem - that the only people who care will already know about the stuff. The only Floyd item I came across that I hadn't seen in either TAP or various sale lists over the years was a BBC Rock Hour US promo LP (Westwood One Radio Series no. 230)

featuring interviews with Fleetwood Mac and Nick Mason (dated 30. 8.82 and September 1982 respectively).

All in all, a book more notable for its omissions so... don't bother.

'The Cartoon History of Rock 'n' Roll' by Serge Dutfoy, Dominique Farran and Michael Sadler (Elm Tree, 1985) also has a number of omissions, but its easy-going style and lightheartedness more than compensate for this. The book does an excellent job of explaining most of the popular sub-groupings of the rock world, such as soul, prog-rock et al, examining both their roots and inter-connections. Pink Floyd get a whole three frames! This book will be of immense benefit to the younger of our readers, who may not be familiar with all that went before the Floyd, while the parents among our readership will find it an invaluable way of explaining their background to their children. Your reviewers have both learned a great deal from it.

Bruno MacDonald and Andy Mabbett.

## TAP IN THE CITY

We never knew we had so much influence! Further to our reprinting of an article detailing the collapse of Norton Warburg, Andrew Warburg was jailed for three years on the 29th of June, 1987.

Most newspapers (with the notable exception of the Sun!) reported the case, in which more than 400 private investors lost about £2.5 million.

The Central Criminal Court at the Old Bailey was told that Norton Warburg - formed in 1973 - persuaded the public, along with retired Bank of England employees, to invest their cash. However, by October 1978, Andrew Warburg was already insolvent. Until then the company had, according to Mr Vivian Robinson QC, operated properly and honestly.

One of the company's "substantial" investors had been Pink Floyd, but when, in September 1978, the group withdrew £860 000, the company was placed in a "very difficult position." Warburg continued to operate for almost three years by soliciting further funds from the public, investors receiving quarterly accounts to show that their funds were intact. "although," said Mrs Barbara Mills QC, prosecuting, "the cash element of their portfolio had mainly been spent on keeping the company afloat."

Warburg went to Spain in 1982, but returned to London in '85 to "face the music". Others involved in the company have escaped prosecution.

Warburg's victims included a widow, Mrs Kim Knudsen. She had a deaf and dumb child and did not want to be involved in high-risk investment. She wanted cash for her son's future but lost £10 000 the court was told. After the sentence was announced, she said: "I'm disgusted there are so many financial loopholes in the system that allows this to happen so easily and even more disgusted that Andrew Warburg only gets three years."

Warburg admitted fraudulent trading and false accounting between October 1978 and March 1981. He is now unemployed and bankrupt, and was described by his counsel as "a man of straw", who had not been personally enriched by the fraud.

Bruno MacDonald.

## MUSIC COLUMN

As promised, the second of our music-book reviews takes a look at 'Dark Side of the Moon'. Published by Chappell, this includes some live photos, an interview with the late Peter Watts (the Floyd's road manager) and a discography. The music is written for piano/vocals, though guitar chords are included on all songs.

'Breathe' and 'Breathe (Reprise)' are very easy to play and sing at the same time, plus the added bonus that it actually sounds like Pink Floyd!

However, from then on, the book slips rather badly downhill...

'Time' is sung mainly on three notes, so if it's played on a piano it becomes pretty boring. For reasons known only to the publishers, it also contains lots of embellishments which a) are not there when Mr Gilmour sings the song and b) sound terrible.

After all this confusion, it's something of a relief to have a go at 'The Great Gig in the Sky', the piano part of which is easy to play. However, the rot swiftly sets in as few people can sing as high as Clare Torry making the vocal part largely redundant, and the rhythm becomes difficult.

The next tune in the book is 'Brain Damage', which is quite easy to play. However, the bass line of the piano part sounds like it came from another piece of music altogether. For some reason, it's been written in a major key; as a result, much of it particularly "And every day the paper boy brings more" sounds more like a nice jolly calypso tune. In fact, the effect is not dissimilar to the '85 Waters arrangement, but overall I consider this a failure.

'Money' also suffers from an appalling arrangement. If the bass riff which continues throughout the song is played at the correct speed, the actual tune progresses at about half the speed that it is supposed to do. This riff is actually very awkward, making it difficult to continually repeat because you have to think about the positioning of the next note all the time.

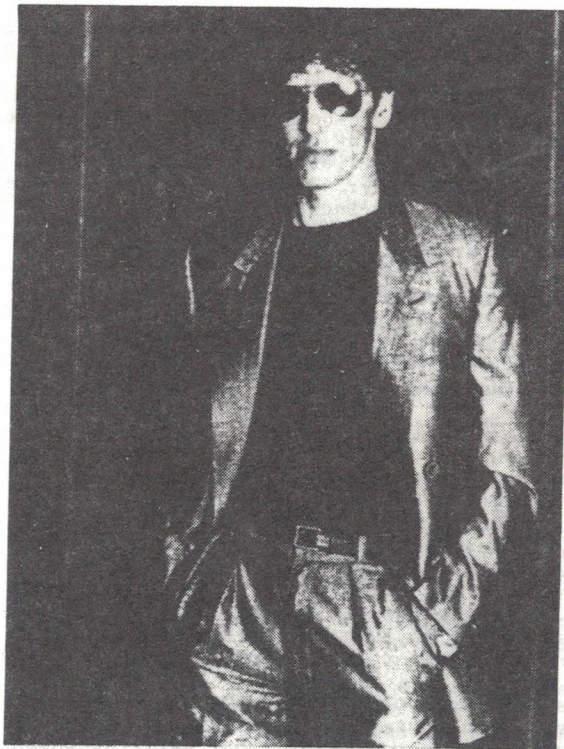
'Us and Them' is awkward and tedious. There are only a few notes involved, making it sound strange if played on the piano.

'Speak to Me' and 'On the Run' don't appear for obvious reasons, but the omission of 'Any Colour You Like' strikes me as somewhat odd. Even more obscure (no pun intended!) is its replacement, 'Wot's... Uh the Deal'. Never a particularly strong number, it also has less in common with 'Dark Side of the Moon' than, for example, 'Childhood's End' (musically) or 'Free Four' (lyrically). This arrangement differs from the rest of the book because it has parts for two voices, organ, piano, bass, rhythm and lead guitars. I don't particularly like this anyway, and can't really find anything positive to say about it.

Finally, we have 'Eclipse' which suffers from the same problem as 'Brain Damage'. It ends on the last line - the heartbeat isn't written in!

Overall, the music is frustrating and disappointing. Aside from that, the 'accessories' are fairly mediocre: the interview is boring, the pictures are merely variations on those we've all seen a hundred times (in fact, the better ones appear on one of the posters included with the album anyway) and the discography ignores singles and the involvement of one S. Barrett!

Madeleine MacDonald.



Roger Waters

## Waters' dark view turns into 'K.A.O.S.'

KEN LANGFORD

By MARY CAMPBELL  
Associated Press

Thoughts, philosophies and events merged in Roger Waters' mind before he wrote the words and music for *Radio K.A.O.S.*, his latest political, rock, concept album for Columbia Records.

The LP includes Billy, apparently retarded, who is cared for by a brother. Billy is sent to an uncle in Los Angeles after his brother steals a cordless phone and goes to prison for dropping a concrete block onto a passing car. In L.A., Billy calls a radio disc jockey; they become friends. Using the cordless

phone, Billy simulates a nuclear attack, draining the earth of power to start a real nuclear war.

You don't get the whole story from listening to the LP, says Waters, the former leader of Pink Floyd, recently in New York. (His band plays Saturday at McNichols Arena.) "It is essentially a rock 'n' roll record. You can't be too holy about these things or we'd all fall asleep."

Every album that Waters has been part of since 1972 has been a concept album, he says. This one is dedicated "to all those who find themselves at the violent end of monetarism."

"There are people doing the thinking and work that might go toward making the world a much less violent place. But how much money is spent on defense and how

much on working out ways to treat people?" Waters asks.

"If money is allowed to be the governing factor, it seems to me there's a lot of violence at the end of the road."

Waters says the album's major statement is that world powers are caught up in the idea that a free market is good for everybody and competition is the panacea for the world's ills.

"This thinking says that if you fail and you're miserable, that's the way the world is. And it's OK if you rampage around against each other. I have a sense if we accept that view of humanity, we haven't got very much longer as the major tenants of this earth. It'll be left to the ants probably."

Waters says another theme that runs through the record is that, for good or ill, satellite communications will determine the world's future.

"LIVE AID was very important, not because it was a watershed — it probably wasn't — but because it was symbolic of a way the new technology could be used to make people feel better about one another," he says.

Waters lived in Los Angeles for six months, writing additional music for Pink Floyd's film, *The Wall*. He says that's why Los Angeles is included in the record.

Waters says the incident described in the record happened during the 1985 miners' strike in Great Britain. "A taxi driver who was taking a scab mine worker to work was killed by a young striking miner throwing a concrete block off a bridge.

"It struck me as being even more tragic than a normal accident. Both the miner and the taxi driver were pawns in a game over which they had no control."

**WATERS SAYS** Billy was inspired by a young Irishman thought to be retarded by everybody but his mother. By attaching a paintbrush to his forehead, Billy uses a word processor and writes poetry and his autobiography. "He's symbolic of the way it is easy to misjudge people."

There's a final bit of input into *Radio K.A.O.S.*, the 39-year-old Waters says.

"I come from a generation where radio expanded our horizons as we listened to pirate radio stations, America's Armed Forces Network and Radio Luxembourg. In England now, there is one top 40 music station and five people decide what is going to be played on it."

# Now Pink Floyd is doing it Gilmour's way

**P**INK FLOYD is under new artistic management.

There's no doubt that the band that produced the recent sonic spectacle, *A Momentary Lapse Of Reason*, is quite different from the one responsible for *Dark Side Of The Moon*, *Wish You Were Here* and *The Wall*, arguably three of rock's most ambitious, literate and commercially successful pieces.

The difference is attributable, of course, to the absence of bassist/lyricist Roger Waters, who left the band in 1983 and two years ago set out as a solo act, laying claim to Pink Floyd's most memorable songs and attempting, via a lingering legal action, to prevent the remaining band members (David Gilmour, Nick Mason and Rick Wright) from using the eminently bankable name.

You can like the new Floyd — which rehearsed for its world tour in a Toronto airport hangar with a bevy of sidemen during August and is set to perform Monday through Wednesday nights at Exhibition Stadium — or you can lump it.

But the band's leader, guitarist/singer/writer Gilmour, would like us to know that Pink Floyd isn't on its last legs and that it is as earnest and committed to the band's original precepts as it was before Waters' departure.

"I wrote and performed on this record with all my heart and soul," he told me this week by phone from Cleveland.

"I can absolutely guarantee it's not artificial, that there was no attempt to make it sound like the old Pink Floyd just for the sake of it."

There may have been problems with the stage show at the start of the tour, but they were caused by Gilmour's need to keep the Floyd snow a little ahead of the standard.

"You have no idea how many special effects, cues and other details I had to keep in my head during rehearsals," he said.

In Ottawa, where the band opened its tour a couple of weeks ago, "what we did on stage didn't get into the audience," he said. "We were desperately hoping none of the little things went wrong, and I'm afraid some of the big things did."

MATT HEALEY

Gilmour said he had no expectations for *A Momentary Lapse Of Reason*. "Some people will miss things, that's inevitable. I knew it would be different because I don't write like Roger. I don't have his passion or his angst. I don't look at the world the way he does. I didn't lose my father in the war."

But this is an honestly created record representing Pink Floyd at this time. It's cohesive and interesting. And successful, it seems. The album enters the U.S. trade magazine *Billboard's* chart at No. 40 next week, and is the most requested album on album-oriented radio in the States. It debuted on the British LP lists at No. 1.

Gilmour admitted, it will be some time before he knows whether the album is being so readily accepted for its content or for the name it bears.

"I can't differentiate between a solo David Gilmour album and a Pink Floyd album. You just make as good a record as you know how. And I suppose you can say that our shows are selling on the strength of the Pink Floyd name. I'm not disputing that. Nor do I think Pink Floyd could get away with mounting anything less than an extravaganza — that's what's expected of us and that sells tickets, too."

The continuing dispute with Waters is wearying and worrying, Gilmour said. "I have some regrets about his leaving. We lost a person with strong talents as a lyricist, with a certain rage in him and dynamic production skills."

"But he has his thing and he seems to be doing well. And it wasn't the end of the world for the rest of us."

"However, our recent past, the last five years, Roger has made an absolute misery. We've spoken on and off since he left, and as offered as August (when Waters recently a winning performance at the Kingswood Music Theatre in Canada's Wonderland) in an attempt to resolve our differences."

"We agreed to exchange letters, putting a formal end to the animosity. But when his came back, full of legalese and with additional material we'd never

discussed, it was not remotely the same as what we'd agreed on in person.

He's a strange lad." **S**O THE battle over the use of the Pink Floyd name rages on. "I don't think it damages us, but there's a point in all this that no one seems to be aware of," Gilmour said.

"All I'm interested in is that everyone has the freedom to do what he wants. Roger left the band of his own free will and, in December, 1985, notified all the record labels with which we are affiliated that he would no longer be responsible for delivering material under the Pink Floyd contract."

"That's all well and good. We didn't try to stop him. But two years later he's still trying to make decisions for us, telling us what we can and can't do."

"I can't live with that. I would like to have the freedom he does."

There is already a new kind of freedom within Pink Floyd, Gilmour said.

"I had a number of problems with the direction of the band in our recent past, before Roger left. I thought the songs were very wordy, and that because the specific meanings of those words were so important, the music became a mere vehicle for lyrics, and not a very inspiring one."

"Instead of songs, we'd created a musical structure that fitted the words, and the music suffered as a result. It didn't support the words very well. It didn't match them in strength."

"Now, I think *The Wall*, *Dark Side Of The Moon* and *Wish You Were Here* were so successful not just because of Rogers' contributions, but also because there was a better balance between the music and the lyrics than there has been in more recent albums."

"That's what I'm trying to do with *A Momentary Lapse Of Reason* — focus more on the music, restore the balance."

"And if we can do that I think we'll have proven Pink Floyd isn't quite dead yet," he said, chuckling.

"There's still something wriggling in there."

# Fans help calm troubled Waters

By Craig MacInnis Toronto Star

Ever the English gentleman, Roger Waters insists he would "rather not discuss" the wall that divides him from his former Pink Floyd bandmates.

Yet the mere mention of guitarist David Gilmour's name sets him off on a heated tangent, a rollicking tirade that ends only when he realizes he has breached his own pledge of silence.

"Thank God the law is there as a buffer so we don't have to come to physical blows," says the singer-bassist, who arrives at Kingswood Music Theatre Aug. 17 with his own multi-media rock show, based on his new solo concept album, *Radio K.A.O.S.*

"I think we can all do without the spectre of Gilmour and me fighting it out in the middle of some field, he trying to resurrect the name (Pink Floyd) and I trying to bury it."

It is no secret, of course, that Waters and his former colleagues are locked in a rancorous and protracted legal tussle over who gets what in the divorce settlement. It is even less of a secret that Pink Floyd, minus Waters' integral voice and vision, will perform at CNE Stadium Sept. 21 to 23.

If the hostile rivalry were to be played out on a statistical grid, Waters would be the clear loser, at least in this precinct. Pink Floyd will draw an estimated 180,000 fans to its three-night stand at the Ex, while the best Waters can hope to jam into Kingswood would be 15,000. There are still tickets available.

"They're going to make a load of money, but they must be miserable doing it," he says over the long-distance wire from his home on the outskirts of London.

## Hysterical dash

"The tickets are being sold to kids who don't even know the band, I would suggest. In fact, in that first hysterical dash I'm sure they were being bought by children 10 or 12 years old, or their parents.

"I mean, when *Dark Side Of The Moon* (Floyd's 1973 classic) was released, they weren't even born."

MATT HEALEY

Although Waters finds it galling to watch Gilmour, keyboardist Richard Wright and drummer Nick Mason flog a roadshow whose musical substance derives from his own best work, he says it calms him to know that fans are still faithful to the Floydian dramas he contrived during the band's heyday. (In view of his remarks about 12-year-olds, this last smacks of convoluted logic, but let it pass.) After all, he wrote, sang and produced most of Pink Floyd's standards, including *Dark Side Of The Moon* and *The Wall*, and so is entitled to a little spleen-venting.



Roger Waters, who brings his *Radio K.A.O.S.* tour to Kingswood Music Theatre Aug. 17, is locked in a bitter dispute with former bandmates Pink Floyd.

"I used to win 99 per cent of all the creative battles because the other guys were not nearly as productive or imaginative, or whatever you want to call it.

"They were basically lazy. Not that I'm saying I did it all. Dave was contributing as an arranger and an occasional advisor. He's a musician of note, and I don't want to belittle his input. But the others had no input."

By comparison, he has only kind words for the group of players he's travelling with on this latest tour. His Bleeding Heart Band features ex-King Crimson saxophonist Mel Collins, former Squeeze singer-keyboardist Paul Carrack, guitarists Andy Fairweather Low and Jay Stapley and backing vocalists Kate Kissoon and Doreen Chandler.

"Not only do I respect them, but I like them. We're all tight, and it's great to be going on the road without all the backbiting."

Loosely based on the narrative structure of *Radio K.A.O.S.* (a dense musical parable on mass communication in the nuclear age), the concert will assume the structure of a radio program. Disc jockey Jim Ladd will reprise his album role and there is rumored to be a live, phone-in segment, although Waters prefers to leave certain of the details veiled till concert time.

"The Bleeding Heart Band will be, as it were, the 'live' band playing in the studio," he explains. "The song 'Radio Waves' (the album's opening track) and 'The Tide Is Turning' (the closing track) will serve as bookends for the concert."

"In between those bookends, we'll be playing songs from the album, obviously, plus some of my earlier songs."

## Politically fit in

"Interestingly, a lot of my earlier material seems concerned with the same matters as *Radio K.A.O.S.*, so they politically and thematically fit in.

"I can use songs like 'Money' and 'Have A Cigar' and 'Welcome To The Machine' to fill in the spaces, as it were."

In fact, Waters next week will release a new version of "Money," the Top 20 hit from *Dark Side Of The Moon*, as the B-side to his "Sunset Strip" single.

Although he doesn't come right out and say it, you can bet that his way of thumbing his nose at a certain trio of chaps who shall go unnamed.

They know who they are.

# Pink Floyd rents hangar for world tour rehearsal

By Greg Quill Toronto Star

British rock group Pink Floyd is rehearsing the extravagant stage show for its forthcoming world tour in an aircraft hangar at Pearson International Airport, The Star has learned.

The band's year-long tour starts in Ottawa Sept. 9 and includes performances in Montreal Sept. 12, 13 and 14 and locally at Exhibition Stadium Sept. 21, 22 and 23.

Pink Floyd, known for its huge and elaborate lighting and sound systems, is paying a reported \$70,000 to rent the hangar, owned by Canadian Airlines, for four weeks, says one source who declined to be named.

## Less expensive

Because work on the show is taking place in a bonded area owned by a private company, it does not concern the federal Ministry of Transport, the ministry's public affairs director Rhea Cohen said yesterday.

"This is a private contractual arrangement that doesn't involve the government," she said.

Officially, the equipment and the foreigners working on it inside the bonded area have never entered Canada, obviating the need for expensive customs declarations and duty payments. Crew members paid in Canadian dollars are also less expensive than those paid

in U.S. currency if the band had decided to rehearse in an American city.

Canadian Airlines' public relations manager Mike Dukelow said the company has rented a hangar "to a Canadian-based enterprise for a private purpose. But we're not at liberty to disclose any details of the agreement — that's part of the contract."

Dukelow would not say what the hangar contained.

## Traffic problems

Band members David Gilmour, Richard Wright and Nick Mason are already in Toronto, a spokesman for promoters Concert Productions International admitted yesterday, "but they are keeping their whereabouts and the purpose of their visit confidential."

The band's management organization and tour promoters fear news of the secret rehearsals may attract fans to the airport area, endangering lives and creating traffic problems, one insider said. Several security firms, Canadian Airlines police and the RCMP are patrolling the hangar and the immediate vicinity.

Lighting equipment from Dallas and other American cities and a sound reinforcement system from Holland is being flown to the hangar, where it is being assembled into "quite an incredible show,"

the source says.

"This hangar is one of very few buildings available to the band with a ceiling high enough and strong enough to carry such a load.

"Pink Floyd has a reputation for going all out and this show is no exception."

A Toronto company is supplying part of the band's sound system.

Gilmour, Mason and Wright are being sued by former colleague and the band's co-founder, bassist/composer Roger Waters, over their use of the Pink Floyd name.

Waters, who wrote most of the band's most popular material, including hit songs on *The Wall* and *Dark Side Of The Moon* albums, believes Pink Floyd died when he left it in 1983 and should be buried.

Citing irreconcilable differences, he started legal proceedings in England earlier this year to prevent the others from continuing as Pink Floyd. The case won't be heard for more than a year.

Waters is currently on tour promoting his second solo album, *Radio K.A.O.S.*, a full-blown concept album about mass communication in the nuclear age. His seven-member Bleeding Heart Band plays the Kingswood Music Theatre at Canada's Wonderland on Monday.

The first Pink Floyd album without Waters is due out in the fall.

MATT HEALEY



MIKE OLDFIELD - Ray Martland is currently in the process of starting a Mike Oldfield fanzine. Could anybody who is interested or who can supply articles, press cuttings, news or information please write to Ray at 32 Rossall Road, Ansdell, Lytham St Annes, Lancs, FY8 4ES.

## A MOMENTARY TRIP AROUND THE MEGASTORES

I looked at the Valium tablets in my hand and then at the glass of water, opened my mouth and swallowed. I was in need of help. I had just made the terrible mistake of visiting my local 'Our Price' record store to try and purchase the new Pink Floyd LP.

I know, it's my own fault. I should have learnt my lesson after the last ill-fated visit when I attempted to buy 'Radio K.A.O.S.' (see TAP 25) and ended up practically having a breakdown in the process.

But no, being the sucker for punishment that I am, I stood outside looking at their window hoping to see the new album displayed, but alas, it wasn't there. "Maybe it's just a bit too early yet," I thought, trying to compensate for the fact that I could find it neither on the cassette nor album racks, or anywhere else in the shop for that matter.

As I made to leave, an assistant was putting the new releases onto the display racks so I stood and looked at the LP's scattered around him on the floor to see if I could find it... but it wasn't there either. I tapped him on the shoulder, and as he turned around, definitely thought that I never should have gone in there, for it was he, the haunter of my dreams, that mindless moron who worked in a record shop but had never heard of Roger Waters or 'Radio K.A.O.S.'

"Ah!" he said, pointing an accusing finger at me, "I know you, don't I?" "Possibly," I replied indignantly, continuing "Do you have Pink Floyd's new LP?" That dreaded blank stare engulfed his face again. "Ummm... Pink Floyd?" "That's right," I said, "A Momentary Lapse of Reason'." He smiled at me; "What's it called then?" "Oh no," I thought, "This can't be happening again."

"Look, you must know about this, you work in a record shop, surely they must tell you about the new releases? It's called 'A Momentary Lapse of Reason'." "When's it due out then?" he asked. "TODAY," I said, through gritted teeth. "Naa," he said, shaking his head, "We've got Michael Jackson though."

I looked at his scrawny neck and the thought of my hands squeezing tightly around it gave me a strange pleasurable feeling deep inside. "Well, do you want one?" His voice cut across my thoughts, and he shoved a 'Bad' LP into my hands. "No I don't," I said, letting it drop with a thud to the floor. "Why not?" he asked, apparently hurt. "Because I don't like Michael Jackson, I don't care about Michael Jackson, I want to listen to real music, PINK FLOYD music, which is quite obviously something you've never done!"

He gave me another one of his hideously ridiculous stares and shoved the 'Bad' LP back at me. "This is really brilliant, you know, I bet you'd like it more than your Pink Floyd." I shoved it back at him. "People like you ought to be sent on a compulsory euthenasia programme," I said, storming out. "Is that something to do with music?" he shouted after me. "Yeah, sure," I said, "Everlasting!"

"Enough of this," I thought, from now on I would make my purchases at one of the three Megastores in London; after all, they are on my doorstep, so why not take advantage of 'em? I was also curious to see how well publicised this 'comeback' LP would be, so I hastily acquired my Travelcard and hit the tube-stations.

First stop was the Virgin Megastore in Oxford Street. They didn't have a very big display of 'A Momentary Lapse...'; in fact,

I had to ask to be directed to it but the staff are very cheery and helpful especially Lisa on the cash desk who admitted to being an ardent Floyd fan and will, by now, hopefully be a subscriber to this magazine. So I made my purchase although I was not amongst the lucky ones who had received a free pink vinyl single with the LP. Apparently, the stores were each allocated around fifty copies to give away to the first buyers, so 8 out of 10 for these people.

Next was the HMV shop, also in Oxford Street - this was much more like it. There was a huge display of the album as soon as you entered the front doors as well as a couple of posters on the window along with one explaining about the freebie pink disc, which unfortunately I was again too late to receive. When I enquired at the counter as to how well the album was selling, a smiling assistant replied "They're going like hotcakes, darlin' - how many do you want?" To which I replied by holding up my Virgin carrier bag and pronouncing "Branson's the man for me." This didn't seem to go down very well and I don't think that I ought to show my face in there for a while. Still, 10 out of 10 for the great display.

Last was Tower Records in Piccadilly. As I walked through the doors there was a large board announcing: 'Win two tickets to see Roger Waters live in Colorado on September 12'. Sat in front of this was a rather bored-looking chap. I asked him to explain what it was all about to which he replied by turning round, looking at the board and reading "It's about winning two tickets to see this Roger Waters geezer in Colorado on the 12th of September."

"Well done, pal," I thought and somehow resisted the urge to ask him if he had a brother who worked in Our Price. I again asked him if he could tell me anything about the competition. "No I don't know what it's about actually," came the reply. "Is the competition still running?" "I don't know that either," he said, scratching his head as if I'd just asked him to explain the theory of relativity. "Do you know who Roger Waters is?" I asked. He was now becoming quite agitated: "Well, no." Now I thought I'd really try and stun him: "Do you know who Pink Floyd are?" Yes, I'd done it, he was totally confused this time, then suddenly: "Yeah, I think I've heard of them, I'm not sure. The name rings a bell... but..." Finally, I went for the killer: "Could you tell me the name of one of their albums, or perhaps their latest one?" He looked like he was about to pass out: "Er, you've got me there. Sorry, I can't."

I would like to point out that this whole conversation took place with the two of us standing in front of the shop's own display of 'A Momentary Lapse...'. I really cannot understand why record shops employ these people. They are of no help whatsoever other than to provide the customers with a good laugh. Indeed, you couldn't hope to write better comedy than this!

Still, Tower's display wasn't too bad but could have been better, 7 out of 10.

It was as I walked around the store that I kept hearing 'Pink Floyd' being whispered about, so I decided to stand by the display and ask the people who were buying their copy of the album there about their reasons for doing so.

Gerry from Palmers Green claims that Pink Floyd are and always have been 'Gods' although he was feeling a bit apprehensive as to how the new album would sound without Roger Waters.

Mary from Camden Town was here to buy it for her Dad because "He's still into these old-fashioned hippy groups" (Mary from Camden Town... GO PLAY IN TRAFFIC). Wolfgang from somewhere or

another in Germany that is totally unpronounceable, kissed me passionately on both cheeks, threw his arms in the air and shouted "Pink Floyd... Wunderbar!" Craig from Ealing said he'd taken the day off work specially to buy the LP, which is the sort of thing we'd like to hear but on looking at him, I think he was the sort of person who would take the day off to do anything other than go to work. But the nicest person by far had to be Michael from Paddington who didn't even know that Roger had left (perhaps they don't have newspapers in Paddington?). He was quite upset by this news but after a lengthy explanation he went back into the store to buy a copy of 'K.A.O.S.' and promised he'd be back at the weekend to buy 'The Pros and Cons', as he'd now run out of money. Well done Michael, and hopefully we shall have a few more Pudding readers. And finally... ROUND AND AROUND THE TURNTABLE.

Signs of Life: This is the dreamy sort of thing in the vein of 'Shine On' that I could happily listen to for an hour or more. Its guitar is haunting in a way that no group other than Pink Floyd has been able to capture.

Learning to Fly: Classic Floydian overtures here - backing vocals all in the right places and so on. But a wrong choice for a single I would have thought.

Dogs of War: This is very 'Wallish': I love the way Dave handles the vocals and that crazy sax is very chilling. But the subject matter is very 'Waters' and I can't help but wonder why a lot of established musicians choose to write about wars, death and destruction... Perhaps it is because when you've seen it all, done it all and finally got it all, the only problems in life or things left to worry about are when you're going to lose it all or if someone is going to take it away. Still, it must have been boring someone during the recording, because they've been picked up at the end playing a computer game (Naughty, naughty, pay attention next time whoever you are).

One Slip: "Pink Floyd don't do love songs," is something that I was told many years ago when I first became a Floydaholic and noticed a lack of these on their records. But it seems that now they have done so, with taste and style. This is my second favourite track on the record and I think it should have been the single from it (Apparently, it will be, along with 'On the Turning Away' - Eds). As D.J. Gilmour seems to have written, composed as well as played on and produced it I think he deserves a huge 25 out of 10 for sheer brilliance.

On The Turning Away: Dave sings this in the same style that he used on his 'About Face' album which I adored and again shows his well-tuned vocal abilities. The music is in that great and unmistakable Pink Floyd style and altogether this is a really good track: the sort of thing that I hoped this album would be about.

Yet Another Movie: I'm not quite sure what this track is supposed to be about (That's OK, neither's Gilmour - Eds) but prefer the music to the lyrics, although I did think it sounded very much like Bryan Ferry's 'Is Your Love Strong Enough?' which of course Dave actually played on (see TAP 18). This is a really superb song and the one that I listen to the most.

Round and Around: Just that.

A New Machine pts 1 and 2: No Comment.

Terminal Frost: This is my idea of how Pink Floyd should be sounding in 1987. Lots and lots more of the same, please chaps. Everything about this is wonderful, perfect, incredible, beautiful.....

Sorrow: Oh dear, what does this bring to mind, dear readers? Not sure? Take another look at the lyrics. Got it yet? Just listen to those words. Very uncalled for but at the same time so carefully camouflaged that it can be gotten away with. Whilst we can all sympathise with the situation there is no need to do something like this because if that is what it's about, then Mr Gilmour you are well out of order. If it's not, then I apologise. However, this is my favourite song and I can't get enough of it.

I really like this whole record and think that it has been well worth waiting for. Congratulations Dave, Nick and Rick (even if you have been relegated to the small-print section and, by the way, I'm still straining to hear exactly where your vocals are on this!)

However, I'm afraid that I must say that as much as I like it, it aches for Roger and has an overall feel of emptiness about it which is such a shame because one gets the feeling that if the band had been whole this could have been so good an LP that it could quite possibly have sold as well as 'The Wall'. This I think sums it up, other than to say that 'A Momentary Lapse...' has class but 'K.A.O.S.' has finesse.

Gail McLean.

## RELICS

Karl Dallas' book on the Floyd, 'Bricks in the Wall' is now out. The 208-page hardback will be reviewed in the next issue. In the meantime, TAP readers can, by special arrangement with Karl and his publishers, take advantage of an exclusive offer. The book will sell for £8.95, but TAP readers can get it direct from Baton Press, BCM Box 3595, London, WC1N 3XX for only £7.95 inc p+p. The Amazing Pudding must be mentioned to qualify for this discount. We regret that this offer is only available within the UK; however, the book has been published as a soft-back in the US. If readers from any other country can not get it, will they please contact us and we'll see what we can do - but please, only as a last resort! (AM)

The Strange Fruit release of Syd's 1970 session (see last issue) is now pencilled in for late January/early February 1988, following agreement from Jerry Shirley and Dave Gilmour, who can be heard on it. (AM)

To promote Paul McCartney's new greatest hits album 'All the Best!', EMI and MPL pressed up a box set of nine specially coupled plain-sleeved singles for promotional use. 750 numbered sets were sent out to members of the British media on October 19. The set included the pairing of 'No More Lonely Nights' (featuring Dave Gilmour) and 'Pipes of Peace'. (CW/AM)

Roger's new single was released on November 16. The 7", EMI EM 37, has 'The Tide is Turning (After Live Aid)' backed with a "live" (ahem) Bleeding Hearts version of 'Money'. 12" and CD versions also have 'Get Back to Radio', the first song written by Waters after 'Pros and Cons', which sparked off the KAOS project but was omitted from the album. A promo video for 'The Tide...' was filmed some months ago, with the Ponterdulais Male Voice Choir. (AM) Contributors: AM-Andy Mabbett, CW-Carole Walker