

EXCLUSIVE  
**WILL  
YOUNG**

EXCLUSIVE  
**KATY  
PERRY**

EXCLUSIVE  
**JAMES  
MORRISON**

**Something**

DOUBLE AWARD-WINNING...AGAIN

**for  
the**

**Weekend**



**RICHARD WRIGHT**  
1943-2008

I helped  
create the  
Pink Floyd  
sound...it's  
the sound  
that I love

THIS week, Pink Floyd guitar legend David Gilmour talks about his much-loved and much-missed bandmate Richard Wright, who died this month.

He also describes the momentous last night of his 2006 solo tour, which took in songs from his acclaimed album *On an Island* as well as a host of Pink Floyd classics and lesser-known gems.

Start reading on Pages 62 and 63.

**DAVID GILMOUR**

EXCLUSIVE INTERVIEW

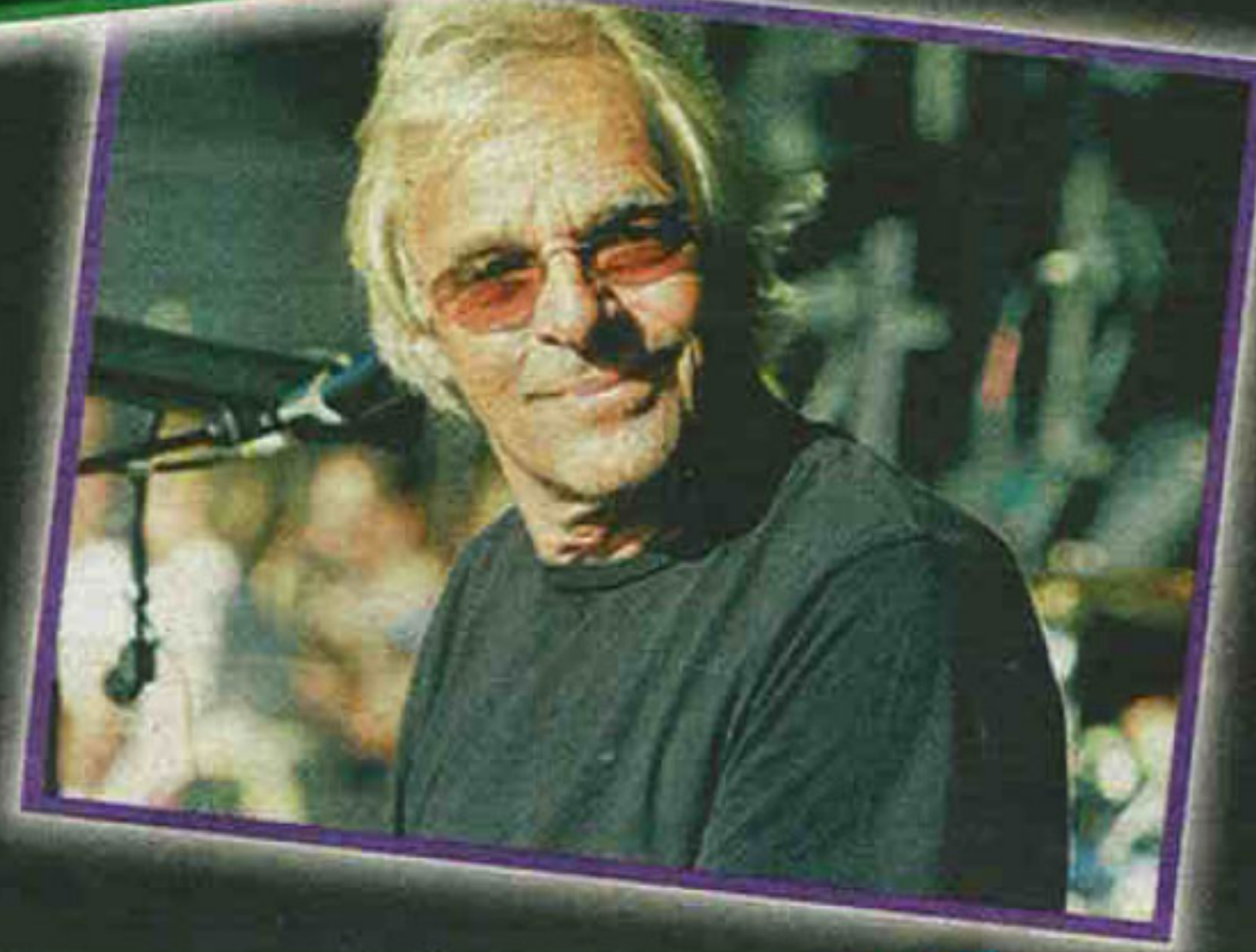
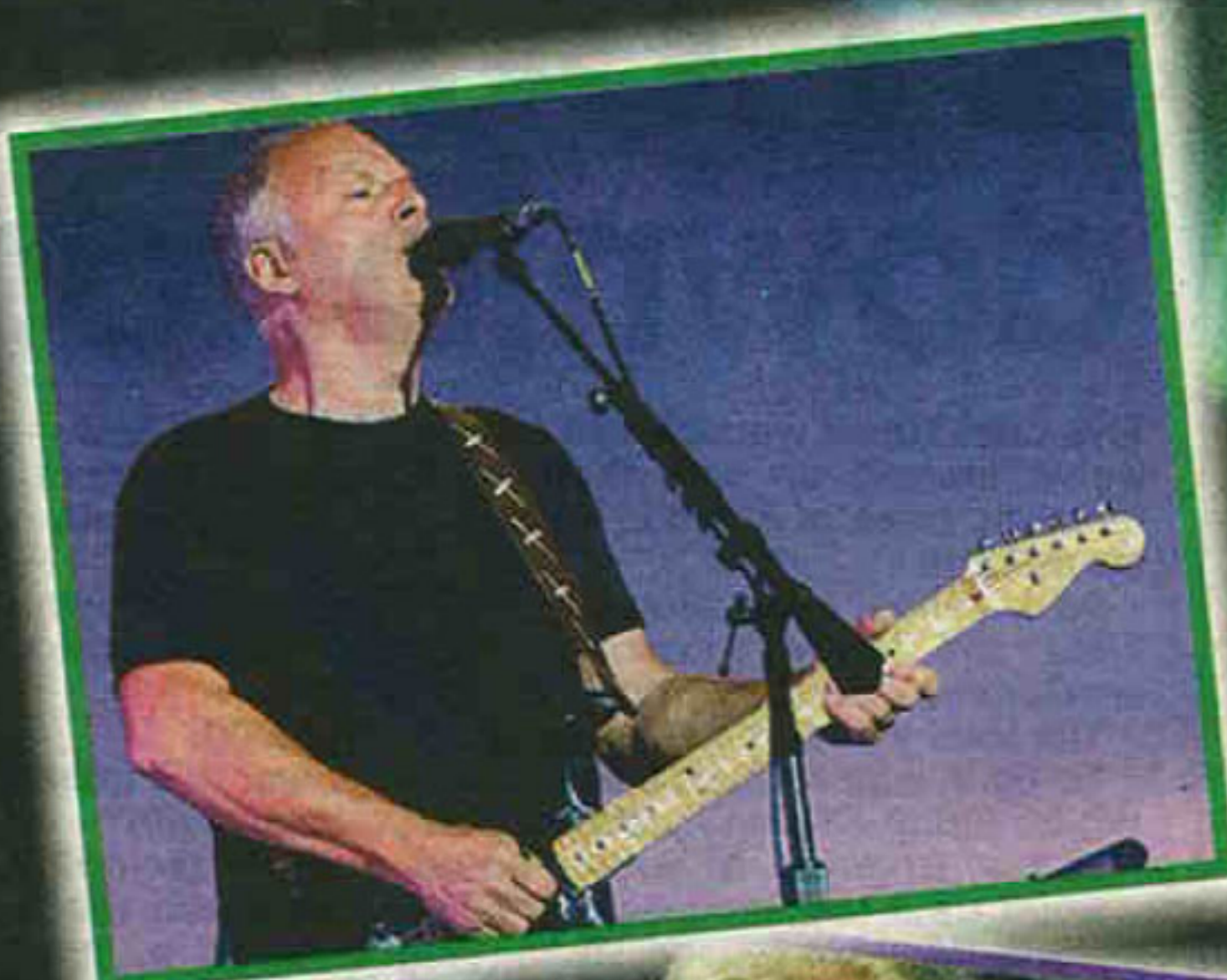
# Something for the Weekend

EXCLUSIVE: Pink Floyd legend David Gilmour on a great day for freedom and

Live In Gdańsk

DAVID GILMOUR

4.5



By SIMON COSYNS

**OUTSIDE**, the gentle wash of the Thames laps against his fabulous old houseboat studio The Astoria.

Inside, the "voice and guitar" of Pink Floyd, David Gilmour, is sitting beside me in the front window of this floating testament to Edwardian splendour.

Built in 1911 and first owned by Charlie Chaplin's manager Fred Karno, it's the boat where the band recorded their last two studio albums and where David made his luminous solo album *On An Island*.

David is reflecting on the momentous concert he performed at Gdansk shipyard in Poland on August 26, 2006, to mark its part in the fall of the Iron Curtain.

He is also recalling the dazzling contribution to the show by his dear friend and musical partner Richard Wright, Pink Floyd founder member and keyboard player.

Since our interview, Rick sadly lost his battle with cancer but that night in Poland left David with vivid, abiding memories of the man with whom he shared "musical telepathy".

An epic 25-minute outing for Floyd's sonic masterpiece *Echoes* has come to represent Rick's glorious last stand.

"As we played *Echoes* throughout the tour, it brought Rick out of his shell more and more," believes David. "He was stamping his personality and forcefulness on the whole thing but *Echoes* was where it showed the most.

"Seeing Rick come to the fore was really great. We did *Echoes* a few times on the Momentary Lapse Of Reason tour in the late Eighties but it didn't ever quite gel for some reason. On this tour, it was the highlight of the show, such good fun to

## Echoes brought Rick out of his shell ... we had musical telepathy

play." In a statement from David on the day Rick died (printed in full on these pages), he says: "The blend of his and my voices and our musical telepathy reached their first major flowering in 1971 on *Echoes* (from the *Meddle* album). In my view, all the greatest Pink Floyd moments are the ones where he is in full flow."

The concert in Gdansk was held on the 26th anniversary of the rise of the Solidarity trade union - the day has become a Polish national holiday - and David was invited to play by the movement's leader Lech Walesa.

Musician met politician before the show and saw first-hand the characteristics that made him such an effective leader in the struggle. "I don't think diplomacy is one of his strong points. He's still very forthright, very blunt. He said something about shaving being the only masculine thing he could do ... per-

haps we shouldn't go there." But he adds: "It was a fantastic thrill to be invited to celebrate something that started a domino effect which changed the world. I'm not what you'd call anti-communist particularly but I'm anti any sort of regime that's not democratically chosen."

So, beneath monstrous cranes in a harsh industrial landscape, a stage was built for the last night of David's tour in support of *On An Island*.

### Majestic

Rick was along for the ride as a member of his band which also included Roxy Music guitarist Phil Manzanera and Pink Floyd touring veterans Guy Pratt (bass), John Carin (keyboards) and Dick Parry (sax).

The show began with a segment of Pink Floyd's imperious *The Dark Side Of The Moon*, continued with the songs from *On An Island* (beautifully orchestrated by Polish arranger/conductor Zbigniew Preisner with the Baltic Philharmonic Symphony Orchestra), before a closing

Floydian odyssey. Rarely have songs like *Shine On You Crazy Diamond* and *Comfortably Numb* sounded so clear and heartfelt, bearing some of the most majestic, note-perfect Gilmour guitar solos imaginable.

There was also a one-off performance of the suitably titled *A Great Day For Freedom*, written by David and his wife Polly Samson for 1994's Pink Floyd swansong *The Division Bell*.

"That song is really about the aftermath (of the fall of the totalitarian state). First, it was a joy and a release for the people with the freedom of democracy but then it became horribly marred by the ethnic cleansing and genocide, particularly in Yugoslavia. "We only rehearsed it that afternoon. I did a run through of the solo, quite tricky to get in the right rhythm. It's a very, very slow tempo and I was getting ahead of it all but the performance turned out good.

"It's a song we could have done more. I love it and it was just great actually singing it because I stood on that stage and could see

that whole audience and the Solidarity memorial lit up over in the background. I really meant it when I was singing it."

Next week, a comprehensive CD and DVD document of the show is being released in various formats. It began as a celebration of Solidarity and has also become a fitting memorial to Rick.

It's also strange to think that another key person in the Pink Floyd story was on David and Rick's minds that day, original singer Syd Barrett, who had died seven weeks before the concert.

"I was very conscious of wanting to tip my hat to Syd, particularly as he had died in the middle of all this," recalls David. "Shine On You Crazy Diamond is always a bit poignant but it was even more so on this occasion."

Fittingly, the following song in the set is psychedelic classic *Astronome Domine* from the Syd era but that was more down to a "boring, pragmatic decision to start rocking it up a little bit after the extended piece of *Shine On You Crazy Diamond*."



the dear friend he has just lost



GDAŃSK SHIPYARD 2006



ABOARD THE ASTORIA, AUGUST, 2008

Another revelation is Fat Old Sun, a Gilmour composition from an album he's been less than enthusiastic about in the past, 1970's Atom Heart Mother complete with Friesian cow on the cover. It's a warm, pastoral affair that evokes David's youth in Cambridgeshire, starting quiet and mellow and building to a stunning crescendo.

**Favourite**

David says: "I've always liked the song, one of the first I ever wrote. I tried to persuade the rest of the Pink Floyd guys that it should go on Echoes: The Best Of Pink Floyd but they weren't having it. I played the drums on the original recording but the drums are so bad."

So how does he feel about Atom Heart Mother in 2008? "It's all part of our history and you can't reject your children, can you? It's still not my favourite thing but Fat Old Sun is one of my favourite songs."

The guitar solos, always such a memorable feature of the Gilmour repertoire, are truly spectacular in Gdansk on his trusty black Fender

Stratocaster with Jimi Hendrix's old strap. They prompt me to inquire if he thinks he's got better over the years.

"I think I probably have, at least when I get into proper practice," he replies. "I can be the laziest person. I pick up a guitar and doodle every day but I don't practise proper scales and so on. I do get rusty and my fingers aren't as fluid as they should be but that is often balanced out by being more inventive."

I ask him which is his favourite guitar solo. "For a long time, I would have thought Comfortably Numb was the most fun but I've probably played that too many times. I've explored the chord sequence so fully that it's hard to start playing it and not fall into established patterns."

"Now I love playing the opening of Castellorizon over an orchestra. Not really a solo but lovely to play. And the solos on On An Island, particularly The Blue, are great to play."

David has also taken up playing the saxophone, which he calls "a vanity project". He adds: "I always thought I might have a go then Polly bought me one for a birthday present. Then Charlie (his son) started learning it and to gee him on, we had the same teacher at the same time."

Finally, I ask David to assess his solo career, three studio albums with On An Island achieving by far the most success.

"The first solo album (self-titled 1978) was really just a feeling of frustration, thinking, 'God it would be nice to just jump into a studio with a couple of guys and knock some stuff out, really not worry about it too much'. It was thrown together in three weeks and it was just like the release of a pressure cooker."

"The second solo album (About Face) was at the moment which could have been the end of my Pink Floyd career, arguably, right after The Final Cut. I was trying too hard to go away from Pink Floyd."

"I mean the sound we made as Pink Floyd is the sound that I helped to create and it is the sound I love."

All that's left is to listen to and see Live In Gdansk, to hear the sound of David Gilmour, the sound of Pink Floyd and the sound of the incomparable Richard Wright.

**RICHARD WRIGHT, 1943 - 2008** BY DAVID GILMOUR

**RICHARD** "Rick" Wright, who died on September 15 aged 65, was a founder member of Pink Floyd and played at Live 8, the band's last stand in 2005. Here is David Gilmour's tribute:

NO one can replace Richard Wright. He was my musical partner and my friend.

In the welter of arguments about who or what was Pink Floyd, Rick's enormous input was frequently forgotten. He was gentle, unassuming and private but his soulful voice and playing were vital, magical components of our most recognised Pink Floyd sound.

I have never played with anyone quite like him. The blend of his and my voices and our musical telepathy reached their first major flowering in 1971 on Echoes.

In my view, all the greatest PF moments are the ones where he is in

full flow. After all, without Us And Them and The Great Gig In The Sky, both of which he wrote, what would The Dark Side Of The Moon have been? Without his quiet touch the album Wish You Were Here would not quite have worked.

In our middle years, for many reasons he lost his way for a while. But in the early Nineties, with The Division Bell, his vitality, spark and humour returned to him and then the audience reaction to his appearances on my tour in 2006 was hugely uplifting.

It's a mark of his modesty that those standing ovations came as a huge surprise to him (though not to the rest of us).

Like Rick, I don't find it easy to express my feelings in words, but I loved him and will miss him enormously.



LATE 60s

LIVE 8, 2005