

= A Momentary Lapse of Reason =

A Momentary Lapse of Reason is the thirteenth studio album by the English progressive rock band Pink Floyd , released in the UK and US in September 1987 , on the labels EMI and Columbia . It followed guitarist David Gilmour 's decision to include material recorded for his third solo album on a new Pink Floyd album with drummer Nick Mason and keyboardist Richard Wright . Although for legal reasons Wright could not be re @-@ admitted to the band , Wright and Mason helped Gilmour craft what became the first Pink Floyd album since the December 1985 departure of bass guitarist , singer , and primary songwriter Roger Waters .

A Momentary Lapse of Reason was recorded primarily on Gilmour 's converted houseboat , Astoria . Its production was marked by an ongoing legal dispute with Waters as to who owned the rights to Pink Floyd 's name , an issue resolved several months after the album was released . Unlike many of Pink Floyd 's studio albums , A Momentary Lapse of Reason has no central theme and is instead a collection of songs written by Gilmour , sometimes with outside songwriters .

Though it received mixed reviews and was derided by Waters , A Momentary Lapse of Reason outsold Pink Floyd 's previous album The Final Cut (1983) , and was supported by a successful world tour . In the US , it has been certified quadruple platinum by the RIAA .

= = Background = =

After the release of Pink Floyd 's 1983 album The Final Cut , viewed by some to be a de facto Roger Waters solo record , the band 's members worked on individual solo projects . Guitarist David Gilmour expressed feelings about his strained relationship with Waters on his second solo album , About Face (1984) , and finished the accompanying tour as Waters began touring to promote his debut solo album , The Pros and Cons of Hitch Hiking . Although both had enlisted the aid of a range of successful performers , including in Waters ' case Eric Clapton , their solo acts attracted fewer fans than Pink Floyd ; poor ticket sales forced Gilmour to cancel several concerts , and critic David Fricke felt that Waters ' show was " a petulant echo , a transparent attempt to prove that Roger Waters was Pink Floyd " . Waters returned to the US in March 1985 with a second tour , this time without the support of CBS Records , which had expressed its preference for a new Pink Floyd album ; Waters criticised the corporation as " a machine " .

After drummer Nick Mason attended one of Waters ' London performances in 1985 , he admitted that he missed touring under the Pink Floyd name . His visit coincided with the release in August that year of his second solo album , Profiles , on which Gilmour sang . With a shared love of aviation , Mason and Gilmour were taking flying lessons and later together bought a de Havilland Dove aeroplane . Gilmour was working on other collaborations , including a performance for Bryan Ferry at 1985 's Live Aid concert , and co @-@ produced The Dream Academy 's self @-@ titled debut album .

In December 1985 , Waters announced that he had left Pink Floyd , which he believed was " a spent force creatively " . However , after the failure of his About Face tour , Gilmour hoped to continue with the Pink Floyd name . The threat of a lawsuit from Gilmour , Mason and CBS Records was meant to compel Waters to write and produce another Pink Floyd album with his bandmates , who had barely participated in making The Final Cut ; Gilmour had been especially critical of that 1983 release , labelling it as " cheap filler " and " meandering rubbish " . The lawsuit left Waters with only one other option : to formally resign from Pink Floyd in order to protect himself from a lawsuit that , he said , " would have wiped me out completely " .

According to Gilmour , " I told [Waters] before he left , ' If you go , man , we 're carrying on . Make no bones about it , we would carry on ' , and Roger replied : ' You 'll never fucking do it . ' " Waters had written to EMI and Columbia declaring his intention to leave the group and asking them to release him from his contractual obligations . He also dispensed with the services of Pink Floyd manager Steve O 'Rourke and employed Peter Rudge to manage his affairs . This left Gilmour and Mason , in their view , free to continue with the Pink Floyd name .

In Waters ' absence , Gilmour had been recruiting musicians for a new project . Some months

previously , keyboard player Jon Carin had jammed with Gilmour at his Hookend studio , where he composed the chord progression for what later became " Learning to Fly " , and so was invited onto the team . Gilmour invited Bob Ezrin (co @-@ producer of 1979 's The Wall) to help consolidate their material ; Ezrin had turned down Waters ' offer of a role on the development of his new solo album , Radio K.A.O.S. , saying it was " far easier for Dave and I to do our version of a Floyd record " . Ezrin arrived in England in mid @-@ 1986 for what Gilmour later described as " mucking about with a lot of demos " . At this stage , there was no firm commitment to a new Pink Floyd release , and Gilmour maintained that the new material might end up on a third solo album . CBS representative Stephen Ralbovsky hoped for a new Pink Floyd album , but in a meeting in November 1986 , told Gilmour and Ezrin that the music " doesn 't sound a fucking thing like Pink Floyd " . Gilmour later admitted that the new project was difficult without Waters . Gilmour had experimented with songwriters such as Eric Stewart and Roger McGough , but eventually settled on Anthony Moore , who would be credited as co @-@ writer of " Learning to Fly " and " On the Turning Away " . Instead of writing a concept album , Gilmour settled for the more conventional approach of a collection of songs without a thematic link . By the end of that year , he had decided to turn the new material into a Pink Floyd project .

= = Recording = =

A Momentary Lapse of Reason was recorded in several different studios , mainly Gilmour 's houseboat studio Astoria moored on the Thames ; according to Ezrin , " working there was just magical , so inspirational ; kids sculling down the river , geese flying by ... " Andy Jackson , a colleague of Floyd cohort James Guthrie , was brought in to engineer the recordings . During sessions held between November 1986 and February 1987 , Gilmour 's band worked on new material , which in a marked change from previous Floyd albums was recorded with a 24 @-@ track analogue machine , and overdubbed onto a 32 @-@ track Mitsubishi digital recorder . This trend of using new technologies was continued with the use of MIDI synchronisation , aided by an Apple Macintosh computer .

After agreeing to rework the material that Ralbovsky had found so objectionable , Gilmour employed session musicians such as Carmine Appice and Jim Keltner . Both drummers , they later replaced Mason on most of the album 's songs ; Mason was concerned that he was too out of practice to perform on the album , and instead busied himself with its sound effects . Some of the drum parts were also performed by drum machines . During the sessions , Gilmour was asked by the wife of Pink Floyd 's former keyboard player , Richard Wright , if he too could contribute to the project . A founding member of the band , Wright had left in 1979 , and there were certain legal obstacles to his return , but after a meeting in Hampstead he was brought back in . Gilmour later admitted in an interview with author Karl Dallas that Wright 's presence " would make us stronger legally and musically " . He was therefore employed as a paid musician , on a weekly wage of \$ 11 @,@ 000 , but his contributions were minimal . Most of the keyboard parts had already been recorded , and so from February 1987 Wright played some background reinforcement on a Hammond organ , and a Rhodes piano , along with adding several vocal harmonies . The keyboardist also performed a solo in " On the Turning Away " , which was discarded , according to Wright , " not because they didn 't like it ... they just thought it didn 't fit . " Gilmour later said : " Both Nick and Rick were catatonic in terms of their playing ability at the beginning . Neither of them played on this at all really . In my view , they 'd been destroyed by Roger ? " Gilmour 's comments angered Mason , who reflected : " I 'd deny that I was catatonic . I 'd expect that from the opposition , it 's less attractive from one 's allies . At some point , he made some sort of apology . " Mason did concede , however , that Gilmour was nervous about how the album would be perceived .

" Learning to Fly " , with its lyrics of " circling sky , Tongue @-@ tied and twisted , just an earthbound misfit , I " , was inspired by Gilmour 's flying lessons , which occasionally conflicted with his studio duties . The track also contains a recording of Mason 's voice , made during takeoff . The band experimented with audio samples , and Ezrin recorded the sound of Gilmour 's boatman (Langley Iddens) rowing across the Thames . Iddens ' presence at the sessions was made vital

when on one occasion , Astoria began to lift in response to the rapidly rising river , which was pushing the boat against the pier on which it was moored . " The Dogs of War " is a song about " physical and political mercenaries " , according to Gilmour . Its creation came about through a mishap in the studio when a sampling machine began playing a sample of laughter , which the guitarist thought sounded like a dog 's bark . " Terminal Frost " was one of Gilmour 's older demos , which for some time he considered adding lyrics to , but eventually decided to leave as an instrumental . Conversely , the lyrics for " Sorrow " were written before the music . The song 's opening guitar solo was recorded in the Los Angeles Memorial Sports Arena . A 24 @-@ track mobile studio piped Gilmour 's Fender tracks through a public address system , and the resulting mix was then recorded in surround sound .

Despite the tranquil setting offered by Astoria , the sessions were often interrupted by the escalating row between Waters and Pink Floyd over who had the rights to the Pink Floyd name . O 'Rourke , believing that his contract with Waters had been terminated illegally , sued the bassist for £ 25 @,@ 000 of back @-@ commission . In a late @-@ 1986 board meeting of Pink Floyd Music Ltd (since 1973 , Pink Floyd 's clearing house for all financial transactions) , Waters learnt that a bank account had been opened to deal exclusively with all monies related to " the new Pink Floyd project " . He immediately applied to the High Court to prevent the Pink Floyd name from ever being used again , but his lawyers discovered that the partnership had never been formally confirmed . 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 non @-@ confrontational press release affirming that Pink Floyd would continue to exist ; however , the guitarist later told a Sunday Times reporter : " Roger is a dog in the manger and I 'm going to fight him , no one else has claimed Pink Floyd was entirely them . Anybody who does is extremely arrogant . " Waters twice visited Astoria , and with his wife had a meeting in August 1986 with Ezrin (the producer later suggested that he was being " checked out ") . As Waters 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 Studios in February 1987 , and from February to March ? under the terms of an agreement with Ezrin to record close to his home ? to A & M Studios in Los Angeles : " It was fantastic because ... the lawyers couldn 't call in the middle of recording unless they were calling in the middle of the night . " The bitterness of the row between Waters and Pink Floyd was covered in a November 1987 issue of Rolling Stone , which became the magazine 's best @-@ selling issue of that year . The legal disputes were resolved by the end of 1987 .

= = Packaging and title = =

Careful consideration was given to the album 's title . The initial three contenders were Signs of Life , Of Promises Broken and Delusions of Maturity . For the first time since 1977 's Animals , designer Storm Thorgerson was employed to work on a Pink Floyd studio album cover . His finished design was a long river of hospital beds arranged on a beach , inspired by a phrase from " Yet Another Movie " and Gilmour 's vague hint of a design that included a bed in a Mediterranean house , as well as " vestiges of relationships that have evaporated , leaving only echoes " . The cover shows hundreds of hospital beds , placed on Saunton Sands in Devon (where some of the scenes for Pink Floyd ? The Wall were filmed) . The beds were arranged by Thorgerson 's colleague Colin Elgie . A hang glider can be seen in the sky , a clear reference to " Learning to Fly " . The photographer , Robert Dowling , won a gold award at the Association of Photographers Awards for the image , which took about two weeks to create . To drive home the message that Waters had left the band , the inner gatefold featured a group photograph ? of just Gilmour and Mason ? shot by David Bailey . Its inclusion marked the first time since 1971 's Meddle that a group photo had been used in the artwork of a Pink Floyd album . Richard Wright was represented only by name , on the credit list , although he also appears in photographs included in later reissues .

= = Release and reception = =

A Momentary Lapse of Reason was released in the UK and US on 7 September 1987 . It went straight to number three in both countries , held from the top spot by Michael Jackson 's Bad and Whitesnake 's self @-@ titled album .

In comparison with The Final Cut , Gilmour presented A Momentary Lapse as a return to the Floyd of older days , citing his belief that towards the end of Waters ' tenure , lyrics were more important than music . Gilmour said : " The Dark Side of the Moon and Wish You Were Here were so successful not just because of Roger 's contributions , but also because there was a better balance between the music and the lyrics [than on later albums .] " He added that with A Momentary Lapse , he had tried to restore this earlier , more successful balance . Waters was scathing in his assessment of the new work , a view with which Wright later partly agreed , saying : " Roger 's criticisms are fair . It 's not a band album at all . "

Writing in Q magazine , Phil Sutcliffe contended that it " does sound like a Pink Floyd album " and highlighted the two @-@ part " A New Machine " as , variously , " a chillingly beautiful vocal exploration , a chorale of multitrack , echo and distortion broken into aching fragments by long moments of silence " and " [a] brilliant stroke of imagination " . Sutcliffe concluded : " A Momentary Lapse is Gilmour 's album to much the same degree that the previous four under Floyd 's name were dominated by Waters ? Clearly it wasn 't only business sense and repressed ego but repressed talent which drove the guitarist to insist on continuing under the band brand @-@ name . " Recognising the return to the more music @-@ oriented approach of Pink Floyd 's classic works , Sounds said the album was " back over the wall to where diamonds are crazy , moons have dark sides , and mothers have atom hearts " .

Conversely , Greg Quill of the Toronto Star wrote : " Something 's missing here . This is , for all its lumbering weight , not a record that challenges and provokes as Pink Floyd should . A Momentary Lapse of Reason , sorry to say , is mundane , predictable . " Village Voice critic Robert Christgau opined : " In short , you 'd hardly know the group 's conceptmaster was gone ? except that they put out noticeably fewer ideas . " Writing more recently , for AllMusic , William Ruhlmann refers to it as a " Gilmour solo album in all but name " .

A Momentary Lapse of Reason was certified Silver and Gold in the UK on 1 October 1987 , and Gold and Platinum in the US on 9 November . It went 2 × Platinum on 18 January the following year , 3 × Platinum on 10 March 1992 , and 4 × Platinum on 16 August 2001 , easily outselling The Final Cut . The album was reissued in 1988 as a limited @-@ edition vinyl album , complete with posters , and a guaranteed ticket application for the band 's upcoming UK concerts . The album was digitally remastered and re @-@ released in 1994 , and a tenth anniversary edition was issued in the US three years later . In 2011 , A Momentary Lapse was again remastered for inclusion in the band 's Discovery box set ; this time Wright 's name had been restored as being a member of the band and the band photo (of Gilmour and Mason) has been removed in favour of additional artwork by StormStudios .

= = Tour = =

The decision to tour in support of the album was made before it was even complete . Early rehearsals were chaotic ; Mason and Wright were completely out of practice , and realising he had taken on too much work , Gilmour asked Bob Ezrin to take charge . Matters were complicated when Waters contacted several US promoters , and threatened to sue them if they used the Pink Floyd name . Gilmour and Mason funded the start @-@ up costs (Mason , separated from his wife , used his Ferrari 250 GTO as collateral) . Some promoters were offended by Waters ' threat , and several months later 60 @, @ 000 tickets went on sale in Toronto , selling out within hours .

As the new line @-@ up (with Wright) toured throughout North America , Waters ' Radio K.A.O.S. tour was , on occasion , close by . The bassist had forbidden any members of Pink Floyd from attending his concerts , which were generally in smaller venues than those housing his former band 's performances . Waters also issued a writ for copyright fees for the band 's use of the flying pig , and Pink Floyd responded by attaching a huge set of male genitalia to the balloon 's underside to distinguish it from Waters ' design . By November 1987 , Waters appeared to admit defeat , and on

23 December a legal settlement was finally reached at a meeting on Astoria . Mason and Gilmour were allowed use of the Pink Floyd name in perpetuity , and Waters would be granted , amongst other things , rights to The Wall . However , the bickering continued , 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 .

The Momentary Lapse tour was phenomenally successful . In every venue booked in the US it beat box office records , making it the most successful US tour by any band that year . Tours of Australia , Japan , and Europe soon followed , before the band returned twice to the US . Almost every venue was sold out . A live album , Delicate Sound of Thunder , was released on 22 November 1988 , followed in June 1989 by a concert video . A few days later , the live album was played in orbit , on board Soyuz TM @-@ 7 . The tour eventually came to an end by closing the Silver Clef Award Winners Concert , at Knebworth Park on 30 June 1990 , after 200 performances , a gross audience of 4 @.@ 25 million fans , and box office receipts of more than £ 60 million (not including merchandising) .

= = Track listing = =

All lead vocals performed by David Gilmour except where noted .

Since the 2011 remasters and the Discovery box set " Yet Another Movie " and " Round and Around " are indexed as individual tracks .

= = Personnel = =

= = Charts and certifications = =