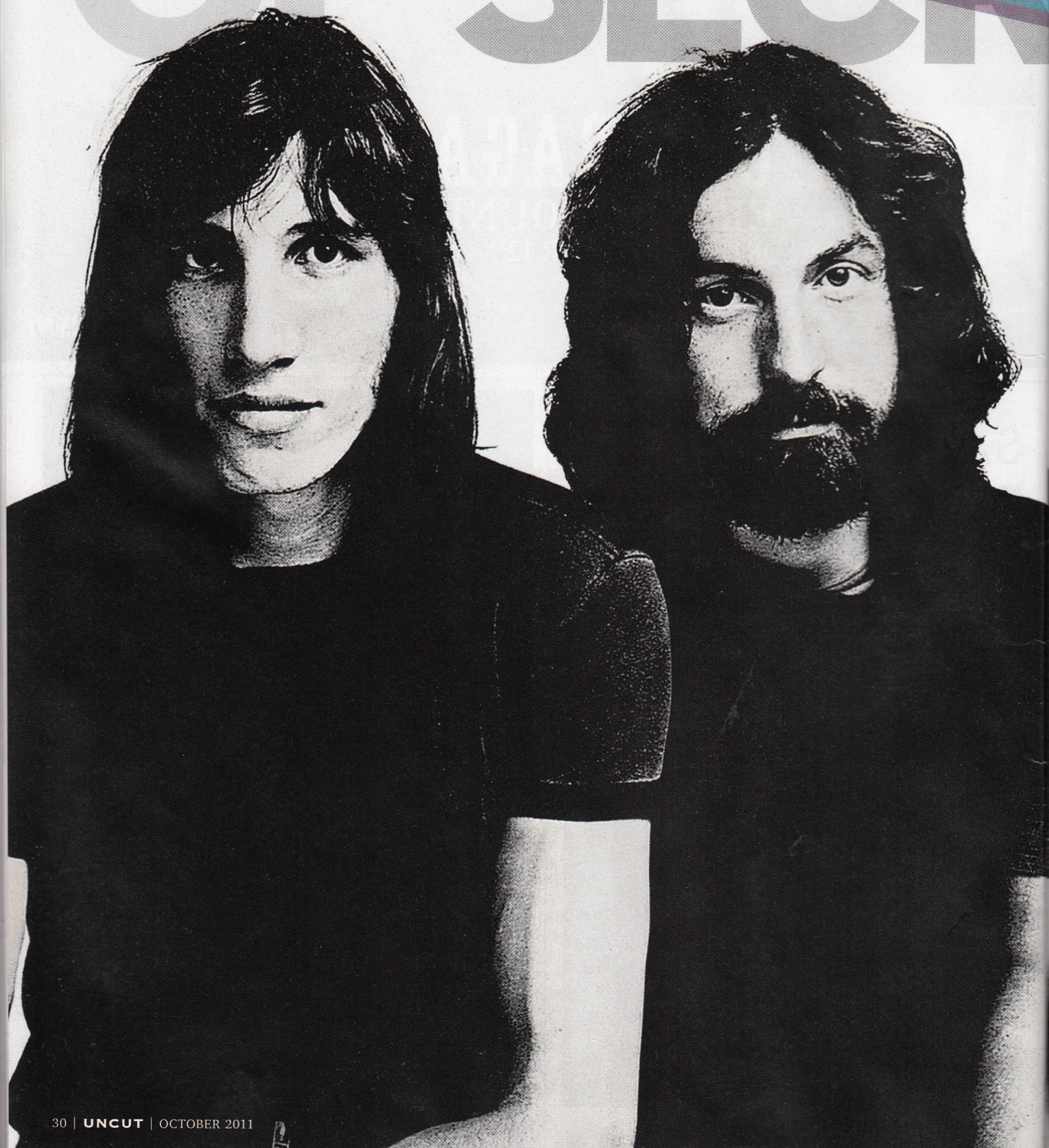


A CELLAR OF SECRETS



REFUL SETS

“Let’s have a look in the vaults
and see what there is...”

NICK MASON leads *Uncut* on an
extraordinary journey into the
PINK FLOYD archives, revealing
their forthcoming deluxe reissues are
just the start. An album’s worth of lost
Syd-era songs? “Let’s do it now!”

WORDS BY DAVID CAVANAGH



HOUSING ESTATE in King's Cross is not the most obvious place to go looking for Pink Floyd's London archives. But that's where you'll find the

headquarters of Nick Mason: in a dowdy cul-de-sac, next to a little triangular park where no ball games are allowed and fractious dogs bark at skinny pigeons. The house doesn't say PINK FLOYD DRUMMER on the doorbell, of course; Mason is wise to be security-conscious, even if "the kids round here are more interested in stealing cash-and-carry cigarettes than anything I've got".

Mason's HQ is a functioning office—computers, phones, a PA—but it's also a mini-museum of memorabilia. There's a beautifully detailed sculpture of the bizarre galleon-cum-pipe-organ which Mason drew for the cover of *Relics* in 1971. A life-size stuffed 'Pink', from *The Wall*, reclines cheekily on a sofa. Hanging from the ceiling is the Stuka bomber from the beach landing in the movie. ("It still flies," Mason says.) Downstairs, in a lock-up he refers to as 'The Black Hole', Mason stores virtually every drumkit he's ever owned, along with rows of Tupperware containers filled with concert programmes, ticket stubs and T-shirts (small, medium, large) from Floyd tours going back decades. Mason calls it "ephemera". He draws the line at fanmail. "We tended to get letters from people who claimed to have received messages from alien beings," he winces.

Mason's archivist role in Floyd began in the mid-'60s when he started pasting *Melody Maker* clippings into a scrapbook. He still has the books; the early ones have psychedelic drawings of Mr Punch on the covers. For

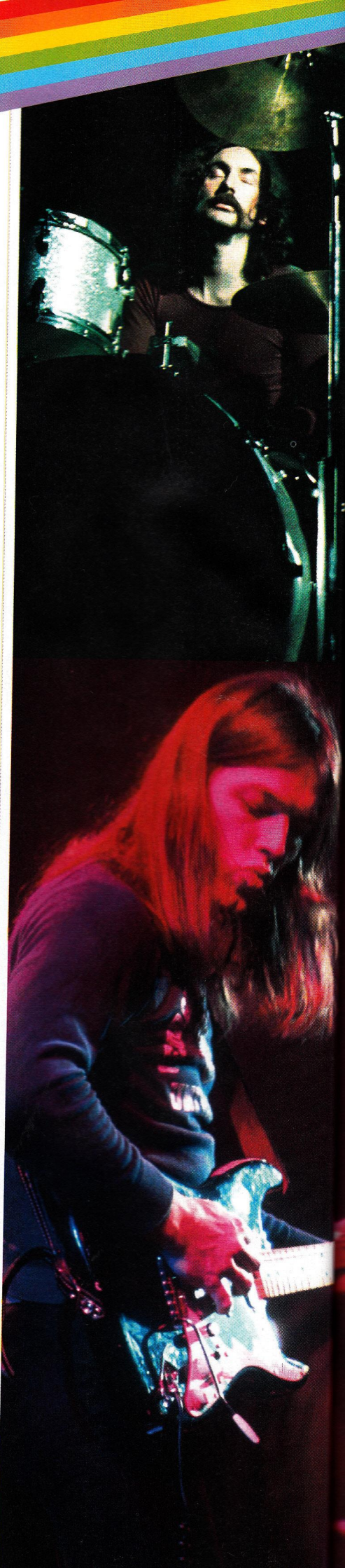
Mason, sovereignty over the scrapbooks clearly brought occasional moments of personal pride. With a wry smile he flips to a clipping of *Beat Instrumental*'s 1969 Musicians Of The Year poll. He's listed as seventh best drummer, three places below Buddy Rich. David Gilmour and Roger Waters are nowhere in the guitarist and bassist categories.

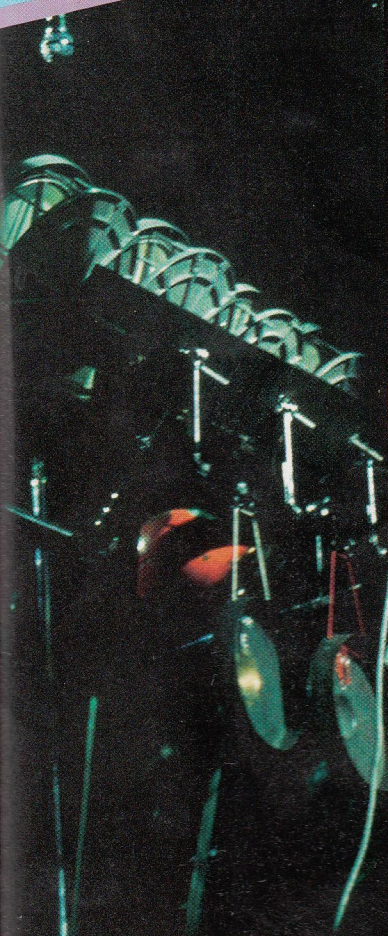
So it's Mason, the curator, to whom we turn in 2011 when news breaks of an extraordinary shift in the Floyd's attitude towards their musical past. Can it be true? After 40 years of secrecy, are they finally throwing open their vaults? And what lies inside?

"EVERY GENERATION DISCOVERS Pink Floyd," comments Bob Ezrin, the Canadian producer (Lou Reed, Alice Cooper, Peter Gabriel) who first worked with them on *The Wall*. "The cool thing, the magical thing, about their music is that every time it gets rediscovered, it stands up. It doesn't bear a date stamp. There's something timeless about it." Looked at demographically, Pink Floyd

have one of the widest fanbases in rock: from 13 to 70, from spliffheads to CEOs, from students in halls of residence to squires in their country piles. But the Floyd's legendary reserve, coupled with a musicianly fastidiousness about what they released, inevitably meant that their fanbase's desire to hear *more* of their music appeared to be met with complete indifference. Vernon Fitch, a **CONTINUES OVER**

MICHAEL PUTLAND/GETTY IMAGES; IAN DICKSON/REDFERNS; SCOPE

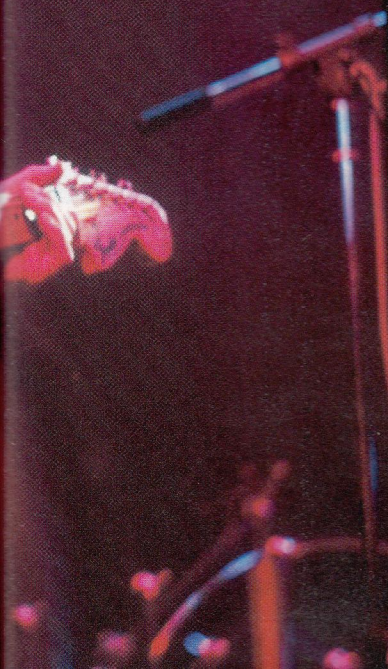




Pink Floyd live,
Wembley Empire Pool,
1972: (c/wise from
top) Mason, Waters,
Wright and Gilmour



"WHY RELEASE OUTTAKES NOW?
ONE REASON WAS TIME... ANOTHER
WAS OLD AGE!" - NICK MASON





Unheard – and unseen!
The *Dark Side of the Moon* in
Belsize Park, London

THE DARKER SIDE OF THE MOON

One of the real finds in EMI's vaults was a 'work-in-progress' December 1972 mix of *The Dark Side of the Moon*. We've had a listen. Here's how it differs from the album

BREATHE

The '72 version doesn't start with "Speak To Me", but with electronic chitter-chatter and sound FX. "Breathe" has a more prominent harmony vocal from Wright; Gilmour's slide guitar is lower in the mix.

ON THE RUN

Not so much 'running man'. Sound FX include a sportscar and ambulance; there's no manic laughter or crash at the end.

TIME

Clocks sound different at the start. Not as much focus on Gilmour's twangy guitar. Generally not as warm or luxuriant as the LP version.

THE GREAT GIG IN THE SKY

Hugely different. There's no Clare Torry (she recorded her vocal the following March); instead there's a NASA recording of the Apollo 17 crew communicating with Earth. This was topical, as lift-off date had been December 7.

MONEY

The coins and cash registers sound different. Gilmour's tremolo guitar isn't featured as much. Sax solo not as biting. Much "woo-woo" scat-singing from Gilmour as song fades.

US AND THEM

Completely different. Piano, bass and sax only. No echo on "us" and "them". Far too much echo on "which is which" and "who is who". Doesn't sound elegant enough somehow.

ANY COLOUR YOU LIKE

Reasonably similar to the LP version, but more is made of Gilmour scat-singing along to his guitar.

BRAIN DAMAGE

Very different. There are no speaking voices at all on this mix, and "Brain Damage" really suffers as a result. We miss the mad chuckling. Then, halfway through, an insane laugh starts and goes on for ages – not unlike a novelty laughing bag in a joke-shop – which destroys all the subtlety in the song. The Floyd were wholly correct to have a serious rethink on this one.

ECLIPSE

Wright's organ is missing. Gilmour plays guitar lines that were later mixed down (or out). A woman's voice sings raucous, bluesy replies to Waters' vocal in places.

CONCLUSION: It sounds like a successor to *Obscured By Clouds*, which it was, but this mix of *Dark Side* is not the hi-fi tour de force that the LP would be, and it would never have sold 45 million copies. You find yourself agreeing with every single editorial decision that Floyd made.

"THEY'RE LOOKING BACK ON THEIR LIFE'S WORK, FEELING REFLECTIVE ABOUT IT" – ANDY JACKSON, ENGINEER

US-based Floyd historian and author of *The Pink Floyd Encyclopaedia* (1999), explains: "The band were never ones to issue many outtakes or unreleased material. There was 'Biding My Time' (*Relics*) and 'Embryo' (*Works*, 1983), the *Zabriskie Point* (soundtrack) outtakes later on, and of course the two *Piper At The Gates Of Dawn* outtakes on the 40th anniversary CD in 2007. But that's about it. Their fans have always longed to hear the band's unreleased material and outtakes." But the fans' wishes seemed doomed. This was simply not a band interested in emulating Bob Dylan's nine-volume *Bootleg Series*, or Neil Young's obsessive, 20-years-in-the-planning *Archives*, or Pete Townshend's regular forays into The Who's chronicles.

But on September 26, all that will change. A full-scale Floyd reissue campaign will begin, which EMI, their record company since 1967, is calling 'Why Pink Floyd...?' It will include, among other things, the long-awaited official release of a much-bootlegged live recording from Wembley Empire Pool in November 1974; early live versions and demos of songs from *The Dark Side of the Moon*; a version of "Wish You Were Here" featuring a solo by the French violinist Stéphane Grappelli; a collection of Roger Waters' home demos for *The Wall*; and two tracks recorded for the aborted 1974 album *Household Objects*, which Floyd conceived as

the follow-up to *Dark Side*... And that's just for starters. Floyd's fans, says Vernon Fitch, were "ecstatic" when news of the campaign started to leak. On the subject of the Grappelli track, for example, Fitch remarks: "Among fans and collectors, no-one even knew what it was. It was reported that Grappelli did a session for the band, but nobody knew what it consisted of or whether it still existed on tape. It was therefore relegated to being just a session footnote in Floydian history. The fact that it does exist is quite thrilling and it will be amazing to have an official release of it."

"The idea for all this came from EMI," explains Mason, who is happy to go through the campaign in detail. "First of all, not to beat about the bush, everyone is looking in this day and age to see what can be done with their catalogues. There were a number of issues that made [the idea of releasing outtakes] seem reasonable. One was time: we're unlikely to be recording any new Pink Floyd music. Another was old age (laughs), and another was the fact that it's nearly the end of the physical record as we know it. It's the last gasp of records and boxsets – and in that case, let's have a look in the vaults and see what there is. And let's do it now, and let's do it all."

In one remarkable paragraph, Mason has cut through so many layers of

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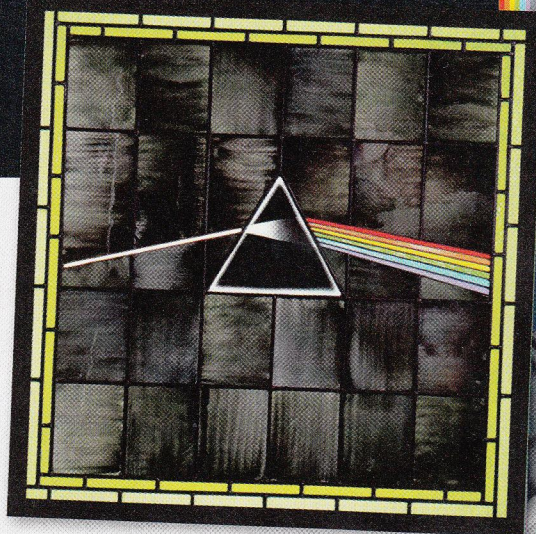
WHICH SIDE OF THE MOON?

The new 'Immersion' edition of *The Dark Side Of The Moon* contains eight versions (!) of the classic album. But which version should we be listening to? Which is the best? We ask the experts.

YOU'VE GOT HOME and played the mint-new remaster of *Dark Side...* But what next? The 1973 quadraphonic mix? The 2003 5.1 Surround mix on DVD? Or the same mix on Blu-ray? "Quadrophonic was the equivalent of the Sinclair C5," says Nick Mason. "It was years ahead of its time. The big thing with Quad was being able to move sounds around the room. In theory, you could take any instrument and position it where you liked." The quad version of *Dark Side...* was released on vinyl and 8-track cartridge. However, quad as a format didn't last long, and only those who could afford the equipment had the chance to hear it.

Many people claim that 5.1. Surround is the successor to quad in terms of high fidelity and multi-dimensional listener experience, but it should also be borne in mind that the 5.1 mix of *Dark Side...* is a different entity to its quad predecessor. It's also, according to Pink Floyd engineer Andy Jackson, a massive improvement. "It's not just the fact that the music goes into 'surround'. James Guthrie [the engineer who mixed it] went the last mile in terms of sound quality. His 5.1. is the best *Dark Side...* there's ever been. And the Blu-ray is the best format to hear it on, because it has three times the information density and twice the sample rate."

But of course many fans won't buy the CD/DVD/Blu-ray box set. For them, *Dark Side...* will



have to come alive on MP3. But can it? Jackson: "I think so. People get dewy-eyed about the golden days of vinyl, but many of us had basic turntables and speakers. An MP3 of 'Money' on an iPod probably sounds better than it sounded on some stereos back in '73."

Producer Bob Ezrin couldn't disagree more. "We've gone digital, but we've done it in the clunkiest, narrowest, most primitive way," he contends.

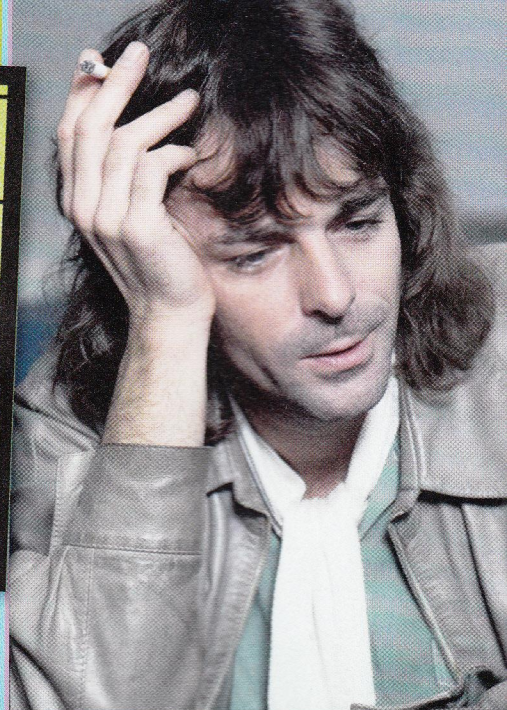
"We've created an even more limited format than CD. All we've kept is a facsimile of the original work. We've captured a line drawing of what was a three-dimensional, full-colour experience," Ezrin argues that Floyd on MP3 simply doesn't connect with listeners

as much, because so much of the atmospheric experience is missing from the file. "You used to put Pink Floyd on and get lost in the soundscape, right? I don't think anybody even *uses* that word now."

"We're at least giving people the option," reasons Mason. "It's madness, I suppose, that we spent so much time tailoring these recordings for cleaner and better hi-fi systems if people are just going to listen to them on iPhones. But the impression I get is that, in the future, downloads

will become much better quality. In fact, there'll one day be a situation in which the ultimate sound quality will be a download."

"THIS 5.1 MIX IS THE BEST DARK SIDE... THERE'S EVER BEEN"

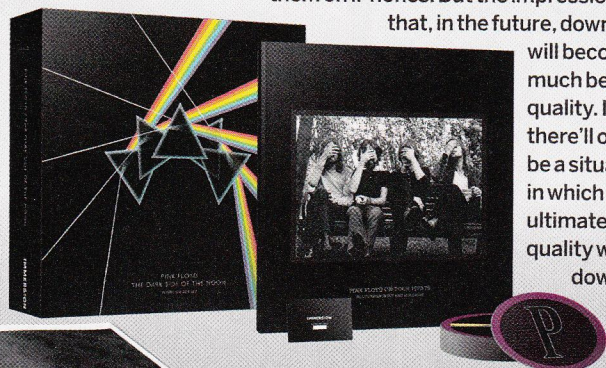


Rick Wright and below, Pink Floyd manager Steve O'Rourke, backstage, Birmingham, December 4, 1974



Floydian standoffishness and detachment that it's almost breathtaking. They begin to sound like men of senior citizen age trying to make sense of a fast-changing planet. They begin to seem united. "The passage of time has changed their outlook in many ways," observes Andy Jackson, a recording engineer who has worked with them since the early '80s. "They're looking back on their life's work and feeling reflective about it. *Live 8 [in 2005]* had a lot to do with that. That's when they felt the old magic return, and that's been a huge part of this." The deaths of keyboardist Rick Wright (in 2008), former leader Syd Barrett (2006) and their longtime manager Steve O'Rourke (2003) have also, according to one source, had a profound effect on the way they now view the past. "There is a shift in our attitudes," accepts Mason. "Maybe we feel a bit less precious about things. Maybe there's a feeling that, if people are dedicated Pink Floyd fans and they want to hear this stuff, why are we being so picky about it?"

Before we get into the nuts and bolts of the 'Why Pink Floyd...?' campaign, it's important to note that Floyd have not formally split up. Mason and Gilmour are still in possession of the name, and both of them made guest appearances at a Roger Waters concert in May, going out to dinner together before the show. The official position is that Floyd are still together but have no plans. But if the right gig came along, Mason thinks they might play onstage one more time – and Waters would be certain to be involved. Mason: "What I could envisage happening, though





there's been no indication from anyone else, is some sort of continuation of Live 8. You would need someone like Nelson Mandela to push for it, but certainly Roger would do it if the cause was close to his heart. And if it was something like peace in the Middle East, I think anyone would feel obliged."

But there will be no more Floyd albums, either with or without Roger. The division bell has rung for the last time. It's time to look back now, and look back fondly.

NAROOM at EMI, armed with a foam cup of coffee and headphones, I'm listening to something so rare, so unthinkable, that not even a Floyd authority like Vernon Fitch knew of its existence. It's a work-in-progress mix of *The Dark Side Of The Moon*, supervised by engineer Alan Parsons in December 1972—a month before Chris Thomas was brought in [on January 18, 1973] to mix the LP from top to bottom. This Parsons mix is totally different to the finished *Dark Side...* [see panel, p35] and is like looking at a familiar building from a giddily unusual angle. There are no voices. No cruising for a bruising. No female singer on "The Great Gig In The Sky". You can tell they still have a fair bit of work to do; you can almost hear them hatching ideas. That organ should be louder. We need a link there. The laughing on "Brain Damage" is too loud.

"The Alan Parsons mix was done mainly as a reference mix," says Andy Jackson, "so that they could see what stage they were at with the album. It was a rough mix for them to take home and have a listen to over Christmas." Mason remembers them being dissatisfied with the way the album sounded—not warm enough, not enveloping enough—and its lack of a strong opening. "We decided that what we needed was a sort of overture, a more elaborate intro. I was given the job of doing that [*"Speak To Me"*]. What I did was take all the existing tape and make the overture out of what we'd

plans are afoot that will electrify Syd Barrett's worldwide fanbase. But more on that later.

The 'Immersion' edition of *Dark Side...* is packed with so much music (and visuals) that it requires careful scrutiny. There's a 55-minute disc of 'live' *Dark Side...* from Wembley 1974 (which is fantastic, and has never sounded so clear and dynamic). There's a new 2011 remaster of the album—which will also be released separately (in a 'Discovery' edition) and as a two-disc 'Experience' edition with the Wembley show as a bonus. (However, "Raving And Drooling" and "You've Gotta Be Crazy",

from the same gig, will appear on the 'Immersion' edition of *Wish You Were Here*, the album for which they were intended.) *Dark Side...* also comes with a 5.1

"IF DEDICATED FLOYD FANS WANT TO HEAR THIS STUFF, WHY ARE WE BEING SO PICKY ABOUT IT?" – MASON

got already. So there's the scream from 'Great Gig...', there's 'I've been mad for fucking years', there's a little bit of everything."

The Parsons mix, which has been buried in the EMI vaults for almost 40 years, is being released on September 26 as part of a 6CD/DVD/Blu-ray box set of *Dark Side...* known as the 'Immersion' edition. There will follow a 5-disc 'Immersion' edition of *Wish You Were Here* on November 7, and a 7-disc 'Immersion' of *The Wall* on February 27 next year. So far, these three albums—easily Floyd's biggest sellers—are the only ones confirmed for 'Immersion' editions. Unofficially, though,

Surround Mix and a Quad mix [see panel, left], the first of which appears in both a DVD (audio) and a Blu-ray format. Also on DVD there will be concert films from Floyd shows in Britain (1973), France (1974) and America (1975). There is a Rick Wright demo of "Us And Them" (an instrumental) and a Roger Waters demo of "Money" (hilarious), a short segment of which Gilmour played during a radio interview in 1992, leading to instant speculation among Floyd fans about how many other demos were in the vaults. Perhaps most intriguingly of all, there are live-in-Brighton 1972 performances of **CONTINUES OVER** »

Backstage on the Dark Side Of The Moon tour, '73



"The Travel Sequence" (which became "On The Run") and "The Mortality Sequence" (which became "The Great Gig In The Sky"). Both are very different to the pieces they would later morph into. "The Travel Sequence" is a jazzy groove of funky guitar and Fender piano, like helicopter chase music from an episode of *The Protectors*, while "The Mortality Sequence" has a recording of Malcolm Muggeridge, the prominent religious broadcaster and arch-enemy of the devoutly atheist Waters, reading from St Paul's Letters to the Ephesians (Ch. 5, vv. 15-33). "Make music from your heart to the Lord," Muggeridge counsels, accompanied by Wright's sombre, church-y organ chords.

This, of course, was the tour when Floyd performed *Dark Side...* before they'd finished writing it, let alone recording it. It was an unusual way to approach a project, even for them. Mason recalls: "We didn't play all of it, of course. Some of it was done [later] in the studio. But a lot of the roughly formed songs were played live."

You had Abbey Road at your disposal and you were producing yourselves. Would you leave the tapes rolling all the time?

Mason: "No, it was much more controlled than that. It was quite a tight album in a way. It took quite a long time to record, but that was because we were doing other things in between. Playing gigs, doing film soundtracks (*Obscured By Clouds*)... and didn't we do Pompeii? Or was that earlier?"

Aren't there any rejected or unused songs from *Dark Side...*?

Mason: "No. We nearly always ended up using everything we came up with. Occasionally songs would be held over and would appear on the next album. We very rarely had outtakes. It took too much time and trouble to work on songs that might not go on the record."

You are aware that this is the fifth or sixth time some fans will have bought *Dark Side...*?

Mason: "I know, but it's all right, we do bank loans. We do finance! Someone once told me that one in five homes have a copy of *Dark Side...* I suspect we appeal to people with Alzheimer's who bought the same album five times."

The 'Immersion' version of *Wish You Were Here* includes unreleased tracks, a Quad mix, a 5.1 Surround mix and a whole lot more



The cost of the 'Immersion' editions, since Mason has brought it up, is around £90. Immersing the mind and body in Pink Floyd is a luxury that not everyone, unfortunately, will be able to afford.

THIS CAMPAIGN is Pink Floyd's glasnost, and Mason is Gorbachev, then *Household Objects* is the moment you realise they weren't the infallible superpower they appeared. Two tracks from the peculiar, abandoned project – an attempt to record an album using no musical instruments – will be released. "The Hard Way" (on the 'Immersion' edition of *Dark Side...*) begins with footsteps on gravel and has a recurring sound like a piece of piping being pinged with a dessert spoon. "Wine Glasses" (self-explanatory) will go on the 'Immersion' edition of *Wish You Were Here*. Neither track is anything like finished. Mason looks rueful at the thought of them being heard by the public after all this time.

"The problem with *Household Objects*," he recalls, "was that a lot of time was spent just devising sounds. It was before programmers and samplers. We'd get a slowed-down bass [effect] with rubber bands, and a bit of a thump for [percussion], but we didn't actually have anything for them to play. [Laughs] Actually, it was a total waste of time. Being wise after the event, we should have spent more time touring *Dark Side...*

rather than desperately trying to prove ourselves by doing the next album."

Did you get quite a long way into *Household Objects*?

"We spent a **CONTINUES OVER**"



DISCOVERY BOXSET

All 14 original studio albums digitally remastered by James Guthrie (co-producer of *The Wall*), reissued with newly crafted packaging and an exclusive 60-page artwork booklet created by Storm Thorgerson, including full album lyrics...

lot of time on it, but we didn't get very far." I've heard you worked on as many as 20 tracks.

"Something like that, but so much of it was [laughs]... I can't tell you. It's the sort of thing you wouldn't want to fall into the wrong hands."

Give us an example of something we *won't* be hearing on these reissues.

"OK, I'll tell you. There was a track where we agreed on a sort of rough tempo, and we agreed that the first 90 seconds would be at one pace, and there'd be a sort of floaty section that lasted for 40 seconds, and then there'd be something else. We then recorded this. We recorded it separately, as individuals, without any reference to what the other members of the band had done. And what you got was a cacophony of nonsense. You might have been able to sell it as 'modern music' in years to come. It was that bad."

As well as that solitary track from *Household Objects*, the 'Immersion' edition of *Wish You Were Here* will include three songs from Wembley 1974; an alternate version of "Have A Cigar"; the Grappelli solo on the title track (they had to avoid his wandering hands, Gilmour once told me, and Mason chortles at the recollection); a Quad mix; and a 5.1 Surround mix by engineer James Guthrie that Vernon Fitch tells us "has been sitting unreleased for years and has attained an almost 'holy grail' status among collectors and fans".

As for the 'Immersion' edition of *The Wall*, due next February, its most enticing feature is not hard to see. Two entire discs will be given over to Waters' and the band's demos, with the precise tracklisting unconfirmed as *Uncut* went to press. Producer Bob Ezrin, who has been taken rather unawares by the campaign, is looking forward to hearing these demos as much as anybody. "We went through various

stages making that record," he says. "It started off with a set of demos from Roger, and a few from David. We would take those demos, modify them, learn the songs. But I haven't heard those original demos in 30 years. I remember that they were very dramatic, and compelling enough to get me involved in the project, and good enough as a 'start'. But if I listened to them today, I have no idea whether I would like them or cringe."

Mason: "Roger's demos are really interesting because they show you 'the vision'. It's then interesting to see how the vision was developed once Bob and Dave got immersed in it."

Andy Jackson: "Roger did all the demos for *The Wall* and [his 1984 solo album] *The Pros And Cons Of Hitchhiking* at the same time. He presented them to the band and said, 'Pick one of them, and I'll do the other one on my own.'"

Ezrin isn't sure how much demo material from the *Wall* era could be in the vaults, but he does say this: "One of the things I've learned in

another English band who wanted to be an American-style R'n'B band. We recorded the demo at Decca, I think it must have been, in Broadhurst Gardens. A friend of Rick's was working there as an engineer, and managed to sneak us in on a Saturday night when the studio wasn't operating."

Have you always known of this tape's existence?

Mason: "Yes, I've always had a copy of it." "Nick came in with a huge box full of quarter-inch tapes which had been sitting in storage," relates Andy Jackson. "When we trawled through them, there were a lot of early recordings, pre-*Piper*, when they were playing 'Louie Louie' and being an R'n'B band. Then there were quite a few Barrett-era Floyd tracks that never got released, which were mixed recently as part of [the work done on] *An Introduction To Syd Barrett*, when we didn't know that they weren't going to get used. There is potentially the material to make an album of

unreleased Barrett-era stuff."

In other words [I ask Mason], there'll be an 'Immersion' edition of *The Piper At The Gates Of Dawn*? Or else an 'Immersion' that

"EVENTUALLY THERE'LL BE ONLY ONE MAN REMAINING, AND THERE WON'T BE ANY MORE ARGUMENTS" – MASON

my many years as a record producer is – whatever you *think* you have, there's way more of it than you remember."

THE FLOYD STORY started with Syd Barrett, their first songwriter, their first leader, the man who gave them their name. At a certain point in the interview, I look Mason directly in the eye and ask him if 'Why Pink Floyd...?' is going to be the point in history when "Scream Thy Last Scream", "Vegetable Man" and other unreleased 1967 tracks are finally, after many dashed hopes and false alarms, going to receive an official release.

Mason [at once]: "Yes. I would love that. If we did an 'Immersion' version of the early stuff, we could have all of those, and then we've got some demos that were made really early on, which I think are just charming. These come from 1965 and include 'Lucy Leave', 'I'm A King Bee', 'Walk With Me Sydney' and 'Double O-Bo'. They're very R'n'B. Of course we were yet

twins *Piper* with *A Saucerful Of Secrets*?

Mason: "More likely to be the latter, but yes, definitely. Personally I think the two albums go together very well, if you position the tracks suitably, because 'Jugband Blues' on *Saucer* is Syd's song and it's his farewell moment in a way."

That 1967-68 'Immersion' set will probably come out next summer, Mason estimates. It will have been a long, long wait.

As for 'live' Barrett-era Floyd, the man to ask is Vernon Fitch. He consults his archives and comes back: "The live concert recordings I've heard are rather muffled and badly mixed, with the vocals drowned out by the instruments. The best live recordings from the period are the BBC session recordings that were done in the BBC's studio. Although the BBC destroyed the original tapes, excellent quality aircheck [demonstration] recordings exist of both the September 1967 and December 1967 sessions.

CONTINUES OVER ►



The former includes the unreleased song 'Reaction In G'. As for quality concert performances, a recording has surfaced from the Gyllene Cirkeln, Stockholm, on September 10, 1967 that was recorded by a Swedish sound engineer on a Revox recorder. It is 50 minutes long and of decent quality."

Mason: "Visually, there are bits of TV which are quite fun. There's some semi-live stuff, like a version of 'Set The Controls For The Heart Of The Sun' which was recorded for Tony Palmer's *All My Loving* (1968). It wasn't live, but it was recorded for television, rather than us miming. There's a couple of things that we could pull out from that period."

The Floyd's other albums will probably not get the 'Immersion' multi-disc treatment, either because there isn't anything to put on them or because there wouldn't be the appetite for them. One or two, however, might appear in two-disc 'Experience' forms. Waters has long wanted to remix *Animals* (1977), and as Fitch confirms, all the shows on the '77 'In The Flesh' tour were recorded, so there's plenty of high-quality live material that could go on disc two. Andy Jackson, an *Animals* admirer, calls it "the forgotten bastard child of the Pink Floyd catalogue". Mason is hopeful something can be done with it, but adds, "Roger is so shattered at the moment from touring that I doubt he'll want to carry out any exercises on *Animals* just yet. I think he's getting a bit too old for all this."

Nothing of particular interest exists, it seems, from sessions for the albums *Ummagumma* (1969), *Atom Heart Mother* (1970) or *Meddle* (1971). At the other end of Floyd's career, however, there are possibilities (admittedly vague at this stage) of two-disc 'Experience'

LET'S HEAR IT FOR SYD!

Which outtakes and unreleased songs will fans of Syd Barrett-era Pink Floyd be hoping to hear on an 'Immersion' box set of the early years?

▼ SCREAM THY LAST SCREAM

This one, for a start. Projected single from August 1967 (but unreleased), sung by a weird-voiced Mason with a speeded-up Barrett behind him. Frighteningly brilliant, the song has loomed large in Floyd bootleg culture since the early '70s.

▼ VEGETABLE MAN

Syd describes his attire ("yellow shoes... blue velvet trousers") over a pounding psych beat. Quite scary; much-bootlegged. Recorded in October 1967. Covered by The Jesus And Mary Chain in the '80s.

▼ IN THE BEECHWOODS, UNTITLED (aka SUNSHINE), JOHN LATHAM, SHE WAS A MILLIONAIRE (aka MILLIONAIRE), EARLY MORNING HENRY

All recorded during early sessions for *A Saucerful Of Secrets* in 1967 while Syd was still in the band. He later attempted to record "Millionaire" for his second solo LP, *Barrett*, but never finished it.

▼ LUCY LEAVE, I'M A KING BEE, DOUBLE O-BO, WALK WITH ME SYDNEY, BUTTERFLY, REMEMBER ME

Demos from 1965 when Floyd were a five-piece with Bob Klose on additional guitar. Barrett's singing is unexpectedly powerful on this garagey, R'n'B-style material, as YouTube clips can attest.

editions of *A Momentary Lapse Of Reason* (1987) and *The Division Bell* (1994). The former would have new drum parts from Mason, which Ezrin recorded in 2008, but Wright died in September just as he was due to play some new keyboard parts. "I don't know if that project is ongoing any more," warns Ezrin. "It may have hit its wall when Rick died." *The Division Bell* would be a more cheerful proposition, perhaps. There is an unreleased ambient album from the sessions (sometimes known as 'The Big Split') that could see the light of day, plus any one of 65 pieces that were recorded onto DAT by Mason, Wright, Gilmour and bassist Guy Pratt before that number was whittled down to 11.

Meanwhile, as Floyd's famous sequence of albums from *Piper to The Division Bell* is made available once again in remastered 'Discovery' editions (September 26), a new compilation is due out in November, *A Foot In The Door*. It has a ridiculous tracklisting – it begins with "Hey You", of all songs – and is supposed to act as a sampler for the 'Discovery' albums.

"We spent more time arguing about the title *A Foot In The Door* than we did about the music when we originally recorded it," laughs Mason. "We've always been like that. I remember when we were voting on which tracks to put on *The Division Bell*, and we suddenly realised that Rick was voting *only* for the tracks that he'd written. We kept getting this constant imbalance in the voting process."

He sighs. "Eventually, you know, there'll only be one man remaining. And there'll be no arguments any more. And if that man is me, I can tell you that the next Pink Floyd album will be a drumming extravaganza." ☪

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Syd's Floyd in Stanhope Gardens, Highgate, London, 1965 – with early member Bob Klose (left)

