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epei

WAY-OUT FLOYD

“ Apples And Oranges ”/“ Paint Box ” (Columbia).
 THE most psychedelic single the Pink Floyd have yet come up with. The vocal rises in octaves as it progresses, until it's roaring into the heights. And behind the falsetto harmonies there's a perpetual growling, shuddering noise, coupled with a reverberating organ resonance. It takes several spins before you get to grips with it, and then you realise that a great deal of thought has gone into it. Although much of the track is way-out, there's a catchy and repetitive chorus which should prove a reliable sales gimmick. **FLIP:** An interesting lyric which holds the attention all the way, set to a hammering beat.

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APPLES AND ORANGES
PAINT-BOX



THE PINK FLOYD

Apples And Oranges
Paint Box
THE PINK FLOYD



Columbia



Apples and Paint Box
THE PINK FLOYD

Bob Dylan Blues

Any discussion of Syd's influences is bound to be mainly speculative, but I don't think this matters too much, as it enables everyone to form their own ideas about where he came from and what he took with him to reach his creative zenith, so long as it stimulates interest then it's worthwhile. So if this piece seems incomplete or irrelevant at times, don't worry; the main thing is that hopefully it contains something of interest for anyone who reads "OPEL".

Syd Barrett is one of the most startlingly original figures in the history of popular music and therefore it's important to put his influences in perspective with proper and detailed reference to his own music; after all, this is an article about Syd rather than about the people who did influence him. Even so, I don't think it's overstating matters to say that any investigation of his musical career gives obvious and consistent evidence to the fact that the blues were his main influence throughout. Going back to the records of the unaccompanied musicians of the 20's and 30's who recorded in the style that has come to be known as the "Delta Blues", such as Nehemiah "Skip" James, Charley Patton, Peetie Wheatstraw and the legendary Robert Johnson, you can clearly hear the ideal that Syd developed in his music, i.e. the principle of establishing musical and lyrical freedom within the confines of preconceived song structures. Listening to such mercenary performances by Robert Johnson as "Stones In My Passway" and "If I Had Possession Over Judgement Day" (and it should be remembered that Johnson and many other Delta bluesmen were prone to extemporise words & music in performance so that no two renditions of the same song were identical) you can hear the basis of the Barrett approach; anarchy within the confines of order as the yardstick of self-expression. Emotive performance and a sense of real foreboding are evident both on Johnson's "King Of The Delta Blues Singers" and on "The Madcap Laughs"; watertight evidence of two men possessed by their talent.

The searing power and simplicity of performance that constituted the electric blues emanating mainly from the Chicago area in the 50's and early 60's made it's mark on Syd in-as-much as it formed part of the natural legacy of the blues tradition. The amplified backing for such artists as Muddy Waters, Howlin' Wolf, Sonny Boy Williamson and Willie Dixon meant that the power was increased and things got tighter, thereby emphasising the swagger and anguish of the blues through the bone crunching rhythms and sizzling lead guitar of men like Elmore James, Willie Johnson and Hubert Sumlin. The prolific output of these giants of the blues formed a formidable education for the young impressionable Syd Barrett, with the result that his formative early compositions saw him attempting to impose his already unique visions upon the blues structures. Take the case of "Candy And A Currant Bun" which evolves out of "Smokestack Lightning" as part of a natural progression of music. There is no question of plagiarism; the method is the key here, as when learning a new language.

Yet the two men who between them probably influenced Syd Barrett more than anyone else were both blues artists who had gone beyond the blues, absorbing something of the rock and roll tradition and therein creating their own idioms. One was Chuck Berry, whose smartass metaphysics and flamboyant persona belied a razor-sharp understanding of the blues and of rock & roll. His uncanny ability to reflect the mood of the time, which was never more clearly illustrated than in the brilliant "You Never Can Tell", coupled with his genuinely original and inventive lyricism which surfaced most notably in the famous "Roll Over Beethoven", enabled him to capture the spirit of an era in much the same way as Barrett did in "The Gnome" and "Chapter 24".

the characters of the piper



One of the key ways to appreciate "The Piper At The Gates Of Dawn" (Barrett's first magnum-opus) is to look at its themes in terms of the characters it portrays. I talk in particular of four songs, Lucifer sam, The Gnome, The Scarecrow and Matilda Mother which are especially interesting because they all appear to have a common origin in childrens literature. Indeed the very title of the album came from a chapter of one of the classic childrens stories.

Unlike Barrett's two latter albums where the characters of the songs, particularly the animals (with the exception of Terrapin) appear to be vehicles to convey other emotions and concepts to us, the essence of the Piper's songs is to be found in the directness of the titles and the immediate meaning of the lyrics. The mood that is to be captured by us as listeners, is a very pure and essential one, connected strongly with some of the most beautiful and perhaps haunting images of childhood. For also unlike Barrett's later works, where this is not entirely true, the Piper at The Gates Of Dawn has a powerful element of youthfull fantasy that is peculiar because its innocence is absolute, unspilt by a realisation and dissilusionment in the adult world. This feeling is further enhanced by the delicate, unformed tones of Barrett's voice which was possibly deliberate; intended to further the effect of the songs.

All these qualities take form in the shape of the characters- personifications of moods and feelings which were obviously crucial to Barrett's thinking at this time. These classics represent an effort to crystallize, in verse & tune, some of the most precious influences emerging from childhood, those that would stay with him to the end of his recording career.

Perhaps they are most in evidence in "The Gnome" which from the beginning assumes a fairy-tale atmosphere with the opening line. "I want to tell you a story..." The theme is carried on by the lyrics which are seductively simple in order to convey the charming character,

"A little gnome, stay in their homes
Eating, sleeping, drinking their wine"

The song incapsulates an utter freedom and love of life, with which Barrett fills this character,

"Look at the sky, look at the river
Is'nt it good...?"

I feel that Grumble Gromble in particular is, at least in part autobiographical - an expression of that innermost desire for solitude & freedom that is such a very prominent part of Barrett's writing. However the true value of the song lies in the fact that we are allowed to share in this experience, and relate our own feelings and desires to the gnome and his way of life. Barrett has enough sensitivity to leave space for his listeners to let them make the gnome something personal to them as well as the writer. We are allowed to "bide our time" also. Until then the song stands as an immortalisation to the spirit in which it was written. It should be noted that the song is greatly helped by the keyboards of Rick Wright who appears to have some empathy with this creation.

"The Scarecrow" can be seen as a variation on the same theme; this time innocence is to be achieved by a blind ignorance towards reality "he doesn't care". Furthermore this attitude is seen as a

beautiful and easy form of escape, the words:

"The black and green scarecrow was sadder
than me
But now he's resigned to his fate
Because life's not unkind he doesn't mind"

really say it all. The point is emphasised by the music comprising of simple rhythms dissolving into beautiful instrumental passages. It carries the idea of simplicity and naivety a stage further bringing it to a happy conclusion.

Coming as it does on the other side of the album "Lucifer Sam" operates as a parallel to the other two songs; it talks of a fear of the unknown and an intuitive loathing of what the writer senses to be evil - the dark side of mystery, "that cat's something I can't explain. Barrett obviously feels threatened by this strange force that his innocence will not allow him to understand. The aspects that frighten him are never fully explained, adding considerably to the sense of the unknown that surround this traditional figure of darkness. Furthermore a relationship is drawn between a girl he sees as a witch and Lucifer,

"Padding around on the ground
He'll be found when you're around".

"...you're a witch
He's the left side you're the right side... Oh No..."

With these lines Barrett extends his distrust and fear to the world of human nature and the forces he recognises in the cat embody the qualities he loathes in people, Barrett feels isolated from the experience these two share as his nature will not allow him to realise it. This is perhaps the first time in Barrett's work where we see a distress in human nature appear although it will play an increasingly important role as his writing progresses. The song is significant because it illustrates his partial awareness of these powers - however it is important to see that Barrett handles them with a deliberate naivety; denying anything that might oppose his dream of idealism.

Matilda Mother does not contain such obvious character trends but it is valuable in this aspect because it provides further insight into the fairy story influence. Indeed the song deals with its subject primarily through fairy story imagery,

" Across the stream with wooden shoes
Bells to tell the king the news
A thousand misty riders climb
Up higher once upon a time..."

The verse is naturally very beautiful & enchanting and is sung with a loving kindness by Barrett. Arguably the most sensitive song on the album, Matilda Mother shows a sense of childhood insecurity and finds a refuge in children's stories. It provides some of the answers to questions raised by other songs on the album giving us a deeper understanding,

"For all the time spent in that room
The dolls house darkness... au perfume
And fairy stories held me high
On clouds of sunlight floating by".

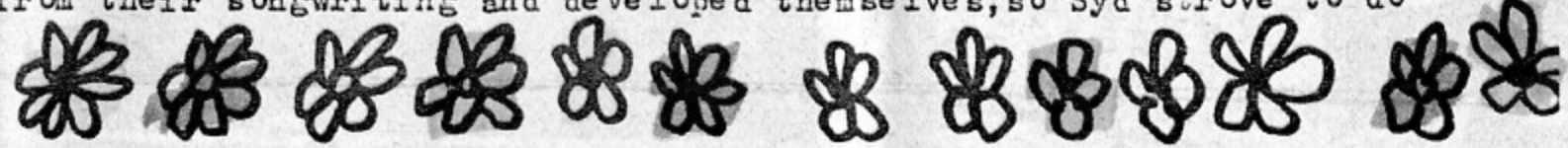
Here we see actual memories in connection with the unique writing



It surely the greatest single influence on Syd Barrett was Bo Diddley from the guitar sound in the middle stage of "Astronomy Domine" to the overall structure of "Rats" on Barrett's eponymous second solo LP., his influence was one that Syd constantly acknowledged both in conversation and on record. The fact that Bo Diddley eschewed the solid electric guitar was of great importance, for it was vital in shaping his inimitable style, which constituted far more than the notorious rhythmic phrase for which he is best known. His guitar playing is truly receptive in its simplicity; he was one of the first to dispense with the distinction between lead and rhythm playing, creating instead a flexible role for guitar which served as a structure both for composition and instrumentation throughout his career. The result is a maelstrom of rhythm and intentional distortion that appear utterly chaotic yet hold the song together. The legacy of Robert Johnson is clearly audible in such pieces as "Who Do You Love" and "Mumblin' Guitar", yet there is something more as well; the legacy of the blues tradition combined with pure innovation, the exact formula that Syd Barrett strove to develop in his playing and in his songwriting.

As he was learning guitar, Syd was also influenced, albeit to a lesser extent, by some of the instrumentalists who came to prominence at the beginning of the 60's. Most notable of these were Link Wray, whose classic "Rumble" followed much in the Bo Diddley tradition of starkly rhythmic guitar as the piece's focal point, shaping it as it did with a brooding aggression that Barrett obviously noted and also Hank Marvin of the Shadows, the most accomplished and influential guitarist of his genre, whose melodic fluidity and clarity of tone certainly made its mark upon Syd's song structures as well as his guitar playing; the debt to the instrumental tradition is evident in "Lucifer Sam", "Astronomy Domine" and of course "Interstellar Overdrive", where an instrumental passage develops and contains the group improvisation, providing depth and balance to the ensemble passages even at their most free-form and daring. A later instrumentalist who also provided influences for Barrett was the impeccable Steve Cropper from Booker T & the MG's whose combination of concise rhythm and jagged phrasing condensed blues guitar with an uncanny economy and at the same time drove the remaining members of the group in peerless fashion. The entry of his solo guitar in the incomparable "Green Onions" is remarkable for the way it blooms from the speakers out of nowhere to fill the room; shades of Barrett's interjections during "Interstellar Overdrive".

As the 60's gained momentum and the Beatles and the Rolling Stones became household names, they acquired the confidence to write more & more of their own material until eventually they were able to produce all-original LP's, a feat which cannot have escaped the attention or the admiration of Syd Barrett. Certainly their influence was immense in this respect; yet the most important thing Syd was to take from Lennon, McCartney, Harrison, and Dylan was an idea, indeed an ideal, for something or someone beyond the 'popstar'. For they were the first rock stars, able & willing to use stardom and reknown with taste and at the same time with a healthy degree of cynicism; open to influences yet totally original and revolutionary in their outlook and self projection. Despite his admiration for the Beatles and Stones as musicians, it's precisely because he refused to follow their musical lead and chose instead to give rein to his own creative flow that Syd Barrett was able to produce such extraordinary music. For his songs were far removed from the traditional approach, discarding it as they did in favour of textural experimentation and the juxtaposition of musical and lyrical moods rather than chords and verses, thereby inviting themselves to be stretched to their full potential via improvisation. So I think it's fair to say that you really have to look more to the effect the Beatles, the Stones, the Who and Bob Dylan had on Syd as individuals and personalities rather than the influence of their music. Just as they gained confidence from their songwriting and developed themselves, so Syd strove to do



Radio and TV

Sorry about making this section unreadable in the last issue. All the info in it is referred to here so not much harm will be done. To deal with the other stuff first: a cutting from Rolling Stone 9/11/67 sez Pink Floyd "are back in the studio's making some very nice sounds. They have combined with the BBC's Radiophonic Workshop on several numbers to get some exciting freaky electronics going & their new single certainly promises to be an excellent mind blower" -I wonder...

Cuttings have also turned up referring to a Radio one interview, a sounds of the seventies (Bob Harris session) & another film clip -this time from Tommorrow's World -I have no more info on the origin of the cuttings.

The black & white film clip of Astronomy Domine has also been aired in Canada as well as Italy, it is claimed as BBC TV May 1967 & was introduced as Pink Floyd's first TV appearance. (Referring to Canada I assume). The group were more or less in the same relative positions as shown in the live photographs that exist.

Roger Waters kept moving throughout the number -the Floyd playing live as opposed to just miming & was virtually ignored by the camera.

Nick kept his eyes on Rick & Syd basically stood on his spot & played guitar. He wore a kaftan type of thing & when he sang the descending 0000 00000.0000 000's in the song he stopped playing & raised his arms to his sides -giving him the appearance like he had wings. (Due to that Kaftan/Cape)

They played almost like on the LP version of Astronomy except Syd uses a slide to eerie effect in places, the quality of playing is ace & the quality of recording is good as well. In total the song lasts 4mins.

It's a crime that such items aren't shown more often... Thanks to everyone who wrote in to Mike Read -we almost got there. On a preview to a recent issue of Popquiz the announcer said that they would have film of the Kink's "and would see Emily play with the Pink Floyd" so they were intending to show the Top Of The Pops, Emily clip. It didn't happen of course, probably due to someone like Dave Gilmour or one of Syd's family objecting -Obviously the last thing we want to do is to disturb Syd in anyway.

I still think we've got to keep trying -if we're going to keep Syd's memory alive we need to generate & show interest. With this in mind I'm sending Tommy Vance an audio tape of the aforementioned 'Astronomy Domine'. It is good enough quality to be broadcast on the radio so if you want to hear it or if you just want to annoy the Beeb why not send Mr Tommy Vance a nice beautiful letter (or Mike read a nasty one). To co-ordinate things more how about writing to Mr Vance some time around 15th July -try Tommy Vance -Friday Night Rock Show BBC R1 Broadcasting House, LONDON W1A 4WW.

It'd be a gas if you'd make an effort -thanks to the 'everyone' who wrote last time, if the other 90% feel like it as well we may just get somewhere.

Finally, there's been no news on the ITV programme on the Floyd, hope you all saw the Scarecrow clip in the last issue of Channel 4's SIXTIES prog. (I missed it).

Just heard that a 4min recording exists from Belfast 28/11/67 taken from the Hendrix package tour & shown on French TV in May 1983. I don't know whether it features Syd or what it is like.

I'm sorry to hear that Syd's memory is being forgotten & I'm hoping to do something to preserve it.



Syd Barrett, second from right, was unable to keep his brilliant psychedelic juggernaut on the tracks.

Sounds

THE PINK FLOYD

London Free School Sound/Light Workshop

SINCE I last saw the Pink Floyd they've got hold of bigger amplifiers, new light gear and a rave from Paul McCartney. This time I saw them at Powis Gardens, W.11, on Tuesday 29th, the last of their regular shows there. Their work is largely improvisation, and lead guitarist Syd Barrett shoulders most of the

burden of providing continuity and attack in the improvised parts. He was providing a huge range of sounds with the new equipment, from throttled shrieks to mellow feedback roars.

Visually the show was less adventurous. Three projectors bathed the group, the walls and audience in vivid colour. But the colour was fairly static, and there was no searching for the brain alpha rhythms, by chopping the focus of the images. The equipment that the group is using now is infant electronics: lets see what they will do with the grownup electronics that a colour television industry

NORMAN EVANS

THE MOVE

will make available.

IFUO (Unidentified Flying Object), IT's own Nova Xmas place, opens on December 23 and 30th at 31 Tottenham Court Road, under the Berkeley. The Trip Pink Clothes, Cinema. Rising. Food and Heating 10.30 p.m. - 4 p.m.

INTERESTING

LARRY NOLAN

MUSICIAN DEC 1982.

PROFILE

Syd Barrett



used to play. None of us advocated doing anything more eccentric. We waited until we had got the lights together and then went out.

The group secured a recording contract with EMI and found chart success with their first two releases *Arnold Layne* and *See Emily Play*, both of them written by Syd Barrett. And it was, of course, at London's first 'psychedelic dungeon' UFO that the Floyd found their initial following among the early freaks when flower power was something very real to a lot of people.

However, the Floyd moved away from their starting place to tour Britain in the usual rounds of clubs and ballrooms. After their first album, *Piper At The Gates Of Dawn*, and their third single, *Apples And Oranges*, had been released, the group made the now-customary trek around the United



Apples And Oranges

13
Did you get that one?

Got a flip-top can, cigarettes in my pocket
Feeling good at the top, shopping at the shops
She's walking in a sunshine town feeling very cool
At the butchers & the bakers & the supermarket stores
Getting everything she wants from the supermarket stalls
Apples & Oranges
Apples & Oranges
Cornering me as she trips up the street to meet the people
She's on time again & then
I catch her by the eye then I have to stop & think
What a funny thing to do cos I'm feeling very faint
Apples & Oranges
Apples & Oranges
I love she she loves me
See you...see you...see you...
Apples....Oranges....Apples....Oranges....
Thought you might like to know
I'm her lorry driver man
She's on her own
Down by the riverside
Feeding ducks in the afternoon time
Apples & Oranges
Apples & Oranges
Apples & Oranges
dewdewloo dadadadaladda dum dum dum dadaladaaow



Lyrics reprinted by kind
Permission Westminster
Music Ltd.

When No Means No

Should We Press For The Release Of Unreleased Syd Barrett Material ?

Readers of a magazine such as OPEL should ask themselves this question. At present moment bootleggers continue to regurgitate poorly copied material and keep whatever profits are made, and Syd's fans will buy their products in the absence of official releases. If a legitimate record was released it would mean:

- Syd would get the royalties (or so one would hope)
- A good as possible recording would be available.
- A full and clear documentation of the songs could be made available.

However, put yourself in the artist's place (any artist). Would you want your unfinished songs and arrangements, out-takes, rejects, experiments or off-days on sale for all to hear? Much of Syd's unreleased material was rejected (by him or EMI?), so are they valid for release a decade later?

Barrett fans would certainly know what they were listening to and so appreciate them for what they are. But what of the rest of the record buying and radio listening public? A new generation and a half have evolved since Piper and Madcap & Barrett, who likely as not have never heard these albums. To release substandard recordings could devalue much of Syd's past work. Witness the mass of albums credited to Hendrix released since his death. Only a couple do his reputation any good. Or would we have Syd Barrett's 'Love Song Songs' album with one new track followed by 'Rock With Syd' with one different version?

Certainly one has to consider that even though Syd himself may not be the legal owner of these tapes, one should consider his feelings on the matter, and seek his permission before release. But here's the catch—Rock music was certainly a catalyst, if not the cause of his illness. Bringing him back into the scene with all its accompanying hassles may not be good for him. By bypassing Syd and asking his family to act on his behalf, one is morally obliged to abide by their decisions and let a 'no' mean NO.

Syd has, or had to, turn his back on the music scene. His attempts to return have not been successful (Stars and the unfinished? third solo album). Have these returns been instrumental in prolonging his illness? I cannot say but the possibility does exist.

Thus I am, as a fan of Syd's music, torn between wanting more of his recordings being made available and not upsetting his long but hopefully eventual recovery.

If these recordings did get a legitimate release I would certainly join the queue at the record shop, even if his permission for their release was not asked for or obtained, but I ask myself, how far should we go to press for their release?

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States. It was on return from that great country that Syd split from the Floyd.

'I spent a year relaxing,' he says, 'and another getting the LP together. It's been very slow, like looking back over a long time and playing very little. When I went away I felt the progress the group could have made. But it made none, none at all, except in the sense that it was continuing. To make my album was a challenge as I didn't have anything to follow.'

Own band

Now Syd is looking to form his own band, which he hopes he will have going within a year. 'This is the most interesting thing to do now, to see whether it would have been possible to retain the *Emily* sort of things that were there and on maybe two tracks of the first album.'

'I've been writing consistently for two years now and I have lots of undeveloped things lying around. I'm still basically like I've always been sitting round with an acoustic getting it done. I never get worried about my writing.'

And so Syd Barrett, now back in the public eye after two years, carries on in his own way - doing what he wants as he wants to.

Syd was pleasantly surprised to find the LP had sold well, especially as there was no great hype involved. 'Yes, it's quite nice,' he said in his soft-spoken manner that sometimes becomes so soft that he's not talking to anything but his chin. 'But I'd be very surprised if it did anything if I were to drop dead. I don't think it would stand to be accepted as my last statement. I want to record my next LP before I go on to anything else and I'm writing for that at the moment.'

It was while Syd was at school in Cambridge that he started learning the guitar. He played in a number of groups in that area from the age of 16 onwards, doing Bo Diddley and Jimmy Reed numbers especially. 'Then I had to come up to London,' he said. 'I didn't mean to play for ever; it was painting that brought me here to art school. I always enjoyed that much more than school, although it had nothing to do with the music. After three years in London I started playing with the Pink Floyd. Bo Diddley was definitely my greatest influence. Around that time one came across so many unheard-of records that one felt one was really discovering something.'

'The Floyd's music arose out of playing together; we didn't set out to do anything new. We worked up to *See Emily Play* and so on quite naturally from the Rolling Stones numbers we

BRITAIN'S art colleges have turned out a disproportionate number of successful musicians—John Lennon, Jimmy Page and Pete Townshend among them. It was while Syd Barrett was studying fine art at Camberwell School of Art in south London that he started playing with the Pink Floyd, the rest of whom were all at that time potential architects at the Regent Street Polytechnic.

And the influence of the *avant-garde* art world was apparent in the Floyd's stage act, the first to make strobo-scopes and oil-slide projections standard equipment for an evening's music. (Remember 1967 and the psychedelic revolution?)

But now Syd has his own solo best-selling album *The Madcap Laughs* which has provided a clear answer to that much-asked question 'Whatever happened to Syd Barrett after he left the Floyd?' At present Syd is living quietly in his sparsely-furnished London flat among his stereo equipment, piles of paintings and a heap of battered LPs. He's taking things easily, as he has been doing for the last two years, composing, writing and painting as inspiration comes, and making some plans for the future. He will soon be working on another album and he also plans to get a group together, but beyond that he seems to have no particular intentions.

How psychedelic is your pop? This is the demanding question posed to many groups today, struggling for acceptance.

It's no longer any good to say: "Well, mate, we can play Wilson Pickett, James Brown and all that gear," to anybody contemplating booking a band. One has to explain whether one is likely to set fire to the auditorium, or batter the audience's senses with flame, light and fiendish noises. Once it is proved these capabilities are available, and in vast quantities, the road to success is open. For example, one of the leading lights of the freak-out brigade, the Pink Floyd, were completely unheard of only a few weeks ago, but have already netted a residency at London's Marquee Club, while remaining semi-pro.

The Move have been building up their reputation in a maelstrom of violent "happenings" for some months and have just broken into the MM Pop 50 with "Night Of Fear" their first single. But how seriously do these groups take their work? From our inquiries, a new pattern emerges—"Schizophrenic Psychedelic Pop." The Floyd are serious while the Move... well now read on. This is where our story really begins. Originally an R&B blues-type group, the Pink Floyd

first got involved with experimentation in light and sound when they provided the music for the Hornsey College of Art light-sound workshop. This started an interest in the relationship between light and sound and they continued small experiments but never had the money to do anything beyond flashing a few foot-lights.

Said drummer Nick Mason: "We were very disorganised then until our managers materialised and we started looking for a guy to do the lights full time. The lighting man literally has to be one of the group."

"When we were in our early stages, we didn't play a lot of our electronic 'inter-stellar' music and the slides were still rather amateurish. However, this has developed now and our 'take off' into the mainly improvised electronic scenes are much longer — and, of course, in my opinion, the thing out of all proportion. They're just fantastic." The Pink Floyd, Nick on drums; Sid Barrett on lead guitar; Syd Barrett on vocals; Roger Waters, bass guitar; and Rick Wright, the organist, have been quickly labelled as a psychedelic group. Their opinions were fairly definite.

CAREFUL

"You have to be careful when you start on this psychedelic thing," said Nick warily, "we don't call ourselves a psychedelic group or say that we play just that people associate us with this and we get employed all the time at the various freak-outs and happenings in London. "Let's face it, there isn't really a definition for the word 'psychedelic'. It's something that has all taken place around us—not within us." Bassist Roger chipped in "I think the reason is that we've been employed by so many of these freak-out merchants. I sometimes think that it's only because we have lots of equipment and lighting, and it saves the promoters from

PINK FLOYD

"People associate us with psychedelic... but it's something that has all taken place around us"

having to hire lighting, anyway, should be relaxed. The best formal, and spontaneous. The is at a party you'll ever get hundred people. A freak-out shouldn't be savage mobs of geezers throwing bottles."

MELODY MAKER, January 14, 1968

(from Page 8!) of the album, accompanied by a plea from a frightened child,

"Why d'ya have to leave me there Hanging in my infant air
You only have to read the lines They're scribbly black & everything shines".

"Shines" in particular tells of the sincere love Barrett has towards this art and his childhood. These four pieces together constitute a precious segment of Barrett's complete recorded works. Each of them is musically brilliant but more unusually they succeed in capturing a specific feeling in their common style of nursery wonderment and let us share in the Barrett's thinking more easily than his later two albums where the line of thought is less coherent, and as such they are to be treasured as some of the most creative songs of that period.

COLIN MITCHELL.

BOB DYLAN BLUES (Contd)

...the same in order that he might reap the same rewards and realise his potential accordingly. There was however one man in the mid-60's who provided Syd with yet further insight into the blues and where the electric guitar could go next. This man was of course Jimi Hendrix, who did not so much blur the distinction between rhythm and lead guitar as to transcend them by pure feel and an incredible mastery of technique that surpassed all before and since. His playing in songs like "The Wind Cries Mary", "51st Anniversary" and "Woodoo Chale (Slight Return)" is pure flowing energy & inspiration. As with "Apples & Oranges" & "Vegetable Man", the guitar provides the song with that sense of power and projection that forces itself upon the listener, demanding attention and getting it; the essence of music as communication at its most basic & at the same time at its most penetrative and involved. The legacy of the blues and its importance for Syd Barrett is clear from the evidence of Hendrix's influence on his approach and spirit; perhaps more than any other of Syd's contemporaries, Hendrix epitomised everything he wanted to realise himself through music.

Well, I hope you've enjoyed it; even if I've somehow managed to obscure everything that's gone before with my scurrilous academicisms and inane rhetoric, I hope I can at least make one clear observation before finishing. The key to Syd Barrett's genius was his use of his influences as a catalyst for his own unique talent, which enabled him to become part of the historical line of great figures in contemporary music. But the line goes on forever, and Syd Barrett, like Bob Dylan & Chuck Berry, like John Lennon & Bo Diddley, like Jimi Hendrix and Robert Johnson, was/is/will be an integral part of it, but not really part of anything tangible as such. Just a total original, a fucking genius.

RICHARD MASON.

There's a vague strangeress insidery mind
A man who ponders but whom now is gone
The strangest one layed thoughts upon, I feel
I shield him, mask him and leave him be
Let him rest under the tree
And those who came to find him out
Shall be left outside without a doubt
There's a vague strangeress within my head
A dark stranger sitting on the bed
And his words are unspoken

But are dreamt softly in the sky
I read him & so walk away
In his sadly vacant, shaded eyes.

STEWART PARSONS



