

Arena		1		WEMBLEY Arena	
ENTRANCE	74	** Enter by: SOUTH DOOR	** ENTRANCE	74	
ROW	D	HARVEY GOLDSMITH ENTS PRESENTS AFTER THE WALL N.A.O.S.			
SEAT	91	ROGER WATERS AND THE BLEEDING HEART BAND			
Saturday 21st NOV 8:00 pm £12.50		SHOW STARTS 8:00 P.M. NO SUPPORT			
Saturday 21st NOV 1987 8:00 pm		TO BE RETAINED (See conditions on back)			
TO BE GIVEN UP					

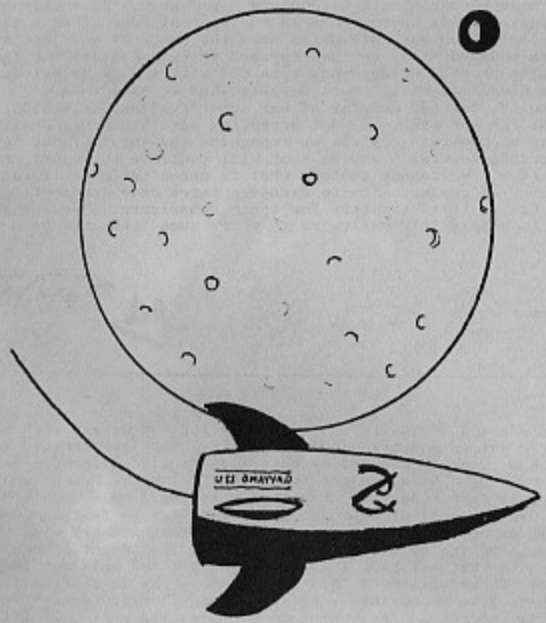
AN EVENING WITH
ROGER WATERS

RADIO
Roger Waters
N.A.O.S.
& EMI RECORDS
INVITE
A. Niblett (guest)
TO JOIN THEM FOR A DRINK OR 2
FROM 7.00 P.M. TO SHOWTIME (8.00 P.M.)
& AFTER THE PERFORMANCE AT THE SPECIAL
ENCLOSURE BAR (STAGE RIGHT) AT WEMBLEY ARENA
* 22ND NOVEMBER 1987 ADMITS ONE ONLY *

THE ORIGINAL

Pink Floyd & Roger Waters

MAGAZINE





Welcome to the first TAP of 1988. We trust that you all had a peaceful Christmas and New Year. By far the best things to emerge with the advent of this year were details of Pink Floyd's activities in the field of live performance. By now, you will all no doubt be aware that the Floyd have revoked their rumoured decision to play the arena circuit. It remains to be seen whether or not they can justify this decision, but as DJ and Senior Floydologist Johnny Walker told TAP, "If anything can make Wembley seem small, it's this show." Those of you who have yet to experience the "joys" of stadium gigs at the published venues need not worry: we will be publishing transport/available facilities details nearer to the event.

We would also like to take this opportunity to welcome the many new readers we have gained as a result of leaflet distribution and the fact that TAP is now being stocked at the Virgin Megastores in both London and Birmingham. Such expansion seems particularly appropriate in the year of Pink Floyd's 21st Anniversary; when not only do we have the concerts and, at long last, an updated Miles to look forward to (see Relics) but TAP hopes also to hold discussions with EMI with a view to releasing archive Floyd material. More details when we have them.

Finally, for the benefit of our newer readers, we would like to reinforce our policy of not accepting advertisements dealing in the sale of bootlegs. While we recognise the value of such items as reference sources - and as such will continue to report and review them - we cannot condone what is essentially an illegal practice. If readers wish to exchange tapes on a non-profit making basis, it is a matter for their consciences. We are also unable to supply information as to where such items may be obtained.

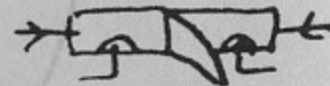
Bruno



Dave



Andy



SORROW

The editors would like to apologise for the delays with both the Roger Waters posters and TAP binders. Supplies arrived much later than expected and orders have accordingly suffered. Back issues have also been subject to lengthy delays as Bruno, who is responsible for production, has been - and will be - involved in exams. We are dealing with outstanding orders as fast as possible but rest assured that everyone who orders back numbers will get them as there are no plans to delete any at the moment. However, please note that all back issues of OPEL are now sold out and deleted. There will be a "best-of" issue - one day! Finally, Andy would like to apologise personally for lengthy delays in answering correspondence, owing to a protracted period of ill health.



Roger Waters: A Shadow of his Former Self (Simon Ekless)

SUBSCRIPTIONS, BACK ISSUES & BINDERS

Issues 1 to 28 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.

New readers may like to take note of the following:

- Issue 9: *Exclusive Roy Harper interview*
- Issue 12: *Exclusive Dave Gilmour interview* (short)
- Issue 13: *Exclusive Nick Mason interview*
- Issue 14: *Exclusive Peter Jenner and Andrew King interview*
- Issue 15: *Exclusive Dave Gilmour interview*
- Issue 16: *1969 Special*
- Issue 17: *Exclusive unbroadcast Roger Waters/MTV interview*
- Issue 22: *Exclusive unreleased 1969 Pink Floyd interview*

Orders are being dealt with as fast as possible.

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: £5.50 Europe: £4.00 USA/Canada/Australia: £5.20 (air) or £4.00 (surface) - please specify.

(All prices include p+p).



Freakbeat is THE psychedelic magazine for sound-heads and distorted minds everywhere. Each gloriously lysergic issue features interviews with/articles on 60's/80's psychedelic/garage bands as well as other multi-faceted trivia. Issue 4 (which comes with free mega-flexi disc and 3D specs) can be yours. All you have to do is send £1.70 cheque or P.O. (UK) or £2 I.M.O. (Europe) to Ivor Trueman, 23 Parkside Road, Hounslow, Middlesex, TW3 2BD, England. Life forms everywhere else must send 2 I.R.C.'s for postage rates.

Mike Oldfield magazine: Airborne Issue 2 out now. Available for 70p (UK), 80p (Europe), £1.10 (USA/Canada). From Ray Martland, 32 Rossall Road, Ainsdell, Lytham St. Annes, Lancs, FY4 4ES, England.

THE FLOYD REFORMATION

My views on the Floyd split in TAP 22 were that Roger had a hell of a nerve trying to dictate to the others as to what they could and could not do; and that having a Floyd with 75% of the members present, operational and out on the road was far preferable to having no Floyd at all.

It is now obvious that Roger Waters will never again set foot on stage with the Floyd: good luck to him, but the others have also been involved for more or less the last two decades of their lives and Roger cannot seriously expect them to give up all their claims and go their separate ways. After all, even though he was the major contributor to the group he didn't write everything.

The Floyd 'reformation' obviously has very great financial advantages and this has presumably had a great bearing on the decision to get back out on the road - but you can't blame them for that. There can't be many acts on the rock scene who aren't in it for the money - Roger included - and as there is clearly a demand for the Floyd, why not do it? What is wrong with making a lot of people very happy and earning yourself a mountain of cash at the same time?

However, I have no hesitation in citing 'Radio KAOS' as my favourite of the two recent releases. I have lived with it since its release and it ranks as a favourite which I frequently play - a wonderful record. It hangs together marvellously and, as far as I'm concerned, contains not a single dull moment; unlike 'Pros and Cons' which tends to drag at times. 'KAOS' is definitely his most accomplished solo work. I must say that 'A Momentary Lapse of Reason' is not my favourite slice of Floyd by any means. Although it has moments of wonder and feeling it comes almost embarrassingly far down my list of Floyd greats. I remember it took me three plays before I began to actually enjoy it. I still do enjoy it but the album hasn't been able to significantly consolidate its position. It is not an album I look upon with warmth and as a whole I'm tempted to say it is the poorest album they've released in the last fifteen years. That said, poor by the Floyd's standards is genius by most other peoples'! It is certainly not a bad record but it doesn't have the word "Brilliant!" stamped on it either. Except for 'Terminal Frost' and moments in one or two others, the album simply doesn't leap out of the speakers and caress you in all the right places! A great pity.

I look forward eagerly to the Floyd's shows in the Summer. They've a way to go to beat Roger live but I'm sure they'll have a good try! It seems to me to be a better deal for us, the fans, to have these two acts out at the same time. Everyone wants to see the Floyd but at present only the fans know about Roger. He's got a tough job to increase his popularity but I'm sure that he'll do it eventually - he is no longer a faceless unknown!

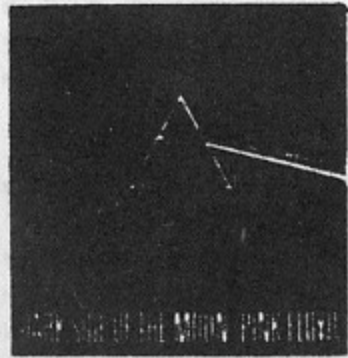
Jeremy Rowden.

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THE PINK FLOYD STORY pt 4 DARK SIDE



The Beginner's Guide to DIY Floyd: part the first - how to make a concept album, how to understand a concept album, and how to put a concept album on the road. Free with the fourth episode of Capital Radio's The Pink Floyd Story. Nicky Horne narrates. Bruno MacDonald transcribes, crying "Gilmour, for chrissakes - stop mumbling!"

Nick: The thing about 'Dark Side of the Moon' is that I think when it was finished everyone thought it was the best thing we'd done to

date, and everyone was very pleased with it. But there's no way that anyone felt it was five times as good as 'Meddle' or eight times as good as 'Atom Heart Mother' - the sort of figures that it in fact sold and so...

I mean - 'Dark Side of the Moon' - it was something of a phenomena, and was about not only being a good album, because I think it was a good album, but also being in the right place at the right time. I mean, it's the same thing really as talking about the launch of the band: that it was an idea which people responded to - well, I think people responded to the idea. It's quite often surprising (laughs) how many people don't see what it was about.

But the interesting thing... I mean, the thing one would never know, is whether it would have been a successful album eighteen months later or eighteen months earlier.

('Time' is played)

Rick: We approached that album, I would say, in exactly the same way as we'd done for every other album, except that this album was a concept album. It was about madness, it was about one's fear, it was about the business. Whereas none of the other albums had been like that. They may have been musically tied together, but there hasn't been a theme like that running from... on both sides. And when, I suppose, you're doing that, you do have to approach it in a concise way. Song A on the first side has somehow got to be connected in some way to the song on the end of the second side, because it is a Concept Album. Then you do keep referring backwards and forwards, and that's... I suppose that's the... in that way, it was done like that, yeah. But in terms of playing it wasn't any different to what I can remember.

('Time' continues through to 'Breathe (Reprise)')

Rog: It had to be quick coz we'd got a tour starting and, um... I can't remember - somebody else will be able to tell you what the time was much better - but I have an idea in my head that, you know, maybe I... maybe it was only six weeks or something from starting to write the lyrics to when we had to have something to perform on stage... I'm not sure. I may be completely wrong. It might have been eighteen months and my memory for those kind of facts is very, very poor. I can't remember.

Rog: One of them had been done before, and, um... 'Brain Damage' was a song I'd written a long time before... and some of it didn't get written until after we'd been on the road for a while. The end - with "All that you touch, all that you see" and all that - didn't get written until after we'd performed it several times; coz it seemed to need something, you know, at the end.

('Breathe (Reprise)' fades into 'Eclipse')

You might remember in the last episode of The Pink Floyd Story an interview recorded by the Floyd themselves that was one of a series they did during the recording of 'Dark Side of the Moon'. Roger Waters explains why it was done:

Rog: I liked the device of writing out a series of questions on cards, so that it was a series, but that the people who were answering those questions, you know, didn't know what the next one was gonna be, so they had to answer them in sequence - and in that way you could, you know, make them respond to stuff. And as you said, we did... I suppose we did about twenty people.

Here's the section of the Floyd interviews on 'Us and Them'. Remember, the interviewees all have cards with questions printed on them, and in this section, the questions were (in order): "When did you last thump someone?" "Did you think you were in the right?" and "Do you still think you were in the right?" The first replies on this tape are from the Floyd's road crew and the EMI engineer, and the last two replies are from Henry McCulloch and his wife. One point to remember is that all the interviews were conducted individually, and no one interviewee knew what the other had said.

Crew: When did I last thump someone? Um... Oh, quite a long time ago actually. Probably when I was at school, but I don't think I hit them very hard, so it doesn't really matter. I was definitely in the right. ('Us and Them' fades in). Why? Because the person that I thumped was definitely in the wrong.

Crew: Saturday in Paris was the last time I thumped somebody, when I smacked Chris McGee straight in the breather.

EMI: I was, er... I was about 14 and, er... it was in the changing room at school and, er... somebody had pinched my gym shoes, which I wasn't very pleased about and, er... I gave them a punch on the nose. I didn't get hit back incidentally. Oh, I think I was in the right, you know... he had no reason to do that to me.

HM: New Year's Eve. (Long pause) Drank too much Guinness.

Wife: New Year's Eve (laughs). Yes, I did at the time. I thought I was in the right, coz I'd just been thumped (laughs) so I thumped back (laughs).

('Us and Them' up to "There's room for you inside.")

Nick: Yeah, you know: 'Us and Them' - which was in fact written for 'Zabriskie Point' years before 'Dark Side of the Moon'. And it was used... it was known as the 'Riot Sequence' for a long time. Terrific film. There was a lot of news film, of cops and

students fighting it out, you know: all with no soundtrack at all, no soundtrack apart from this music, and just this very lyrical piano thing which Rick played as a solo. And 'Zabriskie Point' never used it, or Antonioni, as some of us know...

Consequently, when 'Dark Side' came up, there was this section to be sorted out. That was used as a basis for that section. So, certainly, yeah, it was over four years we're talking about here.

('Us and Them' concludes)

In the interviews that the Floyd recorded down at Abbey Road, the final question they asked was: "What does 'Dark Side of the Moon' mean to you?"

Crew: This is a heavy one. (Laughs) Sounds good but I've never been into it. 'Dark Side of the Moon' must be about the side of the moon that the sun isn't shining on, I suppose. I mean, it's in the earth's shadow.

Crew: (Laughs) This is definitely a prying question, this last one - what do I think the 'Dark Side of the Moon' is like?

Rog: About.

Crew: I know, I can read. (Long pause) Hmm, I dunno actually. I think you've got me stumped to a certain degree on that. (Another long pause!) Hmm, I don't really know on that one. I'll definitely have to leave that last one. I think.

EMI: Ah, this is something I've... I've wondered about. Erm, it seems to me that there's so much in it anyway. I mean, it only seems to relate to what it's actually all about at the end. Er, I mean you've got... ('Money' fades in) You know, it's... Er... but where the actual 'Dark Side of the Moon' comes into it all I'm not sure about at all. You know, I've thought about it, but, er, not very hard really.

('Money' is played)

Wife: Well, to me, 'Dark Side of the Moon' - just taking it as a stand - just means, er, whatever's out there in the universe - could be anything. Exciting if anything (laughs).

HM: Well, basically, 'Dark Side of the Moon' is about making money. (Pause) As to whether it's a complaint against making too much money, or other people having too much money I don't know. Basically just to make money.

('Brain Damage' is played)

Over the years, communication between the Floyd and their audience and the media has decreased, to the point where there seems to be a barrier separating them from the rest of the business. Dave Gilmour on that barrier.

Dave: There's not a lot you can do about it, as the Pink Floyd. I mean, there are things you can do about it individually; if one was to go out and do something on one's own. One can lose all of that quite easily - all of that... that barrier. But that barrier builds up... with success. I don't think playing tiny halls and things like that is really going to change that.

('Eclipse' is played)

Rog: 'Dark Side of the Moon', right, was a very important point, because at that point, all our ambitions were realised, you see.

When you're fifteen and you think "Right, I'm gonna start a group and I'm going to do this and that," the pinnacle that you can see, apart from very vague thoughts about... you know, bachelor... rather smart bachelor flats and not having to get up 'til four o'clock in the afternoon, and things like that - speaking for myself anyway. I had all kinds of weird fantasies...

But the pinnacle is The Big Album. You know, the number one in Billboard. And that's... Once you've done that, a lot of your ambitions have been achieved. Particularly if it goes on selling like 'Dark Side of the Moon' did, you know - becomes one of THE albums of the last twenty years. And, er, then you're faced with... You realise that, yes, it does feel wonderful for a, you know, a month or something and then you begin to start coping with what you knew to be true anyway, because you'd been going for so many years anyway before it happened.

You know, anyway, that it's not going to make any difference really to how you feel about anything, and, you know, it doesn't work. It doesn't mean changes. You know, if you're a happy person, you were before and you will be afterwards, and if you're not, you weren't before and you won't be afterwards. And that kind of thing doesn't make a blind bit of difference to how you feel about anything. But even though you know that, it still takes you a long time to assimilate it really, after the real event.

('Eclipse' concludes)

(To be continued...)

KAOS ON THE ROAD : OFFICIAL TOUR MERCHANDISE

Thanks to the good offices of Roger Waters Music Limited and Concessions (providers of official merchandise for the KAOS tour), we have managed to negotiate yet another exclusive discount offer for TAP readers, for the few items not sold out by the end of the tour. The following merchandise remains in stock. Prices shown include UK p+p; overseas readers should write and ask for a quote first, enclosing two IRCs.

- Programme: £3.50 (show price £4)
- White baggy tee-shirt (Front has bricks, transmitter logo and "After the Wall... KAOS"; back has crossed hammers) XL size only: £7.50 (show price £9)
- White baseball tee-shirt with black sleeves (Logo and graphics on front; US dates on rear) Small only: £8.50 (show price £13)
- Black tee-shirt ("Oh, by the way..." on front; "... Which One's Pink?" on rear - all lettering in Pink) XL only: £6.50 (show price £9)

All shirts are 50% cotton, 50% polyester, high quality and made in the USA. Please address all orders and correspondence to Concessions Ltd (to whom crossed cheques or postal orders should be made payable - do not send cash!), 515 Fulham Road, London, SW6 1HH. The Amazing Pudding must be mentioned to obtain these discounts.

BEDS ON THE WING

The weather may have dithered from Winter to Spring and back again, but on Thursday January 28, there was no doubt that - for the first time in seven years - Big Pink was back in town.

Undeterred by rain and rail (sic), Bruno MacDonald and his faithful sidekick Robin, uh, Gail McLean, set off for the press conference on the Victoria Embankment, London, WC2. "That bloke was one of the Great Train Robbers, wasn't he? I got directions from him and he said Tattershall Castle was just around the corner." Gail, stirred into action by Bruno's modestly awesome 'Dark Side of the Moon' t-shirt, was hard at work locating our destination. However, Tattershall Castle turned out to be neither a castle nor even a pub, but a bloody boat! All at once, Andy Mabb's considerate "Do you suffer from sea-sickness?" focussed as the Dynamic Duo stepped aboard.

"The Amazing what?" The cretin on the door was obviously not prepared to let two degenerates invade his nice press conference, but a swift summoning of EMI's Brian Munns saw us aboard. Munchkins dressed as waitresses carried round trays of food (you had to pay for the drinks) but even somebody with the IQ of a hard-boiled egg could have seen that the best time was to be had seated before the video screens with a bowl of taco-flavoured crisps to hand.

First up was the 'Learning to Fly' promo, quite the most pretentious load of crap I've seen since, oh, at least the last Bowie tour. That said, the use of primary colours behind the would-be Icarus was a nice touch. A slight improvement as this gave way to the familiar strains of 'Run Like Hell (Live)', accompanied by aerial footage of a certain bed-festooned beach in Dorset. This ended with the man and the maid wandering off, and one of the dogs gazing into the camera but unfortunately declining to perform an impromptu 'Mademoiselle Nobs'! Finally, the promo for 'On the Turning Away' was given an airing. Recorded in New York, this is an all-live affair. While there are close-ups of the entire band (including Rachel Fury in Mabbett-approved black mini-skirt!) and broader shots of the whole stage, the viewer is not treated to any glimpses of the FX or stage-props. The music, however, more than makes up for this; being very close to the album version but with the concluding guitar solo allowed to run its full course.

At about 12:45 pm, BBC Radio One DJ Johnny Walker officially opened proceedings; reading the tour dates and additional information from the press release. He then added his personal memories of Pink Floyd in Montreal '87 - where the band measured 97 decibels, compared to the audience's 112! Johnny later told me that his experiences of live Floyd stretched back to the days of UFO - and he had no hesitation in citing the 'Momentary Lapse' show as one of the most spectacular he'd ever seen.

We were then directed onto the deck where a bed could be seen hovering into view up by Westminster Bridge. As photographers snapped away, thousands of Pink balloons (stamped with FLOYD in black) were released. In keeping with typically modest Floyd tradition, EMI had arranged a simultaneous, nationwide balloon launch at major cities around the UK. Each balloon had a special tag which, when found and returned, would go into an exclusive draw; the winners receiving pairs of tickets for the show of their choice. In Wolverhampton, local DJ Dale Winton released the balloons, helped by a seven-foot high bear - an event recorded the

following day in the Wolverhampton Express and Star. Elsewhere, the event received limited attention in the national media and on TV.

The bed floated down to the Tattershall Castle before being deflated as the rain, which had rather conveniently stopped for an hour, began again. Back in the warm, the Floyd's production manager told TAP that the power required for the new show is enough to keep Piccadilly Circus alight for one week!

Four days later, EMI released a limited edition album pack which includes two exclusive live posters plus a guaranteed ticket application voucher. The new single looks certain to be 'One Slip' which will probably be accompanied with a live video.

Finally, TAP would like to thank EMI's Brian Munns for his help and time.

The Dynamic Duo, with help from Randy Rabbett.



NO SLEEP TIL WEMBLEY (Photo courtesy of EMI Records)

Book Column

THERE'S MORTAR THIS THAN MEETS THE EYE*

While his recent output may not appear prolific, Karl Dallas is a music writer of some repute. His roots lie in the skiffle scene of the Fifties. He documented the 'Swinging Sixties' from the inside (more of which later). He was a champion of Roy Harper (which makes him OK by us!) and his name can be found on the backs of Folk LP's as a collector of traditional songs. His work has appeared in the staid Times and the less traditional Morning Star, not to mention music magazines from the revered Rolling Stone to Sounds, Kerrang! and Melody Maker. More recently, his name has appeared at the head of articles on computing and electronic mail.

His latest offering, 'Bricks in the Wall', has been long-awaited. Some time ago, he told TAP that he was working on a book about Pink Floyd which would take the format of an album-by-album analysis of the group's career, with both original and previously-published interview quotes from band members; together with his own interpretations of the records. Instead, what we have is a resume of the Sixties, with some Victorian music-hall thrown in for good measure, a tirade against the CIA's policy regarding the use of LSD as a chemical weapon, a statement reading PINK FLOYD IS FINISHED (We'll argue that point in TAP 487!) plus a chapter each on Live Shows, Lyrics, Singles, The Wall and The Final Cut, Solo Albums and the two 'new' albums (not to mention an appendix about the Norton Warburg crash).

So what do these chapters contain - or, more importantly, do they tell us more than we knew already?

Fortunately, the answer to the latter is definitely YES!

The chapter on the Sixties, music hall and the CIA gives, once you get past the heavy sociology, a good insight into where the sort of people who made Pink Floyd successful (the Record Buyers) were at, man, when 'The Piper at the Gates of Dawn' hit the streets. But there seems little point in spending so much time and space on what amounts to a history essay in which the Floyd are apparently mentioned only as an afterthought. That's not to say that Dallas' opinions are worthless - just that the fans have shelled out nine quid to read about Pink Floyd. With so many reviewers picking up on the fact that the Floyd have legions of younger fans, it seems sadly shortsighted to assume that readers of this book are in the least bit interested in yet another Sixties retrospective.

The book is on better ground with the unearthing of less readily-available information. We get photographs of plans for 'The Slug', a giant marquee which was to have been used for The Wall shows (presumably a descendant of the 1967 circus tent tour idea). There is more here than anywhere else about Rick Wright's absence from 'The Final Cut' and his subsequent return, although we're still not told the real reasons for his departure.

On the other hand, the book does contain some niggling factual errors. The most disturbing problem was the misquoting of lyrics. There are no less than seven songs in dispute, although three of these are inconsistently quoted in Floyd music books, so perhaps Dallas' mistakes are justified. These are 'Scarecrow', 'Bike' and 'Fat Old Sun'. Definite misquotes include 'Julia Dream', 'Money',

*Bruno and Dave would like to apologise for Andy's continued use of awful puns.

'Shine On You Crazy Diamond' and the most glaring, the final voice from 'Dark Side of the Moon'. While it would be petty to list all the errors, two are particularly apparent. Firstly the false statement that Gilmour played on Roy Harper's 'Unknown Soldier' tour (The picture which has this caption is in fact from a Hyde Park gig in the early 70's) and secondly that Nick Mason produced three Robert Wyatt albums (he produced one - 'Rock Bottom' - plus two singles). There are also omissions, one of the principle victims being Mason and Fenn's 'Profiles', about which not a solitary bean appears! Dallas also says that bootlegs "...are so poorly documented that any value they might have for the rock archivist is strictly limited." A mere glance at Vernon Fitch's amazingly comprehensive tape listing (see TAP 22) would surely convince him otherwise.

While Dallas' use of the first person can be irritating, likewise the intimate nature of his writing style (witness the way he 'signs off' on page 177), his close involvement (relatively speaking) with the band over the last ten years results in some very interesting in-depth interviews, particularly those with Roger Waters - would that we could have the same chances! That said, his bitter feelings towards Roger which conclude the book may be seen as unnecessary and unfairly bias opinion in the Floyd's favour. The album-by-album part of the book is particularly interesting (not to say useful to TAP journalists) in terms of interviews, making it the book's strongest point.

The book ends after the completion of 'Lapse' (but before its release) which allowed Dallas to compare that album with 'Radio KAOS' - and he's no lover of the latter! It would be interesting to see Dallas add an extra chapter after the 'KAOS' and 'Lapse' tours, once 'KAOS II' sees the light of day and when the court battles are finally settled.

To summarise, while 'Bricks in the Wall' is essential reading for the sort of Floyd fanatic who subscribes to TAP, following on from Miles' 'Visual Documentary' (which is more of a beginners guide, albeit an exceptionally good one), it is not the definitive insight into the Machine that is - and has been - Pink Floyd; which we had all hoped for and which, of all Floyd biographers, Dallas is best placed to write.

Andy Mabbett and Bruno MacDonald,
with thanks to Ken Langford.

'Bricks in the Wall' is published by Baton Press (£8.95 hardback) in the UK and Shapolsky Press (\$8.95 softback) in the USA. UK readers are reminded of a special TAP offer: you may order 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 applies only to the UK. Our thanks go to Karl and his publishers.

THANKS

Our thanks this issue go to: Ian Barnes, Wakar Kalhoro and Jim Agland for their help with distribution and promotion, Simon Ekless for the Waters photos, Julie Angel for the Amnesty pictures plus Matt Healey, Brian Munns, Ken Langford, Robert Furrer, and Valerio Teti. Special thanks to Chris Welch for personally answering our letter. Apologies to Ben Tayler (formerly Harris!).

Great Gigs In 1988

Further to those published in TAP 26, here is the updated list of Floyd tour dates. To the best of our knowledge, the dates for September and October in that issue are complete and accurate.

November

1	USA	Miami, Florida
3/4/5	USA	Atlanta, Georgia
8	USA	Lexington, Illinois
10	USA	Detroit, Michigan
12	USA	Indianapolis, Indiana
15/16	USA	St Louis, Missouri
18	USA	Houston, Texas
26/27/28	USA	Los Angeles, California

December

3	USA	San Francisco, California
4/5/6	USA	Oakland, California
8	USA	Seattle, Washington
10/11	Canada	Vancouver, British Columbia
14	USA	Minneapolis, Minneapolis
17/18	USA	Iowa City, Iowa

The last two dates on the above list were pencilled in but we received information suggesting that the Floyd had returned home by this time. If anyone can confirm whether or not these gigs took place, please contact us.

The tour commenced in Australia:

January

22	Australia	Auckland	Due to the perennial "over-whelming ticket demand", a further nine dates have been added: four in Sydney and five in Melbourne.
27/28	Australia	Sydney	

February

7/8	Australia	Brisbane
11	Australia	Adelaide
13	Australia	Melbourne
24	Australia	Perth

The tour is set to continue into Japan then back to America, prior to the European leg, which commences with the Floyd's first Italian concerts for seventeen years.

June

11/12	Italy	Modena
13/14/15	Holland	Rotterdam
21	France	Paris
25	Germany	Frankfurt

August

1/2	UK	Manchester City Football Ground
5/6	UK	London Wembley Stadium

Tickets for the UK shows are available by post from: Pink Floyd Manchester, PO Box 4, Altrincham, Cheshire, WA14 2JQ and Pink Floyd Wembley, PO Box 141, London, SW6 5AS. They cost £15.50 (inclusive of 50p booking fee) at Manchester, while London tickets

are £16.50, again inclusive of a 50p booking fee. Cheques and postal orders to be made payable to Kennedy Street Enterprises and enclose an SAE.

Tickets are also available by credit card on 01 748 1414 (for London and Manchester), 01 379 6131 (London only) and 01836 4114 (London only). Other outlets around the country are selling tickets, including all branches of Keith Prowse, Premier, Open All Hours, Stargreen, London Theatre Bookings and Albemarle.

It seems probable that further European concerts will be pencilled in, and Pink Floyd are also expected to visit Russia, China and South America.

ON THE RUN AGAIN

"PINK FLOYD - WORLD TOUR" is a triple album on the "Amazing Stork Records" label (cat no. PF 9987A-F), recorded in Toronto in September 1987. It has a high quality gatefold sleeve, the front of which features a variation of the 'Momentary Lapse...' cover, with the man standing by lots of beds. The rear of the sleeve continues the beds, with the maid. Superimposed over this is a side-view of the man rowing. The credits are: PINK FLOYD NORTH AMERICAN TOUR 1987. THE BAND: David Gilmour (Guitar, vocals), Nick Mason (Drums, sound effects), Rick Wright (Keyboards, vocals) with Tim Renwick (Guitar, vocals), Gary Wallis (Percussion), Guy Pratt (Bass, vocals), Scott Page (Saxophone, guitar), Jon Carin (Keyboards, vocals), plus Margret Taylor and Rachel Fury (Backing vocals).

Inside, one side has a photo of Nick, Rick and Dave set against a rather loud blue background. Nick and Rick look fairly smart, clean-shaven and serious, while Dave bears a slight smile and a stubbly chin! The other side bears the track listing:

Side One:	Echoes; Signs of Life
Side Two:	Learning to Fly; A New Machine I; Terminal Frost; A New Machine II; Sorrow
Side Three:	The Dogs of War; Yet Another Movie; On the Turning Away
Side Four:	One of These Days; Time; Welcome to the Machine
Side Five:	Us and Them; Money; Another Brick in the Wall pt.2
Side Six:	Comfortably Numb; One Slip; Run Like Hell

The LP's are pressed on pink and white vinyl with the 'Wish You Were Here' hands logo on the labels, but there's no indication as to which side you're playing.

Anyway, on to the music: the sound quality is as good as the packaging and the recording is in excellent stereo. The new material fits in well with the back catalogue although Dave's vocals sound a bit weak at the start of several new tracks. It makes a nice change to hear Dave break off from playing and actually talk to the audience, and thank them for coming.

Ah, yes the audience. Here we have the weakness of the album. 'Echoes' in particular suffers quite seriously from the audience "Whoo"-ing and "Yeah"-ing and generally coming out with such naff expressions as "Wow!" and "Alright!". However, as the gig goes on, the crowd noise declines (maybe they ran out of coke and energy?) which can't be a bad thing. Overall, I consider the album fairly excellent and a treasured possession!

Peter Howard with additional information by John Elliott.



Kate 'n' Dave at Amnesty International's
Third Secret Policeman's Ball, March '87

KAOS COMES TO TOWN



Much to the surprise of everyone who cared, Roger Waters and the Bleeding Heart Band announced one, then two, dates for Britain as part of their 'KAOS on the Road' tour. As the only European shows of the tour, the Wembley concerts on Saturday the 21st and Sunday the 22nd of November, 1987, attracted fans from far outside London, even across to the continent. It had to be special - and it was!

Lurking round the side of the arena, we heard Roger leading the band through abbreviated versions of 'Breathe', 'Have a Cigar', 'Pigs...', 'Radio Waves' and... 'The Great Gig in the Sky'!??!

Inside, the PA system was arranged at floor level and suspended from the roof, with speakers to either side of the stage in the middle of the back of the

hall, and three-quarters of the way along the side.

The show started on time at 8 o'clock, reflecting the attention paid to detail and continuity throughout the evening. If there were any technical screw-ups (other than a couple which we'll get to later on), then they were dealt with remarkably well.

An M.C. announced a satellite link-up to Los Angeles - the next night this changed to Texas - in a rather unpleasantly cynical attempt to rouse the audience. Unlike the bogus M.C. in the Wall shows, I felt this was an unnecessary piece of manipulation that reflected badly on Roger. Still, it was nice to see the M.C. announce Jim Ladd's "first appearance in the USA" - it's not always the audience who end up with egg on face!

On both nights, The Firm's 'Radioactive' was given an airing, and we were welcomed to the "emotional rollercoaster" (a potential bootleg title there, eh chaps?). The calls from the hall concerned the state of British radio, "What's it like to be in the UK?" and, common to both nights, "Will we be hearing anything from 'The Wall'?" The reaction to the latter suggested that the audience were not part of the "Clap politely at the end of each song" set who had filled the 'Pros and Cons' shows. Indeed, while that show had Music, this one had Atmosphere, and in accordance with this pleasing development, the mood onstage has switched from implied muso-backslapping to a more "rock 'n' roll" setting. This was evident as Roger smiled indulgently at Mel and Grahams' looning around during 'Brain Damage', and as the lad himself strode from side to side grinning at the audience.

Anyway, back to the beginning: the Club Nowhere ad (for all those who spotted the deliberate mistake in TAP 26's live review, we know it should have said "Bring an Uzi" to the Gun Night, not an 'easy': we wanted to see how many of you were paying attention) suffered from distortion, as did 'Radio Waves', but by the second night all gremlins (or gilmours) had been obliterated. Paul Carrack's fine - if overlong - version of the old Squeeze hit 'Tempted' filled in before Jim and Billy set the show rolling with

'Radio Waves'. Red spotlights washed the front rows for the "local police" sirens while the whole band were lit in white light for the only time during the evening: much to the delight of a certain Andy M. snapping pix down the front (expect to see the results "soon"!).

'Welcome to the Machine' gave me my first opportunity to see the accompanying film (obscured from my seat in Earls Court, '84), and ideas that were later to come to fruition in 'The Wall' were evident. The song itself - which had Roger playing a hollow, six-string semi-acoustic - has never been one of my Floydian favourites, although it did include a good solo from Jay. On the second night, he and Roger were spotted indulging in a Status Quo 'swinging-axe' routine - a touch of Spinal TAP?!

"I had to learn how to use the radio-phone," said Billy after the 'Machine' had rumbled into a blue sky, "or I'd be INCOMMUNICADO." This curiously-worded message was followed by the exploding light-bulb routine and with the triumphant "Information is Power, Jim!" out of the way, the band got stuck into 'Who Needs Information', which was one of only two 'KAOS' tunes to lack bite. On both nights the song received little response as the audience were engrossed in the film. The next track received a rather more enthusiastic reception as cash-tills signalled 'Money'; although the first real highlight of the evening was the superb 'In The Flesh pt.2". Despite his disdain for "mindless headbanging drivel", Roger must have learnt a lesson or two from heavy metal (evidence suggests that Cream are the guilty party) as the guitarists' bulldozing into the familiar riff proved. Roger capered around on the ramp above the stage as he had done on the last tour, and on the second night, tried to instigate the crossed arms salute routine. When this proved unsuccessful, he laughed and waved peace-signs at the audience. The multiple spotlights of the 'Pros and Cons' shows were replaced by a single beam which alighted randomly on members of the audience - "Yes, you sir!" - none of whom seemed to mind being deemed "not quite right!"

'Have a Cigar' saw Roger answering Paul Carrack's "Which one's Pink?" line with a brief bass solo in one of only a small number of anti-Floyd snipes; the other perhaps being Andy Fairweather-Low's 'pig-hat' worn during the song of the same name. Sure, 'Pigs' was cheered for its connections with Floydian past - but this version lived up to its reputation (I have to admit, however, that I desperately hope the Floyd will put 'Dogs' into their set!)

A short piano solo took us into 'Wish You Were Here', which was, as ever, beautiful, with Jay contributing a mandolin-esque sound. The audience brought the roof down as this blended perfectly into 'Mother', and even outside the States, roars punctuate each line. Is it my imagination, or is the pause before the immortal "Should I trust the government?" drawn out just a little longer (Roger shaking his head to emphasise the line as "Nooo!" echoes round Wembley)? Roger again switched to semi-acoustic guitar for this one, and Jay's excellent solo was enough to make you forget about Gilmour - at least for a while.

Amidst appallingly sexist but thoroughly deserved wolf-whistles, Doreen Chanter presented "Molly's Song", a ballad which should find its way onto the 'KAOS II' album. "Not only does she look great, she sounds great too, doesn't she?" said Leering Ladd, before inviting Billy to "close the door", thus introducing 'Me Or Him'. Roger played Benny with some impromptu mime during the song - hardly David Bowie but fun nonetheless. Holophonic cars swept round the arena and Mad Mel played a solo on soprano sax. The

film accompanying the song was very powerful and while being far from normal rock 'n' roll fare, integrated well into the proceedings. As on the album, Jim Ladd provided a segue into 'The Powers That Be'. Featuring a clip of Margaret Thatcher driving a tank, the film proved a worthy successor to the politician-ridiculing of the old 'Brain Damage' film.

The lights came up for a fifteen-minute break. The screen played host to an ad for Moosehead Beer; perhaps aware of the inherent hypocrisy in this - given Roger's attacks on the Market Forces - Jim Ladd introduced it with the same line he used for the fictitious plugs elsewhere in the show: "A word from one of our sponsors..."

Roger joined Jim in the radio booth as the lights went down for some more 'calls from the hall', which yielded interesting results at both shows. On the first night, Roger was asked if he would like to go into politics. Despite noisy encouragement from the audience, Roger answered no. "That's a horrible thought," laughed the man. The second caller also won the crowd's support with "Everyone here tonight knows you were Pink Floyd..." before asking if Roger really believes that the Tide is Turning. "Sometimes I do, sometimes I don't." came the answer. "Sometimes at two o'clock in the morning, I lie in bed staring at the ceiling and I wonder... But when we perform the song live each night, yes, I believe the Tide is Turning." He paused, and concluded with the self-mocking "I tell you, if it isn't, we're all in big trouble." "Do you sing some of your lyrics with new meaning now?" enquired someone. As Roger struggled with the question, the caller added: "I mean, when you sing the third verse of 'Pigs', do you think of Margaret Thatcher?" "I confess I do," said a much-relieved Mr W. "I think of someone else during the first verse," he added - a barely veiled reference to...

On the second night, things did not run so smoothly. "Is



Kindly supplied by Simon Ekless

there anybody out there?" asked Roger and eventually a caller did come on the line to inquire about the inspiration for 'KAOS' - and

what comes next? The stock answer concerning South Wales (see TAP issues 27, 28) was wheeled out and, as for the latter, "Who



Kindly supplied by Simon Ekless

knows?" He did, however, reveal plans for a new album and said he and the band were off to Nassau to record. The second caller also dealt with the question of whether Roger believes the Tide is Turning and received the same answer as the first night. A TAP reader who shall remain nameless came on the line to shout ad-libs from 'The Wall' at Roger, much to the combined amusement/cringing of the audience (the man responsible has since apologised but had his ankles removed as just and fitting punishment).

"Has Billy got eyes?" was next. This strange notion prompted "I think we're getting a bit confused" and another caller came on to ask how the tour was going without Pink Floyd. "Great," came the cautious reply, Roger adding that he looked forward to a future career without those other chaps. The next question proved to be one of the highlights of this section of the show. "Can I make a request?" "Sure," said Rog. rather foolishly I felt. When the request turned out to be for 'Comfortably Numb', Roger squirmed and had to decline. Predictably enough, the audience didn't let that go by, and Roger had to promise to play it as and when the Bleeding Hearts next toured.

Amidst some confusion, a caller came on the line, then went off, prompting Jim Ladd to offer "It's nice to see the existential element well-represented here tonight." Sadly, the joke turned sour when a caller came on claiming to be Syd. Jim Ladd rescued the situation from a naturally speechless Roger, but this unpleasant occurrence marred the evening and highlighted the unhealthy obsession that some people appear to have with Syd Barrett. He should be remembered for his music, and if this was intended as a joke, it backfired very badly indeed.

Fortunately, by the time the second set began, Roger was back in control, and when the Memorial Shredding Alternative ad (for more details, see TAP 26) failed to appear, he offered a sarcastic "One two... one two" into the mike, followed by "Anyone know any

good jokes?" 'Going to Live in LA' was surprisingly excellent and received an enthusiastic response despite its unfamiliarity. 'Sunset Strip' has grown on me since I reviewed it in TAP 24, and this version was okay, if nothing special. The accompanying animation involving a Welsh dragon (shown in the programme) was, however, excellent. Andy 'The Hat' Fairweather-Low played us through the Fish Report With a Beat, which on both nights Jim Ladd admitted was likely to be incomprehensible to a British audience. Well, it wasn't incomprehensible - but then it wasn't exactly hilarious either, although Cynthia Fox is welcome to call me anytime (Andy Mabb remained unimpressed and is still awaiting the arrival of the Floyd's Rachel Fury!).

Roger's six-string guitar returned for 'Get Your Filthy Hands Off My Desert' (strangely minus the explosion which had been used on the 'Pros and Cons' tour) and 'Southampton Dock', a pair which on the second night were dedicated to the Second Battalion of the Welsh Guards in honour of a Welsh caller earlier in the show. Both nights' renditions featured the line "her hands white upon the slippery reins of state." Next, Billy claimed to have found "something interesting in the limbo files at Abbey Road studios." As 'Arnold Layne' was screened, the band were served tea by a costumed Mel Collins. The deep and meaningful message "Happy Birthday, Brian" was flashed up on Billy's temporarily vacant display-board. Hmm... Brian who? Jones? Morrison? The Snail?

As the show continued with 'If' Roger apparently decided not to tell the crowd to be quiet as he'd done in Earls Court '84. Still, this was good-natured noise, and it was obvious that, on both nights Wembley was filled with 'real' fans. This was reflected in the reception afforded to the visual intro of 'Every Stranger's Eyes', the performance of which was both concise and much-improved. 'Not Now John' took the heavy metal brain-crushing of 'In the Flesh' to a new high although I'd agree with Vernon Fitch (see TAP 26) that Dave Gilmour's solo was not adequately replaced. Obscurists may wish to note that Roger now sings the original lyric of "Could be the news or some other abuse." The end of the song led into a tape of the "Tear down the wall!" chant. 'Another Brick' brushed the cobwebs from the '85 versions and the three songs were played with an energy that emphasised the bitterness of the lyrical sentiments. On the second night, bricks appeared on Billy's display-board, building a wall across it. The solo during 'Another Brick in the Wall pt.2' had Andy the Hat silhouetted against the screen, but on the second night his guitar strings broke, so he missed his cue - much to the amusement of a most unsympathetic Mr Waters!

'Home' returned us to the 'KAOS' theme with the tightest performance of the show. 'Four Minutes' had a stream of words flashing across the display-board, including "All that you touch" and "All that you see". The launching of the missile was illustrated visually on the second night, with the soundtrack only on the first. "There must be more to life than lucky strikes," affirmed Billy after the roars had subsided, "and some unlucky ones. And folded flags... and pipes... and drums." A pause as the hushed audience took it all in. "I wanted everyone to know what it felt like," continued Billy, adding "YOU. ME. And THE POWERS THAT BE." A further pause, then "After a near miss, Jim..." Jim Ladd concluded "You swear you'll never fly again. I know, Billy."

'The Tide is Turning' brought the show to a superb close (though sadly minus the Ponterdulais Male Voice Choir), with Roger

shouting: "We will not be dragged down into the South China Seas by macho bullshit mediocrity," following the line "The tide is turning, Sylvester." "We'll see you all again soon," said Roger, adding ironically "in about a minute-and-a-half." Despite this encore-guarantee, Wembley was still subjected to wild foot-stomping of the kind usually reserved for acts like AC/DC. Such excitement - even the Mabb was spotted headbanging during the show!

When the band came back on, Roger welcomed Clare Torry who, he said, would perform 'The Great Gig in the Sky'. First, however, the band got stuck into 'Breathe'. The tune may have been familiar to the ecstatic crowd, but Paul Carrack had apparently failed to do his homework, singing on both nights "Home: I like to be there when I can" as opposed to "... I like to be here." Well, okay, a minor point - and Paul is a nice bloke - but on the first night he also sang "I like to warm my bones behind the fire" - a remarkable feat if you can master it! To really round off the song, he missed "Brings the faithful to their knees." On the first night, Roger dashed over to fill in, but in vain. The next night he gave up. 'The Great Gig in the Sky' was superbly performed by Clare Torry, especially considering that I'd earlier observed her backstage asking no-one in particular if she could have another soundcheck - after the hall was beginning to fill up! Quite apart from it being wonderful to hear this song live, it was a nice treat for European fans who have yet to see the Floyd's tour.

An extended 'Brain Damage' and 'Eclipse' brought the show to a triumphant close. Whether the Floyd can do better is a matter of opinion; but it was interesting to see that the split does seem to have brought some good. Not only do Floyd fans have a chance to see two spectacular shows but both bands are now enjoying themselves - doing what they want free from the constraints of the other. And talking of enjoying yourself, a slightly-inebriated Mike Rutherford (of Genesis and Mike and the Mechanics, the latter featuring Paul Carrack) was spotted "getting into it" down the front at the close of the first night's set. According to our roving reporter Gail McLean, "Merry Mike" might be a not-inappropriate description...

Backstage, journalists milled about - including one or two trendy types who were obviously appalled at having to cover a BOF concert: one belligerent soul even chose to support a Sex Pistols t-shirt! Clare Torry drifted about looking, as Andy put it, "far too young to have sung on 'Dark Side'!" The highlight of the day came when the delectable Doreen Chanter put in an appearance. I melted into pools of delirious happiness, Andy merely hugged his picture of Rachel Fury a little closer... Dave Walker remains true to Kate Bush and refuses to be drawn... to be continued (no doubt).

The Bleeding Hearts party broke up at around 2:00am, whereupon they all piled into a black limo, although Medallion Man Collins generously stepped out to offer assistance to an ailing car nearby - by blowing on the bonnet to get it going - uh, thanks Mel, don't call us...

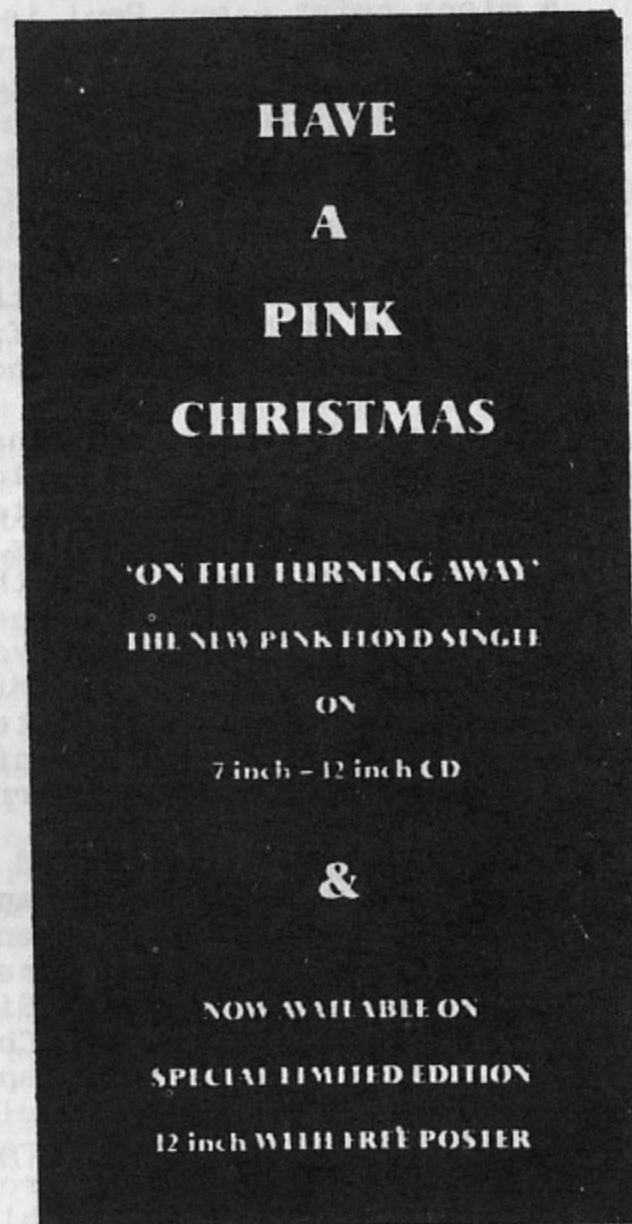
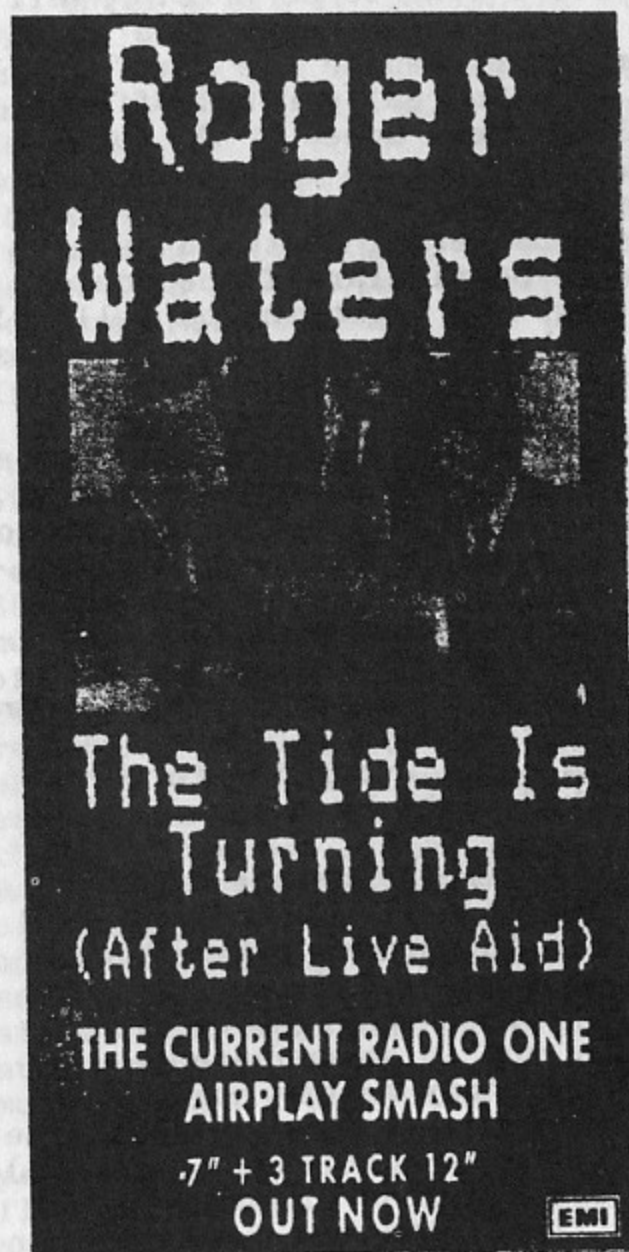
Overall then, a great weekend of gigs - let's hope it's not too long before the next ones!

Bruno MacDonald with Andy Mabbett.

"It's the only way"

THE SINGLES FILE

The two most recent single releases by Pink Floyd and Roger Waters make for interesting comparisons. Both deal with the subject of altruism. Both, in their full formats, contain a slightly edited album track, a live rendition of a Pink Floyd 'blast from the past' and an extra goodie. Also, as Bruno MacDonald has so astutely pointed out, both have the words 'the' and 'turning' in the title! Both songs are fairly anthemic, each being fairly stirring. Musically, in my opinion, the Floyd's has the edge, although the use of the Ponterdulais Male Voice Choir on Roger's is sheer genius - a pity greater use of them was not made

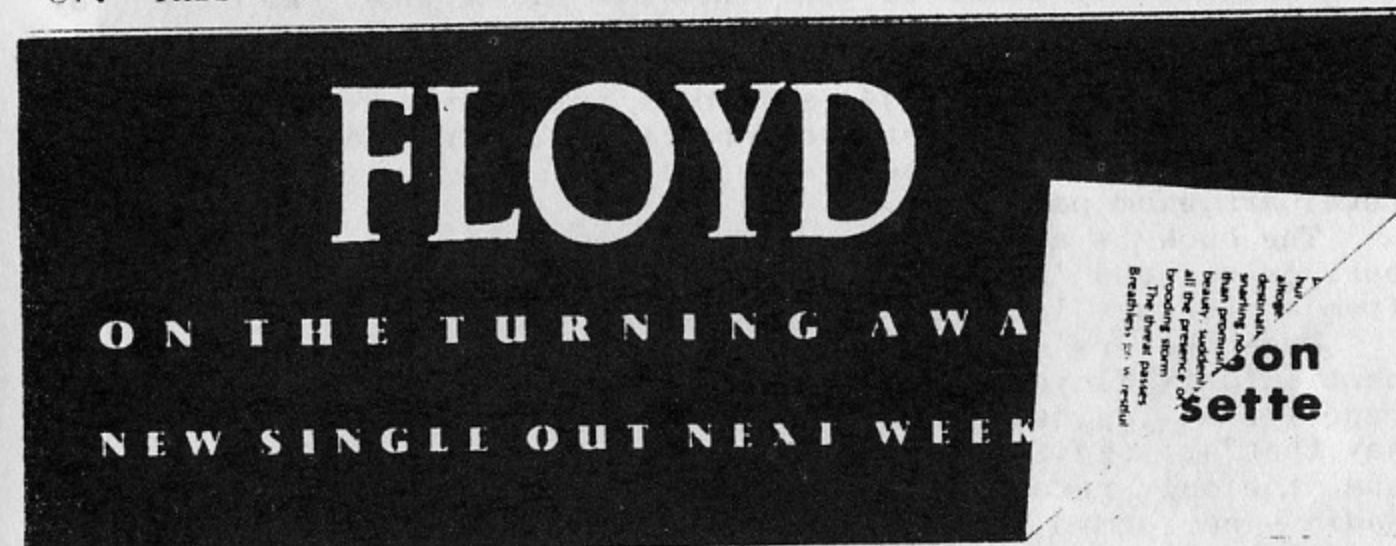


throughout the album. I can see both being played in years to come as 'classics', but the topical nature of 'Tide...' will mean that it has a more restricted application than 'Turning Away'.

'The Tide is Turning' has appeared in three formats; 7", 12" and CD, the latter two with identical content. The 7" has a picture bag, a black and white shot by Willie Christie of Roger hugging his bass guitar, with the strings, like the lettering on the sleeve, in dayglo green. The B-side is a live (sic) version of 'Money', recorded with the Bleeding Heart Band in Roger's home studio on July 14, '87, featuring Paul Carrack on vocals. Sadly,

this isn't a patch on the original; failing to achieve its presumed aim of trying to show that Roger could have been Pink Floyd without Dave, Rick and Nick. Worse still, the canned applause reduces the song to the level of farce. Cat. no. is EMI EM37 for the single, which has a silver embossed label. The 12" (12EM37) has black paper labels. Like the CD single, this has the added bonus of the demo for 'Get Back to Radio', the first song written for the 'KAOS' project, later dropped for reasons of space. Being a demo, it's a pretty sparse affair but it does have a lot more interest value than the inclusion of another album track. Cat. no. for the CD is CDEM37.

Like 'Tide', the Pink Floyd single has three basic formats, but with two extra promotional items (Editors' note: some of the following information has appeared in condensed form in TAP 28). The 7", EMI EM34, has a picture-bag with a hand-tinted photograph of lovers kissing their hellos/goodbyes at a railway station, each using a mirror to look elsewhere while they do so (not to admire themselves, as some reviewers have thought). It comes as no surprise to find that this is another Strong Froggerson job. The B-side of the single is a live version of 'Run Like Hell', playing at 33 1/3 rpm. It was recorded in Atlanta, Georgia on November 5, '87. This too has a silver embossed label. A 'very limited'



edition has been pressed onto the type of Pink vinyl as used for the 'Learning to Fly' promo. This has black paper labels with the same cat. no., although the picture sleeve carries the number EMP34 and a different bar-code. The 12" (12EM34, with black paper labels) and CD (CDEM34) also feature a live rendition of 'Turning' from the same gig. Both these live songs seem genuinely live, to my ears at least, although some overdubs may have been carried out. They serve as an appealing taster for the forthcoming European gigs.

The 12" has also been released as another limited edition, this time with a poster bag. When unfolded, the poster sleeve has on one side the normal 12" sleeve (front and back), an elongated version of Bailey's Mason and Gilmour portrait plus the lyrics to 'Turning'. The other side has a very similar shot to the album sleeve, except that the man on the bed is holding a mirror like those used by the lovers on the other picture. There is also the legend PINK FLOYD 1987. An inner sleeve protects the record. Again, there is a difference in cat. no.'s - the disc is as per the usual 12", while the sleeve has 12EMP34.

Interesting comparisons can also be made between the two CD

versions. Both come in the new slim-line 'jewel-box' cases. Roger's plays for 16mins31secs, the Floyd's for 20mins8secs - both very credible lengths for around £4. The single version of 'Tide' is 5min27secs against 5mins44secs on the album, while the single version of 'Turning' is 5mins40secs instead of 5mins42secs: such a small difference that presumably only the gap between album tracks is missing. So which versions offer the best buy? Well, if you have a player, the CD's are value for money, otherwise the 12" versions. The pink and poster-bag editions will no doubt increase in value, but they are more novelties than anything else.

Finally, a word of thanks to both Roger and the Floyd, not to mention EMI, for being brave enough to include demos and live cuts rather than merely album tracks - surely a step in the right direction.

Andy Mabbett

MUSIC COLUMN

Our fourth music-book review deals with perhaps the most laughable of all tomes to bear the Pink Floyd name. Published by Lupus Music, 'The Pink Floyd Songbook: Ten Songs From the Past' will appal anyone who accidentally pays good money for it. Ivor Trueman, writing in TAP 14, summed it up as "a bit of a rip-off", an opinion partly brought about by the fact that half the book is made up of atrocious line drawings that would barely scrape an O-Level art exam pass.

The book is a vocal score with some guitar chords every few bars or so, and 'Let There Be More Light' accordingly suffers from a distinct lack of "Heavy axework, man".

Roger Waters' unreleased 'Seabirds' is really pleasant and not particularly Floydian-sounding, although the tune is somewhat repetitive, typical of much of their early work (am I allowed to say that?). (Editors' note: collectors may be interested to know that the only recorded performance of this song comes from Capital Radio - performed by Madeleine!).

'Embryo': well, apart from the words, tune, guitar chords, speed, rhythm and paper that it's printed on, this is a really great song! Ivor Trueman summed it up (again!) as "a particularly boring Roger Waters song" which seems as fair an appraisal as any.

There's sod-all can be said about 'Fat Old Sun', so straight on to 'Crying Song'. If you like the original you'll like this. I personally think it's the best of the whole book, but there you go.

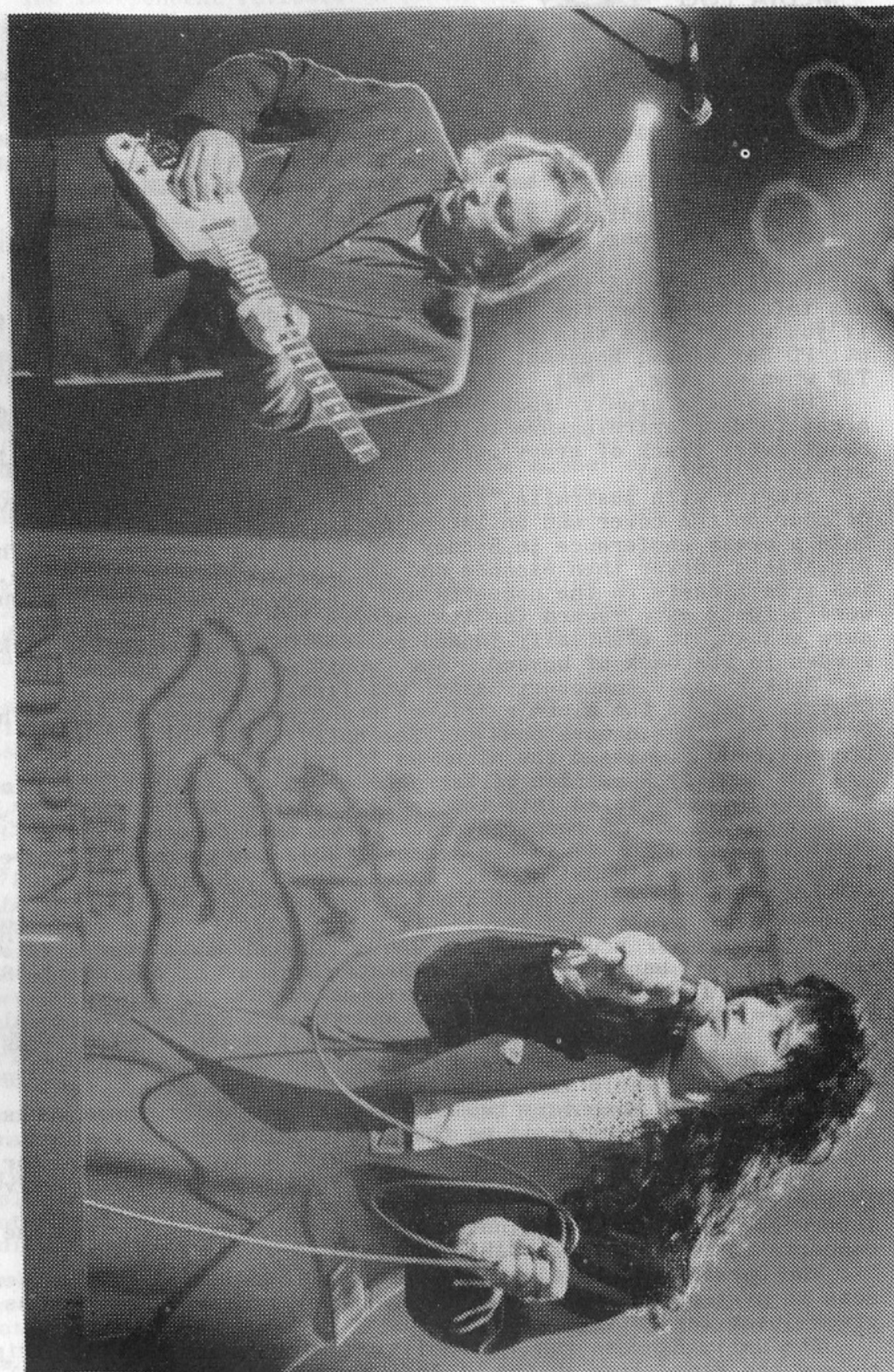
'Arnold Layne' is accompanied by a delightful picture you'll want to show to your granny ASAP, and is about the second most successful transcription in the book. The guitar chords are slightly more inspired than in, say, 'Let There Be More Light' and the tune is generally more recognisable than any of the others.

Nothing much to say about 'Grantchester Meadows' or 'Point Me At the Sky' and any song as mind-bogglingly awful as 'See-Saw' doesn't deserve to be written about. So, we are left with 'Careful With That Axe, Eugene'. This version goes on for about 30 seconds, featuring only one mega-boring part of the original 36-hour piece. Avoid.

Madeleine MacDonald.

Front cover courtesy of Vincent Van MacDonald.

David Gilmour and Kate Bush at the Secret Policeman's Third Ball, 1987



MEDIA LOG



A spot of catching-up to do with this issue's Media Log, chaps - bits we forgot or didn't know about from '87, plus more recent stuff. Hopefully we'll be fully up-to-date around Christmas!

The October edition of OM (Only Music) magazine, issue 10, featured a four-page feature on Roger Waters. The interview was conducted before the release of 'A Momentary Lapse' and is interesting only in that the interviewer seems to have received his information (on the Floyd) from a very dodgy source. However, if you wish to add this to your collection, OM can be contacted at: PO Box 61549, Houston, Texas, 77208-1549, USA. Please mention TAP when writing. (BM)

Brisbane's premier rock station FM 104 dedicated a whole midnight to dawn extravaganza to the Floyd during December. Just about every track of every record was played - apparently totally amazing! (GM/JA)

Staying with Australia, the January issue of TV Week had Dave Gilmour on the cover and an interview inside. Also, the Floyd held a press conference in Sydney and posed for pictures with The Pig. Said porker then escaped and was last seen over Melbourne. Two free tickets to the concerts and a bunch of autographed albums were offered as a reward for its capture and safe return, and, sure enough, it eventually landed in some bewildered soul's back garden in the back of beyond. Now, would we lie to you? (GM)

Back when 'A Momentary Lapse' was first released, BBC2's Ceetrax praised the album's 'clean' sound and commented that 'The Dogs of War' could have come off The Wall. Blue Suede Views of Channel Four dismissed the album as 'irrelevant'. (MH)

The January 9 edition of Kerrang! (no. 169) saw both the Floyd and Roger Waters voted into the reviewers' Top 20 albums of '87, at numbers 15 and 16 respectively. Votes came from Steffan Chirazi ('Lapse' at 18 in his personal 20), the ubiquitous Steve 'Krusher' Joule ('KAOS' at 11, 'Lapse' at 12), Mick Wall ('KAOS' at 3, 'Lapse' at 12) and Chris Welch ('Lapse' at 2, 'KAOS' at 6). (BM)

On Saturday February 13, BBC Radio 3 broadcast a recording of the Carla Bley band live at Shaw Theatre as part of the April '87 Camden Jazz Festival. The broadcast included a ten minute interview with Carla on her career and music. Readers may recall that Carla was the major contributor to Nick Mason's 'Fictitious Sports' album. If anyone heard or recorded some or all of the broadcast, Andy would very much like to hear from them! (AM)

In Italy, 'A Momentary Lapse' was number one for three weeks, despite critics slamming it as the worst of Pink Floyd's output. 'Radio KAOS' suffered the same reception, reaching number 90 for one week. Dave Gilmour and Nick Mason were interviewed exclusively for Italian television on the programme 'Giallo'. The interview lasted for ten minutes and contained extracts from the concerts in New York (see TAP 28). (VT)

The December 27 edition of the Toronto Sun listed the Top Ten acts to perform in 1987, with brief reviews of each. Waters was given joint top rating, with the Floyd at ten. (RJA)

The Daily Express ran a competition in December to win a trip to see the Floyd live in the States, and to meet the band. (MH)

The Independent reviewed 'A Momentary Lapse' on 8/9/87: "... what remains of their English surrealism now feels as mild, quaint and consensual as Monty Python and Ted Heath." (BO)

On Friday, February 19, '88, BBC2 repeated the Arena programme 'Scarfe By Scarfe' (see review, TAP 22). The award-winning show, devised entirely by Scarfe to coincide with the release of his book of the same title, included Roger Waters, credited in the Radio Times as 'Roger Waters of Pink Floyd'!

Scarfe's most recent programme - 'Scarfe's Follies' - was reviewed on BBC2's 'Did You See...?' by Spike Milligan, Carmen Callil and Jonathan Meads, on Sunday January 31. Meads had this to say: "It's as if he's been contaminated by the Pink Floyd, who he's worked with (and) who are the most humourless pop group ever. He's learned all these endless cliches about the Folly of Going to Work, the Folly of Going Along on a Motorway, the Folly of Money, the Folly of Ambition (and he's nothing if not ambitious)... I thought that it was wall-to-wall cliches." (AM)

Regarding the "review" of 'A Momentary Lapse' in Melody Maker (see Media Log, TAP 26), obviously a lot of readers were pissed off because a few weeks later the letters editor printed a (admittedly dismissive) remark about the number of letters received. Anyway the guy who wrote the review is responsible for the most appalling pseudo-intellectual bullshit you're ever likely to read. (AH)

Sounds published their readers' poll results on January 2. Roger did rather better than expected, scoring number nine in the best live act Top 20, and number 14 in best musician. The Floyd had to make do with number two comeback and number nine Sounds feature! (BM)

Alan Parker appeared in the February 20 edition of Radio One's 'Celluloid Rock' series, talking about 'The Wall'. At the time of writing, the programme had not been broadcast, so details next issue. (AM)

Contributors: BM-Bruno MacDonald, AM-Andy Mabbett, GM-Gail Mclean, JA-Jim Agland, MH-Mark Horsfield, BO-Bob Owens, VT-Valerio Teti, MH²-Mike Humphreys, AH-Andrew Herborn, RJA-R.J. Aaxdy

TAP SMALLS



Wanted: Recording of Roger Waters on Tommy Vance's Friday Rock Show, Radio 1. Contact: Cass Irvine, 'C' Social, Radley College, Abingdon, Oxon.

HAWKWIND and BLACK SABBATH audio and video tapes to trade; write to: Malcolm Lord, 32 Hoarwithy Road, Putson, Hereford, HR2 6HB.

Thomas Huemer of Sonnengasse 4, A-6800 Feldkirch, Austria, is trading and looking for "everything about Pink Floyd"!

Bruno still has cuttings packs for the following artists: The Rolling Stones, Van Halen, Zodiac Mindwarp, Status Quo, AC/DC, Motorhead, Megadeth and several others. Contact him at the editorial address.

Anybody interested in touring Europe to see Pink Floyd at as many venues as possible? Contact Robert Bacon, Brookhead Cottage, Water Lane, Eyam, Sheffield, S50 1RG. Tel: 0433 31091.

Belated birthday greetings from Gail McLean to JIM AGLAND in Australia: all the best an' all that.

RELICS

The Syd Barrett Strange Fruit EP was finally released in February. The record contains 'Gigolo Aunt', 'Baby Lemonade', 'Terrapin', 'Effervescent Elephant' and the previously-unreleased 'Two of a Kind', all recorded for John Peel in June, 1970. It is distributed via Pinnacle and carries the cat. no. SFPS 043. It now seems unlikely that any Floyd sessions of a similar nature will be made available as Steve O'Rourke - their manager - has vetoed all such releases. (BM/AM/Q!)

Sticking with Syd, his gold record for 'A Nice Pair' was presented to London's Covent Garden Theatre Museum by the Floyd's former music publisher Peter Barnes, and is currently on display there. (SM)

The Roger Waters concert of August 31 in Greensboro, North Carolina, was cancelled, with no tickets going on sale. Although no official reason was given, the radio cited legal complications relating to the ongoing litigation as the cause. (PP)

The January edition of Record Collector carried an ad for a private auction of VHS promo videos for 'The Tide is Turning' and 'Learning to Fly'. The latter was claimed as version two (the video not the song) so if anyone knows anything about this mysterious item, can they drop us a line. Similarly, a review of 'The Tide is Turning' would be appreciated. (DW)

Viewers of the recent BBC series 'The Duty Men' will have noticed that the theme - 'Watching You' - was by Michael Kamen, who has worked both with Pink Floyd and Roger Waters. It's very much in the Pink Floyd vein, with backward bits and 'concrete' sounds; and has been released on BBC Records with cat. no. RESL 21D (12": 12RSL 215). Each version has two different mixes of the track, making four in all. The Clapton/Kamen team, who were responsible for the award-winning 'Edge of Darkness', were recently behind the soundtrack for the film 'Lethal Weapon'. This is now available on Cannon video, and is recommended not only for the music, but also Mel Gibson's remarkable independent facial movements! (AM/BM)

The braver elements among you (ie those who could sit through 'Fatal Attraction' without screaming!) may be interested to know that 'White of the Eye' is also now available on Cannon video. The film, which was reviewed in TAP 26, has music by Rick Fenn and Nick Mason. (BM)

We suggest that you all take a look at the cover of Bryan Ferry's 'In Your Mind' album - you might find it reminds you of someone! You may also like to lend an ear to Monsieur Ferry's latest waxing 'Bete Noire'. Anyone who can accurately detect where Dave Gilmour's playing is featured will win a year's free subscription to Sherlock Holmes Monthly. (Eds.)

Music books of 'A Momentary Lapse' and 'Radio KAOS' are now available, retailing for around £7/8. The former is very attractively laid out, with photos furthering the 'Lapse' concept (whatever that is). 'KAOS' follows the same lines as the tour programme, which means (wait for it) the third reprint of the Q interview! (BM)

Paul McCartney's 'All the Best!' compilation, as featured in Relics TAP 28, includes Dave Gilmour on 'No More Lonely Nights' and has cat. no. CDP 7 48507 2 (Eds.)

Verseckt have put out a poster taken from a US tour ad. It features a picture of the beds on the beach with both the man and maid lying down, together with a list of all the American cities they played in '87, plus "Prepare yourself for 'A Momentary Lapse of Reason'"... Cost is £2.99. (JL)

Several readers have enquired when 'The Wall' is likely to be reissued on video. Unfortunately, we don't have the answer, but if it's not released in the Summer to cash in on the Floyd Gig Publicity, someone needs his head examined... (Eds.)

Further to our spotting a Quite Famous rock guitarist at a concert by a Quite Famous rock bassist (see review this ish), Rog 'n' Rutherford (of the Bleeding Hearts and Genesis, respectively) have since been seen at a gig by a Quite Famous rock singer. The venue was London's Marquee, the QFRS none other than Robert Plant. Seems Mechanical Mike and Rockin' Rog turned up in time to witness the encore - 'Trampled Underfoot' - from the only album released in '75 better than 'Wish You Were Here': Zep's 'Physical Graffiti'. (GL)

And finally (saving the best til last!)... Miles' Visual Documentary is to be reissued! Yes, we know we told you this ages ago, but this time the revised tome is now set to hit the streets. It will be available in May with a brand new cover, plus an update to their most recent activities - all this plus the most comprehensive Floyd discography ever published! Cost will be £9:95, so start saving now... (Eds.)

Contributors: BM-Bruno MacDonald, AM-Andy Mabbett, DW-Dave Walker, SM-Sonia MacDonald, PP-Paul Powell Jnr., JL-John Leigh, GL-George Loaf (truly in a class by himself), Eds-Us lot.

TAP PLUGS



Our good friend Rog Patterson has finally ceased his wonderings long enough to release some new product. All the following are highly recommended for musical content, sincerity and lack of deference to 'The Market Forces'. All will appeal to the prog rock/acoustic music lovers amongst you.

Rog Patterson: Talking to the Weather (tape) £3.30

Coltsfoot: Action at a Distance (tape) - features Rog on three tracks £3.30

Double Exposure: A double album compilation featuring exclusive tracks from Rog, as well as our friends Haze and Mazlyn Jones. Also featured are Ant Phillips, Weirdstone (A band including Rog's former partner in Twice Bitten, Greg Smith), Abel Ganz and many more. The recording and pressing quality is remarkably good. £6.10

Please order from Rog at 101, Radford Boulevard, Nottingham, NG7 3BS. All prices include p+p for the UK. Please mention TAP when you order.