EXCLUSIVE!
DAVID GILMOUR INTERVIEW

PINK FLOYD

30 GREATEST SONGS
CHosen BY DAVID GILMOUR
NICK MASON ★ PAUL WELLER
THE JESUS & MARY CHAIN AND MANY MORE
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“When I joined the band it looked like we wouldn’t be able to write any songs at all. It was 1970, that little different people love,” he recalls. “Pink Floyd’s magisterial guitar and de facto CEO in his intro to our cover story, starting p38. The recipient of the CBE, and, in 2008, an Honorary Novello award, he is also an experienced pilot. If you ever see a “lovely old bi-plane” wandering the skies, it just might be him...

ROBERT ELLIS
started out as a photographer in the Midlands in the late 60s, moonlighting on local newspapers while studying at college. In 1971, he was haunted by IMN, then enjoyed a brief tenure at Melody Maker, but was mainly touring with bands. In the 80s he founded RegaTone, which evolved into RegaTone.com in the 90s. Robert was at Ziggy Stardust’s last gig in 1973. See Snapshot, starting p72.

PAMELA LITKSY
enjoys a unique relationship with her subjects and her passion for music has left an indelible imprint on her work. Spontaneous, endearing, and intrinsically her environment, her portraits are immediately recognizable. She’s photographed numerous musicians including Johnny Rotten, Green Day, The Killers and Tom Petty. Her latest contribution to Uncut captures the ubiquitous Jenny Lewis, p54.
So, the Top 30 Pink Floyd songs. Hmm. When I joined, it sometimes never looked like we'd ever be able to write any songs at all, so to have 30 songs that different people love is something of an achievement, I suppose! Looking through the Pink Floyd songbook of the past 40 years surprises me sometimes. There are hundreds of songs, we go through lots of different styles of music, three different leaders and at least three different singers, and dozens of guests. But everything's linked by this collective psyche. When you're playing a Floyd song, there's a certain underground feel – it's difficult to define, but it's about texture, about atmosphere, about the use of space. It's rarely about the technical stuff.

I suppose there are several distinct stages in Pink Floyd's songwriting history. Obviously, there's the Syd era, which was before I joined. Then the second stage occurred in the years after he left, when we were all scrabbling around, trying to fill that Syd-shaped hole in the band and not knowing entirely what we were doing. We initially tried to write the quirky, well-structured pop songs that Syd wrote, but we couldn't. Then, quite by accident, we developed what we were good at – those spacey, atmospheric instrumentals. And then there's a third stage, where we started to turn those instrumentals into properly structured songs, and that hit a peak with Dark Side Of The Moon, Wish You Were Here and Animals. Then the stuff after Roger left is yet another stage.

On my first solo tour in 1985, I didn't want to do any Pink Floyd songs. I think I grudgingly did a version of 'Money', but the whole issue of playing old material was a bit sore. Nowadays, when I tour, both as a solo act and as one third of Pink Floyd, I'm happy to play Pink Floyd songs from every era of the band's history. There's an emphasis on my side of the songs – or mine and...