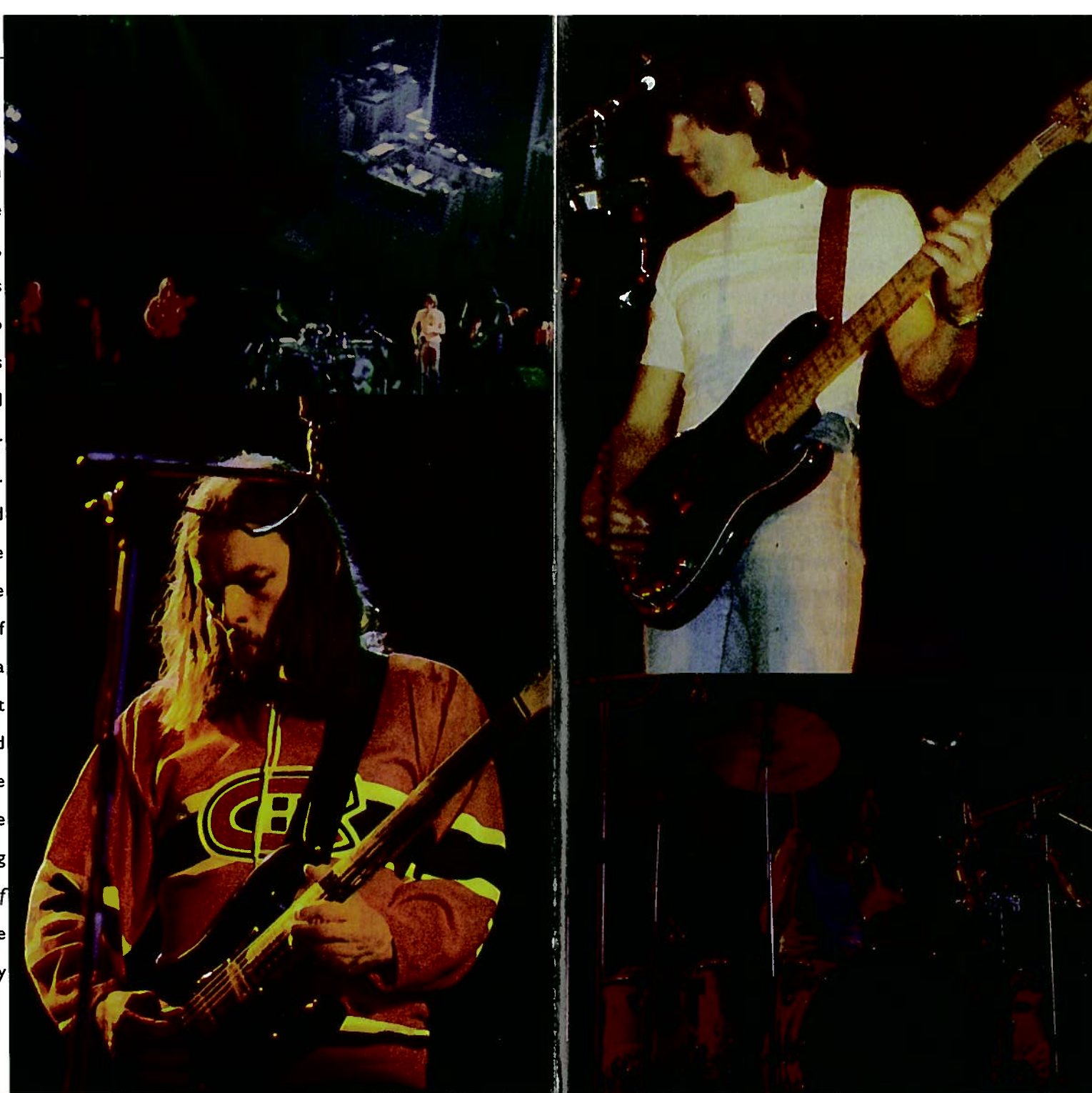


The new material was generally panned by the press, whom the band now treated like third-class citizens. "We took on this slightly precious feeling," recalled Mason, "that there wasn't much point in doing interviews. It generally became, 'Well, we're not going to do interviews, because we always get slagged off,' and the press thinking, 'Well, they won't do interviews, so we'll just slag them off.'" British journalists certainly did not take kindly to the Floyd's high-handed treatment of them —marking the beginning of the band's general disdain of the media.

During the first week of 1975, Pink Floyd finally returned to Abbey Road studios. Having become familiar with the new material, they began to realize their next record. The band had three substantial pieces to work with, one of which ('Shine On') seemed by general agreement to be a promising centerpiece for the album. Instead of recording it as the lengthy suite played on the 1974 tour, Roger decided it should be separated into two halves to open and close the record. Even still, Rick Wright said, "It took us a long time before we actually got into really getting down and making the album. It was a very difficult period after *Dark Side Of The Moon*." The band spent the first couple of weeks in the Abbey Road studios just sitting around. When they



finally got around to playing, their bodies were just going through the motions while their minds and feelings were elsewhere.

According to Waters, those early sessions became "very laborious and tortured, and everybody seemed to be bored by the whole thing. We pressed on for a few weeks and then the whole thing came to a head." Confronting his band mates, Waters announced that the only way he could retain interest in the project was to make the album relate to what was going on there and then.

The results were three new songs, to be sandwiched between the two halves of 'Shine On', as the band decided to file away 'Raving and Drooling' and 'Gotta Be Crazy' for future reference (although they continued to perform them on the current tour since the new material wasn't written yet). 'Welcome To The Machine' and 'Have A Cigar' addressed the record industry pressures to crank out one more hit product like *Dark Side Of The Moon* (even as 'Machine' also related to the mechanical nature of the actual sessions). 'Wish You Were Here' spoke of the band's own lack of commitment (as Waters once commented, "the album could have easily been called *Wish We Were Here*") and, unique from the other songs, the title track originated as a