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**30 YEARS ON...**  
**PINK FLOYD**  
THE WORLD BEHIND THE WALL

ACCORDING TO  
**DAVID GILMOUR, ROGER WATERS,  
BOB EZRIN AND ALAN PARKER**

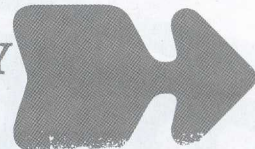






**Making *The Wall*: Boomtown Rat Bob 'Pink' Geldof, David Gilmour and director Alan Parker work on some gags.**

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**“IT WASN’T  
EXACTLY  
‘CARRY ON UP  
THE WALL’...”**

How a Rat, the Floyd and the director of *Bugsy Malone* made the most miserable rock movie of all time...

30 years after its release, this issue we chronicle the making of *The Wall*, the album that effectively destroyed Pink Floyd (p44) and the fraught making of the 1982 movie that pitted Floyd’s then-chief songwriter Roger Waters against another formidable creative talent – film director Alan Parker (*Bugsy Malone*, *Midnight Express*, *Angel Heart*, *Mississippi Burning*, *The Commitments* etc).

Currently preparing a theatrical version to run on Broadway in 2010 – will *The Wall* become the next hit rock musical, the feelbad version of *We Will Rock You*? – Waters commented, “Now I can write in some laughs, notable by their absence in

**‘WILL THE WALL BE  
THE NEXT HIT ROCK  
MUSICAL? A FEELBAD  
WE WILL ROCK YOU?’**

the movie.”

This issue, Parker responds with a chuckle: “Good one Roger! The album wasn’t exactly a hoot either. *Carry On Up The Wall* wasn’t really the brief...”



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## 44 Pink Floyd: behind *The Wall*

COVER STORY

### Cover story

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The making of the album that was the birth of progressive rock. Fact: recording began on the very same day that man first walked on the moon. Cosmic!





# "TEAR DOWN THE WALL!"

He had a little black book with his poems in – and he turned them into a massive, multimedia masterpiece that ultimately destroyed his band. *Classic Rock* looks at how Roger Waters and **Pink Floyd** took some “unlistenable” demos and built *The Wall*.

Words: **Glenn Povey** Illustration: **Magictorch**

**I**N THE FINAL MONTHS OF THE 70s, two double albums were released that, true to the punk-torn music scene of the times, couldn't have been more different. One of them was by a band that seemed to represent all that punk stood for: anger, anti-establishment attitude, and youth rebellion. The other was by a bunch of millionaire rock stars. Both albums, it could be said, had apocalyptic themes. But while one was clearly about partying in the face of disaster – full of humour and good times – the other was caustic, unforgiving and nihilistic in its portrayal of post-war Britain and the education system, as well as a cynical critique of rock stardom itself. Amazingly, it was this angry double album that produced a new youth anthem, sung by kids everywhere – “Hey! Teacher! Leave those kids alone!” – and immediately thrust to the No.1 spot.

So how, exactly, did millionaire rock dinosaurs Pink Floyd manage to ‘out-punk’ The Clash’s *London Calling*? What forces brought the kings of blissful prog rock to create their troubled, angst-ridden epic album *The Wall*?

It would be difficult to determine what Pink Floyd meant to the man in the street in 1979. It had been two

years since their last album, *Animals*, released at the fag end of the first wave of punk. And while Lydon famously customised a Pink Floyd t-shirt with the words ‘I hate...’ Floyd certainly weren’t short on album sales: their supporting tour had once again slogged around the stadiums and arenas of North America and Europe, playing to capacity crowds. Yet in many ways Pink Floyd were still a cult band – because they had never recorded singles, they slipped silently in and out of rock’s consciousness with each successive album and tour, known only to a certain breed of rock fan.

While The Clash’s single *London Calling* stalled at No.11, Pink Floyd, who hadn’t released a single in 10 years, shot into the No.1 spot with *Another Brick In The Wall Part 2*, where it remained over the entire Christmas period. The accompanying video, a hastily assembled (hastily because no one thought the single would sell enough to get the band on *Top Of The Pops*) montage of disturbing animation and bizarre footage of a giant schoolteacher puppet, was as bewildering as it was inventive. Worryingly and weirdly, *Another Brick In The Wall Part 2* also had the feel of a novelty record. What was going on with Pink Floyd?







The members of Floyd – David Gilmour, Nick Mason, Roger Waters and Richard Wright – had been slowly drifting apart with each successive album and tour since the making of 1973's *Dark Side Of The Moon*, and consequently the story behind *The Wall* is a deeply complex one, involving money, ego and a battle for creative control.

Despite their recent successes, almost everything Floyd had earned from record sales and tours to date had been wiped out, thanks to some naïve investments via City brokers Norton-Warburg. Waters: "We lost a couple of million quid – nearly everything we'd made from *Dark Side Of The Moon*. Then we discovered the Inland Revenue might come and ask us for 83 per cent of the money we had lost. Which we didn't have."

Using this misfortune as a convenient lever, the ever-resourceful Waters, who had positioned himself as spokesman and chief lyricist of the band, proposed bailing them out with one of two possible album projects that he had envisaged and part written and demoed since the *Animals* tour: *Bricks In The Wall* (later known simply as *The Wall*) and *The Pros And Cons Of Hitch-Hiking*. Barely resembling what would later evolve into one of their most successful albums, Gilmour – at odds with Waters's later view – remembered them well.

"The demos for both *The Wall* and *Pros And Cons*

According to Gilmour, to begin with the band were "just sitting around and bickering, frankly", but the confrontational nature of the process seemed to bring out the best in Waters, their chief songwriter. "Someone would say: 'I don't like that one very much,' someone else might agree, and then Roger would look all sulky and the next day he'd come back with something brilliant. He was pretty good about that during *The Wall*."

Inevitably the album is seen as partly autobiographical: Pink, the central character, played by Waters, is a successful rock star facing the break-up of his marriage while on tour (mirroring Waters's own separation from his wife, Judy Trim, in 1975). This leads Pink to review his whole life and to begin to build a protective wall around himself, each brick representing the things that have caused him to suffer: a suffocating, over-protective mother, vicious schoolteachers, a faithless wife, stupid groupies. Pink imagines himself elevated to the position of a fascist dictator, with the audience his obedient followers. At the story's climax he faces up to his tormentors, and the wall finally crumbles. But as soon as this wall has fallen, another one slowly begins to rise, suggesting a perpetual cycle of imprisonment.

It was an ambitious project by any stretch of the imagination. From its inception Waters envisaged a three-pronged attack: album, tour and film.

Initially it was hoped that all three would be in simultaneous production, but almost at once it became evident that the sheer magnitude of effort in the recording process alone would make that plan unfeasible.

Aside from the sheer complexity of the project that lay ahead, Waters needed an outside producer to collaborate on ideas, to help co-ordinate efforts and in many cases act as arbiter between himself and Gilmour once they had

started the recording process. That job went to Canadian-born producer Bob Ezrin.

Ezrin's task was a formidable one, but he succeeded in moulding the then sorry story into a workable shape. Much later he said: "In an all-night session I rewrote the record. I used all of Roger's elements, but I rearranged their order and put them in a different form. I wrote *The Wall* out in 40 pages, like a book, telling how the songs segued. It wasn't so much rewriting as redirecting."

"I could see that it was going to be a long and complex process, and I needed a collaborator who I could talk to about it," Waters said. "Because there's nobody in the band that you can talk to about any of this stuff: Dave's just not interested, Rick was pretty closed down at that point, Nick would be happy to listen because we were pretty close at that time, but he's more interested in his racing cars. I needed somebody like Ezrin who was musically and intellectually in a more similar place to where I was."

Ezrin recalled that "there was an awful lot of confusion as to who was actually making this record when I first started," complicated by the fact that a young producer, James Guthrie, was also brought in to act as co-producer/engineer. "So he brought me in, I think, as an ally to help him to manage this process through. As it turns out, my perception of my job was to be the advocate of the work itself, and that very often meant disagreeing

with Roger and others and being a catalyst for them to get past whatever arguments might exist."

Ezrin also led the band in directions they would otherwise have ignored. *Another Brick... Part 2* leaned heavily on disco – a phenomenon well off Pink Floyd's collective radar, as Gilmour recalled: "He [Ezrin] said to me: 'Go to a couple of clubs and listen to what's happening with disco music.' So I forced myself out and listened to loud, four-to-the-bar bass drums and stuff. Then we went back and tried to turn one of the *Another Brick In The Wall* parts into one of those so it would be catchy. We did the same exercise on *Run Like Hell*."

The whole recording process lasted from September '78 until just before the release of the double album in November '79, with initial pre-recording demos beginning in earnest at Britannia Row in London. This quickly shifted to France when the band were forced to retreat into tax exile following the Norton-Warburg crash, and with their families in tow relocated to various rented accommodations in and around Nice.

Sessions began at Superbear in Berre-des-Alpes and Studio Miravel in Le Val. Curiously, the band chose to work within civilised office hours, commencing at 10 in the morning and finishing by six in the evening. However, tensions started to run high even at this early stage. Ezrin: "There was tension between band members, even tension between the wives of the band members. Roger and I were having a particularly difficult time. During that period I went a little bit mad and really dreaded going in to face the tension. I preferred not to be there while Roger was there."

"Most of the arguments came from artistic disagreements," David Gilmour says. "It wasn't total war, though there were bad vibes – certainly towards Rick, because he didn't seem to be pulling his weight."

If Mason and Wright's contributions were minimal, Gilmour contributed some outstanding music for the album's three more tuneful compositions: *Young Lust*, *Run Like Hell* and *Comfortably Numb*, for which he received one of only two shared writing credits on the album (the other went to Ezrin for his contribution to *The Trial*). Indeed *Comfortably Numb* features one of rock music's most iconic guitar solos, and was a live staple in Pink Floyd's post-Waters shows and also on Roger Waters's own solo tours.

Offering a rare insight into their unique partnership during the making of the album, Gilmour confessed that "Roger was certainly a very good motivator and obviously a great lyricist. He was much more ruthless about musical ideas, where he'd be happy to lose something if it was for the greater good of making the whole album work. So, you know, Roger would be happy to make a lovely sounding piece of music disappear into radio sound if it was benefiting the whole piece, whereas I would tend to want to retain the beauty of that music. We often had long, bitter arguments about these things."

Indeed what is so utterly compelling about the whole piece is the lyrical content; the depth and maturity of Waters's songwriting is breathtaking.

The summer break undoubtedly saved the Ezrin-Waters partnership. But the same could not be said ➔

"IN AN ALL-NIGHT SESSION I  
REWROTE THE RECORD. I USED  
ALL OF ROGER'S ELEMENTS, BUT  
I REARRANGED THEIR ORDER AND  
PUT THEM IN A DIFFERENT FORM."

THE WALL PRODUCER BOB EZRIN

were unlistenable, a shitty mess," the guitarist told me in September 1987. "[They] sounded exactly alike, you couldn't tell them apart."

In the end it was decided that *The Wall* was the better prospect. The finished album told a desperate story of isolation and fear, far more complex than anything previously tackled by Waters.

"The idea for *The Wall* came from 10 years of touring," Waters explained. "Particularly the last few years in '75 and '77 when we were playing to very large audiences, most of whom were only there for the beer, in big stadiums. Consequently it became rather an alienating experience doing the shows. I became very conscious of a wall between us and our audience, and so this record started out as being an expression of those feelings."

Many of the scenes in the album also represented actual events in Waters's or the band's personal history. "It is partially autobiographical," Waters confessed. "It's a lot about my early life. I mean my father being killed [in the Second World War]. And some of it's about Syd [Barrett] and some of it's drawn from other experiences."

Indeed it had taken Waters some 10 months before his demos were in a fit state to play to anyone. "I started in September [1977]," he recalled, "and it was the next July [78] when I played it to the other guys in the band. Then we started rehearsing it and fiddled about with it, and started really recording it properly in April [1979]."



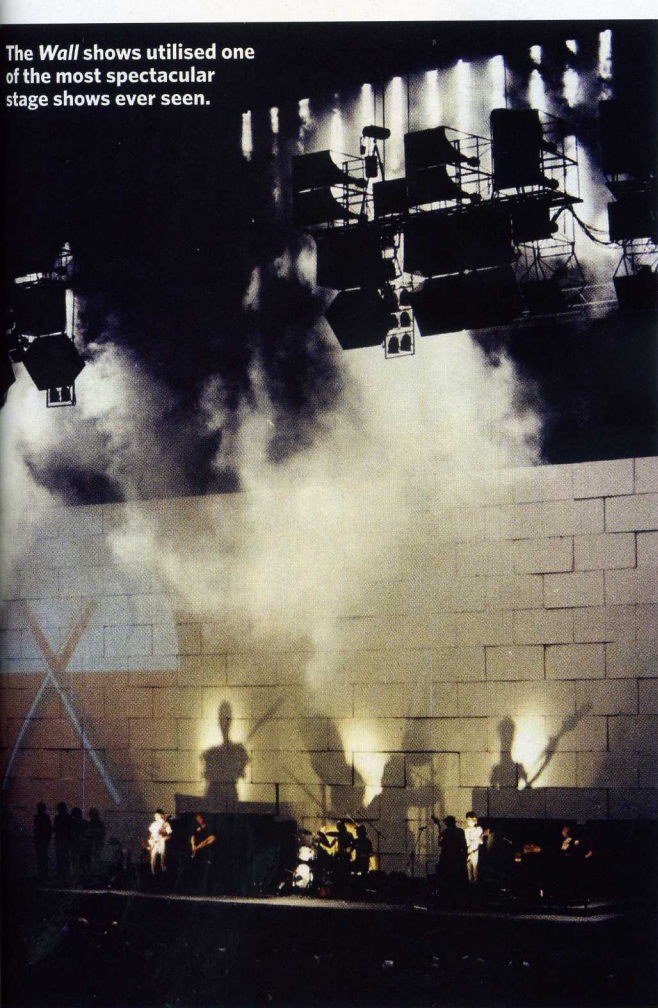


A triptych of projections throws three stacked Floyds onto the stage wall.





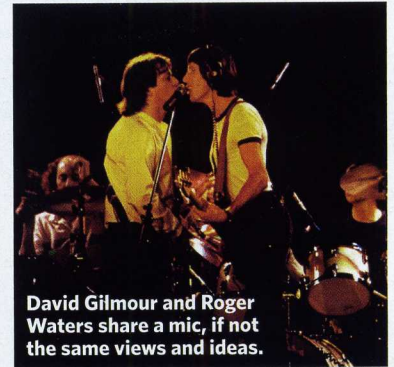
The *Wall* shows utilised one of the most spectacular stage shows ever seen.



All fall down: the audience file out at the end of a *The Wall* concert at London's Earls Court in 1980.



Scarfe's Nazi-like 'Hammer Guard' stage projections.



David Gilmour and Roger Waters share a mic, if not the same views and ideas.

of Wright who was, by his increasing lack of commitment, becoming the brunt of Waters's hostility. Already frustrated by Wright's belief that he should continue to be paid a quarter-share of the production credits, when it was clear he was in no way contributing to this element at all, the crunch finally came when Waters realised that the volume of work still required to complete the record in time for delivery in October could not be met. Via manager Steve O'Rourke, Waters requested that Wright join Ezrin a week ahead of the rest of the band in Los Angeles in order to catch up on the backlog of work. Ezrin reluctantly agreed, but Wright refused outright, telling Waters to "fuck off", commenting that he had seen very little of his children when they were in France as he was going through a tough divorce, and that he was not prepared to go.

Waters found this unacceptable: "So I gave him an ultimatum to do as he was told and finish the record, keep your full share [of the royalties] and leave quietly afterwards, or I'd see him in court."

Wright wrestled with this ultimatum for some time, wondering if he should call Waters's bluff. In the end he resolved to leave the band but, in a final, yet illogical, act of commitment, agreed to stay and perform on the live shows. "It's quite simple," Wright explained. "There was a lot of antagonism during *The Wall* and he said: 'Either you leave, or I'll scrap everything we've done and there won't be an album.' Normally I would have told him to get lost, but at that point we had to earn the money to pay off the enormous back-taxes we owed. Anyway, Roger said that if I didn't leave he would re-record the material. I couldn't afford to say no, so I left."

The album was finally released on November 30, 1979. *Melody Maker's* Chris Brazier summarised it thus: "I'm not sure whether it's brilliant or terrible, but I find it utterly compelling." Robin Denselow,

writing in the *Guardian*, commented: "I sympathise with those who find it too bleak to handle, but the Floyd's new work is frighteningly strong."

With the album done, that left the stage show and the movie. On the live shows, *The Wall*

was Pink Floyd's most overwhelming spectacle to date. Presented exclusively at indoor arenas in Los Angeles and New York in February and London in August 1980, and then in Dortmund in February 1981 and again in London in June, it skilfully combined every aspect of the rock theatre genre. A wall was literally constructed from hundreds of cardboard bricks before the audience's eyes, and by the close of the first half it spanned the entire width of the auditorium to a height of some 40 feet. The show also incorporated a circular screen on to which newly designed hideous animations by Scarfe were projected. In addition, three giant puppets made appearances at key points, representing the villains of the piece: a 25-foot-high model of the Schoolteacher, a smaller one of the Wife and an inflatable Mother. There was even a set built into the face of the wall, depicting the motel room where Pink sits, comatose, in front of a TV showing an old war film. One of the most visually striking elements was Gilmour standing atop the wall playing his monumental guitar solo in *Comfortably Numb*.

What pleased Waters most about the whole production was that it was pleasantly removed from the stadium environment he so hated: "I walked all the way around the top row of seats at the back of the arena, and my heart was beating furiously and I was getting shivers up and down my

"A PHILADELPHIA PROMOTER OFFERED US A GUARANTEED MILLION DOLLARS A SHOW PLUS EXPENSES TO DO TWO DATES AT JFK STADIUM WITH THE WALL. AND I WOULDN'T DO IT."

ROGER WATERS

spine. I thought it was so fantastic that people could actually see and hear something from everywhere they were seated. Because after the 1977 tour I became seriously deranged – or maybe *arranged* – about stadium gigs. I do think they are awful."

With immediate sell-outs in both locations and an oversubscribed attendance it was hardly surprising that the band got offers to extend the tour. But the very idea was the opposite of everything *The Wall* stood for.

As Waters explained: "Larry Magid, a Philadelphia promoter, offered us a guaranteed million dollars a show plus expenses to go and do two dates at JFK stadium with *The Wall*. To truck straight from New York to Philadelphia. And I wouldn't do it. I had to go through the whole story with the other members. I said: 'You've all read my explanation of what *The Wall* is about. It's three years since we did that last stadium, and I saw then that I'd never do one again. *The Wall* is entirely sparked off by how awful that was and how I didn't feel that the public or the band or anyone got anything out of it that was worthwhile. And that's why we've produced this show strictly for arenas where everybody does ➡"



get something out of it that is worthwhile."

Pressure was now mounting on the band to start work on the full-length movie adaptation – the third and final instalment – of *The Wall*, with Scarfe heading up the animation, Alan Parker as director and Waters assuming the role of producer.

Filming began at Pinewood Studios in Buckinghamshire in September 1981. The original intention had been to use concert footage in the film, but Parker was not satisfied with the results. Having decided to ditch this, he persuaded a reluctant Waters to both drop the live scenes – and to relinquish his role as Pink (it eventually went to Boomtown Rats leader Bob Geldof). Parker's change of plan also upset Scarfe in that his stage-show puppets would be sacrificed to the creation of an entirely new piece of work separate from the stage presentation, although about 20 minutes of his animation would be retained.

It is well-documented that the three men were given to lengthy rows and walk-outs during the filming. Parker resolved the matter by forcing Waters to take a six-week holiday so that he could work unhindered. "In that period I was allowed to develop my vision," Parker said, "and I really made that film with a completely free hand... And then Roger came back to it, and I had to go through the very difficult reality of having it put over to me that actually it was a collaborative effort." Waters described it as "the most unnerving, neurotic period in my life – with the possible exception of my divorce in 1975."

The band also re-recorded some of their works for the soundtrack, using new Michael Kamen orchestrations on *Mother*, *Bring The Boys Back Home*, and an expanded *Empty Spaces*. In addition, a completely new track, *When The Tigers Broke Free*, was introduced to act as an overture to the film. It was inspired by the death of Waters's father on in Italy during the Second World War.

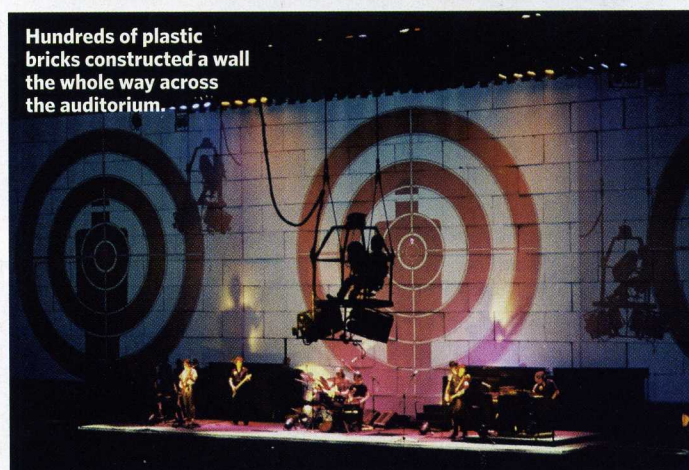
When the film opened in London it was generally seen as a powerful piece of celluloid rock music, but it did receive a few unfavourable reviews. Some of the more sensitive writers felt they had been subjected to a battering from start to finish. *Daily Express* correspondent Victor Davis wrote: "I got no sleep for the remainder of the night because Parker's shocking images refused to go away." Even Parker admitted that he "wasn't quite prepared for the intensity of the anger that comes off the screen".

Scarfe was particularly shocked to find that, for the filming, a notorious gang of skinheads from Tilbury had been recruited as Pink's 'Hammer Guard', and now had his hammer logo tattooed on their skin. "I was slightly worried that they might be adopted by some fascist, neo-Nazi group as a symbol," the artist confessed.

Soon after the film's release, the band announced the release of



Gerald Scarfe's giant Teacher puppet looms large on the *Wall* stage.



Hundreds of plastic bricks constructed a wall the whole way across the auditorium.

additional material used on the soundtrack, as well as some that had been cut from both the album and the film. As Waters explained: "We were contracted to make a soundtrack album but there really wasn't enough new material in the movie to make a record that I thought was interesting. The project then became *Spare Bricks*, and was meant to include some of the film music."

However, when the album, appropriately titled *The Final Cut*, was eventually released, in the spring of 1983, it was very different from what had been predicted. Waters, inspired by the British Government's military retaliation against Argentina's invasion of the Falkland Islands, had composed and recorded new pieces of music, almost without consulting the rest of the band. It seemed that he had assumed unilateral responsibility for the direction of the band.

This was Pink Floyd's most turbulent period, with arguments apparently raging constantly over band policy, and album quality and content. "It got to the point on *The Final Cut*," said Gilmour, "that Roger didn't want to know about anyone else submitting material."

It seemed that much of what the rest of the band had cherished as a democracy was fast disappearing. There was at one time a great spirit of compromise within the group. If someone couldn't get enough of his vision on the table to convince the rest of us, it would be dropped. *The Wall* album, which started off as unlistenable and turned into a great piece, was the last album with this spirit of compromise. With *The Final Cut* Waters became impossible to deal with."

Waters himself admitted that it was a highly unpleasant time, but his overriding feeling was frustration at the others' unwillingness – and this applied to Gilmour in particular – to submit to his complete control. "We were all fighting like cats and dogs," he said. "We were finally realising – or accepting, if you like – that there was no band and had not been a band in accord for a long time. Not since 1975, when we made *Wish You Were Here*. Even then there were big disagreements about content and how to put the record together. I had to do it more or less single-handed, with Michael Kamen, my co-producer."

Gilmour refused to have anything more to do with the album's production, and was unhappy with the personal and political content for it to be anything other than a Waters solo piece. He agreed merely to perform, as required, opting for an easy life in preference to endless rows.

The power this granted Waters gratified his now tremendous ego, leaving him free to act as if his bandmates were no more than mere hired hands. Even the sleeve, under Waters's artistic control, carried the subtitle 'A Requiem For The Post War Dream by Roger Waters – performed by Pink Floyd'. *The Final Cut*, dedicated to

Waters's late father, was Pink Floyd's worst-selling record since *Dark Side Of The Moon*, just scraping the top five – a point which Gilmour has gleefully raised time and again to underline the fact that the material was exceptionally weak.

It is a curious irony that Waters's erratic solo career has seen him take some startling U-turns in regard to his beliefs and long-held convictions about all that is bad about the corporate machine, globalisation and stadium touring.

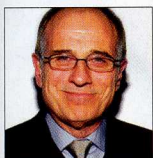
Was the ill-fated all-star recreation of *The Wall* concert in Berlin 1990 a wall too far?

There are no explanations as to why Waters the solo artist chose to tour *Dark Side*... in its entirety in recent years (other than commercial gain) to stadiums across the world, rather than his beloved *The Wall*.

Was Waters finally admitting defeat? That to rail against the corporate machine, to not step in line or to play the game is a fruitless waste of energy? Maybe. After all, you can't bang your head against the wall forever. **1**



# BOB EZRIN ON THE WALL



While helping to construct one of rock's most celebrated albums, its producer, Bob Ezrin, was also witnessing Pink Floyd crumble. Words: Jann Uhelszki

**I**N 1977 BOB EZRIN MAY have been more infamous for bringing Alice Cooper's early, twisted oeuvre to life, helping Kiss finally record a hit single, with *Beth*, or allowing Lou Reed to turn the dour tragedy of *Berlin* into sublime, sensitive art. On paper, such qualifications would hardly recommend him to be the chief architect behind Pink Floyd's *The Wall* album. But Ezrin is superb at spotting unexpected, almost hidden talents, then figuring out how to finesse an artist into exposing them, no matter how uncomfortable or revealing – or, in the case of Pink Floyd, commercial. But that's not what got him the *Wall* job; you can blame it on synchronicity; a limo ride with his former assistant and her then-husband Roger Waters.

During that ride on the way to a date on the *Animals* tour, Waters mentioned that the 1977 *In The Flesh* Tour was so gruelling, he felt alienated from his audience, wishing that he could erect a wall between the band and the audience. "So why don't you," Ezrin said.

Eighteen months later, that thought had flowered into a behemoth concrete hedge and Ezrin was asked to Waters' country place for the weekend to discuss working on it. He was played a tape which he later confessed seemed like a single, 90-minute song, but nevertheless signed on to act as mediator, confidant, adversary and facilitator for the next year to help deliver this complex, often nightmarish post-World War II tale of rage, oppression and isolation. Why? "Because I totally fell in love with the guy," Ezrin tells *Classic Rock*.

Over the course of the year it took to record *The Wall*, that love resembled Italian opera – complete with a fiery ending. After the making of *The Wall* album, no one involved was ever the same. Bob Ezrin tries to explain to *Classic Rock* why.

## You said the idea of *The Wall* was generated in a limo ride on Pink Floyd's *Animals* tour.

Well, I didn't say the idea was generated in a limo ride. I said that Roger mentioned it. I'm sure the idea germinated some time between his thinking about that alienation from the audience and how sometimes you just felt like putting up a wall, and looking at some of the material that he was already writing, and saying: "Well, wait a minute. I've got it." It wasn't as though he sat in the car and went: "I'm going to write an album called *The Wall*."

## He felt alienated at that point?

I think he was feeling separate and apart. Those are better words to use. And in many ways he's a genius, and geniuses are by definition separate and apart. And they cannot go through life in the real world without having that. They're not on the same plane as other people, they see and feel

differently from others. In his case, I think he and the audience were connecting on entirely different levels and he and the band were not connecting.

## Did you feel that sense of *simpatico* with Roger around that time?

I bonded with him so strongly, and I totally fell in love with the guy. And during the process of making the record I think we became very close friends as well. Which made the break-up all the more painful [the pair fell out over an article in *Billboard* where Ezrin had been duped by a journalist friend into revealing details about *The Wall*; for more on this story go to [www.classicrockmagazine.com](http://www.classicrockmagazine.com)].

## Did you feel that that album was the demise of Pink Floyd?

No, no. They were already falling apart. I was artificially holding things together during the making of the record.

## Was there any laughing with them? Did you have a good time during the making of the album?

Yes, we had a great time. For all the occasional moments of tension, there was an equal number of moments of explosive creativity and individual brilliance that everybody stood around and just enjoyed the hell out of as it was happening. There were certainly moments of collaboration which started off as dynamic tension and ended up as beautiful results. And everyone took pleasure in that. And there was lots of silly moments as well. All the sound effects and things that we did. It was hilarious doing that stuff.

The famous telephone operator. I don't who she is and I wish one day she would come forward and say: "That was me." We placed that phone call. We had somebody in London. We said, we're going to call you, and when the operator asks for Mrs Floyd, hang up. That's a real phone call and that's a real American operator, a beautiful, obviously African American lady who completely personalised this attempt by a poor guy to call his wife. She came to the conclusion there was a guy there that shouldn't have been there, and she took it very personally. She kept calling back, and then she would say things like: "He hung up." It was everything we could do not to fall on the floor, laughing. We were recording the conversation.

## *The Wall* is known as Waters's album, but it's Gilmour who seems to have perhaps benefited the most, with *Comfortably Numb*, as it became the signature tune. Did that create any kind of rivalry? Was it a true collaboration?

I'm not sure I accept that Gilmour benefited the

most. I think Roger undeniably benefited the most from *The Wall*. It's most identified with him. I think *Comfortably Numb* rose up from the project and became one of the most important tracks of the decade. Obviously that guitar solo became a signature piece for Gilmour and maybe one of the great guitar moments of all time on record. But as much as it's Gilmour's song, in many ways I think people still attribute it to Roger because of the lyric, because the lyric is so undeniably Roger Waters.

I had written this script for the album which had all the tunes that we had up to that moment, put into a new sequence telling the story, and then mentioning effects and all that sort of stuff. And there was a moment there where *Comfortably Numb* was going to be, where we needed a song in D that sort of expressed how Pink felt at that moment. And Dave had a song in D that had nothing to do with *The Wall* but was a nice, beautiful sort of love song. We jumped on that as soon as we heard it, and then Roger took it and put those lyrics and that verse on it.

## Did working on *The Wall* change your life?

It changed everyone's life. I think Pink Floyd was an ideal at the time of *Dark Side Of The Moon*; at *The Wall* they became an institution. It was almost as though *The Wall* was the period on the sentence of the 70s, and sort of the culmination of all of that experimentation and creativity and everything, and stood as the one truly great symbol of the age.

## What was your inspiration for the disco beat in *Another Brick In The Wall Part 2*?

I was at the Power Station in New York. Nile [Rodgers, Chic guitarist] was in the room next door and I heard that beat. It was so simple and so sexual and so beautiful. So, in the most sincere form of flattery I lifted it and used it for Pink Floyd.

## Did Floyd fight you on that or did they get it right away?

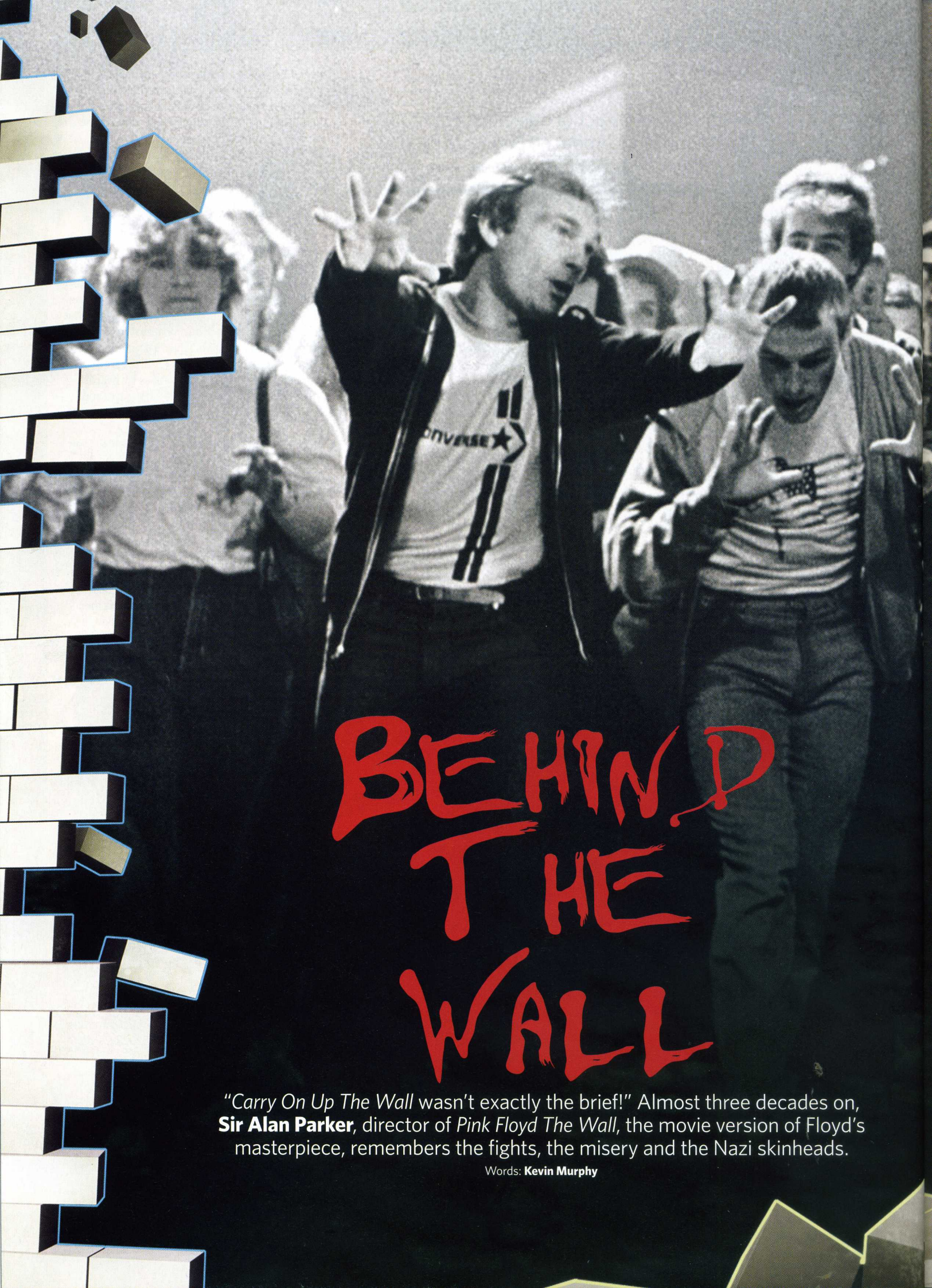
To their credit, the whole experience of *The Wall* was full of experiment and full of innovation. Roger was obviously the conceptual and creative lead at the outset, but then when it came time to actually build the building, there were a lot of certainly new ideas that started coming in, and we tried 'em. And sometimes they worked.

## How did you all celebrate the final day of the whole thing, when you wrapped it up?

You know, I can't remember. The last days were so fraught with record-label drama and also deadline drama. We were just cramming to get it in on time to make our release date. So I don't know that we actually had a last day celebration. If anything, the one thing I remember most distinctly was racing down Sunset Boulevard with Roger Waters, me in my Citroën Maserati and him in his Ferrari or whatever it was, and I had a full-on accident. Totalled my car. Roger had beaten me to the light so he didn't see it happen. He just carried on down Sunset. And there I was in a wrecked car. Which is kind of metaphoric in a way. ❶

"THEY [PINK FLOYD] WERE ALREADY FALLING APART. I WAS ARTIFICIALLY HOLDING THINGS TOGETHER DURING THE MAKING OF THE RECORD."  
BOB EZRIN





# BEHIND THE WALL

"Carry On Up The Wall wasn't exactly the brief!" Almost three decades on, **Sir Alan Parker**, director of *Pink Floyd The Wall*, the movie version of Floyd's masterpiece, remembers the fights, the misery and the Nazi skinheads.

Words: **Kevin Murphy**





“To be honest, I should never have made *The Wall*.” So said director Alan Parker in the press notes accompanying the release of the 1982 film – not exactly the stock upbeat response you get from a filmmaker promoting his latest work. Although he admitted to being “very proud of it”, Parker added that “the making of the film was too miserable an exercise for me to gain any pleasure looking back at the process.”

The intervening years may have eased the pain somewhat, but they have hardly given a rose-tinted hue to Parker’s memories of the experience. “When I go to film festivals and they show my films, they always include *The Wall* and it’s always packed out. So it always appears wimpy to say I hated making it. I have mellowed a bit, and say it was a ‘tortured but highly creative time’. Not to be repeated.”

The primary cause of Parker’s unhappiness was dealing with two artists who were both equally strong-willed and reluctant to compromise. Roger Waters and satirical cartoonist Gerald Scarfe had created the extravagant stage show of *The Wall* and had been working together in formulating ideas for the film before Parker was hired as director. The collaborative process proved to be equally stressful for Waters, who declared in the 1999 documentary included on the DVD of *Pink Floyd The Wall*:

“Making the film eventually became an unnerving and unpleasant experience because we all fell out in a big way.” Waters pointed to the fact that “there were serious clashes in terms of styles and philosophy”, and that he, Scarfe and Parker were all used to getting their own way and found compromising difficult. It’s an assessment shared, and expressed in rather blunter terms, by Parker: “Yes, I think that’s true. Three megalomaniacs in a room, it’s amazing we achieved anything.” When Parker was asked in a 2003 interview by Michael Parkinson about his contentious relationship with Roger Waters, he said: “Actually, anybody who knows Roger; you can’t say hello to him without being contentious.”

For Parker, a self-professed “Floyd devotee since *A Saucerful Of Secrets*”, the opportunity to work with the group was an appealing one. The 37-year-old English director was by then a hot Hollywood property thanks to an already impressive list of credits that included *Bugsy Malone*, *Midnight Express* and *Fame*. He was about to start filming *Shoot The Moon* in San Francisco with Diane Keaton and Albert Finney when a casual conversation with EMI executive Bob Mercer led to a meeting with Waters.

Parker: “On first meeting it was obvious that Roger wasn’t the







Gerald Scarfe's disquieting animation wowed Alan Parker.

typical zonked-out rock star, as we sat in his kitchen talking over the history of the piece and he demonstrated the evolution of the work with snippets of original demo tapes he'd made alone locked behind the wall of his previous house in the country. These were raw and angry – Roger's primal scream, which to this day remains at the heart of the piece."

At this stage, with his thoughts focused on his next project, Parker had no intention of directing the film even though "Roger was very persuasive". When asked why he thought Waters wanted him to direct, Parker is uncertain: "No idea. Maybe he liked

**"IT'S A MISH-MASH, AN AMALGAM OF LUNATIC IDEAS... WE THOUGHT IT WAS A LOAD OF OLD TOSH." – ALAN PARKER**

*Midnight Express*. Dave Gilmour once referred to *Midnight Express* as my *Dark Side Of The Moon*, which was very flattering."

It was while in San Francisco that Parker got a call from Waters proposing the two of them produce the movie, and have Michael Seresin (Parker's long-time cameraman) and Gerald Scarfe team up as directors. "The idea appealed to me because it meant that I could be vicariously involved with a project I had great hopes for, without having to sweat the blood that directing requires." To get an idea of the task ahead, Seresin and Parker flew to Germany to see Pink Floyd performing *The Wall* live. As Parker recalled: "It was impossible not to be impressed by the immensity of the proceedings. The concert was rock theatre on a mammoth scale, probably more grandiose and ambitious than that genre had ever achieved before; a giant, raging Punch And Judy show."

Likening it to a colossal puppet show maybe not quite how Roger Waters saw his tortured semi-autobiographical story of alienation, but Parker was clearly wowed. In particular he was struck by Scarfe's disquieting animation and the impact the memorable sequence involving the copulating flowers had on the audience. Parker recognised that the powerful combination of the live music, the animation projected on the large triptych screens and the construction of the vast wall across the stage "created a theatrical sensation that would be hard to improve on in the confines of a regular movie theatre screen".

Backstage after the show, another thing that struck Parker was how "everything was dominated by Roger's autocratic, almost demonic control over the entire proceedings". When he is asked for an example of Waters's controlling influence, Parker recounts one telling observation: "Backstage during the concerts they had four caravans in a square, one for each of the Floyd. Three faced inwards to a communal chatting, drinking area; Roger's caravan faced outwards with his entrance away from everybody else."

After filming *Shoot The Moon*, Parker returned to London and began working with Waters and Scarfe at Scarfe's home in Cheyne Walk on the Thames, developing the scant screenplay Waters had written. "For Roger it was never a case of writing a script," said Parker, "it was about delving into his psyche to find personal truths; I was more interested in the cinematic fiction."

The original intention had been to include *The Wall* concert footage, but the attempts to shoot

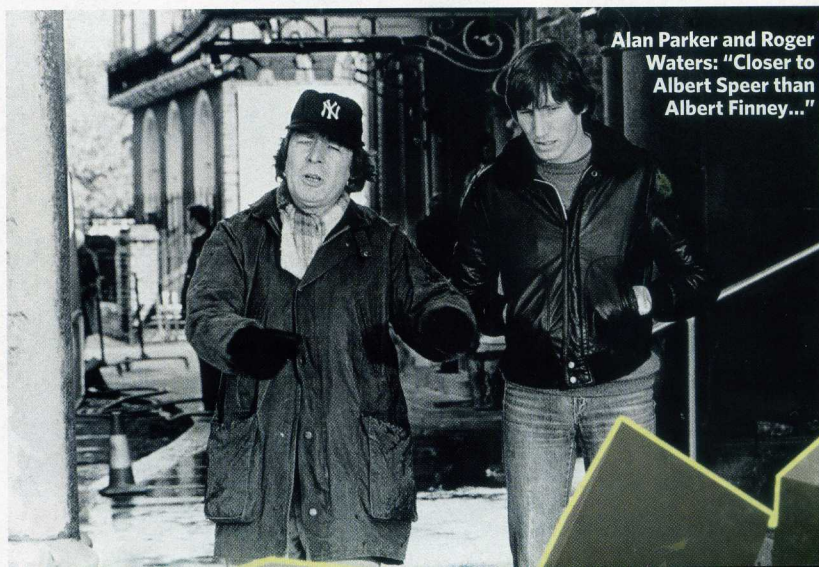
five concerts at Earl's Court all proved disastrous. "Michael and Gerry didn't gel as directors, or even realise what exactly they should be doing," Parker observed. "As for myself, I was quite useless as an impotent director and even less useful as an impostor producer, and began chain-smoking for the first time in my life."

As a result, Parker agreed to assume the director's role and, with his appointment, the whole concept changed. The idea to include concert footage was abandoned, so without the appearance of the other three members of Pink Floyd – David Gilmour, Richard Wright and Nick Mason – it was determined that Waters should no longer play the film's central character of Pink. Given that it was Waters' story, and knowing his obsessive, controlling nature, had it been difficult for Parker to persuade him to relinquish the role? "Curiously it wasn't difficult," says Parker. "He was quite cool about it. And he's not daft. He wasn't, after all, the lead singer of the band, and so had no aspirations to be Laurence Olivier."

Based on his 1980 live review of *The Wall* for the NME, celebrated music journalist Nick Kent would no doubt have endorsed this decision: "Playing the principal character is possibly courageous in terms of trying something different and more taxing, but it's also a grave error: Waters has no stage presence, and he is incapable of projecting anything beyond the most banal breast-beating most commonly associated with youth-club amateur dramatics."

Parker was equally unimpressed with Waters's acting, saying Waters was "closer to Albert Speer than to Albert Finney".

So the search for a suitable replacement for the role of Pink began. Impressed with Bob Geldof's performance in *The Boomtown Rats*' video for *I Don't Like Mondays*, he approached the singer, who confessed to not being a big fan of Pink Floyd. When asked by Parker if he'd seen *The Wall*, Geldof quipped: "Yes, I've got one at the bottom of my garden." Parker, unsure if Geldof had the acting chops to portray Pink's emotionally vulnerable descent from rock icon into catatonic alienation and emergence as a



Alan Parker and Roger Waters: "Closer to Albert Speer than Albert Finney..."





Artist Scarfe contributed more than 10,000 drawings.



Waters: "There were some serious clashes in styles and philosophy."

megalomaniacal dictator, invited him to do a screen test. Parker was more than impressed with Geldof's delivery of Brad Davis's charged, courtroom speech from *Midnight Express*. "He did it wonderfully, surprising us all with his control," he says.

With Parker won over, it was then just a question of getting Waters to agree. Fearful that Geldof wouldn't be able to sing the songs, there was speculation he might just mouth to Waters's voice. "Alan convinced Roger that Bob was the right man for Pink and also that Bob should re-record the songs," explains the film's producer, Alan Marshall, on the documentary DVD. The choice of Geldof gave the project new impetus, Parker felt: "By choosing Bob we did give it a fresh lease and a new life which I think is very important to the piece."

Filming began on September 7, 1981 with Parker working from the skeletal script. "It wasn't a conventional screenplay... Sometimes we had five lines of description in the 'script' to go on and some days we had a great coloured painting by Gerry to set us off on the chaotic, anarchic journey in search of a film." It was an unfamiliar task for Parker, who struggled to make sense of the story he was telling while also clashing with its originator. At one point, as Gilmour told *Classic Rock*: "We had to persuade Parker to come back. There was big money invested. And as the entire film company worked at Pinewood they were going to be loyal to Parker, because he's a film maker, not to Roger. In my view it wasn't workable. We had to go through this whole power thing. Which I suspect Roger has never forgiven me for."

Battling with Waters wasn't Parker's only concern. "The skinheads were our biggest problem," he wrote at the time. In the film's climactic scene featuring Pink addressing a violent fascist rally, 380 real skinheads were hired. "How could we make them behave in a civilised and safe manner? Stop them from being bored; stop them from kicking everybody's head in. It wasn't easy teaching them to understand the difference between reality and the filmed illusion."

"They started to think it was real, so it was kind of difficult to control them in some of the more excessive, uglier scenes that I filmed. You always wonder as a film


director if you might be crossing a line when you actually get people to do things that are not very pleasant." He remembers one troubling moment when a group of the "Tilbury Skins" adorned in the jackbooted, Nazi-style uniforms of Pink's 'hammer guard', went into a pub, terrifying the locals.

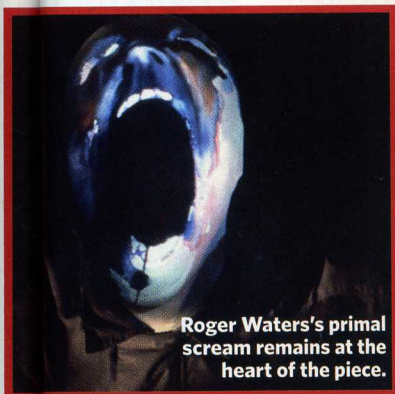
After 61 long, arduous days, 977 shots, 4,885 takes and 350,000 feet of film, shooting finished. In addition to the live footage there was more than 15 minutes of Scarfe's animation comprised of more than 10,000 drawings. It took eight months to complete the mammoth task of editing everything into a cohesive 99 minutes before *Pink Floyd The Wall* made its debut at the 1982 Cannes Film Festival. Two truckloads of the group's concert PA system were taken over from England to boost the Palais' sound system.

Parker remembers the Cannes screening as "a magnificent experience". The combination of deafening sound and the film's powerful imagery had quite an impact on the festival audience, which included some notable celebrities. "Stephen Spielberg stood up at the end and politely bowed towards me. He then shrugged to his neighbour, Warner Brothers studio head Terry Semel, clearly saying: 'What the fuck was that?'"

It's a question asked by many over the years. "It's a mish-mash, an amalgam of lunatic ideas which are all Roger Waters's really," Parker said in a 2003 interview. "I think he's the only person in the whole world who actually knows what it's all about. I'm sure most of us didn't. We all thought it was a load of old tosh, actually. I think it's an interesting film, but I think it's pretentious to kid you that anybody intellectually knew what we were doing. But maybe Roger did. The rest of us just made it up as we went along."

It turns out that even the man whose original idea lay behind it all remained uncertain about what it all meant. "I'm confused," Waters admitted in the documentary. One thing Waters is certain of is that, from his perspective, the finished film is "deeply flawed because it doesn't have any laughs. It's a pretty dour two hours." When *Classic Rock* directed that opinion of Waters' to Parker, his reaction was one of surprise: "Good one, Roger! Well, let's face it, the album and stage show aren't exactly a hoot either. Are they flawed too for the same reason? Primal screams don't have a lot of laughs. *Carry On Up The Wall* wasn't exactly the brief! I snuck in a few smiles, but you can never escape Roger's demonic black heart at the centre of the original work. If you want laughs, then watch *The Commitments*."

For all the bewilderment and unhappiness associated with the film, Parker believes its pioneering aspects have endured rather well. "The special effects and animation techniques would probably be more sophisticated these days, but overall it still stands the test of time." 



Roger Waters's primal scream remains at the heart of the piece.



# SHINING DIAMONDS

From a recorded catalogue that stretches over more than a dozen albums, 27 years and hundreds of songs, everybody has their favourite **Pink Floyd** moment. *Classic Rock* rounded up a selection of musicians from across rock's broad spectrum and got them to share theirs.

## ANOTHER BRICK IN THE WALL

FROM THE WALL, 1979

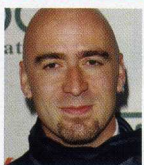
*Floyd's greatest bit – their only bit – in their post-Barrett incarnation, as the unlikely disco rhythms on Part 2 proved irresistible on the dance floors across the UK. No such luck for Parts 1 and 3, however*

### JAMES 'JY' YOUNG STYX



I can still picture myself driving around in Greece, with the head of promotions of Styx's record label, in a convertible and listening to *The Wall*. As we reached the Acropolis, *Another Brick In The Wall* began to play. There I was in this ancient setting for the first time, listening to an album that at the time was extremely modern. It was quite a paradox.

### ED KOWALCZYK LIVE



Although I was more influenced by alternative mid-80s rock of bands like the Smiths, U2 and REM, *The Wall* was the first album I ever bought.

I picked it up as a cassette at a flea market. I remember playing *Another Brick In The Wall* and identifying with that feeling of being part of some machine – wanting to step out and become an individual. As an adult, I've really grown into Pink Floyd and they're now extremely important in my life.

### RICK WAKEMAN PROG WIZARD



I first heard *Another Brick In The Wall* when I was living in Switzerland in the late-70s, and thought immediately that it was a classic song. What made it special was that the recording is so impressive. At the time, I believed we'd all be talking about this for years to come. And I was right.

### GREG LAKE ELP



I really like David Gilmour's guitar solo in *Another Brick In The Wall*. He's just a lovely guitar player. The clever thing about Pink Floyd records

is if you took away one single element, the whole thing would disintegrate into rubbish! It hangs together by the thinnest thread, but somehow it's enough to make it great. The line between greatness and crap is so fine, and they tread it with the skill of a mountain goat. And all of a sudden, it gets to the guitar solo, and then you know why they're as great as they are. You hear the greatest guitar solo, that will endure for generations. They're great musicians, great thinkers and great conceptualists. They've got the ability to be simple, in the same way The Beatles did *In My Life*.

### ROBERT FLYNN MACHINE HEAD



To this day, all the rock stations in the [San Francisco] Bay Area still play Pink Floyd. Me and my friends would smoke weed and drink beer and listen to the radio.

I remember *The Wall* was a big hit in the Bay Area. That 'We don't need no education...' We were 14 years old and that whole 'fuck school, get stoned' stuff completely connected with me. I'd been taking a lot of hallucinogenics when *The Wall* film came out. It was really like: "Oh my God! That's amazing. I love this band." I was never into *Dark Side Of The Moon* too much, it was a bit too jammy. I preferred the more concise stuff. *The Wall*, to this day, is one of my favourite albums of all time. An amazing album, a masterpiece.



### RONNIE JAMES DIO HEAVEN AND HELL

*I love the kids in Another Brick... For me it was very much different than what I really love about Floyd – I love the long, bluesy passages from Gilmour. But this song seemed to have this marching flavour to it that just kicked you along. It had this wonderful metre to it. I think that's the thing that captured me right away.*

The album title *The Piper At The Gates Of Dawn* was taken from the title of chapter 7 of the children's book *The Wind In The Willows*, by Kenneth Grahame. However, the album does not reflect the story told in the novel.

## CAREFUL WITH THAT AXE, EUGENE

FROM UMMAGUMMA, 1969

*This track comes in several different versions. All of them share the same brooding, slow build-up, some have menace with malice, a few have Roger Waters's blood-curdling scream. For some the more concise studio original is more potent, while for others the live version on Ummagumma is superior in its chilling-ness.*

### ALAN VEGA SUICIDE



Suicide were always fooling around with electronic music, but I've always loved rock'n'roll.

I remember hearing

*The Piper At The Gates Of Dawn* when it first came out in the 60s. That whole first album is amazing. There are lots of great songs on there, but oddly enough *Careful With That Axe, Eugene*, which they did without Syd Barrett, is my favourite Floyd song. It really is incredible. I'm not sure about their later stuff like *Dark Side Of The Moon*, they were a totally different beast by then. Syd Barrett's Pink Floyd were better. That guy was a totally crazy motherfucking genius, man. Crazy with a capital 'C', motherfucking with a capital 'M', genius with a capital 'G'.

Syd was a great songwriter, one of the greatest of all time.

### JIM SCLAVUNOS NICK CAVE & THE BAD SEEDS



It's one of those tracks that inspires a lot of speculation about its 'meaning', fuelled perhaps mostly by late-night drug intake.

I have to admit that when I first heard Roger Waters's primal scream bit I jumped up, mid-toke on a bowl of weed, and nearly singed the shag carpet. The studio version on *Relics* is definitely a way cool instrumental exploration, while the *Zabriskie Point* soundtrack version, called *Come In Number 51, Your Time Is Up*, is a more explosive studio realisation. But for me the version on *Ummagumma* conjures up all the sinister, paranoid, drug-addled, post-hippie, Mansonite ambience of the early 70s that I associate with this track.

"I STILL THINK THAT A FLOYD TRACK LIKE INTERSTELLAR OVERDRIVE IS A BIT SECOND-RATE SOFT MACHINE."  
KEVIN AYERS



## ARNOLD LAYNE

FIRST SINGLE, 1967

*The tale of a phantom knicker nicker, told with deceptively simple poetry. The instrumental break hints at Floyd's live musical freak-out.*

### KEVIN AYERS



Various things confused me as we began our climb up the ladder of fate. Technically, I was amazed at Pink Floyd's control of sound, compared to ours

[Soft Machine, in the 60s], which was always messy and undisciplined. It wasn't just a case of them having better equipment, as sometimes we would use their stuff or they would use ours with the same results.

Apart from the Syd Barrett songs, we all thought they were a rather clumsy blues band, and that we had much better ideas musically, but we were just not able to present them in their best context due to a complete absence of technical knowledge and a devil-may-care attitude. I still think today that a Floyd track like *Interstellar Overdrive* is a bit second-rate Soft Machine.

When we produced our first single, *Love Makes Sweet Music*, the Floyd brought out *Arnold Layne* a few weeks later and I thought: "Fuck!" We sounded like a Saturday night pub band compared to the slick production of a great sound and song. I don't know how much was due to the production or the band itself, but it was definitely under good control, and the arrangement was very smart.

Whenever I hear *Arnold Layne* I think to myself how great it is. Even if Pink Floyd hadn't gone on to become hugely famous, I think *Arnold Layne* would still be considered as one of the best pop songs to come out of the 60s. You do not forget someone like Syd Barrett. He is there in your life somewhere.

## ASTRONOMY DOMINE

FROM UMMAGUMMA, 1969

*Morse code bleeps, an indecipherable voice through a megaphone, eerie instrumental noises, stop-start rhythms, disconcerting lyrics – 'Stars can frighten...'*

### DAVE BROCK HAWKWIND



Why do I like it? Why indeed? It was on their first album [*The Piper At The Gates Of Dawn*] and then it was on the live half of *Ummagumma*. In

the era that we were all in, it was just one of those long tracks it was good to get spaced out to and listen to.

I liked Pink Floyd. I did see them once, in 1967, down the UFO club in Tottenham Court Road where everybody used to

dance around. When Pink Floyd did live gigs, they used to play long numbers and, well, I mean, it was the music everybody used to drop acid to. And there was a good light show – the blobs floating round the big screen.

*Astronomy Domine* just had one of those familiar chord sequences that used to get everybody jumping around, really. It was that magical era of the beginning of psychedelia. I liked the lovely, free improvisations of spaciness.

## COMFORTABLY NUMB

FROM THE WALL, 1979

*This was a show-stopper from the moment it first appeared, and has become a Floyd classic. David Gilmour deftly leads Roger Waters's dark lyrics towards the sublime chorus before delivering his finest guitar solo, and one that still takes many a musician's breath away.*

### CHRIS ROBERTSON BLACK STONE CHERRY



With *Comfortably Numb*, even though it's about drugs and things that we really don't know anything about, you just have to listen to what Dave

Gilmour does on that track. It's absolutely amazing. It still sends shivers down my spine listening to his guitar solo at the end.

### JOE ELLIOTT DEF LEPPARD



It's my favourite of theirs, just for the guitar solo alone. Gilmour's performance on that song is quite incredible. It's probably the best

thing I've heard him do. Lyrically speaking, too, Roger Waters just nailed it with those lyrics, although I believe it's one of the few songs on *The Wall* that Gilmour legitimately helped to write. Maybe that's why it works so well. Like Lennon and McCartney, those two were always better together than apart.

## ECHOES

FROM LIVE AT POMPEII, 1972

*Pink Floyd's first tour-de-force, on which their best attributes are gathered together into one, 23-minute epic. After the anticipation of the opening sonic 'ping', the controlled tension gradually rises to the climax and – even better – the afterglow.*

### MIKE PORTNOY DREAM THEATER



This has to be my favourite Floyd track of all time... and the *Live At Pompeii* version is even better than the original studio version from

Drummer Nick Mason is the only band member to have appeared on every Pink Floyd release.

"WHEN I FIRST HEARD ROGER WATERS'S PRIMAL SCREAM BIT I JUMPED UP, MID-TOKE ON A BOWL OF WEED, AND NEARLY SINGED THE SHAG CARPET." JIM SCLAVUNOS, THE BAD SEEDS

*Meddle*. I can't listen to this song without picturing the four of them gathered around each other, jamming in the Italian afternoon sunshine; a shirtless, young David Gilmour looking so cool jamming out with his hair blowing in the breeze.

This song has it all for me: a moody atmospheric intro, great Gilmour/Wright harmonies, an awesome Roger Waters groove jam section, and a trippy psychedelic middle breakdown. To me, this is the quintessential pre-*Dark Side* Floyd track.

## INTERSTELLAR OVERDRIVE

FROM THE PIPER AT THE GATES OF DAWN, 1967

*This is the freak-out, originally on their debut album, that gave Pink Floyd their 'underground' reputation back in the 60s. The simple riff that bookends the piece is no problem, but the wild, anarchic sounds that swirl around in between really mess with your mind.*

### MARK ARM MUDHONEY



Both *Interstellar Overdrive* and *Set The Controls For The Heart Of The Sun* are journeys. It's total head music. They're a couple of the finest examples of

psychedelic rock that there are. I might have to pick *Interstellar Overdrive* as my favourite, just because of that little part where it breaks down and the guitar is just playing that high E. And the riff is just great. I think that song in particular really pushed the boundaries of what rock'n'roll was. I mean, it was really early – it was recorded in, like, '67 – and compared to what American bands were playing at the time... I mean, I love Jefferson Airplane, but they weren't nearly as far-out as that. That was probably the most far-out rock'n'roll thing at the time. I think my favourite Pink Floyd album is the live stuff on *Ummagumma*. And I really like *Live At Pompeii*. It seems like that whole era of Pink Floyd pretty much caused the whole 'Krautrock' movement. ➔

The title of Pink Floyd's 1970 album *Atom Heart Mother* was taken from a newspaper headline found by Nick Mason. The article told of a young mother of two, who had just had an atomic heart implant.

Syd-era Pink Floyd: one of the most iconic and important bands in rock history.





## CORPORAL CLEGG FROM A SAUCERFUL OF SECRETS, 1969

*This was Syd Barrett's last Pink Floyd contribution. While Roger Waters poured scorn on the military, Barrett opts for surreal sarcasm. The kazoo solo helps.*

## JESSE HUGHES EAGLES OF DEATH METAL



I prefer the earlier, more Syd Barrett-influenced, harder-edged psychedelic shit. It's just a hard rock song. Pink Floyd as 'trippy' as they got, their first few albums... I don't care what anyone says, without them there would be no Black Sabbath, there would be no heavy metal. A lot of people get credit, and that song particularly is true, nether-worldly, majesty of heavy metal. It's just bad-ass. It's psychedelic without being too trippy, and it's heavy as a ton of bricks.

## MONEY FROM DARK SIDE OF THE MOON, 1973

*One of Pink Floyd's most iconic songs. The cash-dropping, till-ringing intro is carefully synchronised to the beat. It's a shame some people still don't get the irony of the lyrics.*

## CARL PALMER ELP



The Floyd were sometimes a bit too cosmic for me. Having been in ELP, I appreciated the concept angle, and they were more

sophisticated than we were. But I found the music wasn't as interesting as it should have been; it sounded a bit too drone. The exception was *Money*, which I thought sounded very clever at the time. Coupled with the concept, you can see why the Floyd were bigger than ELP. Conceptually they were way in front, and much more adult in their approach.

## ROB HALFORD JUDAS PRIEST



*Money* is the one, because it broke the band. If you look at their connection with Capitol Records in those times, Floyd weren't dismissed in America, but

they were 'unusual' in America. The head of Capitol at the time was determined to get them an opportunity to break out – particularly through radio. And so *Money* was the track. It's a very sophisticated track, really, especially when it changes into a different gear with the sax. *Money* is the one that always gets me vibed up.

The other night on TV they were showing a programme about the making

The album *Dark Side Of The Moon* holds the all-time record for time spent on the US *Billboard* chart: more than 14 years.

"THE GUITAR SOLO AT THE END OF COMFORTABLY NUMB STILL SENDS SHIVERS DOWN MY SPINE."

CHRIS ROBERTSON,  
BLACK STONE  
CHERRY

For her stunning vocal performance on the track *The Great Gig In The Sky*, on *Dark Side Of The Moon*, session singer Clare Torry was paid the standard flat fee of £30 for Sunday studio work. In 2005 she settled out of court for rather more.



## OBSCURED BY CLOUDS FROM OBSCURED BY CLOUDS, 1972

*Pink Floyd used their ...Clouds movie soundtrack to test the latest studio and synthesiser technology to the max.*

## OZZY OSBOURNE

*Some bands were, like, weekend hippies, but Pink Floyd were the big, professional hippies. I can't think of an individual song, but I really like their album Obscured By Clouds. That was the soundtrack, wasn't it? I remember listening to it while I was high on drugs. It had those weird bubbles on the cover. The Floyd made good albums; I don't think they ever made a bad one. Dark Side Of The Moon is the obvious one.*

of certain classic records, and it was all about *Dark Side Of The Moon*, which to me is the ultimate Pink Floyd record.

I love Floyd. I remember seeing them in the very, very early days, at a little club in Birmingham. For all Floyd fans, it's a definitive moment. The band was just so full of creativity. It was really cool to see how they pieced it all together. They would 'play out' their songs in public before they actually went into the studio to record them. Of course, this is before bootlegging, the internet and downloading. Just great, incredible players. And the wonderful thing about Floyd is that a lot of their stuff is based on the simple blues format. You felt you were experiencing something incredibly new, yet the roots of Floyd are very much in progressive blues-rock. Which was where Priest and a lot of bands from England in the early 70s cut their teeth.

## ONE OF THESE DAYS FROM MEDDLE, 1971

*A howling wind, a menacing bass riff, some searing slide guitar, Nick Mason's terrifying: 'One of these days I'm going to cut you into little pieces', and the Dr. Who theme.*

## JOEY JORDISON SLIPKNOT



It was one of the first songs I'd heard as a kid that freaked the fuck out of me. The distorted vocals and the growl, and just the overall drive of it, it was like pre-industrial. That shit was fuckin' heavy. It was just a very, very odd song, and it really intrigued me as a kid.

## SEE EMILY PLAY SINGLE, 1967

*Pink Floyd's psychedelic pop peaks with Syd Barrett's most upbeat song, his childlike innocence perfectly mirrored in the lyrics and music.*

## MICK BOX URIAH HEEP



Every time I hear Floyd's *See Emily Play* it transports me back to the 24-Hour Technicolor Dream Concert that we played with them in Heep's previous incarnation of Spice. It was in 1967, at the Alexandra Palace in London's Muswell Hill – a fantastic venue and a show to remember.

## US AND THEM FROM DARK SIDE OF THE MOON, 1973

*The gentle, classical beauty of the music and the deceptively simple lyrics disguise the song's real agenda – power struggles and violence.*

## GINGER THE WILDHEARTS



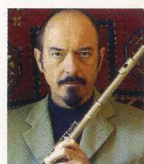
I was stoned in London's [book/comics shop] *Forbidden Planet* one day when I heard this great song. I asked at the counter which album

was playing and they said *Dark Side Of The Moon*. I thought, oh no, I've got to go and buy a Pink Floyd album. When I did so, I didn't like it that much. I wasn't very fond of *Money*, but *Us And Them* and *Brain Damage* are still two of the most awesome pieces of music I've ever heard. They're all about audacity, something I don't hear too often in Pink Floyd's music. I can't stand bands that jam on stage, let alone on their records, which is how Pink Floyd sound to me.

## THE SCARECROW FROM THE PIPER AT THE GATES OF DAWN, 1967

*Syd Barrett's charming nursery rhyme, matching the words to the rhythms with infantile delight. Suitable for children of all ages.*

## IAN ANDERSON JETHRO TULL



I have a thing about the first Pink Fluff album, *Piper At The Gates Of Dawn*. Not to decry the great guitar work of the later

Gilmour years, but it was such a landmark in the origins of what became the prog-rock era and inspired me, among others, to begin life-after-blues/Tamla/R&B. The track *Scarecrow* stands out as the whimsical, surreal and quintessentially English example of Mr. Syd's wayward, weird genius.