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PINK FLOYD

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THE EARLY DEMOS REVEALED



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ALBUMS REVIEWED AND RATED

AUGUST 2013 No 417 £4.00



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Acid TATES

Pink Floyd's earliest recordings are real – but the stories that surround them are full of myths. With the vital assistance of collector Hervé Denoyelle, Joe Geesin takes *RC* back to basics to uncover the facts. They play three incredibly rare acetates to **Nick Mason**, to learn what he remembers about the recordings and the pre-fame Floyd, and we also hear from the band's original producer, the legendary **Joe Boyd**

Pink Floyd are one of the most influential, successful and collectable bands to come out of the UK. Whether it's the 60s psych or the 70s stadium prog you prefer, albums such as 1973's *The Dark Side Of The Moon* are now a permanent part of rock's landscape.

With worldwide rarities fetching fortunes, *Record Collector* has detailed these often colourful collectables on several occasions since issue 292 (December 2003). But there remains some largely unexplored territory for the Floyd – the dark side of their output, if you like. Three of their earliest rarities have now been brought together, so it's time to go back to college, where the band met, and look at the recordings that the band made before they signed to EMI.

Pink Floyd's roots go back to 1963, when Nick Mason and Roger Waters met at London Polytechnic (now the University Of Westminster) in Regent Street. Later that year, when they were teamed up with keyboard-player Richard Wright, they became known as Sigma 6. The band were later joined by Syd Barrett and, after a number of further personnel changes, the line-up settled as Barrett, Wright, Mason, Waters and lead guitarist Bob Klose. Trading as The Tea Set, they were put on the bill with another band of the same name, so the group changed their name to The Pink Floyd, the name a hybrid of Pink Anderson and Floyd Council, two blues artists mentioned in a sleeve note on an album in Barrett's record collection. At around the same time, between December 1964 and early 1965, they entered a studio in London's West Hampstead and recorded four tracks, with two being cut to an acetate (see separate box).

Soon after, Klose left and the band continued as a quartet. Two more tracks, Arnold Layne and Candy And A Current Bun, recorded early in 1967, were taken to EMI and are what effectively sealed the record deal with its Columbia imprint.

Many of the band's early (pre-Columbia) recordings have been documented in books and online, and some have been bootlegged too (several originating in Italy). However, three acetates, including the band's earliest known recording, have come into the hands of renowned collector Hervé Denoyelle, who joined *Record Collector* in asking Nick Mason about the recordings and the band's early days.

Joe: What was it like being in the band in 1964?

Nick Mason: It's hard to remember! It's like one of those questions that came up in the Olympics: What's it like to win a gold medal? It's hard to explain it. Looking back, I don't think we were particularly motivated. Even Roger, I don't think, thought, "This is where we are going." It was something we did now and again.

Why did Roger switch from guitar to bass?

I'm not sure now. I think it was probably done on talent level. I suspect he went from

guitar to bass when Bob Klose started playing with us. Bob was a really, really good, well, he's still a good guitar player. He was a really great guitar player compared to most guitar players in most bands at the time.

The band changed its name several times, including The Tea Set, Sigma 6 and The Megadeaths. What influenced those changes?

I think it was on a whim! And that goes quite well with the level of dedication of the band at the time, actually. I don't think we felt "let's

been an original song. Roger hadn't written anything. Rick might have done. I don't remember us ever learning a new song.

Can you remember the circumstances around the recording of Lucy Leave, your first experience of working in a studio?

That was at Broadhurst Gardens. It was a professional recording studio, just off the Finchley Road [north west London]. A friend of Rick's, I can't remember his name, was a junior in the studio and managed to get

"I don't think we were particularly motivated. It was just something we did now and again"
— Nick Mason

call ourselves The Abdabs and improve our career", it was more like "let's call ourselves something else today".

How valuable was it to the band to be able to play in the Polytechnic?

It was fantastically valuable, because one of the most difficult things for a band is to be able to find somewhere to rehearse. And to be able to do it with any regularity. Even when we were beginning to become semi-professional, we'd have to rent a room in a pub or something. The best thing of all is to be in the same flat and have the equipment set up in the front room. But that can be difficult with the neighbours. Many of the most successful or musically able bands were the ones who lived together in a farmhouse somewhere and worked when they felt like it.

When did you bring your own songs into your set?

When Syd joined. Until then there had not

access to it. He was unofficially allowed to use some down time for us to record.

It was 1964, wasn't it? Can you remember the date? The song didn't appear on your setlist until 1966...

It would have been earlier than 1966. We used those demos for the *Melody Maker* Beat Contest, and for auditioning for *Ready Steady Go!*. So that would nail it. So I would have thought late 1964 or '65.

Bob Klose was still in the band at the time?

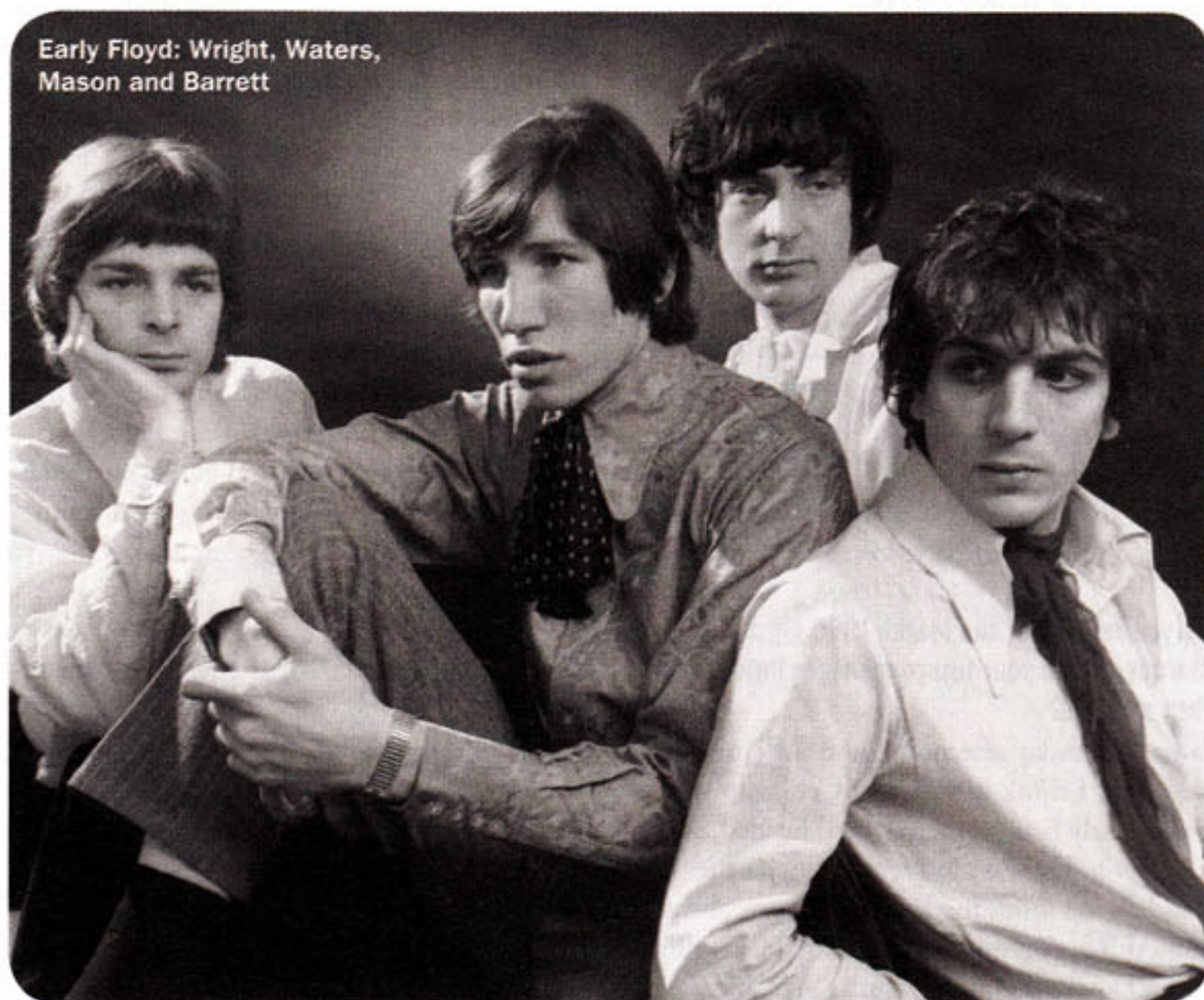
Yes, because Bob plays the solo on King Bee.

The demos feature some other tracks, including Double O Bo, which you once described as "Bo Diddley meets James Bond".

Yes, exactly that.

What happened to the original tape?

I have no idea. Tapes do get lost and



Early Floyd: Wright, Waters, Mason and Barrett

destroyed. The studio probably went out of business. Even from Britannia Row [a studio once used and owned by Nick] there were tapes that, when we tried to find the people they belonged to, they'd just gone; bands had folded, and you can't keep storing tape forever. In fact, I've got half a dozen boxes of tapes downstairs that have got to go, there's just no point in keeping it all. Some of it is deteriorating badly.

The acetate we have here is the only one known. Do you know how many were originally made?
Half a dozen, if that. I have a 1/4-inch of those tracks. We're talking about putting them onto an *Immersion* version of the early years.

When Bob Klose left Floyd, did it affect the band's sound much?

Definitely, because it became more and more about Syd.

Was he comfortable becoming the sole guitarist?

Yes. But I think later on that changed. But initially, well the thing about Bob was, we had various people in and out of the band for three or four years. It was a band that worked once a month, probably rehearsed once a week, if that. And probably just rehearsed because someone was having a party, one evening in the pub, where money might have changed hands.

What can you remember of your job as the resident band in the Countdown Club in London's Kensington?

The significant thing about the Countdown Club is that it was a proper gig. And we got paid. I think it was 25 quid a night – that was pretty good for us. It felt the closest we'd been to becoming professional. The problem was they had a noise injunction served on them. In our desperation, what we did was we performed as an acoustic band. Not particularly good, but we were desperate. The fond memory was the understanding that people actually wanted to come and see us. That was with Syd and Bob.

Around that time you played a gig in Cambridge, with David Gilmour's band Jokers Wild on the bill. Yes, I think that was [Nick's first wife] Lindy's birthday. That was the Cambridge connection; David was friends with Syd. Dave was seen as the ultimate professional, because that was what he did – he was in a band. And perfect in so much that he was a good guitar player and had a great voice.

Do you remember the March 1966 gig at the Marquee when your future manager Peter Jenner first saw you?

It was a Sunday afternoon, and the club manager, I think it was John Gee, who was particularly bad tempered, bald headed, wore a bad wig. He was always shouting at the bands – too loud, too late – there was always something. Anyway, whoever organised this, it was a happening, not a regular gig. There was

Mad hatters: Wright, Barrett, Bowler, Waters and Mason



probably some poetry and creative dance, and us widdling around on instruments and Peter and [business partner] Andrew came to that. But the fact it was the Marquee, we didn't bother to tell people to come along as it wasn't an evening gig.

The Arnold Layne acetate has an unreleased version of Candy And A Current Bun on the B-side. Do you know why Syd reworked the lyrics?

Yes, because it was originally called Let's Roll Another One. And it was quite rightly felt that no radio station, in the UK anyway, would play anything with a drug reference like that. So it was rewritten.

Hervé: The lyrics were completely changed.

Joe G: Any memories of the recording session?

Yes, it was at Sound Techniques in Chelsea, John Wood engineering, Joe Boyd producing, and it was our first professional session... I can remember walking into the control room having just having done the drums and bass and thinking, "That sounds great." The sound was right, the balance was right, it sounded professional. Would have been done on four tracks, I think. Roger and I put the drums and bass down, maybe over two tracks. I think the way it worked was there was probably a guide track of guitar, and we would add one more instrument, like keyboards, and then bounce the three tracks onto one, losing the guitar, then we'd do the vocals and guitar separately. I can't remember exactly how we did it but I know there would have been at least one bounce, from three to one.

And this is the acetate that effectively got you the record deal?

Yes. [Producer] Joe Boyd was hoping we would sign with Elektra and Jac Holzman [Elektra's founder; Boyd launched its UK office]. It was all teed up for that, but what happened was Peter and Andrew then took the acetate either to [booking agent] Bryan Morrison or to EMI, and once Bryan was

involved it was much more likely that EMI would [sign us] because Bryan was tied up with them via The Pretty Things. And, frankly, EMI were more interested than Elektra. And Joe said that he saw the writing on the wall – that it wasn't going to happen, and that he was on the way out [regarding Floyd] because EMI would have their own in-house guys for production and so on.

And any *Immersion* set of the early years would include tracks like these?

Oh definitely, yes. There have been bootlegs... Some of the other things we should put out officially, which have been bootlegged for years... tracks like *Scream Thy Last Scream*, *Walk With Me Sydney*, the *Broadhurst Gardens* songs. There were four: *King Bee*, *Double O Bo*, *Let's Roll Another One* and *Butterfly*.

Wasn't *Scream Thy Last Scream* planned as a follow-up to *Apples And Oranges*?

Yes, it was. It could have been for *A Saucerful Of Secrets* too.

Hervé: Why was it scrapped?

Have you heard it?! It was never finished, far too muddled and confused.

Joe G: What can you remember of the sessions at De Lane Lea studios?

The problem with De Lane Lea was that you had to wait until after 5 o'clock before you could make any noise, because there were offices above. I think that's where we recorded the brass band, the Salvation Army band. We did *Jugband Blues* there. I think we recorded *Scream Thy Last Scream* and *Vegetable Man* there. It was a pretty confused period, really; Syd was definitely going off the rails.

Are there more *Immersion* sets on the way?

The one I definitely want to do is the early years. I don't think we can do any of the

other albums in the same depth as the three major ones. There are various packages that might be interesting. One is the early years. Take a couple of the early records: *Piper*, *Saucer*, *Meddle*. I talked to your dad [Ron Geesin], Joe, about *Atom Heart Mother*, I'm not sure how *Ummagumma* or *Atom Heart Mother* would work; well, they'd work, but in terms of our development, those would be the obvious ones.

Dave [Gilmour] had quite an interesting idea, wondering if Ron would be interested in re-recording the orchestra on *Atom Heart Mother*, because we've always felt the quality of the sound was very poor. Because Roger and I had played it through, the tempo had been a problem and the orchestra had to have an awful lot of backing track in the room to follow it. So the sound quality of the recording is slightly flawed.

So there are things we can do in the future if people have an appetite for it. We can probably make up a package with the film music that we've done, just do a Pink

Floyd Movie Box with [Barbet] Schroeder's film *More*, *Zabriskie Point*, and also things like *The Committee* that we did; there's various ways of doing it.

Paul Loasby, who looks after Pink Floyd in its various guises, and Syd's estate, had in mind to do a huge early years thing with everything we'd ever done on it. I think it's too unwieldy. It would be interesting to a few people who are besotted with the band but, actually, what you want to do is draw people in. The way to do that is find interesting things you can do with the catalogue that's more manageable, tackle it in bite-size pieces.

Have you seen those singles box sets with the original repro sleeves?

That might be something to consider with the early years. We have done most of the singles with one of those box sets. It could be interesting, but we did announce quite early on that we weren't a singles band any more – mainly because we couldn't sell singles. I'm not sure if there's a real appetite for that. I know there's always some. Some people are

always interested in everything you do, any version. My view, certainly when you're talking about the early years, would be to concentrate on a few things, just show where we really started with those EMI demos and the ones from *Saucer*, the De Lane Lea recordings, and a digital remaster of *Meddle*. The tapes are in a terrible state, but EMI have managed to reconstitute them. We really should do that before they go off again.

Because you announced you weren't going to be a singles band, the success of *Another Brick In The Wall Pt 2* must have been a surprise?

It was. It made us think maybe we were a singles band after all! And *Money* was a hit in America as well. I think we sort of back-tracked on that one. I think when Apples And Oranges absolutely failed we probably thought... you know. And also at the time that happened, I think it was becoming more apparent we were going to be more of a live band, doing longer pieces, be seen as a more intellectual, posh band, rather than the teenage idols bit.

THE ACETATES

Disc 1: A four-song session became the band's first demo and included the R&B classic I'm A King Bee, and three Syd Barrett originals, Butterfly, Lucy Leave and Double O Bo, the latter a song which Mason described as "Bo Diddley meets the 007 theme". Recorded as a five-piece with Bob Klose on lead guitar at Broadhurst Gardens, West Hampstead. I'm A King Bee (which sounds quite bluesy) and Lucy Leave (a mix of psychedelia and early The Who) were cut to an acetate. This was used to enter the *Melody Maker* Beat Contest (they played in heat nine, 26 June 1965, but

failed to make the semi-final), and for the April 1965 audition for *Ready Steady Go!*. The latter turned them down because they were "too radical". The recording date is widely listed as December 1964 but the band were still called The Tea Set then. As the acetate credits The Pink Floyd, it's probable that it was actually early 1965. This acetate was found during a warehouse clearance in Soho in the early 80s and has changed hands twice since. This is to Pink Floyd what the Quarry Men acetate is to The Beatles.

Estimated value: £25,000

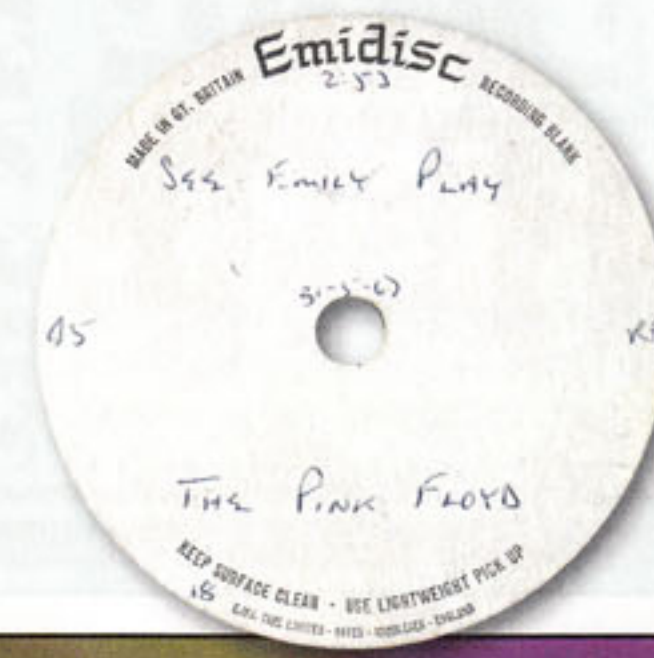
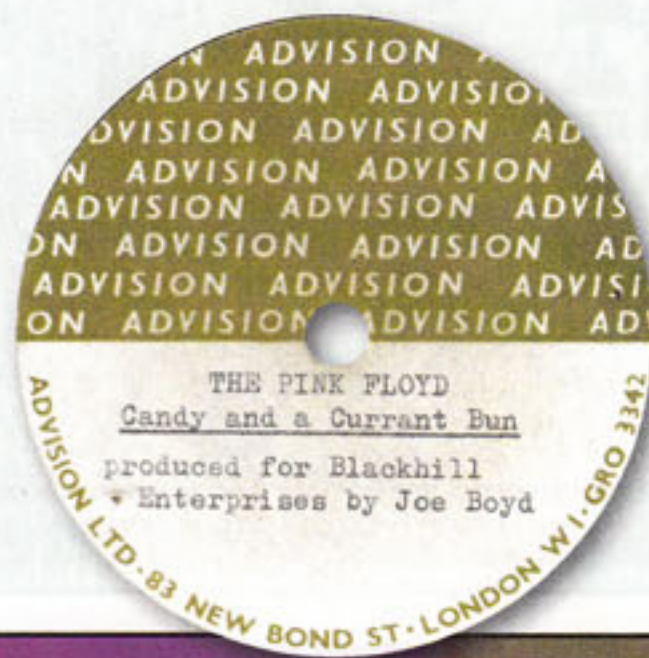
Disc 2: Arnold Layne/Candy And A Currant Bun, recorded 29 January 1967, at the Sound

Techniques studio in Old Church Street, Chelsea. Produced by UFO club manager and Elektra label UK consultant Joe Boyd. While Arnold Layne only differs in the intro, Candy And A Currant Bun is a completely different take with alternate lyrics. This is the acetate taken to EMI that won Pink Floyd their first record deal.

£15,000+

Disc 3: See Emily Play (one-sided). This is the same take as the commercially released single (recorded 23 May 1967, released 16 June), but an alternative mix with an extra guitar line laid over the top.

£3,000+



Hervé: The big money, from the collecting point of view, is with your singles.

There are a lot of LPs around. I think that is part of it. And there's something very quaint about a single.


Hervé: A single is a snapshot of the time, whereas an LP would be in the shop for years. A single was only available for a few weeks or a month.

Yes, exactly.

Joe G: The third acetate that we have here is an alternate mix of See Emily Play.

Hervé: Don't know if you remember that one, it has extra guitar. It's not a different version, it's the same version just a different mix.

Really? OK. I don't remember that at all.

I remember the studio and what we were doing and roughly how we were doing it, but I don't remember an alternate mix. If it was played it to us, which I don't think it was, I don't remember. I just remember the finished version. 

Thanks to Hervé Denoyelle and www.Brain-Damage.co.uk for their invaluable assistance

THE PINK FLOYD

On Friday, 12th May, 1967 at 7.45 p.m. in the Queen Elizabeth Hall, South Bank, S.E.1, Christopher Hunt and Blackhill Enterprises present *SAUCE FOR THE SOUP* - space-age relaxation for the climax of Spring. Electronic compositions, colour and image projections, girls, and the *SAUCE FOR THE SOUP*. Tickets: 21 - 15 - 10 - from the box office, Royal Festival Hall, S.E.1 (WAT 3181) and agents.

QUEEN ELIZABETH HALL/MAY 12



Pink Floyd collectables

SINGLES

67 Columbia DB 8156
67 Columbia DB 8214
67 Columbia DB 8310
68 Columbia DB 8401
68 Columbia DB 8511
79 Harvest HAR 5194

81 Harvest HAR 5217
81 Harvest 12 HAR 5217
82 Harvest HAR 5222
82 Harvest HAR 5222
87 EMI EM 34
87 EMI EMP 34

87 EMI 12 EMP 34

87 EMI CDEM 34

87 EMI 12 EMP 34

87 EMI EMDJ 26

87 EMI EMDJ 26

87 EMI CDEM 26

88 EMI EMG 52
88 EMI 12 EMP 52
88 EMI CDEM 52
94 EMI EM 309
94 EMI EM 309
94 EMI EM 309
94 EMI EM 342
94 EMI 12 EM 342

ALBUMS

67 Columbia SX 6157

67 Columbia SCX 6157

68 Columbia SX 6258
68 Columbia SCX 6258
69 Columbia SCX 6346

69 Harvest SHDW 1/2
69 Harvest SHDW 1/2
69 Harvest SHDW 1/2
70 Columbia SCX 6157

70 Columbia SCX 6258
70s Columbia SCX 6346

Arnold Layne/Candy And A Currant Bun£80
See Emily Play/Scarecrow£60
Apples And Oranges/Paintbox£120
It Would Be So Nice/Julia Dream£80
Point Me At The Sky/Careful With That Axe, Eugene£100
Another Brick In The Wall (Part 2)/One Of My Turns (initial pressing, plain B-side label without 'window' picture)£5
Money (Edit)/Let There Be More Light (unreleased, die-cut sleeve)?
Money (Full Length)/Let There Be More Light (12", unreleased)?
When The Tigers Broke Free/Bring The Boys Back Home (gatefold p/s)£7
When The Tigers Broke Free/Bring The Boys Back Home (standard p/s)£8
On The Turning Away (Album)/Run Like Hell (Live Version) (p/s)£5
On The Turning Away (Album)/Run Like Hell (Live Version) (p/s, pink vinyl, 1,000 only)£8
On The Turning Away (Album)/Run Like Hell (Live Version)/On The Turning Away (Live Version) (12", poster p/s)£12
On The Turning Away/Run Like Hell (Live Version)/On The Turning Away (Live Version) (CD)£15
On The Turning Away (Album)/Run Like Hell (Live Version)/On The Turning Away (Live Version)£12
Learning To Fly (Edited Version)/One Slip (Edited Version)/Terminal Frost (no p/s, mispressing without One Slip, 50 on black vinyl)£20
Learning To Fly (Edited Version)/One Slip (Edited Version)/Terminal Frost (no p/s, mispressing without One Slip, 1,000 only on pink vinyl)£12
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One Slip/Terminal Frost (pink vinyl, gatefold p/s with ticket application)£8
One Slip/Terminal Frost/The Dogs Of War (Live) (12", poster p/s)£8
One Slip/Terminal Frost/The Dogs Of War (Live) (CD)£12
Take It Back (Edit)/Astronomy Domine (Live) (jukebox issue, black vinyl)£8
Take It Back (Edit)/Astronomy Domine (Live) (p/s)£7
Take It Back (Edit)/Astronomy Domine (Live) (red vinyl, p/s)£7
High Hopes (Radio Edit)/Keep Talking (Radio Edit) (clear vinyl, poster p/s)£8
High Hopes (Album Version)/Keep Talking (Album Version)/One Of These Days (Live) (12", one-sided, etched blue vinyl, p/s outer gatefold p/s with seven postcards) ...£12

THE PIPER AT THE GATES OF DAWN (LP, mono, blue/black label, with "Sold In U.K..." text)£700

THE PIPER AT THE GATES OF DAWN (LP, stereo, blue/black label, with "Sold In The U.K..." text)£400
(Second pressings have "File Under Pop" on the right of flipback sleeve; first pressings do not have this. Second pressing worth half-to-a-third less)

A SAUCERFUL OF SECRETS (LP, mono, blue/black label, "Sold In U.K..." text) ..£500

A SAUCERFUL OF SECRETS (LP, stereo, blue/black label, "Sold In U.K..." text) ..£400

SOUNDTRACK FROM THE FILM 'MORE' (LP, laminated flipback sleeve, 'couple facing west' photo on green-tinted rear sleeve. 1st pressing with black/silver label, boxed logo and "Sold In UK..." text)£70

UMMAGUMMA (2-LP, without EMI logo, laminated gatefold sleeve)£100

UMMAGUMMA (2-LP, with EMI logo, laminated gatefold sleeve)£40

UMMAGUMMA (2-LP, with EMI logo, laminated gatefold sleeve)£40

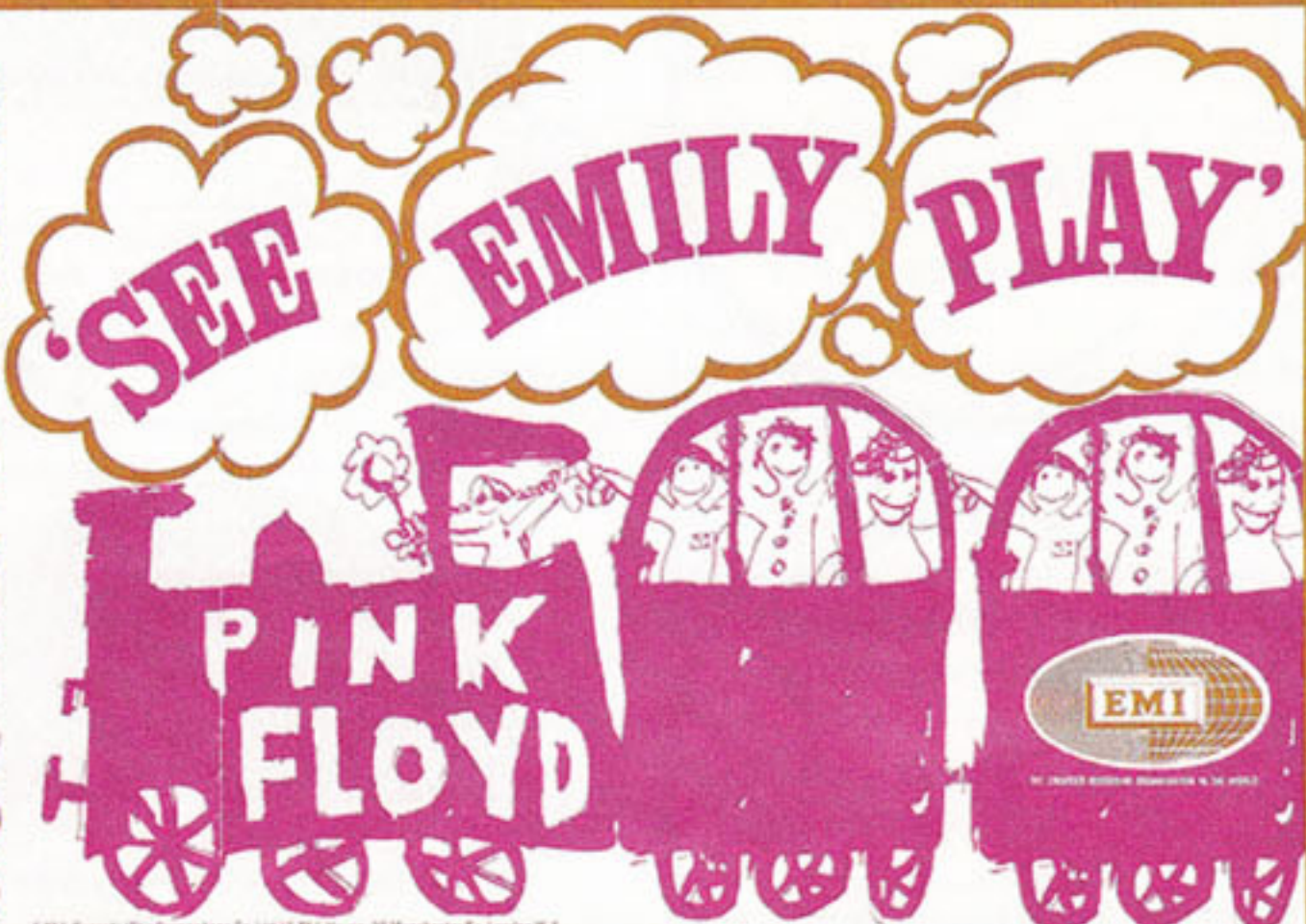
THE PIPER AT THE GATES OF DAWN (LP, re-pressing, laminated sleeve, silver & black label with boxed EMI logo)£50

A SAUCERFUL OF SECRETS (LP, re-pressing, silver & black label)£25

SOUNDTRACK FROM THE FILM 'MORE' (LP, laminated non-flipback sleeve, 'couple facing west' photo on black-tinted rear sleeve)£45

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71 Harvest SHVL 795
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71 Starline SRS 5071
72 Harvest SHSP 4020
73 Harvest SHVL 804

73 Harvest SHVL 804

73 Harvest SHVL 804

73 Harvest Q4 SHVL 804
70s Harvest SHVL 804

73 Harvest Q4 SHVL 781

73 Harvest Q4 SHVL 781

73 Harvest SHDW 403
Phang'
73 Harvest SHDW 403
75 Harvest SHVL 814

75 Harvest SHVL 814

76 Harvest Q4 SHVL 814
70s Harvest SHVL 814

77 Harvest SHVL 815

78 Harvest SHDW
4111/4112

78 Harvest SHDW
4111/4112

79 Harvest PF 11

83 Harvest SHPF 1983
87 EMI EMD 1003
93 EMI CDDSOM 20

92 EMI CDS 7805572
94 EMI EMD 1055
95 EMI EMD 578
97 EMI 859 857-1
97 EMI CDEMD 1110
97 EMI SIGMA 630 '97

97 EMI CDEMD 1118
97 EMI EMD 1133

PROMOS

67 Columbia DB 8156
67 Columbia DB 8214
67 Columbia DB 8310
68 Columbia DB 8401
68 Columbia DB 8511
68 Columbia DB 8511
69 Emidisc no cat. no.
81 Harvest HAR 5217
81 Harvest HAR 5217
81 Harvest HAR 5217

87 EMI EMDJ 34
88 EMI 12 PF 1

88 EMI PSLP 1026

88 EMI CDPINK 1
92 EMI SHINE 1

SOUNDTRACK FROM THE FILM 'MORE' (LP, laminated non-flipback sleeve, 'couple facing east' photo on black-tinted rear sleeve)£50
ZABRISKIE POINT (LP, soundtrack: with Jerry Garcia/Kaleidoscope, et al)£30
ATOM HEART MOTHER (LP, gatefold sleeve, no EMI logo)£90
(First pressing Harvest LPs of UMMAGUMMA and ATOM HEART MOTHER have "The Gramophone..." text on label rim and "Harvest" on the left side of the label; second pressings have "The Gramophone..." text with a boxed EMI logo above "Harvest")
MEDDLE (LP, textured inside/outside gatefold sleeve)£40
MEDDLE (LP, textured outside gatefold sleeve)£20
RELICS (LP, white textured sleeve)£15
OBSURED BY CLOUDS (LP, rounded sleeve, EMI logo on label)£25
THE DARK SIDE OF THE MOON (LP, first pressing, solid light blue triangle label, black inner, two posters and two stickers, gatefold sleeve, only one side-opening).....£500
THE DARK SIDE OF THE MOON (LP, blue & black label, gatefold sleeve with black inner, two posters and two stickers, with stickered sleeve)£20
THE DARK SIDE OF THE MOON (LP, blue & black label, gatefold sleeve with black inner, two posters and two stickers, non-stickered sleeve)£15
THE DARK SIDE OF THE MOON (LP, quadrophonic, gatefold sleeve, no inserts) ...£40
THE DARK SIDE OF THE MOON (LP, repressing, blue & silver label, gatefold sleeve with black inner, two posters and two stickers)£20
ATOM HEART MOTHER (LP, quadrophonic, gatefold sleeve, with 'quadrophonic' logo on front sleeve)£35
ATOM HEART MOTHER (LP, quadrophonic, gatefold sleeve, without 'quadrophonic' logo on front sleeve, logo is inside)£25
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WISH YOU WERE HERE (LP, with inner sleeve, postcard & black cellophane wraparound with sticker, sealed)£200
WISH YOU WERE HERE (LP, with inner sleeve, postcard & black cellophane wraparound with sticker, unsealed)£50
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WISH YOU WERE HERE (LP, audiophile edition, Nimbus supercut sold through *HI-FI Today* magazine)£300
ANIMALS (LP, 1st pressing, picture labels, non-barcode gatefold sleeve printed by "Garrod & Lofthouse", with card inner with rounded edges, large thumb notch at top and catalogue number on bottom right of inner, Matrix numbers: SHVL 815 A-2U/B-2U)£100

THE WALL (2-LP, first press, MATRICES: SHSP 4111 A-2U/B-3U/SHSP 4112 A-1U/B-5U: TML-M/TML-X/TML-M/TML-M stamped into dead wax. Creamy coloured sleeve, bricks do not align right to bottom of sleeve, inner surface of sleeve is heavyweight card and creamy in colour, 8th brick states "produced by David Gilmour" then "written by Roger Waters". 9th brick "words and music Roger Waters except "Young Lust", "Comfortably Numb"" etc. Inner sleeve has rounded edges and thumb notch along top edge. "SHDW 4111/1" in bottom right corner. Gatefold sleeve with 'static' transparent "title" sticker)£80

THE WALL (2-LP, later pressings, lighter inner card browner in colour. Inside gatefold on right-hand side, 9th brick "Bob Ezrin, Roger Waters", 10th brick: no text, then Pink Floyd, names of the band. Square inner sleeve - usually - with OC-15863411/SHSP4111/2 catalogue numbers. Gatefold sleeve)£20
THE FIRST XI (11-LP set, original sleeves, plus exclusive THE DARK SIDE OF THE MOON and WISH YOU WERE HERE picture discs, 1,000 only).....£200
THE FINAL CUT (LP, gatefold sleeve with title sticker)£20
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THE DARK SIDE OF THE MOON (CD, 20th anniversary box set with booklet and five art cards)£18
SHINE ON (9-CD box set, with book and postcards)£90
THE DIVISION BELL (LP, gatefold sleeve, with inner)£70
PULSE (4-LP box set in slipcase with hardback book)£100
THE PIPER AT THE GATES OF DAWN (LP, reissue, gatefold sleeve with inner, mono) £25
THE PIPER AT THE GATES OF DAWN (CD, mono, 30th anniversary box with prints)....£18
VINYL COLLECTION (7-LP set, die-cut box, includes THE PIPER AT THE GATES OF DAWN [EMD 1110], THE WALL [EMD 1111], ATOM HEART MOTHER [EMD 1112], RELICS [EMD 1113], THE DARK SIDE OF THE MOON [EMD 1114], WISH YOU WERE HERE [EMD 1115])£80
THE FIRST THREE SINGLES (CD, mono, mini-album in card gatefold sleeve)£20
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Arnold Layne/Candy And A Currant Bun (demo copy in promo-only p/s)£1,500
See Emily Play/Scarecrow (demo copy in promo-only p/s)£1,500
Apples And Oranges/Paintbox (demo copy in promo-only p/s)£1,500
It Would Be So Nice (one-sided demo).....£1,000
Point Me At The Sky/Careful With That Axe, Eugene (demo, with newsletter)....£900
Point Me At The Sky/Careful With That Axe, Eugene (demo, with postcard)£750
The Narrow Way (acetate, different version, one copy only).....£500
Money (one-sided pink vinyl promo in p/s, 200 only).....£100
Money (Edited Version) (one-sided, pink vinyl, 200 only)£40
Money (Edited Version) (one-sided, pink vinyl, mispressing with "Let There Be More Light" label on B-side).....£50
On The Turning Away (edit)/On The Turning Away (album) (stickered p/s)£10
Delicate Sound Of Thunder Sampler: Another Brick In The Wall Part 2/One Of These Days/Run Like Hell (12", black & pink sleeve).....£20
Pink Floyd In Europe '88: Money/Shine On/Another Brick In The Wall Part 2/One Slip/On The Turning Away/Learning To Fly (12", with "Another Brick...Part 1" miscredit on rear p/s)£20
Wish You Were Here/Learning To Fly/Run Like Hell (CD)£20
SELECTED TRACKS FROM "SHINE ON" (CD, card sleeve)£20



Joe Boyd on producing Pink Floyd

How did you connect with Pink Floyd in '67?

I was the only person working in the music business that their management knew. I was also associated with the London Free School, so I'd attended their concerts at Powis Square Church Hall. Then we booked them for the UFO club.

What were they like to work with in the studio?

Nothing remarkable to recount. All very smart, well prepared, creative, fun to work with. We had a good time. The process took two evenings.

Did you get to know them socially?

We were always friendly when we met; went to a few parties together, but not close friends.

The two tracks on the acetate you worked on which were early versions of the band's first single differ from the commercial release. Can you remember how many takes were done?

I am not aware of what a different version would involve, not having heard the acetate. I doubt that Candy And A Currant Bun is a different take. The lyrics, I think, would only differ in one line, which we overdubbed and remixed, otherwise it would be the same version as the released 45. I assume Candy And A Currant Bun has the line "I'm high, don't try to spoil my fun", which EMI required us to alter to something less provocative.

Did you have to push the band or recommend any changes?

No.

Were other tracks recorded at the time?

Just those two.

What can you remember about the band signing to EMI?

I was upset.

Why did you only produce Arnold Layne and its B-side, and why there was a switch to Norman Smith for further productions?

EMI was an old-fashioned company that insisted on their artists recording in EMI studios with EMI engineers and producers.