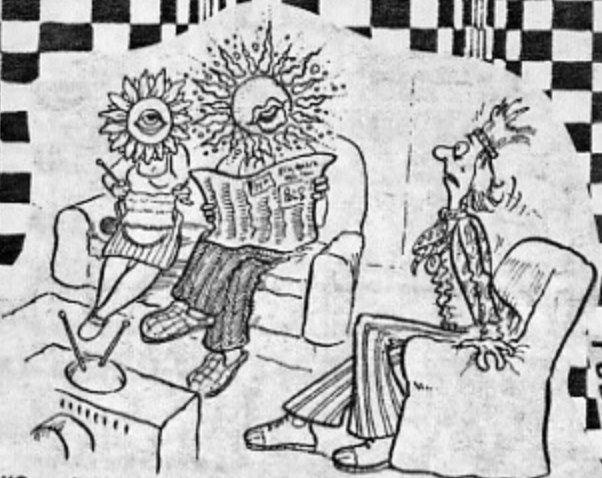




THE SUN SHINE REVIVAL



PUDSY

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..... TOGETHER IN A SPECIAL DOUBLE ALBUM PACKAGE

Syd Barrett



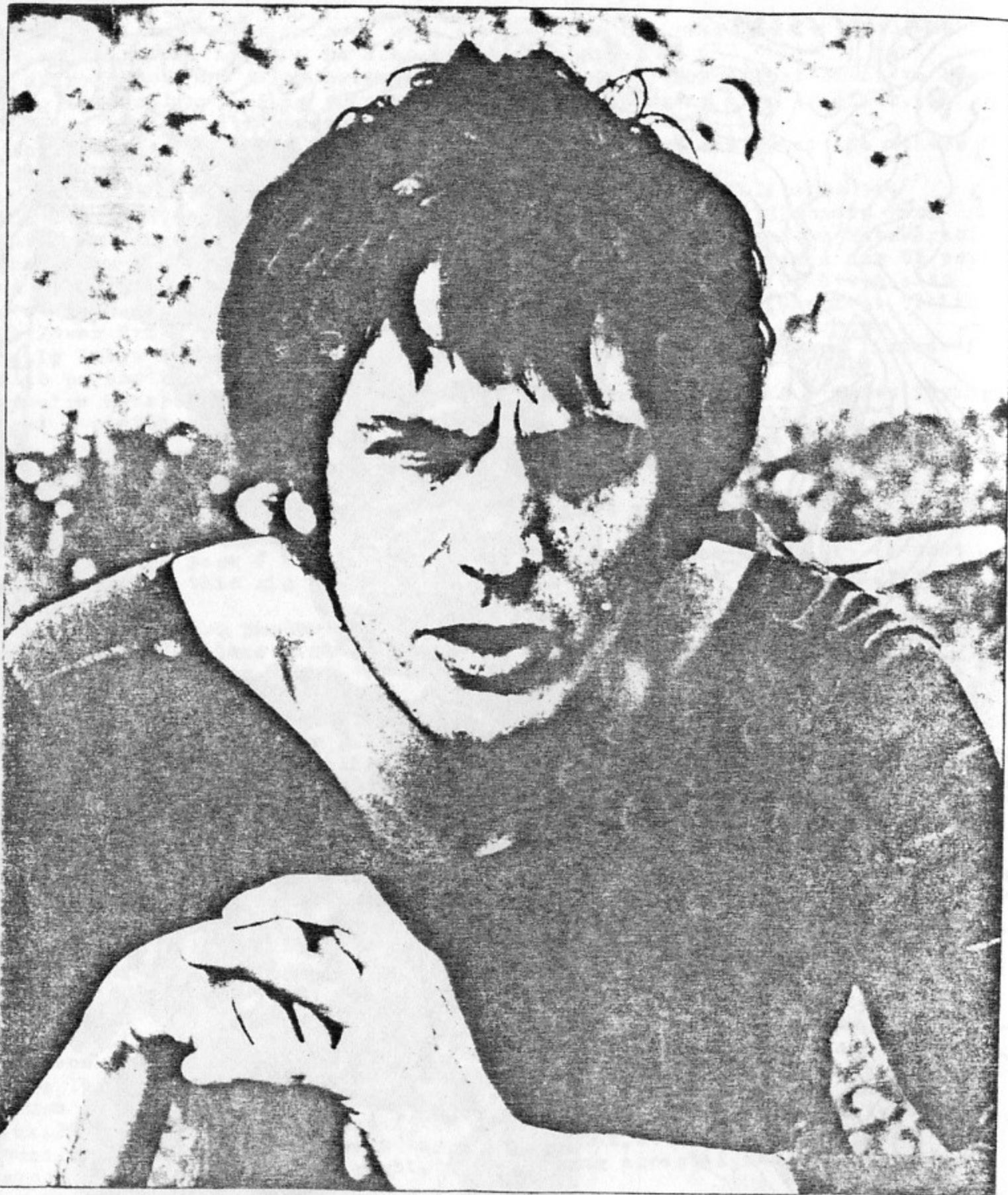
Produced by David Gilmore, Roger Waters,
Richard Wright and Malcolm Jones.

Featuring -
Syd Barrett - Vocals and Guitars
David Gilmore - Bass
Richard Wright - Keyboards
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Barrett around the time of his second solo album (1970).

Mick Rock TROUSER PRESS 78

Barrett makes

Syd Barrett

THE MAKING OF BARRETT

Thanks to Malcolm Jones we've got a well written booklet on "The Making Of The Madcap Laughs". For "Barrett" however, this is not so easy to do. No-one has ever talked in detail about these sessions so that we're left with the task of listening and guessing recording techniques etc.



With that in mind, this article could be a load of rubbish (Whatdayamean it usually is?). Soon after the release of "Madcap" in January 1970 Syd began working on it's follow-up: -the first recording session being in Abbey Road on 26/2/70 when Syd made demo versions of four songs; WOLFPACK, WAVING MY ARMS IN THE AIR, LIVING ALONE & BOB DYLAN BLUES. Presumably these consisted of Syd alone-no-one except Dave will know though as Dave (Gilmour) took the tapes with him. The fact that LIVING ALONE hasn't been heard by anyone else could suggest that it's just an alternate title like CLOWNS & JUGGLERS was. BOB DYLAN BLUES was also dropped at some stage though the lyrics have been reprinted in Bernard White's Best Of Terrapin. Gilmour admits that he's still got some of Syd's songs"...at home on a cassette."

The next session on the 27th Feb is the last known recording date although the sessions must have gone ahead during March, April, June, July & August 1970. The time being reduced by commitments of Dave & Rick to the Floyd's LP's & tours, rehearsals etc. Both Syd & Dave spoke about getting the LP out by September so it may have recorded in the earlier months, mixed in the later & delayed for some reason until Dave/Rick returned from the States.

The LP "Barrett" consists of some old & some new material. Unlike Roger Waters who says Syd didn't write anything before quite early 1968 I feel some of both Madcap & Barrett were new; -Malcolm Jones watched him write HERE I GO in the studio & as no mention of the "Barrett" songs were made in the recording sheets of Madcap it does seem that new material evolved during the making of both LP's.

From the Peely session we know that GIGALO AUNT, BABY LEMONADE & EFFERVESCING ELEPHANT were written & sorted out by the end of April. EFFERVESCING ELEPHANT having been written when Syd was only 16. The other songs: -LOVE SONG, DOMINONES, IT IS OBVIOUS, RATS, MAISIE & possibly I NEVER LIED TO YOU are harder to date.

The few quotes I could find on the LP reflect the going through the motions, tired & apathetic feeling in some of the songs. In OPEL 4 Steve Tandy wrote (quite rightly) that he wouldn't want to see Syd Barrett material released overdubbed by session musicians like Jimi Hendrix Suddy Holly & Syd Barrett have done. The LP "Barrett" you see is in some ways a collection of overdubbed demo's -we already have one semi-mutilated LP. Nevertheless "Barrett" is a good LP & as Syd was there in the studio my comments are partially ill-founded.



The LP seems to have been difficult for all concerned: Duggie Fields (Syd's longstanding roommate; Trouser Press 2/78); "When it came down to recording there were always problems. He was not at his most together recording the album. He had to be taken there sometimes, and he had to be got. It didn't seem to make any difference whether it was making him happy or unhappy; he'd been through that, the excitement of it, the first time round."

When Gilmour was asked (Guitar Heroes 1984) what it was like producing his two albums he replied: "It was hell. But you know, we always felt that there was a talent there, it was just a matter of trying to get it out onto record so that people would hear it, and of course Syd didn't make it any easier for us. There were various techniques we had to invent for trying to get the stuff recorded. It was very very difficult; not really very rewarding. And I've no idea how Syd felt about it most of the time." Gilmour (NME 74); "We had basically three alternatives at that point, working with Syd. One, we could actually work with him in the studio, playing along as he put down his tracks—which was almost impossible, though we succeeded on GIGALO AUNT. The second was laying down some kind of track before and then having him play over it. The third was him putting his basic ideas down with just guitar and vocals and then we'd try and make something out of it all."

"It was mostly a case of me saying 'Well, what have you got then, Syd?' and he'd search around & eventually work something out."

Gilmour again (Musician 12/82): "We had more time to do that (Barrett LP). But trying to find a technique of working with Syd was so difficult. You had to prerecord the tracks without him, working from one version of the song he had done, and then sit Syd down afterwards and try to get him to play & sing along, with a lot of dropping in. Or you could do it the other way round, where you'd get him to do a performance of it on his own and then try to dub everything else on top of it. The concept of him performing with another bunch of musicians was clearly impossible because he'd change the song ever time. He'd never do a song the same twice, I think quite deliberately."

Pretty depressing stuff really? A surprise then that that the LP isn't a lot worse. To me it resembles a sort of musical patchwork quilt or alternatively like the LP cover; a collection of insect-like creatures existing within their own separate worlds.

Using the three techniques that Gilmour has described you can pick out the different tracks & try to work out how each was recorded.

GIGALO AUNT is a straight run through; Syd on electric guitar & vocals, Jerry Shirley on drums, Dave on bass, Rick on organ & Willie Wilson on the additional tom tom's at the end. Dave later added the 2nd organ (those high pitched noises?) but otherwise the song is completely live—possibly the only one on the LP.

DOMINCES was similarly "recorded on a good day", Jerry (Trouser Press 2/78) saying that on the day the backing tracks to DOMINCES were recorded with great success, enthusiasm running high. Unlike GIGALO AUNT however, DOMINCES was recorded in pieces—probably in one day with Syd on acoustic & electric guitars, Jerry on drums, Dave on bass & 2nd drums and Rick on organ. The ending is a bit false in that Syd used to stop the song as soon as the vocal part ended. The sequence after this was added by Dave, although Syd plays over it. Jerry (Trouser Press) "Dave was with Syd trying to get a lead guitar track, but Syd couldn't play anything that made sense—in a brain wave Gilmour turned the tape around & had Syd play guitar to the tracks coming at him backwards." "It played back," Shirley says, " & the backwards guitar sounded great; the best lead he ever played. The first time out & he didn't put a note wrong". If, however, you have a reel to reel and record the song & play it backwards (so you hear Syd as he played it) the lead isn't too hot. DOMINCES is probably the closest to his days with the Floyd, it has a fine dreamy quality with Syd's vocals being softly focussed—no matter how one listens the voice lulls & hypnotises—focussing attention away from the instruments.



Arnold Layne

Words and Music by Syd Barrett



Recorded on Columbia by The

Pink Floyd

Dunmo Music Publishing Co. Ltd.
8 Denmark Street London W.C.2.

Cover of SNEE... FLYC...

MANY OF the people who turn up to see the Pink Floyd's miraculous concerts now probably don't realise that the basis for their show was laid many years ago — in May 1967 at a concert in the Queen Elizabeth Hall.

It was called "Games For May", and already they were featuring liquid light shows, projected 35 mm. films, quadrophonic PA system deployed around the hall pumping out weird spacey sounds quite unheard of in those early psychedelic days.

They had a weird lead singer and guitarist who wrote most of the music and the lyrics. He wore a flowing cape on stage and waved his arms in the air, and the light from the front projected his vast, dark shadow on the screen behind, gesticulating wildly like the Sorcerer's Apprentice. This was Syd Barrett.

But no more. Syd Barrett, for reasons only his closest friends could attempt to explain with any hope of accuracy, retired from the Floyd in 1968 after being the prime mover of the band's rise to become England's finest exponent of psychedelic music. He withdrew to his home town of Cambridge; his place was taken by another local lad, Dave Gilmour, and the Floyd subtly but perceptibly changed.

Distinguished

But during his brief career with the Floyd and with two crazy, throw-away solo albums subsequently recorded for Harvest, he distinguished himself as a songwriter with the fluency of Pete Townshend and the questing detachment of Ray Davies.

SORCERER'S APPRENTICE

contemporary songwriter

Not, you understand, that I say this without a certain amount of prejudice. Syd Barrett and the Floyd were local heroes in the city of Cambridge. Everywhere you would meet someone who had been at school with Syd, or told how Gilmour's mini was entirely composed of various pieces of other Minis acquired under unusual circumstances. I even had a beautiful girlfriend who said she travelled down to London with the Barrett circus and lived in the first crazy household in Putney.

This is where our hero's story starts. There had been bands before, of course; according to the Floyd's first manager and producer Andrew King, known as the Screaming Abdabs and the Tea Set. On Syd Barrett's arrival his band formed as the Pink Floyd with Roger Waters, Nick Mason and Rick Wright, and were playing a lot of Bo Diddley. The Kingsmen's "Louie Louie" was one of their stand-out numbers, King remembers, but he's not too sure... "maybe it was just one of the numbers we used to sing in the car."

Student

"As soon as things began to come together they started to do more of their own numbers. It was easy," he muses, "to get the impression that the Floyd was Syd Barrett and anyone who happened to be playing with him." At this point Barrett was an art student at Camberwell, Wright was a music student and Mason and Waters were studying architecture at the Regent Poly: a pretty diverse collection. Barrett's artistic temperament can be regarded as an integral part of the early Floyd's make-up.

What was more immediately recognisable was Barrett's guitar style, apparently clumsy and anarchic, but effective and intensely dramatic. The first stage number to come together was "Astronomy Domine", which was more of a group effort, although credited to Barrett. In fact, it was copped from a riff on the first Love album, although the time signatures were chopped and changed around.

Early as it was, "Astronomy" seems to have been the prototype for the Floyd's subsequent style. The bass opens

with a crescendo single string and the heavy tympani bursts in with fearsome power. Here as later, the words are obscure, a chant which seems almost unintelligible, sounding like a recitation of the signs of the zodiac.

Barrett was to specialise in mystical chants and unintelligible mumblings: "Chapter 24" is from the I Ching (The Chinese Book of Changes) and "No Man's Hand" from the first solo album fades out through a just out-of-focus conversation.

The Floyd's first success on record was "Arnold Layne", and it was a knock-out. It was written by Barrett and sung in that precisely modulated English drawl over the surging music with the same tricks in evidence as on "Astronomy". And the lyrics were... unusual. Strange hobby? Collecting clothes? Arnold Layne certainly was no dedicated follower of fashion.

The prospect of recording seemed to inspire Barrett with a fierce creativity. Nobody quite knew whether he had the songs already written or whether he wrote them specifically for the sessions. King again: "Syd started developing very rapidly as a songwriter... as soon as we got anywhere near a recording studio songs would start popping out."

Myth

One of these was "See Emily Play" which was in much the same vein as "Arnold Layne". This time it was a hit. "Games For May" had made its mark, and soon after the first Floyd album was recorded. The commercial pressures were building up on a group which was, as far as the "serious" money-making part of the business was concerned, a bit of a joke. They were students, playing a music which had never been heard before and obviously was not compatible with anyone else's act, and what's more they were being handled by novices.

Barrett was far from being overwhelmed. The myth of the fragile artistic temperament here takes a bit of a knock. King remembers seeing Syd sit down in Peter Jenner's (King's partner) room and write two songs in half an hour; and they weren't already in his head: "They just came out when they were needed".

There are few influences on the first Floyd album, though occasionally (in hindsight) Barrett's guitar reminds me of Lou Reed's on the first Velvet Underground album and Rick Wright's organ of Ray Manzarek's, but probably the development was parallel. Recorded in full glorious Abbey Road pan-pot stereo, clear but plummy in the same way as "Sergeant Pepper", "The Piper At The Gates Of Dawn" had eight out of the eleven tracks credited to Barrett, among them "Astronomy Domine", "Mathilda Mother", "Chapter 24" and "Bike".

After the two singles Norman Smith took over from Joe Boyd (of Witchseason) but the change was comparatively smoothly accomplished. "Everybody knew exactly how to get on with making that record — it was as easy as falling off a log," says King.

Occasionally there are some concessions to the fads of the time: "Mathilda Mother" has a sort of Tyrannosaurus Rex pixieland feyness to the lyrics,

but points forwards to the childhood experience theme of "No Good Trying", but neither the words nor the extreme and stylised vocal and instrumental mannerisms of the time obscure the strong, catchy melodic lines which distinguish Barrett's writing.

The second side of the album had more of the rumbustious (King's word) material which distinguished Barrett's songs from Waters's more measured, sombre tone-poems. There's a wide-eyed, astonished quality about "Gnome" and "Scarecrow"

which is a real ear-opener; and the deadpan surrealism of "Bike" is worthy of Alfred Jarry (look 'im up).

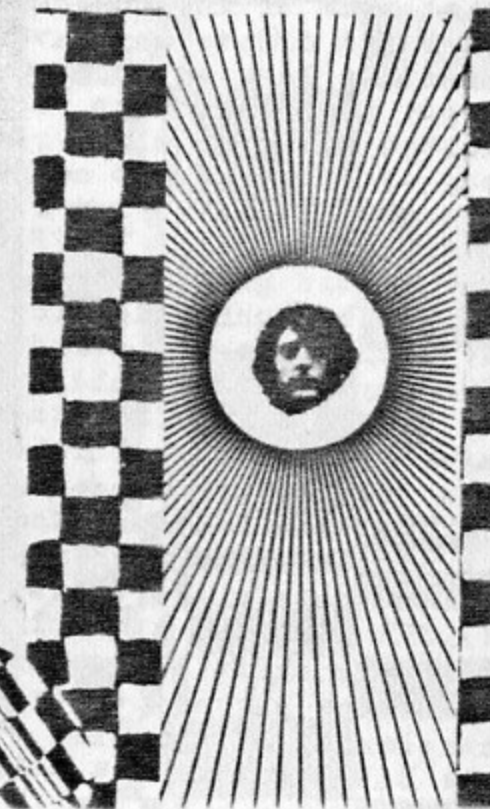
And although Barrett liked his simple songs, he was responsible for the dramatic mixes, with astonishing use of panning. In "Astronomy" and "Interstellar Overdrive" whole sections of instruments criss-cross crazily from side to side of the stereo screen. King: "Syd had a unique way of mixing. He would throw the levers on the board up and down apparently at random, making pretty patterns with his hands. He was very demanding. You see, he was a painter and wouldn't do anything unless he thought he was doing it in an artistic way. He was one hundred per cent creative, and he was very hard on himself."

There are few songwriters who cut through the sugar with Barrett's directness:

Wined and dined, 'o it seemed just like a dream
Girl was so kind, kind of love I've never seen.

About a year ago Syd Barrett played a public gig at Cambridge Corn Exchange. Friendly freak promoter (but no more) Steve Brink phoned, left a message, but I didn't get back to the office. Sometime in the future, maybe? Or shall we never hear any more of Syd's silly, miraculous songs?

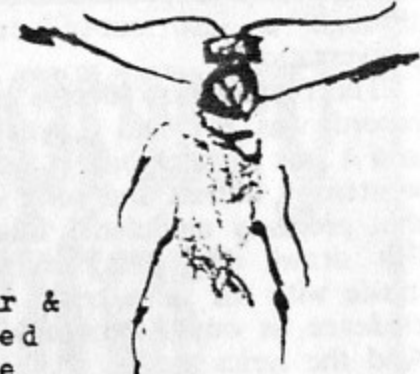
MARTIN HAYMAN



The most contrived song WINED & DINED see's Dave playing bass & acoustic guitar, organ & tambourine. Syd plays lead & sings twelve vocal lines repeated in sequence. According to Jerry again: To ease the process for Syd before they went into the studio to cut, Gilmour would sit with him & either make up demo tapes of the songs or, if possible learn the song with him. Then he'd explain it to the other musicians & play along with Syd, if Dave got a fair rough guitar track out of Syd he'd use it as a track & overdub the other instruments. So with WINED & DINED it would seem that Dave first learn't the song & constructed the tape over which Syd played some very good slide guitar.



WAVING MY ARMS IN THE AIR/I NEVER LIED TO YOU LOVE SONG/BABY LEMONADE & WOLFPACK are also overdubbed tunes. Since WAVING MY ARMS..., WOLFPACK & possibly I NEVER LIED TO YOU were written early Dave would have had plenty of time to learn them. Lyrically both are comparatively complex & this to me suggests they were well developed & hence easier for Syd to perform. WAVING MY ARMS.../I NEVER LIED TO YOU may have started life as acoustic guitar & vocals with organ, piano, drums & bass being overdubbed afterwards along with Syd's electric guitar part. The tempo change & the changing staccato rhythm seem to suggest this.



WOLFPACK was Syd's temporary favourite (Rolling Stone 71) & features Syd on vocals twice, electric & acoustic guitar, Dave on bass, Jerry on drums and Rick on organ & piano. It too could have been overdubbed onto a rough guitar track.

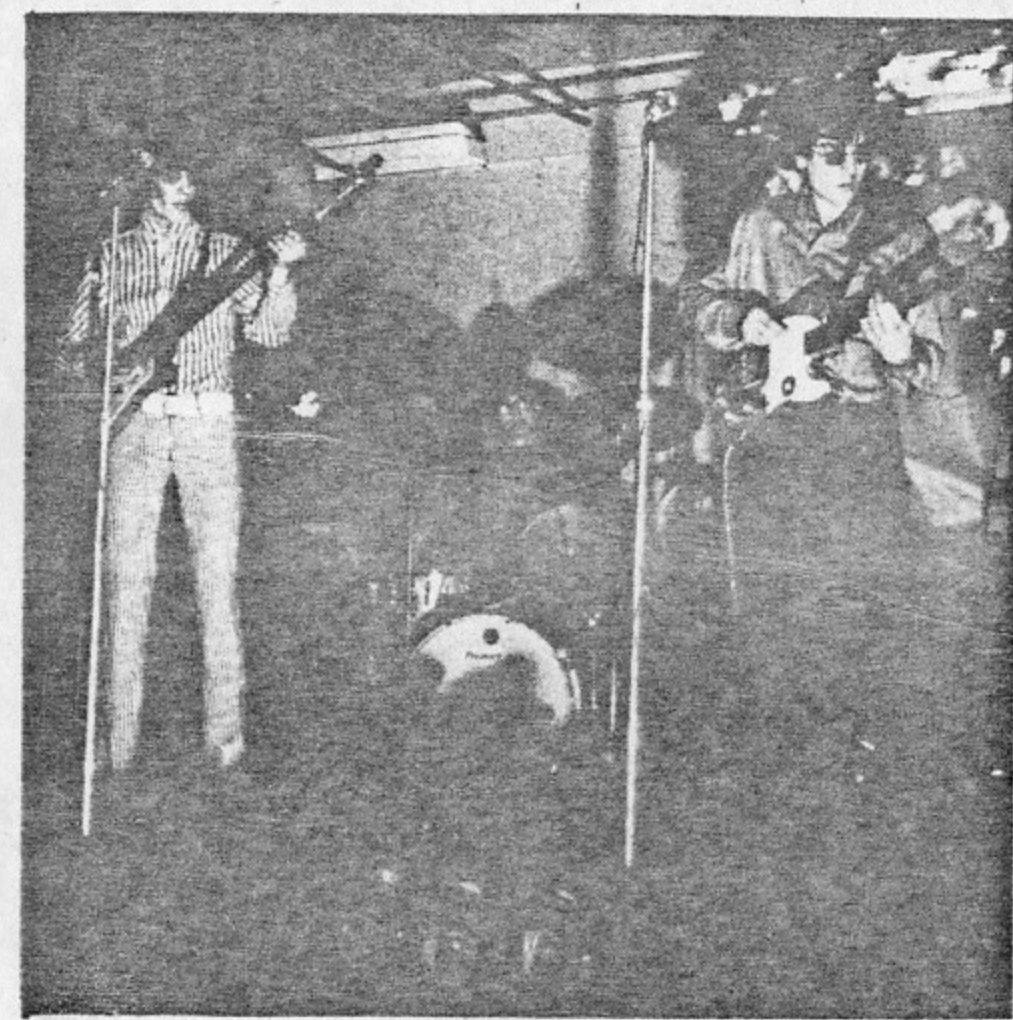
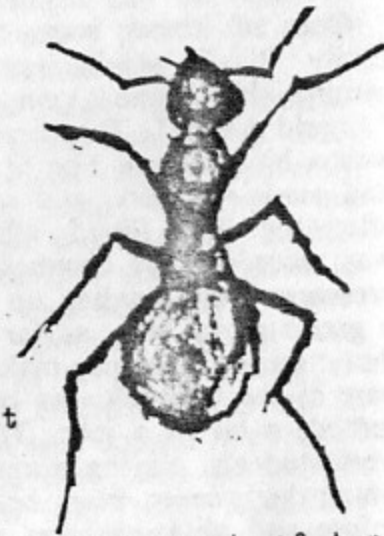
LOVE SONG with six vocal lines repeated over & over feels again like a contrived affair, acoustic rhythm, drums, bass, organ, piano & harmonium contribute layer upon layer of sound, of sound interspersed by Rick's tinkling piano. As the song is so simple it does seem like another half completed idea - with the vocals again diverting attention away from the instruments.



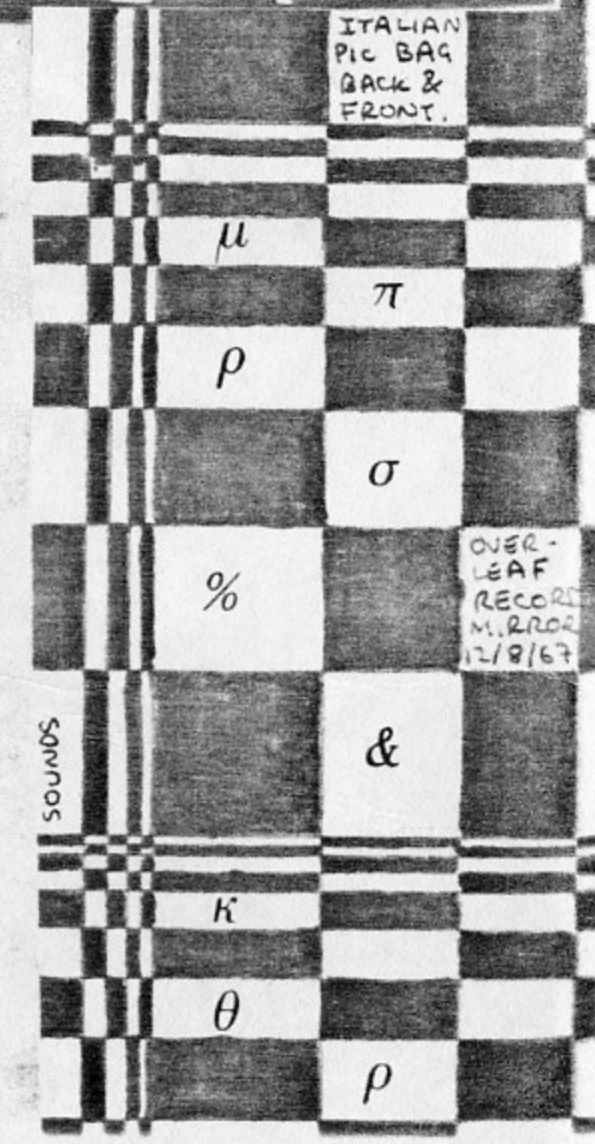
BABY LEMONADE, which also must have been one of the earlier songs has Syd's electric guitar, Dave on 12 string acoustic & bass, Jerry on drums and Rick on piano & organ. The rather sparse nature of the drums - especially early in the song seems to suggest that some of the instruments were overdubbed. I would hazard a guess that Syd & Dave may have layed 12 string/vocal & electric guitar down first or Dave would have learn't the song 1st & got the 'bunch' to record it before Syd overdubbed his tracks. The rather drawn out ending again suggests Gilmour to me. The song has two vocals.

The oldest ditty EFFERVESCING ELEPHANT runs straight on after WOLFPACK without any break in the record groove. Strange haunting vocal(?) at the beginning leading into Syd with acoustic guitar & overdubbed tuba courtesy of Vic Saywell - presumably at Dave's suggestion.

RATS & MAISIE both have common elements, Jerry again: "...Rats in particular was really odd. That was just a very crazed jam, and Syd had this lyric that he just shouted over the top..." A Bo Diddley epic it adds tension & energy to the LP with Acoustic guitar, bass, piano, drums & a second overdubbed guitar. MAISIE also has a jam like quality except it is much simpler - most of the emphasis shifting to bass & drums, Syd occasionally sniffing & accenting his voice sarcastically while the tempo has a slow bluesy feel. The complexity of the bass suggests that the track was recorded live but with the bass line redone later.

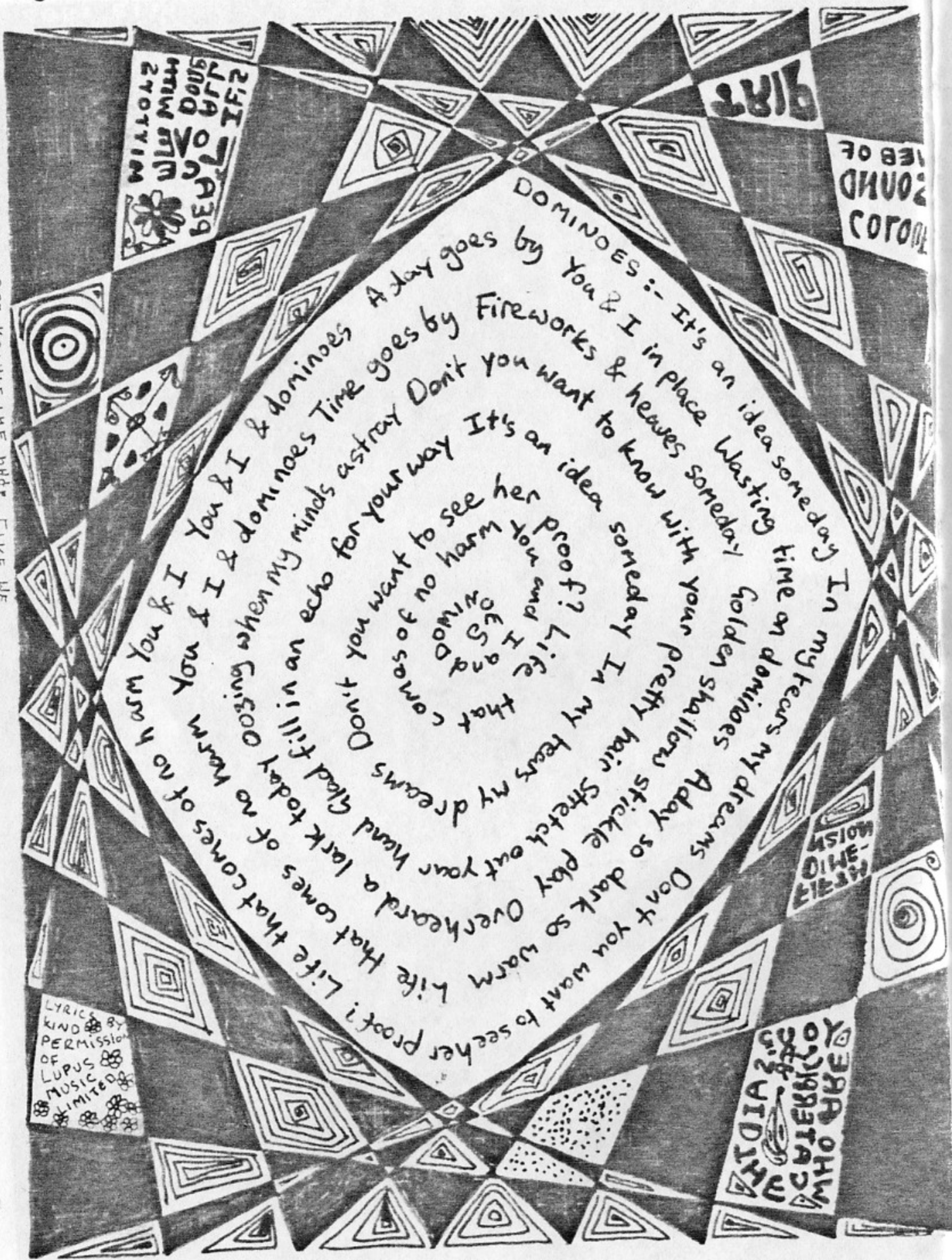


First fine careless rapture of Syd's Floyd. (Left) Syd contending for Psychedelic Guitar King. Pic GRAHAM KEENE.





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THE WHO ARE THE ARCHITECTS OF OUR FUTURE

CHAPTER 24



The PIPER AT THE GATES OF DAWN is one of the most varied yet stylised LP's I've ever come across. However, one track-CHAPTER 24-left me totally baffled & confused.

One of the many facets to Syd's work is the way he turns meaningless rambling into something special, but here, there is more to the lyrics; the answer lies in another Barrett trait: the use of other people's writings in his songs. (Like GOLDEN HAIR for example).

Although repeated listening to the song revealed little, interviews kept mentioning something called the "I Ching". On my next trip to my local bookshop I bought a rather heavy paperback called The Book Of Changes or I Ching. So what is the book? and how does it relate to the song I'm going on about? This is how it describes itself:-

"At least 5000 years old, the I Ching is a book of oracles containing the whole of human experience. Used for divination, it is a method of exploring the unconscious; through the symbolism of its hexagrams we are guided towards the solution of difficult problems and life situations. It can also be read as a book of wisdom revealing the laws of life to which we must all attune ourselves if we are to live in peace & harmony."

(Now, before it's too late, I should point out that I am a novice where the I Ching is concerned; motivated initially by this one song-so if I offend anyone, it is not intended.)

The Book Of Changes goes back to mythical antiquity, it is thus a work that has grown organically over thousands of years & consists of many layers stemming from the most important periods of Chinese thought.

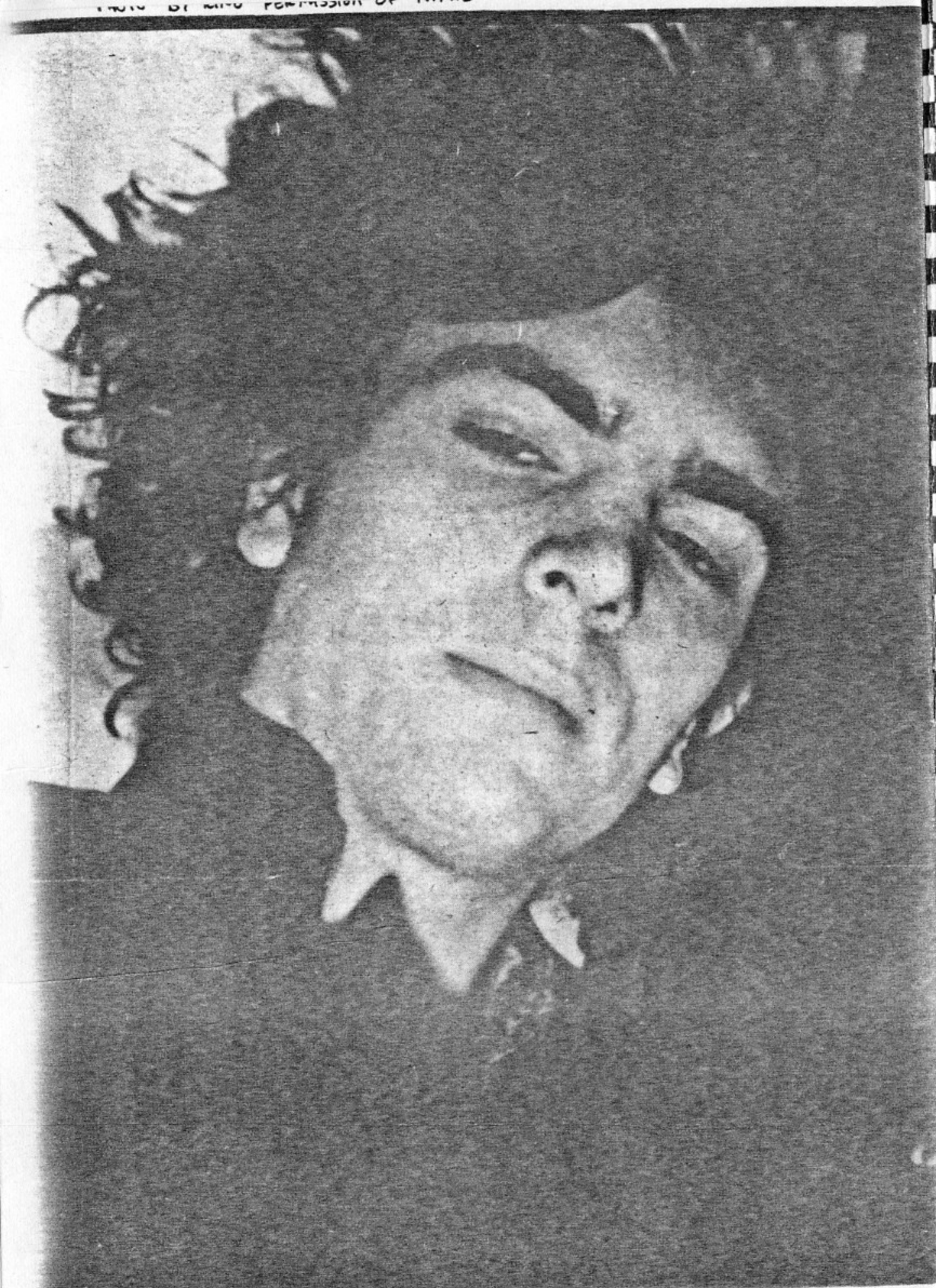
At the outset it was nothing more than a collection of linear signs to be used as an oracle with the answer YES or NO. With YES being indicated by a simple unbroken line (—) and NO by a broken line (— —). In order to increase the variation in answers, the lines were combined into pairs & later a third added. So eight 'trigrams' came into being. Each of these were conceived as images of all that happens in heaven & on earth, representing certain processes in nature while at the same time each held in a state of continual transition, one changing into another. The eight trigrams therefore are not representations of things as such but of their tendencies in movement.

In order to achieve a still greater multiplicity, these 8 images were combined again with one another, giving a total of sixtyfour signs. Each containing 6 broken/unbroken lines called a hexagram. These hexagrams are considered as cosmic archetypes representing the patterns of the TAO in nature and in human situations. Each has a title & is supplemented with a brief text, called the Judgement, to indicate the course of action appropriate to the cosmic pattern in question. The so-called Image is another brief text, added at a later date, which elaborates the meaning of each of the hexagrams six lines in a language charged with mythical images which are difficult to understand.

These three categories of texts form the basic parts of the book which are used for divination. An elaborate ritual involving fifty yarrow stalks are used to determine the hexagram corresponding to the personal situation of the questioner. The idea being to make the cosmic pattern of that moment visible in the hexagram & to learn from the oracle which course of action is appropriate to it.

The purpose of consulting the I Ching is thus not merely to know the future, but to discover the disposition of the present situation so that proper action may be taken. This attribute lifts the I Ching above the level of an ordinary book of soothsaying & makes it a book of wisdom.

The use of the I Ching as a book of wisdom is, in fact, of far greater importance than its use as an oracle & involves additional books called The Material & The Commentaries. However, for the purposes of this article The Text (consisting of the hexagrams) is the most relevant.



AT THE GATES OF DAWN

I never thought I'd get to the stage of writing about the title of the Floyd's first LP & no doubt you're all groaning now. But hold on & take a trip back to your childhood. If you've never read "The Wind In The Willows" by Kenneth Grahame then now's the time to steal your kids/brothers/sisters/parents copy.

Originally published in 1908, it hasn't dated much-as though any child's story could. The book follows the adventures of a few animals, principally Mole, Rat & Toad, who set about having a good time & bringing some sense to the rather foolish & headstrong Toad. Throughout the whole book the descriptive, imaginative air created by Kenneth Grahame comes straight out of 67. "Too much" cries Mole.

Each of the chapters continue on from each other, while at the same time existing separately. Chapter seven "The Piper At The Gates Of Dawn" is particularly beautiful, telling of Mole & Rat looking for a young otter whose become lost. If taken out of context, one paragraph becomes rather poignant: "The child loved the spot, and Otter thinks that if he came wandering back from wherever he is-if he is anywhere by this time, poor little chap-he might make for the pool he was so fond of;...so Otter goes there every night & watches-on chance, you know just on chance."

& so in the search for the young otter they go to the pool on one long hot summer evening. Kenneth Grahame's description of the falling of the moon & subsequent sunrise as they search for the child leaves an almost perfect parallel with the LP in terms of 'feeling':-if Piper is 67 on vinyl then this passage is Piper in print:

"The moon serene & detached in a cloudless sky, did what she could...til her hour came and she sank earthwards reluctantly, and she left them and mystery once more held field and river. Then a change began slowly to declare itself. The horizon became clearer, field and tree came more into sight, a somehow different look;...A bird piped suddenly, and was still; & a light breeze sprang up & set the reeds & bull rushes rustling." Rat "sat up suddenly & listened with passionate intentness" & momentarily experienced the sound "So beautiful & strange & new" as it faded & grew anew Mole became breathless & transfixed "as the liquid run of that glad piping broke on him like a wave, caught him up & possessed him utterly"

The descriptive passage of the sunrise also screams 67, partly because at times it follows hand in hand with the enhanced colour hallucinogenic experience. But much more than this is the mystical wonder that beholds the arrival of dawn:

"the rich meadow grass seemed that morning of a freshness & greenness unsurpassable. Never had they noticed the roses so vivid, the willow herb so riotous, the meadow-sweet so odorous and pervading..."

A wide half circle of foam and glinting lights and shining shoulders of green water...troubled all the quite surface..."

"Then suddenly the Mole felt a great awe fall upon him, an awe that turned his muscles to water, bowed his head, and rooted his feet to the ground. It was no panic terror-indeed he felt wonderfully at peace and happy-but...he knew...that some august Presence was very, very near. ...And still there was utter silence in the populous bird haunted branches around them; and still the light grew and grew.

.....and then, in that utter clearness of the imminent dawn, while nature, flushed with fullness of incredible colour, seemed to hold her breathe for the event, he looked in the very eyes of the Friend and Helper; saw the backward sweep of the curved horns, gleaming in the growing daylight; saw the stern, hooked nose between the kindly eyes that were looking down on them humourously, while the bearded mouth broke into a half-smile at the corner; saw the rippling muscles on the arm that lay across the broad chest, the long supple hand still holding the pan-pipes only just fallen away from the parted lips; saw the splendid curves of the shaggy limbs disposed in majestic ease on the sward; saw, last of all, nestling between his very hooves, sleeping soundly in entire peace and contentment, the little, round podgy, childish form of the baby otter. All this he saw, for one moment breathless and intense, vivid on the morning sky; and still, as he looked, he lived; and still, as he lived, he wondered."

Finally it is obvious that Syd has by an acoustic, Dave on bass & Rick on organ & piano. Relatively complex lyrics but simple chord structure with overdubs of piano, organ & possibly bass seem to indicate that they constructed this on top of one of Syd's demo's. Towards the very end of the song an electric guitar begins to play - perhaps somewhere there exists a tape with a full guitar solo on - I doubt it.

It is doubtful whether any full blooded alternate takes of these songs exist, perhaps the unreleased TWO OF A KIND, BOB DYLAN BLUES & LIVING ALONE do; but probably they didn't get beyond the stage of Syd & his acoustic guitar/unamplified electric. If anymore material does surface from these sessions I think for one I would prefer the original demo's.

When the LP was released in November 70 it was planned to release a single - GIGALO AUNT - and two 10" acetates were made presumably with the same version as the LP. Although the LP is a bit poorer than Madcap it still is well balanced with the moods of the different songs offsetting each other.

Syd said about his songs; "They've got to reach a certain standard and that's probably reached in Madcap once or twice and on the other one only a little - just an echo of that. Neither of them are much more than that"

Gilmour again (Guitar Heroe's) "I've no idea if they ere how he wanted them to be, but as he didn't offer opinions, we had to take it onto ourselves to decide how it should be - which is quite a normal thing with producers - but it wasn't because we were trying to assert that on him. It's just there wasn't anything coming from him to tell us how he thought it should be"

"The only thing he ever said about it was at the end of the second album, when we'd finished. We were going up the lift in his block of flats in Earls Court and he turned round to me & he said, 'Thanks - thanks very much.' And that's the only expression of approval or disapproval of anything I got out of him through two albums I think."

BARRETT

BREAKFAST, TICKETS ST-INDICA, ETC
 UNTIE COSTUMES, POPSTARS
 CHALK FARM, LOVERS OF THE WORLD

A Piper At the Gates (contd).

"Sudden and magnificent, the sun's broad golden disc showed itself over the horizon facing them; and the first rays, shooting across the level water-meadows, took the animals full in the eyes and dazzled them. When they were able to look once more, the vision had vanished, and the air was full of the carol of birds that hailed the dawn."

Quite a passage, I think you'll agree. To me at least this & other descriptions in the book conjure up the images of Piper, there is more to it than just taking the name for the LP because of it being a good title. To me it generates the same kind of feeling in the text as listening to Piper, but then I'm biased. Could you think of a better title?

ZAP

11 PM OCT 15 ROUND HOUSE

As the hexagram is generated using the yarrow stalks, each line may become one of four types:

A SEVEN or Young Yang is called a positive line that is said to be at rest & so does not move or change into one of the other types of lines at a later time. The word Yang means 'light' & SEVEN is represented by the symbol. —

An EIGHT or Young Yin is called a negative line that is at rest & does not move or change. Yin means 'dark' & the EIGHT has the symbol. — —

A NINE or Old Yang is a positive line that moves, changing sign later into an EIGHT. The Nine is represented by the symbol. — — —

A SIX or Old Yin is a negative line that moves, changing sign & becoming the positive SEVEN. SIX is represented by the symbol. — — — —

Now (you'll be glad to hear) comes the relevant bit; After the hexagram is generated you are left with one of the sixty four chapters/symbols in the book.

The 24th Chapter is represented by:

復 — — — — above K'UN The RECEPTIVE EARTH
 — — — — below CHEN The AROUSING THUNDER

This is called FU/RETURN (The Turning Point).

"This hexagram is linked with the eleventh month of the (Chinese) year, the month of the winter solstice (Dec-Jan) that brings the victory of light as the time of darkness is past. So in the hexagram after all the dark lines (— — or 6 or 8) have pushed all the light lines (— — or 9 & 7) upward & out of the hexagram, another light line enters from below - hence the idea of a turning point"

The Judgement

RETURN. Success.
 Going out & coming in without error.
 Friends come without blame.
 To & Fro goes the way.
 On the seventh day comes return.
 It furthers one to have somewhere to go

"After a time of decay comes the turning point. The powerful light that has been banished returns. There is movement, but it is not brought about by force. The upper trigram K'UN is characterised by devotion; thus the movement is natural, arising spontaneously. For this reason the transformation of the old becomes easy. The old is discarded and the new is introduced. Both measures accord with time; therefore no harm results. Societies of people sharing the same views are formed. But since these groups come together in full public knowledge and are in harmony with the time, all selfish separatist tendencies are excluded, and no mistake is made. The idea of RETURN is based on the course of nature. The movement is cyclic and the course completes itself. Therefore it is necessary to hasten anything artificially. Everything comes of itself at the appointed time. This is the meaning of heaven and earth.

All movements are accomplished in six stages, and the seventh brings return. Thus the winter solstice, with which the decline of the year begins, comes in the seventh month after the summer solstice; so too sunrise comes in the seventh double hour after sunset. Therefore seven is the number of the young light, and it arises when six, the number of great darkness, is increased by one. In this way the state of rest gives place to movement."

The second part of the chapter, called the Image, is less direct & conveys the meaning through generation of other images:

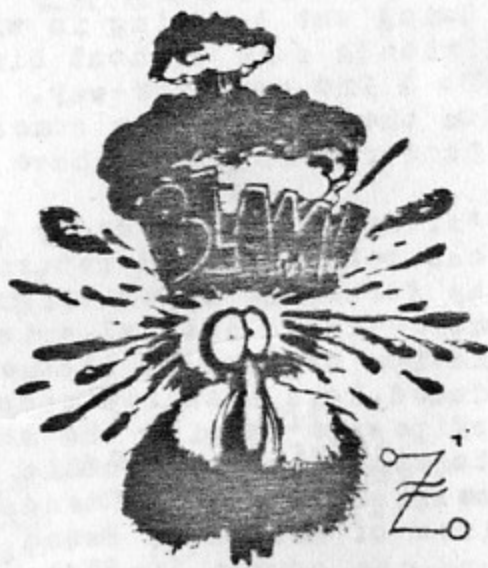
Thunder within the earth:
 The image of THE TURNING POINT.
 Thus the kings of antiquity closed the passes
 At the time of solstice.
 Merchants and strangers did not go about,
 And the ruler
 Did not travel through the provinces.

"The winter solstice has always been celebrated in China as the resting time of the year—a custom that survives in the time of rest observed at the new year. In winter the life energy, symbolised by thunder, the Arousing is still underground. Movement is just at its beginning therefore it must be strengthened by rest, so that it will not be dissipated by being used prematurely. This principle, i.e. of allowing energy that is renewing itself to be reinforced by rest, applies to all similar situations. The return of health after illness, the return of understanding after an estrangement; everything must be treated tenderly and with care at the beginning, so that the return may lead to a flowering."

So it goes, the last part of the chapter called The Lines refer to any movement of the lines (is a changing sign) and can lead to other chapters which must then also be read. It could be possible that the lyrics "Action brings good fortune" refer to a change to chapter 19 LIN but I'm not sure of that & it's not relevant lyric-wise.

If you compare the Chapter 24 lyrics to the bits reprinted above you'll find most of them originating here. Occasional lines are changed 'Going out & coming in without error' becomes 'Going & coming without ever' for instance but the essential essence is unchanged.

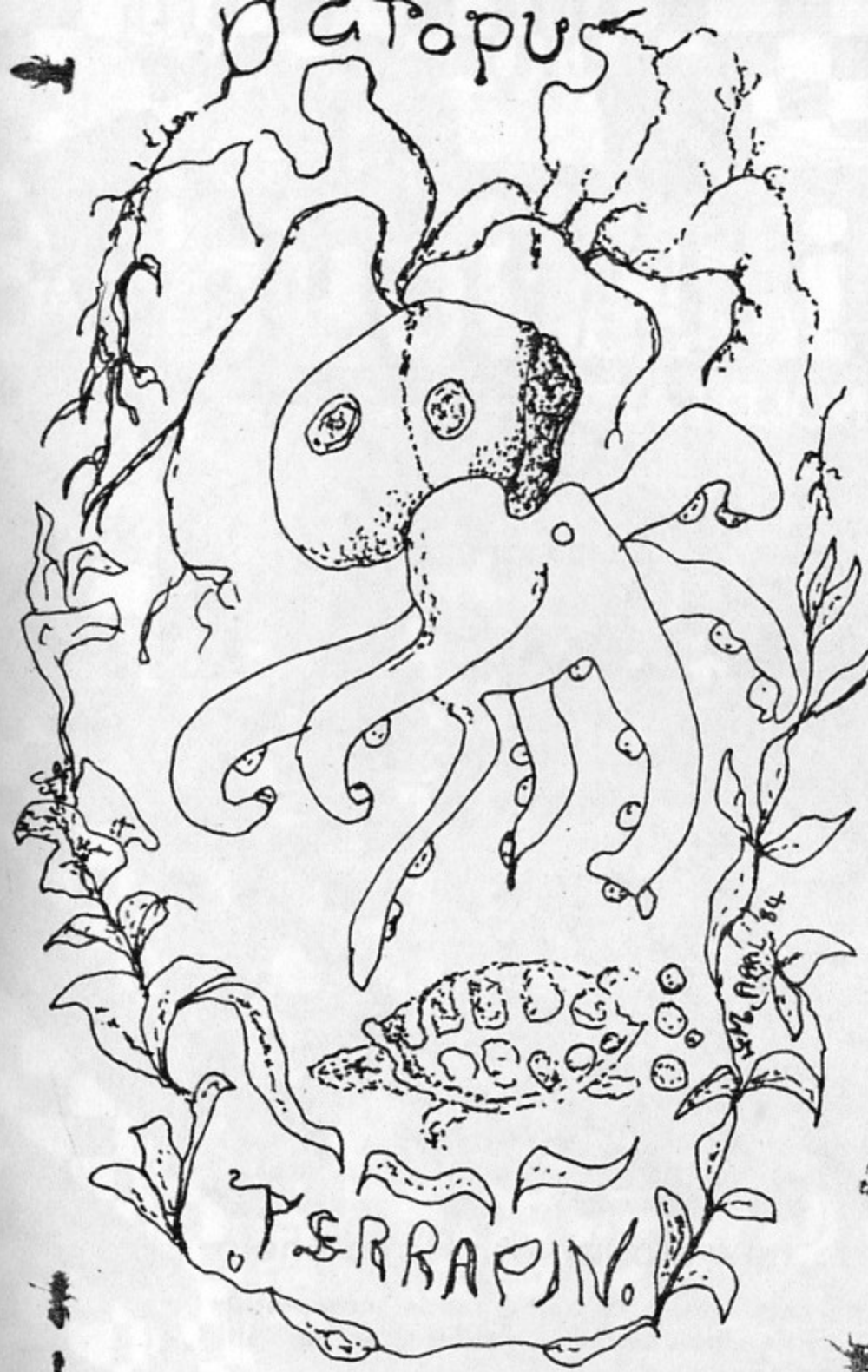
I'm not saying that the I Ching lives up to its claims or that Chapter 24 will seem a better track than you might have thought it before. I hope the song will mean more to you, I've refrained from a direct comparison because to have gone through the lyrics line by line would have bled this article even drier & it would have taken the fun out of finding them yourselves.



IMPLORER! WHERE BUT
 IT'S BEST TO GO TO A GORGE

10 WATWICK PLACE
 TYWYN
 SWYNEDD WALES
 L43 6DH

REMEMBER THE
 SAE!



R-O-C-K-I-N-G C-H-A-I-R

Backwards and forwards the rocking chair leans
 Pendulum of a clock whose heart doesn't beat
 Swaying but aching under a skylight
 Candlelight flickers on the final scene....

Down on the floorboards a book lies still open
 The rocking chair's ultimate chapter is done
 Shadow deep, deeper on once summer carpet
 Who on earth stole a young man's sun?

STEWART
 PARSONS.

What's HAPPENING
 i.t. 14-27 10/66

OCTOBER 14 (Friday) —
 folk concert: "The New Songs."
 Pat Sky, David Campbell, Leon
 Rosselson, Traverse Theatre Co.
 Jeannetta Cochrane Theatre.
 10:30 - Midnight.

pop dance: presented by London
 Free School at All Saints Hall,
 Powis Gardens, W.11. With The
 Pink Floyd — mixed media
 show. 8 p.m.

OCTOBER 21 (Friday) —
 psychedelia: The Pink Floyd —
 mixed media show. London Free
 School at All Saints Hall, Powis
 Gardens, W.11. 8 p.m.

Greatest What's Happening of them
 All: OCTOBER 15 (Saturday) —
 All Night Rave to launch IN-
 TERNATIONAL TIMES.
 Soft Machine, The Pink Floyd,
 Steel Bands, Strips, Trips, Hap-
 penings, Movies, Bring your own
 poison & flowers & gas-filled
 balloons & submarine & rocket
 ship & candy & striped boxes
 & ladders & paint & flutes &
 feet & ladders & locomotives &
 madness & autumn & blow-
 lamps. Pop / Fantasy / Costume
 Masque / Drag Ball / Loon
 Blowout / Op / Fantasy / SUR-
 PRISE FOR THE SHORTEST
 BAREST COSTUMES AT — The
 Round House, 11 Chalk Farm Un-
 derground, 11 p.m. onwards.
 Advance Tickets 5/- at: Indica,
 Better Books, 5/- at: Indica,
 Takes Books, 5/- at: Indica,
 Swiss Cottage or Donation Gate,
 least 10/- at the door of at
 those in costume). KUM.

ROGER
NICK
SYD
RICK

DB 8156

THE PINKFLOYD

'ARNOLD LAYNE' CANDY AND A CURRANT BUN



Dutch Floor ↑
Dutch Back ↓



Syd Barratt: new album with Floyd's help

A NEW Syd Barratt album is being made, completely produced by Floyd's Dave Gilmour, rather than partially as with "Madcap Laugh."

The sound is much fuller—not just Syd accompanying himself. Also playing will be Floyd's Rick Wright and Humble Pie's Jerry Shirley. Should be out at the end of summer, as time spent on it has to be fitted between Floyd tours.

"No-one else can do it," says Dave. "It has to be someone who knows Syd, someone who can get him together."

UFO

31 TOTTENHAM CT. RD.

FRIDAY, MARCH 31st

THE CRAZY WORLD OF
ARTHUR BROWN

THE PINK ALBERTS
ultra-psychedelic fold-in group

SPOT THE FUZZ COMPETITION

10.30 p.m.

Members and Guests only



PINK FLOYD; original 60s line-up
(tee-hee!)

DB 8156



PINK FLOYD

...THE NEXT PROJECTED SOUND OF '67

