albums, but lost interest after they lost Syd. Still, those first singles and songs continue to play regularly in the jukebox of my mind.

16 GOOODBYE BLUE SKY
From The Wall
Among The Wall's gentler moments, but nevertheless, alongside Gilmour's gently-plucked guitars and sweet "ooohs", Waters still finds room for "falling bombs" and "frightened ones".

Gerald Scarfe, illustrator/ animator, The Wall album, stage-show and movie Roger said he had this magnum opus he wanted to produce. He came to my house and played me the raw tapes, watching like a hawk. There was an awkward silence. Roger said, "I feel like I've pulled down my trousers and shit in front of you." At that point The Wall didn't mean a lot to me. But when Roger talked to me about what was behind it, we had in common being affected by the Second World War. Roger's father had been killed in it, and it had a miserable time. "Did you see the frightened ones? Did you hear the falling bombs? The planes are all long gone, but the pain lingers on" - those are lines in "Goodbye Blue Sky" I can very much identify with. I was four when the war started. I was born into a world of ultimate chaos. I have very strong memories of air raid shelters and having to wear these ghillie gas masks. As an aphantasmatic, I couldn't breathe. I used all of that in the animation for "Goodbye Blue Sky" in the film - the frightened troglodytes have ghillie gas masks for heads, and are crouching underground. The song, and the animation, has a sadness that resonates with my real past very strongly. And with Roger's.

15 BREATHE
From The Dark Side Of The Moon
Dark Side... its curtain-raiser begins languidly (another pastoral Floyd album?), but its lyrics ("Run rabbit, run") are wickedly booby-trapped.

Guy Garvey, Elbow
My sisters loved The Dark Side Of The Moon, so it was always playing somewhere in the house. At 17 or 18, I had an acid experience and it made me listen to the album in a completely different way. I think Pink Floyd's ethos for Dark Side... was very different, too. It was industrial, experimental rock and represented a machine-made freedom. They were utilising everything at their disposal, experimenting within themselves. It was a classic example of using the studio as an instrument. "Breathe" is as simple as dipsies in the way it's sung, but they use an interesting vocal tracking style. The lyrics are delivered ad hoc, then tracked to lend them weight. It was something Pete Waterman later picked up, but that was to protect a bad singer. Pink Floyd put that song down as they felt it, then bolstered it to give it real weight. It was something else altogether.

14 IS THERE ANYBODY OUT THERE?
From The Wall
An aural collage from an American hotel room (TV, passing traffic, ominous bass noises) drifts off into dreamy English folk music.

Jim James, My Morning Jacket
I love a lot of Pink Floyd. To me their music is classic and will transcend all time. As long as there are people on the earth they will be listening to Pink Floyd. But the cut I listen to most would be "Is There Anybody Out There?", which is a short instrumental. Starting at about 1:15 is one of the most beautiful little classical guitar pieces I have heard. I listen to it on repeat. They say no one knows who really played it. I mean, I'm sure someone does, but in The Wall movie it's one of my favourite scenes. After Pink has smashed his hotel room to pieces, he builds this beautiful sculpture on the floor out of all the remnants of the smashed goods. It's quite a beautifully heartbreaking scene.
CAREFUL WITH THAT AXE, EUGENE
B-side of the single, “Point Me At The Sky” (December 1968). Did not chart
Sprawling psych improv, and a crowd favourite – a great live version appears on Unmaggumama.

Genesis P Orridge, Psychic TV/Throbbing Gristle By 1969, I was living in the Ho Ho Funhouse, a semi-commune full of freaks in an old fruit warehouse in Hull. Pink Floyd were touring Unmaggumama and the university asked us to do the light show. Everyone was stoned and tripping, but I vividly remember “Careful With That Axe, Eugene” which nobody had heard yet and seemed to go on for three hours. We had these glass slides with liquid in, and an epidiascope, onto which we put live maggots. So you had this psychedelic light show, with six-foot long maggots crawling across. Floyd played their first set, then came back on wearing overalls from a building site and carrying wood, a saw, some hammers and some nails. And they started building a very ramshackle table, sat on the wooden boxes they’d just made and had a tea break. Pre-industrial rock!

LUCIFER SAM
From The Piper At The Gates Of Dawn Originally entitled “Percy The Rat Catcher”, this feline yarn (“be a hip cat, be a ship’s cat”) was inspired by Syd’s moggy.

Jim Reid, The Jesus And Mary Chain I almost feel that I should apologise for choosing a Syd/Floyd song because although it took a while, I eventually realised what a great band they were with or without Syd. I remember as a teenager sitting in my bedroom trying to play the guitar riffs for “Lucifer Sam” and make out the lyrics. The version I used to play, if you were being kind, could be described as punk/avant-garde, at the most truthfully complete shit, but I enjoyed backpacking it anyway.

I never understood why Floyd didn’t release it as a single, it seemed like a sure hit to me.

When the Mary Chain appeared on The Tube in 1985, Dave Gilmour was there playing with Pete Townsend’s band. In between the rehearsals, William Reid, JAMC was onstage doing a really bad job of painting his lovely old vintage Gretsch guitar. I didn’t have the heart to watch. He had a look on his face as though someone was taking a shit on The Bible. A couple of years ago, at an awards ceremony, he came up to me and mentioned this. Christ, I was astonished he could even remember it! I thought fuck, what have we done to the poor guy? He must have been traumatised to remember that, 20 years later. I wanted to praise his band and give him a big hug, but I just smiled weakly and disappeared into the shadows.

“I did take one acid trip with Syd and it was, too”

Mick Rock

Pink Floyd

“Storm Thorgerson, Floyd sleeve artist and schoolfriend Of course I love “Shine On You Crazy Diamond”, the key to Floyd’s past. But this is overlooked, haunting and melodic, and very beautifully sung by Dave. I suppose it’s about being confident, believing in yourself—going forward without fear. There’s what feels like a backward-chord sequence, strange and incredibly telling, and a very simple but interesting guitar chord—riff. But I don’t really think about any of that. Songs grab you by the throat or the bellies. “Fearless” isn’t complex, but simply beautiful. It’s more or less faultless. And it’s a key song on a seminal, underrated album.”

JUGBAND BLUES
From A Saucerful Of Secrets
Syd says goodbye in extraordinary style, singing along to an oompah band, but his stuttering lyrics hint at an all-too-real psychosis...

Mick Rock, photographer There was certainly no conflict in Syd when I first met him in December ’66, when he played at the Cambridge Arts College Christmas Party. He was this incredible figure, bouncing up and down, while the other members of the Floyd were anonymous. I did take one acid trip with Syd and a fun affair it was, too. He wasn’t any problem on LSD. He was quite relaxed, smiling a lot. I remember us playing Coltrane and Stones records and looking at Robert Crumb comics. In 1971, I did the final interview he ever did, for Rolling Stone. He described himself as having “a very irregular head,” and said, “I’m full of dust and guitars.” The lyrics that kick off “Jugband Blues” – “It’s a perfectly redundant person to think of me here/And I’m much obliged to you for making it clear/That I’m not here” – seem to be making some kind of statement about his situation. And it’s not like any other song in the world. It’s always haunted me. Maybe it’s a great description, not just verbally but sonically, of a schizophrenic state and a kind of psychic disintegration. It seems to sum Syd up for me more than any other song in existence.

ASTRONOMY DOMINE
From The Piper At The Gates Of Dawn Swapping his kaleidoscope for a telescope, Syd contemplates the universe with awe...

Peter Jenner, Floyd manager, 1968–98 I was at the studio when they were making the first LP. Syd suddenly said, “Let’s have you read a bit through a megaphone.” And I was game for that, so they used it on the song. Syd had me read bits from a book of his, from which he was getting all his info about astronomy. Syd wasn’t
SET THE CONTROLS FOR THE HEART OF THE SUN
From A Saucerful Of Secrets (June 1968)

Wonderfully atmospheric Floyd cosmic-rock prototype, written by Waters, full of spooked whispers, eerie keyboards, spine-singing clockenspiels and pummeled tom-toms.

Nick Mason

It's a good example of something that we got our teeth into, which is that not everything had to be flat out all the time. We could be a bit more subtle and laid back. I can see now more clearly where the influences came from, so far as the drums are concerned. Do you remember a film called A Day On A Summer's Day? There was a sequence in that where Chico Hamilton played with mallets. I always had this in the back of my mind, long before Pink Floyd were even thought of, as something that was fantastically cool. Ginger [Baker] also played mallets with Cream on "We're Going Wrong". It's that whole thing about being able to repress, instead of the endless, wild banging away that characterises so much rock music. And I think that this is also a wonderful, held-back drum part.

We recorded this around the time that Syd left. Before it all went wrong, ha ha! I'm not entirely sure if Syd was at this recording session or not — it was one of the Abbey Road dates where Syd was around for some but not others. But he would have dropped quite easily into proceedings were he there.

I think you can see this as us not so much looking for a new direction rather than just developing something that was already kicked off — songs like "Interstellar Overdrive" and "Astronomy Domine". We started getting into the business of extending everything, particularly anything we played live. It soon became unthinkable that we'd go on stage and begin and end a song within six or seven minutes.

Actually I think there was quite a lot of structure to these songs, even if it doesn't sound like it! When we were doing Saucer — even tracks like "Interstellar Overdrive" — there was a move to put some structure into it, there's actually quite a disciplined structure of sorts. And certainly, A Saucerful Of Secrets was highly structured in the way that it worked. Having said that, we went on to release stuff like "Echoes" and a number of pieces that could be unspokenly open-ended and written on for as long as anyone had the patience!

It's weird that, around 1967-68, we all still thought we wanted to be R'n'B bands. We all thought it terribly important to perm our hair and wear their trousers. But it's absolutely true what David and Roger say about our lack of musicianship being turned into a positive attribute. As we admired those fairly "authentic" R'n'B musicians like Eric Clapton and John Mayall, we couldn't quite do that, so we ended up doing something else. And one positive product of that — one that we weren't aware of at the time! — was the significance of having our own material. So many great artists like John Mayall and Aynsley Dunbar would release albums where virtually every song was a traditional blues song, arranged by them. I think our limitations meant that we ended up making music like "Set The Controls...". I still think it sounds fantastic and I love playing it today.

6 WISH YOU WERE HERE
From Wish You Were Here (September 1976)

Waters' bleak vision of incipient middle age and failing marriage would prove strangely popular with barkers...

Phil Manzanera, Roxy Music

I saw Floyd in the early days, at the Albert Hall with Hendrix, in Coronet Corner and The Move. It was the most amazing package tour. I was a teenager and it was incredibly exciting. Floyd, particularly the atmospheric and textural stuff, were a huge influence on my own guitar-playing with Roxy. Like a lot of people, I've heard all the tracks, but had never tried playing them. So when David [Gilmour] asked me to go out with him, I had to create a guitar sound that was as close as possible to the originals. And of course, every backpacker from here to Timbuktu knows how to play "Wish You Were Here", but not me! So I had to learn it from scratch, which was hilarious. It's one of their most well-known numbers and I spent the whole tour learning how to play it properly.

That riff is like the other great riffs, like "Shine On You Crazy Diamond". The minute you hear it, you know what it is. Halfway through the tour, I told David it was getting so embarrassing. So I went into his kitchen and said, "For fuck's sake, show me exactly how you play it!" I think on the very last gig, which is the live version that's coming out, I do finally get it right! When you're playing those songs, you marvel at the simplicity of it all, yet it's totally self-contained. It's quite minimalist, so each part is distinctive.

5 ANOTHER BRICK IN THE WALL (PART 2)
From The Wall; released as single Dec 1979. Highest UK chart position: 1

School brutality set to a midtempo disco beat. Their first hit single since 1967.

Ice Cube

It was a big hit, it was getting a lot of airplay at the time, even on black stations. It's a seriously funky track, it's got a tight drum beat and a killer baseline. I remember we used to march around the playground singing the lyrics from this song. "We don't need no education, we don't need no thought control... Hey, teacher! Leave them kids alone!" Ha! When you're a kid at school, of course you're going to love a lyric like that! The idea that we're all just bricks in the wall, just identical packages that the system requires. That's the shit. It's real. And it's true. It's still true now.

ARNOLD LAYNE
Released as a single, March 1967. Highest UK chart position: 20

Not your standard debut single, or debut hit — Syd's lyrics tell of the arrest and imprisonment of a ladies' underwear fetishist.

Joe Boyd, co-UFO Club founder and producer "Arnold Layne"

In the studio, Syd was a quiet leader. Roger was more vocal, but everyone deferred to Syd's opinion. He sat at the back and kept quiet most of the time, but everyone listened when he spoke. The sessions were easy and fun; record one night, mix the next. I don't recall any conflicts. Roger had an ego, Syd did too, but he was more diffident and enigmatic. The early Floyd songs are pretty European and blue-note free. David Bowie has been quoted as saying that Syd taught him how to sing like an ordinary Englishman — no blues, no moody accent. I think their un-Americaness is the key to Floyd's strength over the years.
INTERSTELLAR OVERDRIVE
From The Piper At The Gates Of Dawn
Bacharach-David’s “My Little Red Book” meets the theme from Stephane And Son in a psychedelic, stereophonic, nine-minute freak-out...

Dave Brock, Hawkwind
It’s very true that it’s the same tune as the theme to Stephane And Son, I saw them play it once at UFO on Tottenham Court Road, when the light show was gigantic behind the screen, and they went off at great tangents. My collection of Floyd is all early days, nothing since Ummagumma. What they were doing then was lovely and free, those long tracks we loved listening to. Prior to all this, it was two- or three-minute tracks. The record companies freaked out, they thought our attention spans wouldn’t take any more. "Interstellar Overdrive" was avant-garde rock music. We were doing psychedelic freak-out stuff in a circus tent when they were rising stars. They were the kings of space-rock then, with those repetitious chords, elongated solos and electronics – going out there for long periods. You can make parallels with modern jazz. They were making rock music abstract. Of course they had to give the odd nod to the music business – an "Arnold Layne". But "Interstellar Overdrive" gave us absolute freedom.

GAMES FOR MAY
The PINK FLOYD

Queen Elizabeth Hall, May 12

Flower power on the South Bank.

SEE EMMY PLAY
Released as a single, June 1967. Highest UK chart position: 6

Irrepressible, childlike psych that namechecks the band’s own “Games For May” concert at the QE Hall...

Paul Weller
There are so many of Syd’s songs that I love, but this is my favourite. I remember hearing it on the radio as a kid and being totally bowled over. It was a proper hit single, which is unbelievable when you look at the state of the charts now. Melodically it’s brilliant, and the arrangement is so compact and concise. It does so much in less than three minutes. Sonically, it’s amazing. The intro is fucking overwhelming, it still sounds fresh today. But then for me, all those great psychedelic records haven’t dated at all.

I like the fact that lyrically it’s a simple song. I read an article recently that explained that it was inspired by a girl called Emily Young who hung out with the Floyd. She was friends with Anjelica Huston, I think. There’s a purity about the song which reflects that.

It’s funny. At the time it came out I didn’t know what Syd looked like. I had no idea that he was this amazing, beautiful-looking character. Which is odd, because I used to watch Top Of The Pops religiously every week.

I didn’t actually buy it until years later! Syd had an influence on all my music. I heard “Start!” on the radio the other day, and it reminded me that the guitar break was totally influenced by Syd. Even if it didn’t sound like him, in my mind I was trying to get that psychedelic feeling over. To me, that’s what Syd’s Floyd were about: creating a mood you can’t quite put your finger on...

CONTINUES OVER→

INTERSTELLAR OVERDRIVE — THIS MONTH’S FREE CD

Nearly two years ago, the Uncut team compiled a free CD called Comes, Ghosts & Sunburned Hands, documenting a new legion of psychedelic outlaws and their extraordinary music. With Pink Floyd on the cover this month, the time seems right to take another trip into these wild and flourishing rock hinterlands. Hence Interstellar Overdrive; a musical journey from the New Mexico desert to the heart of Sumatra that takes in kosmic thrash, stoner drone, futuristic folk, disorienting chamber pop, lo-fi freak-outs and much, much more. Beginning, as all good things should, with boogies...

Endless Boogie
Smoking Fogs In The Yard
Not the most psychedelic moment of a battle-hardened bunch of NYC veterans but hell, we had to start somewhere. This with this sooner or later. A feral linear ramble that makes us think of "Autobahn" rescued for monster trucks.

Stephen Malkmus
& The Jicks
Elmelo
Rumour has it that Malkmus buys his psychedelic ration from recording tracking boogies from a Paul Major, on this one should logically contain. A folk-rock folk-de rol-de-rol expanded into a heroic Deadhead jam.

Black Mountain
Wacan
Doughty Canadian survivors from our last psych expedition, bringing the pulsating cosmic funk and

impressions of doom from this year’s breakthrough second album, The Dead Moon, in The Future

Wooden Ships
We Ask You To Ride In the same vein, here come San Francisco’s Wooden Ships, riding a kick-ass groove that reminds us of both The Doors and Spaceships. Full story about this lot on page 24.

TOKYO TIMES

Animal Collective
#1
Classically disorienting reverie from the marvellous Collective's latest album, with the strained electronics vibe of Panda Bear’s Person Pitch solo album barely in evidence.

TOKYO TIMES

10
Psyche
Ah, Wee
A snatch of Brooklyn’s famous Wee Wee, not in globally inclined new Peter Gabriel mode, but at their most hyper-spectro, spectral and Beach Boys-like.

TOKYO TIMES

10
Psyche
Psiched
And more modernist shenanigans from another Canadian, Dan Snaith, who’s perfected a chopped, processed take on the most winsome and melodic brand of 4/4 ever. Taken from the City Slang album, Andorra.

TOKYO TIMES

12
Psyche
Psiched
Another artist we’ve been trying to put on an Uncut compilation for a while. A lovely example of this

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"Syd's death was sad. But we'd been mourning him for over 30 years"

David Gilmour

...about 26 minutes long, and needed to be split in two as it didn't fit on one side of an LP.

Roger would always disappear for a few days to write lyrics and he came up with this tribute to Syd. They're beautiful words and it's a heartfelt tribute that speaks for us all. It had been four or five years since we last seen him, and I think it was all tied up with our feelings of regret and possibly guilt. It was a remarkable coincidence that, not long after we'd finished recording "Shine On", Syd wandered into the studio at Abbey Road.

Everyone's memory of the event is a bit hazy. My memory is of a rather plump chap wandering around No 3 studio while we were mixing in the control booth. God knows how he managed to get past security — it was pretty tight then and I'd imagine that it'd be impossible nowadays! And it took us all a while to work out what it was we were all bit shaken as to how different he looked. We had a chat with him. When we played him some of the stuff we were working on he thought it was really good "but a bit long". Ha!

For years after he left, Syd was the elephant in the room when it came to Pink Floyd. He was the glue that linked us all. He knew Roger, Rick and Nick from the first incarnation of the band, obviously, before I joined, but me and Syd were also close friends, dating back before the band. I liked to remember the Syd of my teens, this sweet, crazy, fun-loving friend that I went to France with and went bushwalking with. And the terrible thing is that I couldn't really equate that figure with the person that he turned into. The thing was, his mental problems always seemed to come up when the issue of the band surfaced. So it was his family's preference that members of Pink Floyd didn't visit him, as it might set off another relapse. So it's astonishing to think that that time in Abbey Road was the last time I ever saw him.

Obviously, the news of his death was enormously sad. I'd known he was ill for a long time, but the reality is terribly sad, even if me and the rest of the band had been grieving for him for over 30 years. The thing was that the Syd I knew hadn't been around for a long time. If I have one regret it's that I'd not been more forceful with his family and gone to visit Syd in Cambridge. But it's a difficult one to negotiate, isn't it?

Syd's death affected the way I now play "Shine On...". It's a tremendously adaptable piece of music. On the original it's pretty big production, with harmonies and backing singers. On my last tour, it became more sparse, more stripped-down. That was everything. After a few dates, it became more experimental. We developed a new way of playing the opening where Phil Manzanera, Guy Pratt and Dick Parry would play wine glasses — you know, rubbing a wet finger over the rim — that had been tuned to an open chord, replicating the organ part, and I'd play the guitar riff on top. That was a throwback to the LP we were initially going to make instead of Wish You Were Here, in which the sounds were going to be made with household objects. An idea we ditched but which influenced some of the sounds we were going to be used with household objects, an idea we ditched but which influenced some of the sounds we were going to be used with household objects.