



Above: The stage, sound and lighting systems in place for Pink Floyd's Earls Court shows in May 1973, at which proceeds benefited Shelter, the homeless charity. Inset: David Gilmour and Rick Wright with Sennheiser MD409 mics.

reason for my involvement with the band. I was a friend of Floyd's crew chief, Peter Watts, and had always been interested in the audio business. One day in November 1972, I went to his flat to see him in the process of taking this console to bits and rebuild it in time for some shows with the Roland Petit Ballet in France the following January.

"To me at the time, it was the most magnificent piece of electronics, about the size of my coffee table. Peter had bought the very first Penny & Giles quad panners on the market, and I spent the next month helping him rebuild this thing."

The quad function on this desk was given the name Sound-In-The-Round, and unlike conventional quad, the speakers were positioned front, back, left, and right in a diamond, with the front channel situated behind the band. On the desk, any channel could be routed into the quad section, which was operated via the pair of joysticks on the right of the board. The quad function, however, came into use as an enhancement for sound effects or occasional solos.

Williams, who in the late '60s earned his roadie stripes through working for the seminal lighting company Krishna Lights, says: "After helping Peter get the desk match fit, I asked him, 'Does this mean I'm part of the crew?' To which he replied, 'Well, I guess you'd better come out to Paris and give us a hand, just in case anything happens to the desk.' And it went from there.

"When I joined, the crew consisted of Peter, Mick, Chris Adamson, Graeme Fleming, Robin Murray, Paul Padun, Bobby Richardson and Arthur Max. I was very much the under-assistant truck packer for the PA department, and through the '70s as Pink Floyd's fame grew, so did my responsibilities."

Kluczynski says of the Allen & Heath mixer: "It did tend to be a little unreliable, but it kept going, even though we'd have to jolt it into life every day! We'd even driven it with truck batteries at the Rainbow during the power strikes. We would be in Newcastle one night and have to nip back to London to get it fixed in the middle of the night, and then travel back up to Sheffield or somewhere for the next gig.

"The quad panner for our second A&H desk we used was actually made from cut Elastoplast cans and there was a read-out panel in the middle, which was a circle with quadrants in it. As you panned, you could see the quadrant you were in which pulsed from green to red!"

THE PARSONS MIX

Midway through recording sessions for *TDSOTM*, Pink Floyd relocated to Paris to work on music to accompany the Roland Petit Ballet. Added to the growing crew on this occasion was studio engineer Alan Parsons, who had been lured away from Abbey Road to replace Chris Mickie behind the FOH console.

His appointment began an unusual trend for Floyd to hire the services of whichever studio engineer had worked on their latest album (although this ploy was not always successful), and like many of his successors, he was a total novice in the concert environment.

Parsons, whose only other work as a live sound engineer was for Cockney Rebel at Crystal Palace, says: "I was literally dropped in at the deep end when they said, 'Come and see one of the shows, and then you can take over as our engineer'. So after watching Chris Mickie behind the desk on the Ballet in Paris, I took over and stayed with them on the road for about a year or so, which included two American tours."

When mixing the Floyd, Parsons says that his obvious main concern was avoiding feedback — a task made difficult by the speaker positioning and the close proximity of the front stack to the band.

"You'd be standing on stage and almost have the horns pointing straight at you," comments Parsons.

