



PINK FLOYD CD DISCOGRAPHY

HANS GERLITZ

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[www.pinkfloyd-forum.de/discography](http://www.pinkfloyd-forum.de/discography)  
[hans.gerlitz@gmx.de](mailto:hans.gerlitz@gmx.de)

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*Lucilio Batini, Italy ([www.batini.com](http://www.batini.com))  
Charles Beterams, Holland ([www.floydstuff.com](http://www.floydstuff.com))  
Marek Borkowski, Poland  
Ingo Brode, Germany  
Sam Calder, Australia ([www.minilps.net](http://www.minilps.net))  
Roberto Cattaneo, Italy  
Gavin Costar, New Zealand ([www.pinkfloydcd.com](http://www.pinkfloydcd.com))  
Brian Currin, South Africa ([www.rock.co.za](http://www.rock.co.za))  
Robert van Diggele, Holland ([www.pinkfloyddiscography.org](http://www.pinkfloyddiscography.org))  
Jean-Manuel Esnault, France (<http://pig.floyd.free.fr>)  
Vernon Fitch, USA (<http://pinkfloydarchives.com>)  
Tore Frøland, Norway  
Michael Grantham, USA ([www.mofi.com](http://www.mofi.com))  
Jacek Gretszel, Poland ([www.roio.gretszel.pl](http://www.roio.gretszel.pl))  
Werner Haider, Austria ([www.pulse-and-spirit.com](http://www.pulse-and-spirit.com))  
Richard Hermann, Brazil  
Bert van Kalker, Holland  
Holger Kaminski, Germany ([www.hokafloyd.com](http://www.hokafloyd.com))  
Jurek Kowal, USA  
Boy Lorenzen, Germany  
Sylvain Le Bot, France (<http://pinkfloyd.new.fr>)  
Lothar Lubitz, Germany ([www.syngate.net](http://www.syngate.net))  
Nina Naran, UK ([www.takenbystorm.us](http://www.takenbystorm.us))  
Thomas Pankow, Germany  
Jan Pisarczyk, Poland  
Frank Roessler, Germany  
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Adam Stanley, USA ([www.echoes.com](http://www.echoes.com))  
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*Hans Gerlitz*

*NOTES ON CD DISCOGRAPHY*

*BASIC DISCOGRAPHY*

*EUROPE*

*THE FORMER SOVIET UNION:*

*Russia*

*Ukraine*

*USA*

*CANADA*

*JAPAN*

*ASIA:*

*Israel*

*China*

*Hong Kong*

*Korea*

*Malaysia*

*Philippines*

*Taiwan*

*Thailand*

*AUSTRALIA*

*NEW ZEALAND*

*BRAZIL*

*ARGENTINA*

*MEXICO*

*CHILE*

*VENEZUELA*

*SOUTH AFRICA*

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*MiniDisc*

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*Mobile Fidelity Sound Lab*

*Cardboard Sleeve LP Replica*

*SACD*

# Notes on CD discography

by Hans Gerlitz.

## CD DISCOGRAPHY

This discography includes the official releases of Pink Floyd albums and albums from the band members, singles, promotional and related issues on CDs. Counterfeits, pirates and bootlegs are not included.

The discography is divided into three parts.

**Basic Discography:** Here you will find the listings of all albums, singles and promos and general information about every album, including track listing, duration, release date and album credits. Even albums that were only released as vinyl are listed here. CDRs are not included.

The **Main Part** of the discography contains all known editions of albums, singles, promotional issues and compilations subdivided into country of appearance. Every edition is accompanied by pictures of front- and back cover as well as the CD. Pink Floyd albums are listed separately from solo albums. European editions are summarized, Asian countries are listed separately, but clustered in one chapter.

The **Appendix and Overviews** covers miscellaneous compilations. In Appendix you will find editions which are not listed in the main part, such as band member's guest appearances, CDR issues, radio shows etc. Overviews list the editions of special interest like MFSL CDs or mini LP replicas which are gathered together in one chapter, and with additional pictures of the content. The Overviews chapters are a repetition of already listed items in the main part of this discography.

The sequence of this discography does not always accord to the actual sequence of the editions. Some editions were released almost simultaneously, for others the necessary information to date the releases are missing.

Every chapter lists the albums in chronological order according to the year of the original album releases.

As a matter of principle the original (not remastered) editions are listed first, followed by the remastered editions from the nineties. Particular first editions are put out as such.

Chapters covering the solo works first register Syd Barrett and then David Gilmour, Nick Mason, Roger Waters and Richard Wright. It also applies here: The editions within the artist's work are listed chronologically according to the year of the original album releases.

In the Appendix 'Guest Appearances' you will find a sorting of interpreters prior to the chronological sorting.

The pages of the discography are not paginated. The discography is made for double-sided printing.

The discography is a reference guide, not a book on the artwork of Pink Floyd. The photos of the artworks are used solely for the purposes of distinguishing the differences between the releases.

### CD Format



The format of an audio CD (Compact Disc Digital Audio) is described in a so called Red Book produced in 1980 by the format creators Sony and Philips. The format is a two-channel

16-bit PCM encoding at a 44,1 kHz sampling rate. The selection of the sample rate was primarily based on the need to reproduce the audible frequency range of 20Hz - 20kHz. The main parameters of the CD are as follows:

- Disc diameter 120 mm
- Disc thickness: 1,2 mm
- Centre spindle hole diameter: 15 mm
- Weight: 16 grams
- Scanning velocity: 1,2–1,4 m/s (constant)
- Playing time: 80 minutes

The first Compact Disc for commercial release (not a Pink Floyd album) rolled off the assembly line on August 17, 1982, at a Philips factory in Langenhagen, near Hannover, Germany.

### CD Manufacturing

A CD is made from a disc of almost pure polycarbonate plastic. A thin layer of aluminum or gold is applied to the surface to make it reflective, and is protected by a film of lacquer.

The clear plastic part of the disc is produced using a hydraulic press. After the metallic layer is applied to the clear substrate, the disc goes under a UV light for drying. To press the CD, first a positive glass master is cut using a high-power laser. After testing, it is used to make a die by pressing it against a metal disc. The die then becomes a negative image. In next step the die goes into the press and the image is pressed onto the blank CD, leaving a final positive image on the disc. A small circle of lacquer is then applied as a ring around the centre of the disc, and a fast spin spreads it evenly over the surface. The disc can then be printed and packed.

CD data is stored as a series of tiny indentations known as 'pits', encoded in a tightly packed spiral track moulded into the disc. The areas between pits are known as 'lands'. Each pit is approximately 100 nm deep by 500 nm wide, and varies from 850 nm to 3.5 µm in length.

The recording technology is identified mostly on the back cover or on the CD by a three-letter code:

**AAD:** analogue tape recorder used during session recording and subsequent mixing and/or editing, digital recorder used during mastering (transcription).

**ADD:** analogue tape recorder used during session recording, digital recorder used during subsequent mixing and/or editing and during mastering (transcription).

**DDD:** digital recorder used during session recording, mixing and/or editing and mastering (transcription).

### Matrix Number and SID Code

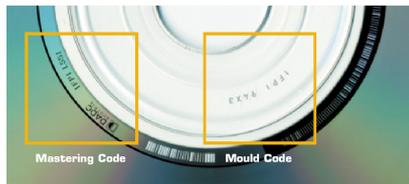
Like the catalogue number and the barcode (EAN, UPC and IAN code), the matrix number is an additional information which can be found on the CD. The matrix number is engraved characters located around the inner circle of a CD. These characters are used by the factories at the stages of pressing records. Several CDs manufactured in the same series usually have exactly the same matrix numbers.

Some record collectors have extended the term "matrix numbers" to apply to the complete alphanumeric codes engraved around the centre of the CD. These codes contain not only the matrix-number but also some

Information, like for example the Code 39 (same as the usual barcode) as well as the so called SID Code (Source Identification Code).

The SID Code is an anti-piracy standard defined by the International Federation of the Phonographic Industry (IFPI) and Philips in order to track the source of optical discs mastering and replication. The use of SID Codes started in 1993.

Not all plants have both mastering and replication facilities, so two identification codes have been implemented.



SID Codes  
© IFPI. Used by permission.

The **Mastering SID Code** - identifies the plant that manufactured the master. It consists of the letters 'IFPI' followed by a four or five alphanumeric digit code commencing with the letter 'L'.

The **Mould SID Code** - identifies the plant where the disc was replicated. It consists of the letters 'IFPI' followed by a four or five alphanumeric digit code. The first two digits (in the case of a four digit SID Code) or the first three digits (in the case of a five digit SID Code) are assigned to the operator of the manufacturing or mastering plant by Philips. Here some of the codes found on the Pink Floyd CDs:

- 14 EMI Compact Disc pressing plant, Greenbridge, Swindon, England
- 15 EMI Compact Disc BV pressing plant, Uden, Holland
- 16 EMI Compact Disc pressing plant, Jacksonville, Illinois, USA
- 25 EMI Operations Italy S.p.A.
- 26 Digital Audio Technologies Australia
- 28 Toshiba-EMI pressing plant, Japan
- 38 Zomax Optical pressing plant, Plymouth, Minnesota, USA
- 45 Sony Records pressing plant, Japan
- 46 Technicolor, Australia
- 50 Sony Records DADC pressing plant, Terre Haute, Indiana, USA
- 51 Sony Records DADC pressing plant, Terre Haute, Indiana, USA
- 61 Cinram International, Richmond, Indiana, USA
- 65 Sony Music Entertainment Australia
- 72 Sony Records pressing plant, Pitman, New Jersey, USA
- 94 Sony DADC Austria
- 1T Technicolor Records pressing plant, California, USA
- 2T Nimbus Records pressing plant, Sunnyvale, California, USA
- AAH MediaMotion Manufacturing BV, Uden, Holland
- AAJ MediaMotion Disk, Uden, Holland

The last two digits of the Mould SID Code are allocated to the plant to provide each imprint on the site, (including spare imprints), which makes it a unique code.

With very few exceptions, matrix numbers and SID Codes are not included in this discography. The main principle of this discography is to list the editions with explicit and distinctive visual features, such as design, different catalogue numbers or printed info on country of origin. Information on the matrix helps to identify the origin of the CDs, but only in some cases. EMI has often used the glass masters made in one country to produce the CDs in several other countries. The masters from EMI Swindon

were used for a long time after this pressing plant ceased. European and US glass masters were used for pressing CDs in Japan etc. The additional SID-Codes are used continuously since 1993. And there are also additional and notable differences from the standard. Instead of two IFPI codes, one can find pressings with only one code, and sometimes the SID Code is not readable.

In South America another organisation has represented the phonographic industry, Federacion Latinoamericana de Productores de Fonogramas y Videogramas (FLAPF). January 1, 2000 FLAPF became a member of IFPI. The South American CDs released before this date have a "flpf" sticker on front of the jewel case. The CDs released after this date have the holographic "ifpi" stickers on the jewel cases.

## CD Packaging

At each issue in the discography you can find a short description of the type of packaging. Most of them are the jewel cases. But other types of storage are not uncommon.

**Jewel case:** A jewel case is the original compact disc case that has been used since the compact disc was first released. It is a three-piece plastic case, measuring 14,2x12,5x1,0 cm, which usually contains a compact disc along with the front and rear artwork. Two opposing transparent halves are hinged together to form the casing, the back half holding a media tray that grips the disc by its hole. All three parts are made of injection-molded polystyrene. Originally, the media tray was constructed of flexible black polystyrene, but many newer trays use more fragile transparent polystyrene. This allows the reverse of the back card to be visible, and is usually used for additional artwork. The most of the single Pink Floyd albums were issued in a jewel cases with a non transparent tray.

**MFSL jewel case:** MFSL CDs have always been packed in special patented cases made by MFSL. Externally not different from a usual jewel case, the MFSL-cases have two specific characteristics. Case locks when you close it and can be opened only with a little compression on the front spine. And there is no standard tray inside the jewel box. Instead of it, the case is fitted with a lift-lock tray. After opening the case, the mechanism pushes the CD up and releases the mechanical lock.

**Super jewel case:** This is a newer, improved version of the original jewel case used with the majority of CDs. You can recognize a super jewel case by its rounded corners which are less prone to breaking when dropped, especially the hinges. Another improvement is that it permits visuals on all six sides, including the top and bottom surfaces. Super jewel case was created for storing of the SACDs, but since 2006 this art of packaging is also used for the CDs.

**Thick box and double slimcase:** Double albums can either be packaged in a normal jewel case with a hinged media tray which can be lifted up to reveal the second disc, and is even more breakable than the lid (in the discography called a "double slimcase") or in a double jewel case (in the discography called a "thick box", but also known as "Fatboy"), which is the size of two normal jewel cases put together and can hold from 2 - 6 CDs. Double Pink Floyd albums were packaged in both, thick box (e.g. *The Wall* and *Is There Anybody Out There?*) and double slimcase (e.g. *Echoes*).

**Slipcase:** The slipcase is an additional part of packaging and is used for jewel cases, double slimcases, thick boxes and digipaks. Usually slipcases are made of cardboard and occasionally of synthetic material. Slipcases have two openings and cover the front, rear, top and bottom spine of the CD.

They are slightly bigger than regular CD boxes which are meant to be slipped inside the slipcase. A special version is the boxed slipcase which has only one open side and also covers the left spine of the CD. The artwork used for slipcases usually resembles the regular artwork of the CD or modifies it slightly. It is not common to design special artwork for slipcases.

**Longbox:** In the USA the music CD was originally packaged for retail sale in a large cardboard box called a longbox. These boxes were made out of thin cardboard, had a plain design and measured 31x14,5 cm. The boxes contained the regular CD edition in a standard case (jewel case or thick box). This kind of additional packaging was much criticized as environmentally straining, and was dropped in the mid-1990s.

**Slimline jewel case:** Slimline jewel cases first gained popularity as cases for European-made CD singles. Most are roughly half the thickness of a standard CD jewel case. They generally do not have space for a full insert booklet, only a slick of paper for a track listing or cover art; also unlike the standard jewel cases, slimline cases are made of two pieces and do not have a place for a back sleeve. Slimline jewel cases typically have dimensions of 14,2x12,5x0,5 cm. A large number of European and Australian Pink Floyd singles were issued in slimline jewel cases.

**Digipak:** Digipaks typically consist of a gatefold (book-style) paperboard or card stock outer binding, with one or more plastic trays capable of holding a CD attached to the inside. Digipak-style packaging is often used for CD singles or special editions of CD albums. Only few Pink Floyd CDs were issued in digipaks, e.g. *London '66-'67* and the bonus CD *The Early Singles* from the *Shine On* box.

**Cardboard sleeve:** The simplest, least expensive package is a paper sleeve, in the discography called a cardboard sleeve or cardboard slipcase/envelope. Cardboard sleeve was used for packaging of some single CD releases, promo CDs and recently for some CDRs. A large number of radio shows were issued in cardboard sleeves too. A special form of cardboard sleeve is the fold-out variant.

**Cardboard sleeve LP replica:** LP replica is a CD version of the original vinyl issue. The sleeve is a miniaturized LP sleeve containing all the extras such as postcards, posters, lyric sheets etc. They are often referred to as "cardboard sleeves" and "paper sleeves" being made exclusively from paper or cardboard. Other names include: "LP sleeve CD" and "kami-jacket". A large number of Pink Floyd LP replicas were issued in Japan and in Europe.

**Special packaging:** Some Pink Floyd CDs were issued in special packagings which were made exclusively for particular editions. For example the boxed issues of *Shine On* and *Oh By The Way*, issues in a hardback book like *Is There Anybody Out There?* and the limited 40<sup>th</sup> anniversary edition of *The Piper at the Gates of Dawn* or the Roger Waters' promotional US single in a cardboard sleeve *Another Brick in the Wall* which was inserted into a yellow foam brick.

### Semiofficial Special Packaging Sets

During the 1990s many CD stores offered a number of CDs as limited edition in a special packaging. These editions had several things in common: They contained the official CD and the regular booklet. Some editions even enclosed the complete wrapped official CD together with the artwork.

Only the packaging was special about these CDs. It was either made of wood, carton or metal and not rarely included creative contents as well. Most of these special editions had certifications to prove their "authenticity" and

the number of copies.

Whereas different labels released the original CDs, most special editions were just released by one company. Unfortunately the name and the origin of this company is not known to me, but as all of these Pink Floyd editions contain CDs from EMI a European origin is very likely. Within Germany the distribution was done by ISS Records.



Two ISS Records catalogues

ISS Records released several catalogues containing these special editions. The program not only covered Pink Floyd editions but also CDs from The Beatles, Rolling Stones, Led Zeppelin, Nirvana and many more.

Common retailers sold these editions and they were neither pirate nor counterfeit. But as the most important part of these editions - the packaging - was not a part of the original release, these CDs have to be considered as semi-official editions. The record companies who released the official CDs never objected against these issues.

Some circles of collectors still treat these editions as official ones because they contain the official CDs. There is no doubt that the editions are legal but they have never been released through the official channels such as the record companies.

There is an especially known collection made of varnished wood. The shape of the packaging is inspired by a motif from the original artwork or from the title of the record. A huge amount of CDs was sold with this packaging. The producer favoured motifs of the Fender Guitar and released several versions varying the lacquer. Pink Floyd albums were also released in wooden packing. For example: *Atom Heart Mother* was cased in a cow-shaped wooden box and *Dark Side of the Moon* in a black triangle-shaped wooden box.



Examples of the wooden box editions. From left to right: *The Dark Side of the Moon*, *Animals* and *Delicate Sound of Thunder*.

The packaging for *The Division Bell* was cast-iron. This motif was applied on other CDs like Metallica *Skull*.

These special packaging editions were very pricy - even from the date of release - and exceeded the prices for regular CDs. Although the collector's price and the aesthetic is highly controversial, well preserved copies still achieve very high prices.

In the Appendix you can find all editions of Pink Floyd albums which were released with this special packaging that are known to me. There have possibly been released more albums than these.

You can find original order numbers and barcodes from ISS Records from some CDs in this section but not all numbers were available. If known the distributor is listed as well, but in most cases it was ISS Records.

### 'Still sealed'

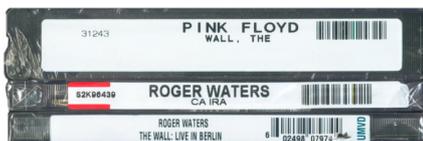
Some CDs are factory sealed when they are released. This should be a seal or warranty, that the CD has not been used. While some collectors look for CDs that are still sealed, there are other people that always open them. But this text should not prejudge which method is the right one.

One point is that the foil that covers the CD is not a warranty for a brand new CD, because it can be recreated and done easily by the use of simple remedies that everyone has at home. Another point is that in some countries CDs are delivered un-sealed to the stores (typical for the European market) and only a few ones are selling them factory sealed.

Only a few CDs are sealed during the process of production and the only ones that are interesting are the ones that have special stickers on their foil. These stickers should be seen as a part of the issue.

It is incomprehensible that sealed CDs without original stickers are reaching higher prices than CDs that are not sealed. Most sellers especially sell old CDs that are still welded for much more money than unwelded ones. But this only makes sense when the CDs have some unique stickers on their foil.

Originally welded CDs from the American market have to be treated differently than the CDs from other countries. Around 1994 the top wrap around label sticker started appearing on most CDs in the USA in order to make it easier to read what each CD was from the top without having to flip through them. The sticker covers the upper spine of the jewel case with the name of the artist, album title, the catalogue number and the barcode of the CD. This sticker has to be removed or cut through, in order to open the CD. Only this sticker is the warranty that the American CD is still unused.



Examples of US stickers on the top spine.

### Stickers

Many new CD editions are issued in various countries with different additional stickers. These stickers are supplied in their respective languages, for others in English and contain (sometimes) additional numbers but rarely differ from the numbers on the artwork or on the CDs.

Some collectors consider those stickers which are specific to each country as distinctive and collectables.

European issues (sold all over Europe) with country specific stickers are not considered as different just because of a sticker and won't be considered as such. The stickers, when available, will be reproduced with annotations on their specific origin.

But the stickers on the CDs sold in other countries determine these issues. For example Australian CDs sold in New Zealand and supplied with local stickers, or stickered European issues used in Israel for promotional purposes. These issues are listed as separate issues in the main part of the discography.

### Box Sets and 2CD Sets

In the chapter 'Box Sets' you will not find the editions which were published in the shape of a box, but the editions which included different CD titles (for instance, *Shine On* box or Syd Barrett's *Crazy Diamond* box).

Other editions which were published in a box, but included

just one album (*Pulse* boxed edition with CD and MC, *The Wall Live in Berlin* with video tape, etc) or only a single (*What God Wants* numbered box set) can be found in the relevant chapter (Albums, Singles or Promotional Issues).

Budget editions of two CDs (typical on the Australian, but also found on the European and US market) will be found in a separate sub-chapters '2CD Sets'.

### Promo CD

The promo CDs were sent to key-personnel in the media. These persons would help to promote and to support the forthcoming release.

In most cases special CDs are manufactured for promotional purposes. A custom made artwork is made available and alternating from the stock issues. The content is very often limited to a few extracts from the forthcoming album. In some cases special editions of the songs are produced for these promotional CDs. Or sometimes songs, which won't be made available on stock issues, may also find their way to the promo CDs.

All promo CDs are produced in very limited runs, which make them hard-to-find issues. Some (for example, the Japanese *Fate of Circle* or Roger Waters' two Canadian promos without artwork) are extremely rare and will obtain very high prices.

In addition to these promotional issues, which include CDs, there are series of empty promo boxes, sometimes in the form of a stock issue with artwork in a jewel box and sometimes in a cardboard box. Editions with the usual CD artwork or artwork that has been especially designed for the promotion, can be found.

Sometimes the stock CD albums or singles are distributed as promotional CDs. They may have special imprints on the artwork (USA, Japan, Australia, Brazil), or stickers (EU, USA, Australia) or without any changes at all but as enclosures to the documents in press kits.

They can also be packed in boxes which are especially manufactured for these purposes (XX<sup>th</sup> Anniversary issue of *The Dark Side of the Moon*, US promo of *The Wall Live in Berlin* etc).

It's interesting to notice that in the USA, stock issues are used for promotion with a hole made in the case, in the barcode or nearby. The hole is punched directly in the case and through the rear artwork.

During the 1990s EMI used to send loose booklets to retailers for promotion and support. They should be placed in special build boxes of hard plastic next to the racks. Even if all CDs were sold customers could have a look at the booklet and reorder the CD. The cases had the same size like a CD jewel case but were only 3 mm thick so that only one booklet would fit in. Some retailers did not place any CDs into their racks but displayed these cases, and others did not even use the cases and the loose booklets EMI sent to them.

The CD *Echoes* was not accompanied by a booklet but by a standard slipcase with an empty jewel case inside. *Delicate Sound of Thunder* was delivered with the front inlay of the thick box instead of booklet.



Examples of the promo cases with booklets inside.

All promo CDs which I am aware of, may be found in the chapter corresponding to the appropriate country.

### CDR Promos and so called Acetate

Since 1999 a large number of promo CDs was released as CDRs (recordable CD). Especially in the USA, as promo or radio CD, but in the meantime also in Europe, Australia and Japan a lot of promotional CDs were available as CDRs. Some are provided with industrial made artwork, others were completely without artwork or have plain photocopies or printed supplements. It is difficult to proof the authenticity of these editions because producing printed CDRs is easy and inexpensive for most PC users today.

Rather dubious are those CDRs that are labelled by handwriting, do not have a special printing or only come with photocopied artwork. But not all of these CDRs are fakes as some promo-editions on CDR have been confirmed as original material by the record companies. The rule of the thumb is: If a CDR has a printed label, an industrially produced artwork or appropriate stickers one can be almost sure that it is an official edition and not a fake.

Copies of an album were sometimes found on CDR as so called "acetates". "Acetate" is known from the vinyl technology but does not refer to the production of the CD. They are CDRs produced before the actual pressing and were exclusively used for sound checks. It might be possible that "acetates" really are test CDs but it cannot be proofed.



Two examples of so-called 'Acetates'.  
Many sellers describe the CDRs generally as 'Acetate'.

To protect themselves from fakes, many collectors usually avoid CDR issues.

Apart from that, the data on the CDR can be destroyed and vanish already after five years. This is caused by the structure of the CDR and there is no way to prevent it.

This discography lists the known promotional CDR editions only in the Appendix. But without providing any guarantee that all listings are official and legitimate editions.

### Reissues

The discography only lists editions with explicit and distinctive features, such as cover or label design, different catalogue number or country of origin which were printed on the CD or artwork.

Many reissues are almost identical copies of the former editions. Differences are hardly noticeable, like slight variation of the tint (e.g. the reissues of *The Division Bell*) or aberrations in print quality (e.g. some reissues of *Obscured by Clouds*). This concerns especially the remastered versions - every reissue looks like the other.

Some discographies assort numbers to particular series of pressings and call them 1<sup>st</sup> issue, 2<sup>nd</sup> issue etc. These orders are not based on information provided by the record labels but on criteria solely defined by the authors of the discography. Within this discography only the first editions (if known) are named as such. You will not find any further levels of ordering or distinctions between 2<sup>nd</sup> and 3<sup>rd</sup> issues as I do not consider them as useful.

### 'Sampler' and 'Compilations'

The sub-chapters 'Sampler' in the main part of the discography cover only editions which contain new or previously unreleased material and are therefore of special importance within the discography. You will find numerous editions of *Interstellar Overdrive* recordings from the late 60s, the soundtrack of *Zabriskie Point* as well as recordings from Knebworth Festival 1990.

Other compilations which contain songs from regular albums will be found in the Appendix 'Compilations'. Here are all officially sold and promo compilations listed. Additionally you will find special anniversary samplers containing several CDs, photo albums and even books.

- Notes:
- The Japanese compilation *Picnic* (EMI/Toshiba TOCP-65784, incl. Embryo) got a catalogue number but hasn't been published.
  - The *Earthrise* compilation was issued in many countries with different tracklist. Not all issues (for example Japanese and US releases) includes the Pink Floyd song Learning To Fly.
  - The Japanese semi-official compilations are not listed in the discography.

### Guest Appearances

The chapter 'Guest Performances' in Appendix exclusively contains guest appearances of the band members. Although David Gilmour was very active as composer and participated in many compositions, this activity will not be considered as guest appearance.

Neither David Gilmour's nor Nick Mason's activities as producer are included.

## OTHER OPTICAL DISCS TYPES

### MiniDisc

A MiniDisc (MD) is a magneto-optical disc-based data storage device initially intended for storage of up to 80 minutes of digitalized audio. MiniDisc was introduced in January 1992. MiniDiscs are popular in Japan as a digital upgrade from cassette tapes, but have not been as popular world-wide. MiniDiscs come in two forms:

A **recordable MiniDisc** is a magneto-optical device capable of storing 140 MB of information. On a recordable MiniDisc the data can be recorded and erased many times over.

A **pre-recorded MiniDisc** is an optical device, working exactly like a CD, but smaller and 7 cm square-shaped. The pre-recorded MiniDisc cannot be erased.

Both CDs and MiniDiscs can store the same amount of music. The difference is that a MiniDisc uses a digital compression technique called Adaptive Transform Acoustic Coding (ATRAC) when storing music. The ATRAC technique compresses the data by a factor of approx. 5 to 1. ATRAC is a lossy compression algorithm, which means that it changes the music very slightly during decompression. This modification is not noticeable to a normal person.

All consumer-grade MiniDisc devices feature a copy-protection scheme known as Serial Copy Management System.



Front and rear of the Austrian MiniDisc *The Division Bell*.

Only a few Pink Floyd and Roger Waters albums were released on MiniDisc. All these MiniDiscs can be found in the Appendix. They are not listed in the main part of the discography.

#### DVD Audio



DVD-Audio (DVD-A) is a digital format for delivering high-fidelity audio content on a DVD. DVD-A includes no video. The first discs entered the marketplace in 2000.

No Pink Floyd albums were officially released on DVD-A.

DVD-A will not be further developed and supported.

#### SACD



SUPER AUDIO CD

Super Audio CD (SACD) is a format developed by Sony and Philips and launched in early September 1999. It uses direct stream digital (DSD) recording technology and a 4.7 or 8.5 GB disc.

In addition to exceptional sound quality through the DSD system, the SACD format can accommodate more than four times the information of the CD format. With this extra capacity, a standard SACD will provide space for 2-channel stereo data, as well as an area for up to 6-track multi-channel data, storage capacity for text and images, disc variations, copyright protection and more.

Three types of SACD were created: single layer, dual layer and hybrid disc.

The **single layer** disc consists of a single high density (HD) 4.7 GB layer of information.

The **dual layer** disc contains two such layers, providing extended playback with a maximum capacity of 8.5 GBytes.

The **hybrid disc** contains a high density layer and a standard CD layer. This ensures complete compatibility between SACD players and CD players.

Each hybrid SACD title can be played on any CD player or SACD player. A single and double layer SACD can only be played with an SACD player.

For all three types of discs, information reading is done from a single side. For the dual and hybrid discs, the outer layer is semi-transparent, allowing the inner layer to be read through the outer layer.

The very few Pink Floyd (*The Dark Side of the Moon*) and Roger Waters (*In The Flesh*, *The Wall Live in Berlin*, *Ça Ira*) SACDs are included in this discography.

All, except of the double SACD *In The Flesh*, have been published as hybrid multi layer SACDs, which means that they include a SACD and also a CD layer. *In The Flesh* is a single layer SACD, which can only be played on SACD players.

You will find all SACDs in the main part of the discography and listed together (with some additional SACD samplers) in the Overview.

## EUROPE

The first CD factories were established in Japan and Germany. Japan was the first and exclusive producer of Pink Floyd CDs because EMI did not produce any licensed edition in Germany at Polygram in Hannover. But shortly after, German and English pressings were available too.

The first albums in the shops were *The Dark Side of the Moon* and *Wish You Were Here*, released in Europe and America as Japanese pressings. Followed by other editions from Japan such as *The Wall*, *Meddle* and *The Final Cut*.

Some of the solo albums were special Japanese imports produced for the European and American market: *The Madcap Laughs*, *Barrett*, *About Face*, *The Pros and Cons of Hitch Hiking* and the soundtrack of *Zabriskie Point*. The first editions of *More*, *Ummagumma*, *Atom Heart Mother* and *Obscured by Clouds* are German.

The attempt to separate the tracks on the very first Japanese pressing of *Wish You Were Here* went wrong. The CDs were made up of two tracks, which happen to be side one and side two of the LP. The songs were indexed, but unfortunately not every CD-player can read the index from the CD and selecting specific songs is impossible.

#### Labels

EMI (Electrical and Music Industries) was founded in 1931, and is one of the biggest record labels. In 1967 Pink Floyd signed their first record contract with EMI for the following five years.

The first Pink Floyd LPs were released by Columbia, at the time a part of EMI. Starting with *Ummagumma*, the EMI sub label Harvest released the following Pink Floyd albums.

Since *A Momentary Lapse of Reason* the albums have only been signed with EMI logo. CDs released by Harvest were signed with both logos: Harvest and EMI. Former albums released by Columbia and remastered editions from the nineties were only branded with the EMI logo.

The soundtrack for the movie *Tonite Let's All Make Love in London* was recorded before the band signed the contract with EMI. The copyright belongs to the record company See For Miles.

European solo releases were labelled with Harvest, Harvest/EMI or EMI only.

The only exceptions marked some albums from Roger Waters. *The Wall Live in Berlin* was released by Mercury and the following ones by Columbia/Sony. Also all re-releases of the Roger Waters albums were published by Columbia/Sony.

#### Pressing Plants

The European Pink Floyd CDs were produced at various pressing plants in Germany, UK, Holland, Italy and Austria.

##### Germany

The first CD pressing plant in West Germany was owned by Polygram Records. It was opened in August 1982 and located in Hannover. The Polygram plant was the largest CD pressing plant in the world, pressing approx. 80 000 discs a day in 1984. But no Pink Floyd CDs were pressed here.

The first Pink Floyd CDs pressed in Europe were made in West Germany by BMG Sonopress in 1985-1986. These CDs have black Harvest labels (*Dark Side of the Moon*, *The Wall*, *Wish You Were Here*, and *Meddle*).

Sonopress also pressed some of the very first copies of other Pink Floyd compact discs. For example, the German pressing of *Obscured by Clouds* is probably the very first CD pressings of that Pink Floyd album anywhere in the world.

Another German plant was Philips DuPont Optical. Polygram transferred control of their West German pressing plant to a joint venture between Philips and DuPont Optical that was established in October 1985 to manufacture CDs. This company, also known as PDO, was used to press CDs for a number of companies, one of which was EMI/Harvest Records, and in 1986, PDO began pressing the Pink Floyd CD *Ummagumma*. One distinguishing feature of these discs is that there is no clear plastic hub around the centre hole - the aluminium layer is extended to the centre hole. Pink Floyd CDs that were pressed at the Hannover plant and have PDO in the matrix were made between 1986 and 1991.

In the early 1990s, PDO was dissolved and control of the pressing plants was transferred back to Polygram, which then became Polygram Music Distribution Co. (PMDC). PMDC has since sold their plants.

#### **UK**

Between 1982 and 1985 there were no CD pressing plants in the UK. During these early years, Pink Floyd CDs that were sold in Great Britain were pressed either in Japan or in West Germany.

In August 1984 Nimbus Records opened the first UK compact disc mastering and pressing plant in Monmouth, England. The original UK CD pressing plant at Monmouth was closed on October 23, 1987 although Nimbus Records continued to press CDs elsewhere.

On May 15<sup>th</sup>, 1986 EMI Records opened its first CD manufacturing plant in the UK in Greenbridge, Swindon, England. It is likely that their first Pink Floyd pressings were done in 1987. In March, 2002, EMI announced that it was closing its CD manufacturing plant in Swindon, and moved its CD production for Europe to its plant in Uden, Holland.

In March 2004, MediaMotion, a member of the Dutch ECF Group, purchased EMI's Uden manufacturing facility and signed a long term agreement to exclusively manufacture all of EMI's CDs for the European market.

In 2007 EMI was purchased by Terra Firma.

#### **Holland**

In consequence of the events in UK in March, 2002, after closing of the plant in Swindon, EMI has moved its CD manufacturing for Europe to the plant in Uden.

In March 2004, MediaMotion, a member of the Dutch ECF Group, purchased EMI's Uden manufacturing facility and signed a long term agreement to exclusively manufacture all of EMI's CDs for the European market. At the end of 2008 the manufacturing of the CDs was moved to Italy.

Pressings of MediaMotion Discs ceased and the pressing plant closed at the end of 2008. MediaMotion's Logistics closed in January 2009.

#### **Italy**

On April 1, 1999, EMI Italy separated its CD manufacturing and distribution into a new unit, called EMI Operations Italy Spa. EMI's CD plant and distribution centre is located at Caronno Pertusella on the outskirts of Milan. After closing of MediaMotion in Holland all Pink Floyd CDs (from 2009 and on) for the European market are being pressed in Italy.

#### **Austria**

In July 1987, Sony Corporation opened a CD pressing plant in Salzburg, Austria. Known as DADC Austria, this pressing plant was used to press Pink Floyd CDs for CBS Records, as well as EMI Records. This production lasted only for a couple of years, from approximately 1987 until 1989.

#### **France**

France has a small CD pressing plant in Averton, that produces CDs for French bands, as well as promotional issues for EMI France / Pathé Marconi. This plant, called MPO, is a branch of the MPO Company.

#### **Label codes**

Typical on European issues (but known on Australian releases too) are the label codes also known as LC number which identifies the label of the record companies. It consists of the letters 'LC' followed by a four or five numeric digit code. Former label codes from the 80s and 90s included only four digits. Recently one has added a "0" at the beginning of the code. Hence the older code LC0542 is identical with the newer code LC00542.

According to the LC number the radio or tv stations can after airing the CD pay the check directly to the country specific association (for example in Germany, the GVL).

A list of the label codes was made by the International Federation of the Phonographic Industry (IFPI) already back in 1977. Each label has its own unique label code. EMI occupied a number of label codes. Here are some examples of the known EMI codes:

LC00193	EMI Group / EMI Electrola
LC00542	EMI Records
LC01305	EMI Harvest
LC03098	Virgin Germany (EMI)
LC05717	EMI AMERICA
LC10794	EMI Music Media

#### **Country of Origin**

This discography summarises all European editions in one chapter. The reason: Editions from different countries were available all over Europe. Identifying a single edition was complicated by EMI with different origin of artwork and CD.

Some collectors organised their collections by sorting the European editions by the country of origin printed on CD. Acting on the information given on the CD alone, they paid no attention to any further information in the booklet or at the back of the cover.

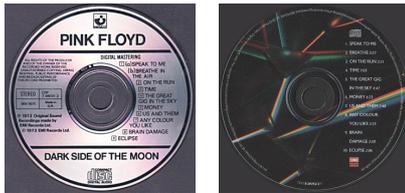
As the country of origin is usually quoted on the CD, it is more frequently missing on the artwork.

You will find the declarations of the origin of artwork and CD of European editions listed separately. If such information is not available, they are annotated as "no info". Sometimes the matrix assists to identify the CDs, which is marked out at "country of origin".

#### **Remasters**

In the nineties, all Pink Floyd albums from *The Piper at the Gates of Dawn* to *The Final Cut* inclusive, have been remastered and put on the market with repackaged (sometimes only rearranged) booklets, but always including full lyrics and additional photos.

The design of the CD-labels has been adapted to the artwork, and all CDs have been printed with art labels.



Left the original CD, right the CD from the remastered edition of *The Dark Side of the Moon*.

The order of the remastering and releasing of the remastered Pink Floyd albums have at no time corresponded with the order of their publication on LP.

Almost every Pink Floyd albums have been remastered and published, except the *See For Miles* editions and the *American Works*, but including *Relics*, which was only available on CD in Australia very briefly.

### 2009 Re-editions

At the end of 2008 EMI has moved the production of the CDs to Italy. From the beginning of 2009 the available CDs in Europe are being pressed by an Italian company named *ims Manufacturing s.r.l.*

These new Italian pressings are very easy to distinguish - the Mould SID Code (inner 'IFPI number') starts with 25, most of them have also a relatively large *ims* logo printed on the matrix.



*ims* logo printed on the matrix.

Most of the artworks and labels have remained unchanged. Only a few issues show striking differences. On the reissue of *Pulse* the CD labels have no track listings and the triangular sticker has rounded corners. The rear sticker of *Is There Anybody Out There?* has now got the web address of EMI printed and both stickers have rounded corners. The text on the CD labels of *Delicate Sound of Thunder* has got another colour (olive-green instead of brown). And the background colour of the rear cover of the *A Collection of Great Dance Song* is now deep black instead of dark bluish green.

Only the issues with differences on the artwork or labels are listed in the main part of the discography.

It is also interesting to notice, that the pressing of *The Dark Side of the Moon* used the mastering from the 30<sup>th</sup> Anniversary SACD.

EMI has not changed the information of the origin of the CDs on rear artwork and on CD labels. Although the CDs are completely produced in Italy, one still finds the old information about the country of origin.

It is rather atypical for the European market that almost all of these Italian pressing were delivered with original shrink-wrapping.

### European Shine On box Releases

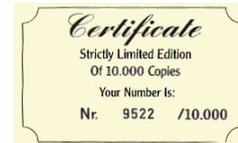
The *Shine On* box was issued in Europe as limited and numbered edition in 1992. In 2001 EMI reissued this box as a non-limited version. Both issues, the limited edition and the re-releases, have the same content:

- Seven albums on eight CDs
- Bonus CD digipak of Early Singles
- 112-page hardcover book
- A set of eight postcards in a special envelope
- Cardboard CD holder.

Each album is housed in an all-black jewel case (*The Wall* in two separate cases) with an album sticker on the front. The spines of these CD cases will when lined up form a prism picture. Each CD case also housed a double sided card insert.

The reissue from 2001 has some details which distinguishes it from the first limited release. The differences are:

1. Sticker with the number on the front of the first edition. Reissue has only a barcode sticker on rear of the box.



Numbered sticker from the limited edition

2. Different barcode sticker:

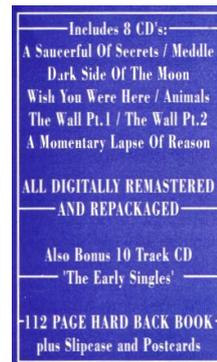


limited first issue



reissue

3. Content sticker on limited first issue. No known additional sticker on reissue.

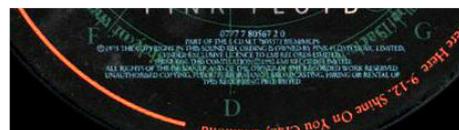


UK sticker



French sticker

4. No country of origin is stated on CDs of the limited first edition. CDs from the reissues have either "Made in Holland" or "Made in EU" printed on the labels.



limited first issue



reissue made in Holland



reissue made in EU

5. "BIEM/MCPS" printed on the CDs from the limited edition (near the catalogue number). "biem/stemra" printed on the CDs from the reissue made in Holland (near the catalogue number) and "bel/BIEM" printed on the reissue CDs made in EU (under the copyrights).

6. The colours of text on the label of *Wish You Were Here* were different. Blue on the limited first edition and orange on the CDs from the reissues:



limited first issue

reissue (Holland)

reissue (EU)

### Variations, Deviations and Oddities

Even if they all look the same, there are some variations even within the original (non remastered) European editions, especially if you look a little closer. These differences can be noticed especially on CDP numbers on the discs and barcodes on the back covers.

The Dutch issues of *The Piper at the Gates of Dawn*, *Ummagumma* and *Meddle* have been pressed and printed with CDP numbers centred and some others with left aligned (in the rectangle box which is divided into four parts on the CD itself.).

Unlike the other European issues, the Dutch ones have CDP centred on *The Final Cut* and *A Collection of Great Dance Songs*.

There are two different Italian versions of *Atom Heart Mother*, *Meddle* and *Wish You Were Here*: one of which has BIEM/SIAE on the CD and the other one has SIAE only.

The barcode on the German *Atom Heart Mother* issues is a little bit smaller, than on all other issues. The Dutch issue of *Obscured by Clouds* (with PM520 on back cover) has a larger barcode than the other issues and finishes with the number 4 instead of 8.

On the German *Wish You Were Here* the barcode is a little bit larger and is placed more to the right than on the English or Italian editions (the ones with the barcode in the upper right corner).

It's even more complicated on the different issues of *The Wall*. Some have a barcode in the upper left corner, and the lines of the wall can still be seen (there are no other references on the back cover but PM613) and some have only a fully white surface under the barcode (with the text: 'Printed in Holland...'). Among the issues with barcode in the upper right corner, the German issues have the barcode a little bit over and a little more to the right than the other issues (like the editions with 'Printed in England' on the rear cover or on the Italian CDP editions).

Several of the original Italian issues have a different form of barcodes, which is similar to the European barcode on the remastered issues. These issues don't have any 'CDP' letters in the catalogue number printed in the booklet.



Italian barcodes on original (non remastered) issues.  
Left on *Ummagumma*, right on *More*.

It's also quite interesting to notice that the remastered editions of *A Saucerful of Secrets*, *Meddle* and *Animals* have different Italian catalogue numbers: one can find I:070 as well as I:072 under the barcode.

### CD bronzing

CD bronzing is a specific type of corrosion that affects the reflective layer of audio CDs and renders them unreadable and thus unplayable over time. Affected discs will show a brownish, uneven discolouring that usually starts near the rim of the disc and slowly works its way towards the centre. The top layer is affected before the bottom layer. Bronzing is due to a fault in the manufacturing process and can therefore neither be prevented nor stopped once it has begun.

CD bronzing occurred most frequently on the European CDs manufactured by Philips & Dupont Optical (PDO) at their plant in Blackburn, Lancashire, UK, between the mid 1980s and mid 1990s. When the problem became known in the early 1990s, PDO offered to replace the affected discs if supplied with the defective disc.

Some Syd Barrett's and Roger Waters' maxi CDs were affected:

Syd Barrett: *The Peel Sessions*  
(Strange Fruit SFPSCD043)

Roger Waters: *Another Brick In The Wall*  
(Mercury MERC D 332)  
*The Tide Is Turning*  
(Mercury MERC D 336)  
*Pieces From The Wall*  
(Polygram, 878 147-2)

You can find all these CDs and the replacements in the European part of the discography.

There are also scattered reports of CD discolouring with discs from other pressing plants, but these do not seem to be as widespread.

### Austrian Releases

There are several Austrian pressings of Pink Floyd CDs. All of them were released by CBS and Harvest/EMI.

The Harvest/EMI pressings from *The Piper at the Gates of Dawn* until *The Dark Side of the Moon*, *The Wall* and *The Delicate Sound of Thunder* were regular editions for the European market. These issues are described in chapter 'Europe'.

In July 1987, Sony opened a CD pressing plant in Salzburg, Austria. Some CDs for Australia were mastered and pressed at the plant in Austria and have DADC AUSTRIA in the matrix and CBS logo on the CD label. CBS Austria did not hold the rights for the European market, so all CBS releases were exclusively produced for export purposes, especially for Australia and probably for New Zealand too. You will find these editions in chapter 'Australia'.

Roger Waters albums would in contrast be sold all over Europe by CBS and later by Columbia. These will be found in the European part of this discography.

Some issues of Roger Waters albums were also produced for export. For example the *Amused To Death*.

### Eastern Europe

When Europe was divided in 2 political and economic blocks (East and West), only a few Pink Floyd albums were released with legal licences in the states of the eastern block or in the USSR. In those days, the licences were limited to a restricted run, and only on vinyl.

With the appearance of CDs as medium, many CD issues came on the market in those countries, which must be considered as totally illegal even within the countries. With the exception of the production of the Selles CDs in Poland and the official licence of the Czech and Yugoslavian editions of *The Wall Live in Berlin*, there weren't any legal issues in any countries of the east block

or in the Soviet Union.

After the cease of the blocks, the East European countries began to import regular European issues. The issues made in UK, Holland or Germany were sold with additional stickers in the respective language. EMI (Pink Floyd, David Gilmour) and Columbia (Roger Waters) didn't build appropriate pressing plants in Eastern Europe.

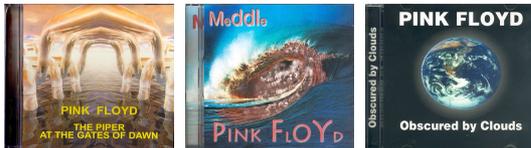
There is one exemption: EMI Germany produced a small series of the re-mastered albums *David Gilmour* and *About the Face* in the Polish pressing plant Takt.

Despite appropriate pressing plants, two interesting issues were made in Poland: the limited edition of *Ca Ira* with different artwork made by Sony BMG Poland and the *Pulse* promo CDR made by EMI Poland. Also in Bulgaria a Bulgarian version of *Echoes* and David Gilmour's *On An Island* with partially Cyrillic text on rear cover and on CD was made. And in the Czech magazine SPORT from December 2009 a special edition of Roger Waters' *Amused to Death* from Sony Music Czech was include. Surely, other samplers will be made every now and then.

In the states of the former Soviet Union, the legislation on the copyrights is renewed and more modern than previously. However, the officially released Pink Floyd, David Gilmour and Roger Waters albums in Russia and Ukraine can be sold legally only in the country where the CD was produced. Official Russian and Ukrainian releases are summarized in chapter 'The Former Soviet Union'.

### Polish Selles Records

Polish law would through out the 1980's and 1990's permit almost unlimited use of musical work which was older than 20 years. Because this was an exceptional position in Europe, selling these records was fully legal in Poland only, and consequently they were counted among the official editions. The situation for supplements was different. Printed supplements like artwork had to follow usual copyright regulations and the released albums were consequently provided with totally new covers.



Examples of Selles artworks.

Selles started off as a magazine named 'Magazyn Muzyczny Selles'. Later on they began to release records, including some titles from the Pink Floyd catalogue.

A conflict between Selles and ZAIKS (Polish association for protection of copyrights) lead to the cessation of the label. Many explanations were attempted of this conflict, but it was definitely not a licensing or copyright problem.

If the CDs by Selles was issued today, they would be illegal. There were no licences or arrangements between Selles and EMI, but the Polish issues of that time did not break the Polish law, and consequently they must be treated differently than other illegal issues.

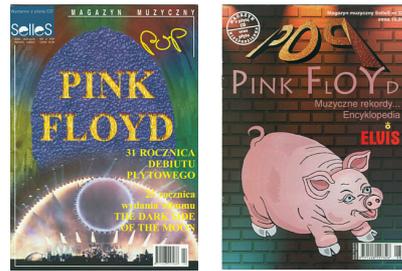
The Selles CDs were primarily sold as supplements to the Selles magazine. Later they were also sold separately, directly through Selles.

The following Pink Floyd albums were released on Selles:

- The Piper at the Gates of Dawn*
- Atom Heart Mother*
- Relics*
- Meddle*
- Obscured by Clouds*
- The Dark Side of the Moon*.

Only *Meddle* (Magazine no. 32) and *The Dark Side of the Moon* (Magazine no. 9) were released as supplement to

the magazine and as CD only issue. Other Pink Floyd albums were released on Selles as CD-only issues.



Selles Magazines with Pink Floyd CDs. Left with *The Dark Side of the Moon*, right with *Meddle*.

There are some minor and major differences on the artwork, especially on the back. Different positions of the barcode, different character fonts, inserts as a simple sheet or as a fold-out slick etc. The reason: Selles artworks were not printed at one printshop only, but at several printshops.

There are also several misprints like *The Piper at the Gates of Dawn* with the back of the Dean Martin album on the inside back sleeve or with a back cover that has only been printed on the inside and has been turned and been used as the actual back.

Some issues have also reached the market with one sided photocopied artwork: *Relics* (front and rear), *The Dark Side of the Moon* (rear only). Official reasons were not published, but it is supposed that Selles before its closure, had stocks of CDs which were not packed for sale yet. These may have got into the market unofficially. Official Selles releases have always contained industrial printed artwork and all front sleeve artworks were printed on both sides.

Some issues were provided with a note that the vinyl edition has been used to produce this CD. But it is hard to verify this. In fact, all Selles CDs sounds different from the other regular issues. The reason for different sounding might the recording from vinyl but digital manipulations might have occurred.

There are also some pirate issues of the Selles CD's. Their origin can not be determined, but according to the artwork, they have been produced in Poland. These pirate issues have the same catalogue numbers and barcodes as the previously released Selles issues but different artwork.



Two fakes of Selles issues. On top *Atom Heart Mother* and on bottom *The Dark Side of the Moon*.

All known Selles-CD's can be found in the Appendix. They are not listed in the 'Basic Discography' (Cover Art) neither in the Main part of the discography.

## USA

In the USA two labels own the rights of the Pink Floyd albums: All releases up to, and including, *The Dark Side of*

*the Moon* were published by Capitol. From *Wish You Were Here* and on, Columbia has been releasing all albums.

Like in Europe the first CDs for the American market were pressed in Japan. On Capitol: *The Dark Side of the Moon*, *Meddle*, the first edition of *Wish You Were Here*, *The Wall*, David Gilmour's *About Face* and later also *More* and *Atom Heart Mother*. On CBS/Sony following albums were made in Japan: the second edition of *Wish You Were Here*, *Animals*, *The Final Cut*, David Gilmour and Roger Waters *Pros & Cons of Hitch-Hiking*.

As press factories were established in Europe earlier than in the USA, some CDs for the American market were produced there. For instance, *The Piper at the Gates of Dawn* and *A Saucerful of Secrets* were made in the UK and *Ummagumma* and *Obscured by Clouds* in Germany.

CBS/Sony and Capitol/EMI started to produce their own CDs in 1984/1985.

**CBS/Sony:** The very first US CD plant was the Digital Audio Disc Corporation (DADC) in Terre Haute, Indiana, which opened in 1983 as a joint venture between CBS and Sony. The very first US pressings of *Wish You Were Here*, *Animals*, *The Wall*, and *A Momentary Lapse of Reason* were done by DADC which is now part of Sony Disc Manufacturing (SDM). Between 1988 and 1989 Columbia Records began producing CDs at its Pitman, New Jersey plant. This plant is still operational today. In spring 1995, Nimbus opened a CD manufacturing plant in Sunnyvale, California. Nimbus pressed some Pink Floyd CDs, including *Pulse*, *The Division Bell*, *Animals* (1997 edition), *The Final Cut* (1997 edition), and *Is There Anybody Out There?*

**Capitol/EMI:** In September 1984, Capitol Records began using the Sony DADC plant in Terre Haute, Indiana to manufacture CDs. One of the first CDs produced at this plant was the first US made issue of *Meddle*. In 1987 EMI began producing CDs for the US market at its plant in Jacksonville, Illinois (CAPITOL JAX). Most of the Capitol/EMI compact discs released in the US during the late 1980s and 1990s were pressed at this plant. In March 2004 EMI announced that it was going to cease producing its own CDs and DVDs. Cinram International, a Canadian company, would take over the production of CDs and DVDs for all EMI companies previously supplied by the Jacksonville plant, which would be closed. Cinram produces CDs and DVDs for EMI out of its plant in Richmond, Indiana.

Some US CDs (for instance *Ummagumma* or *Atom Heart Mother*), had sub-indexed songs in addition to the usual track index: longer tracks were divided and indexed into several parts. According to the CD player you are using, you could select the part within a track you may want to listen to.

In the mid-1980s, some US pressing plants were contracted to produce CDs for the Canadian market. Instances of early U.S. pressings that were made for export to Canada say "Made in the U.S.A." on the label, but have Canadian information on the booklet or cover.

#### DIDX / DIDP Number

DIDX (Sony) and DIDP (CBS) numbers are label codes. They indicate which glass master was used to create the CD. CDs with different catalogue numbers can also be copies from the same master and have the same DIDX or DIDP number. There are even issues without these numbers.

#### Longbox

Until 1993 US CDs were sold in longboxes. Their only function: Making theft more difficult.



From left to right: a typical Capitol and Columbia longbox and a longbox with special design for Pulse.

These boxes were mostly made out of thin cardboard, had a plain design and measured 31x14.5 cm. The boxes contained a normal CD edition in a standard jewel case and nothing else. Although the collector's value is controversial, well-preserved examples reach rather high prices.

Some of the CDs were sold on the US market in boxes made from clear plastic with the CD viewable through the clear box. Any prints were added. The original booklet was placed in the box outside the jewel case. These plastic "longboxes" were used for US made CDs and for some imported issues. It is uncertain, how many albums were sold of this kind of boxes and if these boxes were made by the record companies or if the CDs were simply packed into the additional plastic case by the retailers or by the distributors.

The pictures of the US stock editions included and sold in longboxes in the main part of the discography show the usual artwork (front cover, back cover and CD labels) only. The pictures of the longboxes themselves are gathered in the sub-chapter 'USA Longbox' and 'USA Longbox Solo Works'.

#### Remasters

Compared to the European remastered releases, which have a white text on the CD, this text is written in silver on some of the remastered releases in the USA - the text appears as a consequence of the omission of the printing-dye.

The album *Works*, which was only available in the USA and Canada, has never been remastered.

#### Columbia / Legacy SBM™

In the 1990's Columbia issued several albums in the Master Sound series on the sub label Legacy. All CDs were newly mastered directly from the master tapes using the SBM™ (Super Bit Mapping) technology. Instead of aluminum 24-karat gold was used for reflecting surface.

SBM™ is one of various methods for down-converting an audio signal from a higher resolution to a PCM signal with the desired resolution. It involves techniques known as dithering and noise shaping. Direct SBM is the method for converting a DSD signal to 16-bit 44.1 kHz PCM in one step in order to minimize noise because every decimation step potentially adds quantization noise. This technology is also used today on the CD layers of the hybrid SACDs.

For the packaging of these CDs, generic Master Sound longboxes and slipcases with gold lettering and logos were used.

The longbox packaging was a little bit different from the standard US longboxes. It was made in form of cardboard folder with a white plastic case pasted inside. On the box was pasted a glossy sticker with the album artwork. Inside the longbox one can find a fold-out poster with additional images and album information or lyrics and the CD in a standard jewel case with a white tray.

In the standard slipcase-edition the size-reduced artwork was printed directly on a textured slipcase. The gold CD can be seen through a die-cut slipcase and rear artwork.

The CD artwork itself was slightly modified. Front artwork in the longboxes was missing. The design of the CD label for the longbox and slipcase-edition was different.

One Pink Floyd and one Roger Waters albums were issued in the Master Sound series:

Pink Floyd      *Wish You Were Here*  
 Roger Waters    *Amused To Death*

Both were issued as 'Limited Edition' in a longbox and as 'Collector's Edition' in a standard jewel case with a slipcase.

### MFSL Releases

Mobile Fidelity Sound Lab (MFSL) is an American label which specializes in audiophile issues of vinyl LPs, cassettes and CDs. The quality of the MFSL pressings, even if one can hardly hear the difference except on high end systems, is legendary and not controversial. Not only first-class sound storage media which are painstakingly controlled during manufacturing, but also the reconditioning of the musical material - special mastering with application of partly patented MFSL technologies bring this quality to standard. The aimed purpose is not the straining for effects but a credible rendition of the sound.

Recently MFSL have begun to issue after some years of inactivity (between November 1999 and January 2002) and is distributing SACDs, and recently also ULTRADISC II™ gold CDs and vinyl. Beside industrially pre-recorded media, MFSL offers gold-layered recordable CDRs and DVD-Rs in best possible quality.

A few years after the reactivation of the MFSL through Music Direct, the logo was also changed. Since no Pink Floyd CDs were pressed after the reactivation, only the original MFSL logo can be found on Pink Floyd CDs.



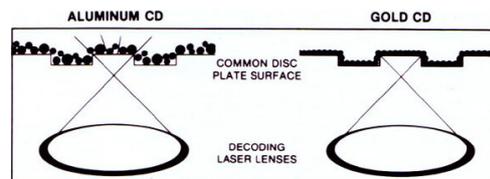
original logo



new logo

MFSL started with aluminum (standard, industry plating) CD series to get into the CD market, three years before gold CD was developed. The years of the aluminum series, all of which were Original Master Recordings and were mastered exactly the same way, and with same technology as the gold, until the series was discontinued, were January 1984 - February 1993.

MFSL CDs, trademarked as ULTRADISC™, are produced by using 24 karat gold instead of the usual aluminum. Comparing to aluminum, the gold oxidizes at a rate approximately 10 times slower. And during the manufacturing process, gold CDs are less susceptible to pinhole-sized errors that can plague an aluminum-made CD. The standard rough aluminum surface of CD creates 'sonic gaps' (resulting in 'drop outs'), the CD player must ignore these gaps artificially with the help of error correction (aka over sampling).



© MFSL. Used by permission

The ULTRADISC™ has a non-corrosive highly reflective gold surface which provides the laser beam with a smooth, completely coated surface from which it receives information. The non-corrosive nature of gold discs allows the lifespan of the disc to be dramatically expanded.

It is noncontroversial that gold CDs sound better than the vast majority of their aluminum counterparts, but any difference in the sound quality is much more related to the quality of the master tape than anything else.

During the regular recording process more than one copy of the final tape will be produced. The final version, so-called 'master tape' will be copied into 'next generation copy' to assist in mass-producing CDs.

MFSL use the master tapes directly for CD production - Original Master Recordings are exclusively transferred from the original stereo master tape, not from a second, or third generation copy of that master tape. On all master recording releases you will usually find the OMR label printed on it - identifying it as an Original Master Recording.

Four Pink Floyd CD albums were released on MFSL. The official release dates for the very first editions of the Gold CD versions are:

- 1988 March      *The Dark Side of the Moon*
- 1989 April      *Meddle*
- 1990 October    *The Wall* (contract officially ended on this highly limited release on March 31, 1992)
- 1994 January    *Atom Heart Mother*

Beside releasing Half-Speed mastered LP versions of all four of these Floyd titles, MFSL also released 'real-time' cassettes of *The Dark Side of the Moon* and *Meddle* as well.

ULTRADISC™ (released from 1988 until mid-1992) were previously pressed in Japan by a company called Superior Disc which later on changed their name to ULTECH. After a few years MFSL decided to press them domestically in the USA and shifted the manufacturing process to JVC's plant in Tuscaloosa, Alabama, thus having to print "Made in USA" on the product. So you can find the ULTRADISC™ editions of *The Dark Side of the Moon* with "Made in Japan" or "Made in USA" on the disc. ULTRADISC II™ (released between mid-1992 and November 1999) were entirely pressed in the USA. MFSL had also a line of standard aluminum plated CDs which were pressed by Sanyo. But Sanyo never pressed gold CDs for MFSL.

What differs ULTRADISC II™ from ULTRADISC™ is not only the stated place of manufacture, but also a new and improved technique during the mastering process called GAIN.

For collectors it is interesting that ULTRADISC II™ pressings were issued with a so-called j-card. This j-card, a sheet of paper, which is printed on both sides, covers the back cover, left and upper spines as well as a rounded piece of paper covering parts of the front cover of the jewel case. The round form of this layout gives its name to this j-card.

The outside of the j-card has info on the specific issue and the inside shows parts of the MFSL back-catalogue. Only a few ULTRADISC II™ longbox issues were sold without j-cards inside.



The original j-card from the ULTRADISC II™ Atom Heart Mother release.  
(left front, right inside)

Unlike all CDs issued in standard jewel cases, MFSL CDs have always been packed in special patented cases made by MFSL. Externally not different from a usual jewel case, the MFSL-cases have two specific characteristics:

- case locks when you close it and can be opened only with a little compression on the front spine
- there is no standard tray inside the jewel box. Instead of it, the case is fitted with a patented lift-lock tray. After opening the case, the mechanism pushes the CD up and releases the mechanical lock, which should prevent the CD from being released from the tray when the case is closed.



The original MFSL CD case: Patented mechanism raises the CD away from the tray when the case is open allowing you to remove the CD by the edges and locks the CD into the tray when the lid is closed.

The first Pink Floyd CD released by Mobile Fidelity Sound Lab was *The Dark Side of the Moon*. The first edition of *The Wall* makes an exception - the first (and until today) the only limited edition in the MFSL catalogue.

With exception of *Atom Heart Mother* all Pink Floyd MFSL editions were also released in longboxes which were characteristic for the American market. These boxes were made of cardboard or plastic and measured 31x14,5 cm. The boxes contained a normal CD edition. *The Dark Side of the Moon* was even released in several alternative longbox versions. Outside the USA MFSL CDs were sold without the longboxes.

In 1994, MFSL also had plans to produce a release of *Ummagumma*. This release never occurred because the original master tapes had been severely deteriorated over the years.

Seeing the very high prices of these issues nowadays, which can be paid for good or even still sealed issues, it is interesting to notice the former US prices of these issues:

<i>Dark Side of the Moon</i> ULTRADISC™:	29,99 \$
<i>Meddle</i> ULTRADISC™:	29,99 \$
<i>The Wall</i> ULTRADISC™ longbox:	32,49 \$
<i>Dark Side of the Moon</i> ULTRADISC II™:	24,99 \$
<i>Meddle</i> ULTRADISC II™:	24,99 \$
<i>Atom Heart Mother</i> ULTRADISC II™:	24,99 \$

In the MFSL CDs catalogue one can find only some different issues of *The Dark Side of the Moon* ULTRADISC™

and two different issues of *Meddle* ULTRADISC II™. Regarding to other albums (issued as ULTRADISC™ and ULTRADISC II™), all issues of each album were identical.

On *The Dark Side of the Moon* ULTRADISC™, one can find issues which have „Made in Japan“ as well as „Made in USA“ printed on bottom of the discs. The ULTRADISC™ logo on the disc has been printed in either normal or cursive.



The *Dark Side of the Moon* ULTRADISC™ logos:  
left on CD pressed in Japan, right on CD pressed in the USA.

And there is more than just one alternative of the booklet. Sometimes the last 2 pages of the booklet shows parts of the MFSL back catalogue. Or one can only find a general text about ULTRADISC™.



Examples from the inside of two different *Dark Side of the Moon* booklets.

On the ULTRADISC II™ one thing should be noteworthy: *Meddle* CDs have been found with and without barcode on the top spine of the j-card.

But there are explicit differences regarding longboxes, especially by the ULTRADISC™ versions of *The Dark Side of the Moon*: some issues were produced in specific longboxes created for this album only and others in generic standard boxes, used for other MFSL CDs too.

MFSL never issued special promo editions. Promo copies should have been defaced, with the barcode printed over but sometimes it wasn't done by mistake. MFSL never had 'PROMO' written or printed on any of the labels or packages. MFSL always tried to make sure the barcodes were defaced so they could not be traded at stores at full-price credit.

Some of the MFSL issues were also sold in Japan as imported CDs, but with a Japanese obi added - you can find those issues in the chapter Japan and also at the end of the Overview 'MFSL'. Generally the ULTRADISC™ issues have a brownish obi with a black text and they were imported by a company called WAVE. The ULTRADISC II™ issues have a white obi with a purple text and they were imported by YUKIMU Corporation. Consequently the obi makes the difference. Artwork and CDs were identical with the US editions of these albums. It is unknown to me, if any Japanese additional booklets or text sheets were included.

In the discography you'll find all officially known MFSL issues. But you can also find some MFSL ULTRADISC II™ CDs in cardboard boxes on the market, and no boxed issues are listed here. Even though such issues are impressive, they are not officially released.



Not official released cardboard boxes with Pink Floyd CDs.

MFSL are also warning about several fakes from Asia, which are mainly being distributed through the online shops. However, it is not clear whether any Pink Floyd fakes have reached the market or not and how to distinguish the fakes from the originals.

## CANADA

The very first Pink Floyd CDs distributed in Canada were imported from Japan.

In the mid-1980s, some US pressing plants were contracted to produce CDs for the Canadian market. Instances of early U.S. pressings that were made for export to Canada say "Made in the U.S.A." on the label, but have Canadian information on the booklet or cover.

Until 1986 CDs from both Japan and the USA were distributed in Canada. Since Canada had printing facilities, but not CD pressing capacities, these releases would have foreign pressed CDs with a cover or booklet printed in Canada. The booklets or covers would often say "Printed in/Imprime au Canada" or "Imported and Distributed by CBS Records Canada Ltd." on them.

In September 1986 Capitol Records - EMI Canada issued its first domestic CD (not Pink Floyd). Capitol Records - EMI Canada subcontracted Quebec's Discque Americ to manufacture their CDs for them. These Canadian pressed CDs have "fabrique par/made by DISQUE AMERIC CANADA" in the matrix. (Columbia Records used CINRAM to press its CDs). In 1989 Capitol Records - EMI Canada began pressing its own CDs at its headquarters on American Drive in Mississauga, Ontario. However, it is believed that Quebec's Discque Americ continued pressing Canadian Pink Floyd CDs until the remastered issues of the early 1990s.

Typically for the early Canadian releases are the artworks on the back sleeve. There are no pictures to be found here and the track numbers are listed in squares, sometimes with different background color. One can find these squares on many Canadian CD labels. More recent releases (for example the remastered issues) looks like the European or US editions, the squares are no longer being used.

Only a few Canadian releases are really hard to find. One of them is the Syd Barrett's compilation *Octopus* issued on the Cleopatra label in many variations, also as special packaging in cloth bag. The others are the two Canadian Roger Waters promos issued without artwork.

## JAPAN

For many (but not all) collectors the Japanese CDs are very collectible. On the other hand, the number of Japanese issues is not overwhelming and completing a collection is easier than collecting the European issues.

The Japanese CDs are generally a little bit expensive but only a few of them are really extortionatingly priced. Above all in Europe the Japanese CDs are very highly valued, but maybe only because they are exotic items.

There are several differences between the Japanese editions and the editions from the rest of the world. Many Japanese CDs includes an additional insert with Japanese text (track listing, a brief history of the band etc). The CDs without these inserts have additional pages in the regular booklet with a similar text. Typically is also an obi, a piece of a paper strip wrapped around the case or a special sticker on many cardboard editions. Many of the Japanese jewel cases, especially the older ones, are a little different from the European and US cases. They have a contraption in the form of a triangle at the innermost corners of the lid. The purpose is to support the booklet in addition to the usual holders. And the trays are frequently bright or white.

A Japanese CD is considered to be incomplete without the obi, sticker (if originally supplied) and Japanese insert (if originally supplied) and its value decreases.

In Japan, Pink Floyd's CD editions did go through some major phases (but they did overlap for some time): EMI, SONY and Toshiba. A typical print run have always been limited to 2000-5000 copies for each issue.

Sony Records opened the first commercial compact disc pressing plant in April 1982 in Shizuoka Prefecture, Japan. The compact disc was launched in Japan on October 1, 1982. All the early Pink Floyd CDs released in Japan were pressed by Sony, including some titles made by Sony for Toshiba-EMI Records.

Toshiba-EMI Records began manufacturing their own Pink Floyd compact discs in Japan in 1986. In December 2005, Toshiba-EMI sold the CD pressing plant in Gotemba to Memory Tech Corporation, who then took over the manufacturing of CDs for EMI in Japan. The partnership between Toshiba and EMI ceased in the summer of 2007 when Britain's EMI Group purchased Toshiba's share of Toshiba-EMI Limited.

The very first Japanese Pink Floyd CD was the album *Wish You Were Here* issued on EMI (35DP 4), pressed by CBS / Sony Records and released in October 1982.

### EMI Japan

EMI released some of the very first Pink Floyd issues. Between 1986 and 1989 EMI released the albums from *The Piper at the Gates of Dawn* to *The Dark Side of the Moon* included and Syd Barret's *Opel*.

Two different editions of these Pink Floyd EMI albums exist, the original and the reprint, which are pretty much the same. The catalogue numbers on both versions are identical. But the original price, printed on the first editions on the rear cover, last page of the booklet and on obi, was on the reprint only printed on the obi (with changed amount). On some reprints the original price was simply overprinted. On some others reprints the price was simply not printed on artwork.



Obis from More: Left the first issue, right the reprint



Rear artwork of *The Dark Side of the Moon*: left original with printed price, right the reprint without price.

The catalogue numbers appears as CPxx-yyyy.zz, where xx is the price class and yyyy is the catalogue number. The optional zz code is found in case of double (or triple by other artists) editions, to show the last digits of the catalogue number from the second (or triple) CD.

In 2006 and 2007 EMI released two series with reissues of many remastered Pink Floyd albums.



Rear artwork of *Atom Heart Mother* with the logos of the series on obi. Left 'ROCK UK', right 'EMI 100'. The text under the barcode is different.

The 2007 catalogue numbers are the same as the 2006 numbers. Very few differences between the 2006 and the 2007 issues are visible at the rear of the obi. The names of the series are printed on rear top of obi. The 2006 reissues have on top a red rectangle with "ROCK UK" and the 2007 issues have a gold rectangle with "EMI 100". Another visible difference is the different Japanese text under the barcode. The Japanese text on the obi listed a different URL. The number 1 in the yellow field on the front of the obi indicates that the sales period is limited to one month. Furthermore one can notice that the English and Japanese inscriptions on the rear covers are arranged differently.

Beside the differences on artwork, the Japanese insert from the "ROCK UK" series has the *The Piper at the Gates of Dawn* listed, whilst the insert from "EMI 100" omit this.



Japanese inserts. Left 'ROCK UK' (with *Piper at the Gates of Dawn*), right 'EMI 100' (without *Piper at the Gates of Dawn*).

*The Piper At The Gates Of Dawn* was issued in 2006 only with the logo of the "ROCK UK" series. Two other albums were released in 2007 only: *More and Obscured by Clouds*, where the top of the rear of obi is black, and the name of the series is omitted.



Rear artwork of *More and Obscured by Clouds* without logos of the series.

In these two series combined ("Rock UK" and "EMI 100") the following albums were not reissued:

- Ummagumma*
- Relics*
- A Collection of Great Dance Songs*
- The Final Cut*

In December 2009 EMI rereleased several CDs of the series "EMI 100". The main differences between the editions are: The logo "EMI 100" was removed from the obi. The number 2 in the yellow field on the front of the obi indicates that the sales period is limited to two months (just as the number 1 on the 2007 editions indicated that the series was only available for one month). The back side of the obi is no longer printed on white ground like in the original "EMI 100" edition but has a black background colour. Furthermore the text at the edge of the CD label (with exception of some of the *The Wall* labels) was changed from "Mfd. by Toshiba-EMI Ltd. in Japan." to "Mfd. by EMI Music Japan Inc. in Japan." The packaging also contains additional Japanese inserts without back catalogue (with exception of inserts for *More and Obscured by Clouds*, see below).



Numbers on the obis. Left "Rock UK" and "EMI 100" Right: 2009 reissue.



Different text on CD labels. Left "Rock UK" and "EMI 100". Right: 2009 reissue.

The albums *More and Obscured By Clouds* do not differ as much as the other ones. Both albums have already been released without the "EMI 100" logo in 2007. The only difference are the black obi insides, the fact that the edition are now limited to two months instead of one and the additional Japanese inserts.



Inserts for *More and Obscured by Clouds* with back catalogue: Left from 2007 (both *The Piper at the Gates of Dawn* editions, *More and Obscured by Clouds*) and right from 2009 (only both *The Piper at the Gates of Dawn* editions)

The rerelease also contains two new albums: *A Momentary Lapse of Reason* and *The Final Cut* – which have not been released as part of the original "EMI 100" series. *Delicate Sound Of Thunder* (TOCP-54127) got a catalogue number but hasn't been published.

The albums *Delicate Sound of Thunder*, *The Division Bell* and *Pulse* were never released on EMI in Japan.

## Sony

Sony and Toshiba periods did overlap for some time, sharing the catalogue: from *Wish You Were Here* and onwards, belonging to Sony, and from *The Dark Side of the Moon* and back to *The Piper at the Gates of Dawn* belonging to Toshiba.

Sony has issued some rare items such as the double promo-compilation *Fate of Circle*, printed in about 300 copies only and the two gold CDs *Wish You Were Here* and *Amused to Death*. There are also two poorly printed issues withdrawn from the market (*Wish You Were Here* and *The Final Cut*).

Sony issued all albums by David Gilmour, Nick Mason, Roger Waters, *Wet Dream* by Richard Wright, various artists compilations with Pink Floyd tracks and one 3" Pink Floyd CD single *On the Turning Away*.

Basically, there are four series:

the **first** one, with xxDP-yyy.z codes, where xx is the price class

the **second** one, with xxDP-yyy.z codes, where xx is the price class (first 32, then 28 and two mistakes on class 35)

the **third** one, with SRCS-yyy.z codes, where the price class disappears. This is the low value series, even though some editions like *The Division Bell* and *Pulse* exist in this series

the **fourth** one, with MHCP-xxx codes. The CDs in this series are the cardboard sleeve replicas of albums that were not covered by the Toshiba issues

## Toshiba

The Toshiba period implies three main series:

the **first** one, with TOCP-yyyy.z codes, with issues from *The Piper at the Gates of Dawn* to *The Dark Side of the Moon*

the **second** one, with TOCP-yyy.z codes, that goes up to *A Collection of Great Dance Songs*. This series include also the compilations like *Knebworth* and *Zabriskie Point* and all the remaining editions by Syd Barrett and Richard Wright.

the **third** one, goes from TOCP-65731 to TOCP-65744, with the cardboard sleeve replicas of the original LP. This series has the same titles availability as the second series.

Several Japanese Toshiba-EMI CDs (and also some of the LP replicas) do not have TOCP numbers within the matrix. EMI did not make their own glass master for the albums which they took over from SONY. Instead they used the glass master from USA and Europe (Uden, Holland). The only indication of Japanese editions is the Mould SID Code (inner 'IFPI number') which starts with 28.

## OBI

The obi (already known from the Japanese vinyl issues) is a paper strip that wraps the jewel case from left to back. The information on an obi include the name of the artist, both the album and song's titles, price in Yen and some other information printed in Japanese.

With exception of promotional issues, issues of *Pulse* and LP replica of *Wish You Were Here* all Japanese Pink Floyd CDs were issued with an obi. Some releases, for instance *Pulse* and the *Shine On* box have instead of an obi, a Japanese sticker on front. Sony's cardboard sleeve replicas of the original LPs (with exception of *Pulse*) have both: obi and sticker.

There are three types of CD obis:

the **regular** one, that wrap the jewel case from left to back on about 2,5 cm each side

the **box-type** one, like regular obi but wraps not only around the end of the case but also has a top and bottom

the **long-type** one, that wrap the jewel case on about 2,5 cm on the front and the whole rear side of the case



Examples of an obi. Left a regular one (*A Momentary Lapse of Reason*), right a long type obi (*David Gilmour's On An Island*)



Two examples of a box obi (*Roger Waters' The Pros & Cons of Hitch Hiking*).

Since 1986 the barcode is printed on obi. A Japanese CD is considered incomplete without the obi.

## Dates and Prices

Typical of the Japanese CDs are dates and prices printed on the obis.

All Japanese CDs have the price printed on the obi. Only one price is printed on older issues, whilst the recent issues have two prices printed. The higher price is including tax, whilst the lower price is excluding tax. Even though there is always a flat 5% tax it is a legal demand to display both prices.

Maximum three dates are printed on the artwork (older issues) or on obi (newer issues) of the Japanese CDs. Most of them are printed as yy.mm.dd or yyyy.mm.dd.

Two of the dates are printed in a rectangle. The first date in the rectangle is the release date of this particular issue. The date in parentheses is the date the album was originally released, in some cases (for example on mini LP releases) this is the date of the Vinyl LP release.

To the right of these two dates one can see the capital Y inside a circle: ©. This symbol means Yogaku and emphasize that the rights for this release is held by a non-Japanese company. Yogaku generally means Western Music. In Japan, there is a large CD rental industry and a lot of people will rent CDs and albums rather than purchase them. Western Music (Yogaku) is not allowed to be rented to the Japanese public for one year after the release date.

The third date (sometimes printed close to the price) is the open market date - the date until which a seller must sell the CD at the fixed price as listed on the obi. After this date the CD can be sold at any price, the licence can be re-negotiated, and the CD reissued (maybe by a different record company).

On some editions released in the 1980s and 1990s a letter represents a specific year. The following is a list of the

release years and which letter they represent:

1984 N  
1985 I  
1986 H  
1987 O  
1988 R  
1989 E  
1990 C  
1991 D

And here some examples of Pink Floyd albums with a letter representing the year of release:

<i>Piper at the Gates of Dawn</i> CP32-5269:	O-2-25
<i>Meddle</i> CP32-5032:	I-9-21
<i>Wish You Were Here</i> 28DP 5005:	R-2-26
<i>Animals</i> CSCS 6042:	C-9-1
<i>The Final Cut</i> 32DP 364:	I-8-25
<i>A Momentary Lapse of Reason</i> 32DP 820:	O-10-10

### Mini LP

On the Toshiba and Sony labels nearly all Pink Floyd albums and three Roger Waters' albums were released as cardboard sleeve replica of the LP issues. These replicas are also known as 'mini LPs'. For many years the Japanese replicas were the only replicas on the market. But in 2007 EMI UK released mini copies of the LPs on CDs in Europe. See chapter 'Cardboard Sleeve LP Replica' for detailed description of these editions.

### Japanese Sample

Nearly all official Japanese editions (regularly issued CDs and the mini LPs) exist as promotional 'samples'. The only difference between the regular edition and such sample is a small sticker attached on the back of the CD case and the writing "SAMPLE" close to the centre hole.

The samples are not included in the discography.

### Semi Official Releases

In Japan, it is possible to purchase the rights to print not only a full CD, but also selected songs, in order to create private compilations. Those are the so-called semi-official.

Japanese semi-official issues are not included in the discography.

## ASIA

From the Far East comes a constant flow of CDs, VCDs and DVDs. Unfortunately, most of them are not officially issued, despite the appearance with copyrights, and company logos.

You will find all kinds of Pink Floyd issues on the Asian market in all kinds of formats. The spectrum goes from entire counterfeited albums to Gold CDs and HDCDs.

Those fakes are sold all over the world as "rare" objects, especially through online-shops, but always away from the legal chain stores.

Basically, almost all Asian issues have to be assessed with caution. It's extremely difficult to distinguish counterfeits from the originals. The few known official issues can be found in the discography. Other legal licences of the Pink Floyd albums are possible, but not known to me.

The Asian issues are listed country by country in one chapter.

## Israel

Only one CD produced in Israel is known: The CDR promo for *Is There Anybody Out There?* All other editions on the Israeli market are imported.

European promotional issues are being used occasionally for promotional purposes in Israel. The original promos are distributed with Israeli stickers. All known stickered European promos can be found under 'Israel' in chapter 'Asia'.

## China

Three Pink Floyd albums were officially issued in 2005 by EMI China:

*The Dark Side of the Moon*  
*Wish You Were Here*  
*The Wall*

*The Dark Side of the Moon* and *Wish You Were Here* were issued in standard jewel cases, *The Wall* in a thick box. All issues come in slipcases. The slipcase and the artwork from *Wish You Were Here* had very poor print quality with moiré patterns. The two other releases look professionally done but the quality of the jewel cases is not good.

On *The Wall* issue the song *Young Lust* has been edited off the album, and the *Young Lust* lyrics have been removed from the booklet.

Compared to the issues in other countries, Chinese issues have the text on artwork not only in English but also in Chinese as well as the song titles.

## AUSTRALIA

The very first CDs for the Australian market were made in Japan. Some of the earliest releases were made in Austria.

In Australia there are two labels who own the rights of the Pink Floyd albums: EMI and CBS/Sony.

CD production by EMI began early 1986 by EMI Music Group Australasia. In 1992, EMI Music Australia formed Digital Audio Technologies Australia (D.A.T.A.), a joint venture with Warner Music Australia and opened a CD manufacturing plant in Sydney. EMI sold D.A.T.A. in late 2004, to Summit Technology Australia, and they started to manufacture CDs for EMI Australia.

The first CBS CDs came to the Australian market from Japan. Many of the early CBS issues have the text "Made in Japan ..." on the artwork. This text does not mean that the artwork was printed in Japan. It only refers to the fact that Sony originally made the CDs in Japan.

The first CBS pressing plant for compact discs in Australia was opened 1987 by Disctronics Australia (recently known as Technicolor) in Braseide. Disctronics did not solely press CDs for CBS, but also copies of *The Dark Side of the Moon* for EMI Music Group Australasia. In July 1987, Sony opened a CD pressing plant in Salzburg, Austria. Some CDs for Australia were mastered and pressed at the plant in Austria and have DADC AUSTRIA in the matrix and CBS logo on the CD label. In January 1991, CBS Records Australia became 'Sony Music Australia Limited'.

After purchasing the rights for the exclusive use of the 'Columbia' label in Australia from EMI Records in 1991, Sony renamed its entertainment division in 'Sony Music Entertainment, Inc.' 1992 Sony opened the CD manufacturing plant in Huntingwood. In 1995 Sony Music Australia changed its name again to 'Sony Music Entertainment (Australia) Limited' and in 2004 after merging its music division with Bertelsmann BMG became 'Sony BMG'.

Some CD label variations on CBS/Sony are known:

- 1984 Silver labels with text in black and 'CBS' on label.
- 1985 Silver labels with vertical red strip on left and horizontal red strip on right
- 1991 Red labels with 'Columbia' at top
- 1992 Silver labels with 'Columbia' in red

### Label codes

One can find on Australian CDs the label codes known as LC number which identifies the label of the record companies. These codes are also used on European CDs (see 'Europe') and consists of the letters 'LC' followed by a four or five numeric digit code. Typically for Australia are two label codes:

- LC0542 EMI Records
- LC0149 CBS Records

### Relics

The compilation *Relics* was released worldwide in the nineties as a remastered edition. This CD has completely been redesigned, inspired on the former artwork of Nick Mason.

Only in Australia, this compilation was available previously as a non-remastered edition. On the cover, the original Mason's artwork was replaced by a collection of coins.

### 2CDs Sets

Several Pink Floyd and solo works have been released in Australia as budget issues. Each one combines two albums in a thick box.

On the artwork both album covers are shown and both booklets are included inside.

These sets are known as "Two originals" or "Double Nice Price". They will be found in the chapter 'Australia'.

### Remasters

Compared to the European and American remastered editions, the label artwork of some of the Australian remastered CDs is black and white, or even black and silver. This deviance is unique to Australia.

## CARDBOARD SLEEVE LP REPLICA

Pink Floyd cardboard sleeve replica CDs are official releases meant for the collectors. Most of them were manufactured in Japan by the Toshiba and Sony labels with outstanding attention to the details. LP replicas are very often exact duplications of the first pressing of the 12" LPs and everything that was present in each original LP has been included and replicated such as gatefold sleeves, booklets, posters, stickers etc.



Content of the European edition



Content of Japanese mini LP replica

The 25<sup>th</sup> anniversary edition of *Wish You Were Here* and the box *Oh By The Way* with 14 Pink Floyd studio albums were also made and independently released in Europe. These editions are in most details comparable with the Japanese issues but neither the additional inserts such as copies of the vinyl labels nor the additional paper sheets with the lyrics are included and the CD labels are different.

Issued in Japan:

- Pink Floyd: *The Piper at the Gates Of Dawn*  
*A Saucerful of Secrets*  
*More*  
*Ummagumma*  
*Atom Heart Mother*  
*Relics*  
*Meddle*  
*Obscured by Clouds*  
*The Dark Side of the Moon*  
*Wish You Were Here*  
*Animals*  
*The Wall*  
*A Collection of Great Dance Songs*  
*The Final Cut*  
*A Momentary Lapse of Reason*  
*Delicate Sound of Thunder*  
*The Division Bell*  
*Pulse*
- Syd Barrett: *The Madcap Laughs*
- Roger Waters: *The Pros and Cons of Hitch Hiking*  
*Radio K.A.O.S.*  
*Amused to Death*

Issued in Europe:

25<sup>th</sup> anniversary edition of *Wish You Were Here*  
The box *Oh By The Way* with:

- The Piper at the Gates Of Dawn*  
*A Saucerful of Secrets*  
*More*  
*Ummagumma*  
*Atom Heart Mother*  
*Meddle*  
*Obscured by Clouds*  
*The Dark Side of the Moon*  
*Wish You Were Here*  
*Animals*  
*The Wall*  
*The Final Cut*  
*A Momentary Lapse of Reason*  
*The Division Bell*

All other LP replica issues on the market are not official. Their origins are basically Russian, but Asian issues are known as well. Sometimes as CD-only issues but also as CD+DVD releases. The quality of the Russian and Asian counterfeits doesn't reach the quality of the Japanese issues. Russian artworks are comparing to the Japanese sleeves a little bit blurred, and have some differences in contrast and colours on artwork.



Examples of Russian counterfeits of LP replicas (with Russian obi)

## Japan

Japanese LP replicas are usually 13,5cm by 13,5cm. The thickness depends on the type of cover. A single non gatefold cover such as *More* or *Relics* is quite thin, whereas covers with a large number of inserts like *Radio KAOS* or *Amused to Death*, and gatefold covers like *Atom Heart Mother* and double CD sleeves like *Ummagumma* or *The Wall* are thicker. The replica of *Pulse* is thicker than the original vinyl issue with 4 LPs.

Like all other Japanese issues, the LP replicas were also issued with an obi - a piece of paper that wraps the artwork from left to back, containing the information about the name of the artist, record / song's titles, price in Yen and other information printed in Japanese.

On the right side of each Japanese issue in the 'Overview: Cardboard Sleeve LP Replica', you can see the pictures of regular and in some cases of additional obi. These additional obi, different from the regular obi are replicas of LP obi, have a form of a paper ring and are slipped onto the cardboard sleeves. The additional obi for *Animals* is a gimmick from the Japanese rock magazine "Super Guitarist". All other additional obi were made by the Japanese record store "Disk Union" as publicity stunt. All issues with an additional obi have got the regular obi strip as well.

Two LP replicas were issued without obi: *Wish You Were Here* and *Pulse*. Instead of obi one can find Japanese stickers with the same information as on the regular obi.

All Pink Floyd cardboard issues have some additional inserts. They are for example folded sheets with English and Japanese lyrics and information about the band, copies of original vinyl labels, reprints of included posters and stickers, replicas of printed inner bags with original artwork and postcards. See individual descriptions for the details of content of each issue in the Overview.

The discs are stored in additional plastic bags (Toshiba issues) or special cloth sleeves (Sony). The complete issues (cover, CD, inserts) are sold in clear, resealable plastic bags. The *Wish You Were Here* was issued in a black resealable "shrinkwrap" replica.

All CDs from the LP replica issues have art labels. On Toshiba issues the cover artwork was used for labelling the CDs (except: *Wish You Were Here*, *The Final Cut* and *The Madcap Laughs*). Sony labels look like the original vinyl labels.

The first cardboard sleeve replicas of the original LP comes from Toshiba. All Pink Floyd albums from *The Piper at the Gates of Dawn* to *The Final Cut* and Syd Barrett's *The Madcap Laughs* were released between 2000 and 2004 on Toshiba. The issue of the *Wish You Were Here* as LP replica was originally planned for a release in 1995 on SRCS (with the catalogue number SRCS 7913) but shelved. Toshiba released this album in 2000.

In May 2005 Sony did also start the series of cardboard sleeve replicas which were not covered by the Toshiba issues. Sony released the Pink Floyd albums from *A Momentary Lapse of Reason* to *Pulse* and Roger Waters' *The Pros and Cons of Hitch Hiking*, *Radio K.A.O.S.* and *Amused to Death*.

Not every Pink Floyd albums and albums from the band members have been issued in Japan as mini LPs yet. The following albums are issued on vinyl but not issued as LP replica:

Pink Floyd: *Tonite, Lets All Make Love in London*  
*A Nice Pair*  
*Best of Pink Floyd / Masters of Rock Works*  
*Echoes*

Syd Barrett: *Barrett*  
*Opel*  
*Syd Barrett*

Roger Waters: *Music from the Body*

No Japanese LP-replicas are known to exist from the solo efforts of David Gilmour, Nick Mason and Richard Wright or any of the samplers. The compilation *Picnic* was given a catalogue number (EMI/Toshiba TOCP-65784) but hasn't been published.

All Japanese cardboard sleeve replicas are very desirable and have reached high prices on the market. In order to achieve the high prices it is essential that the item is complete with all inserts and obi.

Some of the LP replicas from Toshiba-EMI CDs do not have TOCP numbers within the matrix. EMI did not make their own glass masters for the albums which they took over from Sony. Instead they used the glass master from Europe, but the stamping of the CDs took place in Japan. It were also known some issues with the US matrix numbers, for example on *Animals* CD.

It is also worth mentioning that many Japanese LP-replicas exist as "samples". The only difference is a small sticker on the back of the CD sleeve and the printed legend "sample" on the inner ring of the CD, close to the centre hole.

This discography lists all known officially Japanese LP replicas. But you can also find many cardboard boxes on the market, and only some boxed issues are listed here. Even though such issues are impressive, they are not officially released.



Some of the non-official cardboard boxes for Japanese LP replica



Non-official box for Roger Waters Japanese LP replica.

There are several fakes and counterfeits of Japanese Pink Floyd mini LP replicas circulating in the market. They are mainly being distributed through the online shops.



Example of counterfeited Radio K.A.O.S. LP replica.

Silver sticker and the price on obi in this counterfeit are missing, inner sleeve has rounded corners. Compared to the Japanese original, the label design and the design of the vinyl label replica are slightly different.

As there are often obvious differences in the covers and inserts, it's normally possible to observe these differences when the genuine one and the faked one are placed side by side. Consulting this discography helps in many cases: All official Japanese versions are listed in here.

In February 2008 the European *Oh By The Way* box was also issued in Japan with two additional Japanese stickers pasted on front and bottom of the box and with an additional Japanese b/w booklet.

## Europe

Like the Japanese issues, European LP replicas are usually 13,5cm by 13,5cm. The thickness depends on the type of cover. A single non gatefold cover is quite thin, whereas gatefolds and double CD sleeves are thicker. With exception of the *Wish You Were Here* the CDs were not issued in the resealable plastic bags. The original LP covers used for the reproduction were slightly different from the Japanese releases.

The first European LP replica was the 25<sup>th</sup> anniversary edition of the *Wish You Were Here* issued by EMI in 2000. This edition in a black resealable "shrinkwrap" replica, is in many ways comparable with the Japanese issue of this album but the poster and the additional fold out insert are not included and the CD label is slightly different.

In 2007 EMI issued a cardboard box set contains all 14 studio albums by the band in mini vinyl wallets. In addition to the albums the set includes a special 40<sup>th</sup> anniversary Storm Thorgerson designed poster featuring 40 Floyd images and two cardboard coasters with the cover art.

The discs from the box are housed in additional rounded dust protecting sleeves. Some issues (*Wish You Were Here*, *Animals*, *The Wall*, *A Momentary Lapse of Reason* and *The Division Bell*) have also picture inner sleeves. Only *The Dark Side of the Moon* and *Wish You Were Here* have additional inserts - see individual descriptions for the details of content of each issue.

During the production of the box some mistakes were made:

- Freak-printed inner sleeve for disc 2 on *The Wall*. Same songs have been printed on both sides (as side 3), and the songs are printed in partly erroneous order. Hey You is printed on top left on the original LP inner sleeve, but in the box-set it is printed at bottom right (the same error was made on some German and US vinyl issues). EMI was brought to attention very quickly on the misprinted inner sleeves for *The Wall* and established an email address where one could have it replaced by mailing one's name and address.
- Postcard in *Wish You Were Here* has got the catalogue number for the Japanese mini-LP issue (TOCP-

65549).

- In some boxes the *Ummagumma* has wrongly labelled discs by swapping the labels between the two discs.
- Some *More* and *A Saucerful of Secrets* have not an overall glossy surface. Probably occurred through the manufacturing process.
- Missing inner sleeve for *A Momentary Lapse of Reason* in some boxes.

Moreover, there are reports about missing albums in some boxes (*The Piper at the Gates of Dawn*, *Dark Side of the Moon* or *Wish You Were Here*) and about two copies of the same album in a box (*A Saucerful of Secrets* or *The Dark Side of the Moon*).

Compare to the other CDs in the box, very thin cardboard was used for the sleeve of *Obscured by Clouds*, it is uncertain whether this is deliberately or not.

The replicated labels seem to have been chosen randomly and without any explicit policy. Some are familiar labels and others are rarely seen, e.g. *The Piper at the Gates of Dawn* has got a label stating "Made in Gt. Britain" but are provided with BIEM NCB which means that it is made for Scandinavia whilst the cover has the number for the mono issue.

Oddly, but not a mistake, the discs are apparently made by using glass masters from four different plants: EMI Uden (Holland), unknown (only the matrix-numbers are visible), Mediamotion and EMI Swindon (the latter one was closed in 2002). It is unknown where the discs were actually pressed.

However, the quality of the European issues is comparable with the Japanese editions.

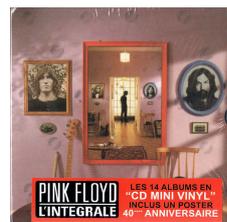
Just a short time after the official release of the box one could find counterfeits of the official version on the Asian market. From the outside they were rather hard to recognize, as the only difference was a slightly lower printing quality. Once opened it was obvious it was a fake if one could find:

- Chinese characters inside the outer box
- Missing resealable bag on *Wish You Were Here* issue
- Covers not properly folded
- Printing quality on covers differs from the original
- Bad printing quality of the CD labels



Chinese characters inside the outer box

This counterfeit was sold with a French sticker only, the European sticker was entirely missing. The matrix numbers have been imitated very well and the fake also contained ifpi codes.



Box front with French sticker (left) and example of a matrix-fake (right).

## RADIO SHOWS ON CDs

A radio show is usually a one or two (in some cases more) hours programme which is produced by companies such as Album Network or Westwood One, pressed onto CD, and distributed to their syndicated radio stations for broadcast. This form of broadcasting is being used extensively in the USA. In Europe the structure of the radio stations is different, the stations are more locally oriented and the radio shows on CDs are very rare.

Most CD radio shows were generally available via subscription to radio stations for broadcast. It is uncertain if the distribution was cost free. Only few publishers of the radio shows sent the CDs to radio stations 'on demand' without subscription like one of the newest publishers on the market called Cahn Media.

Most of the radio CDs do not have a cover or were issued in generic sleeves of the company that produced them.



Examples of generic cardboard sleeves: 'In The Studio', Westwood One and 'Flashback!'.

Only few radio shows were issued with special designed artworks for these shows.

Like the packaging, the label design was in most cases very simple. A silver disc with appropriate logos and black lettering are typical for a radio show CD. Each line has a standard label design.



Examples of standard label designs for the radio show lines. From left: 'In The Studio' (The Album Network), 'Flashback!' (Radio Today) and 'The Classic' (United Stations).

Very few exceptions are known, but the CDs from e.g. the 'Up Close' and 'Tune Up' lines and the shows from Global Satellite Network have an individual, colourful label design.



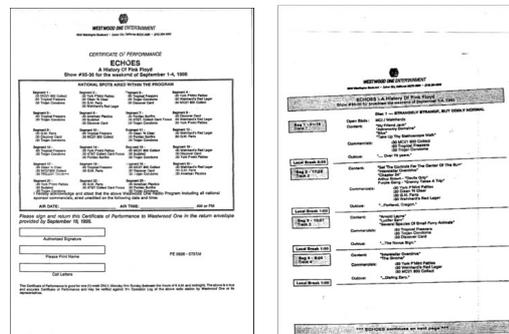
Examples of individual colourful labels. From left to right: Album Network 'Tune Up' 115, King Biscuit Flower Hour Radio Alone At Last and abc Radio Network Dark Side of the Moon Anniversary Special.

The CDs are mostly accompanied by cue sheets which break the CD down into the broadcast segments and list the content of each segment as well as detailing the advertising breaks. This helps the syndicated radio stations to include their own local advertising if required.



Examples of cue sheets from different radio networks.

Distinctness for the radio shows from Westwood One is the additional Certificate of Performance, in which the radio station must state an annotation about when the radio show was broadcasted.



Examples of certificate of performance (left) and cue sheet (right) from the Westwood One show number 95-36 'Echoes'.

There are several types of radio CDs: live material, interviews of the members of the band accompanied by excerpts from their studio recordings, comments from the DJ or a combination of the three. It exists radio CDs with Pink Floyd material exclusively and Various Artists 'sampler' shows which includes music and/or interviews with many artists.

Several companies produce radio shows on CDs. The first ones were probably from Media America Radio, which appeared in 1987, but the most famous and prolific syndicator is Westwood One.

Since the late 1990's many companies used CDRs to produce the radio CDs. It is now difficult to distinguish official editions from counterfeited ones.

Here is a brief description of some companies, who produced the radio shows on CDs but the complete list of the companies is longer.

**Acoustic Storm Radio Network:** The Acoustic Storm is a radio program, featuring the variety of acoustic-based rock. The shows spotlight an artist in 'The Eye of The Acoustic Storm' with music, bio information and sound bites.

**Album Network:** This company numbered his shows progressively. The content of the shows is cyclically repeated, with a different show number. For example the Wish You Were Here show previously released as show #378 (1995) was three times re-released as shows #564 (1999), #639 (2000) and #900 (2005) with identical content. Each show was distributed to approximately 175 to 225 radio stations. The CDs from Album Network are better known as 'In The Studio' (but not all shows from this line were signed

by Album Network).

**BBC:** BBC has published an extremely rare CD set with the show titled 'Echoes: A History of Pink Floyd' which consisted of 6 CDs with jewel cases and BBC covers.

**Cahn Media:** This US company has published two Pink Floyd related CDRs. They are probably sponsored by Columbia - you can find Columbia logo on the Cahn Media CDs.

**EMI:** EMI Germany has published a double CDR titled 'Pink Floyd Radio Special'. EMI has also issued some CDRs with radio advertisements..

**Global Satellite Network:** This company has issued a large number of shows with various artists featuring music of Pink Floyd and interviews with band members. All these shows were issued in the 'Reelin' in the Years' line. Only two shows with Pink Floyd were issued: 'Wish You Were Here' in 1991 and 'Headset' with Jim Ladd in 2000.

**Media America Radio:** Probably the first company to publish a Pink Floyd radio show. Compared to other radio CDs, its labels are very colourful. Their shows are named 'Up Close' and go by the year: From 2000 the syndicator becomes Jones Radio Network.

**Radio Today Entertainment:** Also known as ABC Radio Today. Famous for its Various Artists shows called 'Flashback!'. There are dozens of them, double or quadruple CDs, with Pink Floyd appearing only with a few tracks, together with other artists from the 70s. There is also a 1998 show completely dedicated to Pink Floyd, 'The Dark Side of the Moon 25<sup>th</sup> Anniversary'.

**SFX Radio Network** Somehow connected to Album Network. Has also issued some 'In The Studio' shows.

**Westwood One:** America's largest radio network, providing over 150 programs and services to more than 5000 radio stations around the world. The shows are numbered with the last two digits of the year followed by the digits of the week. For instance: 96-39 is the show from the 39<sup>th</sup> week in 1996. Westwood One has also issued a CD titled 'A CD Full of Secrets'. It is uncertain if the CD was sent to radio stations only. This CD is not really a radio show, it is a collection of rare Pink Floyd songs and was released in two versions. As a standard issue in a jewel case and as a limited edition in a white lacquered wooden box.

Most of the radio shows in this discography are listed company by company. Only two renowned lines of radio shows are listed together whilst the CDs have different publishers:

**In The Studio:** Album Network, SFX, Winstar Radio Services, Excelsior Radio Networks.

**Up Close:** MCA, Media America Radio, Jones Radio Network.

Some record labels (for example EMI and Capitol) have also issued CDRs with advertisements to promote new albums. These CDs with very short content (sometimes of very few seconds only) are not a typical radio shows but they were produced especially for radio broadcast. You can also find these CDs listed here.

Radio CDs are very valuable to some collectors. Due to limitation of these edition they are rarer than most of the promotional issues and have reached very high prices on the collector's market.

The presentation of the shows with Pink Floyd or band members solely includes the picture of the CD and artwork. But the pictures of the individual covers or generic sleeves are only included if the CD was issued with artwork - in many cases the radio shows were issued in

neutral white sleeves or clear plastic wallets. In these cases you can see the image of the CD only.

In some cases you can also find images of original cue sheets. While most of the radio shows were accompanied by the cue sheets, it is very hard to find these papers today.

The shows with various artists featuring Pink Floyd or band members are only listed, without illustrations.

## PIRATES and COUNTERFEITS

One can quite often hear of pirate issues. But there is a small difference within this concept. International Federation of the Phonographic Industry (IFPI) points out a difference between pirate and counterfeited material.

**Pirate** issues are described by IFPI as an unauthorised duplication of music from legitimate recordings without permission from the owner of the copyrights for commercial use. The quality of artwork and pressing will therefore be inferior. More important - the artwork differs from the original.



Examples of pirate issues

**Counterfeit** issues are a completely unauthorised copy of an original CD as well as the imitation of the artwork, trademarks and logos.



Examples of counterfeits with clear trays.  
All of them have only 8 page booklets.

An alarming number of fakes and counterfeits of official Pink Floyd albums circulates on the market. Mainly the counterfeiters attempt to copy the remastered editions, but they also release certain "special" or "limited edition" CDs.

But the counterfeits are easily revealed - even for beginners. Consulting this discography helps in many cases: All official artwork versions are listed in here.

Further on here are some rules which help distinguishing the original from the fake:

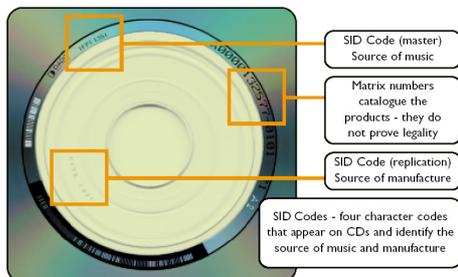
- Pink Floyd neither released HDCDs nor DVD-Audio.
- No edition was released with a subtitle like "special" or "limited" which was directly printed on the cover. Exception: Sony's SBM CD *Wish You Were Here* in a longbox.
- No album contains bonus tracks on the same CD - the exception is *The Final Cut* (2004 reedition with the song 'When the Tigers Broke Free').
- The label design for the CDs of the *Shine On* edition was unique and these labels did not appear on any other editions.

- Except editions listed in the Overview 'Cardboard Sleeve LP Replica' no other mini LP editions were ever released
- No edition was released with a bonus DVD. The exception is the US release of *London 1966/1967* on Snapper Music. This edition contains DVD + CD and was issued in an 13,5x18,5 cm digipak.
- Almost all jewel case editions of the albums (original and remastered editions) were sold with black (Europe, USA) or partially with bright (Japan) trays and single-sided printings on the back cover. The exception is *In London 1966\*1967* (edition with bonus CDROM and Pucka release), *Wish You Were Here* Master Sound (edition in slipcase), *The Wall Live* (standard edition), *Pulse* (2006 reedition in a double slim case), *Echoes*, *The Dark Side of the Moon* (SACD), *Zabriskie Point* (2CD reissue in slimcase) and the 40<sup>th</sup> anniversary edition of *The Piper at the Gates of Dawn* (2CD issue) - this editions have clear trays and double-sided printings on the rear artwork.
- Remastered editions contain booklets with at least 12 pages (*The Final Cut*) but more commonly with 16-24 pages.

Distinguishing original solo albums from counterfeits is a bit more complicated. There are no clear rules which allow a clear distinction and some of the fakes hardly differ from the original. But compared to the Pink Floyd albums there are fewer counterfeits circulating.

The so-called SID Code, which was introduced by the IFPI and Philips, can be an other point of distinguishing an original pressing from a pirate issue. Genuine discs usually have a SID Code (the letters 'IFPI' and a four character code that identifies the source of music and manufacturer) imprinted on the disc. Pirate discs often have obliterated SID Codes, or no SID Codes at all.

Most of the CDs, which were produced before 1993 don't generally have these SID Codes. They were first introduced in 1993.



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And here some general indicators of pirated products taken from an IFPI brochure:

- No record label
- No trademarks or logos
- Poor quality inlay & graphics
- Promos & cover versions on CD
- SID Code obliterated
- No SID Codes
- Incorrect spelling
- Low cost
- CDs, plastic cases and inlay cards packed separately

## BOOTLEGS

A bootleg recording is an audio or video recording made without the consent of the artist and is not officially released. Most bootlegs consist of recordings from live

performances, some in miserable quality which are recorded by the audience, but also from the soundboards or radio/TV broadcasts with excellent sound quality.

The alternate term of bootleg is RoLO, an acronym meaning "Record of Indeterminate Origin", or "Record of Illegitimate Origin". This term is used to denote a non-officially released Pink Floyd recording.

The very first bootlegs reached the market in the early 1970s. Throughout the 1970s most bootleg records on vinyl were of inferior quality. Many album covers consisted of plain white covers but with an additional photocopied sheet with some info. Later on, a number of bootleg labels released better quality recordings, and improved artwork.

In the 1990s the bootlegs were released on CD. Previous bootlegs were converted to CDs and bootlegs were available in many record stores. There were a major markets in Europe, USA and Japan for bootlegs. The copyright legislation in countries like Germany, Italy and Australia was not in favour of the artists and several companies issued a large number of bootleg CDs.

New legislation in favour of the artists, and increased pressure from the music industry in the late 1990s gradually drove the distributors of bootlegs further underground. The bootleg industry have largely shifted to still less regulated countries such as Russia, Hong Kong and Brazil.

Today, bootlegging is generally prohibited worldwide. For this reason, bootleg CDs are not included in the discography.

Because many excellent recordings of concerts in the 70's, the *Delicate Sound of Thunder* and the *Pulse* tour are available only on bootlegs, it would be desirable if Pink Floyd would allow the legalization of these recordings for non-commercial purposes, which artists like Pearl Jam, Radiohead, U2, Grateful Dead and many more have done already.

Here are some examples of known recordings of excellent professional or soundboard quality, which have already been released on bootlegs. This list will probably expand as new recordings are regularly discovered. This list does not include audience recordings, regardless of their quality.

### Pink Floyd

- Professional BBC recordings (BBC sessions) from 25 September 1967, 20 December 1967, 25 June 1968, 2 December 1968 and 12 May 1969
- Soundtrack from the 1968 movie *The Committee*
- Professional recordings from the complete *Zabriskie Point* sessions in 1969
- Professional recording from the 9 August 1969 at Paradiso, Amsterdam, Holland
- Professional recording of *The Man and The Journey* live performance as unedited pre-broadcast version from 17 September 1969 recorded at Concertgebouw, Amsterdam, Holland
- Professional recording for KQED TV in San Francisco, USA from 29 April 1970
- Soundboard recording from 29 April 1970 at Fillmore West, San Francisco, USA
- Professional recording from 28 June 1970 at the Kralingen Pop Festival in Kraalinge Bos, Rotterdam, Holland
- Professional recording for BBC from 16 July 1970 at Paris Theatre, London, UK
- Professional recording from the Music Festival in Saint Tropez, France from 8 August 1970
- Professional recording from 21-22 November 1970 at Altes Casino, Montreux, Switzerland

- Professional recording for BBC from 30 September 1971 at Paris Theatre, London, UK
- Soundboard recording from 18-19 September 1971 at Festival de Musique Classique, Montreux, Switzerland
- Professional recording from 4-7 October 1971 at Amphitheatre in Pompeji, Italy
- Soundboard recording from 15 November 1972 in Böblingen, Germany
- Professional BBC recording (as unedited pre-broadcast version) from 16 November 1974 recorded at Empire Pool Wembley, London, UK
- The Wall Soundtrack from 1982
- Soundboard recording from the rehearsals in Toronto on 7 August 1987
- Professional recording from 3-5 November 1987 at The Omni, Atlanta, USA
- Soundboard recording from 19 February 1988 at Tennis Center, Melbourne, Australia
- Soundboard recording from the post-show jam session on 1 August 1988 at Annabels Night Club, Copenhagen, Denmark
- Professional recording from 15 July 1989 in Venetia
- Professional recording of the complete live performance at the Knebworth Festival from 30 June 1990 in Knebworth Park, Knebworth, Hertfordshire, UK
- Soundtrack from the 1991 movie *La Carrera Panamericana*
- Soundboard recording from the rehearsals in Tampa, Florida, USA on 6 Mai 1994
- Soundboard recording from 13 September 1994 in Torino, Italy
- Professional recording from the reunion concert in 2005 at Hyde Park, London, UK

#### **David Gilmour**

- Professional recording from 30 April 1984 at Hammersmith Odeon, London, UK
- Soundboard recording from 29 June 1984 in Berkeley, California, USA
- Soundboard recording from 12 July 1984 at the Stable Arena. Bethlehem, Pennsylvania, USA
- Professional recording from the performance at Guitar Greats Festival on 20 November 1984
- Professional recording from the performance during the Columbian Volcano Disaster Appeal Concert on 2 September 1986 at Royal Albert Hall, London, UK
- Professional recording from 7 March 2006 at Mermaid Theatre, London, UK
- Professional recording from 7 April 2006 at Sony Studios, NY, USA
- Professional recording from 29 August 2006 at Abbey Road Studios, London UK

#### **Roger Waters**

- Soundboard recording from 28 March 1985 in New York, USA
- Professional recording from 7 November 1987 at Colisse de Quebec, Canada
- Professional recording from 21 November 1987 at Wembley Arena, Middlesex, UK
- Professional recording from 18 October 1991 during the Guitar Legends Festival at Expo Hall in Sevilla, Spain
- Professional recording from 5 March 2002 at Estadio Nacional, Santiago, Chile
- Professional recording from 7 March 2002 at Velez Sarsfield Stadium Buenos Aires, Argentina
- Professional recording from 9 March 2002 in Rio de Janeiro, Brazil
- Soundboard recording from 2 June 2006 during Rock in Rio Festival in Lisboa, Portugal
- Professional recording from the performance at Glastonbury Festival on 30 June 2006
- Professional recording from 12 July 2006 in Lucca, Italy
- Professional recording from 9 March 2007 in Bogota, Columbia
- Professional recording from 17 March 2007 at Estadio River Plate, Buenos Aires, Argentina
- Professional recording from the performance during Live Earth concerts on 7 July 2007

#### **Richard Wright**

- ZEE album *Identity* issued on vinyl only

# PRESENTATION

All CDs in the main part of the discography are presented following the same example / scheme.

For instance the editions in standard jewel cases are always pictured with a part of the tray shown on the left, the images of the front and backcovers are a little smaller than the images of the CDs.

The editions in thick boxes (fatboy case) don't show any parts of the trays, front and backcovers are a little bit smaller than the CDs. The artwork of editions in cardboard sleeves has exactly the same size as the CD.

US editions sold in longboxes are pictured with the front / backcover and CD labels only - the pictures of the longboxes are summarized in the sub-chapters 'USA Longbox' and 'USA Longbox Solo Works'.

Some editions were published without any artwork, only the CD is shown.

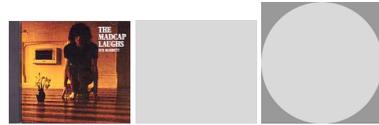
Missing images will be replaced by grey standard images.

The following examples illustrate those presentation schemes:

*Standard issue in a jewel case (part of tray shown left):*



*Standard issue. Images from rear cover and CD are missing:*



*Standard issue in a jewel case housed in a slipcase:*



*Double CD issued in a thick box / fatboy case (tray not shown):*



*Double CD issued in a slimcase (part of tray shown left):*



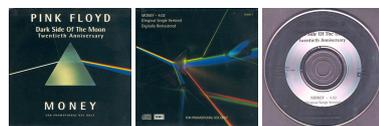
*US longbox (only the box shown):*



*Promo or single CD issued in a slimcase (only front artwork shown):*



*Promo or single CD issued in a cardboard sleeve:*



Promo CD issued in a standard jewel case with rear cover only:



Promo CD issued without artwork:



3 inch single



### Japanese CDs

With exception of promotional issues, issues of *Pulse* and LP replica of *Wish You Were Here* all Japanese Pink Floyd CDs were issued with an obi.

Some releases, for instance *Pulse* and the *Shine On* box have instead of an obi, a Japanese sticker on front. Sony's cardboard sleeve replicas of the original LPs (with exception of *Pulse*) have both: obi and sticker.

There are three types of obis:

**regular** ones, that wrap the jewel case from left to back on about 2,5 cm each side

**box-type** obi, like regular obi but wraps not only around the end of the case but also has a top and bottom

**long-type** obi, that wrap the jewel case on about 2,5 cm on the front and the whole rear side of the case.

In chapter 'Japan', all obis and stickers are pictured separately. The following examples illustrate the presentation schemes of Japanese CDs:

Japanese CD issued in a standard jewel case with a regular obi:



Japanese double CD issued with a long-type obi:



Japanese LP replica issued with sticker and obi:



Japanese LP replica issued with sticker only:

