



CAREFUL WITH THAT CASH, EUGENE

The impending release of a new album, *The Endless River*, has got **Pink Floyd** fans abuzz and is likely to refresh the collectors' market for their global rarities. Joe Geesin and Hervé Denoyelle provide an update on the prices of the band's most sought-after wonders. Plus, Kris Needs tells us what their new record is all about on page 76

Pink Floyd, pioneers of psychedelia turned progressive rock, epitomise what many collectors enjoy about their obsession; a plethora of colourful 7" singles from every corner of the earth and a number of world-wide variations matched only by the sales of *Dark Side Of The Moon* or *The Wall*. Those two albums remain staples of many self-respecting rock collections.

Floyd vinyl has turned up worldwide, some in the most unlikely of countries; Bolivia, Angola and Egypt for example. That said, we've yet to discover any Floyd releases from Barbados, which did indeed issue singles by other major bands of the 60s and 70s.

On the 20th anniversary of the band's multiplatinum *The Division Bell*, Floyd's last studio album, not only does that set enjoy a new deluxe edition, but there's also the impending release of a new studio opus, *Endless River*, detailed overleaf. Amid this hive of activity, including an exhibition in Milan, and new solo offerings from both Roger Waters and David Gilmour well under way, what better time to re-examine some of Pink Floyd's rarer and more exotic releases?

Though Pink Floyd have graced these

pages before (notably in issues 292, 321, 356 and 417) it's been nearly six years since *RC* (with the help of renowned collector Hervé Denoyelle) last looked at these amazing collectables in depth. Some prices have risen dramatically in the interim.

And whether you prefer the psychedelic Syd era, the stadium rock of *The Wall*, the transitional *Atom Heart Mother* or their intriguing film score material, there's something in Pink Floyd's extensive catalogue to unite – and curiously, divide – everyone.

Arnold Layne/Candy And A Current Bun (UK, Columbia, promo with p/s) **£1,500**

See Emily Play/Scarecrow (UK, Columbia, promo with p/s) **£1,500**

Apples And Oranges/Paintbox (UK, Columbia, promo with p/s) **£1,500**
Three early Pink Floyd singles, resplendent in their legendary promo-only sleeves. Not only are these lovely items increasingly scarce, but they still attract Syd Barrett collectors as well as those who chase down Floyd's releases.

It Would Be So Nice
(UK Columbia one-sided promo) **£1,000**

Point Me At The Sky (UK, Columbia, promo with postcard) **£750**

Two more early promos; finding the latter with the postcard in any condition, never mind Mint, is becoming increasingly difficult and would probably fetch more at auction.

See Emily Play/The Scarecrow (Italy, Columbia, p/s) **£1,200**

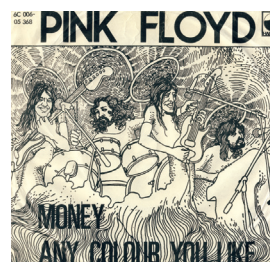
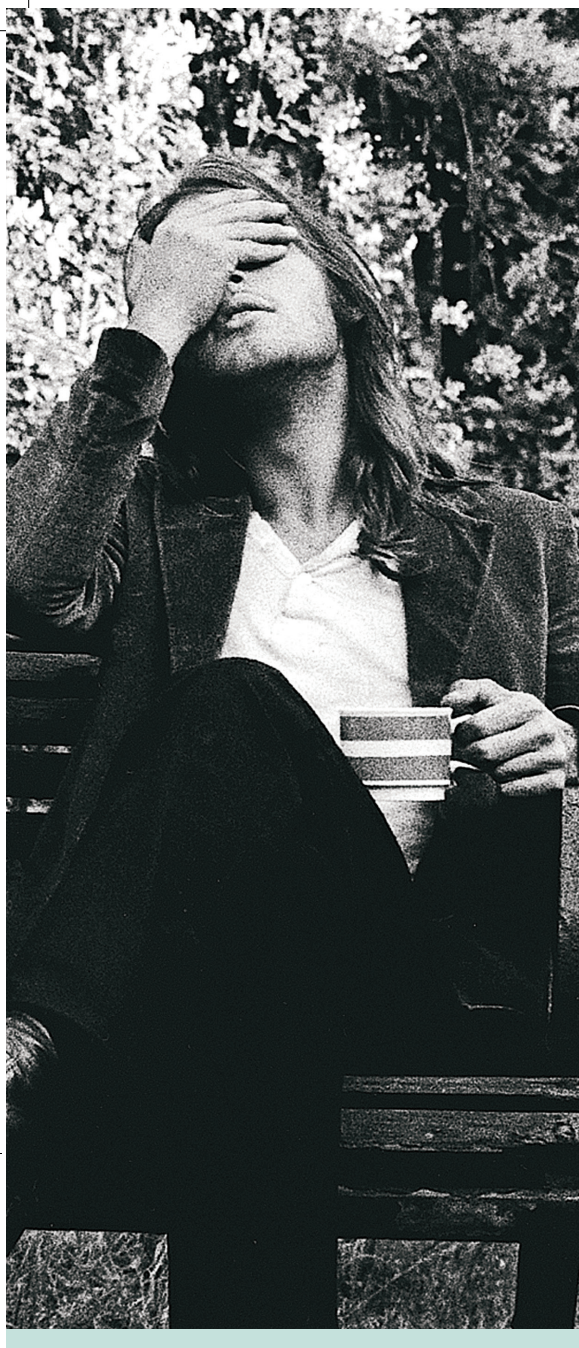
Despite the high number of Floyd fans in Italy, they were not served well in the 60s. This 1967 release is without doubt the rarest regular Pink Floyd European release.

See Emily Play/The Scarecrow (Japan, Odeon, p/s) **£1,200**

See Emily Play/The Scarecrow (Japan, Odeon, red vinyl promo p/s) **£2,000+**

See Emily Play/The Scarecrow (Japan, Odeon, red vinyl, p/s) **£4,000+**

Japan loved Pink Floyd, as the number of releases from that country prove. See Emily Play (1967) was the first 45 released by EMI in Japan. While promos were issued on red vinyl in Japan, only one example of this red vinyl stock copy has ever been documented (owned by Hervé), and if another one surfaced, its



price would surely go through the roof!

Free Four/Absolutely Curtains

(Japan, Odeon, promo p/s) £2,000

One of the rarest Japanese promo singles; this is from 1972 in a promo-only sleeve. The regular "live" sleeve 7" was also issued as a white label promo and sells for a little less (£200).

Not Now John (Japan, promo only p/s) £500

Only 50 copies issued in a promotional sleeve.

Arnold Layne/Candy And A Current Bun

(Denmark, p/s) £400

Good Danish sleeves are hard to find at the best of times, but this thin paper offering is even harder to find in decent condition.

Money/Any Colour You Like

(Denmark, p/s) £200

Classic track issued in most major territories outside of the UK; this pressing is by far the rarest European edition.

It Would Be So Nice/Julia Dream

(Netherlands, p/s) £200

Rich Harvest: this selection of desirable nuggets ranges from UK promo 45s with unique picture sleeves to Japanese and New Zealand pressings, to the unique Philippines single of a track from the *Music From The Body* soundtrack by Ron Geesin and Roger Waters ("of the Pink Floyd")

Point Me At The Sky

(Netherlands, p/s) £200

Two rare sleeves from our Dutch friends – the former featuring Dave Gilmour on the sleeve (contrary to other issues, such as the Swedish).

Pigs On A Wing (Snowy White Version)/

Sheep (France, promo) £1,000

Only 50 copies of this promo (in a company sleeve) were pressed and, bar the US 8-track cartridge, the only version with Snowy White's guitar solo bridging parts one and two.

Apples And Oranges (New Zealand) £200

Arnold Layne (New Zealand) £150

Nile Song (New Zealand) £350

No picture sleeves here, but because of the limited market, New Zealand pressings are both rare and desirable. One of the very few territories to issue Nile Song too!

Free Four/The Gold It's In The ...

(Denmark, p/s) £300

Another rare sleeve, this hotly-fancied 45 has tripled in value since we last featured it.

Apples And Oranges (Sweden, p/s) £250+

Note that there are two variations of the sleeve; the first version was what is being known as the "ranges" sleeve. They used the big black circle to form the "O" of oranges, it was pulled from sale immediately and replaced by a regular "Oranges" lettering, retaining the big black circle. We have seen this "Ranges" sleeve going for £350 in Excellent condition.

Give Birth To A Smile/Sea Shell And Stone (Philippines) £1,000

Though taken from the *Music From The Body* soundtrack LP by Ron Geesin and Roger Waters, the lead track features the other three Pink Floyd members (uncredited). The label, Parlophone, apparently took a chance in releasing it, and this is the only known single from the album issued anywhere. Only two copies have surfaced, making it hard to value.



THE ENDLESS RIVER

Kris Needs dives deep to discover the truth about the band's unanticipated new album – and it looks like being an entirely positive experience for Floyd's loyal legion of fans

Titled after a line in *The Division Bell* track High Hopes, *The Endless River* is the first new album to bear Pink Floyd's name since 1994. Needless to say, precise details are under heavy guard until its publicity campaign kicks into gear, but a couple of sources within their inner have leaked details which expand on (and now differ strongly from) the band's original announcement of a set arising from an unreleased ambient album previously known as *The Big Spliff*.

This was the instrumental album referred to by Nick Mason in his autobiography (though not by name!) which he likens to UK electronic space pioneers (and sometime Floyd associates) The Orb.

Originally planned as a bonus disc to accompany *The Division Bell* some 20 years ago, *The Big Spliff* saw Floyd departing the main album's grand visions to indulge in the instrumental ambient music they helped pioneer in the early 70s with works such as *Echoes* and was now being homaged as influential chillout tackle by the 90s' post-acid house generation (their concert sets back in the day were even being introduced by a 22-minute ambient soundscape).

But the album David Gilmour and Nick Mason have ended up with can only surprise and quite possibly inspire mass celebration among fans expecting (or even fearing) mere out-takes of beat-free noodling. Eventually

only a few seconds of *The Big Spliff* have survived to appear on *The Endless River*, much being constructed around other archival sources joined by a welter of newly recorded music.

The scope of the new set makes perfect sense when its participants and other recent Floydian activities are taken into consideration. Initial work was started over a year ago by Gilmour's close buddy Phil Manzanera sifting through the tape archives (the former Roxy Music guitarist also co-wrote One Slip for Floyd's *A Momentary Lapse Of Reason*, co-produced Gilmour's No 1 2006 solo album *On An Island* and played rhythm guitar on its attendant world tour). As ever, recording engineer Andy Jackson, who has worked on every Floyd album since 1979's *The Wall*, is involved, describing the new set as an "extrapolation of *The Big Spliff*."

The project has also been helmed by veteran producer Youth, founder member of both Killing Joke and The Orb, who is also Paul McCartney's partner in experimental electronic project The Firemen. Youth produced The Orb's 2010 album *Metallic Spheres*, which became Gilmour's next project after his solo album.

Orb captain Alex Paterson has always acknowledged Pink Floyd's influence on the

ambient template he started pioneering in the 80s, from the Battersea Power Station image homaging *Animals* on 1991 debut album *The Orb's Adventures Beyond The Ultraworld* and its track called Backside Of the Moon. Spanish Castles in Space was co-written and featured bass from Alex and Youth's long-time school friend Guy Pratt, who has been playing with Pink Floyd and its members since 1987's *Delicate Sound Of Thunder* and 1994 P*U*L*S*E world tours and is married to Rick Wright's daughter Gala. He returns to reprise his contribution to *The Division Bell* on *The Endless River*.

Recorded in June 2009 at Youth's Wandsworth garden studio, the Orb-Floyd alliance of *Metallic Spheres* could be regarded as something of a taster for *The Endless River* with its intergalactic translucence and pulsing beats giving Gilmour's Fender Strat keenings endless vistas to launch from and curl around. The looseness of the project, which had actually started with a charity track Gilmour and Youth worked on, seemed to let something loose in the guitarist, his stratospheric ejaculations harking back to Meddle and re-opening his legacy before the Roger Waters songs and mega-concepts. This widescreen tone painting has been a less recognised but essential aspect of Pink Floyd since Rick Wright took the band through

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a suite called *The Massed Gadgets Of Hercules* on John Peel's radio show in 1968. Maybe the Orb connection has brought them around full circle again to another level which isn't afraid to acknowledge and indeed reference their past endeavours.

Gilmour's wife, Polly Samson, went on Twitter to report that she had penned some new lyrics, while describing the album as Rick Wright's "swansong" as his playing features heavily throughout. In the 80s' acrimonious period, Wright was infamously relegated to hired hand status in the band he helped form but was grandly restored beside Gilmour and Mason by the time of the post-Waters 90s peak. After Wright tragically succumbed to cancer in 2008, it was widely

believed this would be the final curtain for the band, but the new album can indeed be seen as a gorgeous tribute to the gentle soul of Pink Floyd and one of the single most crucial and recognisable elements in their sound. (Further Orb connection: Alex Paterson remixed Night of A Thousand Furry Toys and two different versions of Runaway from Rick Wright's 1996 solo album *Broken China* for a 12" single.)

Durga McBroom-Hudson, who has sung backing vocals with Floyd since the 80s tours (and scored a Top 10 hit in 1990 as Blue Pearl with the Youth-produced house anthem Naked in The Rain) perhaps leaked more than she should have recently when she posted a photo of Gilmour conducting

a recording session with her singing. While the photo was originally thought to be of sessions for Gilmour's next solo album, she revealed it was the new album, explaining how, "It was originally to be a completely instrumental recording, but I came in last December and sang on a few tracks. David then expanded on my backing vocals and has done a lead on at least one of them."

Aside from the leaks and speculation which will inevitably escalate around what will be a monumental event for Pink Floyd's colossal fan base, it's safe to say Dave Gilmour and Nick Mason, with likeminded alchemists, have invested a lot of time and effort in perfecting what could perhaps be the last statement to emerge under the Pink Floyd name. 

Pink Floyd UK Collectables

SINGLES

| | | |
|----|--------------------|--|
| 67 | Columbia DB 8156 | Arnold Layne/Candy And A Currant Bun £80 |
| 67 | Columbia DB 8214 | See Emily Play/Scarecrow £60 |
| 67 | Columbia DB 8310 | Apples And Oranges/Paintbox £125 |
| 68 | Columbia DB 8401 | It Would Be So Nice/Julia Dream £90 |
| 68 | Columbia DB 8511 | Point Me At The Sky/Careful With That Axe Eugene... £100 |
| 79 | Harvest HAR 5194 | Another Brick In The Wall (Part 2)/One Of My Turns (initial pressing, plain B-side label without window picture)..... £8 |
| 81 | Harvest HAR 5217 | Money (Edit)/Let There Be More Light (unreleased, die-cut sleeve) ? |
| 81 | Harvest 12 HAR5217 | Money (Full Length)/Let There Be More Light (12", unreleased) ? |
| 82 | Harvest HAR 5222 | When The Tigers Broke Free/Bring The Boys Back Home (gatefold p/s) £8 |
| 82 | Harvest HAR 5222 | When The Tigers Broke Free/Bring The Boys Back Home (standard p/s) £8 |
| 83 | Harvest HAR 5224 | Not Now John/The Hero's Return £7 |
| 87 | EMI EMDJ 26 | Learning To Fly (Edited Version)/One Slip (Edited Version)/Terminal Frost (no p/s, mispressing without "One Slip", 50 on black vinyl) £20 |
| 87 | EMI EMDJ 26 | Learning To Fly (Edited Version)/One Slip (Edited Version)/Terminal Frost (no p/s, mispressing without One Slip, 1,000 only on pink vinyl) £15 |
| 87 | EMI EM 34 | On The Turning Away (Album)/Run Like Hell (Live Version) (p/s) £5 |
| 87 | EMI EMP 34 | On The Turning Away (Album)/Run Like Hell (Live Version) (p/s, pink vinyl, 1,000 only) £10 |
| 87 | EMI 12 EMP 34 | On The Turning Away (Album)/Run Like Hell (Live Version)/On The Turning Away (Live Version) (12", poster p/s) £12 |
| 87 | EMI 12 EMP 34 | On The Turning Away (Album)/Run Like Hell (Live Version)/On The Turning Away (Live Version)... £12 |
| 88 | EMI EMG 52 | One Slip/Terminal Frost (pink vinyl, gatefold p/s with ticket application) £12 |
| 88 | EMI 12 EMP 52 | One Slip/Terminal Frost/The Dogs Of War (live) (12", poster p/s) £10 |
| 94 | EMI EM 309 | Take It Back (Edit)/Astronomy Domine (live) (jukebox issue, black vinyl) £8 |
| 94 | EMI EM 309 | Take It Back (Edit) /Astronomy Domine (Live) (p/s) £7 |
| 94 | EMI EM 309 | Take It Back (Edit)/Astronomy Domine (Live) (red vinyl, p/s) £10 |
| 94 | EMI EM 342 | High Hopes (Radio Edit)/Keep Talking (Radio Edit) (clear vinyl, poster p/s) £12 |
| 94 | EMI 12 EM 342 | High Hopes (Album Version)/Keep Talking (Album Version)/One Of These Days (Live) (12", one-sided, laser-etched blue vinyl, p/s in outer gatefold p/s with seven postcards) £20 |
| 13 | Columbia DB 8214 | See Emily Play/Scarecrow (p/s, reissue, pink vinyl, poster)..... £15 |

ALBUMS

| | | |
|-----|-------------------|--|
| 67 | Columbia SX 6157 | THE PIPER AT THE GATES OF DAWN (LP, 1st pressing, mono, blue/black label, with "Sold in UK" text. First known matrixes XAX 3419-2 G1/XAX 3420-1 G1)..... £700 |
| 67 | Columbia SCX 6157 | THE PIPER AT THE GATES OF DAWN (LP, 1st pressing, stereo, blue/black label, with "Sold in the UK" text, first known matrixes YAX 3419-1G1/YAX 3420 - 1-G1) £400 (Second pressings have "File Under Pop" on the right of the flipback; first pressings do not have this. Second pressing worth half to a third less) |
| 68 | Columbia SX 6258 | A SAUCERFUL OF SECRETS (LP, 1st pressing, mono, blue/black label, "Sold in UK" text, Gilmour spelt 'Gilmore' on label and sleeve, earliest matrixes XAX 3633-1 G1/XAX 3634-1 G1) £600 |
| 68 | Columbia SCX 6258 | A SAUCERFUL OF SECRETS (LP, 1st pressing, stereo, blue/black label, "Sold in UK" text, earliest matrixes YAX 3633-1 G1/YAX 3634-1 R1) £400 |
| 69 | Columbia SCX 6346 | SOUNDTRACK FROM THE FILM MORE (LP, laminated flipback sleeve, "couple facing west" photo on green-tinted rear sleeve. First pressing with black/silver label, boxed logo and "Sold in UK" text). £70 |
| 69 | Harvest SHDW 1/2 | UMMAGUMMA (2LP, 1st pressing, without EMI logo, laminated gatefold sleeve with "London" spelt as "Londen" with Ernest J Day & Co' printing credit) £100 |
| 69 | Harvest SHDW 1/2 | UMMAGUMMA (2LP, 2nd pressing with EMI logo and 'The Gramophone Co Ltd' label text, laminated gatefold sleeve) £40 |
| 69 | Harvest SHDW 1/2 | UMMAGUMMA (2LP, 3rd pressing, with EMI logo and 'EMI Records' label text, laminated gatefold sleeve)..... £30 |
| 70 | Columbia SCX 6157 | THE PIPER AT THE GATES OF DAWN (LP, re-pressing, laminated sleeve, silver/black label boxed EMI logo) £80 |
| 69 | Columbia SX 6258 | A SAUCERFUL OF SECRETS (LP, 2nd pressing, mono, silver and black label, one EMI box at top)..... £80 |
| 70 | Columbia SCX 6258 | A SAUCERFUL OF SECRETS (LP, 2nd pressing, stereo, silver and black label, one EMI box at top)..... £50 |
| 70s | Columbia SCX 6346 | SOUNDTRACK FROM THE FILM MORE (LP, laminated non-flipback sleeve, "couple facing west" photo on black-tinted rear sleeve) £45 |
| 70s | Columbia SCX 6346 | SOUNDTRACK FROM THE FILM MORE (LP, laminated non-flipback sleeve, "couple facing east" photo on black-tinted rear sleeve) £50 |
| 70 | MGM 2315 002 | ZABRISKIE POINT (LP, soundtrack, with Jerry Garcia/Kaleidoscope, et al) £30 |
| 70 | Harvest SHVL 781 | ATOM HEART MOTHER (LP, 1st pressing, 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") |

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