OFFICE ACTION

TO AVOID ABANDONMENT, THE OFFICE MUST RECEIVE A PROPER RESPONSE TO THIS OFFICE ACTION WITHIN 6 MONTHS OF THE ISSUE/MAILING DATE.

ISSUE/MAILING DATE:

THIS IS A FINAL ACTION.

This Office action is in response to applicant’s communication filed on October 30, 2009.

The refusal under Trademark Act Section 2(a) is now made FINAL for the reasons set forth below. See 15 U.S.C. §1052(a); 37 C.F.R. §2.64(a).

SECTION 2(a) – FALSE CONNECTION REFUSAL

Registration is refused because the applied-for mark consists of or includes matter which may falsely suggest a connection with PINK FLOYD the music group. Although PINK FLOYD is not connected with the goods and/or services provided by applicant under the applied-for mark, PINK FLOYD is so famous that consumers would presume a connection. Trademark Act Section 2(a), 15 U.S.C. §1052(a); see TMEP §§1203.03, 1203.03(e). See generally Univ. of Notre Dame du Lac v. J.C. Gourmet Food Imps. Co., 703 F.2d 1372, 217 USPQ 505 (Fed. Cir. 1983); In re Nuclear Research Corp., 16 USPQ2d 1316 (TTAB 1990); Univ. of Ala. v. BAMA-Werke Curt Baumann, 231 USPQ 408 (TTAB 1986); In re Cotter & Co., 228 USPQ 202 (TTAB 1985); Buffett v. Chi-Chi’s, Inc. , 226 USPQ 428 (TTAB 1985). The term at issue need not be the actual, legal name of the party falsely associated with applicant’s mark. The term at issue need not be the actual, legal name of the party falsely associated with applicant’s mark.
to be unregistrable. TMEP §1203.03(a); see, e.g., Buffett v. Chi-Chi’s, Inc., 226 USPQ 428, 429-30 (TTAB 1985) (holding the wording MARGARITAVILLE to be the persona of singer Jimmy Buffett). The term must, however, be so uniquely and unmistakably associated with the named party as to constitute that party’s name or identity. TMEP §1203.03; see, e.g., In re Cotter & Co., 228 USPQ 202, 204 (TTAB 1985); Buffett, 226 USPQ at 429.

Where a term falsely suggests a connection with a person or institution in violation of Trademark Act Section 2(a), the phonetic equivalent of that term also violates Section 2(a). See, e.g., In re Cotter & Co., 228 USPQ 202, 204 (TTAB 1985) (“there can be no question . . . that ‘WESTPOINT’ written together as one word is the equivalent of ‘WEST POINT’ written as two words”).

Dictionary definitions alone may be competent to demonstrate that the mark sought to be registered is the same as, or a close approximation of, the named person or institution. See, e.g., In re Cotter & Co., 228 USPQ 202, 204-05 (TTAB 1985) (relying on dictionary definitions to find that “West Point” has “come to be solely associated with and points uniquely to the United States Military Academy”).

The fact that purchasers would realize, at some point after purchase, that no connection exists between the listed goods and/or services and the person or institution falsely connected, is not relevant. The focus is on “the initial reaction or impact of the mark when viewed in conjunction with the applicable goods or services.” In re U.S. Bicentennial Soc’y, 197 USPQ 905, 906 (TTAB 1978) (internal punctuation omitted) (quoting In re Nat’l Intelligence Acad., 190 USPQ 570, 572 (TTAB 1976)).

The applicant argues that the refusal should be withdrawn because their goods are too dissimilar to Pink Floyd’s goods and services for consumers to mistakenly believe that there is a connection between the applicant’s goods and the musical group. Please note that a connection between the applicant’s goods and the musical group need not be made. The following factors determine whether a false connection exists.

The following is required for a showing of false connection under Trademark Act Section 2(a):

1. The mark sought to be registered is the same as, or a close approximation of, the name or identity previously used by another person or institution;

2. The mark would be recognized as such, in that it points uniquely and unmistakably to that person or institution;

3. The person or institution identified in the mark is not connected with the goods sold or services performed by applicant under the mark; and

4. The fame or reputation of the named person or institution is of such a nature that a connection with such person or institution would be presumed when applicant’s mark is used on its goods and/or services.

In re Peter S. Herrick, P.A., 91 USPQ2d 1505, 1507 (TTAB 2009); In re MC MC S.r.l., 88 USPQ2d 1378, 1379 (TTAB 2008); TMEP §1203.03(e); see also Univ. of Notre Dame du Lac v. J.C. Gourmet Food Imps. Co., 703 F.2d 1372, 1375-77, 217 USPQ 505, 508-10 (Fed. Cir. 1983) (providing foundational principles for the current four-part test used to determine the existence of a false connection).

Please refer to attached evidence and the evidence included in the April 30, 2009 office action. Such
evidence demonstrates that 1) the applicant’s proposed mark is the same as that of PINK FLOYD the music group; 2) the name points directly to the music group; 3) the goods provided by applicant are not connected to PINK FLOYD; and 4) the widespread fame of PINK FLOYD, the music group is such that a false presumption would be made between the applicant’s goods and that of the music group.

RESPONSE TO FINAL ACTION

If applicant does not respond within six months of the date of issuance of this final Office action, the application will be abandoned. 15 U.S.C. §1062(b); 37 C.F.R. §2.65(a). Applicant may respond to this final Office action by:

(1) Submitting a response that fully satisfies all outstanding requirements, if feasible; and/or

(2) Filing an appeal to the Trademark Trial and Appeal Board, with an appeal fee of $100 per class.

37 C.F.R. §§2.6(a)(18), 2.64(a); TBMP ch. 1200; TMEP §714.04.

In certain rare circumstances, a petition to the Director may be filed pursuant to 37 C.F.R. §2.63(b)(2) to review a final Office action that is limited to procedural issues. 37 C.F.R. §2.64(a); TMEP §714.04; see 37 C.F.R. §2.146(b); TBMP §1201.05; TMEP §1704 (explaining petitionable matters). The petition fee is $100. 37 C.F.R. §2.6(a)(15).

/Tarah Hardy Ludlow/
Trademark Attorney
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571-272-9361
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RESPOND TO THIS ACTION: Applicant should file a response to this Office action online using the form at http://www.uspto.gov/teas/eTEASpageD.htm, waiting 48-72 hours if applicant received notification of the Office action via e-mail. For technical assistance with the form, please e-mail TEAS@uspto.gov. For questions about the Office action itself, please contact the assigned examining attorney. Do not respond to this Office action by e-mail; the USPTO does not accept e-mailed responses.

If responding by paper mail, please include the following information: the application serial number, the mark, the filing date and the name, title/position, telephone number and e-mail address of the person signing the response. Please use the following address: Commissioner for Trademarks, P.O. Box 1451, Alexandria, VA 22313-1451.

STATUS CHECK: Check the status of the application at least once every six months from the initial filing date using the USPTO Trademark Applications and Registrations Retrieval (TARR) online system at http://tarr.uspto.gov. When conducting an online status check, print and maintain a copy of the
complete TARR screen. If the status of your application has not changed for more than six months, please contact the assigned examining attorney.
Pink Floyd

Pink Floyd. British rock-music band, recognized as taking music from the psychedelic era of the late 1960s into the so-called progressive, or art-rock, genre of the following decade (see Rock Music: The 1970s). Formed in London in 1965 by bassist Roger Waters, keyboard player Richard Wright, and drummer Nick Mason, the band was augmented by songwriter and guitarist Roger “Syd” Barrett that same year and soon became a prolific name in London’s experimental music scene. Early singles such as “Arnold Layne” and “See Emily Play” (both 1967) were remarkable for their unusual chord changes and stylistic combinations. However, Barrett became an unstable, reclusive figure and in 1968 guitarist David
Gilmour replaced him in the group.

Pink Floyd subsequently became famous for its ambitious stage shows, incorporating elaborate lighting techniques, spectacular props, and sophisticated sound systems to relay the group's complex sound. Pink Floyd's most popular album, _Dark Side of the Moon_ (1973), comprised electronic pulses and drones, extended instrumental passages, and lyrics (composed by Waters) which dwell on the pressures of modern life. The album was phenomenally successful, setting an all-time record by spending 15 years on the _Billboard_ magazine top-200 album chart in the United States. In 1979 Pink Floyd released _The Wall_, another hit album, which later resulted in the successful spinoff film _Pink Floyd—The Wall_ (1982).

Waters officially left Pink Floyd in 1993, but the band continued to record and tour without him until announcing the band's retirement in 1995. The group's last two albums were _The Division Bell_, released in 1994, and _Pulse_ (1995), an album of live performances recorded at five different locations during a European tour that year. The three remaining core members also worked on several solo projects. The band reunited with Waters for a one-off performance at the 2005 Live 8 concert in Hyde Park, London. In 2006 Barrett died of complications from diabetes. Two years later Wright died of cancer.
Pink Floyd Biography

Rock Band

Pink Floyd was a U.K. psychedelic rock band made up of Syd Barrett (1946-2006), guitar and vocals; David Gilmour (6 March 1944, Cambridge), guitar, Roger Waters (5 September 1944, Cambridge), vocals and bass; Nick Mason (27 January 1948, Bellingham, drums; and Richard Wright (28 July 1946, London), keyboards. Waters, Mason, and Wright played together in the Architectural Abdabs before being joined in 1965 by Barrett, who changed the band name to the Pink Floyd Sound. Their sound was attributed to Barrett, who had trouble coping (some say because of LSD, some say mental illness) and was ultimately replaced by Gilmour in 1968. Their early albums were spacey and experimental and they were among the first rock groups to use light shows during their concerts. Their 1973 album Dark Side of the Moon took them from the fringes of psychedelic rock and put them on the top of the charts. The album went on to become one of the best selling records of all time, spending more than 25 years on Billboard's Top 200 chart. They had further success with Wish You Were Here (1975), Animals (1977), and The Wall (1979).
You Were Here (1976), Animals (1977) and The Wall (1979), but by the 80s the band drifted apart. In 1987 Gilmour, Mason and Wright reunited and recorded A Momentary Lapse of Reason. One of the top-selling rock groups in history, Pink Floyd was inducted into the Rock and Roll Hall of Fame in 1996.

Extra credit: The 1932 film The Wizard was based on their album and starred Bob Cooper. The band name comes from two bluesmen: Pink Anderson (1900-74) and Floyd Council (1911-76). The band's cult status was enhanced in the 1990s when the rumor spread that the album Dark Side of the Moon took on new meaning when played in synchronization with the movie The Wizard of Oz.

Four Good Links

- [Pink Floyd Official Site](#)
- [Flashy and memorable Pink Floyd](#)
- [The Pink Floyd Archives](#)
- [Astonishing collection of Pink Floyd memorabilia](#)
- [Dark Side of the Moon](#)
- [Fan tribute to the album, with lyrics and info on the syncing trick](#)
- [Pink Floyd Online](#)
- [Overwhelming fan site, including a timeline of the band](#)

Vital Stats

- Birth: 1965
- Birthplace: London, England
- Death: --
- Best Known As: They did Dark Side of the Moon

Something in Common with Pink Floyd
Something in Common with Pink Floyd

- Born in 1965
- Born in England
- Born in London, England
Pink Floyd

Pink Floyd were an English rock band who, in the late 1960s, earned recognition for their psychedelic and space rock music, and in the 1970s, as they evolved, for their progressive rock music. Pink Floyd's work is marked by philosophical lyrics, sonic experimentation, innovative album cover art, and elaborate live shows. One of rock music's most critically acclaimed and commercially successful acts, the group has sold over 200 million albums worldwide, including 74.5 million certified units in the United States. Pink Floyd influenced contemporary artists such as Nine Inch Nails and Dream Theater.

Pink Floyd were formed in 1965, soon after Syd Barrett joined The Tea Set, a group that consisted of architecture students Nick Mason, Roger Waters, Richard Wright and Bob Klose. Klose left shortly after, but the group had modest mainstream success and was a popular fixture on London's underground music scene. The erratic behaviour of Barrett prompted his colleagues to add guitarist and singer David Gilmour to the line-up. Following Barrett's departure, bass player and singer Roger Waters became the lyricist and dominant figure in the band, which thereafter achieved widespread critical and commercial success with the concept albums The Dark Side of the Moon, Wish You Were Here, Animals, and rock opera The Wall.

Wright left the band in 1979, and Waters in 1985, but Gilmour and Mason (joined by Wright) continued recording and touring under the name Pink Floyd. Waters used legal means to try to keep them from using the name, declaring Pink Floyd a spent force, but the parties reached an out-of-court settlement allowing Gilmour, Mason and Wright to continue as Pink Floyd. The band again enjoyed widespread success with A Momentary Lapse of Reason (1987) and The Division Bell (1994), and Waters continued as a solo musician, releasing three studio albums. Although for some years relations between Waters and the remaining three members were sour, the band reformed for a one-off performance at Live 8.

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History

Early years

Origins

Nick Mason [b. 27 January 1944][3] and Roger Waters [b. 6 September 1943][3] met at the Regent Street Polytechnic in London, where both were studying architecture. They spoke for the first time in 1963, when Waters sought to borrow Mason's car. Mason played drums in a band called The Horrors in his teenage years, and Waters played guitar. Both were avid fans of Radio Luxembourg and their shared tastes led to a friendship based on a mutual appreciation of music.[3]

The pair first played together in a band formed by Keith Noble and Clive Metcalfe, along with Noble's sister Sheila, an occasional singer in the band. They were joined later by fellow student Richard Wright (b. 28 July 1942).[3] With the addition of Wright, the band became a sextet, and took the name Sigma 6.[4] Wright's girlfriend Juliette Glares was often a guest artist, and Waters initially played rhythm guitar, before moving to bass. Early gigs were for private functions, and the band rehearsed in the basement of Regent Street Polytechnic. Sigma 6 played songs by The Searchers as well as material written by fellow student Ken Chapman, who became their manager and songwriter.[5] Wright taught himself to play guitar aged 12, and also played trumpet and piano.[8] But uncertain about his future, he had enrolled at Regent Street Polytechnic in 1962.[7] He took private lessons in musical theory and composition at the Eric Gilder School of Music,[8] and although Mason and Waters were competent students, Wright found architecture of little interest and he left the polytechnic after a year of study, moving to the London College of Music.[8]

In September 1963 Mason and Waters moved into the lower flat of Stanhope Gardens, a house owned by a part-time tutor at the Regent Street Polytechnic, Mike Leonard. Leonard was a designer of light machines (perforated discs spun by electric motors to cast patterns of lights on the walls), these would be demonstrated in an early edition of Tomorrow's World, and for a time performed alongside the band, as a keyboardist. They used the front room of the flat for rehearsals.[8] Mason later moved out of the flat, and accomplished guitarist player Bob Kneale moved in. The band's name was changed several times, from the Megadeaths, to the Architectural Abdance, and the Tea Set.[8][9] Metcalfe and Noble left the band shortly thereafter.[10]

Syd Barrett, then aged 17,[2] arrived in London in the autumn of 1963, to study at Camberwell College of Art.[11][12] He had been encouraged from an early age to play instruments such as the piano, the banjo, and the guitar, by his father—who died when Barrett was 14 years old. Kean to help her son recover from his grief, Barrett's mother encouraged his band, The Abacuses, to perform in their front room. Waters and Barrett were childhood friends, and Waters often visited such gigs.[13] He joined the Tea Set in 1964, and moved into Stanhope Gardens alongside Kneale and Waters.[10] Mason found him "delightful," and recalled their first meeting:

In a period when everyone was being cool in a very adolescent, self-conscious way, Syd was unfashionably outgoing, my enduring memory of our first encounter is the fact that he bothered to come over and introduce himself to me.
our first encounter is the fact that he bothered to come up and introduce himself to me.

—Nick Mason

As "The Pink Floyd Sound"

With the Tea Set lacking the vocals of Noble and Metcalfe, Klose introduced them to Chris Dennis, a technician with the Royal Air Force. During Dennis's tenure, the Tea Set acquired an alternative name—the Pink Floyd Sound.[14] The name was derived from the given names of two blues musicians that Barrett had in his record collection—Pink Anderson and Floyd Council.[15] On the spur of the moment, Barrett created it upon the discovery that another band also named Tea Set were to perform at one of their gigs.[16] Dennis was posted to Balmain, thrusting Barrett into the spotlight as frontman.[14] Minus Wright—who had taken a break from studying—they acquired studio time between 1964–1965. They recorded a cover version of "I'm A King Bee", and songs written by Barrett, using the recordings as promotional material. Meanwhile, Wright had recorded and published a song called "You're The Reason Why", for which he was paid an advance fee of £75. They later became the resident band at the Countdown Club near Kensington High Street in London, and played three sets of 30 minutes from late at night, until early the following morning. According to Mason, this period "... was the beginning of a realisation that songs could be extended with lengthy solos. They auditioned for the TV programme Ready Steady Go! (whose producer expressed enough interest to invite them back into the studio audience the following week), another club, and two rock contests. Bob Klose left in 1965, at the behest of his father and college tutors[17] and Barrett took over on lead guitar.[18] They began to receive paid bookings including at the Marquee Club in March 1966 where they were watched by Peter Jenner. The band played mostly rhythm and blues songs, but Jenner was impressed with the strange acoustic effects that Barrett and Wright created during their performances.[18] Jenner traced Waters and Mason to their flat[20] and with his business partner and friend Andrew King was subsequently invited to become their manager. Although the pair had little experience of the music industry, they shared an appreciation of music, as well as a childhood history. Using inherited money they set up Blackhill Enterprises and purchased new instruments for the band, as well as equipment which included a Selmer PA system.[21] Under their guidance, they began performing on London's underground music scene, notably at a venue booked by the London Free School in Notting Hill. At the All Saints Hall they were confronted by an audience whose members were often under the influence of drugs, and who asked with few or no expectations.[22] Question and answer sessions would often be held following each performance. The Pink Floyd Sound felt encouraged to work on the instrumental excursions they had experienced with at the Countdown Club, and rudimentary light shows projected by coloured slides and domestic lights were used to powerful effect.[23] To celebrate the launch of the Free School's magazine International Times, they performed at the opening of the Roundhouse, attended by 2000-strong crowd which included such celebrities as Alexander Trocchi, Paul McCarthy, and Marianne Faithfull.[23] Jenner and King's diverse array of social connections were maintained, gaining the band important coverage in The Financial Times and The Sunday Times.[23] At the launching of the new magazine IT the other night a pop group called the Pink Floyd played throbbing music while a series of bizarre coloured shapes flashed on a huge screen behind them. Someone had made a mountain of jets which people ate at midnight and another person had parked his motorbike in the middle of the room. All apparently very psychedelic.

—The Sunday Times

By October 1966 the band were playing more of Barrett's songs, which would later feature on Pink Floyd's first album.[24] Their relationship with Blackhill Enterprises was strengthened when they became full partners, each with an unprecedented one-sixth share.[21] More gigs followed, including at the Commonwealth Institute[26] and one at a Catholic youth club whose owner refused to pay. At a magistrates' court a judge agreed with the owner, who claimed that the band's performance wasn't music.[28] This was not the only occasion on which they encountered such entrenched opinions, but they were better received at the UFO Club in London. They enjoyed playing there, and used the in-house lighting to good effect.[24] Barrett's performances were extrovert, "... leaping around and the madness, and the kind of improvisation he was doing ... he was inspired. He would constantly manage to get past his limitations and into areas that were very, very interesting. Which none of the others could do. The audience was receptive to the music they played, but unlike some of their spectators they remained drug-free—"We were out of it, not on acid, but out of the loop, stuck in the dressing room at UFO."[22] Although in 1967 Mason admitted that the psychedelic movement had "taken place around us—not within us",
the Pink Floyd Sound were present at the head of a wave of interest in this new style of music. There was substantial interest from record companies, and steered by Joe Boyd in January 1967 they recorded several songs at Sound Techniques in West Hampstead, including "Arnold Layne", and a version of "Interstellar Overdrive". They also travelled to Sussex and recorded a short music film for "Arnold Layne". Despite early interest from Polydor, the band signed with EMI with a £5,000 advance, and Boyd was unfortunately left out of the deal.[34][35]

 Signing with EMI

The demands of live performances, academic study, and regular paid work were incompatible, which prompted Waters to leave his job as an architect, Wright had long since devoted his time purely to music; Barrett stopped attending the Cambridge College of Art, and Mason took a sabbatical from college. The concerns of EMI over their psychedelic connections saw the band give several interviews to the press, to distance themselves from such associations. "Arnold Layne" was their first single, released on 11 March 1967.[36] It was banned by several radio stations for its vague references to sexual perversion, but despite some creative rivalry at the shops which supplied sales figures to the music industry, it peaked at #60 in the UK charts.[37]

Pink Floyd (the definite article was dropped at some point in 1967)[38] replaced their ageing Bedford van with a Ford Transit,[39] and used it to travel over two hundred gigs in 1967 (a ten-fold increase on the previous year). They were joined by road manager Peter Wynne Wilson, with whom Barrett had previously shared a flat.[40] Wilson updated the band's lighting rig, with innovative ideas such as the use of polarisers, mirrors, and stretched condoms.[41] On one occasion the group's van was stopped by police, who were surprised to see one of the band's cutting a pile of condoms with scissors[42] Some venues were hostile to rock bands, insisting on raised auditorium lighting—a problem the band often solved with the use of an arc-light.[43] The stages of touring were not without their own rewards, since they got paid, so much so that one ferry crossing one of the roads between Waters, £20 that he would earn from one end of the boat to the other, barking like a dog—a but he subsequently won.[42]

"See Emily Play" was Pink Floyd's second release, recorded at Sound Techniques in London,[43] It was initially called "Games for May", and premiered at the Queen Elizabeth Hall in London over a month before its release on 16 June 1967.[44] They premiered a Dave's built for them by an Abbey Road engineer, known as an "Azmith co-ordinator" (an early quadruphonic system). Their use of a bubble machine and the shifting of flowers resulted in a fan from the hall. They performed on the BBC's "Look of the Week", in which it faced rigorous questioning from Hans Keller. Along with Waters, Barrett appeared evasive and engaging.[45] The single fared slightly better than "Arnold Layne", and after two weeks was at #17 in the charts. The band aimed the single on the BBC's "Top Of The Pops", and returned for another performance when the single climbed to #5. A scheduled third appearance was cancelled when Barrett refused to perform.[46] At about this time the other band members began to notice changes in Barrett's behaviour.[47] By early 1967 he was regularly using lysergic acid diethylamide (LSD), a psychedelic drug, and although initially it seemed to lead to further inspiration and creativity,[48] at an earlier show in Holland, Mason observed Barrett to be "completely detached from everything going on, whether simply tripping or suffering from a more organic nervous disturbance I still have no idea."[49]

The Piper at the Gates of Dawn

Main article: The Piper at the Gates of Dawn

Contrast obligations[50] meant that the band's first album was recorded at EMI's Abbey Road Studios in London. Brian Mason, their agent, had been instrumental in arranging the band's contract with EMI, through producer Norman Smith.[51] Although in his 2005 autobiography Mason recalled the sessions as relatively trouble-free, Smith disagreed, and claimed that Barrett was unresponsive to his suggestions and constructive criticism to sing now takes in exactly the same way as previous versions. They experimented with musique concrète, and were at one point invited to watch The Beatles record "Lovely Rita".[52] Jeff Smith was a tape operator at the time, andPinched about their live performances, both Barrett and Waters have since summed that the band's psychedelic take on music may not have been entirely compatible with the more conventional arrangements preferred by Smith.[53]

The Piper at the Gates of Dawn was released in August 1967. Pink Floyd continued to perform at the UFO Club, and drew huge crowds, but Barrett's erratic behaviour caused them serious concern. The band initially hoped that his deterioration was a phase that he would soon
pass through, but other people, including Jenner, and June Child[80 2] were more realistic:

... I found him in the dressing room and he was so... gone. Roger Waters and I got him on his feet, we got him out to the stage... and of course the audience went spare because they loved him. The band started to play and Syd just stood there. He had his guitar around his neck and his arms just hanging down.

—June Child[f]

To the band's consternation, they cancelled a performance at the Windsor Jazz Festival, and informed the music press that Barrett was suffering from 'serious exhaustion'. Jenner and Waters arranged for Barrett to see a psychiatrist, but he did not attend. He was sent to Frorenceville, along with Sam Hill—a doctor well-established in the underground music scene—but later showed no signs of improvement. A few dates in September were followed by the band's first tour of the United States[81] and in his capacity as tour manager Andrew King travelled to New York to begin preparations. The tour suffered serious problems. Visas had not arrived, prompting a series of 'hasty' phone calls and the cancellation of the first six dates.[82] Elektra Records had turned Pink Floyd down, and so the band were by default handled by EMI's sister company, Capitol, which assigned them to their subsidiary, Tower Records. Tower released a truncated version of The Piper at the Gates of Dawn which allowed them to release the 'missing tracks separately' on the same date as the band's American premiere at The Fillmore in California, on 26 October 1967. Communication between company and band was almost non-existent, and Pink Floyd's relationship with Tower and Capitol was therefore poor. Barrett's mental condition mirrored the problems that King encountered,[83] when the band performed at the Winterland Ballroom, he detuned his guitar during "Interstellar Overdrive" until the strings fell off. His odd behaviour grew worse during further performances, and during a recording for The Piper at the Gates of Dawn the band confounded the director by miming the song perfectly during the rehearsal, and then standing motionless during the take. King quickly called their visit to the US, sending them home on the next flight.[84] At one point, Waters found Barrett asleep in his hotel room, a cigarette burning through his fingers (a scene that would inspire a shot in their 1982 film The Wall). Shortly after their return from the US, beginning 14 November the band supported Jimi Hendrix on tour of England,[85] but on one occasion when Barrett failed to turn up they were forced to replace him with David O'List.[86] Barrett's depression worsened the longer the tour continued.[87] Wynn Wilson left his role as lighting manager at the end of the Hendrix tour, and allied himself with Barrett, whose position as frontman was now becoming insecure. He was replaced by John Marsh[88] Pink Floyd released "Apples and Oranges", but for the rest of the band Barrett's condition had reached a crisis point, and they responded by adding a new member to their line-up.[89]

**Classic line-up**

**[edit]**

David Gilmour (b. 6 March 1946)[81] was already acquainted with Barrett, having studied modern language in the early 1960s at Cambridge Tech while Barrett studied at Girton College. Gilmour had started playing guitar aged thirteen,[13] and the two played together at lunchtimes, with guitars and harmonicas. They later hitch-hiked and busked their way around the south of France.[82] Gilmour had also seen the Tea Set perform while playing in Jokers Wild, at a party in Cambridge in October 1965.[83] At an event near the end of 1967 the band asked Gilmour to become the fifth member of Pink Floyd. By coincidence Barrett had already suggested adding four new members, in the words of Roger Waters, "... two freaks had met somewhere. One of them played the base, the other the saxophone... and a couple of chick singers". Steve O'Rourke, one of Bryan Morrison's assistants, gave Gilmour a room at his house, and he was promised a salary of £30 per week.[84] One of Gilmour's first steps as a member of Pink Floyd was to purchase a custom-made yellow Fender Stratocaster from an off-frequented music shop in Cambridge; the instrument became one of Gilmour's favourite guitars throughout his career with Pink Floyd. Blackhill officially announced Gilmour as the fifth member of Pink Floyd in January 1968. To the general public he was now the second guitarist, but privately the rest of the band saw him as Barrett's replacement, as the latter's performances continued to ebb. One of Gilmour's first duties was to pretend to play a guitar on an "Apples and Oranges" promotional film.

The idea was that Dave would be the band's de-facto lead guitarist. And if that was to be unworkable, Syd was just going to write, just to try to keep him involved, but in a way where the others couldn't work and function.

—Peter Jenner[90]

In a demonstration of his frustration at being effectively sidelined, Barrett tried to teach the band a new song "How You Got It Yet?", but changed the structure on each performance—making it impossible for them to learn. Matters came to a head on the day they were due to perform in Southampton. When somebody in the van asked if they should collect Barrett, the response was "No, fuck it, let's not bother".[85] Waters later admitted "He was our friend, but most of the time we now wanted to strangle him"[97] For a while Barrett still turned up to the occasional gig... apparently confused as to what was happening in the band.[87] As a result of his de facto removal, Pink Floyd's partnership...
As a result of his de facto removal, Pink Floyd's partnership with Jenner and Andrew King was dissolved in March 1968. By the time of the album's release, King had been replaced by a new lead guitarist, Steve O'Rourke. Waters later commented on O'Rourke's contribution: "He didn't have much of a guitar part, but he was a really nice person, and we liked working with him."[96] The album's title, "A Saucerful of Secrets," is a reference to the novel by Anthony Burgess, who had been a literary influence on the band.
meant that the series was never produced, and away from Pink Floyd, Waters scored the soundtrack to the 1970 film The Body (directed by Ron Geesin).[83]

**Ummagumma and Atom Heart Mother**

Main article: Ummagumma and Atom Heart Mother

Pink Floyd's next album was something of a departure from their previous work. *Ummagumma*, a double-LP released on EMI's Harvest label, contained barely any new compositions. The first two sides of the album were live acts, recorded at Manchester College of Commerce and at Mother's Club in Birmingham. For the second LP, each member was given one half of each side on which to experiment. The album was released to positive reviews in October 1969.[84]

*Ummagumma* was quickly followed by 1970's *Atom Heart Mother*. The album sees the work produced at the time by groups such as Deep Purple and Emerson, Lake and Palmer. The band's previous LPs had been recorded using a four-track system, however *Atom Heart Mother* was their first to use eight tracks of audio.[85] An early version was premiered in France in January 1970, but disagreements over its direction prompted the arrival of Ron Geesin, who worked for about a month to improve the score. Production was troublesome, with little creative input from the band, but with the aid of John Aldiss the album was eventually completed. Gilmour has since dismissed *Atom Heart Mother* as "a load of rubbish", and Waters was similarly dismissive, claiming that he wouldn't mind if it were "thrown into the dustbin and never listened to by anyone ever again."[86] Norman Smith was given only an executive producer credit, his final contribution to the band's discography.[87] With Thorgerson's distinctive image of a cow on the front cover, *Atom Heart Mother* was nevertheless massively successful in the UK.[88] and was premiered at the Bath Festival on 27 June 1970.[89]

In 1971 they took second place in a poll of readers by *Melody Maker* (behind Emerson, Lake and Palmer), and for the first time in their history were making a profit. However the theft in New Orleans of equipment worth about $40,000 almost crippled the band's finances. The local police were unhelpful, but within hours of notifying the FBI the equipment was returned. Both Mason and Wright were now fathers, and both bought homes in London. Gilmour, still unmarried, moved to a 500-year-old farm in Essex. At his house in Islington, Waters installed a home recording studio in a converted toolshed at the bottom of his garden, shared with his wife, a potter.[90]

**Meddle**

Main article: Meddle

*Meddle* is sometimes considered to be a transitional album between the Barrett influenced band and the modern Pink Floyd.[91][92] The group's other releases during this period, *More* and *Zapped!,* were soundtracks, and *Atom Heart Mother* was influenced as much by Ron Geesin and the session artists as it was by the band.[93]

Returning from touring *Atom Heart Mother*, at the start of 1971 the band started work on new material at Abbey Road.[94] and several other studios in London.[95] While they lacked a central theme for the project, the band carried out several experiments in a divergent attempt to spur the creative process, but the process was largely unproductive, after several weeks no complete songs had been created.[96] Engineer John Lodge described Pink Floyd's sessions as often beginning in the afternoon, and ending early the next morning. "during which time nothing would get done. There was no record company contact whatsoever, except when their label manager would show up now and again with a couple of bottles of wine and a couple of joints."[97] The band would apparently spend long periods of time working on simple sounds, or a particular guitar riff. They also spent several days at Air Studios, attempting to create music using a variety of household objects, a project which would be revealed between *The Dark Side of the Moon* and *Wish You Were Here*.[98]

*Meddle* was recorded between the band's various concert commitments, and therefore its production was spread over a considerable period of time.[99] The band recorded in the first half of April, but in the latter half played at Doncaster and Norwich before returning to record at the end of the month. In May they split their time between sessions at Abbey Road, and rehearsals and concerts in London, Lancaster, Stirling, Edinburgh, Glasgow, and Nottingham. June and July were spent mainly performing at venues across Europe.[95][93] August was spent in the far east and Australia, September in Europe, and October to November in the US.[96] In the same period the band also produced *Relics*, a
compilation album of some of Pink Floyd’s earlier works.[106] A quadraphonic mix of the album was prepared at Command Studios on 21
and 26 September, but remains unreleased.[107][108]

The band again worked with Bob Ezrin on The Dark Side of the Moon, although the soundtrack album was called Obscured by Clouds. The material
was composed in about a week, at the Château d’Herouville near Paris. The album was their first to break into the top 50 on the US Billboard chart.[109]

The Dark Side of the Moon

Main article: The Dark Side of the Moon

Following the release of Meddle, in December 1971 the band assembled for an upcoming tour of Britain, Japan, and the United States.
Rehearsing in London, there was the looming prospect of a new album,[110] and Waters proposed that it should deal with things that “make people mad”, and that it could also form part of the tour.[111][112] All four participated in the writing and production of the new material.[113]

Parts of the new album were taken from previously unused material on The Body,[114] and Zabriskie Point.[115] The material was given the provisional title of The Dark Side of the Moon (an allusion to lunacy, rather than astronomy).[116] but on discovering that that title had already been used by another band, it was temporarily changed to Eclipse. Medicine Head’s album was a commercial failure, and so the title changed back to the band’s original preference.[117][118]

The album was recorded at Abbey Road Studios, in

Abbey Road Studios main

Abbe...[119]

The album was recorded at Abbey Road Studios, in two sessions, between May 1972 and January 1973. The band were assigned staff engineer Alan Parsons.[120][121] They spent much of 1972 touring the new

material,[122] and returned in January 1973 to complete recording. Female vocalists were assembled to sing on various tracks, and saxophonist Dick Parry was also booked. The band also taped studio footage for Pink Floyd Live at Pompeii.[123] Since the recording sessions were complete, the band began a tour of Europe.[124]

The album is notable for the use of short sections of interviews that Waters recorded with some of the studio’s occupants. Radio 3

Abbe...[125]

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Pink Floyd's US record company, Capitol Records, heavily promoted its latest album, 'Wish You Were Here', released on the band's previous US releases, but, disenchanted with Capitol, the band and manager O'Rourke negotiated a new contract with Columbia Records. The Dark Side of the Moon was the last album that Pink Floyd were obliged to release before formally signing a new contract.\[132\] Menon's efforts to secure a contract renewal with Pink Floyd were in vain, and the band signed for Columbia with a reported advance fee of $1M (£43,704,891 today), while in Britain and Europe they continued to be represented by Harvest Records.\[133\]

**Wish You Were Here**

Main article: Wish You Were Here (Pink Floyd album)

They returned to the studio in the first week of 1975.\[134\] Alan Parsons had declined the band's offer to continue working with them (instead becoming successful in his own right with The Alan Parsons Project).\[135\] The group had worked with Brian Humphries on More—recorded at Pye Studios—and again in 1974.\[136\] He was therefore the natural choice to work on the band's new material.\[137\] The group initially found it difficult to devise any new material, especially as the success of Dark Side of the Moon had left all four physically and emotionally drained. Rick Wright has since described these early sessions as 'falling within a difficult period', and Waters found them 'horrorous'.\[138\] Mason found the process of multi-track recording drawn out and tedious,\[139\] and Gilmour was more interested in improving the band's existing material. Mason's marriage was failing, bringing on in him a general malaise and sense of apathy, which interfered with his drumming.\[139\]

'It was a very difficult period I have to say. All your childhood dreams had been sort of realized and we had the biggest selling records in the world and all the things you get into it for. The girls and the money and the fame and all that stuff it was all... everything had sort of come our way and you had to reassess what you were in it for thereafter, and it was a pretty confusing and sort of empty time for a while...'

—David Gilmour\[140\]

After several weeks however Waters began to visualise another concept. During 1974 they had sketched out three new compositions: 'Raving and Drooling', 'Gotta Be Crazy', and 'Shine On You Crazy Diamond'.\[141\] and had performed them at a series of concerts in France and England.\[134\] These new compositions were at least a starting point for a new album, and 'Shine On You Crazy Diamond' seemed a reasonable choice as a centrepiece for the new work. The opening four note guitar phrase, composed entirely by accident by Gilmour,\[142\] reminded Waters of the lingering ghost of former band-member Syd Barrett.\[143\] 'Shine On You Crazy Diamond' would be split into two, and two new songs would be sandwiched between its two halves.\[144\] The album would feature a new song, 'Welcome to the Machine', and 'Have a Cigar'.\[144\] The latter was written by Barrett in the mid-1960s and recorded by Pink Floyd for use on their 1967 album, 'Ummagumma'.\[145\] Waters and Gilmour felt that Barrett's work was 'unfulfilled presence, rather than Barrett's illness'.\[153\] He conceives the artwork with a dark coloured shrink-wrap (making the album art "absent"). The cover image was inspired by the idea that people tend to conceal their true feelings, for fear of "getting burned", and thus two businessmen were pictured shaking hands, one man on each end.\[154\][155][156][157]

![Shine On You Crazy Diamond](https://upload.wikimedia.org/wikipedia/en/thumb/6/6b/Shine_on_you_crazy_diamond.png/220px-Shine_on_you_crazy_diamond.png)

The four note phrase composed by David Gilmour.

On 6 June 1975, Gilmour married his first wife, Ginger, and it was also the eve of Pink Floyd's second tour of the US that year.\[146\] The band were in the process of completing a final mix of 'Shine On',\[147\] when an overweight man entered the room, initially, none of the band recognised the visitor, but it soon became apparent that it was Barrett.\[148\][149] In Inside Out (2005) Mason recalled Barrett's conversation as "absolutely and not entirely sensible".\[150\] Storm Thorgerson later reflected on Barrett's presence: "Two or three people stood. He sat round and talked for a bit but he wasn't really there.\[151\] Waters was reportedly deeply upset by the sight of his former band-mate, who was asked by fellow musician Andrew King how he had managed to gain so much weight. Barrett said he had a large refrigerator in his kitchen, and that he had been eating tons of pork chops. He also mentioned that he was ready to avoid the band of his censors, but on listening to the mix of 'Shine On' showed no sign of understanding its relevance to his plight. He joined the guests at Gilmour's wedding reception in the Ellin house, but left without saying goodbye. None of the band members saw him from that day to his death in 2006.\[159\]
Much of Wish You Were Here was premiered on 5 July 1975 at an open-air music festival at Knebworth, but the performance was savaged by critics. The album was released in September 1975. In Britain it went straight to #1 and reached #3 on the Billboard chart in its second week. Robert Christgau was positive in his review, writing that the music is not only simple and attractive, but the synthesizer used mostly for texture and the guitar breaks for comment, but it actually acheives some of the symphonic dignity (and cross-referencing) that The Dark Side of the Moon simulated so ponderously.

**Animals**

Main article: Animals (album)

Following the Knebworth concert, the band bought a three-storey block of church halls at 35 Britannia Row in Islington. Their deal with EMI for unlimited studio time in return for a reduced percentage of sales had expired, and they set about converting the building into a recording studio, and storage facility. The studio would be on the ground floor, with the storage facility above, necessitating the installation of a hoist to move the band's equipment in and out of the building. The top floor became an office, equipped with a pool table. The band also envisaged hiring their equipment out, but the hire business was unsuccessfull and would later be taken over by Brian Grant and Robbie Williams. The studio however was more successful. Its construction took up most of 1975, and in 1976 the band recorded their eighth studio album, Animals, at the new facility.

Animals was born from another Waters concept, where the human race was reduced to dogs, pigs, and sheep. The concept was borrowed from George Orwell's Animal Farm, but in Waters' version the sheep eventually rise up to empower their oppressors. Brian Humphries was again called upon to engineer the album. Two tracks previously considered for Wish You Were Here—"Raving and Drooling" and "Gotta Be Crazy"—reappeared as "Sheep" and "Dogs" respectively. Snowy White was asked to record a guitar solo on "Pigs on the Wing", which although cut from the vinyl release was included on the eight-track cassette version of the album. The album was completed in December 1976, and work began on its cover. Hipgnosis took responsibility and offered three ideas, but unusually the final concept was designed by Waters. At the time he lived near Clapham Common, and regularly drove past Battersea Power Station, by then approaching the end of its useful life. The building was chosen as the subject of the cover image, and the band commissioned a 30-foot (9.1 m) porcine balloon (known as Algy). The balloon was inflated with helium and manoeuvred into position on 2 December, with a trained marksman ready to fire if it escaped. Unfortunately inclement weather delayed shooting, and D'Rourke had neglected to book the marksman for a second day. The balloon broke free of its moorings and ascended into the sky. It eventually landed in Kent, and was recovered by a local farmer, reportedly furious that it had "apparently scared his cows." Shooting continued for a third day, but the image of the pig was later superimposed onto the cover photograph as the early photographs of the power station were considered to be better. The division of royalties had been the cause of some consternation during production of the album. Royalties were accrued on a per-song basis, and although Gilmour was largely responsible for "Dogs", which took up almost the entire first side of the album, he received far less than Waters, who also contributed the two-part "Pigs on the Wing". The song contains references to Waters' private life—his new romantic interest was Carolyne Anne Christie (married to Rock Scully, manager of the Grateful Dead). Waters' marriage to Judy had produced no children, but he became a father with Carolyne in November 1975. Gilmour was also distracted by the birth of his first child, and contributed little else toward the album. Similarly, neither Mason nor Wright contributed much toward Animals (the first Pink Floyd album not to contain a writing credit for Wright). Wright had marital problems, but his relationship with Waters was also suffering.

Animals was a flop. It wasn't a fun record to make, but this was when Roger nearly started to believe that he was the sole writer for the band. He believed that it was only because of him that the band was still going, and obviously when he started to develop his egos trips, the person he would have his conflicts with would be me.

—Richard Wright

Animals was released on 23 January 1977 and entered the UK chart at #2, and #3 in the US.
The album became the subject material for the band's 1977 "The Wall tour", which was topped by events like Waters's wife, Gilmour's independent performance, and the departure of Waters, who left the tour in the middle of the show. Reviewers compared the album to "...one of the most extreme, effortless, harrowing and downrightmacabre..."[20] and Melody Maker's Karl Dallas wrote "...[an] uncomfortable taste of reality in a medium that has become in recent years, increasingly soporific..."[20] The album became the subject material for the band's 1977 "The Wall tour", during which internal conflicts threatened the future of the band. Waters began appearing at each venue alone and departing immediately once the performance was complete, and Gilmour's wife, Ginger, did not get along with Waters' new girlfriend. On one occasion, Wright flew back to England threatening to leave the band. The size of the venues was also an issue: in Chicago, the promoters claimed that they had sold out the 67,000 capacity of the Soldier Field stadium, but Waters and O'Rourke were suspicious. They hired a helicopter, photographer, and attorney, and discovered that the actual attendance was 95,000, leaving a shortfall of $60,000.[21] The end of the tour was a low point for Gilmour, who felt that the band had lost the success it originally sought, and that there was nothing else they could look forward to.[22]

The Wall

Main articles: The Wall and Pink Floyd The Wall

The Wall tour was Pink Floyd's first playing in large stadiums, and at one venue a small group of noisy and excited fans in the front row of the audience initiated Waters to such an extent that he played a solo at one of them. Waters was not the only person who felt depressed about playing in such large venues, as Gilmour refused to perform the band's usual twelve-bar blues encore. Waters used the splitting incident as the basis for a new concept, based around the audience's separation from the performers on stage.[23]

Meanwhile, Gilmour and Wright released their debut solo albums, David Gilmour, and Wet Dream. Both albums sold poorly, a situation only exacerbated by the loss much of the band's accumulated wealth. In 1976 the band had become involved with financial advisors Norton Warburg Group (NWG). NWG became the band's collecting agents and handled all financial planning, for an annual fee of about £200,000. Between £1.6M and £3.7M of the band's money was invested in high-risk venture capital schemes, primarily to reduce the band's exposure to high UK taxes. It soon became obvious however that the band were losing money. Not only did NWG invest in failing businesses, but they also let the band liable for tax bills as high as 63% of their income. They eventually terminated their relationship with NWG, demanding the return of any cash not yet invested, which at that time amounted to £660,000 (they received £740,000).[24]

In the midst of this, in July 1977 Waters presented the band with two new ideas. The first was a ninety-minute demo given the provisional title Clocks in the Wall, and the other what would later become his first solo album, The Pros and Cons of Hitch Hiking. Although both Mason and Gilmour were initially cautious, the former was chosen to be their next album.[25] Ezrin was brought in as co-producer. He wrote a forty-page script, and presented it to the rest of the band. "The next day at the studio, we had a table read, like you would with a play, but with the whole of the band, and their eyes all huddled, because then they could see the album..."[26] The story was based on the central character of Pink—a character inspired by Waters' childhood experiences—the most notable of which was the death of his father in World War II. This first brick in the wall led to more problems, each serving to isolate Pink further. Pink would later become so drug-addled and worn down by the music industry that he would transform into a megalomaniac, a development inspired partly by the decline of Syd Barrett. At the end of the album, the increasingly fascist audience would watch as Pink tore down the wall, once again becoming a normal caring person.[27]

At Britannia Row, Brian Humphries was emotionally drained by his five years with the band, and was replaced by James Guthrie.[28] Early sessions were emotionally charged, as Ezrin, Guthrie and Waters each had strong ideas about the direction the album would take, however Ezrin's role expanded to that of an intermediary between Waters and the rest of the band. Work continued up to March 1979, at which point the band's critical financial situation demanded that they leave the UK for a year or more, and continue recording at the Super Bear Studios near Nice.[29][30]

Recording sessions were placed on a tight schedule dictated by Waters. His relationship with Ezrin had soured,[31] but his relationship with Wright had broken down completely. The band were rarely in the studio together, and Wright, worried about the effect that the introduction of Ezrin would have on the band's internal relationships, was keen to have a producer's credit on the album (their albums up to that point had always stated "Produced by Pink Floyd"). Waters agreed to a trial period, after which Wright would be given a producer's
The rest of the band's children were young enough to stay with their parents in France but were allowed to go to school. I was missing my children terribly.

—Richard Wright[80]

What exactly happened next remains unclear. In Inside Out (2005) Mason says that Waters called O'Rouke, who was travelling to the US on the QE2, and told him to have Wright out of the band by the time Waters arrived in LA to mix the album.[88] In Comfortably Numb (2003) however, the author states that Waters called O'Rouke and asked him to tell Wright about the new recording arrangements, and that Wright's response was apparently "Tell Roger to fuck off!".[89] Wright disagreed with this recollection, stating that the band had agreed to record only through the spring and early summer, and that he had no idea they were so far behind schedule. Waters was stunned, and felt that Wright was not doing enough to help complete the album.[87] Gilmour was on holiday in Dublin when he learnt of Waters' ultimatum, and tried to calm the situation. He later spoke with Wright and gave him his blessing, but reminded him about his lack of input on the album. Waters however insisted that Wright leave, else he would refuse to release The Wall. Several days later, worried about their financial situation, and the failing interpersonal relationships within the band, Wright quit.[88]

Rumours persisted that Wright also had a cocaine addiction (a rumour he always disputed), but although his name did not appear anywhere on the finished album,[88][89][90], he was employed as a session musician on the band's subsequent, The Wall tours. Production of the album continued, and by August 1973 the running order was largely complete. Wright completed his duties, aided by session musicians Peter Wood and Freddie Mancil. Jeff Porcaro performed the usual drum work in place of Mason, on "Mother". Gilmour and Waters oversaw the capture of various sound effects required for the album.[90] Toward the end of the Wall sessions, Mason left the final mix to Waters, Gilmour, Ezrin and Guthrie, and travelled to New York to record his debut solo album, Nick Mason's Furieous Shorts.[93]

The album spawned a rare Pink Floyd single, "Another Brick in the Wall part II".[94]

The Wall was released on 30 November 1979, and topped the Billboard charts for fifteen weeks.[95] As of 2003 it is certified 25 x platinum, (but as a double album this signifies sales of 11.5 million).[96] According to The New York Times, between 1973 and 1993, the album sold over 15 million copies worldwide.[97] The cover is one of their most minimal designs, with a simple white brick wall, and no logo or band name. It was also their first album to use Arts and Crafts images for the band's name.[98][99]

Gerald Scarfe was employed to produce a series of animations for The Wall. At his studio in London, he employed Mike Stuart and a team of forty animators to create a series of nightmare visions of the future, including a dove of peace exploding to reveal an eagle, a schoolmaster, and Pink's mother. Large inflatable puppets were also created for the live shows.[99] Meanwhile relationships within the band were now at an all-time low. Their four Winnebagos were parked in a circle, with the doors facing away from the centre. Waters remained isolated, using his own vehicle to arrive at the venue, and staying in separate hotels from the rest of the band. Wright, who had returned as a paid musician, and was the only member of the band to profit from the venture, which lost about $300,000. They were asked to play at Philadelphia's John F. Kennedy Stadium, but Waters refused. The band returned to the UK following their year as tax exiles.[101]

The album also spawned a film. The original plan was for the film to be a mixture of live concert footage and animated scenes, however the concert footage proved impractical to film. Alan Parker agreed to direct, and took a different approach. The animated sequences would remain, however scenes would be acted by professional actors, with no dialogue. Waters was seen testing but quickly discarded, and Bob Geldof was asked to take the role of Pink. Geldof was initially disdainful, condemning The Wall's storyline as "bollocks"[200] however he was eventually won over by the prospect of being involved in a major film, and receiving a large payment for his work. Waters took a six-week holiday during filming, and returned to find that Parker had used his creative licence to change parts of the film to his liking. Waters was irate, the two rowed, and Parker threatened to walk out. Gilmour pleaded with Waters to reconsider his stance, reminding the bassist that he and the other band members were shareholders and directors, and could oust him on such decisions. A modified soundtrack was also created for some of the film's songs.[201] The Wall was released in July 1982.[202]
Main article: The Final Cut (album)

Some Bowie was to have been the soundtrack album for The Wall film, but with the onset of the Falklands Conflict Waters began writing new material for what would become the last Pink Floyd album to feature Waters and Gilmour. A socialist at heart, Waters saw Margaret Thatcher's response to the invasion of the islands as ignominious and unnecessary, and he dedicated the new album—then provisionally titled "Megam: For a Post-War Dream"—to his dead father. Immediately there were arguments between Waters and Gilmour, who felt that the album should contain new material, rather than songs not considered good enough for The Wall. Waters however was doubtful, as Gilmour had contributed little to the band's lyrical repertoire over the previous few years.[203]

Within the band however grew worse. Waters and Gilmour worked separately, itself not unusual, but Gilmour began to feel the strain, sometimes barely maintaining his composure. Waters lost his temper also, ranting at Gilmour in his boredom during his recording session, had started writing "I Must Not Fuck Shitup"[204][205] repeatedly on a notepad in the studio's control room. Mason's contributions were minimal, as he buried himself recording sound effects for an experimental new Holophonic system, to be used on the album. After a final confrontation, Gilmour's name as producer was removed from the credit list, reflecting Waters felt was his lack of song writing contributions[204] Mason kept himself distant, by now having marital problems of his own with wife Linda (he would later remarry).[206]

Hippodrom had by this time disbanded, but again Thorgerson was passed over for the cover design. Waters choosing to design it himself. His brother-in-law, Willie Christie, was commissioned to take pictures for the album.[204] The Final Cut was released in March 1983, going straight to #1 in the UK, and #6 in the US. "Not Now John" was released as a single, with its chorus of "Fuck all that" bawderised as "Stuff all that". Despite its success, the album again received mixed reviews. Melody Maker declared it to be "...a milestone in the history of awkwardness...", but Rolling Stone's Kurt Loder viewed it as "...essentially a Roger Waters solo album...a superlative achievement on several levels..."[200][206]

"Spent force"

Gilmour recorded his second solo album About Face in 1984, and used it to express his feelings about a range of topics, from the murder of John Lennon, to his relationship with Waters. He has since admitted that he also used the album to distance himself from Pink Floyd. Soon after, Waters began touring his new solo album, The Pros and Cons of Hitch Hiking.[206] Richard Wright meanwhile formed Zoo with Dave Hammers. They recorded Identikit, an album which makes heavy use of the Fairlight CMI (a musical synthesizer popularised in the 1980s). The album went almost unnoticed upon its release. Wright was also in the midst of a difficult divorce, and has since admitted that it was "...made at a time in my life when I was lost". Mason released his second solo album Profiles in August 1985, which featured a contribution from Gilmour on "Lie for a Lie".[212]

Waters now believed that Pink Floyd was a spent force, and contacted O'Rourke with a view to settling future royalty payments. O'Rourke felt obliged to inform Mason and Gilmour, and as result Waters tried to dismiss him. Waters then went to the High Court to prevent the Pink Floyd name from ever being used again.[206] His lawyers discovered that the partnership had never been formally confirmed, and Waters returned to the High Court in an attempt to gain a veto over further use of the band's name. Gilmour's team responded by issuing a courteous press release affirming that Pink Floyd would continue to exist, however he latter told a Sunday Times reporter that "Roger is a dog in the manger and I'm going to fight him..."[212]

Waters wrote to EMI and Columbia and declared his intention to leave the group, asking them to release him from his contractual obligations. Gilmour believed that Waters left to hasten the demise of Pink Floyd, however Waters later stated that by not making new album Pink Floyd would be in breach of contract, which would mean that every payment would be suspended, and that he was
albums, Pink Floyd would be in breach of contract—which would mean that royalty payments would be suspended—and that he was effectively forced from the band as the other members threatened to sue him. With the case still pending, Waters dispensed with O'Rourke, and employed Peter Rudge to manage his affairs.\[212\] He went on to record the soundtrack for When the Wind Blows—an animated film based on a book by Raymond Briggs—about an elderly couple who survive a nuclear attack, only to die from the effects of radiation poisoning.\[214\] He then recorded his second solo album, Radio K.A.O.S., a concept album based around a mute man named Billy who can hear radio waves in his head.\[215\]

**A Momentary Lapse of Reason**

Main article: *A Momentary Lapse of Reason*

*Radio K.A.O.S.* was released in June 1987,\[216\] just as Gilmour was recruiting musicians for what would become Pink Floyd's first album without Waters at the helm—*A Momentary Lapse of Reason*. Artists such as Jon Carin and Phil Manzanera worked on the album, but they were also joined by Bob Ezrin, who had recently been invited to produce *Radio K.A.O.S.* Ezrin had been unable to work on Waters' solo album, and instead chose to work with Gilmour. "... far easier for Dave and I to do our version of a Floyd record.\[217\]" Gilmour was also contacted by Wright's new wife, Tranka. She had heard that he was working on new material and asked if Wright could contribute. Gilmour considered the request; there were several legal obstacles to Wright's re-admittance to the band, but after a meeting in Hampstead he was brought back in, although his contributions were minimal.\[217\] Gilmour later admitted in an interview with Karl Dallas that Wright's presence "... would make us stronger legally and musically."\[217\]

The album was recorded along the River Thames, on Gilmour's houseboat *Antonio*. Andy Jackson (a colleague of Guthrie) was brought in as engineer. Gilmour experimented with various songwriters such as Eric Stewart and Roger McGough, but eventually settled on Anthony Moore as a lyricist.\[219\] An early version proved disappointing for Ezrin and CBS representatives Stephen Rotholsky, who claimed that what they heard sounded nothing like Pink Floyd.\[220\] Gilmour would later admit that Waters' absence was a problem, and that the new project was difficult without his presence.\[221\] Nevertheless, he agreed to rework the material, and employed extra session musicians including Carmine Appice and Jim Keltner. Both drummers, they would later replace Nick Mason on most tracks, who was concerned that he was too out of practice to perform on the album. He instead took himself with the album's sound effects. In a marked change from previous Floyd albums, *A Momentary Lapse* was recorded onto a 32-channel Mitsubishi digital recorder, and used MIDI synchronization with the aid of an Apple Macintosh computer.\[220\] [222]

Waters on one occasion visited Antonio to see Ezrin, along with Christie, by then his wife. As he was still a shareholder and director of Pink Floyd music, he was able to block any decisions made by his former bandmates. Recording moved to Mayfair and Audio International Studios, and then to Los Angeles—"It was fantastic because... the lawyers couldn't cut in the middle of recording unless they were calling in the middle of the night."\[222\] Waters tried to block a proposed Pink Floyd tour, by contacting every promoter in the US, threatening to sue if they used the Pink Floyd name. Gilmour and Mason funded the startup costs (Mason, separated from his wife, used his Ferrari 288 GTO as collateral).

Some promoters were offended by Waters' threat however, and several months later tickets went on sale in Toronto (and were sold out within hours).\[224\]

Storm Thorgerson was employed to design the covekwork. His finished design was of a plethora of hospital beds arranged on a beach, inspired by a phrase from "Yet Another Movie", and Gilmour vague hint of a design that included a bed in a Mediterranean house, and the remains of dissolving relationships.\[225\] The album title was chosen after careful consideration. The initial three contenders were *Sign of Life*, *Of Promises Dusk*, and *Deusions of Maturity*.\[225\] The album was released in September 1987, and in order to show the message that Waters had left the band, a group photograph was, for the first time since Meddle, included on the inside of the cover. Wright's name appears only on the credit list. The album went straight to #5 in the UK and US—held from the top spot by Michael Jackson's *Bad*, and Whitesnake's *1987*. Although Gilmour initially viewed the album as a return to the band's best form, Wright would later disagree, admitting "Roger's criticisms are right. It's not a band album at all."\[227\] Q Magazine's view was that the album was primarily a Gilmour solo effort.\[227\]
Gilmour solo effort.\[**1\]

I think it's very weak, but it's better than something that's there. The songs are poor in general; the lyrics I can't quite believe. Gilmour's lyrics are very third-rate.

—Roger Waters[21]

Early rehearsals for the upcoming tour were chaotic, with Mason and Wright completely out of practice, and seemingly unable to take centre stage. As the new band played throughout North America, Waters' Radio KAOS tour was, on occasion, delayed by the absence of any members of Pink Floyd. During the course of their concerts, their performances were generally smaller than the previous tour, with fewer of the Floyd's customary grandiose sets. Waters issued a statement for copyright losses for the Pink Floyd's use of the flying pig and Pink Floyd responded by attaching a large sum of male genitalia to its underside to distinguish it from his design. However, by November 1977, Waters appeared to admit defeat, and on 3 December a legal settlement was finally reached. Mason and Gilmour were allowed use of the Pink Floyd name in perpetuity, and Waters would be granted, amongst other things, The Wall. The bickering continued however, with Waters issuing the occasional slight against his former friends, and Gilmour and Mason responding by making light of Waters' claims that they would fail without him.[220] The Sun printed a story about Waters, who claimed he had paid an artist to create 150 toilet rolls with Gilmour's face on every sheet. Waters later published this story,[221] but it serves to illustrate how deeply divided the parties had become.[222] The tour continued into 1980, and then 1981. In Venice, the band played to an audience of 250,000 fans at the Piazza San Marco. The resulting storm of protest over the city's lack of toilet provision, first aid, and accommodation resulted in the resignation of Mayor Antonio Cassaioli and his government.[223] As the end of the tour Pink Floyd released Delicate Sound of Thunder,[224] and in 1999 a concert video—Delicate Sound of Thunder concert video in 1999.[225]

The Division Bell

Main article: The Division Bell

For several years thereafter, the three members of Pink Floyd purged themselves with personal pursuits, such as filming and competing in the Carrera Panamericana (where Gilmour and O'Rourke crashed), and later recording a soundtrack for the film.[225] Gilmour divorced with Ginger Gilmour, and Mason married actress Annette Lynton.[226] In January 1993 they began working on a new album. It started with a meeting with Gilmour's old record producer, Andy Jackson, and a two-track recorder running constantly. Guy Pratt was brought in to play bass, and after about two weeks the band had enough ideas to start creating new songs.[227] Bob Ezrin returned to work on the album, and production moved to Astra studios from February to May 1993. After several sessions, Gilmour felt the need to start a new sound. Song selection was based upon a system of points—whereby all three members would award marks out of ten to each candidate song—a system skewed somewhat by Wright's decision to award his songs ten points each, and the other songs no points.[228] Contractually, Wright was still not a full member of the band. "It came very close to a point where I wasn't going to do the album,"[229] a situation which clearly upset the keyboardist. He was, however, given his first songwriting credit on a Pink Floyd album since 1973's Wish You Were Here. Another songwriter credited on the album was Gilmour's new girlfriend, Polly Samson. She helped write "High Hopes" with Gilmour—along with several other tracks—a situation which although initially was tense, according to Ezrin "pulled the whole album together".[230] She also helped Gilmour, who, following his divorce, had developed a cocaine habit.[231] The band then moved to Olympic Studios, recorded most of the songs and the finishing touches were completed within a matter of days. After a summer break, they returned to Astra to record more backing tracks, and Michael Kamen was brought in to work on the album's various string arrangements.[226] Dick Parry played saxophone on his first Pink Floyd album for almost twenty years, on "Wearing the Inside Out", and Chris Thomas was booked to undertake the final mix.[232] Keen to avoid competing against other album releases (as had happened with A Momentary Lapse), the band set a deadline of April 1994, at which point they would begin touring again. By January that year however, they still had not decided upon a title for the album. Those under consideration included Pink World and Down to Earth; however, Douglas Adams spoilt the potential of a new Pink Floyd title when he proposed a payment to his favourite charity, suggested The Division Bell, and the name stuck. Storm Thorgerson once again provided the artwork, and erected two large metal heads in a field near Ely. The two heads are designed to give the illusion of
two large metal heads in a field near Cry. The two heads are designed to give the illusion of a single face. The album was released in March 1994, and went straight to #1 in the UK and US.\[243\]

Thorogood also provided six new pieces of film for the tour.\[244\] The band spent three weeks rehearsing at a US airbase base in North Carolina, before opening on 29 March 1994 in Miami with an almost identical crew to that used for their momentary Lapse of Reason tour. They played a mixture of Pink Floyd favourites, but later changed their setlist to include The Dark Side of the Moon in its entirety.\[245\] The band also renewed their acquaintance with Peter Wylie Wilson.\[246\]

Waters was invited to join the band as the tour reached Europe, but declined, later expressing his annoyance that some Floyd songs were being performed again in large venues. On the first night of the European leg, a 1,200 capacity crowd collapsed, however there were no serious injuries and the performance was rescheduled. The tour ended at Earls Court, and as of 2009 was the group's final performance as part of a Pink Floyd tour.\[247\] They later released Pulse, and shortly after the concert video Pulse.\[248\]

**Reunion in Live 8**

Main article: Live 8

Steve O'Rourke died on 30 October 2003. Gilmour, Mason and Wright performed "Fat Old Sun" and "The Great Gig in the Sky" at his funeral in Chichester Cathedral.\[249\]

Mason had a surprise reunion with Waters while on holiday in Mustique, in January 2002. This later led to an invite from the latter to play as a special guest on Waters' 2002 tour, at Wembly Arena. There was further surprise, however, when in 2005 Bob Geldof called Mason to discuss the band reuniting for Live 8. Geldof had already asked Gilmour, who had turned the offer, and asked Mason to intervene on his behalf. Mason declined, but contacted Waters, who was immediately enthusiastic. Waters then called Geldof to discuss the event, which was at that time only a month away. About two weeks later, Waters called Gilmour—their first conversation for about two years—and the next day the latter agreed. Wright was contacted, and immediately agreed. Statements were issued to the press which stressed the lack of input of the band's problems, compared to the context of the Live 8 event. The setlist was planned at the Connaught Hotel in London, followed by three days of rehearsals at Black Island Studios. The sessions were troublesome, with minor disagreements over the style and pace of the songs they were practising. Waters wanted to use the occasion to expand the concepts he had designed, whereas Gilmour wanted to perform the songs in exactly the way the audience would expect. The final setlist and running order was decided on the eve of the concert.\[250\]\[251\]

On Saturday 2 July 2005, at around eleven o'clock,\[252\] Pink Floyd performed together on stage—for the first time in almost 26 years. The band performed a four-song set beginning with "Speak to Me/Breathe/Breathe (Reprise)", "Money", "Wish You Were Here", and ending with "Comfortably Numb". Gilmour and Waters shared lead vocals. Onstage, at the start of "Wish You Were Here" Waters told the audience that the event was "quite emotional, standing up here with these three guys after all these years". At the end of their performance Gilmour thanked the audience, and started to walk off the stage, however Waters called him back and the band shared a group hug that became one of the more notable images from Live 8.\[253\]\[254\]

In the week following their performance there was a revival of interest in Pink Floyd. According to HMV, in the week following sales of Echoes: The Best of Pink Floyd rose by 1343% while Amazon.com reported a significant increase in sales of The Wall. Gilmour subsequently declared that he would donate his share of profits from this sales boom to charity, and urged other artists and record companies profiting from Live 8 to do the same.\[255\]

**Recent events**

Many fans were hopeful that the band's Live 8 appearance would lead to a reunion tour. In the weeks immediately after the show the rifts between the members seemed to have mostly healed, and Gilmour confirmed that he and Waters were on "pretty amicable terms".\[256\] A £130 million (then about $250 million) deal for a final tour was offered, but turned down. Waters however did not rule out further performances, but only for a special occasion.\[257\]\[258\]\[259\] Gilmour stated in a 2006 interview with La Repubblica that he is finished with Pink Floyd and wishes to focus on solo projects and his family. He mentions that he agreed to play Live 8 with Waters to support the cause, to make peace with Waters, and knowing he would regret not taking part.\[260\] However, in a 2008 interview Mason stated that Pink
David Gilmour released his third solo record, On an Island, on 6 March 2006. It includes contributions from ex-Jokers Wild drummer Willie Wilson and original Pink Floyd guitarist Bob Klose. He began a tour of small concert venues in Europe, Canada and the U.S. with a band that included Wright and other musicians from the post-Waters Pink Floyd tours. Mason joined Gilmour and Wright for the final night of the tour, but was otherwise engaged in playing for Waters 2005 European U.S. tour. Gilmour, Wright, and Mason's encore performances of "Wish You Were Here" and "Comfortably Numb" marked the first performance by Pink Floyd since Live 8. Syd Barrett died on 7 July 2006, aged 60, at his home in Cambridge. He was interred at Cambridge Crematorium on 18 July 2006. None of the band attended. Although Barrett had faded into obscurity over the previous 35 years, he was lauded in the national press for his contributions to music. He left over £1.25M in his will, to be divided between his immediate family. Some of his possessions and artwork were auctioned, with fans paying generous amounts to own a memento of the former Pink Floyd star.

In September 2006 Waters released his long-awaited Ça ira, an opera in three acts to a French libretto, based on the historical subject of the French Revolution. Reviews were complimentary. Rolling Stone wrote: "The opera does reflect some of the man's long-term obsessions with war and peace, love and loss. [...]" In 2007, he was awarded France's Legion of Honour and in 2008, he received the Légion d'Honneur in the music category. Waters was also honored in 2008 with his own star on the Hollywood Walk of Fame.

In a January 2007 interview with Waters suggested he had become more open to a Pink Floyd reunion. "I would have no problem if the rest of them wanted to get together. It wouldn't even have to be to save the world. It could be just because it would be fun. And people would love it." Later that year Gilmour stated: "I can't see why I would want to be going back to that old thing. It's very nostalgic. I want to look forward, and looking back isn't my joy." In a May 2008 interview for BBC Radio 2, David Gilmour hinted that he would be in favour of another one-off show, but ruled out a full tour. Speaking to Associated Press to promote the release of his new live album, David Gilmour stated that a reunion would not happen. Gilmour said: "The rehearsals were less enjoyable. The rehearsals reminded me it wasn't something I wanted to be doing a lot of. There have been all sorts of farewell moments in people's lives and careers which they have then reconned, but I think I can fairly categorically say that there won't be a tour or an album again that I take part in. It isn't to do with animosity or anything like that. It's just that I've done that. I've been there, I've done it." Just over two years after the death of Barrett, on 15 September 2000, Richard Wright died of cancer, aged 65. He was lauded by his surviving bandmates, Gilmour in particular, for his influence on the overall sound of Pink Floyd.
reaction to his appearances on my tour in 2006 was hugely uplifting and it’s a mark of his modesty that those standing ovations came as a huge surprise to him, although not to the rest of us. Like Rick, I don’t find it easy to express my feelings in words, but I loved him and will miss him enormously.

— David Gilmour [27]

I was very sad to hear of Rick’s premature death, I knew he had been ill, but the end came swiftly and shockingly. My thoughts are with his family, particularly his children, Jamie and Galia and their mum Juliet, who I knew very well in the old days, and always liked very much and greatly admired. As far as the man and his work, it’s hard to overstate the importance of his musical voice in the Pink Floyd of the 60s and 70s. The intriguing, jazz-influenced, moods and voicings so familiar in Us and Them and ‘Great Gig in the Sky’, which lent those compositions both their extraordinary humanity and their majesty, are omnipresent in all the collaborative work the four of us did in those times. Rick’s ear for harmonic progression was our bedrock. I am very grateful for the opportunity that I was offered to engage with him and David Gilmour and Nick Mason that one last time. I wish there had been more.

— Roger Waters [28]

Like any band, you can never quite quantify who does what. But Pink Floyd wouldn’t have been Pink Floyd if we hadn’t had Rick. I think there’s a feeling now—partly because all the warfare that went on with Roger and David trying to make clear what their contribution was— that perhaps Rick rather got pushed into the background. Because the sound of Pink Floyd is more than the guitar, bass, and drum thing. Rick was the sound that knitted it all together. He was by far the quietest of the band, right from day one. And I think probably harder to get to know than the rest of us. It’s almost that George Harrison thing. You sort of forget that they did a lot more than perhaps they’re given credit for.

— Nick Mason [29]

In April 2009 it was revealed that the band had initiated legal action against EMI for an alleged failure to pay royalties. The dispute is reportedly connected to an ongoing disagreement with Terra Firma Capital Partners, the private equity firm who took ownership of EMI in 2007.[30][31]

Legacy

Acclaim and honours

In 1980, The Wall won a Grammy for Best Engineered Non-Classical Album[154] and in 1982 the film of the same name won a BAFTA for sound. Marooned won a Grammy in 1995 for Rock Instrumental Performance.[205] On 17 January 1986, Pink Floyd were inducted into the Rock and Roll Hall of Fame. Billy Corgan presented the band to Gilmour and Wright, who remained onstage to perform an unplugged rendition of ‘Wish You Were Here’. Almost ten years later, on 15 November 2005, they were inducted into the UK Music Hall of Fame, and presented with an award by Pete Townshend. Gilmour and Mason attended in person, explaining that Wright was in hospital following eye surgery, and Waters appeared on a video screen from Rome. In a BBC radio interview shortly after the ceremony, Mark Radcliffe asked them if they were tempted to perform on the night, to which Gilmour replied that although they’d enjoyed Live 8, a performance for the award show would have been unlikely. In 2008 they were awarded the Polar Music Prize for their contribution to contemporary music. Waters and Mason were present at the ceremony, where they received the prize from King Carl XVI Gustaf of Sweden.[206]

The group has sold over 200 million albums worldwide,[207][208] including 74.5 million certified units in the United States.[209] Its members have benefited substantially from their musical activities. The Sunday Times Rich List 2006 ranks Waters at No. 657 with an estimated wealth of £225m, Gilmour at No. 742 with £16m, and Mason at No. 1077 with £0m. Wright does not appear on the list.[202]

Influence

A number of notable musicians and bands from diverse genres have been influenced by Pink Floyd’s music. These include David Bowie,[209] Blur[206][209], Tangerine Dream[207], Nine Inch Nails[207], Dream Theater[208], My Chemical Romance[209], Nazz, Queen, The Mars Volta, and many more.
Live performances

Main article: Pink Floyd live performances

This article or section is in the middle of an expansion or major revamping. You are welcome to assist in its construction by editing it as well. If this article has not been edited in several days, please remove this template.

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The band are regarded as pioneers in the live music experience, and were renowned for their lavish stage shows in which the performers themselves were almost secondary. As well as the visual effects, Pink Floyd set standards in sound quality, with innovative use of sound effects and prominent quadraphonic speaker systems.[citation needed]

Perhaps their best-known album, The Dark Side of the Moon was composed and refined mostly while the band toured the UK, Japan, North America, and Europe.[310] Much of Wish You Were Here was recorded at an open-air music festival at Knebworth.[311]

Animus was the centrepiece for their In the Flesh tour, which began in Dortmund. The tour continued through Europe to the UK, and then two tours in the US. A floating pig named Aztec became the inspiration for a number of pig-themed acts throughout. An inflatable pig was floated over the audience, and replaced with a cheaper, but exploitive version. On one occasion the mild propane gas was replaced with an oxygen-acetylene mixture, producing a massive (and dangerous) explosion. German promoter Marcel Arnall presented the band with a piëlet in Munich, only for it to leave a trail of broken mirrors and excrement across its mirrored hotel room, leaving manager D'Rourke to deal with the resulting fallout.[312] The band were joined by familiar figures, such as Dick Parry, and Snowy White.[313]

For the band's The Wall Tour a 40 feet (12 m) high wall, built from cardboard bricks, was constructed between the band and the audience. Gaps allowed people to view various scenes in the story, and the wall was also used as a screen upon which Scarle's animations were projected. Several characters from the story were realized as giant inflatables, including a new pig replete with the crossed hammers logo.

The tour opened at the Los Angeles Memorial Sports Arena on 7 February 1980.[314] One of the more notable elements of the tour was the performance of "Comfortably Numb". While Waters sang his opening verse, Gilmour waited in darkness, for his cue, on top of the wall. When it came, bright blue and white lights would suddenly illuminate him, astonishing the audience. Gilmour stood on a flight case on casters, a dangerous set-up supported by behind by a technician, both supported by a tall hydraulic platform.[315]

During the band's Division Bell tour, an anonymous person named Publicus posted a message on an internet newsgroup, inviting fans to solve a riddle supposedly concealed in the new album. The veracity of the user was demonstrated when white lights in front of the stage at the Pink Floyd concert in East Rutherford spelled out the words Enigma Publicus. During a televised concert at Earls Court in October 1994, the word enigma was projected in large letters on to the backdrop of the stage. Mason later acknowledged that the Publicus Enigma did exist, and that it had been instigated by the record company rather than the band. As of 2009 the puzzle remains unsolved.[245]

Discography

Main article: Pink Floyd discography

Albums

- The Piper at the Gates of Dawn (1967)
- A Saucerful of Secrets (1969)
- Piper at the Gates of Dawn (1969)
- Obscured by Clouds (1969)
- Meddle (1971)
- Wish You Were Here (1975)
- Animals (1977)
- The Dark Side of the Moon (1973)
- Wish You Were Here (1976)
- A Momentary Lapse of Reason (1987)
- Delicate Sound of Thunder (1988)
- The Division Bell (1994)
- The Endless River (2014)
- Obscured by Clouds (1972)
- The Dark Side of the Moon (1973)
- Wish You Were Here (1975)
- Animals (1977)
- The Wall (1979)
- The Final Cut (1983)
- A Momentary Lapse of Reason (1987)
- Delicate Sound of Thunder (1988) Live
- The Division Bell (1994)
- Pink (1995) Live

Videos
- London '65–'67 (1967)
- Live at Pompeii (1972)
- Pink Floyd The Wall (1982)
- Delicate Sound of Thunder (1988)
- La Carrera Pasamecanica (1991)
- Pulse (1995)

Notes

1. ^ The sources used in this article suggest different dates for the first billing of this name, and therefore this article is purposely ambiguous.
2. ^ Child was employed by Peter Jenner as a secretary and general production assistant.[102]
3. ^ Storm Thorgerson attended the same school, about the same time as Waters and Barrett.[103]
4. ^ There seems to be some confusion about the date that Barrett turned up, and Gilmour's wedding. Blake (2000) stated Gilmour's wedding was on 7 July, but that witnesses saw Barrett at his reception at Abbey Road. Other authors claim that the reception and Barrett's visit were on 6 June.
5. ^ Nick Mason has expressed doubts over this.[104]
6. ^ Pink Floyd eventually sued NWIO for £1m, accusing them of fraud and negligence. NWIO collapsed in 1981. Andrew Wartburg fled to Spain, Norton Warburg Investments (a part of NWIO) was renamed to Waitembuck, and many of its holdings were sold at a huge loss. Andrew Wartburg was jailed for three years upon his return to the UK in 1987.[105]
7. ^ The two would later fall out when Ezrin inadvertently released details of the album's stage show to a journalist.[106]
8. ^ Mason (2004) goes some way toward backing this statement up, by stating that 'rumour had it we would not be allowed in'.[107]
9. ^ Mason (2004) also notes that they had enough left over material to create a separate release.[108]

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Footnotes

3. ^ Mason 2005, pp. 15–19
7. ^ Mason 2005, pp. 11–12
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External links

- Pink Floyd's UK site
- Pink Floyd's US site
- David Gilmour Official Site
- Roger Waters Official Site
- Syd Barrett Official Site
- Pink Floyd at the Open Directory Project

Categories: Pink Floyd | Musical groups established in 1965 | Musical groups re-established in 1994 | English rock music groups | English progressive rock groups | Psychedelic rock | British rock | Psychedelic musical groups | Britpop music groups | Britpop music bands | 1960s music groups | Music from Cambridge | English quartets | Rock and Roll Hall of Fame inductees | Grammy Award winners | Capital Records artists | Polar Music Prize laureates

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NEWS

20 October 2009
Point Me At The Sky – Dark Side Tribute
On Primrose Hill

Sky Arts have created a pyramid on
London's Primrose Hill to publicise their
showing of The Dark Side of The Moon.

15 October 2009
The Division Bell Soon To Be A Royal
Mail Stamp

Pink Floyd will receive the accolade of
being featured on a UK Royal Mail
postage stamp on 7th January 2010.

21 August 2008
Dark Side 'Greatest Rock Album Of All
Time' on Planet Rock

Listeners to the UK's Planet Rock radio
station have voted online to choose their
favourite Rock album in the station's
Greatest Rock Album Of All Time poll.

14 July 2008
David Gilmour Single with Chrissie
Hynde & Bob Geldof

David Gilmour, along with many other
names in the UK music world, has lent his
support to alleged computer hacker Gary