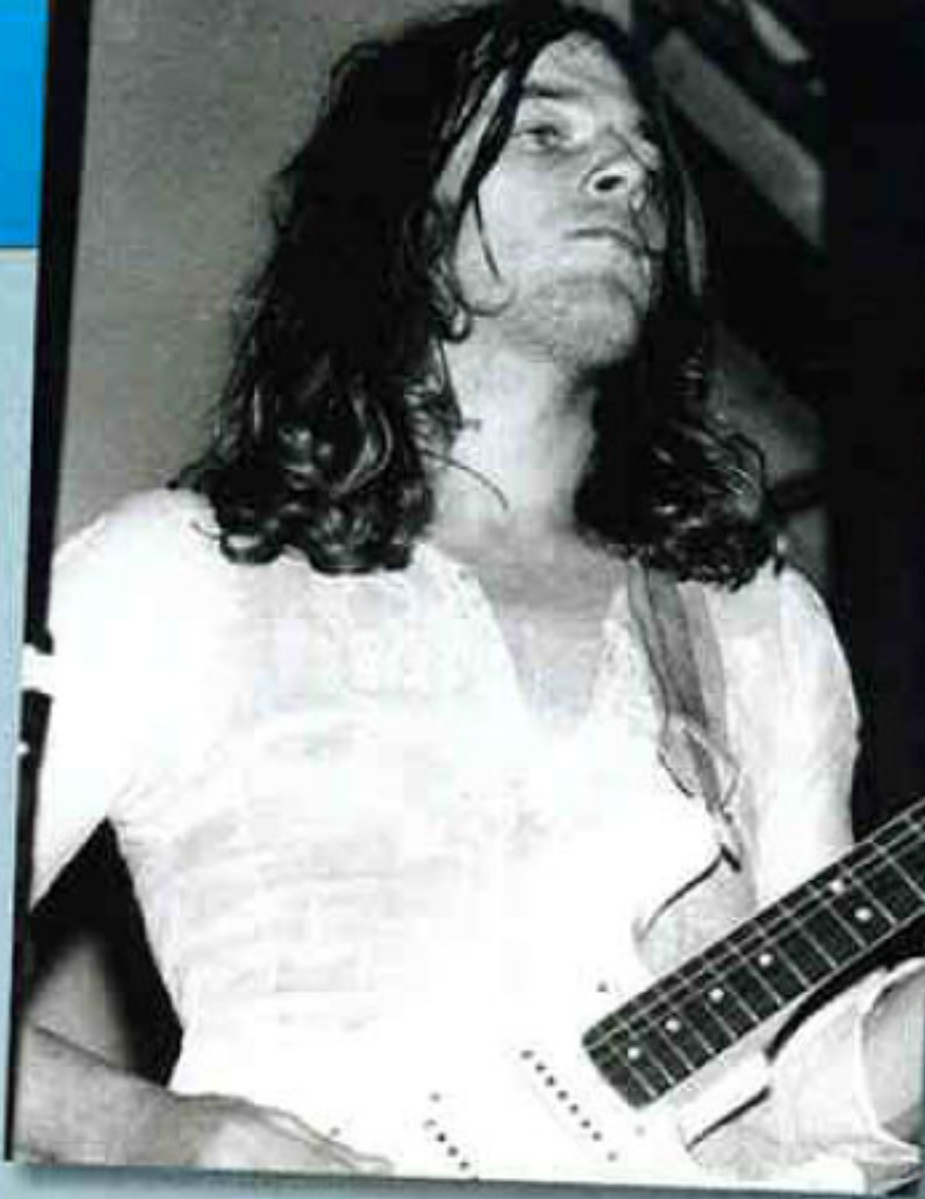


Rick's - and I feel uncomfortable doing things that are too heavily associated with Roger. It's not a political thing, there's no bad feeling about that, it's just that they're his songs to do. So I'd feel uncomfortable doing "Money" nowadays, same with things like "Another Brick In The Wall", even though they're all great, great songs.

I've always played a few of Syd's numbers. When I did Robert [Wyatt]'s Meltdown we played "Terrapin", which was from a solo album that I produced for Syd; a month before Syd died we did "Arnold Layne" at the Albert Hall with Bowie; we played "Dark Globe" after Syd died; and we still play "Astronomy Domine". I've revisited "Fat Old Sun" from *Atom Heart Mother* and a few other early things. Each one always sounds really fresh. But I'm proud of everything there, really.

In the early days of a band you tend to write songs together. You spend all your time together; you jam in rehearsal studios, and you tend to write collectively. Then, you spend more time apart, and your songs tend to be based on ideas that were written individually. With us, sometimes the ideas would be mine, occasionally they'd be Rick's, but invariably they'd be Roger's. The main writer would bring the idea, which would be largely worked out beforehand, and it would then go through a process of being filtered through the influence of the rest of the band.

Rick's input started to fizzle out throughout the 1970s. In fact, by *The*



*Wall*, even I wasn't writing much. "Comfortably Numb" and "Run Like Hell" were two of the few tracks where I came up with the initial idea there - I think the producer Bob Ezrin played them to Roger and convinced him to get stuck in with it. I don't think it was Roger being a dictator, it was more that we were happy to let him get on with it. And that was how we wrote for years - it was only with *The Division Bell* that we started to rectify that and write like we did in the old days, collectively, jamming in the studio.

We were never the most proficient musicians. When the band started, Pink Floyd were unique in that they weren't great blues players. In fact, we never did become *that* musically accomplished! And

that pushes you to try other things - instead of copying Muddy Waters or whatever, you start to explore the sounds in your own head. You start to explore textures, hypnotic basslines, guitar effects, that kind of thing. That's always been a part of our collective psyche. You have a sound in your head and you try to replicate it. I'm always looking for new sounds. And it's true that I never used my guitar as a "riff machine", it was always a mechanism for creating textures and atmosphere. That's why, no matter how many records we sold, Pink Floyd were always an "underground band". It was the way we approached music.

*David Gilmour's new double album and DVD, Live In Gdansk, is out Sept 22*

**30 | ECHOES**

**From *Meddle* (October 1971)**

*Beginning with faint submarine bleeps, and evolving into a 23-minute space-prog epic, "Echoes" sees the birth of conceptualist Floyd.*



**John Leckie, engineer, *Meddle* and *Wish You Were Here***

I love the interplay with the guitars and keyboards. It's a keyboard track, really, with classic Floyd chord progressions. The record had started off earlier in the year, with the Floyd putting down ideas, each of which was called "Nothing". We went up to "Nothing No 20". And then they came in three months later, and put them together as one piece. They played it right through, the funky breakdown excepted, because they'd been playing it live. I went to see them at Twickenham Tech - they were still playing college gigs, and there wasn't anyone there. They did "Echoes" then. They probably played it the same every night. Although it sounds improvised, they weren't really improvisers, like Soft Machine - they weren't jazz musicians. I don't think they aspired to be. It was tightly rehearsed and structured.

I remember good vibes in the studio. They were all together and contributing, like a normal band. We spent a lot of time experimenting with the technology we had. We would get two tape recorders, six feet apart, with a 10-second delay, which built into those wailing voices at the end, like creatures from the deep. We pushed the toys we had to the limit. They were trying to experiment, and make sounds no one had heard before.

**29 | MONEY**

**From *The Dark Side Of The Moon* (March 1973); released as a US single in June 1973. Highest US chart position: 13**  
*A sarcastic glorification of greed and complacency among the jet set, with an impossible-to-dance-to 7/4 tempo. Ker-ching, swoosh, whirr, click...*



**Andy Fairweather-Low, Amen Corner and Roger Waters' touring band**

In 1967, Amen Corner toured with Jimi Hendrix, Floyd, The Move and The Nice. I remember listening to the Floyd for so many nights and thinking, 'I don't get this: where's the backbeat?' And the first Floyd song I got to play bass on in '84 was "Set The Controls For The Heart Of The Sun", which immediately took me back to '67 and the Albert Hall. They created a new musical genre.

**"When I first heard *Dark Side*, it absolutely terrified me"**  
**Jarvis Cocker**



I've been playing with Roger for a long time, touring from '84 through to last year. And that length of time says it all. Roger and I became very close. The more I've played with him, the more I've realised how many truly great songs he's written. When I started playing "Money" on the *Dark Side...* tour, I thought, 'What a riff. How the hell do you come up with something like that?' And the time signature is 7/4, then they sing over it! Another thing Roger did incredibly well was putting extraneous noises into the music - they become completely part of the foundation of the song. There's a filter in Roger's brain that tells him if something is going to work or not.

**28 | GREEN IS THE COLOUR**

**From *More* (July 1969)**  
*From the band's first film soundtrack, this tranquil love song on acoustic guitar is a fine example of their 1969/70 pastoral period.*



**Wayne Coyne, Flaming Lips**

Back in the mid-'80s, as the Flaming Lips endlessly toured around America, we were constantly approached by hardcore, psychedelic freaks bearing gifts. They would almost always offer acid, mushrooms or pot and some would bring records. Let it be said the Pink Floyd bootleg record collector, back then anyway, had a very rich pile of stuff to enjoy...

My favourite version of "Green Is The Colour" is from a double-disc bootleg that has a photo of a severed hand on the back cover. David Gilmour's voice cracks, perfectly on some of the delicate, higher notes and, though the group speeds up a little bit as the song rolls on, the overall effect is a gentle, death-on-the-beach-at-sunset kind of groove. It is strange for a Pink Floyd song... I can think of no other Floyd track I like that conjures up that effect. It is a beautiful, simple summer "trip-out-with-a-girl" song and it's also a colourful, abstract, existential mantra that could probably be interpreted many different ways.

**27 | IF**

**From *Atom Heart Mother* (October 1970)**  
*A Waters tune from the 'song' side of the album, its references to "the moon" and insanity seem oddly prescient somehow...*



**Ron Geesin, orchestrator "*Atom Heart Mother (Suite)*"**

"If" reveals something of what Roger Waters really was inside. At the time, I was very close to Roger. But then I fell out with him. I'd just had enough. The fella was paranoid and I'd had one bit of nonsense too many. "If" is a kind of therapy. Roger could not face closeness, yet he needed it. Everybody needs friends, male and female, but he couldn't cope with it. His way of dealing with it was by either attacking people or hiding. Basically, "If" is Roger Waters saying I'd like to make an album, but haven't got enough material. When Roger and I were close, playing golf together and socialising, he was always on about leaving the group. I told him the best thing to do was get up and do it, but he didn't.





**Pied Pipers: the Floyd get their heads together in '67**

When I came to do "Atom Heart Mother", we were all young nutters in different ways, blasting out into the new world. Their original backing piece, called "Epic", had chord sequences. So I put all the melodies on there. They're all mine.

[On the fact that Geesin is not credited on the album sleeve] ...They could not face somebody having done so much on something of theirs. They couldn't allow that for their image. And when I say "they", I'm talking about four individuals, plus henchmen, and the giant commercial machine that is the Pink Floyd Industry. It's a powerful operation. It can be manipulative, and it is.

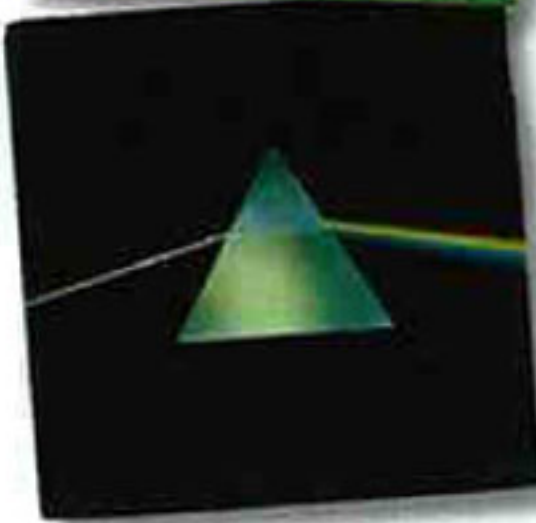
**26** | TIME

**From *The Dark Side Of The Moon***  
After a deafening barrage of alarm clocks comes a cynical indictment of the English middle classes' miserable lives. Rise and shine!



**Patterson Hood, Drive-By Truckers**

*The Dark Side Of The Moon* was my favourite record. It came out when I was eight, and my dad [David Hood, *Muscle Shoals* bassist] had it. He had all the Pink Floyd records. *Dark Side...* was like hearing the most exotic thing in the world. For an eight-year-old in Alabama, it was like something from another planet. It made a huge impression on me. I remember saving up my allowance money so I could buy my own copy. "Time" was a really big deal when I was a kid. My



stereo was down on my uncle's farm and I'd go stay with him on weekends. Out on the farm, I could play it as loud as I wanted to. So when I went to bed at night, that was my 'go-to-bed' record. From eight through to 12 or 13, that was the record for me.

I liked how dream-like it was and especially liked the hypnotic quality of it. It was a very melodic record. I followed Pink Floyd through my teens, right up until punk rock started happening at junior high school. Listen to any of the Drive-By Truckers songs I play lead guitar on and Dave Gilmour is one of the bigger influences on my playing. I look forward to playing *Dark Side...* for my own daughter when she's old enough. I think she'll like the weirdness of it.

**25** | FAT OLD SUN

**From *Atom Heart Mother***  
A dreamy, woozy Gilmour tune that cheekily nicks a Jim Morrison line ("summer Sunday and a year") from "Love Street".



**Geoff Hoon, Parliamentary Secretary to The Treasury**

"Fat Old Sun" captures for me that early period - it's about Cambridge, about Grantchester, it's very laid back, quite folksy and pastoral and it's got that fantastic guitar solo that builds up towards the end. I first saw them in Leicester in 1972. The first half of the show was one continuous piece of music, which was *Dark Side...* They were fantastic,

but when they then made that leap into the stadium circuit, some of the excitement went out of it a bit. You have to remember that they were a really obscure band in those early days - if you were a fan you spent a lot of time explaining who they were to other people!

**24** | CHAPTER 24  
**From *The Piper At The Gates Of Dawn***  
**(August 1967)**

A whimsical reading of the *I Ching*, in which "action brings good fortune" and reality dissolves into beatific harmonic clusters.



**John "Hoppy" Hopkins, co-founder UFO Club and *The International Times***

"Chapter 24" is spiritual with a cyclical narrative and great melody: Syd at his ecstatic best. And it's the only inspired musical rendition of the core of *I Ching*. It moves my heart. I remember going through *Piper...* number by number and trying to work out which vector each tune lay on between being serious and being out of your mind on acid. There were so many different dimensions.

In the early days, when we were starting up the UFO Club, I'd see them weekly. I was able to watch it all build. When we started at the London Free School before UFO [September 1966], I saw the Floyd play and there was just a handful of people watching. But it built very fast and kept building. The Floyd were the core of that whole movement, like a strange attractor for people. There was something about their improvisation that hovered on the boundary, not between sound and noise, but between melody and no melody. **CONTINUES OVER** »



**BRAIN DAMAGE**  
From *Dark Side Of The Moon*

A paranoid's view of care in the community, as the album inexorably approaches its 'we're-all-quiete-mad-you-know' conclusion.



**Jarvis Cocker** I first heard *Dark Side...* when we used to have a babysitter come around. She used to play it and it absolutely terrified me: all those lyrics in "Brain Damage", like

"The lunatic is on the grass" and "Got to keep the loonies on the path." When I heard that coming up through the floorboards it scared me to death. The weird thing about the record was that, until I bought it, I'd never heard the whole album. What had happened was that she'd bought it and someone had sat on the lid of her parents' radiogram while it was in there and it had snapped off the outer edge of the record. So she couldn't play the first tracks on either side. It wasn't until I bought it that I heard stuff like "Speak To Me" and "Breathe".

But everything about that record seemed very profound. In the intervening years, I came to realise that wasn't the case. In fact, it was a bit sixth form in its lyrics, which I think even Roger Waters admitted. But it was also the fact you bought the album and you got two posters with it. The pyramid one was mainly blue, but then there were pink dots floating around, which I thought were actually Pink Floyd. It all seemed very meaningful.

**HIGH HOPES**

From *The Division Bell* (March 1994); released as a single October 1994. Highest UK chart position: 26

Acclaimed track from Gilmour-helmed 'new' Floyd, shunning Waters' nihilism...



**Bob Ezrin, producer, *The Wall*, *The Division Bell*** Roger's leaving didn't mean they were all suddenly going to fold up their tents and go home. Being a member of this band was how they defined themselves. But it took *The Division Bell* to get the new order established.

There was less tension and stress than in *The Wall*. We went away for Christmas. And when we

came back, Dave played us "High Hopes". It wasn't something we'd been working on. And there's nothing complacent about it. It was absolutely feverish. It came to him in a burst, in two days. It was cathartic.

It's the best track on the record. It is all David. It knitted together the album. It's a monochrome, high-contrast musical painting, surrounded by a few little colourful elements, that form a wrapper around it. But the essence of the song is very stark. It's peculiarly English. And when the Floyd are being English, they are at their best. Sometimes they are almost Dickensian. So is this.



**ONE OF THESE DAYS**

From *Meddle*

Hypnotic, bass-driven LP opener. An instrumental, save the distorted warning: "One of these days, I'm going to cut you into little pieces!"



**Jeff Dexter, UFO DJ and promoter**

A real acid freakout. It's got a thundering bass intro. And it's got that wonderful sweeping slide of Dave's. That was the song the Floyd did for the Roland Petit Ballet [*Paris, 1973*]. Being involved with that was one of the greatest experiences of my life. Being an old ballet dancer myself, to go to France with Floyd and see it being performed was just fantastic. I was at the front of the stage with a camera, filming it all.

I used to put Pink Floyd on at the Roundhouse a lot in the early days. And on June 2, 1967, my wedding day, they played for us. I always loved "Money", too. In fact, it was me who convinced them to put "Money" out as a single. They had no faith in it because it had such strange timing. But when I got the first version of it, I played it at the Roundhouse, then called Steve [O'Rourke, Floyd's manager from 1968-2003] and told him to get over there. Whenever I played it, people went ape-shit. It was the best idiot dancing I'd ever seen. I said, "That is a big hit." Steve wasn't sure, but I told him: "Don't worry about it. It'll be the Floyd's calling card for the rest of their lives."

And nobody's ever written that up before, because they were so out of it at the time!

**CAREFUL WITH THE AXES, EUGENE!**

**A Pink Floyd miscellany**

▲ Having tried out a series of names, the group settled on calling themselves *The Tea Set* – until they were booked on the same bill as a band with the same moniker. Syd Barrett then suggested *The Pink Floyd Sound*, referencing blues musicians Pink Anderson and Floyd Council.



▲ Debut single "Arnold Layne", undoubtedly the first ever Top 20 hit about a transvestite underwear thief, was also the only song ever to be banned by liberal anti-establishment pirate station Radio London.

▲ Syd Barrett told press that the Emily of "See Emily Play" was a girl he saw sleeping in the woods while tripping, although Floyd biographer Nicholas Schaffner claims the song was inspired by sculptress and politician's daughter Emily Young, a regular at the hippy hangout UFO Club.

▲ Barrett played his last gig with Floyd on Hastings Pier on January 20, 1968.

▲ Floyd's "Careful With That Axe, Eugene" was re-recorded as "Come In Number 51, Your Time Is Up" for the soundtrack of Antonioni's counterculture movie, *Zabriskie Point*.

▲ In *The Compleat AI*, comedian "Weird Al" Yankovic's mockumentary about classic rock groups, the star holds up a copy of Floyd's *Ummagumma* and claims its title is an archaic phrase which translates as: "We're running out of ideas for songs, help us!"

▲ The uncredited flautist on *Ummagumma* is drummer Nick Mason's first wife, Lynette.

▲ The sleeve to *Atom Heart Mother* was, like all previous Floyd releases, created by Storm Thorgerson of the art design house Hipgnosis. The cover star cow, photographed in a field near Thorgerson's home in Potters Bar, Middlesex, was called Lulubelle.

▲ Obscured By Clouds, Floyd's 1972 soundtrack album to Barbet Schroeder's film *La Vallée*, was their first US chart success, peaking at No 46. The track "Childhood's End" was inspired by the Arthur C Clarke novel of the same name.

▲ *The Dark Side Of The Moon* holds the record for the most time spent on the US Billboard album charts: a total of 1,500 weeks, or almost 29 years.

▲ Two songs from 1977's *Animals* album, "Sheep" and "Dogs", were first recorded in embryonic form during sessions for *Wish You Were Here*, the latter under the working title "You Gotta Be Crazy".

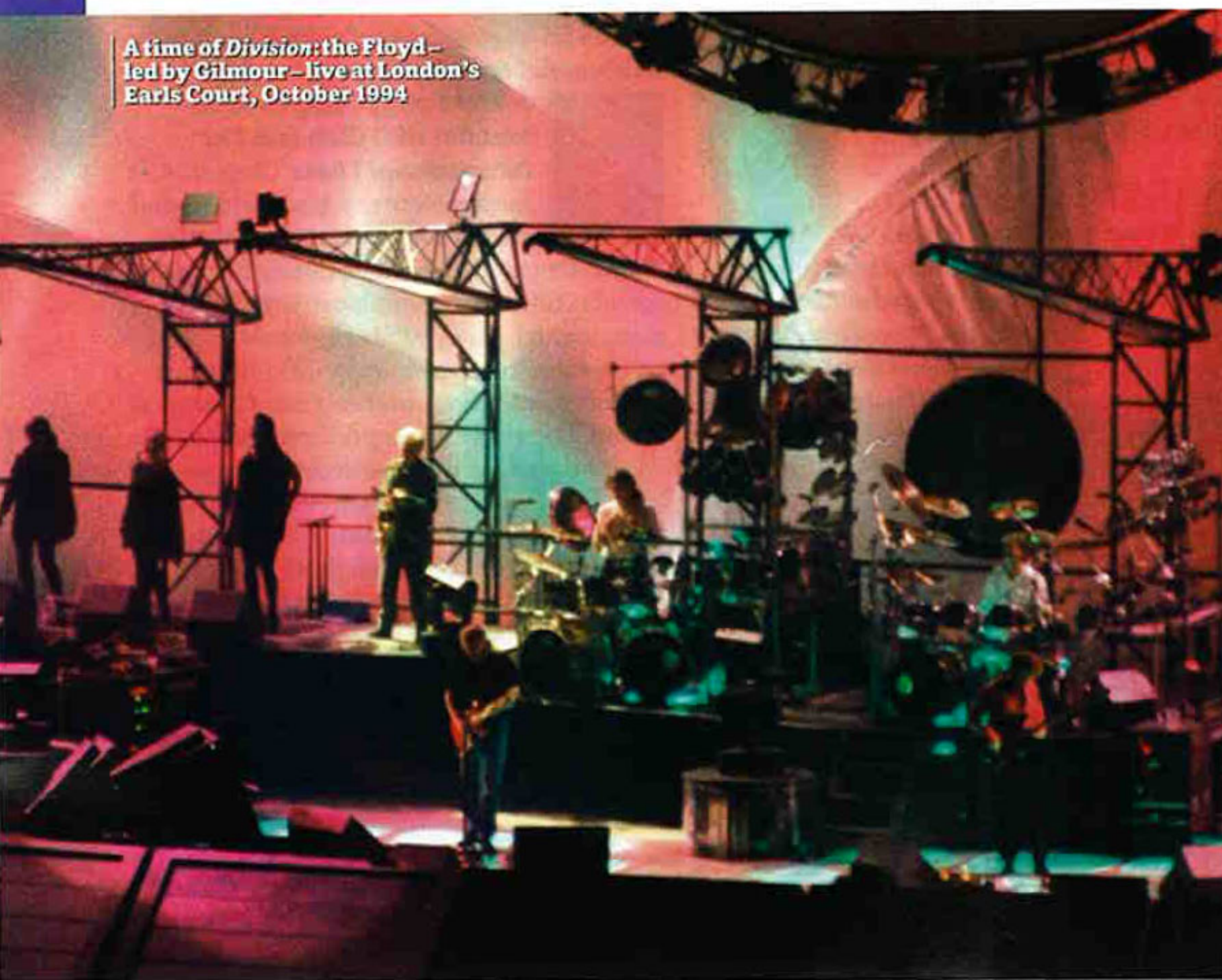
▲ Guitarist Snowy White joined Floyd for live tours in 1977, but quit two years later to become a full-time member of Thin Lizzy. He has intermittently played on Roger Waters solo projects since 1990.

▲ The giant helium-filled pig on the cover of *Animals* broke free of its moorings on the second day of the elaborate photo shoot. Press reports claimed it was chased across Kent by a police helicopter but evaded capture when it rose up to 18,000 feet. It came to ground in a farmer's field.

▲ The children's choir on "Another Brick In The Wall" was from Islington Green School. The school received a flat fee of £1,000 in 1979, but a 1996 change in UK copyright law meant the individual members became eligible for royalties. The now grown-up pupils had to be traced through the Friends Reunited website.



A time of Division: the Floyd – led by Gilmour – live at London's Earls Court, October 1994







Shining on with Syd Barrett (in the red shirt) in 1967



**"The idea we're all bricks in the wall, identikit packages the system needs. That's the shit. It's real" Ice Cube**

**20 | SEE SAW**  
**From *A Saucerful Of Secrets* (June 1968)**  
 Keyboards man Rick Wright shuffles to the forefront with a glorious piece of soft-focus psych.



**Robert Wyatt** I think Rick Wright's contribution is underestimated. He created a landscape on organ, an atmosphere around which things could happen. In the early days, the two star guitarists are the ones who are the most spectacular, obviously, but Rick is so modest. "See Saw" is such a beautiful tune. If you listen to that, then listen to stuff I've done ever since, you can hear the modest but crucial role keyboards have.

The Floyd are such gentlemen. I was upset at the split between the bass player [Waters] and the guitarist [Gilmour], because I owe them both so much as friends. It's like when you know a couple who get divorced and you like both of them. I think David's a giant. To the extent that David has asserted himself, I think that saved the Pink Floyd.

When Syd left, David recomposed the band. Had he not done that, they would just be another cult band from the '60s. But David took a moment out of that fleeting adolescent ethic, held onto it and made it into something the group could grow up with.

**19 | HAVE A CIGAR**  
**From *Wish You Were Here* (Sept 1975)**  
 Cricketing chum Roy Harper sings this waspish satire of an unctuous record company big-cheese ("Oh, by the way, which one's Pink?")



**Bob Harris, DJ and presenter** I was there back at Middle Earth and UFO in 1967 - and I've been a friend and observer ever since then. "Have A Cigar" is certainly the one song that

jumps out. Partly it's the presence of Roy Harper on lead vocals - one of the great mavericks of British music. His voice gives Floyd a real edge. The grinding, syncopated opening guitar riff establishes a really funky groove, and the lyrics are cynical but very funny. Even though they had moved away from making singles, "Have A Cigar" proved that they could still write strong pop songs less than five minutes long. There's no long solos or anything that detracts from the strength of the melody and the chord changes. A superb piece of music.

**18 | COMFORTABLY NUMB**  
**From *The Wall* (November 1979);**  
**released as a single in June 1980.**  
*Waters and Gilmour alternate verses of traumatic/nostalgic scenes, increasing and relaxing the tension, until Gilmour's guitar bursts forth.*



**Jake Shears, Scissor Sisters** After a while, a band becomes more unashamed about doing certain things, and that's

when I find them most interesting. I think Syd Barrett was really 'cool'; Dave Gilmour isn't. And I prefer bands when they stop caring about being cool.

When I was in ninth grade, there was a kid I had a crush on who played me Floyd for the first time - I grew up on an island, and we would lie out on the harbour with a boombox and listen to this song. A few years ago, I was asked to sing "Comfortably Numb" with David Gilmour at Radio City for two shows. I was emotionally fragile

and weeping - a mess - but over the moon because I can sing the hell out of that song: I've been singing it for half of my life. But the day before the gig they decided not to have any guests. They canned me. Bastards! It was one of the worst things you could do to anybody!

**17 | APPLES AND ORANGES**  
**Released as a single, November 1967**  
*Syd's guitar teeters on a feedback tightrope as a happy-go-lucky girl ambles round the shops. Non-charting follow-up to "See Emily Play".*



**Richard Lloyd, Television** When I was a teenager one of my best friends had a great record collection. That's where I first heard Hendrix, Floyd, Traffic and the Grateful Dead. I

remember how wonderfully nutty some of the lyrics were, and how wacky the music was. Syd Barrett was a huge hero to us; he was clearly nuts but wrote these amazing songs with completely weird ideas. Who else would write a song about apples and oranges and actually be talking about the fruit? Or a song called "Bike" which was really about a bike? Like a child's view of the world coupled with psychedelic music and crazy guitars and sound effects. The sheer pleasure in a song like "Apples And Oranges" still causes me wonder. I followed Pink Floyd for the first two

