



## : EARLY YEARS AND ORIGINS OF THE BAND NAME

Roger Waters and Nick Mason met while studying architecture at the London Polytechnic. They first played music together in a group formed by Keith Noble and Clive Metcalfe with Noble's sister Sheilagh. Richard Wright, a fellow architecture student, joined later that year, and the group became a sextet, Sigma 6. Waters played lead guitar, Mason drums, and Wright rhythm guitar (since there was rarely an available keyboard). The band performed at private functions and rehearsed in a tearoom in the basement of the Regent Street Polytechnic.

Sigma 6 went through several names, including the Meggadeaths, the Abdabs and the Screaming Abdabs, Leonard's Lodgers, and the Spectrum Five, before settling on the Tea Set. In 1964, as Metcalfe and Noble left to form their own band, guitarist Syd Barrett joined Klose and Waters. Barrett, two years younger, had moved to London in 1962 to study at the Camberwell College of Arts. Waters and Barrett were childhood friends; Waters had often visited Barrett and watched him play guitar at Barrett's mother's house.

Noble and Metcalfe left the Tea Set in late 1963, and Barrett became the band's frontman. Later that year, they became the resident band at the Countdown Club near Kensington High Street in London, where from late night until early morning they played three sets of 90 minutes each. The group first referred to themselves as the Pink Floyd Sound in late 1965. Barrett created the name on the spur of the moment when he discovered that another band, also called the Tea Set, were to perform at one of their gigs. The name is derived from the given names of two blues musicians whose Piedmont blues records Barrett had in his collection, Pink Anderson and Floyd Council.



**ROGER WATERS**

**BOOKHAM, 6TH SEPT 1943**

**BASS – VOCAL – SONGWRITER**



**DAVID GILMOUR**

**CAMBRIDGE, 6TH MARCH 1946**

**GUITAR – VOCAL – SONGWRITER**



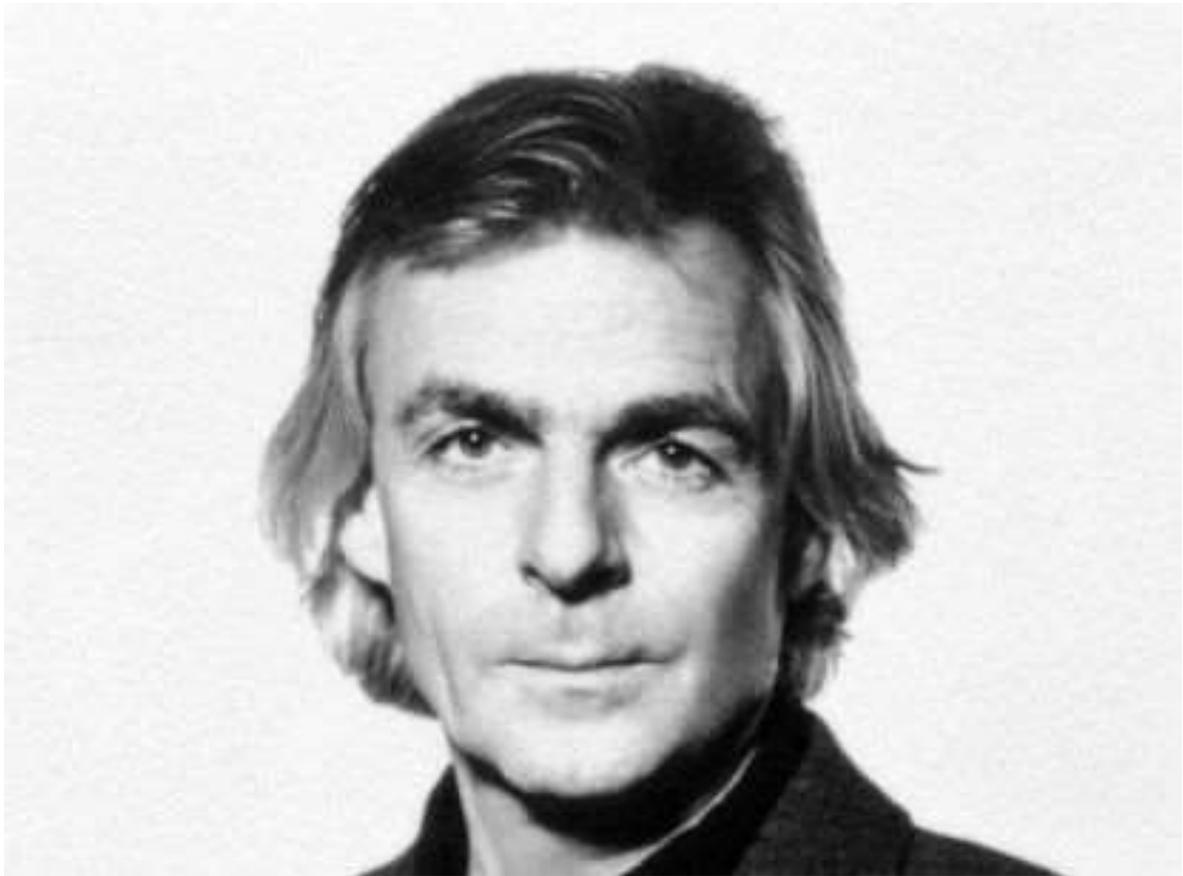
**ROGER KEITH "SYD" *BARRETT***

**CAMBRIDGE, 6TH JANUARY 1946 – 7TH JULY 2006**

**GUITAR – VOCAL – SONGWRITER**



**NICHOLAS "NICK" MASON**  
**BIRMINGHAM, 7TH JANUARY 1944**  
**DRUMS**



**RICHARD WRIGHT**

**LONDON 28TH/7/1943 – 15TH /9/2008**

**KEYBOARD**



**A) Answer these questions and discuss your classmates:**

1. What did you learn that was important for your life in school?
2. Where did you study?
3. How was your school?
4. Tell some interesting facts from your time at school
5. What teachers did you like and hate most? Why?
6. What subject(s) did you consider that was/were the most difficult?
7. What was the easiest?
8. How was your principal?
9. Were you punished anytime? Why? How?
10. Mention some positive and negative points of your school

**B) Now listen to the song and watch this videoclip: <https://www.youtube.com/watch?v=YR5ApYxkU-U>**

You! Yes, you! Stand still laddy

**When we grew up and went to school  
There were certain teachers who would  
Hurt the children any way they could  
By pouring their derision  
Upon anything we did  
Exposing every weakness  
However carefully hidden by the kids  
But in the town it was well known  
When they got home at night, their fat and  
Psychopathic wives would thrash them  
Within inches of their lives**

*Tu! Sì, tu! Stai fermo ragazzo  
Quando giunse il momento di andare a scuola  
C'erano insegnanti che avrebbero  
fatto tutto il possibile  
per far del male ai bambini,  
riversando il loro scherno  
su qualunque cosa noi facessimo,  
e smascherando ogni nostra debolezza,  
per quanto accuratamente cercassimo di nasconderle.  
Ma in città era ben noto,  
che una volta tornati a casa la sera  
le loro mogli grasse e psicopatiche  
li avrebbero picchiati  
fino a ridurli a pezzettini*

We don't need no education

We don't need no thought control

No dark sarcasm in the classroom

**Teachers leave them kids alone**

**Hey, teachers, leave them kids alone**

All in all it's just another brick in the wall

All in all you're just another brick in the wall

We don't need no education

We don't need no thought control

No dark sarcasm in the classroom

Teachers leave those kids alone

Hey teachers, leave those kids alone

All in all you're just another brick in the wall

All in all you're just another brick in the wall

"Wrong, do it again! Wrong, do it again!"

"If you don't eat yer meat, you can't have any pudding

How can you have any pudding if you don't eat yer meat?"

"You, yes, you behind the bike sheds, stand still, laddy"

*Non abbiamo bisogno di istruzione  
non abbiamo bisogno di controllo del pensiero  
Niente sarcasmo oscuro in classe  
Insegnanti, lasciate in pace i ragazzi.  
Hey insegnanti, lasciate in pace i ragazzi!  
Tutto sommato, è solo un altro mattone sul muro  
Tutto sommato, siete solo un altro mattone sul muro  
Non abbiamo bisogno di istruzione  
non abbiamo bisogno di controllo del pensiero  
Niente sarcasmo oscuro in classe  
Insegnanti lasciate in pace i ragazzi.  
Hey insegnanti, lasciate in pace quei ragazzi!  
Tutto sommato, siete solo un altro mattone sul muro  
Tutto sommato, siete solo un altro mattone sul muro*

*"Sbagliato, rifallo! Sbagliato, rifallo!"*

*"Se non mangi la carne, non avrai il dolce*

*Come pensi di poter avere il dolce se non mangi la carne?"*

*"Tu, sì, tu dietro al deposito delle biciclette, stai fermo ragazzo"*

**C) Give your opinion about the part in RED**

**D) REMEMBERING YOUR SCHOOL**

Many funny things happen in a school bus. Have you ever caught the school bus? Please share your experience



Do you remember your first school day?

Did you fall in love with a schoolmate when you were at school?



**E) FOCUS ON MODAL VERBS**

Modal verbs express ability, permission, wish etc..to do something.

<b>CAN</b>	Ability	• I <b>can</b> speak Spanish.
	Permission	• <b>Can</b> I go to the bathroom?
	Probability	• It <b>can't</b> be Mark. He is in London.
<b>COULD</b>	Past ability	• He <b>could</b> swim when he was 6 years old
	Past permission	• He <b>could</b> go to the theater.
	Probability (40%)	• It <b>could</b> get much hotter in July.
	Request	• I <b>could</b> lend you my notebook.
<b>MAY</b>	Probability (50%)	• It <b>may</b> snow tomorrow.
	Permission	• <b>May</b> I come in?
<b>MIGHT</b>	Probability (35% or less)	• It <b>might</b> rain today.
<b>MUST</b>	Prohibition	• You <b>mustn't</b> speak loudly here!
	Probability (100%)	• It's quite dark, it <b>must</b> be after 8 o'clock.
<b>SHOULD</b>	Advice	• You <b>shouldn't</b> smoke. It is unhealthy.
<b>WILL</b>	Prediction	• I think he <b>will</b> study harder this time.
	Spontaneous decision	• It's very hot today. I'll open the window.

Give opinions about the attitudes of students and teachers. Don't forget to use modal verbs!

1. **Teachers** mustn't be in such a bad mood! They should be happier
2. **Students** should.....
3. **Teachers** .....
4. **Students** .....

**F) LAST, BUT NOT LEAST...**

Why do Pink Floyd use the expression "ALL IN ALL YOU'RE JUST ANOTHER BRICK IN THE WALL"?

What is the composer trying to say? Perhaps that school treats all students in the same way?

Or that they should be treated differently?

## BRAIN DAMAGE

### Listen and write

A. There are three places where the lunatic is. What are they?

1. ....
2. ....
3. ....

"Brain Damage" is the ninth track from 1973 album [The Dark Side of the Moon](#). It was sung on record by [Roger Waters](#) (with harmonies by [David Gilmour](#)), who would continue to sing it on his solo tours. The band originally called this track "Lunatic" during live performances and recording sessions.

Roger Waters has stated that the insanity-themed lyrics are based on former Floyd frontman [Syd Barrett](#)'s mental instability, with the line "I'll see you on the dark side of the moon" indicating that he felt related to him in terms of mental [idiosyncrasies](#). The line "And if the band you're in starts playing different tunes..." references Barrett's behaviour near the end of his tenure with the band; because of his mental problems, there were more than a few occasions where Barrett would play a different song than the rest of the band in the middle of a concert. The song has a rather famous opening line, "The lunatic is on the grass...", whereby Waters is referring to areas of turf which display signs saying "Please keep off the grass" with the exaggerated implication that disobeying such signs might indicate insanity. In the 2003 documentary *Classic Albums: Pink Floyd – The Making of The Dark Side of the Moon* Waters said that not letting people on such beautiful grass was the real insanity, adding that the particular patch of grass he had in mind when writing the song was to the rear of [King's College, Cambridge](#).

B. ...I'll see you on the dark side of the moon if (put the sentences in the correct order):

- if the band you're in starts playing different tunes
- if the clouds bursts, thunder in your ear
- if your head explodes with dark forebodings too
- if there is no room upon the hill
- if the dam breaks open many years too soon

C. Answer the following questions:

1. Have you ever made daisy chains?
2. Do you still remember any childhood or teenage games?
3. Who are "your" lunatics?
4. What may this drawing represent?

