

To all
our readers



MERRY
CHRISTMAS

From
all at
TAP !!





Christmas 1987

Greetings. This summer, two of your editors witnessed a Genesis concert at Wembley Stadium. While the worth of Genesis as a band is not in question, that of the Stadium as a venue most certainly is.

Your editors, in the interest of comfort, retreated to the rear stand with the result that it was impossible to tell if the small dots in the distance really were Genesis, or merely a group of imposters miming to a tape of a previous show. The giant video screens, badly out of sync., merely added insult to injury.

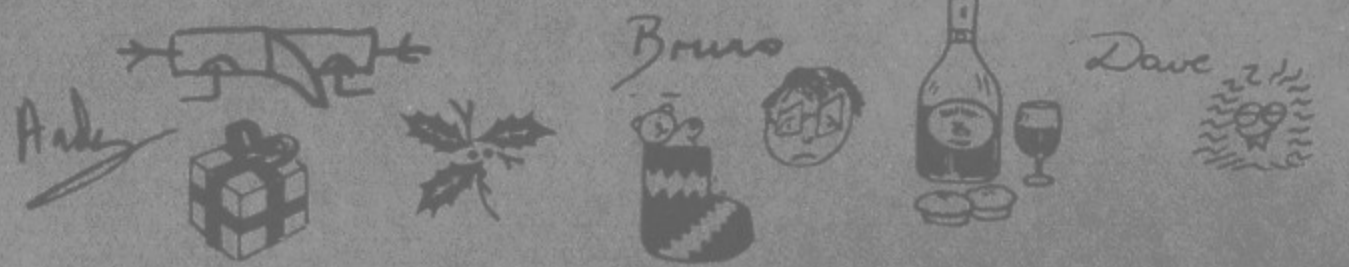
Had attempts been made to come within quarter of a mile of the stage, your editors would have been presented with the alternatives of losing their places or standing for several hours without access to refreshments or toilets. There would also have been the distinct possibility of being bombed by bottles of urine. The results of rain, luckily absent on this occasion, can only be imagined.

With this in mind, you will appreciate how satisfied we were to hear from America that Pink Floyd are now considering playing Arena, rather than Stadium, concerts in Europe, particularly the UK.

We are sure that all our readers would be as happy as us to see Pink Floyd playing a small run of indoor gigs (be they at Wembley Arena, Earls Court, the NEC, the SEC, or wherever), rather than one or two nights at Wembley Stadium. Furthermore, we hope that Pink Floyd will consider the comfort and travel problems of their fans when choosing a venue.

On a lighter note, we are once again at the festive time of year, when we must thank each and every one of you, particularly contributors, for your support, which we hope will continue to grow in the new year.

We wish we were able to send a card to each of you, but (un)fortunately, TAP is too popular for us to be able to afford that! Instead, we refer you to the back cover (which you can cut out, mount on card and stand on your TV) and take the opportunity to wish you all the happiest of Christmasses and an enjoyable New Year. The prospect of Floyd gigs, archive Barrett releases and another Waters album should ensure the latter!!



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Our thanks this issue go to Dave Clarke for the front cover, and to Matt Healey, Rolf Ossenbergl and Ken Langford for the huge number of cuttings currently filling the editors' wardrobes!



Merry Christmas to Q, too.



SUBSCRIPTIONS, BACK ISSUES & BINDERS

Issues 1 to 27 are now available at the following rates:

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(all prices include p+p).

A STOCKING FILLER

On Monday the 7th of December, Pink Floyd released their second single from 'A Momentary Lapse Of Reason'. The single, 'On The Turning Away' (EMI EM34), backed with a live version of 'Run Like Hell', is also available on 12" and C.D. with a bonus live version of 'On The Turning Away'. Both live tracks were recorded in Atlanta Georgia during November 1987. For anyone who is quick off the mark, there is also a strictly limited edition pink vinyl 7" version.

Total playing time of the CD is 20min 8sec which breaks down as follows: 'On The Turning Away' 5min 40sec, 'Run Like Hell (live)' 7min 33sec and 'On The Turning Away (live)' 6min 53 sec.

The sleeve is by Floyd's old friend Storm Thorgerson and features a hand tinted photograph.



Mike Oldfield magazine. "Airborne" issue 1 now available from Ray Martland, 32 Rossall Road, Ansdell, Lytham St Annes, Lancs, FY8 4ES. The cost (including postage) is 70p (UK), 80p (Europe), 1.10 (Elsewhere). Payment should be by crossed cheque or postal order (UK) or International Money Order in Sterling made out to Ray.



Pink Floyd hits the road

Dazzling stage production for Roger Waters-less band

THE PIG IS BACK. SO IS THE crashing airplane and the giant mirrored ball from the *Dark Side of the Moon* shows. In spite of a legal brawl initiated by former singer-bassist Roger Waters over their use of the group's name, the three remaining members of Pink Floyd - singer-guitarist David Gilmour, drummer Nick Mason and keyboard player Richard Wright - staked their own claim to the Floyd legacy with a dazzling stage production on September 13th at the Forum, in Montreal, the second of three sold-out nights. The show combined familiar theatrics and oldies going back sixteen years with a spirited airing of new material from the new Floyd album, *A Momentary Lapse of Reason*.

Opening with a fifteen-minute reading of "Echoes," from the 1971 LP *Meddle* - "Our way of saying hello," says Gilmour - the Floyd pulled out all the multimedia stops to animate its three-hour, twenty-three-song set, which was divided into a new-album half

and a mega-hits half. The group employed two full banks of multicolored lasers, four specially designed mobile lighting units suspended from the ceiling, the now-obligatory Floyd Sensurround sound and enough dry ice to choke half of Canada to illustrate songs as diverse as the thunderous "Welcome to the Machine"; the epic ballad "On the Turning Away," from the new record; and the galloping *Meddle* instrumental "One of These Days," during which the inflatable pig from the '77 *Animals* tour took a brief cruise over the audience. (The band shared the stage with a mini-orchestra consisting of percussion, sax, keyboards, two female singers and guitarist Tim Renwick.)

Although Roger Waters is out on the road with his equally riveting *Radio K.A.O.S.* extravaganza, there is surprisingly little overlap in the vintage Floyd material in both productions. With the noticeable exception of "Welcome to the Machine" -

BY DAVID FRICKE

Roger Waters

Madison Square Garden

New York City

August 26th, 1987

WELL, AT LEAST WE FOUND out who got what props. While the other members of Pink Floyd prepped for their fall "reunion" tour under the old moniker, estranged bassist Roger Waters - the group's main songwriter and the principal architect of *The Wall* - arrived at the Garden for this solo appearance with a cache of vintage films from old Floyd concert spectacles. Floyd freaks cheered as the goose-stepping hammers from the *Wall* show marched across the giant circular screen and a metallic reptile stalked a postatomic landscape at the beginning of "Welcome to the Machine." The big pig balloon floating blissfully over London's Battersea Power Station during "Pigs (Three Different Ones)" also received a hero's welcome.

For this crowd, a high percentage of which was too young to have ever seen the full quartet, that was probably thrill enough. But Waters's new roadshow, based on his LP *Radio K.A.O.S.*, was a full three hours' worth of high-concept art-bop thrills, a significant personal vic-

BY DAVID FRICKE

tory in the war of the touring Floyds. By incorporating a huge chunk of platinum Pink - "Money," "Have a Cigar," "Another Brick in the Wall" - into the *Radio K.A.O.S.* scenario of depersonalized communication and impending nuclear disaster, Waters vividly traced the lyric route of his own embittered alienation and poisonous satire from the *Dark Side of the Moon* LP on, while adding two new and, for him, surprising elements - humor and warmth.

The stage production was full of the former. Real-life ex-KMET DJ Jim Ladd, "broadcasting" from a K.A.O.S. booth above the band, sprinkled his show with specially produced commercials, such as "The Professional Binbo School" (a dig at the likes of Fawn Hall and Jessica Hahn) and a special shredding service at Forest Lawn Cemetery. During the second half of the show, Waters screened a rare '67 video of the original Pink Floyd with founding guitarist Syd Barrett performing surrealist Monkee-like moves on a beach to the acid-bent tune of the band's "Arnold Layne."

The video - a delightful tribute to both Barrett's tortured genius and the euphoric spirit of psychedelic adventure that marked the group's early work - revealed in Waters a deep but unmistakable sentimental streak that blossomed in the *Radio K.A.O.S.* character of Billy, a young Welsh boy with cerebral palsy who can access satellite-computer facilities with a cordless telephone. Crippled in all but spirit, Billy seeks

the Floyd version features the same Gerald Scarfe animation that Waters uses in his performance - all of the Floyd classics in the Gilmour-Mason-Wright show either bear a collaborative credit with Waters or feature a distinguishing Gilmour vocal or guitar solo on the original record.

"We tried to avoid as much as possible stuff that Roger had written completely," Gilmour says. "And we also went for the things that we knew would be fun to play," Mason adds. "We've rediscovered how much we like all those old songs."

The real surprise was how the young audience, hypnotized by the special effects and overjoyed to hear songs performed that they had previously heard only on record or radio, avidly devoured songs like "Learning to Fly" and the nearly nine-minute "Sorrow," from *A Momentary Lapse of Reason*. "There were definitely people out there who rushed out and bought the album and memorized every note," Gilmour said proudly. "I could actually see some of them in the front mouthing the words."

Rolling Stone 511.

From MATT HEALEY

companionship through phone exchanges with Ladd and endeavors to save humanity from itself by setting off a phony nuclear alert. Through Billy, Roger Waters, the man who cast the human race as a collection of barnyard beasts on *Animals* and likened live rock & roll to a fascist ritual in *The Wall*, is betting that we can turn this mess around.

Some of Waters's *Radio K.A.O.S.* numbers, like "Sunset Strip," weren't quite up to the ambitions of his story line or stage production. And his otherwise tight, competent seven-member Bleeding Heart Band, featuring singer-keyboardist Paul Carrack and guitarist Andy Fairweather Low, also lacked a distinctive soloist (à la Eric Clapton on Waters's 1984 tour for *The Pros and Cons of Hitchhiking*).

Yet by integrating the Floyd oeuvre into his Armageddon radio play, Waters deftly claimed the Pink Floyd legacy for his own and at the same time cut himself free of any ties that still bind him to his old band mates. The other Floyds will certainly have their say when they hit the road. Still, judging by the standing ovation at the evening's end, it was apparent that everyone in the Garden knew the answer to the evening's \$64,000 question: Which one's Pink? ■

Rolling Stone 511.

From MATT HEALEY





Quote Unquote



At the risk of incurring lawsuits, libel, and something else beginning with an 'L', we present - for the third year - the Column They Tried to Ban... Your suggestions for next year's installment are very welcome, and this time our thanks go to Alan Corden and Ken Langford.

- "What am I saying? I'm not quite sure." - Nick, The Pink Floyd Story, 1977.
- "Syd who?" - EMI spokesperson.
- "Shut up, Gilmour!" - Roger, '69 interview.
- "Oh, Pink Floyd, Wicksy old boy, that's where it's at!" - Kelvin, Eastenders.
- "We didn't have £2 million to lose and we were terrified that they'd come after us." - Roger on Norton Warburg.
- "It was great... apart from the audiences... all those Pink Floyd fans..." - The Icicle Works on supporting Dave in 84.
- "It's only a fucking rock 'n' roll band, who gives a fuck?" - Roger on the Floyd, 84.
- "Rock on, Piggy!" - Member of Earls Court audience, Wall Live, 80.
- "Hell, man! It's been so long since I last heard a good band jam. England's put out some great fun acts - The Pink Floyd, they're the best - but it's good to see this shit, it's great to see a band that says, Fuck it all!" - Fan talking to Wayne Hussey of the Mission, USA, July '86.
- "Antonioni was a right bastard." - Nick on his favourite film director.
- "I object to being called Andy Pandy." - Andy Mabbett.
- "Evil Bastard." - Roger the Hat on Roger Waters.
- "I'd be very surprised if it did anything if I were to drop dead." - Syd in confident mood discussing 'Madcap'.
- "I've been into Terri (Berlin) Nunn for years." - Dave Walker, speaking metaphorically (we hope!)
- "You'd probably scream." - Peter Jenner, on hearing Pink Floyd on the radio, '66.
- "Sort of intuitive groove really." - Roger describing the Floyd's music, '66.
- "Whatever it is, it isn't music." - Peter Jenner quoting reactions to the Floyd.
- "That was pretty avant-garde, wasn't it?" - Roger, 'Several Species...' at 16rpm.

- "We don't really look upon ourselves as musicians, as such." - Roger, 1966.
- "Roger had to say that cos he wasn't." - Peter Jenner commenting on the above.
- "We 'ave been playing fucking music!" - Roger, Newcastle, 11/9/74.
- "The nicest thing about Pink Floyd's music is that it always makes me at least feel very hopeful: it's optimistic music." - John Peel, 1970.
- "Roger's very good about criticism; I mean, he hardly ever kills anyone! Quite often people are let off with just a broken leg!" - Nick, 1981.
- "Roger Waters!" - Rik, The Young Ones, on seeing a Cruise missile leaning against the fridge.
- "I've got a fifteen year-old kid whose favourite band is Pink Floyd." - Lux Interior, The Cramps.
- "That is scary." - Ivy Rorschach, The Cramps, commenting on the above.
- "I wish we could say we're sorry, but we're not that kind of band." - Roger, after a delay at one of the Earls Court Wall shows.
- "Believe it or not, I like Pink Floyd a lot, especially 'The Wall' album, so maybe in the distant future I might do a Thrash version of 'The Wall'!" - Mille Petrozza, Kreator.
- "It's rather pretentious, it doesn't do anything." - Rick on 'Alan's Psychedelic Breakfast'.
- "A triumph for Sanatogen." - Nick explaining the Floyd's continuing success, 1987.
- "It had nothing but a cow on the front: very strange and interesting..." - ICON designer Andrew Ellis (ex-Hipgnosis) on you-know-what.
- "It's not quite 'Dark Side of the Moon' but given another 88 years..." - The Doctor (of the Medics) on Status Quo's production qualities.
- "The parties I went to, they played 'Dark Side of the Moon' and 'The Rocky Horror Picture Show' which bored me to death." - Dave Faulkner, The Hoodoo Gurus.
- "Sounds a bit old." - Syd on 'Shine On'.



MUSIC COLUMN



The third of our music-book reviews takes a look at 'The Final Cut', published in 1983 by Chappell.

In terms of musical content, this is second only to the 'Anthology' book (to be dealt with in a future article), but over all is probably the best of the Pink Floyd music books.

Admittedly, it doesn't offer the non-musical Floyd fan much, consisting as it does of mainly the lyrics superimposed over scenes from the video. However, the layout is superb, and little things like the same typesetting as appears on the album being used for the title strips, give the impression that the Artful Dodgers expended a considerable amount of care on the book.

The music appears to have been inserted at random, although the lyrics are in the correct order.

First up is 'Paranoid Eyes', which is very easy to sing and play at the same time. It sounds excellent on the piano. A definite ten out of ten!

Next is 'One of the Few' which, owing to the simplicity of the original, is very easy to play. If you can achieve a Dylan-esque nasality in the vocal rendition, it sounds even better than the original!

'The Post-War Dream' isn't so easy to play, but once mastered can sound quite convincing.

One point worth mentioning is that the vocal parts for all songs are written at the right octave (which is where several of the other books fall down). In other words, there are lower leger lines, which save having to sing an octave lower than you are playing.

'Not Now John' is really too fast to be played on a piano. It needs guitars and drums, especially when it comes to the noisy climax. Still, there is nothing to stop you performing a solo vocal rendition - most satisfying!

'The Fletcher Memorial Home' is one where a dislike of the original (in fact, I don't much care for most of the album) has no bearing on the musical transcription. I could hardly stop playing this on the piano because I liked it so much. Musically, it's got a lot in it.

'Southampton Dock' is made up of rhythmic guitar strumming which can't be duplicated on a piano. The title track suffers from the same problem - the repeated piano chords don't achieve the right effect.

'The Gunner's Dream' is complicated to play and sing at the same time, but does sound quite good with the bass line of the piano and vocal parts played. The sax solo is marked in, which looks like it probably needs transposing if it is to be actually played on a saxophone. If in difficulty - ask a sax player (You! Yes, you Ravenscroft! Stand still, laddy!)

'Two Suns in the Sunset', like 'Not Now John', really needs guitars and drums. The song just doesn't sound right on the piano, and as for the sax solo at the end, well, I throw up my hands guv!

'Your Possible Pasts' is one of my Floydian favourites, but this particular arrangement doesn't seem to work too well. The piano part is in a major key, and because it's in 3/4 time sounds like a waltz (!). However, the vocal part remains depressing - authenticity would appear to be the name of the game here!



The bass quavers in 'The Hero's Return' are difficult to keep going steadily without plonking them down very heavily, which sounds awful. Also, if you're playing and singing at the same time, a difficulty arises because there are quite a few triplets in the vocal part, which go against the bass quavers.

'Get Your Filthy Hands Off My Desert' is predictably easy to play and sing at the same time, even if you've never heard the song before.

Overall, this is a pretty good book - I'd give it about eight out of ten. Even if you didn't like the album, you'll still find this book entertaining.

Madeleine MacDonald.

GET YOUR FILTHY HANDS OFF MY LYRICS

I'd like to propose a concept to Mr Waters. Let us say that he, Roger Waters, represents the East and that Dave Gilmour represents the West.

Careful thinking will detect my point. More generally, peace begins at home. Waters' latest album is about communication and his stage presentation is a powerful statement against war and military strength. Yet what do wars stem from? Two or more parties have a disagreement, and the central issue is generally wealth and power.

As Mr Waters steps from behind the eclipse of Pink Floyd, he is learning the price of the anonymity he sought as a member of the band. Nobody knows who he is. As Roger Waters, he has trouble filling a sports arena. As Pink Floyd, he could fill any stadium in the United States. Never mind that he has no desire to play stadium gigs; for all that he contributed to the band, this is a tough pill to swallow. So what does he do? Hires lawyers to ensure that the West doesn't use the name he feels he built. A dispute over wealth and power. So what if it's fought out in clean rooms between suits and ties? A fight is a fight.

The album 'A Momentary Lapse of Reason' is no more or less a Pink Floyd album than is 'The Final Cut'. Pink Floyd became what they were not because of any one creative force. Their success came from a rich mixture of music and thought which was the product of four men working together, who enjoyed a special chemistry that none have found to the same extent outside of that group.

The new Pink Floyd will either justify or expose themselves on the basis of this album and tour. A large percentage of people will buy it just for the name. Furthermore, many will enjoy it on the basis of the name alone. My guess is that these are exactly the people Roger doesn't want to play to anyway. So let it go, Roger. The real fans, and history, know the difference.

Ken Langford.

OUR APOLOGIES



We apologise to all of you who are still waiting for binders but we are still awaiting supplies. As soon as we get them in we will send them off.

We would also like to apologise to everyone who ordered the Roger Waters Radio KAOS poster but EMI are dragging their heels.



Roger Waters' fans half-fill Arena, but unfortunately the show's forgettable

By Gene Stout
P-1 Pop Critic

Review

Roger Waters, the spiritual leader of Pink Floyd, one of the most popular rock bands of the '70s, drew less than half a house last night to the 6,000-seat Seattle Center Arena. But most of those who came were hard-core fans who gave Waters their undivided attention.

Waters, who left Pink Floyd about three years ago, was the supergroup's principal songwriter. It was Waters who wrote the classic Pink Floyd albums "The Wall" and "Dark Side of the Moon," the brooding, cynical album that has remained on Billboard's top album charts for more than 13 years.

Waters recently released one of the more unusual albums of his career, "Radio KAOS." The new album offers a gloomy perspective on contemporary culture that should be familiar to longtime Pink Floyd fans. But the album's central theme is that contemporary radio has become increasingly impersonal and formats more rigid.

Roger Waters, rock concert, last night at the Seattle Center Arena.

id. That theme was the focal point of Waters' two-hour-plus multimedia show at the arena with L.A. disc jockey Jim Ladd.

"You're going to be involved in some rock 'n' roll theater that you'll not soon forget," Ladd promised the fans as he climbed into a mock radio control booth at the rear of the stage.

Unfortunately, much of the show was quite forgettable, though Waters and Ladd should be given credit for offering an interesting and occasionally innovative pop experiment. The production utilized an electronic signboard, video screen, elaborate lighting and a number of other unusual features.

Ladd's introductory segment included comical radio announcements from make-believe sponsors, including a "bimbo training service" for would-be congressional

secretaries, and surrealistic cartoons and gloomy film clips that juxtaposed pictures of a smiling President Reagan with those of starving Africans. Fans were encouraged to step into a booth on the main floor and ask questions of Ladd by telephone.

Some of the callers seemed like real fans, but others sounded as though they had rehearsed their lines. Later in the show, Waters even fielded a few questions, including an inquiry about the impact he thought his music has had on the world. It got a little silly at this point, with Waters playing the rock star-turned-visiting sociologist. It reminded me of those boring high school assemblies.

Waters offered several songs from the new album, including the lyrically rich "Radio Waves" and "The Powers That Be," but there were no standout performances save for an excellent soul-tinged solo by one of his backup vocalists.

Waters and the band also performed "Money" and other Pink Floyd songs that became classics thanks to constant airings by thousands of FM rock stations during the '70s.

★ Seattle Post-Intelligencer, Tuesday September 29, 1987

From Rolf Ossenberg

Rock: Pink Floyd at the Garden

By JON PARELES

LASERS flashed. Spotlights swiveled. U.F.O.-shaped light trusses swooped across the stage. Surreal film clips lighted up a circular screen. And, incidentally, Pink Floyd played new and old songs Monday at Madison Square Garden, opening a sold-out three-night stand; the show goes to the Brendan Byrne Arena in East Rutherford, N.J., Saturday through Monday.

The band is Pink Floyd minus one: Roger Waters, who wrote or co-wrote most of the band's best-known songs and virtually all of its lyrics in the 1970's. David Gilmour, the band's guitarist, Nick Mason, the drummer, and Richard Wright on keyboards continue to tour and record (with backup musicians) as Pink Floyd, pending results of a legal action against the group by Mr. Waters.

Pink Floyd earned a singular renown in the 1970's. The band transmuted gloom and cynicism into sumptuous anthems, taking ordinary rock tunes at s-l-o-w tempos and using long instrumental interludes for somber atmosphere; its 1973 album, "Dark Side of the Moon," is still a fixture in the Billboard Top 200 albums chart. Mr. Gilmour has been Pink Floyd's main singer since 1968, and except for a few relatively up-tempo rockers from the new band's album, "A Momentary Lapse of Reason," Pink Floyd's sound hasn't changed much. Nor has its self-effacing stage demeanor, which means playing the songs with a minimum of fuss amid arena-scale special effects.

At Madison Square Garden, the current Pink Floyd was determined to claim the band's history, reprising older songs — including a handful that Mr. Waters's band played at

Madison Square Garden in August — along with such well-remembered props from the 1970's as a pig-shaped inflatable and an airplane that zoomed above the audience to crash backstage. But the pacing was off at Monday's show; as instrumentals stretched out, the concert crossed the line from majesty to tedium. Unlike at Mr. Waters's concert, such songs as "Money" and "Welcome to the Machine" barely drew sing-alongs.

As spectacle, Pink Floyd's two and a half hours on stage had good moments: a film clip (by Storm Thorgerson) of ravening dogs to preface the new song "Dogs of War," a flood of white light for "Comfortably Numb" and all the stage machinery flashing at full-tilt for the new "One Slip," which also has a dollop of funk rhythm. Musically, the instrumental "Terminal Frost" captured some of the old Floyd grandeur. But for most of the concert, the lights upstaged the band.

THURSDAY, OCTOBER 8, 1987

From Rolf Ossenberg



The New York Times

The Pop Life Jon Pareles

Pink Floyd's group identity obscured by legal

clouds ■ Female improvisation at downtown clubs

■ Avant-garde hits the mainstream on Channel 13

Dark Side of Pink Floyd

Who's Pink Floyd? The answer, for the moment, is a band led by David Gilmour, the guitarist and singer for Pink Floyd since 1968, and including Nick Mason, playing drums and Richard Wright, on keyboards, both founding members. The British band finishes three nights at Madison Square Garden tonight and goes to the Brendan Byrne Arena in the New Jersey Meadowlands Saturday through Monday nights.

But for most of Pink Floyd's existence, the band was shaped by the despairing perspective of Roger Waters, who wrote virtually all of the songs for the albums "Dark Side of

the Moon," "Wish You Were Here," "Animals" and "The Wall." Mr. Waters has taken legal action to prevent his former bandmates from working as Pink Floyd, but while the case is working its way through the British legal system, Mr. Gilmour's Pink Floyd has released an album, "A Momentary Lapse of Reason," and embarked on a world tour. Mr. Waters and his band played one night at Madison Square Garden in August, devoting a good part of the set to old Pink Floyd songs.

"We have to accept that this is a different Pink Floyd animal," Mr. Gilmour said a few days ago. "So far, a couple of actions have been entered

against us in England that will come to court in a year's time. They don't actually prevent us from doing anything — there are no injunctions or attachments. An awful lot of threats have been presented — 'If you do this, you will be held accountable' — but we go ahead and do it and nothing happens.

"We think we're totally in the right and have a strong justification for what we're doing," Mr. Gilmour continued. "Obviously, Roger disagrees, but legally I don't think he has a leg to stand on."

The new Pink Floyd is touring with new material, mostly by Mr. Gilmour, and old. "As Roger had totally taken over lyric writing, it's impossible to do a Pink Floyd set without his name on it," Mr. Gilmour said. "But we're doing everything I sang originally, apart from one song, and those are not missing anything except the bass Roger played."

"We're concentrating on a slightly different angle of Pink Floyd than what Roger would be concentrating on. Roger's love is the words, and my primary love is more the music. Our best moments have been when we've achieved a balance of input, but too often I think we had a weak vehicle bearing a heavy weight of words. I don't share Roger's particular versions of angst, so it's inevitable that the songs are going to be different."

THE NEW YORK TIMES, WEDNESDAY, OCTOBER 7, 1987

from Rolf Ossenberg

This man's vision is a relentless downer

■ Roger Waters last night at the Seattle Center Arena.

by Patrick MacDonald
Times staff critic

Roger Waters' dark vision of the world was the subject of an ambitious, unusual rock concert last night at the Arena. The former leader of Pink Floyd presented a multi-media assault on the senses that graphically dealt with every scourge of mankind, from nuclear proliferation to starvation, from destruction of the rain forests to labor unrest.

Rock music often confronts issues of the day, but seldom with such bleakness and pessimism. As films and pictures of war victims, bombings, strafings, missiles, mounds of skulls and other horrors flashed on a semi-circular screen, and statistics on military spending scrolled by on a readerboard, it all

became a meaningless blur, a relentless downer without a glimmer of hope.

"Some people think my politics are naive," Waters said during a question-and-answer session with the audience, with fans calling from a telephone booth in the middle of the hall and Waters answering on stage. "I just want a government that takes care of the individual, that respects his needs."

Waters is to be commended for tackling tough issues, and for trying something new with his imaginative staging, but the lesson — if there was one — was lost amid the stark imagery and technical wizardry.

Something of a theatrical piece, the show was built around the concept of a radio station, KAOS, barely holding on in the face of Armageddon. A real disc jockey, Jim Ladd, formerly of KMET in Los Angeles, is on the air, with

Waters and his group, the Bleeding Heart Band, performing a live concert in the studio. The concert is constantly interrupted by a mysterious caller named Billy, a cerebral palsy victim with an electronic voicebox, and a computer hacker who can infiltrate any information system and even detonate nuclear war if he wants to — which he does at the end, complete with bone-rattling special effects.

All the music from Waters' new album, "Radio KAOS," was included in the 2½-hour show, as well as a healthy dose of Pink Floyd songs and a couple of unrecorded tunes, including a soulful rocker called "Molly's Song" that was beautifully belted out by background singer Doreen Chanter.

The remaining members of Pink Floyd are doing a show at the Kingdome in December. Hopefully, it will be more focused than Waters' well-meaning but unsatisfying jumble.

Tuesday, September 29, 1987

The Seattle Times

From Rolf Ossenberg



THE PINK FLOYD STORY pt 3

FROM MORE
TO DARK SIDE

"Awful rubbishy echoed stuff" says Dave Gilmour - what can he be talking about? "Evil bastard" says Roger the Hat - who can he be talking about? From 'More' to the beginnings of 'Dark Side of the Moon', the third part of Capital Radio's The Pink Floyd Story has all the answers. As always, the narrator is Nicky Horne... Transcribed here by Bruno MacDonald.

Pink Floyd, over the years, have been involved in several film scores. The first of these was a movie called 'More'.

('The Nile Song' is played)

Dave : I can't remember how we did the film 'More', or why. I mean, I can't remember why we happened to meet the guy. But meet him we did, and we saw the film. We thought "Weeelllll...", you know, but we wanted to break into big-time movie scores, so we said "OK, we'll do it." And he gave us six hundred quid each or something (sniffs) and off we trotted and we did it.

('Free Four' is played)

Dave : Later on we did 'Obscured By Clouds' for the same guy. Just because he was a friend of ours really - Barbet Schroeder - and inbetween those two we did a score for 'Zabriskie Point', for Antonioni, which we spent three or four weeks in Rome doing. It seemed like an age, and he didn't like anything for his film really, that we did. I mean, he only used three pieces in the film. One was a kind of remake, similarity-thing, to 'Careful With That Axe, Eugene', which is probably what he got us for in the first place. The first bit was a bit of kind of awful rubbishy echoed stuff with vocals, with voices from the actual film soundtrack, all mixed in by the beginning. And the other was a country and western tune which he could have got done ten times better by numerous American groups, but he used ours. Very strange...

('Crumbling Land' is played)

Dave : Oh, of course, we would have done pretty well anything, I think, in terms of... Well, not anything. I mean, we would have, er... But certainly near the beginning then, we would have done almost anything in terms of films, I think.

If anyone asked us to do film scores, we would have done them, I think. We wanted to have a go at it. I mean, we didn't... it wasn't that we wanted to stop being a rock 'n roll group and going out and doing all that sort of stuff, but it was, you know - it was kind of like an exercise. Very enjoyable to do and quick and you could make... learn - long meandering things just kind of for fun, which would not really necessarily hold together on a record.

Later, the Floyd began work on their sixth album, 'Meddle'. Dave Gilmour on 'Echoes' :

Dave : Some of the ideas that we put down were just completely stupid and insane, but we did 'em anyway just for a laugh.



We did things like... we'd tell everyone the key and then they'd have to leave the studio while one person recorded something on one track on the tape machine, and then another person would come in and he would know the key and that's all, and then he'd play on the same piece of tape, without hearing what the other person had played.

We got all of us to do that. Awful, absolutely awful. Still, it was jolly good fun. Anyway, all these things we did - I think we did twenty-four little bits of stuff and we called them 'Nothing : Parts One to Twenty-four', and 'Echoes' started out as 'The Return of the Son of Nothing', I think.

('Echoes' begins)

And that started off from a piano piece, where we had... where Rick was in the studio at EMI with a piano with a microphone on it plugged through a Leslie, and he had it turned up reasonably loud, and... But there was a specific harmonic that kept coming up much louder, for some reason. Every time you sort of pinged this one particular note on the piano, it came out louder and that is the 'ping' note on the thing, you know, and then he started playing a little bit, and everyone else started "Hit that note again" and we just sat and potted about with it for a bit, and then we actually put a bit of it down, of him actually playing and hitting the note, and that was the start of 'Echoes'.

Because of the way these things work, and you don't always get the same feedback thing happening exactly the same, we were never able to actually duplicate it later on. So the actual beginning piano piece is that very first one that we recorded at Abbey Road.

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

Dave : When we actually recorded 'Echoes', the whole of it, at AIR studios... As I say, we couldn't duplicate that piece so we actually edited it on at the beginning and it changes over from that piece at the first place where all the other instruments come in, or where the chord changes, or something, and it went on from there. We... that was the basic starting point for it and we just worked on from there.

Dave Gilmour on the Binson echo unit used to produce one of the key tracks on 'Meddle' - 'One of These Days' :

Dave : It's one of those, and when you play a note it repeat-echoes it afterwards, and there are all sorts of things - rhythms - that you can set up by playing one note several times over and that thing sets up a rhythm with you and you sort of make a rhythm between yourself and the echo, repeat-echo unit.

We fooled around with that to a certain extent on various things, and Roger did it with a bass - put a bass through one, one day, and tried it, and that is what 'One of These Days' basically is all about. It's Roger playing a bass through that thing, just thumping one note most of the time



and because of what that evoked, that's what the whole thing came out of.

('One of These Days', up to the middle section)

Dave : Originally it was just that sound, then later on when we'd recorded that thing, it didn't sound like it held up on its own as a whole number, and we did another piece with a bass going through the same repeat-echo system, but also with the vibrato thing - a heavy vibrato - which was the whole middle section, which we then cut in, and then we started laying on all the other boogaloo, all the organs and fast guitars.

('One of These Days' concludes)

But why 'One of These Days I'm Going to Cut You Into Little Pieces?'

Dave : It just sounded very violent and, er, you know, we like a joke as much as anyone else (laughs weakly). It just came out like that. I absolutely... I can't remember how exactly it happened, but it's, um... it's an old thing for us. 'I'm Going To Cut You Into Little Pieces' and 'Be Careful With That Axe, Eugene' and... they're similar sort of things, aren't they?

'Dark Side of the Moon' is the Pink Floyd. I asked Roger Waters how it all came about.

Rog : Well, probably there are several answers to that, I think you'll find when you speak to the other chaps, coz that's one thing that one discovers after... over the years - is that one's own memories of how things happened and other people's memories of how things happened are often very different.

My memory of how that happened was that we did... we went to a place in Broadhurst Gardens off, I don't know, somewhere up in Kilburn I think it is - West Hampstead maybe it's called.

Anyway... and we were there for a period of time - I don't know how long it was, a couple of weeks or something - and we sat in a little room and played our instruments and we got quite a lot of stuff together - music, no lyrics or ideas or anything.

We had all these different pieces, you know, like the riff of 'Money' came out of those sessions and so on and so forth. I remember that happening. The only other thing that I can remember about it all was having a meeting around... in Nicky's kitchen one day (pause) and, er, I think... I'm not quite sure what happened, but I think what happened was that I thought, and said, (adopts dippy-hippy voice) "Listen, you know, if there was some kind of theme that ran through it, you know, LIFE, with a heartbeat an' that, and then you could have over bits like... comin' in with that, all the pressures, you know, that tend to be anti-life" and how about that? And then we all started writing out a list of what those pressures might be, and that was that, you know... and then I started writing lyrics madly, with all these bits of... different bits of music that all came from different people in the band...



well, not all, I mean... (sniffs)

I started writing a series of sets of lyrics about the different things we talked about. It's all (condescending laugh) terribly simple.

Nick : We all talked about what the album was going to be about, which was what we felt was the stress and strain of our lives and what was wrong with them or what we're motivated by and so on. And so we ended up with a piece of paper, upon which was written various subjects that would be covered, and worked from there. There wasn't a sitting-down and saying "Let's produce (adopts BBC announcer voice) something so crystal-clear and delightful that everyone will..."

But how did that initial idea come about? I mean, did you all sit down, and say "Well, I think we'll..."

Nick : Yeah, I think we sat down and talked about what the album might be about. I mean, we're talking about three-four years ago and I can't remember exactly what happened or how it happened... and, you know, it might have been someone's brilliant idea, who's going to be sooo upset that I'm sitting here happily saying "we", coz I mean, that's the... that's the stuff that our best bits of domestic World War Three are all about - about credit where credit's due, and who's done what and all that.

Dave : Well, we started out working on it the same way as we'd done on other things. We sat in rehearsal rooms and we had pieces of music, and we sat and rehearsed them, and Roger came in with specific things, and ('Speak to Me' fades in) I guess sometime after we had started, and got quite a few pieces of music sort of formulated vaguely, Roger came up with the specific idea of, uh (pause), going through all the things that, uh, people go through - what drives them mad, and from that moment on obviously our direction slightly changed. We started tailoring the pieces we already had to fit it - that concept - and Roger would tailor words in to fit the music that we had, and... it achieved... you know, it had a new impetus to it, to the making of it.

('Breathe' is played)

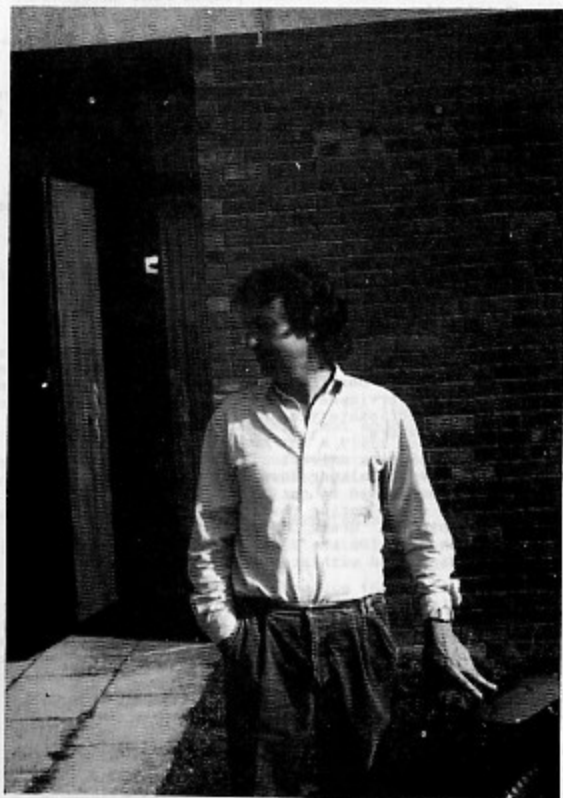
Dave : (over 'On The Run') I mean, the way it's set out very simply and clearly - the ideas that are behind it, and what it's trying to say - I think Roger tried definitely to, in his lyrics, to make them very simple, straightforward and easily assimilable, easy to understand. Partly because of this mystique and image thing you were talking about before and how people read things into other lyrics that weren't there.

An idea that had before been put in a... rather a more... in a less clear way, a bit more obscurely presented (pause) in that instance, in the ones that are less than... more obscurely presented (Yeah, Dave, right on! - BM). People continually were getting the wrong idea, and I certainly think Roger had... was fed up with that and





These two photographs of Nick Mason at the Burgess Hill 1984 Camera Fair were kindly supplied by John Miller.



Four other photographs from this set have appeared in TAPS 19 and 20.

certainly... I remember talking about it once or twice - that it would be nice to make it very simple and clear for people to understand. Not that it was totally successful in that line, because of course people read hundreds of things into it, even then, that weren't there.

During the recording of 'Dark Side of the Moon', the Floyd themselves did several interviews with anyone who happened to be around the Abbey Road studios at the time. The technique they used was to give people a number of cards on which questions were printed, questions that related to the themes of 'Dark Side of the Moon'. The interviewees then had to answer the questions as spontaneously as they could. I asked Rick Wright why this technique was used.

Rick : We simply just wanted people's reactions on a very quick level. Spontaneous way... so they looked at a card that said "Have you ever been violent?" or "What do you think of Death?" and so before they can think about it, they then have to... they will have to say something coz the microphone's on. It was simply, er... that's why we did it. It was Roger's idea. I mean, I think it worked because we got some very interesting replies, you know, very interesting comments on their thoughts.

In the next episode of The Pink Floyd Story you'll be able to hear excerpts from a lot of these interviews, portions of which appear on the final recording of 'Dark Side of the Moon', and here's one such recording. The interviewee is a road manager, not with Pink Floyd, who's known affectionately as Roger the Hat. He's being interviewed by Roger Waters.

(To appreciate the following extract, it is necessary to imagine Waters in his very best 'Talking down to the peasants' mode, and Roger the Hat far too stoned to notice... Incidentally, it is worth noting that, contrary to what it says in Miles, the laughter on 'Brain Damage' is not the Hat's. In fact, it can be heard on 'On the Run', but its appalling robotic quality has been disguised with studio trickery. Anyway, read on... - BM)

Rog : You see, what would be best, really... I mean, I might have to prompt you occasionally - I might even have to ask you a question, but what would be best would be if you was to just tell us about... coz, you know, I've told you what the record is about.

Hat : Right, but tell you about it in what way?

Rog : In any way you like.

Hat : Ohhh.

Rog : You want me to ask you some questions.

Hat : I fink it would be better. I fink it would be better, man.

Rog : We're interested in people like you coz like you've been on the road for ten years, right?

Hat : Right.

Rog : So it's all happened.



Hat : Yeah.

Rog : Right, so we wanna know just what you think about various things...

Hat : Dig it. Dig it.

Rog : Like the bands, and like the road.

Hat : Right.

Rog : And what do you think about other things as well?

Hat : Right.

Rog : Now, something that's very interesting, for instance, is what's your... why do you think... what's your personal opinion about... why do you think a lot of bands... split up?

Hat : (Sighs) Egotism... I would say. Errrr... I would say mainly (drawls) e-g-o-tism. That's one reason. There are many over reasons, man, but that's one. I would say that it's, um, the one that immediately comes to mind. E-g-o-tism.

Rog : (Pause) I think I'd go along with that.

Hat : Hmmm. I mean, you should know what musicians are like...

Rog : What are they like?

Hat : Well... (blows out smoke)... You see, really they should be 'normal people', normal. But someone once said to me, that a proper artist has got a right to be temperamental. I think I've just been unfortunate in meeting every temperamental artist in this business. Ah, they're temperamental, that's all.

Rog : Why do you think they're temperamental?

Hat : Because of the, um, uh - it's difficult to find the word - just because of the nature of the work they're doing.

Rog : Do you think it might be because they get too much power?

Hat : No. Definitely not. I would say too much stress on themselves. Given false, uh... false ideals. (Pause) 'Ow's it goin'?

Rog : Alright.

Hat : Far out.

Rog : You don't mind if I take this one, do you?

Hat : Help yourself.

Rog : Right.

Hat : The initial shock's over. (Sounds of smoke-blowing, etc)

Rog : OK. (Pause to allow for above noises to continue) That was a very good answer.

Hat : Thank you. Do I get a ten out of ten for that?

Rog : Yeah.



FLOYD IN THE GARDEN



PINK FLOYD: Live at the Madison Square Garden: October 5, 6 and 7.

Madison Square Garden is a huge oval arena which is tightly enclosed. It holds approximately 18 000 people with all areas seated. Security was very tight and so there was no possibility of getting to the front if you had not got a front-row ticket. I was seated at the right-hand side of the mixing desk, approximately fifty feet from the stage. This was by far the best seat I had for the three nights and it gave me an excellent view of both the stage and the light show.

The crowd cheered as the time got closer, a tape of running water began to play, as did sound effects of planes. The tapes got louder, the lights dimmed, dry ice engulfed the stage and PINK FLOYD emerged. The familiar notes of SHINE ON YOU CRAZY DIAMOND began and the audience went wild. Dave played a well-crafted guitar solo and Rick played a solo on keyboards. It was really fantastic to travel all that way to hear such a brilliant song played so superbly.

The next song began with a film of a man rowing down a river; this of course was SIGNS OF LIFE. The lights brightened and four laser stands rose out of the base of the stage, to shoot out beams of green light all around the arena.

A superb version of LEARNING TO FLY followed immediately. There were some great lighting effects as the lighting rigs moved over the top of the band. Dave's vocals were perfect; you could hear him very clearly. The excellent sound was due to the massive P.A. system that was suspended above the band in the roof of the arena. In addition, there were speakers at the back of the arena and to the right and left sides suspended from the ceiling, thus giving a quadrophonic sound system.

The next song was YET ANOTHER MOVIE which began with just the drum-sticks glowing as the drums were playing. On the 6th and 7th the drumsticks changed colour. The lasers rose up and gave a stunning display all around the arena. They had a sinister look about them as they moved up and down, turned and shot a batch of laser beams into the arena. Then they suddenly dropped down into the base of the stage with a door closing over the top.

The song merged into ROUND AND AROUND accompanied by a display of lasers shooting out at random intervals.

Dave gave an incredible vocal display with A NEW MACHINE pt 1. Just one spotlight on him with his voice echoing around the arena.

The lights came up and they played TERMINAL FROST, the lighting changing to give strange effects, and lots of dry ice to provide plenty of atmosphere.

Dave then sang A NEW MACHINE pt 2, which held the crowd rivetted.

A single laser rose up and pointed at Dave's Fender, and as he began to play the opening notes of SORROW it fired laser beams at the guitar which reflected off the strings in all directions. The lights came up and the rest of the band joined in. Nick gave a dynamic display of drumming and you could tell he was really enjoying himself.

DOGS OF WAR was next and kicked off with a film of Alsations with red eyes roaming round a battlefield. Running through ruins as if searching for someone. They looked really evil as they ran



up a flight of stairs and into a room where a figure stood looking out of a window. The figure was Dave and as he turned round he began to sing. The film finished and the lights on the band came up as they played with real venom.

Dave thanked everybody for coming and said they would have a short break and come back with some "old stuff". ON THE TURNING AWAY concluded the first half and went down really well with the crowd. The lights then came up for the interval.

When the Floyd came back on stage they played ONE OF THESE DAYS. Dave played some brilliant slide guitar. From the left-hand side of the stage came the large inflatable pig with red menacing eyes. It swung around over the audience looking really evil and then as the song drew to a close it slowly moved back to the side of the stage. The band played superbly especially the slide effects from Dave and Rick's keyboards.

They immediately went into the next track TIME with the film of clocks from the old concerts. A great drum sound from Nick and everyone joining in with the words.

Another Pink Floyd classic next: ON THE RUN. This had a new film to it, of a man in a hospital, apparently going mad. His bed sprouts wheels and he travels around the ward at great speed, then appears going through an airport departure lounge and onto the runway. His bed then takes off and flies, the bed then crashes. At this moment a plane fastened high in the roof of the arena crashed down at the right hand side of the stage followed by a huge explosion. On the 6th and 7th a bed came crashing down instead of the plane (Wow, cosmic - Eds) and needless to say the crowd went crazy.

WISH YOU WERE HERE had Dave playing acoustic guitar. This again was a great version of a brilliant song.

WELCOME TO THE MACHINE came next with the original film. This looked rather sinister with lasers flashing above the crowd and lights alternating over the stage. Some great keyboards from Rick and vocals from Dave.

US AND THEM also had the original film of people walking down the street in slow motion, and featured Dave and Rick singing together with some lovely saxophone from Scott Page.

MONEY was next with film of cash registers and money pouring out, as the familiar bass line belted out around the arena. In the middle of the song they slowed it right down and the band jammed along to the beat with Dave playing a magnificent solo.

Next came ANOTHER BRICK IN THE WALL with a false start to get the crowd going. The band then launched into the song with great enthusiasm. Dave played a long guitar solo which sounded really excellent. The lighting went crazy with plenty of dry ice for good measure. At the end of the song a tape of the school kids singing rang out from alternate speakers around the arena.

Dave thanked the audience for coming and announced that it was nearly time to go.

COMFORTABLY NUMB concluded the second half with Roger's part being sung by Rick. Gradually a huge mirror ball rose up from behind the band, revolved around for a while and then gradually opened up to reveal mirrors and lights inside. Even the band looked up at this as it was a fantastic spectacle. Spotlights shone on the mirrors causing them to reflect around the arena.

The band then said goodnight and left the stage.



After what seemed like ages the band came back for an encore. The crowd just went crazy as they began to play ONE SLIP, the lasers coming out again to criss-cross around the arena.

And then to the last song of the evening, RUN LIKE HELL. The band really pulled out all the stops for this one. The front of the stage lit up with white lights which then revolved. The crowd were on their feet, fists punching the air. Dry ice engulfed the stage, lasers dazzled, the stage was a kaleidoscope of colours. The end of the song was greeted by a tremendous standing ovation from the capacity crowd.

The whole show lasted for just under three hours, and it was interesting to note that there were a lot of young people in the crowd. By the looks on their faces, it appears that Pink Floyd have won themselves a whole new generation of fans.

Robert A. Bacon

TAPE REVIEW

GOLDEN HALL, SAN DIEGO, CALIFORNIA - OCTOBER 17, 1971

I had a difficult time trying to describe this 92-minute tape... it's spectacular! The concert opens with a 14-minute version of 'Careful With That Axe, Eugene', the best performance of this piece I've heard. Dave's guitar alternately wails with distortion and fuzz or delicately captures a solemn mood. The group play a short jazzy improvisation just before Roger's throbbing bass and climatic animal screams. Rick's organ captures the mood perfectly and Nick tickles the cymbals in just the right places.

Next comes 'Fat Old Sun' with Dave having some problems with the vocals, but musically the piece is well done. A 16½-minute rendition of 'Atom Heart Mother' follows with the airplane takeoff, stampeding horses and a roaring motorcycle at the song's beginning. Dave's guitar is more prevalent in the mix than previous AHM's (which were more a showcase for Rick's organ). This version is a joy. 'The Embryo' is next, with Rick's vocal harmonies a bit weak but overall the tune is nicely done.

'Set the Controls' is a 13½-minute space ride. As I listen to this piece, I can only imagine what the visuals were like. 'Cymbaline' follows with its progressively quicker footsteps and clanging doors, behind which one can hear a growling tiger (?), crazed female laughter and a babbling crowd. The tape finishes with a good rendition of 'Blues'.

Although my copy has some tape hiss, dropouts and occasional uneven left-right recording levels, the band's performance is inspired, the bass, midrange and treble are much better than most, stereo separation is excellent, and the audience is subdued but enthusiastic. I only wish that 'One of These Days', 'Echoes' and 'Saucerful' were included. I hope these three tunes are not permanently missing but have been omitted for timing reasons only. Does anyone know?

In conclusion, this is a very enjoyable tape - an excellent recording and a great Floyd performance!

Chuck Ford.

WATERS GATE

Years ago I eagerly paged through my first edition of Hot Wacks, the Canadian bootleg encyclopedia. Within the Pink Floyd section were two boots I definitely wanted: 'Blow Your Mind Until You Die' and 'Waters Gate'. It turns out that 'Blow' is the cruelest rumour in Pink Floyd collecting, and 'Waters Gate' had a printing of fifty copies. In 1986 I finally added this latter title to my collection through the magic of reissues. I will review both the original and the reissue here.

The concert recording is taken from the Theatre Comedie des Champs Elysees, Paris, France, January 23, 1970. The original and the reissue contain the same song list. I'm told that the Gilmour-Wright Radio Europe interview, dated May 1, 1982, contains an additional extract from the same show.

Fortunately for holders of the original 'Waters Gate', the reissue is quite different. You will recall, some with pain, how the exact reissue of 'Tonight Let's All Make Love in London' substantially reduced the value of the original issue.

The original 'Waters Gate' has a white cover with gold laminated lettering on one side, and a blue paper insert with a hand-drawn sun and song titles as the back cover. The disc has plain white labels and matrix no. 27442, but the cover shows no catalogue number. The songs run together as in the performance, and are uninterrupted.

The reissue has a white cover with brown and black laminated artwork. The front cover is an M. C. Escher reproduction of a perspective paradox typical of Escher's work. In it, a stream flows through some unusual architecture, flowing over a water-wheel and back around to feed itself in an infinite loop. The back cover is a photo of the early Gilmour-era Floyd on a fence, which I'd not previously seen. The catalogue number is Spacial Arrangement 1, and the matrix number is IS-14305. The disc has green labels which read Dark Moon Records, The ab-dabs.

The biggest difference between the issues is that the reissue is song-separated. I find this useless for live recordings, and downright annoying for a show which segues smoothly from one composition to the next. The pressings also differ in reproduction. The reissue runs faster and noisier than the original. To my ears, the slower original is closer in pitch to stage natural reproduction. The noise on the reissue resembles a kind of hiss distortion rather than the usual clicks and pops.

The show itself runs 'Green is the Colour', 'Careful With That Axe, Eugene', piano solo from 'Us and Them' and 'Biding My Time'. Side Two is the debut performance of Atom Heart Mother, listed on the reissue as it was originally known - 'The Amazing Pudding'!

The sound quality is very good, but not excellent as rated by Hot Wacks. The performances are very nice, and of course the Piano Solo and 'Biding My Time' selections are uncommon.

This is still one of the classic Pink Floyd collectors items, both on tape and vinyl, but the reissue falls short of the original.

Ken Langford.



DAVID GILMOUR INTERVIEW ON SATURDAY LIVE

Interview with Dave Gilmour (DG) by Andy Batton Foster (ABF) for BBC Radio One's Saturday Live, March 1984. This interview was pre-recorded at the Royal Veterinary College, London, during the making of the Blue Light video.

ABF: First the music on the album. There's a lot that doesn't sound like Pink Floyd at all.

DG: I'm not really trying to get away from any sort of thing to do with Pink Floyd, I'm not really trying to make anything that's different or radically different, I'm not trying to aim for a different direction, I'm just trying to please myself and some of it, you will obviously hear the relation to Pink Floyd with it, and you'll hopefully hear the differences, but there's no intention to be different, it's just making a record without being restricted by having other people who have to all agree.

ABF: A lot of famous names involved, Pete Townshend, Stevie Winwood as well.

DG: The names people pick up, you know

ABF: They're bound to, aren't they?

DG: Yes, they are bound to, I mean it's not an intention to work with famous names particularly. The intention is to work with talented people and Pete Townshend wrote two of the lyrics on the album because I was short of some lyrics. I didn't like the ones I'd got so far and he had offered some stage previously, so it just came up.

ABF: And of course, you'll be the first member of Pink Floyd to go out on the road on your own, well with other people obviously, but not with the band.

DG: It looks that way.

ABF: You looking forward to that?

DG: Yeah, in a frightened sort of way, yeah.

ABF: Are you a bit nervous though, because it puts all the responsibility onto you, I suppose?

DG: Of course, yes, wouldn't you be?

ABF: Well, I suppose so, but I'm not quite so used to it, you know.

DG: Well, I'm not used to going out touring on my own, I've never done it.

ABF: With a big band this time?

DG: Seven piece band, yeah, I've got some very good musicians and they are not just there to play all the notes that are on the album you know, they're there to contribute so..

ABF: Can we talk about the video you are doing and why you're doing it here really?

DG: Uh, I'm not sure exactly why we're doing it, I wrote the script for it with Storm (Thorgerson) from Hipgnosis Greenback films, and, er, I wanted some various incongruous things in it, such as people dancing who didn't look like they ought to be doing the type of dance that they were doing, and Storm's contribution to the congruity of certain aspects of it was to choose certain incongruous locations as well, you know. Conceptual story lines on videos, of songs like this are not really my cup of tea. I just want to make something that's fun to look at visually, um, and as I'm not terribly confident of it being a lot of fun just watching me sort of miming away to

it or something, I thought it would be nice if I took myself or whatever instrument that happened to be playing as a sort of front line narration of it and have various odd movements or dances if you like, going on in the background.

ABF: It's obviously, it's quite difficult to explain what you're getting at, but do you enjoy..

DG: It is a very, ..., very difficult thing, I mean, I tried to explain my basic idea of it to two or three people involved in making these sort of things before, and none of them knew what the hell I was going on about, so I don't see why you should.

ABF: Pink Floyd. Does the band really exist anymore?

DG: There are three people who are in what is laughingly called The Pink Floyd and none of us have any plans at the moment to work together on any project, we haven't got any project in mind to work on, so Pink Floyd, as such, is on the shelf at the moment, but no one, equally, no one has said that they are quitting. No one has said to me that they have left or anything, so it's not legally or officially over or anything, so I don't know.

ABF: Are you in touch with them at all?

DG: Yes.

ABF: Do you ever meet?

DG: Oh, yes, you know we have business meetings, rooms full of lawyers and accountants and stuff.

ABF: It's obviously been an incredibly successful group, but I wonder over the last couple of years whether it's become slightly boring to be in, perhaps, because you only do things very rarely together?

DG: For me, Pink Floyd doing what it does best i.e. contributing together to make records and to make music is, um, is great. I'm never bored, it's always great, but some of the other stuff we've been involved with, um, making movies, business things, some of those things are not, for me personally as much fun, and I have to for myself, make myself a career that I can continue working and doing the things I want to do without having to rely on the others in Pink Floyd doing it with me, because, you know, they're all busy, and I'm busy, we all have things to do, we all have lives to lead and, um, I need to make something for myself where I can go and do what I want whenever, and, you know, with the freedom to call on anyone I feel like, using at any one time.

ABF: You've got some very interesting names like Micky Ralphs for example, playing live with you as well. Is there any suggestion at this stage, there could be anything more than a touring band for this one tour?

DG: Um, my plans run into July, I have, you know, at the moment. I've got a month of rehearsal, then I've got three months of touring which finishes at the beginning of July, and I don't have any plans past that at all, it's..

ABF: You just want to leave your options open?

DG: I want to leave all my options open, it's a great freedom to have, and if I'm enjoying it, we'll carry on for a while.

Transcribed by Robert Brown.

Typed by Carole Walker.

ROGER WATERS TOUR MERCHANDISE



For all those who have asked us for details of where to get Roger Waters tour merchandise, we are looking into it and should have full details in TAP 29.



A STORM AT THE SEASIDE



This small interlude is to create a 'space' for all those readers of like mind whose brains are still in a confused and wondering state over the sleeve of 'A Momentary Lapse of Reason'. So, if you don't have the thing in front of you at the moment, I suggest that you go and get it, for reasons of reference if nothing else.

Sitting comfortably? Right, as we see, we are treated with a tasty little coastal scene, the beach of which is covered in Up-Market spring interior deck chairs, which immediately sets us off thinking that Storm Thorgerson and the boys down at Nexus have obviously been at the napalm again. Bearing in mind that we've all shelled out nearly six quid to have our minds swathed in this pictorial lunacy, one begins to wonder where all those myriads of beds came from in the first place and, more to the point, what did they do with them afterwards? I mean, would you fancy climbing into a bed full of sand? (There's a first time for everything - Eds).

I think that I've found the answer to the first part though. Did anybody else out there see the Monday September 21 edition of 'Hi-De-Hi!'? One scene featured the inside of a chalet, and lo and behold what did we see? Two beds of identical design to those used on this cover!

Is this then where Storm and 'D.J.' got all of their beds from - Maplins Holiday Camp, via the BBC props department? Or is there perhaps another identical pack of renegade beds on the prowl somewhere?

And who's the hunky piece on the bed (The editors would like to apologise for Ms Mclean's sexist ramblings), sitting there with his knife and fork poised at the ready, and where is his dinner? Silly man - did no-one tell him that he first had to go out in his nice little row boat and catch it?

The best picture by far has to be the portrait of Dave and Nick - on their way to a funeral - taken by that cute little 'Unknown Knome', David Bailey. The additional photography is apparently by a chap called Robert Mort, whom I'm damn sure is glad that he lives in England rather than France, his name quite aptly summing up his contribution to this sleeve.

The \mathcal{R} design is very nice, but doesn't it just remind you a little bit of the Runes adopted by Led Zeppelin? So for those of you who thought that the 'K.A.O.S.' sleeve was just a little too much to bear, this 'Momentary' episode doesn't exactly help matters along much, does it?

I presume then that it comes down to one of two things. Either the person having the Momentary Lapse of Reason in this case was Storm Thorgerson while designing the cover, or the beds are there to suggest that the music inside is enough to put you to sleep. And as the second reason doesn't seem to be so, it doesn't take much to figure the answer out, does it? So be warned. The next time you slip into your comfy bed, thinking that you're cosy and safe, don't sleep too soundly, especially if you can hear a Storm brewing outside...

Gail McLean



RELICS



EMI have at last released Syd Barrett's two solo albums, 'The Madcap Laughs' and 'Barrett' on CD. They have been issued as part of a mid-price series and therefore sell for around £7.99 - a move which we are glad to see (perhaps the same could be done for some of the lesser-known Floyd albums such as 'More?'). Catalogue numbers are CDP 7466072 and CDP 7466062 respectively - for some reason, in reverse order to the original releases. (AM)

Mail franked by EMI's press department's machine during late October/early November bore the legend 'FLOYD' alongside the date of posting, in the same style as the pink on black posters. (AM)

Have you been wondering why the 7" and 12" versions of 'Radio Waves' were on Harvest, while the CD version, the album, the new single and all the recent Pink Floyd releases are on EMI? Thought not, but we'll tell you anyway. They were all supposed to be on EMI (Harvest is not being used for new releases), but the pressing plant goofed! (AM)

The Nescafe Students All-Time Top 50 Albums Chart received a fair bit of attention when it was published in October, principally because of the surprising appearance of 'Brothers in Arms' at no. One. Amidst the usual 'Rumours', 'Sgt Pepper' et al, were slightly more encouraging newcomers such as The The, Suzanne Vega and The Pink Floyd Sound. The latter got in 'The Wall' at no. 3, 'Wish You Were Here' at 20, 'Dark Side' at 22, and 'The Final Cut' at 45. (BM)

Contributors: AM - Andy Mabbett, BM - Bruno MacDonald

TAP SMALLS



TAP reader Simon Holden has asked us to announce that he is promoting a Roy Harper concert at Longridge Civic Hall, near Preston, on January 30, 1988. Advance tickets are available @ £4 from 70, Hacking Drive, Longridge, PR3 3FP.

JOHN LENNON. Dave and Carole would like to hear from any American reader who will be listening to the Westwood One radio broadcasts of unreleased John Lennon material during 1988.

AND FINALLY...

Finally, before the last Media Log of 1987 (this time a festive Yule log no less!!) we bring you a quote that was just too late to make it into the 'Quote Unquote' feature:

"I quite like what you do." - Roger Waters talking about The Amazing Pudding backstage after the 22 Nov 87 Wembley gig.

Watch out for TAP 29 which should contain exclusive pictures from the above gig together with reviews and more details about the backstage party.



MEDIA YULE LOG



The October '87 edition of the US publication 'Music, Computers and Software' featured Roger Waters on the front cover and on four-and-a-half pages within. The interview was marred by inaccuracies, but did include the following quote: "They (critics) have pegged me as a dour, depressed meglomaniac..." We still love you, Rog! (BM/RO)

The October 31st issue of US trade paper Billboard (vol 99, no 44) contained a brief interview with Dave Gilmour. "I must admit I've been dumbfounded by some of the reviews," quoth the lad when quizzed about Reason On The Road, "which said we were boring, but they sounded like they were written by people who weren't even there." Evidently, some people have turned up, cos numero uno on the Boxscore (Top Concert Grosses) was the Floyd, their sell-out three nights at Madison Square Garden bringing in a cool \$1, 100, 500. Two sell-out nights in Providence ensured them the number four slot and a further \$536, 850.

In an album Rock Tracks chart in the same issue, compiled from national radio airplay reports, the Floyd were the only act to score four entries, with 'One Slip' (5), 'Learning to Fly' (15), 'On the Turning Away' (36) and 'Dogs of War' (45).

In the week that saw 'Dark Side of the Moon' achieving a brain-boggling 700 weeks on the chart, 'A Momentary Lapse...' was doing well in most territories, and holding at no. 1 on the US CD charts for the third week. (BM)

'Radio K.A.O.S.' was reviewed in the fourth and unfortunately the last edition of Alchemy, available from Chris Mitchell, 5, Western College Road, Mannamead, Plymouth, Devon. The album was generously called "the best thing issued this year." (AM)

The November '87 issue of CD Review (no. 15) featured a large section on Floyd releases. 'Piper' was said to be "perhaps the most significant and influential album of its time", although the reviewer (Johnny Black) earns no points on the TAP scale for referring to Syd as an 'LSD-charged psychedelic hippy.' 'K.A.O.S.' was called "Bitchin' heavyweight rock 'n' roll" (apparently complimentary!) and reviews of 'A Momentary Lapse...' and 'A Saucerful of Secrets' were also favourable. A final comment read: "How nice to be able to recommend Pink Floyd again." (AM)

Issue 161 of Kerrang! (November 7, 1987) featured extracts from Capital Radio's interview with Gilmour and Mason (see TAP 26) spread across two half-pages, together with a small, black and white live shot. The same issue also had a review of Roger Waters live in Toronto: "There's something positively menacing in the way Roger Waters approaches his audience. It's not quite Hitler at the Nuremberg rallies, but there's a definite feeling you're being manipulated..." The review ended on a positive note with "The end result was a breath-taking spectacle that at times left Waters' audience numb with amazement."

A review of Waters' Wembley shows in issue 165 (December 5, 1987) was equally favourable: "Roger Waters scored a significant victory when he played the first of two sell-out shows at London's Wembley Arena," said Chris Welch, "If there was any doubt about whether British fans would rally to his cause, it was dispelled by the wall of cheering that greeted Roger's massive, spectacular show." Elsewhere in the same issue, however, Welch claimed 'The Tide is Turning' was "Better heard in the context of the album." (BM)

Equivalent reviews in Sounds were markedly less enthusiastic. 'Waters sounds strangely unconvincing (unconvinced?)' on 'The Tide is Turning' claimed the singles reviewer, and a live report was cautiously favourable, tending to highlight the element of irony and hypocrisy that existed in the show. However, "It seems that whether you view him as a repository of 'rock classics' or as something far less black and white, Waters is a compelling character." (BM)

Issue 512 of Rolling Stone (November 5, 1987) has Pink Floyd on its cover, and an excellent (and large) feature/interview inside. (ST)

Roger Waters was interviewed by John Shaw on Radio Trent on October 4, during which he revealed that 'K.A.O.S.' uses holo-phonics, notably for the Welsh Policeman's radio and the moving car. (AG)

Newcastle's Metro Radio broadcast an interview with Roger Waters, by Mark Forrest on the 11th of July. It was repeated by Birmingham's BRMB radio some months later, on October 24, with no changes apart from the omission of a question about venues in the North-East. No announcement was made that the interview was so old (and therefore out of date), leading to the strange incidence of Roger saying he was not sure whether he'd be playing the UK, or where he would appear if he did, AFTER he had announced two UK dates. He also talked about the 'forthcoming' release of Pink Floyd's album, saying that he would reserve judgement until he heard it for himself. Yet in interviews broadcast before the BMRB repeat, he had given his opinion of the album (e.g. "A pretty fair forgery" - Rockline, US, September 21). We rang BMRB to point these facts out, only to be told that "We don't bother to listen to syndicated shows before we broadcast them." TAP therefore made a formal complaint that this policy had led to a broadcast that was misleading and would damage the chances of Roger's fans finding out about the concerts. (AM)

Roger was interviewed for Manchester's Piccadilly Radio by Chris Tetley. Anyone got a date for this? (CL)

There were several competitions to win tickets to see the Waters at Wembley shows. Capital Radio's phone-in was won by Nick Wright (?), while the Sunday People (November 8) had 25 pairs for the Sunday concert for all those who could complete the following: 'Dark Side of the...' A free magazine available in Birmingham - 'What's On' - had one pair of tickets for Saturday, an overnight stay in a London hotel and a chance to meet Roger before the show. The winner had to name the film he recently supplied a soundtrack for, and name his new band. (AM/GM)

Page 249 of BBC2's Teletext - cunningly called Ceetrax - ran a review of 'The Tide...' over the weekend of gigs by Waters, calling the single "so-so". (AM)

Three USA radio stations ran a joint live interview with Roger via satellite (!) from the Abbey Road studios (!!). The lad also appeared on the US 'Rockstars'. The former took place on 5/8/87, the latter later that month. (VF)

The Guardian previewed the Wembley gigs with a feature on Roger, November 20. "I'm working with great musicians," confirmed Rog, "and I don't have to pretend that we're equals as we did in the Pink Floyd because they're not." A review of the show three days later acclaimed the "well performed... mixture of epic anthems and occasional pretty, if edgy, ballads." (AM/FW)

Contributors: AM-Andy Mabbett, BM-Bruno MacDonald, AG-Andy Gale, RO-Rolf Ossenbergl, ST-Stanford Thomas, CL-Chris Lonsdale, GM-Gail McLean, VF-Vernon Fitch, FW-Francis Whitney.