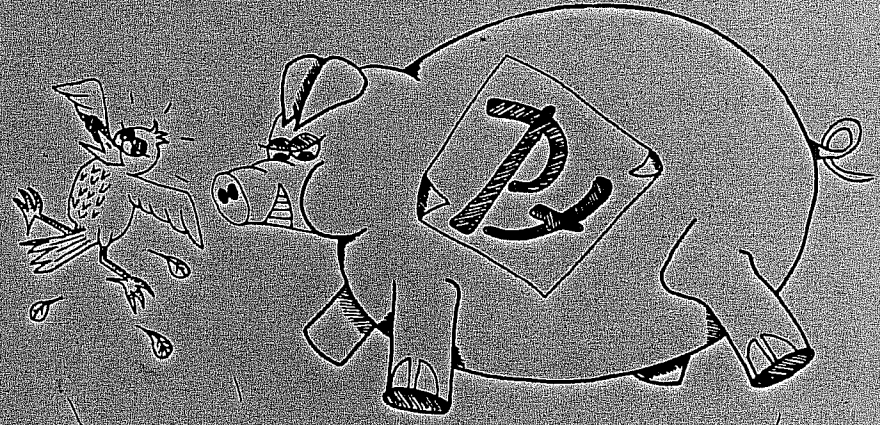


THE AMAZING PUDDING

THE ORIGINAL **Pink Floyd & Roger Waters**

MAGAZINE ISSUE 32



ROGER WATERS NEW ALBUM! EXCLUSIVE DETAILS INSIDE!



AUGUST 1988

With Pink Floyd back in Europe for the first time in (as it is frequently noted) seven years, we hope this issue of TAP will reach as many of the band's fans as possible. Therefore, UK subscribers should find a sheet of leaflets enclosed: we would be most grateful if you could find the time to distribute these at the Webley and Maine Road gigs. Perhaps those of you with access to a photocopier could take additional copies - there's no more direct way to reach potential readers and an improved circulation can only lead to an improved magazine.

It is encouraging to note that we are continually picking up new subscribers as a result of the magazine being stocked in several branches of Virgin. This has led to an increase of contributions, but we would like to stress once more that the only way for the magazine to flourish is if as many of you as possible send in material, be it reviews, pictures, press cuttings, photocopies, news items and so forth. Our thanks to those who have done so. Some of you may not be aware that TAP is not an official magazine: therefore, although we are in regular contact with Pink Floyd, Roger Waters, their managements and their record company, we have to rely on our readers to keep us up-to-date.

We hope to be interviewing Pink Floyd when they reach the UK, thus maintaining a long-held TAP tradition of exclusive interviews (Dave Gilmour, Nick Mason and Roy Harper being just a few of our past subjects). Issue 33 will certainly feature reviews of the shows, plus our usual selection of features and news.

We have recently overhauled our subscription lists and transferred each address to individual forms (our thanks to Andy's dad for his invaluable help with this). Therefore, please contact us if the address on the front of this issue's envelope is either incomplete or inaccurate. It would also help if you could also tell us your postcode, christian names and telephone number (so we can get in touch in a hurry if we need to!).

We would like to remind our readers that TAP is a non-profit making, 'spare-time' venture. Therefore response to individual letters is occasionally considerably delayed (the same goes for the production of back issues). We apologise for this and hope our readers will bear with us. Letters enclosing an SAE will inevitably get a faster response, and be much appreciated by your three editors!

Finally, we hope all our readers enjoy the concerts and we look forward to meeting as many of you as possible.

Andy 

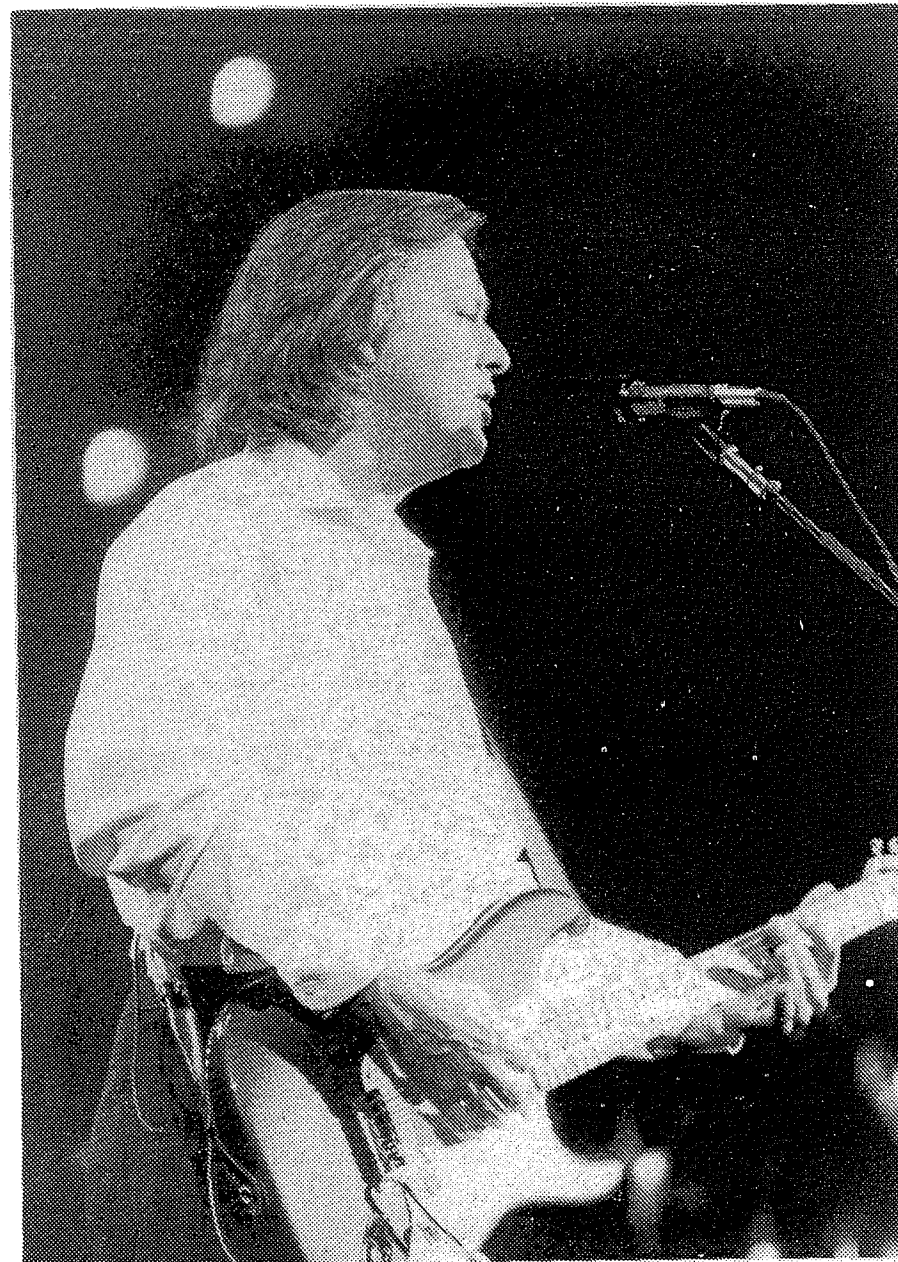
ANDY MABBETT
67 CRAMLINGTON ROAD
GREAT BARR
BIRMINGHAM B42 2EE
ENGLAND
TEL 021 357 9828

Dave 

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

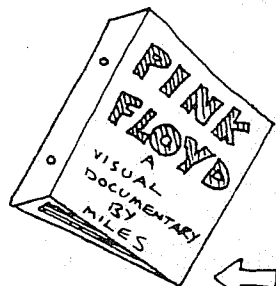
Bruno 

BRUNO MACDONALD
64 CLEVELAND ROAD
SOUTH WOODFORD
LONDON E18 2AL
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DAVID GILMOUR: LOADSAMONEY! (David Tulskey)

I've Got A Little Black Book



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PRICE: £199

To call Miles' Visual Documentary (Omnibus Press, £9.95) the Pink Floyd Bible might sound like press release bullshit, but it is, after all, the book we assume every TAP reader to have when writing for the magazine. My first encounter was with the 1980 edition and it literally taught me virtually everything I know about the Floyd. That edition has since been repackaged as 'Another Brick in the Wall' (a paperback that fleetingly covered 'The Final Cut'), 'The Illustrated Pink Floyd Discography' and in a cartoon cover. Collectors may be interested to know that the first edition, published in the

late 70's, concluded with the release of the 'Wet Dream' album.

All of these have finally been made redundant by the new edition which has taken nearly two years to get together. The idea of an update was first brought to TAP's attention in 1985 with work starting in earnest last Autumn. It was decided that Andy Mabbett should be responsible for the researching and writing of the update, bringing the story up to February this year. Sadly he could not amend the years '65 to '80 and so all the inaccuracies in gig dates and so forth remain from that period.

So, what of the actual book? Well, much to my astonishment, Andy (who has trouble spelling 'psychedelic' - and he calls himself a Pink Floyd fan!) has done an excellent job of comprehensively cataloging the band's more recent activities. Though it is (of necessity) written in formal, informative fashion, there are some lighthearted moments in the vein of the guarded irreverence of the TAP-style. For example, Andy's "Gilmour on 'Pop Quiz'" commentary surely rivals Miles' sighting of Syd outside Harrods wearing "a large Yogi Bear necktie" for sheer pointlessness! My sole criticism would be that nothing is covered in great detail - but then again this book is intended more for reference than debate ("A Pink Floyd CV", as Andy put it). The latter can, after all, be found in 'Bricks in the Wall' (see review, TAP 29) which Omnibus charitably plug in the back of this tome.

Inevitably there are occasional minor mistakes and omissions (partly the result of Omnibus going ahead with the printing without seeing Andy's corrected proof) but these are along the lines of 'Goodbye Cruel World' being missed from the track listing of 'The Wall' and Gail McLean's name being spelt wrong! The bootleg discography has been entirely omitted on the grounds that it was hopelessly incomplete, and a thorough revising of it could well constitute an entire book in itself! So, that aside, the discography has been comprehensively revised and may well prove to be one of the major attractions of this book.

Overall then, this update (complemented by some fine photos) is a worthy tribute to the 21st anniversary of 'Arnold Layne' and the legend of Pink Floyd.

Omnibus regret that they cannot offer the book to TAP readers at a discount for legal reasons. However, they are prepared to offer it post-free, which should be of interest to readers having difficulty obtaining copies (particularly overseas, since the offer applies worldwide). This will cost £9.95 payable to Music Sales Ltd, from The Amazing Pudding/Miles Offer, Mail Order Music, Newmarket Road, Bury St. Edmunds, IP55 3YB. If you have a credit card you can order by telephone on 0284 703 097. Please note that you MUST mention TAP to qualify for this discount, and that the offer ends on February 28, 1989. The book will also be available in all good book and large record stores.

Bruno MacDonald

STOP PRESS....K.A.O.S. II Latest

TAP EXCLUSIVE

I recently purchased an Amstrad 8512 Word Processor/Computer, in order to deal with TAP correspondence and write my contributions more efficiently. It sits on a desk in my bedroom and I got quite a fright on the first night I had it when I awoke at 4.15am to find it switched on. Furthermore, the following text was on the screen:-

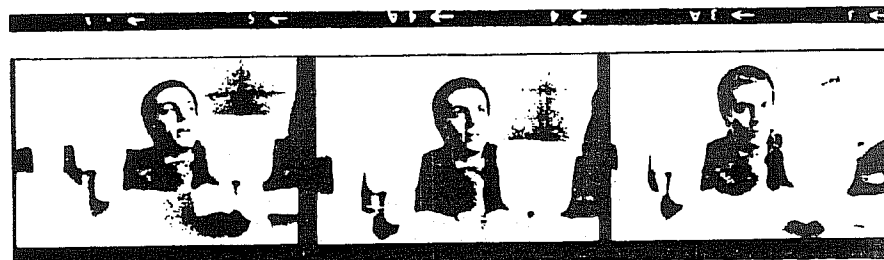
"Hi Andy, this is Billy. I've hacked into your computer to bring you some exciting news. My friend Jim, the DJ, and his buddy Roger have been busy working on another album about me. Its working title is 'Amused to Death', and it should be out in the New Year. It has six, as-yet untitled songs, plus an instrumental based on 'Going to Live in LA'. This means there is an average song length of about eight minutes. Roger is also thinking of including 'Get Back to Radio'. The album is a sequel to 'Radio KAOS' and is in the same musical style and format, with Jim introducing the songs and me interrupting! Doreen Chanter is quite prominent of several of the songs. From what I can make out, the album will be in a black sleeve with a Martini glass on the front.

To coincide with the release of the album, Roger is planning another American tour with Jim and the Bleeding Heart Band. I may decide to join him! I hope that he remembers the promise he made at Wembley last November to play 'Comfortably Numb'. Perhaps he will play a few more European dates as well.

All the best, Billy."

(OK - so I lied about Billy - but the rest of this is VERY TRUE!)

Andy Mabbett.



Syd Barrett contact sheet courtesy of Omnibus Press.

Floyd Rosé

As I was leaving work one Friday recently, I was in a rush, since I had been invited to Douglass MacDonald's 50th Birthday party (belated happy returns, Douglass!). When the phone rang, I was tempted to leave it, but my sense of duty got the better of me - thank god. It was TAP reader John Elliot saying "I've won two tickets for the MGP trip to see the Floyd at the Palace of Versailles on Tuesday, 21st of July, with hotel and travel included. We leave London on Sunday night: do you want to come?". Is grass green? Is the sun a little on the warmish side? I went!

Our arrival in Paris was at 9am, giving us a chance to wash and relax before venturing onto the Metro to find Notre Dame, the George Pompidou centre and somewhere to eat. Thinking about Bruno - taking his last GCSE at the very moment I finished a delicious omelette - made me feel almost guilty, so I stopped.

The remainder of Monday was spent combing Paris for record, book and postcard shops. We found copies of a Roger Waters single - 'Sunset Strip' b/w 'Money' (live) - in a sleeve fronted with the same pic as the UK issue of 'The Tide is Turning'. The lettering was mostly English, which probably explains recent rumours of its release in the UK. The labels were silver, printed directly onto the vinyl (Cat no EMI/Pathé Marconi 2020437). The playing time of the A-side was given as 4' 06", compared to 4' 45" on the album.

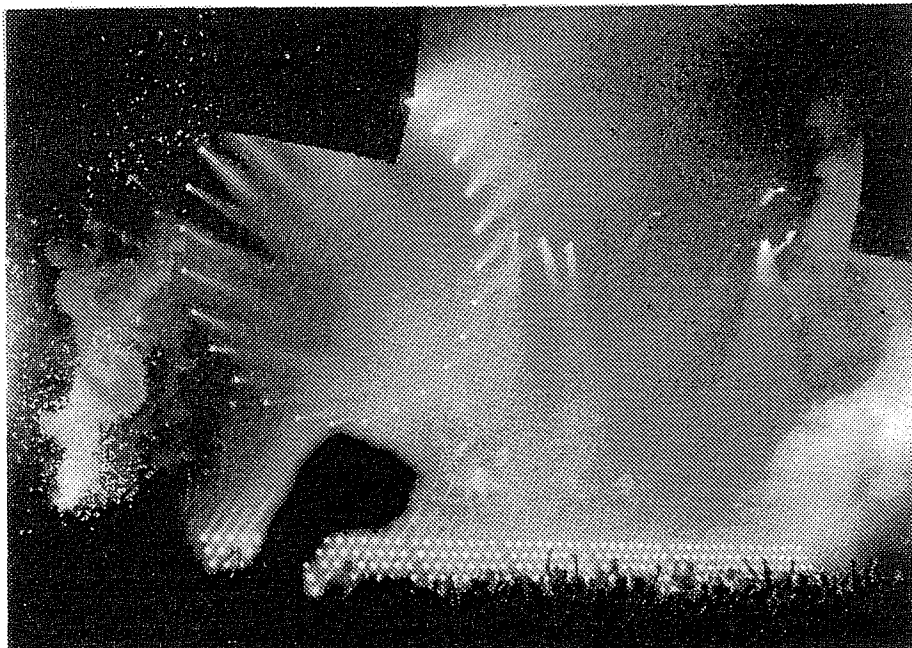
At a street newsagent's stand we purchased three magazines with features on the Floyd. "Best" had six pages, with some previously-unseen colour photos from past and present while "Vsd" had five pages, including a double spread of a most spectacular live shot from this tour, and a full-page colour ad for the French gigs. Lastly, "Rock et Folk" had a cover shot of Dave, Rick and Nick all in white, with Rick smiling more than I have seen him do for years. A pity it was printed 'mirror image'! Inside were six pages on the Floyd with yet more unpublished photos, plus a fold-out poster of the band.

Then we found a shop called FNAC, despite valiant attempts by French architects to hide it. FNAC is essential visiting for anyone interested in picking up local records and books, whatever the subject. We found newly-released copies of 'A Momentary Lapse' on white vinyl, with a free (faked) poster of the band playing right in front of Versailles Palace. Also on sale were copies of the book "Le Livre Du Pink Floyd" and new publication "Le Compact Livre - Pink Floyd". The latter was published by Seghers last year and is by Jean Marie Leduc. Both books have excellent photos of the band, otherwise unpublished as far as we know, and are of interest to any Floyd fan, even those (like me!) who cannot read the French text. We are still trying to find a way to get them for TAP readers, but if you are going to France, they're worth searching out. Back at the hotel, I opened 'Le Livre...' and the first photo I saw showed the Floyd outside the same entrance to Le Gare Du Nord that could be seen not 100 meters outside the hotel window!

The next day, our coach took us into the centre of Paris, giving us time to admire the Eiffel Tower and perform other tourist-y activities, before driving on to Versailles. The atmosphere outside the venue was tremendous (we weren't handing out leaflets, honest, Mr Gendarme): strangers chatting to each other (us in schoolboy French), dopeheads playing appalling Floyd covers on battered acoustics and plenty of picnics being eaten. Meeting a fellow Brummie (from Great Barr even!) was one highlight. We saw

three French fans with their faces made up as various characters, such as the screaming head. While we talked to and photographed them, a photographer with a tour pass materialised to do the same. I chatted to him and learned that the Floyd are planning a 'book of the tour'.

The venue itself was a great disappointment - a disgrace in fact. The mere mention of the Versailles Palace conjures up images of opulence and luxury - so why did 80 000 fans of one of, if not the, most successful rock bands have to watch them in - wait for it - a coach park? Not only was the "stadium" (sic) dangerously overcrowded, but the surface was tar, which was half-melted and covered in oil patches. We saw many people with clothes ruined by attempting to sit down. This feat soon became impossible anyway thanks to the number of people crowded into too



Thank you... Goodnight! (Ron Fleischer)

small a place. God knows what would have happened if an ambulance had been needed by anyone further than a few metres inside one of the entrances. A Health and Safety inspector would have had kittens! On this showing, Roger Waters has a good point in refusing to play stadium shows. The only seating was reserved for record company execs, sponsors and such like; which is fair enough but it was extremely irritating to see that many of those seats remained empty for all of the concert!

Still, even such poor conditions couldn't prevent the concert itself from being beyond superlatives. Problems with the sound system during the first couple of numbers nearly did that, though. It seemed, from where we were standing, that one speaker stack was cutting in and out, and the sound was far too quiet. This improved after a while, and the rest of the show was faultless. Apparently, people elsewhere didn't notice anything, and I later

heard vastly different comments on the sound quality from people in various parts of the audience.

The Floyd played facing the floodlit Palace, which was therefore behind the audience. The aforementioned photographer had told me that extra lasers had been imported for the show, and at least some of these were mounted on and around the palace itself, to 'fire' over our heads and the stage. At times, the lasers gave the impression that we were indoors, with a solid ceiling. At other times, we were given the impression of being underwater, looking up at waves on the surface far above. Throughout the concert, spotlights bordering the stadium shone into the sky to meet at a point over our heads, like the framework of a giant prism. Despite all the reviews we'd read in TAP and elsewhere, we weren't prepared for the enormity of the stage show, which has to be seen to be believed. The playing was as excellent as one would expect, the set list the same as listed in TAP's 27 and 28, with the addition of 'The Great Gig in the Sky'. Neither 'Echoes' nor anything from 'Animals' (as had been rumoured) were played. David Gilmour took the role of introducing the songs and greeting the audience, alternating between French and English.

At exactly the same moment as the very last note of the concert rang out, giant Roman Candles shot into the sky from the top of the stage structure. As they faded, we heard a loud retort from behind us and turned to see the Palace bathed in the glow of a truly amazing firework display. I would have found it worth the trip to see this alone. The display lasted for ages, with each successive barrage bigger, better and brighter than the last. The very last rocket exploded into a plume so large that it more than filled everyone's field of vision, causing some of those around us to flinch momentarily. Looking round, we could see the band on stage with some of their road crew, enjoying the spectacle for themselves. After one more 'Au revoir' they were gone.

My lasting memories of the trip will be the camaraderie on the coach, the warmth and humour of the Parisiens, the splendour (not to mention sheer size) of the Palace and, of course, the fantastic show. Sadly, I will also always remember how uncomfortable I was. I wonder if David, Nick, Rick or Steve O'Rourke would be prepared to endure the same conditions to see a band play - I think not.

Andy Mabbett.



A huge thank-you to John Elliot for the invitation and for taking me away from the office at exactly the right moment. - I owe you one, John! Thanks also to Brumbeat for running the competition, my employers for the time off at such short notice, and to Sue and Wendy (who didn't think they'd get their names in print) for persuading me to try speaking French!

Thanks

Our thanks this issue go to: Nick Dawe for all his wonderful cartoons plus the front cover, Nigel Humphrey for bringing the Pix to the People, Ma, Pa and baby Paul Mabbett, BBC Radio News Info, Graham Hicks, Victor Hopson, Clare Overton, Idols magazine, all at Q, John Leigh, Ron Fleischer, Mal Gutteridge, Stanford Thompson, Vernon Fitch, Gail McLean, David Tulsy and Stephen Boville.

The Show Must Go On

The scene: Thursday January 28 - driving home from work, LBC radio, 5.20pm - "Tickets have gone on sale today for Pink Floyd at Wembley...". "YES!" I exclaimed. This was it - the news I had been waiting for after what had seemed like a lifetime. So, pedal to the metal, I went home. Straight to the phone and on to the Wembley box office: "Can you please confirm that Pink Floyd tickets have gone on sale?" "No." "Pardon?" I knew it was too good to be true. Blood starting to drain, I was feeling depressed already. "Tickets go on sale tomorrow." "Great!" - the excitement was brewing again. "Can you tell me how much the tickets will cost, and whether it's in the stadium or the arena?" "£16 and in the stadium."

"£16," I thought. "Not that bad, especially as Springsteen was £15 and that was a couple of years ago." Then it home - guano! The stadium. It's only fit for dogs and footballers. Still, I assured myself that some Floyd is better than no Floyd. I had seen 'Animals' performed at Wembley Arena and 'The Wall' at Earls Court: both fantastic experiences, but would their type of special effects work as well outdoors? I can understand Floyd wanting to play two concerts to many fans rather than six to a few, but have some sympathy for the punters!

Back to my dinner I went. My wife could see I was excited; unfortunately, she couldn't understand why. Would she come to the concert with me? "No," was the firm answer. Firstly because of the great discomfort and poor view at the Springsteen gig and secondly she wasn't that overjoyed with Roger Waters at Wembley last November. When Clare Torry did 'The Great Gig in the Sky', I thought it was brilliant - my wife thought she was in agony (Some people just don't understand and appreciate real music!). Lastly, the wife doesn't like Floyd pre-'Reason'. Now, I'm not about to waste £16 where it's not appreciated, and one fault - no matter how big - is not sufficient grounds for divorce!

Friday eventually came; boy, did that day seem to drag! Work over, I raced home, rushed down my dinner and set off to the Wembley box office. Now, Wembley is normally only twenty minutes away from home by car, but today was one BIG traffic jam. The journey took forty-five minutes. When you're sitting in a stationary car with no company, all kinds of thoughts go through your mind: TICKETS SOLD OUT! DATES CANCELLED! I bet it rains, etc...

... Then I was there. Making my way through the 'Holiday on Ice' traffic I got to the end of the queue. This in itself was a big surprise - I've never had to queue like this for tickets before. I had to wait a further fifty minutes before the tickets found their way into my sweaty hands. Again whilst waiting, those same terrible thoughts had gone through my mind. Everyone in front was buying Fleetwood Mac and/or Pink Floyd tickets. "Please God, let there be a ticket remaining for me when I get to the front." This had been a very traumatic experience.

So, after paying out my cash for a Saturday ticket I was feeling well-pleased with myself. I just had to tell someone, so I've written to you: roll on August!

David Bolton.

Waters at Wembley pic elsewhere in this issue by Andy Mabbett. Four others from this set appeared in TAP 31

Which One's Pink ?

Having read (and thoroughly enjoyed) TAP 30 - particularly the Nick Kent article lambasting Floyd way back when (which, in addition to being a terrific piece of writing, had many criticisms of the band that I hold too) - I feel that, after reading Gail McLean's pro-Waters feature, a redressing of balance is called for.

Re: the ongoing acrimony over the rights to the name Pink Floyd. In leaving "the quintessential English band" (Nick Kent's term) it can only be perceived that Roger has taken leave of his manners and any sense of fair play in exchange for a tacky pair of Foster Grants and a grubby, Dallas-style mean-mindedness.

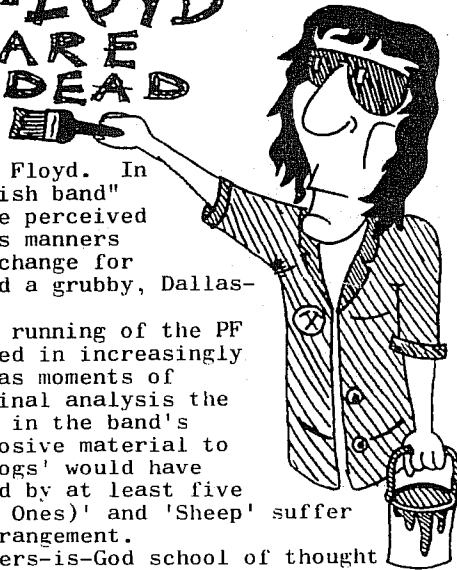
Personally, I regret Waters' running of the PF ship for so long since it resulted in increasingly disappointing LP's. 'Animals' has moments of visceral brilliance but in the final analysis the anger and momentum is dissipated in the band's dragging-out of potentially explosive material to almost interminable lengths. 'Dogs' would have been vastly improved if truncated by at least five minutes. 'Pigs (Three Different Ones)' and 'Sheep' suffer from sharing exactly the same arrangement.

I'm no subscriber to the Waters-is-God school of thought and refute Ms. McLean's laughable claims to his 'genius'. She writes that "... judging by the sales it was obviously what the public wanted. Why? Because Roger has the insight to keep up with the times and trends and what's going on in the world..." - well, using her yardstick of record sales as indication of an artist's genius quotient, then logically it came to pass that in the beginning there was the Word and the Word was Max Bygraves. The reason 'The Wall' raked in the megabucks was because the people want what the people get. PF's music was still lodged in the early 70's rut despite the modern production and it sold because it was good old, safe old Floyd.

'The Wall' is one of the worst Floyd LP's and the fault lies entirely with Roger Waters. Waters is a member of the old Genius-is-Pain school, but whereas the likes of Lennon and Van Morrison turned their pain into lasting art and devastating music, Roger's 'genius' is merely a 'pain' in the arse. 'The Wall' is testament to Waters' rampant egomania; although, to be fair, amongst the oh-the-woe-and-suffering-of-being-so-bloody-rich-and-famous drivel, there are some good things about the album. One is that it isn't a triple LP. Furthermore, 'Hey You' and 'Comfortably Numb' are exceptionally fine pop songs, and the mood pieces ('Is There Anybody Out There?', 'Empty Spaces', 'Goodbye Blue Sky') are most effective. But rock stars becoming fascist dictators? Gosh, that is clever. Only Bowie did it half-a-decade before Floyd on record and thought he was one in real life.

Has anybody noticed that most of Roger's finest songs - 'Us and Them', 'Dogs', 'Wish You Were Here', the afore-mentioned high

PINK
FLOYD
ARE
DEAD



spots of 'The Wall' - are written in collaboration? Which goes some way in explaining the ponderous, execrable abomination known as 'The Final Cut'. Waters' magnum opus was a distressingly pedestrian and dated piece of music that exposed once and for all the appalling limitations of his vocalising. Note 'vocalising' and not 'singing' for the sheer fact that he cannot sing in any accepted sense - he screams, whispers, whines; anything rather than pitch a bloody note. And what was he whining? Oh, just the familiar stuff about "paranoid eyes" and some poxy "disguise" (just about his only rhyme). It's his awful voice, dull bass-playing, lousy song-structuring (he has poor sense of dynamics) and his misogynistic tendencies (cf. 'Hitch Hiking') that mark Waters as a yesterday's man.

Well, now I've buried Roger Waters, what of this 'surrogate band' (as he would no doubt refer to the resurrected Pink Floyd)? When David Gilmour said "A Momentary Lapse of Reason" sounds like a Pink Floyd album, that is more than can be said for 'The Final Cut' which is neither more nor less than Roger's first solo album. So, who's hiding under the name of Pink Floyd, Rog?

'A Momentary Lapse...' wasn't the greatest LP of 1987 (that title must be fought over by Prince, Husker Du, U2 and REM). But as a comeback it was probably the best surprise - easily outstripping Fleetwood Mac, the Grateful Dead and that utterly cak Mick Jagger effort. The absence of any unifying concept was a relief and the record as a whole can be returned to over and over again. Some of the lyrics are unintentionally funny - I find the second stanza of 'One Slip' hilarious - but this can be overlooked since at the age of forty-something Dave Gilmour is still something of a novice at lyric-writing.

So, lyrically, it does not come up to the heights of 'Jugband Blues' or 'Dogs', but then again it doesn't get so bad as 'Pigs (Three Different Ones)' or the offensive 'Waiting For the Worms'. The LP has much to commend it: the Kubrickian black humour in 'A New Machine' ("Do you ever get tired of the waiting?/Do you ever get tired of being in there?/Don't worry/Nobody lives forever"), the singing on 'The Dogs of War', the oblique imagery of 'Yet Another Movie' (I can't decide whether it's about a dying junkie's life flashing before him or a rapist having a breakdown - it might just be about BUGGER ALL) and the music of 'One Slip' has a drive and energy that was all-too-lacking from the formless bombast of 'The Final Cut'.

One hopes Pink Floyd make the next record looking outside their well-trodden pen; using African, South American and folk music like their contemporaries Paul Simon, Talking Heads and Sting.

P. Hamilton



Five Slips

If you meet any of the TAP editors at one of the forthcoming concerts and we look a little hard-up, it will be because Pink Floyd released a not-totally unexpected third single from 'A Momentary Lapse' on EMI, June 13, 1988, in a total of five formats - two of which are limited editions. They are: 7" (Cat no EM 52), Pink 7" in gatefold sleeve with a guaranteed ticket application for the UK shows (ha!) (EMG 52), 12" (12 EM 52), 12" in poster bag (12 EMP 52) and CD (CDEM 52).

They all have a slightly shortened version of 'One Slip' on the A-side, with the album version of 'Terminal Frost' on the reverse. The 12"s and CD also have a live version of 'Dogs of War', recorded at an unspecified venue (Atlanta, November '87 seems a reasonable guess, since that's where 'On the Turning Away' and 'Run Like Hell' from the Floyd's last single originated) and mixed by James Guthrie. The edited 'Slip' clocks in at just over five minutes compared to 6' 18" on the album. 'Terminal Frost' is approximately 6' 15" and 'Dogs of War' lasts for 7' 23" compared to 6' 05" for the studio version.

All five sleeves are basically the same and were put together by Mrots Thorgywhatsit/Nexus. The front sleeve of each shows a picture of a whirlpool taken by a Time Life photographer and a small, almost abstract, side-view sketch of a naked woman, while the back covers have a live shot of the band on stage amidst a myriad of lasers, with a photo of a naked woman in the same pose as the sketch inset (on the vinyl versions).

The inside of the gatefold sleeve has one large and three smaller concert photos: all very impressive and sure to help sell more tickets for the forthcoming shows. The 12" sleeve is similar to the 7" with one of the smaller live shots on the rear, as does the poster bag which opens up into a giant copy of the whirlpool pic, plus the lyrics, front and rear sleeve live shots and a different (but tastefully executed) front view sketch of the naked woman on the other side. The single itself is in a plain white bag inside this (about the only show of consideration).

The CD has the whirlpool and side-view photo of the woman on the front, and the live shot with the front-view sketch (in different colours) on the rear. All vinyl formats have black paper labels with silver lettering, although the catalogue numbers and type faces are different in each case. The CD is similarly black with silver lettering.

The video shot to accompany the release is an all-live affair, right down to the music. This is intercut with old black and white footage of people falling, hanging on, etc: the result is stupendously uninteresting and was reviewed by Billy Bragg on Night Network (July 10) as follows:

"There they are: three millionaire businessmen going through the motions for the video. I mean, they obviously feel the need to make a video. I think it's a waste of time. Once you've seen the lasers at the beginning, you've seen it all, you know. People are going to want to go and see their shows - that's always been the thing with the Floyd. I mean, apparently they're outselling Springsteen and Jackson in America - just the three of them without Roger Waters.

"And the thing with going to see the Floyd has always been about not seeing the band, and be seeing the show and things. So, when you actually go in for the close-ups with the video and you

see what ugly old sods they are, I think that what mystique, what little mystique they had has been lost.

"I mean, it's gone to, like, the other extreme, hasn't it? Of Transvision Vamp (the 'I Want Your Love' video was reviewed just prior to the Floyd - Eds) to the Floyd. There's Transvision Vamp doing it - you know, giving it some stick - for all they're worth in their bedroom, and there's Pink Floyd, you know, in the massive bedroom of wherever... "Here's my ego, look out: here it comes." Bring back the floating pig.

"It's tax-deductable, isn't it? That always helps - when you are making that much dosh, you have to get rid of the tax somehow. (Int - "Yeah, but that one didn't cost too much, did it?") Didn't it? ("Fifty-five grand.") Yeah, stick a nought on the end. I should imagine that's more like it. ("Pink Floyd not being too well received there.") Sorry lads."

LATEST TOUR NEWS

Floyd show ends in wall of fire

By Our Staff Correspondent
in Bonn

Protesters in West Berlin yesterday hurled six petrol bombs at the Berlin Wall, setting a section alight, following a rock concert starring the British group, Pink Floyd, and the arrest of 20 East Berlin fans who had gathered near the wall to listen.

The protest coincided with the 35th anniversary of the 1953 workers uprising in East Berlin. The flames were put out by East German firemen, as the wall stands inside the Soviet zone.

Pink Floyd's European tour got off to a troubled start with a show next to the Berlin Wall (near the Brandenburg Gate) in Germany. Last June, East Germans had clashed with police after being prevented from listening to David Bowie and similar events marred a gig by the Eurhythmics. In a bid to avoid similar problems this year during concerts by Michael Jackson and the Floyd, Communist officials announced a 'rival' series in East Berlin's huge cycling stadium from June 16-19, featuring, among others US hard rocker Bryan Adams.

Unfortunately, this did not work as well as had been hoped. Radio Four, in their June 17 early morning broadcasts, reported: "Some 2 000 East German rock fans assembled at the Berlin Wall last night to hear a concert by British group Pink Floyd on the Western side. The East German police made a number of arrests amid chants for the wall to be demolished, but there was no serious trouble."

After the final European gig in Manchester, Pink Floyd's equipment has to be returned to the States, so a final run of concerts has been scheduled to cover the freight costs. These include two shows on the 12th and 13th of August in Ohio, where they have sold more tickets than in any other state. The tour winds up with four nights at New York's Nassau Coliseum, on the 19-22 of August.

Bruno MacDonald, Andy Mabbett and Martin Court.



That Was Pretty Avant-Garde Wasn't It ?

UMMAGUMMA ON CD



This album is a double CD set and is therefore in one of the special twin boxes. It contains an eight-page 'booklet' with a track listing, times, production credits, a photo of each member of the band (interesting to note that Roger's first wife is missing) and precious little else. It doesn't even feature the original back sleeve shot of the roadies and the Floyd's equipment. A pretty poor effort by EMI especially when you consider that this is a full-price CD set which is likely to cost you upwards of £20.

Still, "What about the music?", I hear you ask. Well, as most people reading this will be 'au fait' with the contents, I'll just concentrate on the sound quality. As you might expect from an old four-track recording, the live disc (39 mins, 41 secs) has quite a bit of tape hiss present (this is the principal failing of older recordings on CD - the increased clarity of the medium showing up weaknesses that may go unnoticed on vinyl). However, this is really only audible during the quieter passages. There is also a fair amount of distortion in the louder parts but this does not significantly detract from the music.

Considering that the band themselves did not reckon much on their performances for these live recordings, I wonder what they were indeed capable of in those days. They sound perfectly OK to me but then I'm not a musician and am not too hot on earlier Floyd concerts (not old enough, you see).

The tracks that particularly shine on the studio disc (47 mins, 07 secs) are Roger's two contributions. Until I purchased this CD I had only heard 'Ummagumma' on a double-play cassette (which, incidentally, mixed the live tracks in with the studio stuff to achieve a roughly equal playing time on each side) and had an idea that I wasn't hearing all that was there.

'Grantchester Meadows' confirmed this and sounds far superior on CD. In my opinion, this track is one of the Floyd's finest moments. The feeling of actually being in a field listening to this song is greatly enhanced by the increased clarity of the tape effects (the swan taking off across your speakers is brilliant!). The guitar on this song also stands out on CD and sounds very fine indeed.

'Several Species...' also benefits enormously with a lot of previously-unheard animal noises shining through. It is also the first time I've heard Roger say "Thank you" at the end of his ranting pict routine. The other studio tracks also sound a whole lot better but it is really only the two I have mentioned that hit you between the ears! As the album was made almost twenty years

ago there is a certain amount of tape hiss evident but this is a lot less prominent than on the live album and does not intrude into the music (Hmm - the second part of 'The Narrow Way' suffers quite considerably on my copy - BM).

A thumbs-up from me at least, but I do wish EMI would put a little more thought into the packaging of their back catalogue.

Nick Dawe.

FANZINES

At long last, the progressive rock magazine you have been waiting for: HORIZONS. This 32-page A5 publication aims to cover bands rarely mentioned in the 'flavours of the month' music press. Issue 1, which features the first part of an exclusive Steve Hackett interview, is available from Dave Bowler, 24 Mounts Road, Wednesbury, West Midlands, WS10 0BZ. The magazine costs £1.

THE GREAT BEDSIT IN THE SKY is a new rock fanzine/contact service to be given free to anyone who wants a copy! It will contain the usual gig/demo reviews, interviews and a gig hotline service to help both bands and fans by spreading info on gigs not covered elsewhere. Write to: Patrick Bliss, 39 Mayfield Ave., West Ealing London, W13 or tel: 01 567 1063.

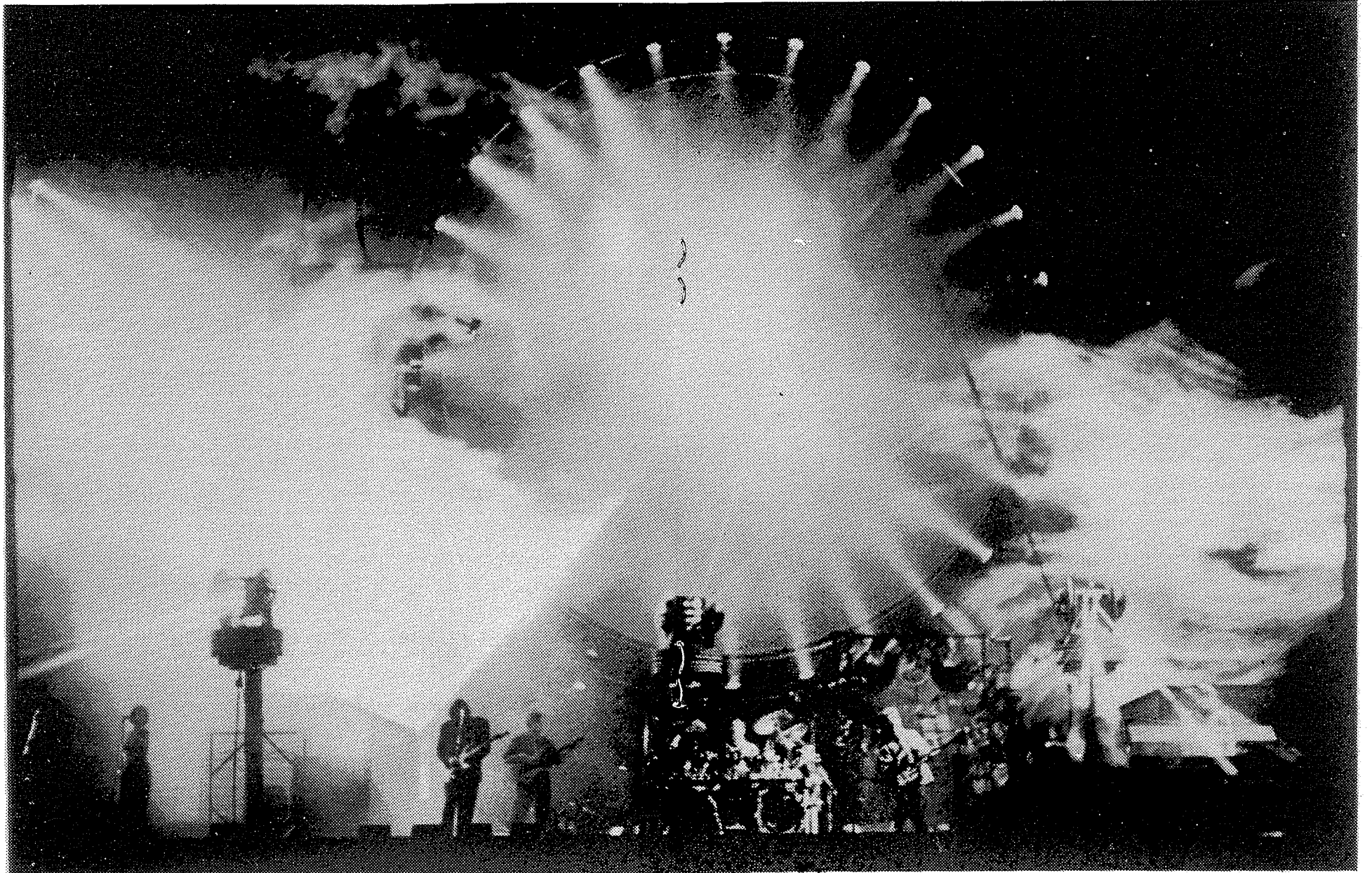
The Welsh Witch Service concentrates solely on the completely wonderful Stevie Nicks. Send an SAE for details to: Michelle, 9, Urban Avenue, Hornchurch, Essex, RM12 4NU. You may like to note that Michelle dishes out pics of Miss Nicks to people who are good to her!

THE WAITING ROOM Has now firmly established itself as the magazine for Genesis fans. No aspect of the band is ignored, and ex-members Peter Gabriel, Ant Phillips et al are also featured. The new issue costs £1 in the UK from: Peter Morton, 83, Oldfield Road Stanington, Sheffield, S6 6AU. Overseas readers should send two IRC's for details.

MENTAL BEAT issue seven, a fanzine dedicated to the late, great Hanoi Rocks, is available now priced 75p + A5 SAE (£2.50 overseas inc. p+p) from Keith Corcoran, 12, Southbrae Drive, Glasgow, Scotland, G13 1PX.

Andrew Pierce is thinking of establishing a MAGNUM fanzine. If you can help, contact him at: 282 Torbay Road, Rayners Lane, Harrow, Middlesex, HA2 9QN.





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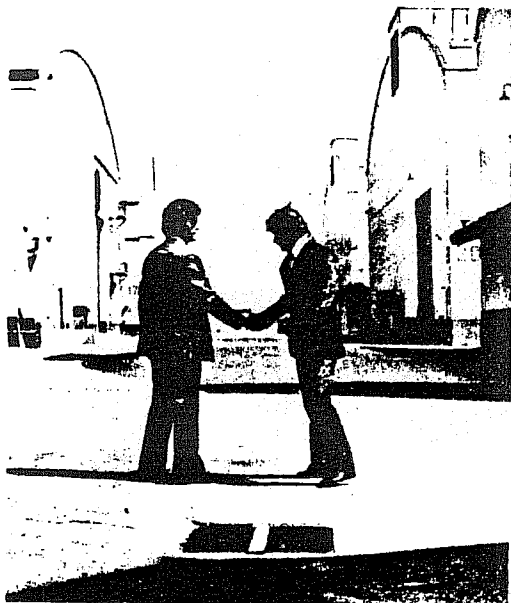
PINK FLOYD

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THE PINK FLOYD STORY pt 5 WISH YOU WERE HERE



"We were frightened. I think." says Dave Gilmour. But of what? Find out in part five of Capital Radio's The Pink Floyd Story. Nicky Horne narrates. Roger complains. Storm drones on and on. Gail McLean tries to make sense of it all.

The programme begins in the typical chaos of a Floyd v. Interviewer situation...

Rog: We were all rather badly mentally ill. Well. I was.

Nick: I was.

Dave: It's catching (laughs).

Nick: Rick's certainly ill. He's not even prepared to admit to it.

Rog: No, it was... um... I tell you what happened. When we were putting that one together, right, we were all completely exhausted for

one reason or another, and although a great deal of effort and energy had gone into it - doing various bits of it - it was compiled in a mad, mad rush.

Dave: In a desperate rush to get out of there (laughs).

Rog: Yeah. Yeah, to be not there. We should really have called it 'Wish We weren't Here', you know (laughs). We should really have called it... It's all there... all there on the record.

NH: Presumably there were a lot of pressures from the record companies?

(General disorder)

Rog: No, no, no, no, no....

NH: Then what were the problems?

Rog: Personal problems. Stop being so nose-y (laughs).

Dave: Personal problems and 'Dark Side of the Moon'. I think.

Rog: He's got a point there.

Nick: He's got a point.

Rog: I think that 'Dark Side of the Moon' came into it. I forget.

Dave: I'm sure it did.

Nick: An element.

Rog: Must have done.

Dave: We were frightened. I think, to some extent.

Nick: Speak for yourself (laughs)

NH: No, seriously... (laughing)

Rog: Some of the lads were a bit...

Nick: ... needed to be jollied along a bit.

And here's Nick Mason:

Nick: I mean, there was a danger, I suppose that existed - I mean, if it is a danger that bands break up which was not necessarily the case - but there was a point after 'Dark Side' when we might very easily have broken up. Sort of, well, we'd reached all the goals that rock bands tend to aim for - maybe that sounds preposterous, but... I mean, I think one is motivated to some extent by goals in terms of doing well and so on, and perhaps... We were a bit nervous about continuing on. Some sort of disbanding might have solved that one - the problem of a follow-up or whatever. But it's very hard to say whether things get...

I mean, for all the difficulties that arise in these sort of directions... on the other hand, hopefully we all get better at living with each other. I say hopefully. I'm not entirely sure if that is true. But that's really what... I don't think it was much... that the band was much more likely to break up there than at other times.

I mean, I've said before that it goes in waves. That at some times... everyone's thinking, "Well, this is a pretty wanky way to spend one's life," and at other times you might think "Well, actually this is really... Well, it's alright, really."

('Shine On You Crazy Diamond' (Excerpt) is played)

Rog: Because we've been rehearsing for the show - the live show - we're doing the whole of 'Wish You Were Here' in the second half of the live show, I've been... I've listened to it quite a lot recently and the only thing that worries me about the album 'Wish You Were Here' is the same thing that worried me when we'd finished it. It worried me quite a lot while we were doing it and that is the very drawn-out nature of the overture 'bits' that go on and on and on. I think maybe it's twelve minutes, I think, before there's a voice in it.

Which I think was a mistake. I thought it was a mistake then and I was constantly trying to cut out things. You know, it's very difficult, you see, because you get something and you get to like the phrases, you know: guitar phrases in a solo or something or bits of mood... or something... You grow to like them and then it's very hard to cut things out once you've got them down. I think we made a basic error in not arranging it in a different way so that some of the ideas were expounded lyrically before they were developed musically.

As the Floyd themselves said earlier, there were quite a few problems during the recording of 'Wish You Were Here'. I asked Roger Waters if all of the band were equally committed to the album.

Rog: I don't think that people were less committed to that album than to any others really. Well, maybe... No, I don't think they were. People's level of commitment to what we're doing fluctuates and relationships that we have with

each other fluctuate. And that was a very difficult time because we were all exhausted, I think. But I don't think there was any... I don't think it was especially worse than it has been at other points.

It was really just a disagreement between myself and Dave. Dave was... I was the main protagonist of making the album hang together conceptually as I thought - as I saw it anyway - and make it an album about absence of one kind or another. As that is something that we were all experiencing. Umm... What I'm saying... When I said it wasn't any worse then... you know, it wasn't an especially bad time.

It is something that we all experience quite a lot in this band and I think that bands that keep going for a very long time with the same people DON'T keep going for a very long time with the same people because they're all committed to the same ideals and... They keep going because people get used to the security: emotional, I suppose, and economic and whatever - but it's mainly economic security which is only a substitute for emotional security anyway, so they tell me... So people keep going in the same band feally for reasons of security, not because they all like... The four of us aren't together because we all think and feel in the same way and we all love each other and we're working to, you know, a common cause towards better music or anything like that.

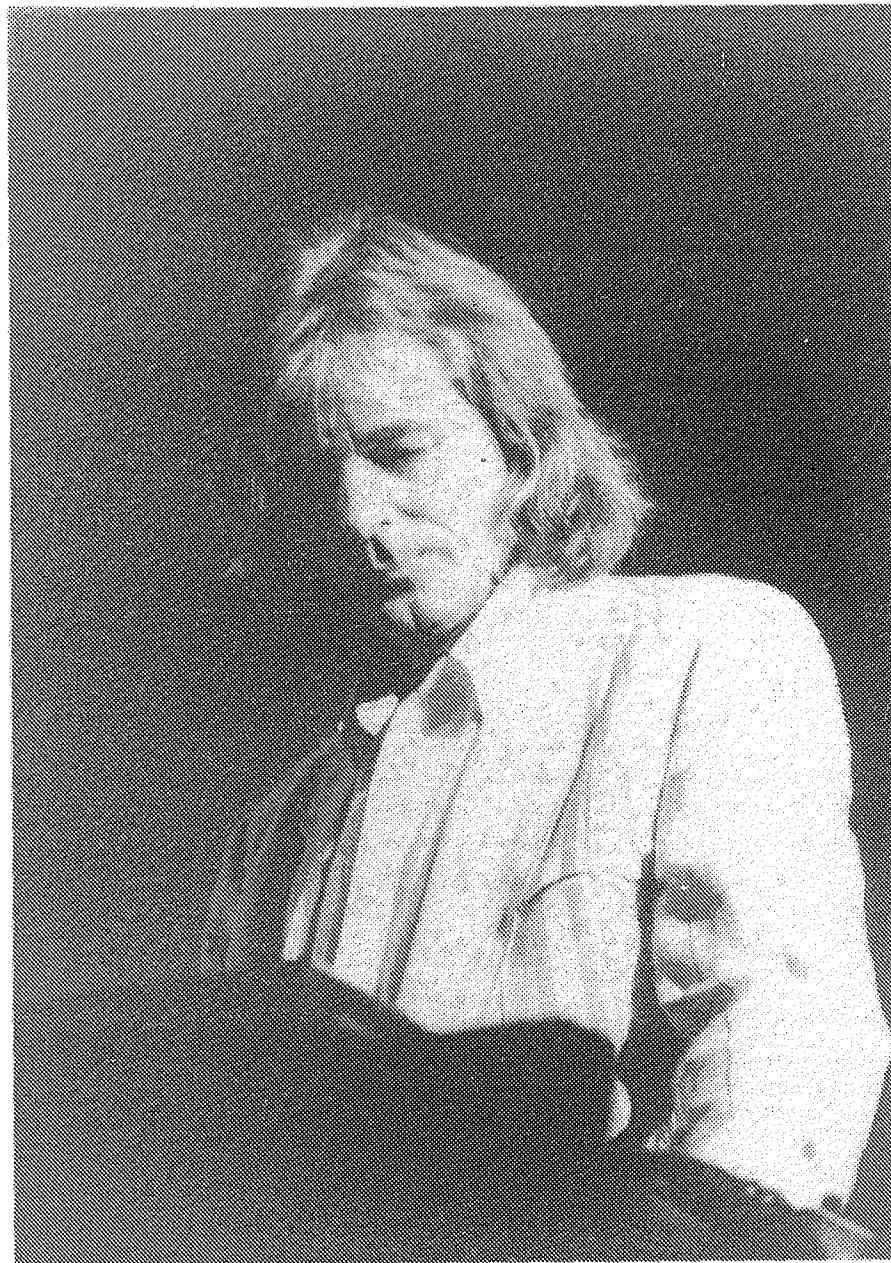
It's... We're motivated by fear largely... to stay together and, I mean, er... Nicky was saying about his drumming when we were doing 'Wish You Were Here'... Dave was getting very well, pissed off with him because he was being too flowery in his drumming and Dave likes very solid, straight, you know, kind of drumming and Nicky tends naturally not to play like that and there's all kinds of... You know, the problems are absolutely endless.

It's generally accepted that Nick Mason was affected more than the others by a lethargic attitude during the recording of 'Wish You Were Here'. I asked him specifically what those problems were.

Nick: Oh well, of course I'm not prepared to even tell you what the problems specifically were but.er... ('Wish You Were Here' fades in). For me, I clearly remember 'Wish You Were Here' as a most, er... pppp... My interviews are full of these pauses with pppp strange breathing: pppp-pause for thought.

No, I mean, I just found the time in the studio extremely 'orrible. I really did wish I wasn't there and... but it wasn't specifically to do with what was going on within the band so much as what was going on for me outside the band. Because of the way we work, and 'Wish You Were Here' was a very typical example. it represents a period of about nine months of one's life: day-to-day living - because we'd be in the studio maybe three or four days each week from,say, midday or something like that so you very much felt as though in the morning you sorted out, I don't know, all the day-to-day business of living. Then you went into the studio and then home and then you went in again. I mean, it just... It's not an isolated experience so you can say. "Well, that's the record." - it's integrated with everything else, with the rest of your life.

('Wish You Were Here' is played)



RICK WRIGHT: ASLEEP AT THE WHEEL! (David Tulsy)

Nick: I just, er... I suppose I'm just very bad at closing off my mind to whatever's bothering me or something. But my alarming dispondency manifested itself in a complete... well, Rigor Mortis I think might describe it. No, I mean I just became like something off 'The Troggs Tapes', if you know what I mean. That's really unfair to the Troggs but I became... Blaarrggghhh (makes gurgling noises to represent zonked superstar).

I didn't quite have to be carried about but I wasn't interested. I mean, I couldn't get myself to sort out the drumming and I think it's just one of those bits of real-life that of course drove everybody else even crazier. Because it was almost impossible to get the backing track sorted out with this so-called drummer who really couldn't sort it out at all.

I mean, I'm quite... actually, I'm very interested now listening back to 'Wish You Were Here' - because it's a record that I never... I mean, until recently when we started work on the film, I never played it. I mean. I don't play any of our records much but 'Wish You Were Here' I never play.

NH: What do you think of it?

Nick: Well, it's surprisingly good. That's what's so odd. But in the end it all got licked because it took about ten million months to do it. No, I think it's alright.

One of the tracks on 'Wish You Were Here' features Roy Harper as lead vocalist. I asked Roger Waters why he was used.

Rog: I tell you why, I think it was.... it was because I'd already started singing 'Shine On You Crazy Diamond' and that is right on the very edge of my range. I mean, I've always felt very insecure about singing anyway because I'm not naturally able to sing well. I find it very difficult to pitch notes, right? I mean, the whole thing's very difficult for me. I know what I want to do but I don't have the ability to do it very well.

So I feel very insecure about it anyway and I'd just been doing a lot on 'Shine On You Crazy Diamond' and it is right on the very edge of my range. It was incredibly difficult and fantastically boring to record because I had to do it line-by-line: doing it over and over again just to get it even sounding reasonable.

I may say, I suppose the reason... Well, there's several reasons why I did it rather than Dave. One is because if it's right on the edge of my range, it's outside his because my voice gets... goes about a tone higher than his does. So anyway, I was feeling very down about singing and very insecure about it anyway and when 'Have A Cigar' came up, Roy was recording in the studio anyway and was in and out all the time. I can't remember who suggested that he do it, maybe I did - probably hoping everybody would go "Oooh no, Rog, you do it," you know, but they didn't. They all went "Oh yeah, that's a good idea." He did it and everybody went "Oh, terrific," so that was that.

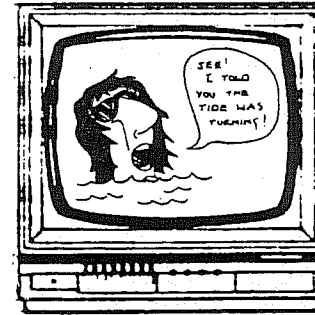
I think it was a bad idea now. I think I should have done it. I think I should have done it. Not that I think he did it badly - I think he did it very well - it just isn't US anymore.

And also there's something about people singing things that they've written themselves... I mean, if somebody's going to think it's wrong, it's going to be me because I wrote it and it doesn't sound quite right.

('Have a Cigar' is played)

To be continued in issue 33

Pink's Bleeding Heart Blues



Now that we seem to have arrived at that time of year when the nights are drawing out and nobody wants to work after 4pm, leaving evening radio in such a state that it should carry a Government Health Warning, and the BBC repeating itself faster than my Gran after a round of cucumber sandwiches, we are offered a small token of light relief in the form of Roger Waters' 'Radio KAOS' video EP.

This is a must for anyone who went to the concerts and will also be of interest to those who didn't. It is easily recognisable on the video stands with the now famous 'KAOS' logo on the front and a picture of Mr W. saluting on the back. It features four songs from the LP - 'Radio Waves', 'Sunset Strip (including The Fish Report With A Beat)', 'Four Minutes' and 'The Tide is Turning' - all for an affordable price of £6.99.

The video opens with a nice little view of a sunny LA street and the familiar radio-tuning trademark in the background, switching to the affable Jim Ladd in his Radio KAOS studio. He is surrounded by the boys from the Bleeding Heart Band complete with hunky Rog in Californian beach shirt, sitting in a glass booth, earphones at the ready; although he still looks a bit shocked when it's time to put them on and start singing - sort of "Whoops.. are we rolling?". Nerves steadied, he launches into a boogying 'Radio Waves' accompanied by the silky-voiced Doreen Chanter and cute Katie Kisson (Whatever happened to Mac? Maybe after all those 'Sugar Candy Kisses' his teeth fell out and that was his singing career up the swanny).

I would like to pose a question here as to the identity of the US highway cop who makes a cameo appearance. He seems to bear more than a passing resemblance to you-know-who. So, is this a bluer shade of pink or a pinker shade of blue (all comments welcome c/o Bruno)? The end of 'Radio Waves' includes dialogue between Jim and Billy that is the same as was used for the live show.

A second question: why is Roger sitting down throughout the entire video? Strange - not only because he also did this on the Final Cut video, but it is not exactly the easiest position from which to sing.

At first I thought that perhaps HE was supposed to be Billy, but as it turns out we are introduced to our wheelchair-bound friend shortly afterwards in the second song, so either our Rog is really a 'laid-back' kinda guy or he's just being a Billy-pseud! Mind you, it's nice to see that he has at last divorced the shades otherwise Stevie Wonder might have had something to worry about. Then again, perhaps he was going to stand up somewhere around the

second number but with the two chicks writhing away beside him, found he wasn't able to do so without embarrassing himself.

Maybe the answer lies with the video's director. Just WHO is Willie Schmuck... I mean Smax? Why do I have the deepest suspicion that he is somehow or another connected to Willie Christie? And we all remember HIM, don't we? Yeah, the man who, after being allowed to make such an excruciating hash-up of the Final Cut video (and those who have been brave enough to watch it more than once will know what I mean) has most probably not been able to get much work under his own name, nor been forgiven by Roger; I mean, doing your brother-in-law a favour is one thing, but making him into a serious contender for The Walliest (or Williest) Music Video of the Year Award is quite something else again! So, is the mysterious Mr Smax really Mr Christie in disguise... or has Roger just got a thing about Willies???

Anyway, all that aside, next up is 'Sunset Strip' with Uncle Dave sitting by his swimming pool trying to converse with his Great Dane. The latter just happens to look over the garden fence to spy a lady out walking with her monkey and her dog, and, deciding that these three oddballs surely have to be more fun than the old man, abruptly takes off after them.

The song itself is really well-played. I do like this band. They are so together that just watching them makes you feel good, something which also came across at the concert. Real 'Happy Hour' stuff! Mel Collins is totally brilliant as always although I'm afraid Jim's air-guitar is much more convincing than Jay Stapley's strange scratchings.

'Sunset Strip' fades out and it's then on to the Lusty Bits aka The Fish Report With A Beat, a wacky sample of LA radio that is obviously of great amusement to Roger. As for its hosts, Pat Kelly and Cynthia Fox... well, what can one say? An ideal couple to invite to your Swinging Singles party... but not when the Vicar is coming round to tea!

In 'Four Minutes' we are once again taken on a tour inside the Waters nightmare factory in which he makes Ridley Scott look like Walt Disney; what with all the missile launching and NATO in-house radar tracking, etc... but none-theless a very real nightmare to all of us and quite rightly so. This is very well done, again using the same film footage as for the live show and leading to the best part of the whole video as far as I'm concerned - when the climax of the film cuts momentarily to the live show. This was well-timed and quite stunning but I was upset at the fact that it then returned to the diagrammistics as a live version of 'The Tide is Turning' would have finished the video off nicely. Perhaps Roger is keeping that for a nice little treat later on... I hope so. So, we are then back in the studio for the finale

- again interspersed with some of the film footage from the show. Loved the whole thing. What else can I say other than myself and a few others down at TAP Inc. would have gladly shelled out a few extra quid for a longer version; because, as with the LP, there is a lot to say but not enough time in which to say it. I would have liked to have seen 'Who Needs Information' and 'The Powers That Be' and especially 'Going to Live in LA' (not to mention the wonderful 'Arnold Layne' promo). Even better still would have been some live footage, but then we mustn't 'overtax Mr Smax'!

It is an extremely good video: well worth the money and an invaluable addition to the collections of 'Pinkies' everywhere.

Gail McLean.

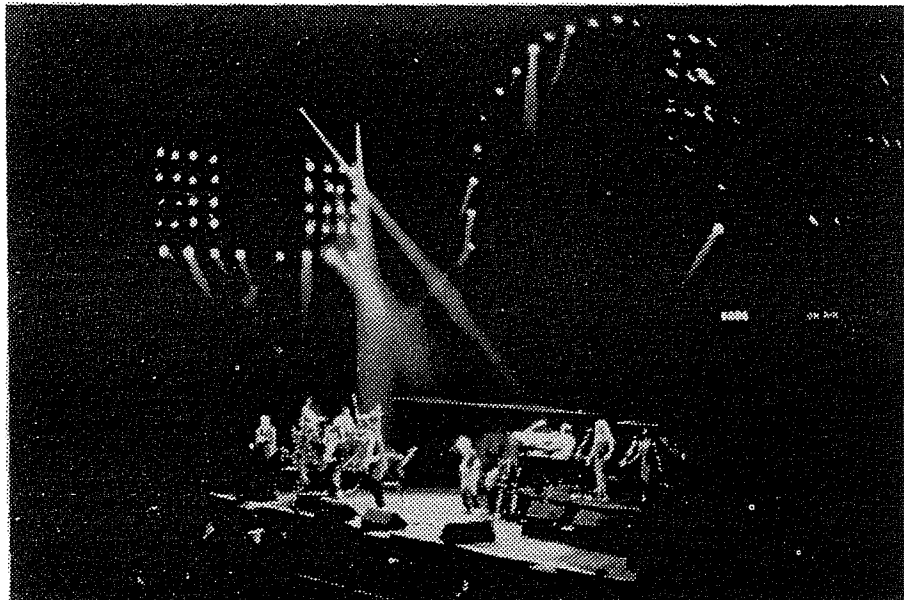
Fourteen years after its release, *The Dark Side of the Moon* is still on the *Billboard* charts. For an even longer time, the world has been in the dark about Pink Floyd's cofounder, songwriter, and former lead singer, Roger Waters. He was born in Cambridgeshire, England, in 1943, and went on to study architecture at the Regency Street Polytechnic in London. There, along with fellow students Nick Mason and Rick Wright, he played in a band that went by the names Sigma 6, the Meggadeaths, and the (Screaming) Abdabs. After Waters's childhood friend Syd Barrett joined, the band changed its name to Pink Floyd, a combination of Barrett's two favorite guitar heroes, Pink Anderson and Floyd "Dipper Boy" Council. They soon acquired a reputation as the house band for the London underground scene of the late 1960s, similar to the role the Grateful Dead played in San Francisco.

In 1968, Pink Floyd started producing soundtracks for such films as *The Committee*, *More*, and Antonioni's *Zabriskie Point*. That's when Waters got

TREADING WATERS

Roger Waters has a new concept. It isn't called Pink Floyd.

Article by
Scott Cohen



the idea to make concept albums, like 1973's *The Dark Side of the Moon*. Lavishly theatrical stage shows followed, like the May 1973 London production of *The Dark Side of the Moon*, during which a plane flew through the auditorium and crashed onstage; the *Wish You Were Here* concert in 1975, in which two camouflaged Spitfires flew over the Knebworth stage; the *Animals* premiere concert in 1977, with its inflatable pig that soared above the audience; and *The Wall* performances of 1980, in which a brick wall was built across the stage.

The wall turned out to be more than symbolic: The band members began to grow distant from each other and, in 1983, Pink Floyd recorded their last album with Waters as a member, prophetically titled

The Final Cut. Right now there is a dispute between Waters and the other members about who has the rights to the name and assets of Pink Floyd, including the various stage effects used in the past, a litigation that probably won't be resolved until at least next year.

In the meantime, Roger Waters has just released his second solo effort. *Radio K.A.O.S.* is a concept album about a human vegetable named Billy, who lives in L.A. and communicates to the outside world via radio waves. The album features Jim Ladd as a K.A.O.S. renegade disc jockey fighting a losing battle against format-controlled radio; Billy is the unusual phone-in listener. Jim fears that market-research-based programming will lead to the depersonalization of radio; Billy fears that the misuse

of radio waves is bringing the Earth to the edge of destruction. Ironically, in real life, Jim Ladd's former radio station, KMET in Los Angeles, recently changed its format from rock 'n' roll to New Age.

GOT MY RADIO ON

When I was a kid I used to lie in bed at night and listen, hour after hour, to the radio, either to American Forces Network, which used to come from Holland, I think, or to Radio Luxembourg. In a solitary way, the radio station was the first thing I established a kind of relationship with, outside of my family or school. It's an area where you're allowed to be whatever you are or whatever you want to be, and it's an area where you can have it on or you can switch it off. You can grow with it, go with it, or go away with it, so it's an easy medium in that sense. It's not bombarding you or forcing you into corners, and yet you're getting other people's ideas through it, more so than with television. There's no image on the radio. Radio is much easier to concentrate on. You can't watch TV in the dark, because it makes it light. Radio can be a kind of a blindfold; it's a lot more intimate than TV.

FOR THE RECORD

The first records I bought were "Singing the Blues," by Guy Mitchell; an awful song called "Priscilla," by Frankie Vaughan; and a selection from *The Mikado* by Gilbert and Sullivan. Then I stopped buying singles. These are 78 r.p.m.'s I'm talking about; I never got into 45's. I didn't start buying records again until I started to buy albums a couple of years later. Then I got into blues: Leadbelly, Billie Holiday, Bessie Smith, some Dixieland jazz, Kid Ory, King Creole, Johnny Dodds, and some more contemporary blues things like Sonny Terry and Brownie McGhee, Sleepy John Estes, Sonny Boy Williamson. Then I went into a whole modern jazz thing, like Art Blakey, Coleman Hawkins, Dizzy Gillespie; everything but rock 'n' roll. I didn't get into rock 'n' roll until people first started using reverb on electric guitars, which was a very seductive sound. That was the first time in England that anything sounded vaguely interesting. Everything before that had been American. Then came the Beatles, the Stones, and the Who. Having listened to who the Stones had listened to did not put me off the Stones; I could have been very snobby about it, as I had been pretty snobby about a lot of pretend-blues bands, but I didn't feel the Stones were pretending. They weren't snobby about it, so why should I be? The most recent records I bought were *So*, which I bought last year, when it came out, and *Graceland*.

PSYCHEDELIC MUSIC

The first time Pink Floyd came to America, in 1968, our first live show was *Winterland*, in San Francisco, where we were third on the bill to Janis Joplin with Big Brother and the Holding Company, and Richie Havens. There was a really solid light show set

up in the place, and we were used to travelling around, dragging our own bubbly slides and bits of film with us, so it was a real eye-opener, because it was much more sophisticated than anything we were doing. But the psychedelic label that we had, which really came more from the connection with psilocybin, and then acid, and the idea of music being mind-expanding in a similar way to those hallucinogens, I personally think is nonsense. It was a convenient label for journalists to apply to people who used bubbly visuals. I've only used psychedelics twice in my life, and on both occasions it was after our music got that label. The first time it was absolutely wonderful. It was on a Greek island, in very idyllic surroundings, and I don't know how much I did, but it seemed to go on forever. It was very powerful, and strange. Whether or not it affected my music, I have no idea. I did some more acid a couple years later, but in a vastly smaller quantity, and I remember crossing Eighth Avenue in New York, trying to get to Smiler's to buy myself a sandwich and a bottle of milk, and I got stuck halfway across the road. I never did anything again.

BANDS I WISH I HAD BEEN IN

I wish I had been in Cream, because they had been such a turn-on when I saw them as a kid: the curtains parted and there was a big bank of Marshall gear and it was an all-enveloping, loud, powerful, bluesy experience; the Who, because it must have been pretty weird to have been in that band for those many years; Buffalo Springfield, for purity and plaintiveness; the Band, for being part of the Big Pink revolution, where the whole way of making records was changed forever in a single drum sound; and the Rolling Stones, because they were sexy.

THE DARK SIDE OF THE MOON

I don't know why *Dark Side of the Moon* has been on the charts so long. I know it's not just because there are good tunes on it, because there's been masses of albums over the years with good tunes. It must have something to do with either some ideas expressed by the music and the lyrics together, or some idea embodied in the words. Somebody once told me it's comforting to people because it gives you permission to feel it's alright to be going crazy. Or maybe because it's a musical version of that kind of truism, "Today is the first day of the rest of your life." There's all this stuff in it about how this is your life and it's all happening now, and as each moment passes, that's it. It talks about the illusion of working towards ends which might turn out to be fool's gold. The philosophy that's embodied in it has got a little meaning for a lot of human beings. It deals with the big picture. It says, I don't care if I get accused of melodrama or megalomania or being shallow or stating the obvious or whatever. This is what I feel. There's a line in "Time," for instance, that says, "No one tells you when to run, you missed the starting gun." I mean, I was 28 years old before I suddenly realized that I wasn't going to wake up one morning and find that now was the moment, that now my life was going to start. I realized that it was happening for a long, long time without me noticing it.

"Pink Floyd probably went on 10 years longer than we should have, because of the convenience of the brand name and the money and the success."

TEENING OFF

An historic photograph I'd like to have been in was one with James Braid, when he won the Open in 1906. He, Harry Vardon, and J.H. Taylor dominated golf from the turn of the century until Bobby Jones came along. The wonderful thing about golf is, you can't play the game if you try. Well, some people can, but I can't. The harder I try, the worse I get. I have a natural tendency, if faced with a problem, to bunch myself up into a shape that makes the problem impossible to overcome. In my songwriting, I manage to relax and allow the song to come out of me, in spite of my natural tendency to tense up. The reason I don't play golf better than I do is because I cannot find the root to that naturalness to let it come out of my body. I interpose my desire to win between my ability and the end result, which is what golf is.

ANIMALS

The *Animals* tour was the biggest embarrassment in my life, because it was only about money and mystification. This is what *The Wall* was all about, about my response to what I perceive is the mystification of the relationship between the performer and the audience in a stadium, who can't hear the music, and backstage, where all you hear is, "Do you know how much we grossed?" It took a long time, and a lot of money went into my bank account, before I started finding it unbearable. I didn't immediately. It was something that I learned over a couple of weeks.

THE WALL

I don't know if *Dark Side of the Moon* was our best work. I like *The Wall* a lot. Both those records I thought were very complete. But there's stuff on *The Final Cut* that I felt was more moving than anything on *The Wall*. There's a little section on that record, that starts off about the armed forces coming back from the Second World War, that I'm very proud of. After *The Final Cut*, which there was an awful amount of trouble in the band about, Gilmour went on record as saying, more or less, "There you are, I'm right. It was a piece of shit and nobody bought it." That's his opinion, he's entitled to it. But to judge stuff by sales figures is really nonsense. I was in the grocery shop one day and a woman, who I knew very slightly, came up to me. She said she had listened to *The Final Cut* and had been very deeply moved by it, and that her father had been killed in the Second World War, and how she had understood, and that it had reduced her to tears,

and that she had reconciled some unfinished business between herself and her dead father. I put my potatoes in the bag and walked out of the shop, got in the car and thought, that's good enough.

SONGS I WISH I HAD WRITTEN

"You Are So Beautiful," by Billy Preston and performed by Joe Cocker; "Georgia on My Mind," written by Hoagy Carmichael and sung by Ray Charles; "Isolation," by John Lennon; and Dylan's "Sad Eyed Lady of the Lowlands," though if I were to list 50 songs I wish I had written, very few of them would not be by Dylan or Lennon.

NO BRIGHT LIGHTS, NO BIG CITY

If I were to build a city, made up of parts of other cities, and if I were going to spend any time there, I would include the skyline of Florence, because I love the colors of that city, and I'd make sure there was a good dog track. In fact, I'd rebuild the dog track at Slough, which was the best dog track before they tore it down. I would not have the Eiffel Tower, but I would have Niagara Falls, and the Grand Canyon as well, and maybe Aspen, Colorado, without all the people, just the ski lifts and the snow. Maybe I'd have the River Test running through it, which is a trout stream in England, because I love watching other people fly-fishing, people who are very good at it. I'm not very good at city activities, really, which is why my city would have mainly outdoor places.

THE FINAL CUT

There are those who would contend that the band hasn't broken up, and that it's out there. But if you're like me, you believe that the band was something that no longer exists. It no longer exists because we grew in different directions. A band can only be a band if the people within it have some common ground, musically, politically, or philosophically. They need to have a certain amount of common ground in all those areas, just like in a marriage, and we no longer did. Sometimes you go on in a marriage because of the kids, and bands go on longer than they should. Pink Floyd probably went on ten years longer than we should have, because of the convenience of the brand name and the money and the success and all of those other things that come with being in a successful band.

'Spin' article courtesy of Gail McLean.

Subscriptions, Back Issues & Binders

Subscriptions, for six issues, cost:

UK: £4.20 (including p+p) USA/Canada: £6.60 (including p+p)
Europe: £4.80 (including p+p) Australia/NZ: £6.90 (including p+p)
Payment should be by 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 also available. Wired to hold 12 issues, they cost:

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

We have a limited number of back issues 20 to 31 still available:

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.

Outstanding orders for issues 1 to 19 are being dealt with as fast as possible, and we hope to have details of reprints next issue.

TAP PLUGS



Reader Andy Ware has released the debut album by his protege James Varda on his Murmur label (cat no MUR 1001). It will be enjoyed by the Roy Harper contingent!

TAP SMALLS



Help wanted to obtain Floyd and Waters material only available in UK and not in the US. Also, material from Animals, Final Cut and Pros and Cons eras. Write to: Tom Fabiotti, 1319 Riviera Blvd., Vineland, New Jersey 08360, USA.

Last chance! Bruno still has cuttings packs for: Kiss/Ozzy/Dio/WASP/Crue/Quo/Mindwarp/Run DMC/Megadeath/ Motorhead/Van Halen/UFO/Saxon/Westworld/Plasmatics/Sputnik/Guns 'n' Roses/Zeno/Accept/Cope/Stryper/Priest/Scorps/Venom/Anthrax. Contact him at the editorial address.

Kathryn, of 46, Pocklington Close, 304-310 Goldhawk Road, London, W12 9PQ would like to hear from anyone into BLUE OYSTER CULT.

MEDIA LOG



MTV produced a Pink Floyd special recently, which aired on May 15. At the request of Nick Mason, TAP contributor Vernon Fitch helped out with it. Full review next issue. (VF)

Included in a half-page article on the Floyd in the Daily Express (July 25) were original quotes from Nick Mason on his former friendship with Roger Waters (he is godfather to Roger's son) and from David Gilmour on the problems of preventing his four children from becoming "spoilt showbusiness brats". (DW/AM)

JESUS CHRIST, IMAGINE WHAT THEY MUST BE EARNING Dept: David Gilmour and Nick Mason are - according to recent press reports - about to become the proud owners of a Ferrari F40 each: shall we buy a more powerful car? (AM/BM)

The Miles book was favourably reviewed in Kerrang 195 (July 9): "...a must for those of the flares and slippers persuasion....". (DW)

David Gilmour was featured in a uniquely original and spectacularly interesting article in the July edition of Guitar World (US). "I just play intuitively..." he revealed to an expectant readership. Also included was a transcription of the 'Yet Another Movie' solo - rivetting stuff! If that wasn't enough, there was also a full-page picture of Floyd bassist Guy Pratt! A nation yawns... (BM)

Far more interesting is a Floyd mega-feature in the August ish of Q. The Floyd feature on the front cover with the first of numerous great pix, a selection of which are from TAP's own collection. "The most popular live song on 'The Wall' is 'Comfortably Numb'," David Gilmour noted modestly, "I wrote the music to that, every bit of it. I didn't write the words, but the words aren't everything." (AM)

Floyd also scooped, rather strangely, the front cover of July 9's NME. A couple of interesting pix (including a recreation of the 'Piper' sleeve) complemented a fine interview which covered all the usual stuff (Waters, Barrett, etc) and more: for example, quizzed on the adolescent Johnny Rotten's desecration of a Floyd t-shirt with the words "I hate...", Dave Gilmour replied "I take it rather as a compliment. I think he took us as a kind of symbol because we were a target with substance. It would've been too boring to have 'I Hate Yes' on his t-shirt." (BM)

Pink Floyd are also scheduled to appear in the August edition of Idols magazine, a fan-orientated publication. (AM)

On Sunday, June 19, Northsound Radio (Scotland) played two songs from Roger's Quebec concert: 'Radio Waves' and a great 'Wish You Were Here'. (RM)

Pink Floyd were the subject of an unexpectedly good feature on Channel 4's 'Wired' in late June. It included clips from the Versailles gig, a couple of promos and some very rare Syd Barrett/Floyd archive footage, plus interviews with the band. (AM)

The second supplement to Virgin's 'Mega-Mail' catalogue featured three pages devoted solely to the Floyd. (AM/DW)

CONTRIBUTORS: VF-Vernon Fitch, DW-Dead Winger, AM-Arthur Mo, BM-Bloody Mary, RM-Richard Milne. Thanks to Mikado Mouse.

£163,000 Italian jobs for Floyd

PINK FLOYD rock stars David Gilmour and Nick Mason, who each earn about £100,000 a year, will become the first British customers for the world's fastest production car.

Before a concert in Modena, Italy, each will collect a new 300mph-plus £163,000 Ferrari F40 from the factory. Gilmour, guitarist Gilmour and Mason, the drummer, are Ferrari fanatics. Mason owns several rare racing models and has competed five times at Le Mans.

DAILY MAIL June '88

RELICS

Pink Floyd's US label CBS have issued a boxed set containing every Floyd album from 'Wish You Were Here' to 'A Momentary Lapse'. "The Box 1975 - 1988", as it is imaginatively-titled, is selling in London's Virgin Megastore for £34.99. The box itself is plain dark blue. We would appreciate information regarding the exact contents (record sleeves, booklets, etc). Catalogue number is CBS LP 460656 1. (AM/BM)

Virgin Video have finally released Deep End's 1985 concert, the American version of which was reviewed in TAP 21. Although in Hi-Fi stereo, with Dolby, the picture quality on the copy we have seen is poor, like a second-generation home copy in places. It has the same length (87 mins) and running order as the US release, but goes under the different title of "Pete Townshend - Deep End Live", with a different jacket design. The lengthy sleeve notes make no mention of the charity which benefitted from the concerts (Double O). This may be due to the fact that Pete dissolved the charity a while back. (AM)

The 'Another Brick II/One of My Turns' single has rather mysteriously been reissued as a 3" CD single in the US, available in the UK on import. Details, please, anyone? (BM)

Reader Peter Clarke has a bootleg picture disc of a 'Dark Side of the Moon' show, with the same design as the album sleeve. Can anyone supply him with a source and/or date for this recording? (PC)

Joe Gannon, who used to do Floyd's lights back in the 60's (see Miles) now designs stage sets for Alice Cooper! (BM)

David Gilmour plays on 'This Feeling' and 'I'll Be in Love' from 'Stop!', the debut LP by 'About Face' vocalist Sam Brown (A&M, AMA 5195). His work was recorded in New York, presumably on a day off during the current tour. More details and a review next issue. (AM/PH)

Some corrections from recent editions of TAP... Pink Floyd did play 'Wish You Were Here' in Ottawa 9/9/87. The 'World Tour' boot-leg (see review, TAP 29) is not the complete show... 'Learning to Fly' video version two has approximately one minute of alternative material in the middle section of the song... The tour dates in TAP 29 omitted the following: Lexington, Kentucky (not Illinois) was both the 7th and 8th of November... They played Dallas, Texas on November 21-23... December 3 was also Oakland, California (There was no San Francisco show).. Extra dates in Los Angeles on November 30 and December 1... The last two dates in Minneapolis and Iowa were not played. (SL/VF)

The inflation of a standardized 1000 gramme meteorological balloon to a diameter of 8ft (2.43m) against time was achieved by Nicholas Berkeley Mason in 70mins 2secs at Heaton Moor RFC, Cheshire on July 14, 1984. (JL)

a:GRUM's version of 'Another Brick II' (first reviewed in TAP 21) has reappeared on their 'Bloody Side' album (Available on Play It Again Sam records from Belgium, CD cat no CD BIAS 85). Neither Mr Waters nor Mr Gilmour (see TAP 21) receive a credit for the

song, which lasts 2mins 55secs. (BM/DM)

A CD with two Nick Mason Interviews has turned up on the Baktabak label (Cat no CBAK 4013). These are not the same as the vinyl interview pic disc on the same label. The first is from 1981 (25' 05") and the second from 1986 (22' 44"). Both are with the same European journalist and if the sound quality (which is worse on the second) is anything to go by, they were intended for transcription rather than transmission. The packaging is white, with a full-colour (but misleading) picture of Syd-era Floyd at Picadilly Circus on the front and four solo shots from the same period on the reverse and on the non-playing side of the disc. It sells for around £8/9. (AM)

More news from the Imaginary camp. The 'Beyond the Wildwood' compilation of Barrett covers (see TAP 24) is now into its fourth pressing, meaning over 7000 have been sold. The album is also attracting attention in the States, due in part to publicity in TAP. There are differences between each pressing: the first 4000 had a blue and yellow sleeve with red on white labels; the next 2000 had the same sleeve and white on black labels, followed by 1000 in a red sleeve (white on green labels) and now 1000 in purple and green sleeves, also with white on green labels.

In the same series, a Captain Beefheart tribute has just been released (ILLUSION 002), with future subjects including The Byrds, The Kinks, the Bonzos, Hendrix and Led Zeppelin. Artists involved seem likely to include The Dream Academy, Richard Thompson, Brian Eno, XTC/The Dukes of Stratosphear, Cardiacs, Thin White Rope and many more. Most importantly, a CD version of the Barrett album is planned, with some extra tracks in the pipeline. New Order and XTC are apparently interested in appearing. (AD)

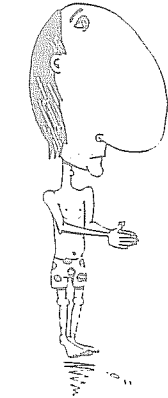
The Miles book reviewed elsewhere in this issue has an initial print run of 15000 and is the most expensive in the Omnibus range because it is the biggest, most expensive to produce and has the most colour plates. The book was printed in Japan and reached the UK via the Suez Canal (trivia with which to amaze your friends!). The book was edited by Chris Charlesworth, a Floyd fan for many years. (AM)

Contrary to what appeared in last issue's Relics, 'The Late Shift' did not show a longer version of 'The Wall'. The extra time was in fact taken up by a wacky, spontaneous intro by the show's presenters: the fearsomely appalling Viv Goldman and an unusually incoherent Charlie Gillett. (BM)

One of the most common questions the editors get asked regards the reissue, on video, of 'The Wall'. We would like to clear up any confusion now: Cannon (who owned the rights to the video) were bought out by the Weintraub Entertainment Group. However, they don't issue videos and allowed all rights to lapse. Therefore, the rights are now back in the hands of the makers, but so far no-one has taken them up. EMI were unaware of this situation, but are now looking into it at TAP's suggestion. Evidently, the situation is markedly different in the States, where 'The Wall' is currently in the video Top Five. (AM/BM)

The Royal Albert Hall Charity gig which took place nearly two and a half years ago, and which featured Dave Gilmour playing a 25-minute set, was due to be televised (as part of - aughhhh! - 'The Late Shift') on July 20; no details as this issue went to press. (AM)

Contributors: AM-Andronovich Mabbettski, BM-Beatbox MacDonald, PC-Pete Clarke, PH-Peter Howard, SL-Sean Linkenback, VF-Vernon Fitch, JL-John Leigh, DM-Douglas MacDonald, AD-Alan Duffy. Thanks to Q!



TOWNSHEND: In at the Deep End!