When the Tigers Broke Free https://www.youtube.com/watch?v=9KUSl4-GKwQ

Good afternoon. My name is Björgvin Rúnar Leifsson and this is an episode about Pink Floyd.

When I started compiling material for this episode, I realized better than ever before how Pink Floyd, both as a band and also the individual members, had yielded much since Barrett suggested the name "The Pink Floyd Sound" in 1965. Those who have visited my website, brl.is, know that I have now over 100 titles and my collection is still missing some. What struck me, however, as most surprising when I put this episode together was the performance of the 9. decade of the last century when everything went up in flames. If we skip books and documentary films but consider everything else, that is, studio albums, concert albums, film music, solo albums, collaborative albums and concert films, then in the eighties they produced at least 15 titles.

I mentioned in the last episode "Nick Mason's Fictitious Sports" and "A Collection of Great Dance Songs", both released in 1981 and the movie "The Wall", which was released in 1982. In 1983, Capitol released the compilation album "Works" with older content, including the song "Embryo" by Waters, which was recorded in 1968 and played extensively at concerts from 1969 to 1971 but never found its way onto any of the band's studio albums.

In 1983, Pink Floyd's last studio album with Waters onboard was released. It's the only Pink Floyd album which Wright has nothing to do with and also the only one, where Waters is solely credited for all the material, both music and lyrics. By this time, Waters completely dominated the band and the friction between him and Gilmour intensified. Waters' idea was that the album would be the final twist on "The Wall" project and in the beginning the album was to contain material, which did not find it's way onto The Wall due to lack of space. The name of the album, "The Final Cut", refers precisely to this idea but not that the album should have been the last Pink Floyd album as I have heard some people say. Gilmour was very upset with this and asked Waters why some material, which was not considered good enough for the Wall, would suddenly be good enough now. But - Gilmour did not have any new material himself and has said that he was rather lazy in those years and that Waters simply did not bother to wait for him.

Actually, not all of the extras from the Wall reached the album. In the movie about The Wall is the song "When the Tigers Broke Free", which deals directly with the death of Waters' father in World War II and the album is dedicated to him. This song, which we heard at the beginning of the episode, was supposed to be on "The Final Cut" but was replaced at the last minute for some reason and was first released on a CD in connection with the "The Wall" concert in Berlin in 1990. The song was also on the compilation album "Echoes" in 2001 and the reissue of "The Final Cut" on CD in 2004.

The main reason why not all of the Wall leftovers were used on the album was the Falkland Islands War. Waters, who is a very sincere pacifist and an ultra leftist, was appalled by Thatcher's warfare and partly changed the theme of the album, so it became kind of his own settlement with the dream of the post-war years about eternal peace. The album was now subtitled "A Requiem for the Post War Dream" and contained some new songs that Waters wrote about the war with Argentina, the dictators of the world and futility of wars and then the album ends with the song "Two Suns in the Sunset" where the latter sun is in fact the result of a nuclear war.

In the song "The Fletcher Memorial Home", the world's dictators and tyrants get their share. The name Fletcher refers to Waters father, Eric Fletcher Waters.

The Fletcher Memorial Home https://www.youtube.com/watch?v=ZLllFMF-OkQ

During the recording, tensions arose between those three remaining in the band. Gilmour was very upset with all the politics and felt that the album was far too political and moreover that the lyrics had become the main thing instead of the music and wanted to have time to compose something himself. I agree with Gilmour in many ways, but it cannot be taken from Waters how good a lyricist he had become by then. His critique of warfare and thatcherism is very sharp but furthermore there is often the underlying desire that mankind will now cease all warfare and build a world, where the children are not killed. Let's now listen to "The Gunner's Dream" or the dream of the unknown soldier, who rests in an unmarked grave far from home.

The Gunner's Dream https://www.youtube.com/watch?v=lIJN6WWf3Rg

Waters did not bother to wait for something to come from Gilmour and continued like a bulldozer, sweeping away everything that gets in its way. He constantly criticized Mason's drumming similar to how he criticized Wright before and got other drummers to beat the drums in many of the songs and it is specifically mentioned that another drummer, Andy Newmark, had drummed in the song "Two Suns in the Sunset" because Waters felt that Mason could not handle the complex rhythm. Now Mason is a very humble man who does not consider himself the best drummer in the world but it can clearly be read in his book that he resented Waters' attitude. Mason's contribution to the album was thus kept to a minimum and Waters even said that since the only thing Mason did was to drum he could not demand any extra fees or generally any recognition for any of the works on the album. Mason's main contribution to the album was, in fact to record various sounds, such as from military aircraft taking off and these sounds were used to create so-called "holophonic" sounds. This system was invented by the Italian Hugo Zuccarelli and was a kind of predecessor to the modern 5:1 surround systems. According to my source "The Final Cut" was the second album, where this system was used and the best use of it is in the beginning of the first song on the second side, "Get Your Filthy Hands off my Desert", where a military jet appears to fly over and then an explosion is heard, which surrounds the listener. Despite all the work, Mason's contribution is not mentioned on the album and Zuccarelli's company is attributed all the credit. Let's listen to this short song.

Get Your Filthy Hands off my Desert https://www.youtube.com/watch?v=ox735RShneA

Gilmour did not experience happy days either. Waters did not even listen to suggestions from him and when the recording was over it was like Gilmour had been shut out. Although Waters did not dare to criticize Gilmour's guitar solos, there are very few on the album. The time came when Gilmour left the studio and told Waters he could call if he needed more solos. In the end, Gilmour refused to be a co-producer and on the album cover Waters, Michael Kamen and James Guthrie are titled producers. Guthrie was the same recording manager as on The Wall and

Kamen, who was also involved in the making of the Wall, played the piano and harmonium on the album. Kamen was a great artist and probably a better pianist than Wright but he was not Wright. When I bought "The Final Cut" in 1983 it surprised me not to see Wright's name anywhere as his departure had been kept carefully concealed. Then I was surprised when I read the words under the title of the album "by Roger Waters performed by Pink Floyd". Immediately at the first tones I realised that something was missing and after the first listening I knew exactly what it was, namely: "The Pink Floyd Sound".

Mason describes the relationship between Gilmour and Waters as when the immovable thing, Gilmour, meets the irresistible force, Waters, something must give - and it was Gilmour who gave in. Mason asks in his book why they allowed Waters to completely take over the band. He believes that Gilmour did not have enough faith in himself as a songwriter and especially as a lyricist and did not want to take the risk of losing the lead author of the band. The other possibility may have been that after Wright was fired, Mason and Gilmour feared that if they didn't cooperate, they themselves would be expelled separately. Mason, however, points out that the big problem was that they had stopped speaking with each other, so the problems were never discussed and based on that point of view, it is downright wrong to put all the blame on Waters.

Let's hear one more song from this album, the title track, "The Final Cut ", and I still point out Waters' great lyrics.

The Final Cut https://www.youtube.com/watch?v=2e-yO6_FbtI

In 1984, Waters released the solo album "The Pros and Cons of Hitchhiking" with the content, which Pink Floyd members rejected when they decided to do "The Wall" instead. This was Waters' first album of his solo career and is by many considered a decent album and well worth listening to now and then. That same year, Gilmour's second solo album, "About Face", was released which is considered to be much better than his first solo album. Gilmour said he wanted to make a quality album and was very happy with the result. The same cannot be said of an experimental project of Wright and Dave Harris from the band "Fashion". They released the album "Identity" the same year under the name of the duet "Zee" with electronic music and Wright has himself said that the album was a mistake and should never have been released.

In 1985, the collaboration album "Profiles" with Mason and Rick Fenn from 10cc was released but unlike "Fictitious Sports" Mason is credited co-author on most of the songs together with Fenn. Mason was very pleased with this album and said that this had been a good diversion from the rage surrounding Pink Floyd or as he put it: "Roger is going to do this and Dave is going to do that and you, Nick, can go and make tea for us."

That same year, Waters announced that he was quitting Pink Floyd and asked to be relieved of all his obligations to the record companies as a member of the band. Gilmour and Mason then declared that Pink Floyd would not quit and would continue to work. Waters, who felt he needed to eliminate Pink Floyd for his own solo career, responded with a lawsuit in an attempt to forbid them to continue but as the band was never formally established, this was not possible. Then he tried to get a ban on the name Pink Floyd, which failed. Waters has actually stated in interviews that he had been forced to quit when the others had threatened to sue him if he continued to stay

in their way. I actually think it's a bit of the opposite when someone who quits a band, responds in this way when the band announces that it intends to continue without him. Gilmour has, among other things used the word "megalomania" about this act in interviews. Mason says that this led to a rift between himself and Waters and says rather happily in his book that Waters has already proved himself right when he said no one was indispensable.

In 1986, the film "When the Wind Blows" was released, and most of the music in the film is by Waters. A year later, Waters released another solo album, "Radio Kaos", which received quite mixed reviews though there are very good songs on it, such as "The Tide is Turning". Actually I suspect that the album was a little overshadowed by the latter Pink Floyd's studio album of the decade and the first one, that was made after Waters left the band. This album was released in 1987 and is called "A Momentary Lapse of Reason" and the title is perhaps descriptive of the situation at that time. Undoubtedly, it took a lot of courage to publish this album without Waters. Gilmour, who wrote most of the music alone, got other musicians to join him on several songs along with lyricists as he did not trust himself to write good enough lyrics. It took Gilmour and Mason more than a year to make the comeback and among what motivated them, was the fuss surrounding Waters' exit, such as statements that the band had stopped and that they would never have the courage to make a new album.

The album was mostly recorded on Gilmour's houseboat, Astoria, which he had converted into a small recording studio. Before the recording began, Gilmour and Wright met in Greece where Wright lived at that time. When Gilmour told him they were thinking of making a new album, Wright offered to take care of the keyboards. He then joined the group when they were approximately halfway through the recordings as a paid musician but for legal reasons they could not make him a full member at this point. In fact, Wright and Mason's contributions to this album were not great. Neither of them considered themselves rehearsed and in fact they distrusted themselves. Gilmour said in an interview that this was a result of Waters' constant criticism of their playing of instruments over the years, which had gradually succeeded in convincing them more or less that they were useless.

When the album was released, many critics said it was first and foremost Gilmour's solo album rather than a Pink Floyd album but in fact many said about "The Final Cut" that it was primarily Waters' solo album. My personal opinion is that "A Momentary Lapse of Reason" is much closer to being a Pink Floyd album than "The Final Cut" simply because the essential Pink Floyd sound, which was missing on "The Final Cut" is back and it's not unlikely that Wright had something to do with that. The song "Learning to Fly", which is about Gilmour and Mason's flight training the year before is a good example. The spoken words are excerpts from Mason's communication with the air tower, but of course the main thing is the heavy undertone, which is so characteristic of Pink Floyd.

Learning to Fly https://www.youtube.com/watch?v=cRe05aJxSfw

Although the album sold well, it received mixed reviews and many declared that this was not a Pink Floyd album as Waters was missing. I know that that die-hard Waters fans more or less stopped listening to the band after Waters left, saying that without him there was no Pink

Floyd. It so happens that many years ago I met a man in London, who was a die-hard Barrett fan and he told me he had given up on Pink Floyd after "A Saucerful of Secrets" was released in 1968 after Barrett quit. Although I'm more on the side of Gilmour and Wright, I'm first and foremost a Pink Floyd fan. Of course, a band changes style when there are changes in the crew, not to mention when the main songwriters and lyricists quit. "A Momentray Lapse of Reason" is far from being the best Pink Floyd album but so is "The Final Cut" too. That does not matter, however. What matters is that Gilmour and Mason made the decision to continue without Waters and Wright was back in the band even though it was informal to begin with. Of course it took the band time to develop the new structure - but let's keep in mind that it took the band six years to develop without Barrett until the masterpiece "Dark Side of the Moon" was released in 1973. Furthermore, it can be mentioned that "A Saucerful of Secrets" did not get good reviews when it was released in 1968 and one reviewer said that the only song with some quality was Barrett's "Jugband Blues". Let's now listen to one of Gilmour's masterpieces in my opinion, the song "On the Turning Away", which I think sets the tone for the season, which is often attributed to Gilmour.

On the Turning Away https://www.youtube.com/watch?v=ojf18wT_Xtk

"A Momentary Lapse of Reason" is Pink Floyd's first album that was mostly recorded digitally and not analogously. Mason specifically mentions how convenient it was and how much less time it took than with the old methods. He also liked to be able to use computer technology to change the drums at will. In fact, he distrusted himself so much that they got other drummers to play on a large part of the album, which he then regretted a lot when he had to learn it all for the tour. Despite the distrust, he states that he did not worry that computers would replace drummers in the foreseeable future as they can neither throw the TV out of the window in a hotel room nor get drunk and vomit on the carpet. In hindsight he actually thought he should have had the courage to play it all himself but both he and Gilmour were very keen on doing everything right or otherwise they would have been slaughtered by die-hard Waters fans. The result was, among other things, that no chances were taken and Mason says that he thinks the album does not completely reflect themselves. The short song "Round and around" is a possible example.

Round and Around https://www.youtube.com/watch?v=yMYuL6M_ins

In December 1987, an agreement was finally reached between Waters and Pink Floyd. In short, Waters obtained a patent for most of what pertained to the Wall along with some more items while Pink Floyd's patent included among other things the right to the light show, which had long since become kind of the band's trademark at concerts. But this tragic case led to a total loss of any friendship between Waters and his former bandmates in Pink Floyd which can perhaps be said not to have begun healing until after the Live Aid concert in 2005. In fact, I suspect, based on interviews with Waters some 10 years ago and his statement about "the fucked up Roger Waters I was back then" on The Wall concert in Stade du France in 2013, that he regrets his behavior towards his former bandmates in the eighties.

In 1988, the album "Opel" was released with songs by Barrett, both from the former solo albums and some that had not been on any album before. It was published with Barrett's approval to the great delight of the hardcore Barrett fans. In the same year, both the concert album and the video "Delicate Sound of Thunder" were released with selected songs from the eponymous Pink Floyd concert tour from 1987 to 1989. Among other things, here you can find the best concert version of "Money" in my opinion. At the same time Waters was promoting his second solo album, Radio Kaos, in the US and in some cases, both he and Pink Floyd were playing in the same towns at the same time. In short, attendances at Waters' concerts were much lower than at Pink Floyds and this tour turned out to be one of the most successful Pink Floyd tours since the beginning and I'm certain that this is when Mason and Wright regained their confidence.

Some of the musicians who performed with the band on this tour were a lot more involved later, such as bassist Guy Pratt, who later became Wright's son-in-law and he played the bass on all Pink Floyd albums and concerts after Waters left although reportedly he had little respect for the dinosaur kings.

I'm going to end this episode with the song "Sorrow", which is the last song on "A Momentary Lapse of Reason ". Both the song and the lyrics are by Gilmour and he wrote the lyrics as a poem before composing the song, which was very unusual for him. Then he recorded the whole song alone in his boat with the new digital technology, from singing and guitar playing to bass and drumming. This is in my opinion the best song on the album.

Meu nome é Björgvin Rúnar Leifsson e eu sei muito pouco sobre o Pink Floyd. Obrigado e até depois.

Sorrow https://www.youtube.com/watch?v=nPM-QSCnNas

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