



7 GILMOUR ADDED BOLLOCKS TO FLOYD'S FLYING PIGS! Aggrieved when Roger Waters went to court and walked away with the rights to certain Floyd creations including the inflatable sows that had become synonymous with 1977 album *Animals*, he objected to paying a royalty each time the pigs 'flew' at a show. He added testicles to said porkers, making them visibly different from the beasts in the court documents, and no money changed hands...

extra profits to worthy causes. 'The main objective has been to raise consciousness and put pressure on the G8 leaders,' he declared. 'This is money that should be used to save lives.'

8 GILMOUR OCCUPIES HIS OWN STYLISTIC CATEGORY. Despite his influence on the likes of Radiohead, Gilmour has been imitated far less frequently than the likes of Beck and Page. While we await the 'new David Gilmour', let's enjoy the old one...

9 HIS EPIC SOLO FOR COMFORTABLY NUMB IS EMINENTLY COPYABLE. But did you know the original was pieced together from five or six separate takes? 'I just followed my usual procedure, which is to make a chart, putting ticks and crosses on different bars as I listen - two ticks if it's really good, one if it's good, and a cross if it's no-go,' he reveals. 'Then I follow the chart, whipping one fader up, then another, jumping from phrase to

phrase and trying to make a really nice solo all the way through.'

Guitar tech Phil Taylor puts the result (one of Slash's all-time favourite solos, incidentally) down to 'his fingers, his vibrato, his choice of notes and how he sets his effects'.

10 HIS SOLO ALBUMS ARE ACTUALLY PRETTY GOOD, but he's never really promoted them to the full. While *David Gilmour* ('78) filled a hole prior to *The Wall*, he toured *About Face* ('84) 'to see if it was possible for me to continue without Pink Floyd', but decided to stick with the band.

11 HE'S A PITCH-PERFECT SINGER as well as a great guitarist - just compare his performance on the aforementioned *Comfortably Numb* with Roger Waters' distinctive if somewhat wayward style. *Dark Side* engineer Alan Parsons revealed that Gilmour's vocals 'would never take more than a couple of hours'. 'Dave sang *Breathe* much better

than I could have,' said Waters himself. 'His voice suited the song. I don't remember any ego problems about who sang what at that point.'

12 HE CAN GET PSYCHEDELIC with the best of them, but you have to dig deep into the back catalogue. 'We stopped trying to make overtly spacey music and trip people out in the '60s,' he protested in 1982, 'but the image lives on.' The likes of the live *Astronomy Domine* on *Ummagumma* demonstrates that, certainly in 1969, he wasn't embarrassed to take us on the odd musical trip.

13 HE ENJOYS HIS STRING-BENDING, which tends to crop up in trademark solos. A speciality is the compound bend, stopping at more than one different note when bending up. Perhaps the ultimate bend, on *Division Bell*'s *Marooned*, was achieved courtesy of a Digitech Whammy pedal. Gilmour uses a customised set of strings, matching a light top of .010, .012 and .016 with a heavy bottom of .028, .038 and .048 or even .050.

14 WITH DARK SIDE OF THE MOON, GILMOUR PROVIDED A SOUNDTRACK FOR STONERS EVERYWHERE. 'If I could have the time back that I listened to this record on dope,' actor Billy Bob Thornton once joked about the album, 'I'd add another 12 years to my life.'

But Gilmour, if not exactly saying no, pleads innocence. 'Roger and Nick's largest indulgence was alcohol, mine and Rick's might have involved the occasional reefer, but at that time we were nothing like our image. I'm not sure Roger's ever taken LSD - it certainly wasn't on our menu after Syd left. We've never got away from that reputation, though, to this day.' And yes, he has tried playing *Dark Side* to *The Wizard Of Oz*...



15 HE PROVED THE DOUBTERS WRONG. When Syd left, Floyd managers Andrew King and Peter Jenner went with him, thinking him more likely to succeed, while fellow guitarist John Etheridge was among several contemporary musicians who thought a Barrett-less band was doomed to failure. 'Dave told me he'd just got the gig with the Floyd for £25 a week. I thought you'd better make the most of the money because without Syd that band's going nowhere. Boy, was I wrong...'