

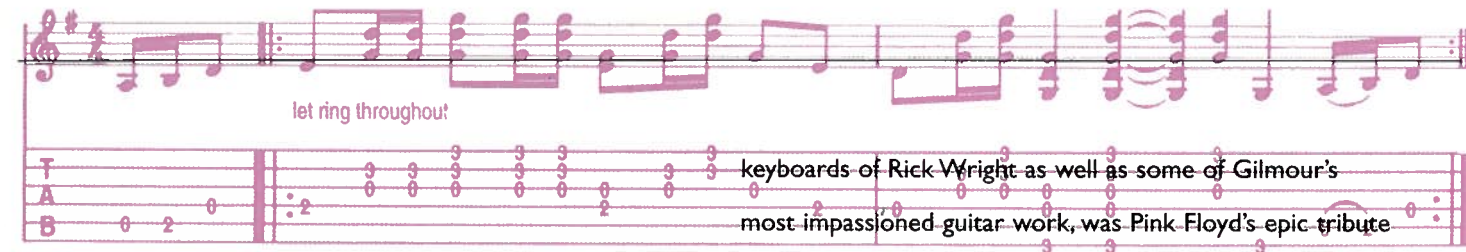
## Wish You Were Here



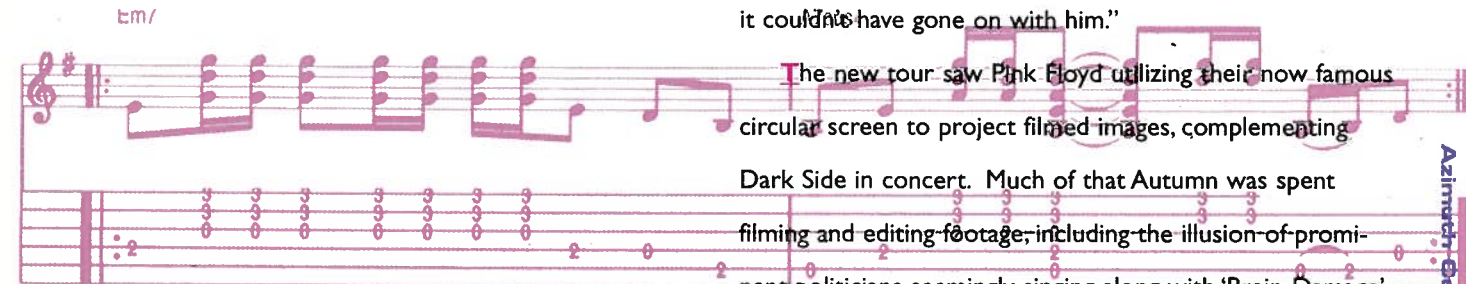
**b**ut first to come was *Wish You Were Here*, an album which continued to delve deeper into Waters' themes of alienation and the plight of the individual in a cold and brutal society. Held up for a few weeks in a North London rehearsal studio, Pink Floyd finally worked out three extended pieces to supplement *Dark Side* on their next world tour.

'Shine On You Crazy Diamond' and 'Raving and Drooling' debuted in rough embryonic form during a brief tour of France in June, and 'Gotta Be Crazy' was added in November for the British Winter Tour. 'Raving and Drooling' and 'Gotta Be Crazy' were flailing tirades against a society that produces individuals whose priorities in life are to get ahead by any means. These pieces had a powerful, raw edge, but the lyrics and musical structure were weak, and would subsequently go through several developmental stages before they were perfected two-and-a-half years later.

'Shine On,' a mostly instrumental twenty-minute-plus suite following in the tradition of 'Atom Heart Mother' and 'Echoes,' evolved from "a little guitar arpeggio that fell out of my guitar in a rehearsal studio," recalled Gilmour. "That set Roger off and he loved it. That's what got the ball rolling." To Waters, these notes evoked a certain melancholy feeling that brought the image of Syd Barrett to mind. And when Roger began writing down ideas for lyrics, all of his deep rooted feelings about his old cohort came flooding to the fore. The end result, after incorporating the multi-layered



keyboards of Rick Wright as well as some of Gilmour's most impassioned guitar work, was Pink Floyd's epic tribute to their former bandmate Syd, of whom Waters said, "It couldn't have happened without him, but on the other hand it couldn't have gone on with him."



The new tour saw Pink Floyd utilizing their now famous circular screen to project filmed images, complementing *Dark Side* in concert. Much of that Autumn was spent filming and editing footage, including the illusion of prominent politicians seemingly singing along with 'Brain Damage' (a concept carried on and updated during their recent 1994

tour). There were also animated nightmarish creatures lumbering across a ravaged fantasy landscape (which would later become part of "Welcome To The Machine").

Other new features included purchasing the most sophisticated mixing board in Rock'n'Roll, and a huge parabolic mirror designed to spray the audience with thousands of pencil-thin streams of light during 'Shine On'. All told, the cost of the tour topped one hundred thousand pounds, some of it earmarked for the wages of an equally unheard of thirty-five-strong crew including one sound mixer, three truck drivers, four film men, and five "external hands," as well as thirteen roadies.

