

EXCLUSIVE INTERVIEW

# ROGER WATERS

"I'm being asked to don the Pink Floyd mantle..."

# PROG

ASTOUNDING SOUNDS  
AMAZING MUSIC

## pink floyd

### All Equal In The End?

How *The Final Cut* shaped  
the future of Roger Waters  
and Pink Floyd



FUTURE

PROG 88



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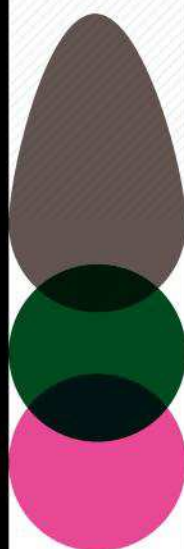
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**H**ello and welcome to the new issue of *Prog Magazine*. This issue is always an exciting one for the editorial team, because it's the issue where we announce the nominations for the Progressive Music Awards. If you turn to page 12, you can read all about the impending 2018 Awards and discover who's been nominated.

As always, it's a pretty tough call. We start by going through the last 12 months of *Prog* magazines, listing down everyone who we think deserves a shout in each category. Then the hard work begins, trying to whittle those rather long lists down to just 10 final nominees. Then it's over to you guys to vote for them and allow us to end up with one more than worthy winner.

Every year the choice is made so much tougher by the vast scope of music we're faced with, and the inherent quality of what we hear. I've said it before and I'll say it again, it really does pay testament to the immense depth of quality in the progressive music world. I know it sounds cheesy, but to even get a nomination is a considerable achievement.

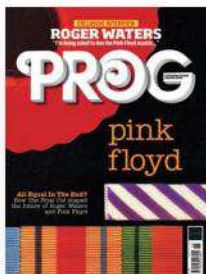
For this issue's cover story we've taken a look at Pink Floyd's *The Final Cut* album. Not an obvious choice, I'm sure you'll agree. But an album that's really grown into itself over the ensuing 35 years. And had Pink Floyd never made *The Final Cut*, it certainly would have made for a very different future for Messrs. Gilmour, Mason and Waters. Daryl Easlea's excellent story (p 36) points out that this album paved the way for the enormous success that all three have enjoyed ever since.

Enjoy that, and the rest of the issue. And don't forget to have your say in the 2018 Progressive Music Awards. No registration required this year: just dive and and vote. Off you go. We can't wait to see who you all vote for...

Jerry Ewing - Editor



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# NICK MASON HITS THE ROAD WITH HIS SAUCERFUL OF SECRETS

The drummer brings Floyd classics to life across Europe in September.



Nick Mason (centre) and his band touring a full-on Floyd extravaganza.

Following four acclaimed low-key London shows in May (see our review on page 122), Nick Mason's *Saucerful Of Secrets* will head out on a full European tour in the autumn. This will include six UK shows in September: Portsmouth Guildhall (23), London Roundhouse (24), Birmingham Symphony Hall (25), Manchester O2 Apollo (27), Glasgow SEC Armadillo (28) and Nottingham Royal Concert Hall (29).

The European part of the tour precedes these British gigs, with the dates as follows: Stockholm Cirkus, Sweden (September 2), Copenhagen Forum Black Box, Denmark (3), Rostock Moya, Germany (4), Amsterdam Theatre Carré, Netherlands (6), Antwerp Stadsschouwburg, Belgium (8), Den Atelier, Luxembourg (9), Paris Olympia, France (10), Düsseldorf Mitsubishi Electric Halle, Germany (11), Hamburg Laeiszhalle, Germany (13), Stuttgart Beethovensaal, Germany (15), Berlin Tempodrom, Germany (16), Leipzig Haus Auensee, Germany (17), Vienna Stadthalle F, Austria (19), Milan Teatro Arcimboldi, Italy (20) and Zurich Samsung Hall, Switzerland (21).

The Pink Floyd drummer is joined in the band by former Floyd bassist Guy Pratt, Spandau Ballet's Gary Kemp, guitarist Lee Harris of The Blockheads and Dom Beken of The Orb.

Their set consists of early material from Pink Floyd, including tracks from the band's first two albums, *The Piper At The Gates Of Dawn* and *A Saucerful Of Secrets*, with the group performing some songs that haven't been played live for many years.

This marks the first musical tour Mason has undertaken since he hit the road in support of *The Division Bell* with Pink Floyd in 1994. He last performed onstage as a member of Floyd during the Live 8 event in 2005, although he did appear at a Roger Waters show in 2011 alongside David Gilmour. His last live show prior to May's London gigs was the closing ceremony for the 2012 London Olympic Games. **MD**

Tickets for the upcoming dates are on sale now at [www.thesaucerfulofsecrets.com](http://www.thesaucerfulofsecrets.com).

**"The group will be performing Floyd songs that haven't been played live in years."**

## INTRO extras

### TEMPLES ON MARS AND SUMER JOIN VOYAGER FOR PROG SHOW

British proggers Sumer and Anglo-Kiwi prog rockers Temples On Mars have been added to Voyager's Prog-sponsored London headline show at The Borderline on July 3. Voyager will also be appearing at Ramblin' Man Fair, UK Tech Fest and Bloodstock over the summer. They will also play Birmingham's Asylum on July 4.



Plini: getting weirder on his new EP.

## NEW EP FOR PLINI

Aussie guitar hero teams up with jazz guitarist and British saxophonist on his latest collection.

Plini is to release the *Sunhead* EP independently this July. The four-track veers in a different direction from the guitarist's previous releases, with more of an emphasis on jazz fusion, ambient and electronic styles.

"It sounds like a cliché but it's an evolution of my sound based on stuff that's happened in my life," he says. "This EP has got some weirder time signatures and more complicated harmonies, but I think it still sounds pretty pleasant."

The new EP's recordings were specially written to enable Plini to work with some very eclectic guests. Joining him this time are The 1975's saxophonist John Waugh, French-Canadian keyboard player Anomalie and American jazz guitarist Tim Miller. "I met John the last time I played in London and I love his playing," Plini reveals. "It's a similar sort of thing with Anomalie, and I've been a fan of Tim's for a long time. I bumped into him at a convention and it turned out that he'd been teaching some of my music to his students. That was a bit of a fanboy moment for me."

The musician also has some ideas for the full-length follow-up to 2016's *Handmade Cities*. "I'd really like to work with vocalists," he admits. "This EP started out like it was going to be an album but I decided I didn't really like three of the tracks enough!"

Plini is currently on tour with Tesseract, but he will be returning to Europe this summer to perform at this year's Download, Be Prog! My Friend and ArcTanGent festivals.

For more information, visit [www.plini.co](http://www.plini.co). **NRS**

## MIKE VENNART DIVES INTO THE PLASTIC SEA

The former Oceansize man unveils his second solo album.

Mike Vennart admits he doesn't quite have a full explanation for calling his second Vennart album *To Cure A Blizzard Upon A Plastic Sea*, but he gives it a bash for Prog. "The overarching theme is madness," he says. "*To Cure A Blizzard*... is about mindfulness, the fine line between controlling your agitation and the 'ignorance is bliss' approach. The second half comes from the song *Immortal Soldiers*. I thought it was an alluring set of images."

Vennart tells us that his obsession with the Cardiacs means Tim Smith's "mucky paw prints are all over it". Recommending the track *Immortal Soldiers* as a good summary, he says: "It's been nice to break out of the traditional poppy trick. You don't know what chord's coming next, you don't know where the phrasing ends. I had a lot of fun making it!"

The album is out on September 14 via Medium Format. For more, see [www.vennart.com](http://www.vennart.com). **MK**



Mike Vennart: ready for a solo sea voyage.



# HAVEN'T YOU HEARD, IT'S A BATTLE OF Words

As **Roger Waters** prepares to bring his hugely successful *Us + Them* tour to British shores, *Prog* grabs a rare chat with the man himself to discuss the themes behind his tour, and to get the inside story on the upcoming *Animals* reissue project.

**Words:** Wibo Dijkisma/NPO2 **Images:** Giuseppe Maffia/NurPhoto /Getty Images

**O**n June 26, Roger Waters' latest live extravaganza, the *Us + Them* tour, rolls into Dublin for the first of two shows. There will then be six concerts across the UK, the centrepiece of which is almost certainly going to be Waters' headlining performance at London's Hyde Park on July 6. It's the kind of massive live concert for which Waters became famous with Pink Floyd in the late 70s, and over the last decade, few have surpassed prog's arch-conceptualist when it comes to stadium-sized events.

Following Pink Floyd's final performance at Live 8 in July 2005, Waters toured *The Dark Side Of The Moon* from 2006 to 2008. In 2010 he took Pink Floyd's *The Wall* out on a tour of the world's arenas, which later moved on to outdoor stadiums. And now there's his *Us + Them* jaunt, a kind of Pink Floyd's greatest hits, plus a few songs from last year's *Is This The Life We Really Want?*, Waters' first solo album proper for a quarter of a century.

Given that as of 2013, *The Wall Live* is the highest grossing tour by a solo artist, you'd have to say that Waters is doing alright. *Is This The Life We Really Want?* is a fine piece of work, while the continued runs around the world with the Floyd back catalogue prove that the man behind a lot of the ideas and music that emanated from Pink Floyd in the late 70s is getting things right.

Perhaps even more interestingly for the now 74-year-old musician, back in 2010, as he launched the tour of *The Wall*, he announced: "I think I have a swan song in me and I think this will probably be it." Eight years down the line, the facts tell a somewhat different story...

"Very good point. I think the tour is because two years ago now, Paul Tollett and the people from Goldenvoice

[promotions company, founded by Tollett] asked me to do Desert Trip [festival], which was a Coachella thing. Because I did Coachella in 2008 and they'd always go, 'Oh we want you to come back and blah blah blah...'

"But Coachella is all sorts of young people doing whatever it is that young people do, and then he had this idea of getting a bunch of more established acts together one autumn and that's what we did. So basically his idea was: let's get Pink Floyd, the Rolling Stones, The Beatles [Paul McCartney], Bob Dylan, Neil Young and The Who up, weirdly enough. That's the six acts, and we would do it over a weekend, you know: two acts a day, Friday, Saturday and Sunday. And if the tickets go well, we'll do another weekend.

"Well, the tickets did. I think there were 500,000 ticket requests in the first few hours. And so I put a lot of work into putting that show together, and realised I had been asked to don the Pink Floyd mantle, which hadn't really happened before. And I said, 'Yeah, okay, I can do that,' and I did. But having done all that work, I thought, 'Maybe if this new record comes out well, maybe I can put a show together that's some of what I did at Desert Trip and a few songs from the new record.'

"So that's what I've done. The ideas in it are kind of embodied in the song *Us And Them* from *Dark Side Of The Moon*, which is about searching within ourselves to find love and empathy for all fellow human beings."

**As you've mentioned, this tour is 75 per cent old material, 25 per cent new material, but you also said it will be connected by a general theme. So what links it all together?**

Well, it's called *Us + Them*, and it's called that largely because there's a verse in the song that says: 'With,

without, And who'll deny it's what the fighting's all about?' Well, the answer to that question is: almost everybody will deny that with/without is what the fighting's all about. It's a war on terror. Also it's about ideology, but what is it really about? Most people think that everything has happened because somebody is right and somebody is wrong and the people who are wrong have to be put in their place, and the best way to do that is to bomb them, or invade their country, or whatever it might be.

But that's not what war is about. War is actually about keeping rich people rich and poor people poor. That's the function of it. And not just because there's just so much money in the economies of the Western countries. Well, the ones who make weapons, which is mainly the United States, the UK, Russia, Germany, France, Belgium — those are the main ones. So much is tied into the armament industries, in the great military industrial complexes Eisenhower warned us about. So that is the reason we're in perpetual war.

**Do you think you'd ever be able to make an album with songs that weren't connected in theme?**

I couldn't personally. I can't write a song that isn't connected with how I feel. I think that maybe if my songs have an enduring quality to them, it's that they're truthful, that they're very heartfelt. I mean, I'm not saying I know the truth and other people don't, but I'm saying I tell the truth I believe in as directly as I can in the songs I write.

**Are any of the gigs on this tour being filmed for a future release?**

We're actually filming the show in Amsterdam. I don't know what we'll do with it when we've filmed it but that's where we're going to do the filming. That's been decided now.

**Is there anything else Pink Floyd-related that you've been working on?**

Yeah. I've just been working with Po [designer Aubrey Powell]. There's a reissue of *Animals*, a 5.1 mix of *Animals* so I've been working... Well, I haven't been working, he's been working. He came up with some new photographs of Battersea Power Station to use as a CD cover for the new 5.1 mix. It's beautiful. 🎧

See [bit.ly/waters-interview](http://bit.ly/waters-interview) to listen to the full Roger Waters interview. For more information on the *Us + Them* tour and Roger Waters, see [www.rogerwaters.com](http://www.rogerwaters.com).





Us + Him: Roger Waters  
gets ready to bring his  
live show to UK fans.

"THERE'S  
A REISSUE  
OF ANIMALS,  
A 5.1 MIX. IT'S  
BEAUTIFUL."





While few **Pink Floyd** fans will rate *The Final Cut* as their favourite album, there's no doubt it's one of the band's most significant, being both a fascinating snapshot of Roger Waters' megalomania and the final release from the group's best-known line-up. Unknowingly, it mapped out the future for all parties concerned...

**Words:** Daryl Easlea  
**Images:** Willie Christie

**A**lmost 10 years to the day since the release of *The Dark Side Of The Moon*, a new Pink Floyd album, *The Final Cut*, was launched. A decade earlier, the material for *Dark Side...* had been worked up thoroughly on the road and bore writing credits from all four band members. Now the group – a trio after the departure of keyboard player Rick Wright – had become, through default more than by design, a method of carriage for *de facto* leader Roger Waters' words and music alone, with session musicians heavily featured throughout. The music had few discernible hooks, no standout commercial moment, and no track from *The Final Cut* was ever played live by the band.

This didn't initially stop the Floyd juggernaut: fans worldwide had been waiting for three-and-a-half years for a new LP, their longest wait to date. And so, on its release in March 1983, *The Final Cut* became Pink Floyd's first UK No.1 album since 1975's *Wish You Were Here*. *Rolling Stone* gave it the full five stars and suggested that it may have been "art rock's crowning masterpiece".

However, the juggernaut would soon jackknife. *The Final Cut* disappeared

# ALL Equal IN THE End?



almost as soon as it was released, leaving the album, a single and a 19-minute 'video album' as its only footprint. There were to be no promotional appearances, no group publicity photographs and no tour. It barely touched any year-end polls, and soon became 'Exhibit A' in the painful, public breakdown of the group.

If the album featured at all in interviews retrospectively by both Roger Waters and David Gilmour, it was portrayed as a time of abject misery. "That's how it ended up," Gilmour told David Fricke in 1987. "Very miserable. Even Roger says what a miserable period it was. And he was the one who made it entirely miserable, in my opinion."

"It came and died, really, didn't it?" says Willie Christie, who shot the album's cover photo.

Christie has great insight into the album and the period — Waters was his brother-in-law and "after a relationship had gone south", Christie was living in an outhouse over the garage at the Waters' house in Sheen at the time.

"Because the break-up was on the horizon," he adds, "I think David was finding it very tough; Roger for different reasons. That was a great shame. David had said publicly that the songs were offcuts from *The Wall*. Why regurgitate? I never saw it like that. I loved it and thought there was some great stuff on it."

While it would clearly be a very perverse fan that would name *The Final Cut* as their favourite Pink Floyd album, it's certainly worth a lot more credit than it's given. Yes, *The Final Cut* is the greatest example of high-period megalomaniac Waters. However, for all his writing and singing, it needs to be taken as a Floyd release, and not a solo Waters one — it has some of Gilmour's best guitar solos, with drummer Nick Mason curating some of the greatest sound effects in Floyd's career.

As a protest album, it's one of the strongest ever produced in British rock. Had it been made by Elvis Costello, Robert Wyatt or The Specials, it would have far more retrospective gravitas. "What have we done to England?" Waters

"By the time we had got a quarter of the way into making *The Final Cut*, I knew I would never make another record with Dave Gilmour or Nick Mason."

**Roger Waters**



1983's *The Final Cut*, the final chapter of the classic Floyd line-up.

sings on the opening track *The Post War Dream*, as a brass band, that most quintessentially British sound, plays out. It locates the album squarely in the post-Falklands invasion landscape of 1982, while looking back to the beachheads of 1944. As Cliff Jones noted in *Echoes: The Stories Behind Every Pink Floyd Song*, it was "the most lyrically unequivocal of all Pink Floyd albums".

Moreover, the album is phenomenally significant in the group's career. Had it been a far better experience and a bigger seller, it may have allowed Floyd to conclude, or perhaps continue, on a triumphant, cordial high. Instead, it left a nagging sense of unfinished business, which led to the split, the commercial triumph of the Gilmour years and the group's enormous afterlife.



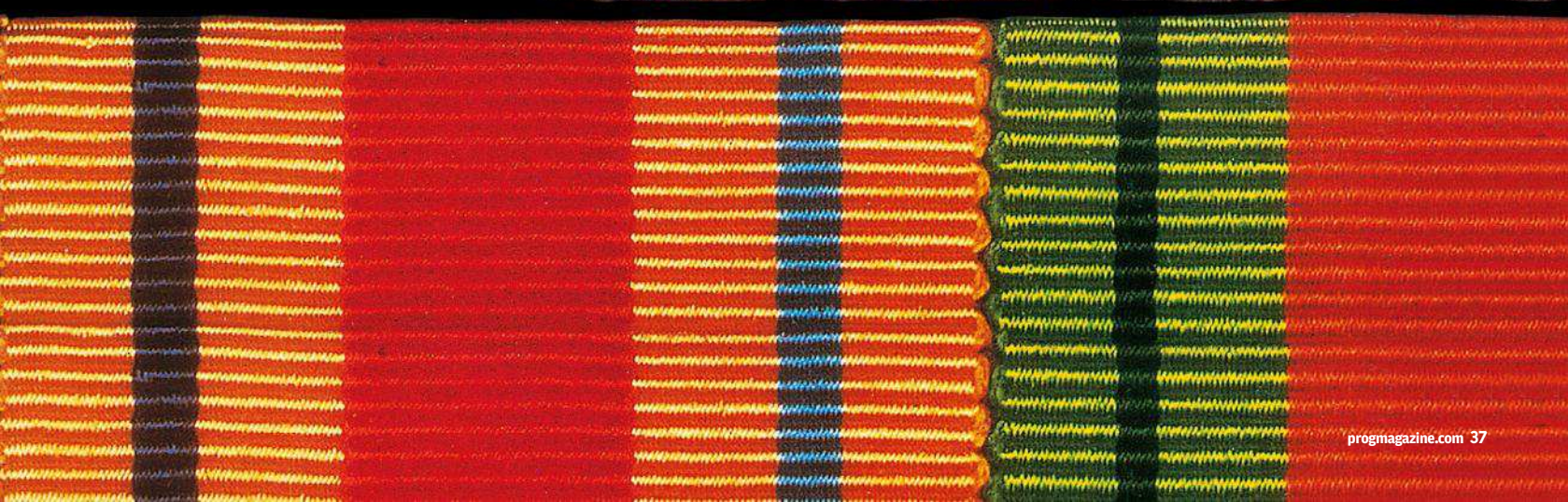
The genesis of *The Final Cut* is well known. Some of its material dates from five years previously, when Waters came up with the original cassette

recording of *The Wall* in the summer of 1978. He had written around three albums' worth of material. He was driven in a way that the other band members, who seemed to want to escape Floyd at the time, simply were not. To Waters, it was like picking hard at a scab — he knew he shouldn't, but he just had to explore further this monster that he had helped create.

Pink Floyd as we knew them finished on June 17, 1981 at London's Earl's Court, when the final show of the 31 *The Wall* gigs concluded. That year's return to touring was to gather material for the Alan Parker-directed filmed version of *The Wall*. There were offers — with considerable irony — for the band to tour stadiums. Waters, of course, ran a mile from them.

Meanwhile, serious contemplation was given to the idea of playing the shows with Andy Bown of Floyd tribute group The Surrogate Band taking Waters' place. "I was asked if I would be interested if the situation arose," Bown says today. "I said yes, I would be."

However, the idea was quickly vetoed by Waters.







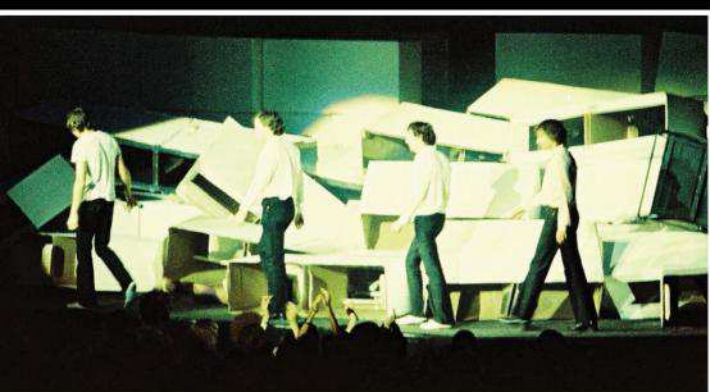
The Wall (above), and the end of an era as that album's hugely successful tour came to an end in 1981 (below).



PETER STILL/REDFERNS/GETTY IMAGES



PETER STILL/REDFERNS/GETTY IMAGES



PETER STILL/REDFERNS/GETTY IMAGES

There was talk of a soundtrack album to the Parker film, but there was hardly a great deal of material: versions of *In The Flesh* (with and without the question mark) performed by the film's Pink, Bob Geldof; *Wall* outtake *When The Tigers Broke Free*; and *What Shall We Do Now?*, which was left off the album's original running order. This project evolved into *Spare Bricks*, where these tracks were supplemented with additional *Wall* outcuts *Your Possible Pasts*, *One Of The Few*, *The Hero's Return* and *The Final Cut*.

However, when Argentina invaded the Falklands — the British-ruled islands in the South Atlantic, some 300 miles off the Argentine coast, in April 1982 — and UK Prime Minister Margaret Thatcher sent a task force to counteract this, Waters suddenly had his subject matter. The pointlessness of the ensuing 74-day conflict, resulting in the loss of 907 lives, evoked again the death of Roger's father, Eric Fletcher Waters, at Anzio in 1944. Waters relished the conflation of the past and the present. He was going to write a modern requiem.

And so *Spare Bricks* became *The Final Cut*. Its title was a Shakespearean reference to Julius Caesar being stabbed in the back by Brutus: "This was the most unkindest cut of all."

"*The Final Cut* in film terminology is the finished article," Gilmour said in 1983. "When you stick all the rushes together basically in the right order, you call it the 'rough cut', and when you've cleaned it up and got it perfect, you call it 'the final cut'. It's also an expression for a stab in the back, which I think is the way Roger sees the film industry."

Waters' frequent run-ins with director Alan Parker on the making of the film of *The Wall* are no secret. It was clear, too, that the members of Pink Floyd, never the chummiest of outfits, were growing ever further apart. The UK premiere of *The Wall* on July 14, 1982, at the Empire Theatre in London's Leicester Square, was the only time the three-man Pink Floyd were ever seen in public together. No one yet knew that Rick Wright had gone from the band, with the party line being that he was 'on holiday'.

Originally titled *Anzio, 1944*, *When The Tigers Broke Free* was issued as

a single in July 1982. The track was full of pathos and huge in its intent. *Apples And Oranges* in 1967 was the last time so many eyes had been on the chart performance of a Floyd single, ...*Tigers...* being their first 45 since *Another Brick In The Wall, Part Two* in 1979. The single, which was fundamentally Waters with the Pontarddulais Male Voice Choir and Orchestra, was labelled as being from *The Final Cut*. Ironically, it didn't make it to the album until it was reconfigured for CD in 2004. It only reached No.39 in the UK charts.

After the single's release, Roger Waters told *Melody Maker* in August 1982, "I've become more interested in the remembrance and requiem aspects of the thing, if that doesn't sound too pretentious."

After then arriving at *The Final Cut*, "the whole thing started developing a different flavour, and I finally wrote the requiem I've been trying to write for so long".

*Requiem For The Post War Dream* was to become the subtitle for the album. By this point, Waters said that the group had "got to the stage of a rough throw-together of all the work we've done so far".

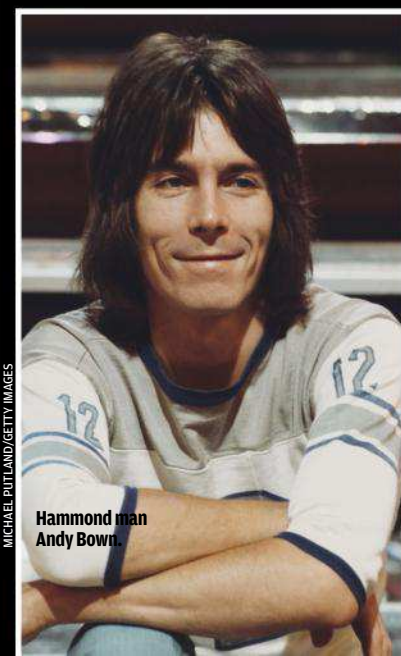
After the US premiere of *The Wall* and a holiday, he was to return to work in earnest that autumn. The sessions began in July and lasted through to that Christmas. Fittingly, it's a truly UK-centred album. After the French, New York and Californian sessions for *The Wall*, here the band visited Abbey Road, Olympic, Mayfair, RAK, Eel Pie, Audio International, Gilmour's home studio Hookend, and Waters' home studio The Billiard Room. With *The Wall* co-producer Bob Ezrin excommunicated, Michael Kamen and James Guthrie co-produced with Waters and Gilmour.

With Mason racing cars and presiding over a failing relationship while beginning a new one, Gilmour struggling to write new material



"It was wonderful to work for them in that live situation: it's rare to meet a rock band that know how to behave. And the Floyd organisation treated the hired guns very well indeed."

**Andy Bown**



MICHAEL PUTLAND/GETTY IMAGES

Hammond man Andy Bown.



The back cover of *The Final Cut* shows how Waters felt stabbed in the back by Alan Parker over the film of *The Wall*.





and Wright leaving just a memory, Waters was in a frantic hurry to complete the album that had, by now, taken on a whole new lease of life. "I started writing this piece about my father," Waters said in 1987. "I was on a roll, and I was gone. The fact of the matter was that I was making this record and Dave didn't like it. And he said so."

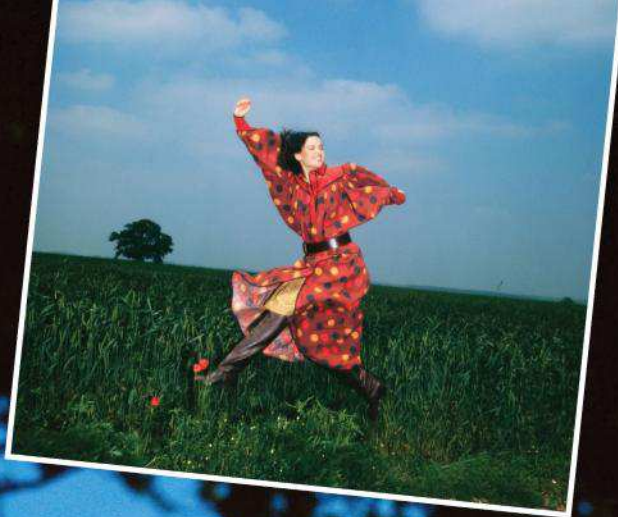
"Dave didn't like it" has become the shorthand for *The Final Cut*. After a cordial start, it soon became apparent that Waters and Gilmour would need to work separately. Engineer Andy Jackson would work with Waters and Guthrie would work with Gilmour, occasionally meeting up. "The relationship was definitely frosty by that stage," Jackson told *Floydian Slip* in 2000. "There's no question about it. I don't think anyone would want to deny that. So, the time that Dave — Dave in particular — and Roger were in the studio together, it was frosty. There's no question about it."

Yet this frostiness made for great art. And there was innovation too. Italian-based, Argentine-born (which no doubt would have appealed to Waters' sense of humour) audio inventor Hugo Zuccarelli had approached the group to try out his new 'Holophonic' surround sound that could be recorded on stereo tape. For a group so associated with their audio pioneering, this was a positive boon. The system utilised a pair of microphones in the head of a dummy. Zuccarelli played Mason, Gilmour and Waters a demo of a box of matches being shaken that sounded as if it was moving around your head.

The group were of one mind to use the system. Mason began to gather the sounds in the Holophonic head, which, as he noted in *Inside Out*, "answered to the name of Ringo". He duly recorded Tornados at RAF Honington, the sounds of cars passing, the wind and various ticks, tocks, dogs, gulls, steps, shrieks and squawks. On the disc, sound effects lushly careened between headphones. The missile attack at the start of *Get Your Filthy Hands Off My Desert* is arguably the greatest sound effect on any Pink Floyd record.

Ray Cooper played percussion, Raphael Ravenscroft added saxophone, and on the closing track, *Two Suns In The Sunset*, veteran drummer Andy Newmark took Nick Mason's place.

Inset pic: Willie Christie's original 1977 *Vogue* shoot in the Henley field.





It took two players to replace Rick Wright. While Kamen played piano, Andy Bown took Hammond duties.

"It was wonderful to work for them in that live situation: it's rare to meet a rock band that know how to behave," Bown recalls. "And the Floyd organisation treated the hired guns very well indeed. Recording is different – you're not living with each other in the same way. I remember almost nothing from those sessions. I wonder why."

Waters' exacting attempts at nailing a vocal recording led to the well-reported incident of Kamen doing a Jack Nicholson in *The Shining*, writing furiously in the control room. When Waters came to investigate what he was doing, he saw that Kamen had repeatedly written: "I must not fuck sheep." According to Andy Bown, Kamen was "a lovely cuddly bear with a wacky sense of humour".

His scribbling wasn't confined to Waters. "He wrote a whole crazy manuscript page of total fly-shit for me. Unreadable. And signed it," says Bown.

Willie Christie, who was to photograph the album's strikingly modernist cover, popped by Mayfair Studios in Primrose Hill. "It was obvious Roger was making the running," Nick Mason said about that time in *Inside Out*. "Roger is sometimes credited with enjoying confrontation, but I don't think that's the case. I do



Roger Waters on the set of *The Wall*, looking at his younger self.

MGM/UA/KOBAL/REXUS/UTTERSTOCK

think some of the music was up to it."

After much arguing with Waters, Gilmour surrendered his producer credit on the album – but not his share of producer royalties. He was even to say, "It reached a point that I just had to say, 'If you need a guitar player, give me a call and I'll come and do it.'" He said in 1983, "I came off the production credits because my ideas of production weren't the way Roger saw it being."

"I was just trying to get through it," Gilmour told this writer in 2002. "It wasn't pleasant at all. If it was that unpleasant but the results had been worth it, then I might think about it in a different way. I wouldn't, actually.

used. It's hard to select one track or another as they're part of a piece. As album keyboard player Andy Bown says, "I like it all. Eaten whole."

Of the original album's 12 tracks, *The Hero's Return* and *The Gunner's Dream* are two of Waters' finest moments side by side: full-bleed paranoia with his unlimited capacity for beauty and empathy. *The Hero's Return* began life as *Teacher, Teacher* from *The Wall*. The band's demo from January 1979 has



"Because the break-up was on the horizon, I think David was finding it very tough; Roger for different reasons. That was a great shame."

**Willie Christie**

think Roger is often unaware of just how alarming he can be, and once he sees a confrontation as necessary, he is so grimly committed to winning that he throws everything into the fray – and his everything can be pretty scary... David, on the other hand, may not be so initially alarming, but once decided on a course of action is hard to sway. When his immovable object met Roger's irresistible force, difficulties were guaranteed to follow."

"I was in a pretty sorry state," Waters said. "By the time we had got a quarter of the way into making *The Final Cut*, I knew I would never make another record with Dave Gilmour or Nick Mason."

Gilmour said in 2000, "There were all sorts of arguments over political issues and I didn't share his political views. But I never, never wanted to stand in the way of him expressing the story of *The Final Cut*. I just didn't

I don't think the results are an awful lot... I mean, a couple of reasonable tracks at best. I did vote for *The Fletcher Memorial Home* to be on *Echoes*. I like that. *Fletcher...*, *The Gunner's Dream* and the title track are the three reasonable tracks on that."




Overlaid with Waters' disgust at the Falklands war, the collapse of the socialist post-war dream and grieving for his father, the narrative of *The Final Cut* focuses on the figure of the teacher from *The Wall*, who had been a gunner in the war, staring down modern life. The central character of *The Wall*, Pink himself makes an appearance on the title track. Waters is frequently self-referential in his choice of words. For example, 'quiet desperation' and 'dark side', two most Floydian phrases, are

synth drone with Gilmour on a loud slide guitar. Here, the hero is haunted by images of the war he can't discuss with his wife.

There's little guitar but plenty of saxophone, so much a feature of 1973-'75 Floyd, on *The Gunner's Dream*. Here, Waters' voice, as with a lot of the album, is the lead instrument. The song examines the sudden powerlessness of a situation when confronted by the jackboot. Referencing war poet Rupert Brooke, Waters delivers one of his finest vocals. It also introduces the imaginary character Max, an in-joke name for producer Guthrie from the sessions.

Journalist Nicholas Schaffner says, "In some ways *The Final Cut* qualifies as Roger's equivalent of John Lennon's highly acclaimed primal scream LP, released in the wake of The Beatles' 1970 disintegration."

And the screaming doesn't stop. 



A decade and a half after his wails on *Careful With That Axe, Eugene*, possibly Waters' career-best bellow is on *The Gunner's Dream*, where he howls for a full 20 seconds. *Rolling Stone* said it contained some of the most "passionate and detailed singing that Waters has ever done". And it's certainly there, as he enunciates every vowel as if his life depends on it.

*The Fletcher Memorial Home*, where 'colonial wasters of life and limb' assemble, offers another standout moment, with Waters giving tyrants past and present the chance to get together before applying a final solution to them. Gilmour's solo and Kamen's beautiful brass arrangement enhance the song's gravitas.

While the title track is similar to *Comfortably Numb* in its arrangement, *Not Now John* is the album's rocker. It's a call and answer between Gilmour and Waters — one as the jingoistic right-winger so celebrated in the early 80s, and the other attempting reason. The US, sensing the one song that resembled conventional rock (complete with Gilmour's ultra-Floyd guitar work) suggested a radio recut was done, with Gilmour and the backing vocalists singing 'stuff' loudly over the song's obvious use of the word 'fuck'. It was issued as a single with a Willie Christie-directed video in May 1983 and scraped into the UK Top 30.

The album's closer, *Two Suns In The Sunset*, was inspired by Waters' recent viewing of banned docudrama *The War Game*. In the end, the hero drives off and sees the nuclear explosion, a result of someone's anger spilling over until, ultimately, the button is pushed. He now understands 'the feelings of the few'. As the explosion comes, Waters suggests, 'Ashes and diamonds, foe and friend, we were all equal in the end.'

For the final song from 'the original Pink Floyd', it ends with a session sax player, a session drummer and a producer playing piano. By then, it seemed that even Waters was removed from his own story. The surrogate band had taken over.



Even Hipgnosis and Gerald Scarfe were now surplus to requirements. Scarfe has said he had done a test version of



UNIMEDIA/REX/SHUTTERSTOCK

a cover for *The Final Cut*, but Waters himself would oversee the artwork with graphic design company Artful Dodgers. His brother-in-law, *Vogue* photographer Willie Christie, was called upon to take the photos that made the sleeve. As Waters' house guest at the time, the pair discussed the concept at length.

"We were talking about it all the time from conception," he says. "Roger asked me to do the stills. They came out of ideas we had talked about — poppies featured a lot because of the theme of it. I did the stills in November 1982, the poppies and the strip of medals. The field was near Henley. We needed a field of corn and I'd done a *Vogue* shoot down there in 1977. A prop company called Asylum made me up some poppies as real poppies don't last."

Asylum also made two uniforms, complete with the knife in the back. Christie's assistant, Ian Thomas, modelled the outfit, holding a film canister under his arm. "That was the

David Gilmour (above) and his 1984 solo album *About Face* (below).



whole idea of the knife in the back and the film canister," Christie says. "That [Alan] Parker had stabbed him [Waters] in the back."

In another shot, Thomas is seen lying dead in the poppy field, watched over by Stewart, the Waters' pet spaniel. In the gatefold, Thomas can be made out in the distance, while the outstretched hand of a child, Oliver Quigley, holds poppies.

The sleeve also contained an image for *Two Suns In The Sunset* and the Japanese welder (another assistant, future fashion photographer Chris Roberts) for *Not Now John*, which was shot in Christie's studio in London's Princedale Road. Christie went to show the group the work in progress.

"David hadn't been involved or consulted," he says. "I slightly found myself in the middle. It was a little bit awkward as I'd been talking to Roger, but David's a really good bloke, a genius. It was a little, 'Oh, David, sorry I haven't showed you. It's not me,' sort of thing."

Gilmour looked at the photographs and told Christie, "Well, actually, the knife wouldn't go in like that — it would go in sideways, as your ribcage wouldn't allow it to go in straight, vertical.' Roger pooh-poohed that, thankfully, as I thought I'd have to have the thing remade and have to reshoot it. It might have looked a bit strange if you had the knife flat. Aesthetically, whenever you see a knife in the back, it's always vertical, not horizontal. So, it's a good point, but it wasn't given much credence."

The sleeve was a powerful close-up of a serviceman's lapel, showing a poppy and his medals. The modernist lower-case rear sleeve just listed three members of Pink Floyd. This was the first time the wider world became aware that Wright was no longer a member of the group — and that this was clearly a work 'by Roger Waters, performed by Pink Floyd'.



*The Final Cut* was released on March 21, 1983, on Harvest. It's hard now to convey just how exciting it was when it came out. It shot to No.1. It was an album to pore over — this writer recalls people especially loving *Two Suns In*

"I was on a roll, and I was gone. The fact of the matter was that I was making this record and Dave didn't like it. And he said so."

**Roger Waters**





*The Sunset*, saying things like, "Waters has done it again." The album stayed on the UK charts for 25 weeks and sold three million copies worldwide. As well as the UK, the album topped the charts in France, West Germany, Sweden, Norway and New Zealand. It reached No.6 in the US.

The critics were, of course, deliciously mixed. Richard Cook wrote in the *NME* that Waters "picks out the words like a barefoot terminal beachcomber, measuring out a cracked whisper or suddenly bracing itself for a colossal scream... the story is pitched to that exhausting rise and fall: it regales with the obstinacy of an intoxicated, berserk commando."

"Truly, a milestone in the history of awfulness," said Lynden Barber in *Melody Maker*. "Expect the usual sycophantic review in the pages of *Rolling Stone*."

A week later, Kurt Loder duly obliged with a five-star review that opened with the phrase, "This may be art rock's crowning masterpiece, but it is also something more. With *The Final Cut*, Pink Floyd caps its career in classic form, and leader Roger Waters – for whom the group has long since become little more than a pseudonym – finally steps out from behind the 'Wall' where last we left him. The result is essentially a Roger Waters solo album, and it's a superlative achievement

**Roger Waters (above) and his 1984 solo album *The Pros And Cons Of Hitch Hiking* (below), with that cover...**



on several levels. Not since Bob Dylan's *Masters Of War* 20 years ago has a popular artist unleashed upon the world political order a moral contempt so corrosively convincing, or a life-loving hatred so bracing and brilliantly sustained... By comparison, in almost every way, *The Wall* was only a warm-up."

The *NME* review ends with the extremely perceptive comment: "Underneath the whimpering meditation and exasperated cries of rage, it is the old, familiar rock beast: a man who is unhappy in his work."



"I was in a greengrocer's shop, and this woman of about 40 in a fur coat came up to me," Waters told Chris Salewicz in 1987. "She said she thought it was the most moving record she had ever heard. Her father had also been killed in World War II, she explained. And I got back into my car with my three pounds of potatoes and drove home and thought, 'Good enough.'"

And it was good enough, but not good enough for what Pink Floyd had become in popular perception. As Nick Mason was to write, "After *The Final Cut* was finished there were no plans for the future. I have no recollection of any promotion and there was no

recollection of any live performances to promote the record."

Had there been a tour to support it, it could have been a huge sustained hit. There's just something about it, like all art from that strange 1980-'83 period in the UK, such as *The Boys From The Black Stuff* or *Bridesehead Revisited*, that when you're locked into it, it can't fail to make you feel moved. The early 80s, unless you lived through them, are very hard to explain. The 60s and 70s seemed clear-cut, and when people do think of the 80s, it's that later flash, brash, wedges-of-money time.

We also need to review where Floyd's 70s peers were by 1983. Led Zeppelin were long gone. Queen were licking their wounds from an ill-advised, all-out assault on disco. Genesis had gone 'pop'. Yes were, quite by accident, about to reinvent themselves as a techno-stadium monster. It could be said that Pink Floyd were the only ones doing what they always did – or at least post-1975 Floyd. But, as said, it wasn't enough.

Within 11 weeks of the release of *The Final Cut*, Margaret Thatcher's Conservative government were re-elected with a landslide majority of 144, which left Labour with its worst post-war performance. At once, the result reinforced Waters' concerns about the whereabouts of the post-war dream and demonstrated how out of step he was with his audience.

Both main protagonists made solo albums. David Gilmour released *About Face* and Waters made his other 1978 concept idea, *The Pros And Cons Of Hitch Hiking*, with much of the same team as *The Final Cut*. ("That was jolly good fun," Andy Bown recalls. "And terrific musicians to work with. Bloody good album too.")

In October 1985, Waters issued a High Court application to prevent the Pink Floyd name ever being used again, considering it a 'spent force'. He finally had the nerve to make the final cut. Waters and Mason, however, simply did not, and the next chapter of Pink Floyd was about to begin, taking the band back to stadiums and making a noise that sounded like the best of the albums from 1971-1975.

Unlike Led Zeppelin, who all but went into cold storage following the death of John Bonham, and would only reactivate a good decade later, the actions that followed *The Final Cut* set the Pink Floyd camp up to become the strident prog behemoth they are today, and one that Roger Waters would eventually match with his own stadium endeavours over the last decade. ☹

Roger Waters is currently on his *Us + Them* tour. See [www.rogerwaters.com](http://www.rogerwaters.com) for full dates and more information.



# Who Cares What It's About, As Long As The Kids Go

**Willie Christie**, the man behind the film of *The Final Cut*, reveals all about making movies on the motorway, an unexpected Napoleon, and how Roger Waters wanted Margaret Thatcher to suffer...

**Words:** Daryl Easlea

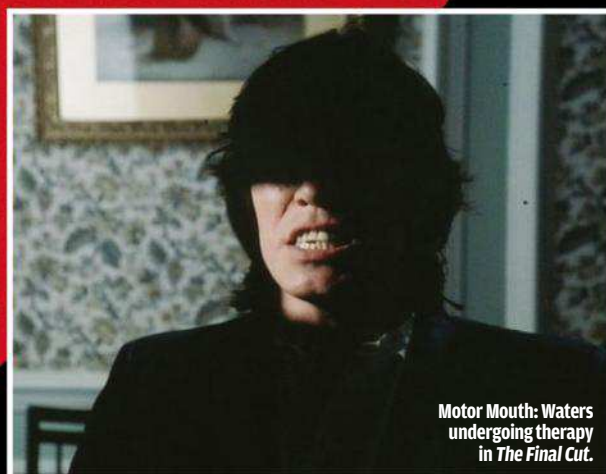
**Images:** Willie Christie

**R**ealising how the power of the video of *Another Brick In The Wall* had helped propel the song to being a worldwide hit, smarting from his experience of the motion picture of *The Wall* and with no intention whatsoever to tour, Roger Waters decided the way to get the message of *The Final Cut* out to the MTV generation was to make a long-form video for four of its tracks.

Waters asked Willie Christie to make the film of *The Final Cut*. "Looking at it with hindsight, I think it's pretty good," Christie says. "People weren't really making promos then. It was very early days — nobody quite knew what the score was."

After discussing ideas with Jack Simmons, a colleague from advertising, and with Nick Mason in the early stages, Christie took his concept to production company Lewin and Matthews, who had been making commercials. Barry Matthews became the film's producer.

Shot in the spring of 1983, the story focuses on the ex-gunner, now teacher (Alex MacEvoy) sitting in his living room with his wife (Marjorie Mason), both reprising their roles from the film of *The Wall*. They're watching images of the fleet returning home from the Falklands war, in which their son has



Motor Mouth: Waters undergoing therapy in *The Final Cut*.



Country House: the film's Fletcher Memorial Home.



The teacher character reading the *Daily Mail*'s fawning tribute to Margaret Thatcher.

been killed. The gunner plans to take his army revolver and assassinate Margaret Thatcher, whom he holds personally responsible.

These images are intercut with a variety of sequences where Waters, the only member of the group to appear, is seen with just his mouth illuminated, talking to a therapist in a room at the Fletcher Memorial Home. We catch sight of the therapist's name — A. Parker-Marshall, played by actor John Stedman. Parker is, of course, Alan Parker, and Marshall is Alan Marshall, producer of *The Wall*. "There was all that going on," Christie says. "It was fine, but it wasn't of great concern to me. I just batted on regardless."

Waters and Christie discussed each track. "The whole idea was to have something modular so it could work as a whole, but be separated also. We talked in general terms of what it was about and then he was very good — he left us alone."

The film begins with *The Gunner's Dream*, filmed initially on an unopened stretch of the M11 motorway where the gunner stops his car to see his son standing on a bridge. Floyd watchers note that this is the road that links the capital to Cambridge, where two decades earlier, Pink Floyd were founded. It was sheer coincidence.

*The Gunner's Dream* moves into *The Final Cut*, where we see Waters interspersed with vintage newsreel footage — suffragettes, Indira Gandhi, Marilyn Monroe, Edith Piaf... all strong women. "Strong women were very much Roger's thing at the time," Christie adds. "I knew his mother... She was a very strong woman, she played a big part in things."

Jarring as it does on the album, *Not Now John* moves the action to an industrial setting, highlighting the then strong popular fear of all UK trade moving to Japan. "We were in the decommissioned Croydon B Power Station. It was extraordinary: it was deserted, cold and damp, and all the steps and railings on the gantries were really high. I couldn't go up to the



top, it was too high for me, and guys worked on this thing all the time.”

Terry Gilliam was to film *Brazil* there the following year. It's now an Ikea.

*Not Now John* is a cross between 1984 and *Carry On*, with visual jokes aplenty – geisha girls turn into Hot Gossip-style dancers, and there are strong caricatures of the British workforce. The young woman walks through the sequence, which builds to a Japanese boy throwing himself off the gantry, a reflection of the album's lyrics about that country's adolescent suicide rate.

The 19-minute film concludes with *The Fletcher Memorial Home*. Shot in an empty country house near Barnet, north London, it encapsulates early-80s politics in five minutes. The dictators on the record are all brought to life, with an added Napoleon: “A guy came in for the casting and he just looked like Napoleon,” says Christie. “We had to use him!”

**“Strong women was very much Roger’s thing at the time, I knew his mother... She was a very strong woman, she played a big part in things.”**

**Willie Christie**

“That ended up being rather comic and surreal. Roger wanted Thatcher to really suffer. No surprises there!” Christie adds with a laugh. “RW would have loved to see MT brown bread. He told me to spend the whole budget on it. When she gets shot, she must be pulled back on a hoist and disappear. In the event, we did it a bit comic book – she ends up on the croquet post. Roger wanted a big statement.”

The teacher is seen reading a January 1983 copy of the *Daily Mail* heralding Thatcher's visit to the Falklands. “You didn't do a bad job yourself, Maggie,” fawns the inside headline. The film ends with the dictators all in their home, with Thatcher alive. Whoever is killed will be replaced and the cycle will continue.

On the film, Christie worked with lead cameraman Richard Greatrex (who went on to be the



The geisha girls of *Not Now John*.



The world's dictators... and Napoleon.



Thatcher and Churchill get the Waters treatment.



The gunner character, with Margaret Thatcher in his sights.

cinematographer on *Shakespeare In Love*) and camera operator Mike Roberts, who'd just returned from working on *The Killing Fields*.

“It was a happy shoot,” Christie says, even when Waters himself came on the set, filming in a suburban house in Enfield. “Roger came in and did his bit. That was dynamic. We played the track and he synced along. Then he asked for bigger speakers to jack it up, so we played it really loud and he sang along with it, and we really got the energy of him singing. That was an afternoon's work. As we did it, it was close on his mouth and we just ran the camera round. That was sort of easy.”

It was less easy when Waters saw the footage assembled for the first time. Christie went to Olympic Studios, where Waters was then recording *The Pros And Cons Of Hitch Hiking*.

“It was the only way to do it – they had a whacking great screen; it was a dubbing studio. It shouldn't have been shown on such a huge screen because it was early days. Everybody else was there: Andy Newmark, others. Roger wanted it to be very bleak and more spare – he wasn't best pleased. He mouthed off a bit, so the editor and I left feeling a bit despondent.”

As Christie was leaving, Waters came running out and reassured them that it was “'90 per cent really good”, so that bucked us up a bit. In the end, it was okay. Rog was great.”

With the amends sorted, the video was ready – only for the climactic scene of *Not Now John* to fall foul of the BBC. Whereas the main ‘fucks’ had been changed to ‘stuffs’, the ‘Oi, where's the fucking bar, John?’ right at the end had been left in.

“The whole build-up of the boy coming over the railings on the original cut was really dynamic as it built with the music and it ran on longer, so his final jump rather took your breath away,” says Christie. “The BBC couldn't have ‘fucking’, so out it came, and we had to recut it and it just lost some of that momentum.”

The clip was shown on *Top Of The Pops* on May 12, 1983, the week Spandau Ballet were at No.1 with *True*.

*The Final Cut* video came out in May 1983 and went to No.1 in the UK video charts. Like the album itself, it exists solely in its own space and time. At that point, it was the only way you could see ‘Pink Floyd.’ It was hardly as if they were going to turn up at your local venue, and in the long backwash of *The Wall*, this was it – it was something new by them. For a Floyd footnote, it's absolutely fascinating.

“It was a good effort,” Christie says. “Looking back on it now, I think it holds up. Roger and I had a lot of laughs and a lot of really good times. I learned a lot from him.” ☺



# NICK MASON'S SAUCERFUL OF SECRETS

**VENUE** DINGWALLS, CAMDEN, LONDON  
**DATE** 20/05/18

There's a nice irony here. When *The Final Cut*, the last album Nick Mason drummed on with Roger

Waters, reached No.1 in the UK album charts in April 1983, Spandau Ballet were occupying the top spot in the singles chart with their hit ballad *True*. And yet you can probably imagine that neither Mason nor Spandau's Gary Kemp would have thought back then that they'd ever share a stage in the same band, and certainly not 35 years down the line.

It didn't take long after the announcement of the line-up for Nick Mason's Saucerful Of Secrets for fans to swiftly decry Kemp's contribution before hearing a note. Speculation was also rife over what to expect at tonight's concert at a packed and very hot Dingwalls — pre-*Dark Side Of The Moon* Floyd was one rumour, just the first two albums alleged another. As it turns out, the former is correct.

Despite reports of intense rehearsals, even the most ardent Floydian acolyte will have been blown away by quite how good tonight's show is. To be honest, if things were going to unravel, it would have been with something like *Interstellar Overdrive*, but they choose to open with it, not putting a foot wrong throughout.

Astronomy

*Domine* and *Lucifer Sam* follow, before the band stretch out on *Fearless* from *Meddle*. Next, there's the title track and *When You're In* from *Obscured By Clouds*, by which time it's more than apparent that we're witnessing something incredibly special, something the 500 or so crammed into the venue never thought they'd get the chance to see.

Equally, it's even more apparent what a genuine star Gary Kemp is. We knew he was a prog fan, but those online detractors clearly didn't. Those in the audience tonight who witness his searing and inquisitive guitar playing

can't help but be impressed. Vocally, too, along with latter-day Floyd bassist Guy Pratt, he carries things with passion and

ease, replacing Barrett's original inflections with a more earthy, London tone.

It's highlight after highlight. *Arnold Layne* has strangers beaming at each other disbelievably. *The Nile Song* is introduced with, "Here's some heavy metal for you." See *Emily Play*, the never-before-played-live *Bike*, *One Of These Days...* at every turn, the previously unbelievable becomes the believable, right here in front of our eyes and ears.

Mason himself looks like he's having the time of his life, joking with the audience ("If that's too much of a mouthful for you then we're the Australian Roger Waters"), and drumming with that easy, timely feel that comes across on those early albums.

After encores of *A Saucerful Of Secrets* and a jaunty *Point Me At The Sky*, they bid us farewell. Bigger venues, ones the Floyd used to play, are coming later in the year. You can hear the clamour for tickets from here.

**JERRY EWING**

**"It's apparent that we're witnessing something incredibly special, something the 500 or so crammed into the venue never thought they'd get the chance to see."**



'The Australian Roger Waters', live in London.

JILL FURMANOVSKY



Pink Floyd drummer Nick Mason sharing his Saucerful Of Secrets.