

CHRISTMAS ON EAR CONTINUING ON WED

ALL NIGHT CHRISTMAS DREAM PARTY
LONDON

GRAND &
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HALLS

8p.m. until 8a.m. Friday 22nd

- ★ JIMI HENDRIX EXPERIENCE
- ★ ERIC BURDON & THE ANIMALS
- ★ THE WHO ★ THE MOVE ★ THE PINK FLOYD
- ★ GRAHAM BOND ORGANISATION
- ★ THE SOFT MACHINE ★ SAM GOPAL DREAM
- ★ PAPER BLITZ TISSUE ★ JOHN PEEL
- ★ JEFFREY SHAW & THE PLASTIC CIRCUS
- ★ KEITH WEST AND TOMORROW
- ★ Plus many Star Guest Artists

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SYD. BARRETT - OPEL

THE NEW SYD BARRETT JOURNAL ISSUE NO. 6 PRICE 25p & SAE

Dearest everyone,

Here we are again. Hope you're all keeping well & all have a beautiful 21st December & associated celebrations. Also happy Christmas Roger & birthday too.

Most of the things I need to mention go like this:

Flexi Disc; I've now had replies from EMI Records, Capital Radio & the Mechanical Copyright Protection Society. Firstly Capital Radio say that their Pink Floyd story contained no CBC Canadian interview with the Pink Floyd & no interview with Syd Barrett (not true...) EMI say that while they appreciate my motives they can't allow me to release any Pink Floyd records & MCPS have relayed the info on as well. However, all is not lost because the version of Interstellar Overdrive which backs the interview was recorded before they signed to EMI Records - this is made clear in the interview & therefore EMI may not hold the copyright. At the moment MCPS are looking into the matter, & I'm trying to contact CBC direct.

Syd Book(s); With still no sign from the highly overworked John Steele we should however break the news that journalists Mike Watkinson & Peter Anderson have been researching a book on Syd - emphasising the early years. They've interviewed some members of Syd's family, his old art teacher (who he used to argue with), ye olde abdab Bob Close (whose only spoken publicly to one other person about his Pink Floyd Sound days) & a whole bunch of others. The book will probably appear in a couple of years - more info when we get it.

T Shirts; These are available from James Daly, Basn 34, 3011CB, Rotterdam, Holland. If the prints have come out there will be a picture of said T shirt in this issue. The price is £5 & remember to state whether you of Large, Medium or Small disposition. Go on... buy one.

Luca Ferrari; Specialist in reprinting OPEL's has issue 3 available now of DARK GLOBE c/o Luca Ferrari via P. Nuvolone 16, 26100 Cremona, Italy. Issue 4 is due out December & can be bought with a cassette. The cassette contains some cover versions of Syd's songs as well as interviews with Bernard White & Malcolm Jones. Luca is one of the select few who have heard the solo out-takes. Dark Globe costs 2000 Lire & the cassette costs 4000 Lire.

FREEWOWW.; Anyone who went on Alice's Magical Mystery Trip to Chislehurst caves could groove out to Interstellar Overdrive & Octopus. The Floyd were booked to play there in 67 - I don't know if they made it but it would have been a nice venue anyway.

SOUNDS; Many thanks to Sounds (I'll never spell it wrong again) for their plug. Also thanks to Bucketful Of Brains for their plug - now that is what I call a good zine. I'd like also to mention TRY IT. fanzine which costs 50p but I don't know where from.

Covers; More covers I've forgotten to mention before. Marillion used to have a song dedicated to the Madcap (mentioned in their 1st Sounds interview) but I've lost the cutting/title. Also, Scotlands answer to the Chocolate Watchband, The Green Telescope do Scream Thy Last Scream live & should be recording it for Alan Duffy's Acid Tapes Syd Compilation. Lastly, Jesus & The Mary Chain have attempted Vegetable Man on the b side of their current single. It's a bit different anyway.

Poster; Here we go. (Excuses pt1). I've just bought a photocopier so I can eventually get the cost of OPEL down (or at least keep it to 25p) but this is a heavy financial drain (like, I'm effectively on the dole) & hence I can't afford to get 200 copies of the poster made. Something will definitely be arranged before issue 7. If you can't wait that long send a S.E. & details will be brought to you very soon now.

Finally, this issue would not have been possible without Orfeo Marino & his faithful box brownie, Colin Mitchell (F. Cover), Dave Pearce (production article), Lynn Arnison (International Times cuttings), Vernon Fitch (Stockholm 67 Pic) & many others for the odd bits & pieces. PS - Neil the hippy has covered The Gnome on his Heavy Concept LP & also sang it on BBC one Saturday Morning - think I'll stick with J & MC.

For Emma

Waving My Arms In The Air / I Never Lied To You

Waving my arms in the air
Love my love got no care
No care, no, no
Pressing my face to the ground
Stand upright where you stand
Call to you & what do you do
Laying back in a chair
She's so high on the air
She's so high on the air
Half & half
Half & half
All you have to do to crawl
Is hold her hand & stand a while
And smile & we'll understand
Yes we do, yes we do
Oh what a girl I got too
Oh what a girl I got too
With her slinky look
She held a tighter her hair
I could see everywhere
No-one in the land no-one
It rains on Saturday
Cats & dogs in the hay
Stormy day hey hey
And you shouldn't try to be what you can't be
You shouldn't try to be what you can't be
Call to you & what should I do?
There will be shoulder pressing in the hall
And I won't know if you here at all
There will be wine & drinking in the yard
There won't be anybody very high
Will be lot's of things we can do
And all & more will be for you
Everything I knew I tried with you
But everything to you was never easy
So I went around my world
I saw the things you do
Arriving by your side
See you looking too
But I know this, I know
I never lied to you
It's been just like your gone for just one day
It's so long it's been hard to bear with you not there
But though I think of you & the things you do
When I'm with you...
To be with you, to be alone
Can only think
Why I am here
What's meant to be.

Syd Barrett

Lyrics by kind permission of Lupus music Co Ltd.

IN THE CAN

Dear reader, it's tempting to ignore the possibility that different forms of a record may possess actually different mixes. Even so it's unlike such remixing will make much difference to the recorded work. However with Syd's Floyd this is not the case at all, the differently mixes can totally change the mood of each track. Music of such emotional feel as Syd's can effect you so differently with changes in the sound. (eg the solo session version of Dominoes compared with the Barrett LP take.)

Norman Smith's stereo mix technique always used separation & panning to the greatest effect & with mono records this is obviously lost. In general instruments are placed fully left or right & sounds are then inserted to a lesser extent in the centre. Norman used panning sparingly except for instrumental sections (eg Astronomy Domine) though usually what panning there was would be fairly viscious (the end of Interstellar being just about the most viscious possible). Often he would have a repeat of a sound; eg the vocals mixed in with a little delay to create an unnerving fast echo effect. This double tracking was not used at all for the mono recordings but instead of the stereo effect echoed, landscapes were created to give separation in depth as opposed to side to side. Subsequently instruments can be brought towards & then others echoed to the background. This is a different use of echo than on the stereo mixes where instruments are certainly echoed but not to gain the same sort of effect.

Piper & Saucerful were both released as Mono & Stereo and as can be seen from 'The Making Of The Madcap Laughs' both stereo & mono masters were handed to EMI. Each being mixed/completed at different times to each other. At that time the mixing of a passage of music was done live & so difference were bound to occur anyway in relative lengths of sound & length of fade outs. However it turns out that Piper was radically changed. Many instruments appear/do not appear as on the regular stereo version. eg lead guitar on Pow R Toc H, organ at the very start of Interstellar Overdrive. Also Chapter 24 has a much longer fade out & does not begin to fade until after the high vocal refrain has ended.

All of side 2 does not have the double tracked vocals-making most of the vocals much more intense until they are moved to the background for certain lines & passages. Here the value of the changes happens. Bike, for instance, is much more intense although the room of toys has more depth & sounds better than usual. Similarly parts of Interstellar-near the end are much more open with some brilliant echo on the guitar effects (even more spacious than the stereo). These things do change the moods of the songs & will do so differently for everyone. On Saucerful all the tracks are changed though Jugband Blues is of most interest, featuring a changed middle section with the vocals over the brass band removed most noticeably.

With the singles, all originally released only in mono, things get more complicated.

On Relics Arnold Layne & Emily are as on the singles but reprocessed to give an effect similar to Norman Smith's ie there seems to be some delayed doubletracking especially on the drums & some guitar parts are left of centre (the rest are left & right) & so become a little clearer, especially on headphones. However Painbox, Julia Dream & Axe (last 2 being without Syd of course) are full stereo & definitely Norman Smith's usual stereo technique with the 2 guitars on Painbox left & right etc.

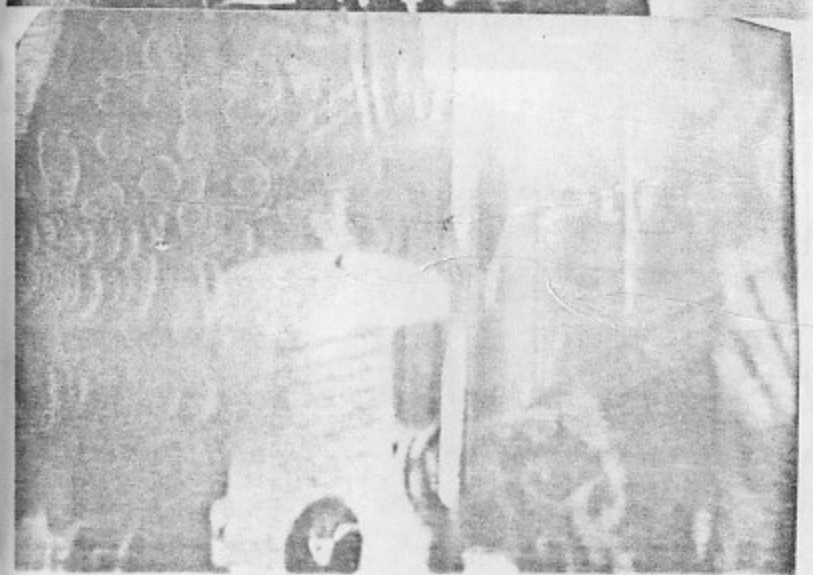
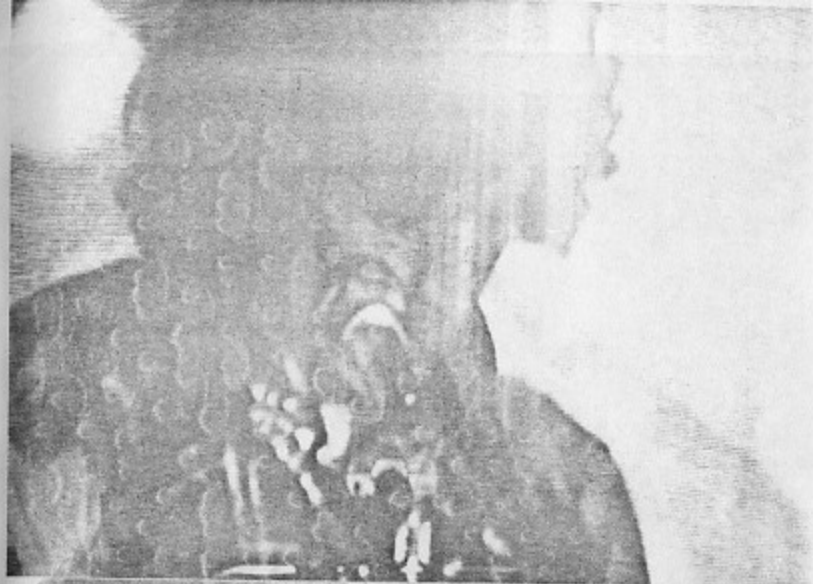
Here things get worse courtesy of the 'Masters of Rock' LP. Emily & Arnold are remixed for full stereo & the technique used is certainly not from Norman Smith. The entire sounds are in the central mono position but the bass tones are repeated on the left & extra echo is placed to the right. This echo makes the sound of the tracks completely changed, making them very open on headphones although no actual instruments are separated out (bar some panning on Emily). Certainly the songs were only mastered to mono originally. Candy & A Currant Bun for the same reason has the same remix stereo treatment, however apples & oranges is a full stereo version as done by Norman Smith. Again in "The Making Of The Madcap Laughs" this track is noted as being handed to EMI in stereo form along with Paintbox. Paintbox is also a full stereo version-as on Relics.

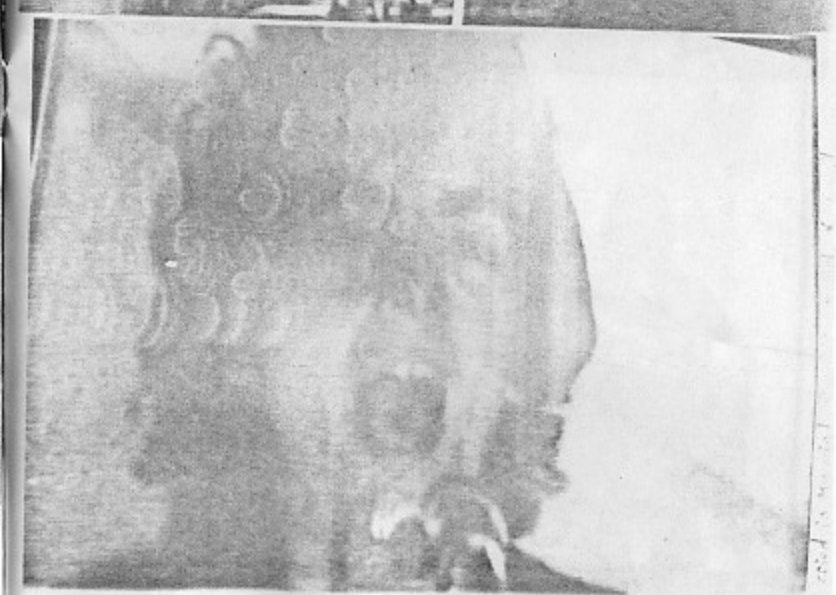
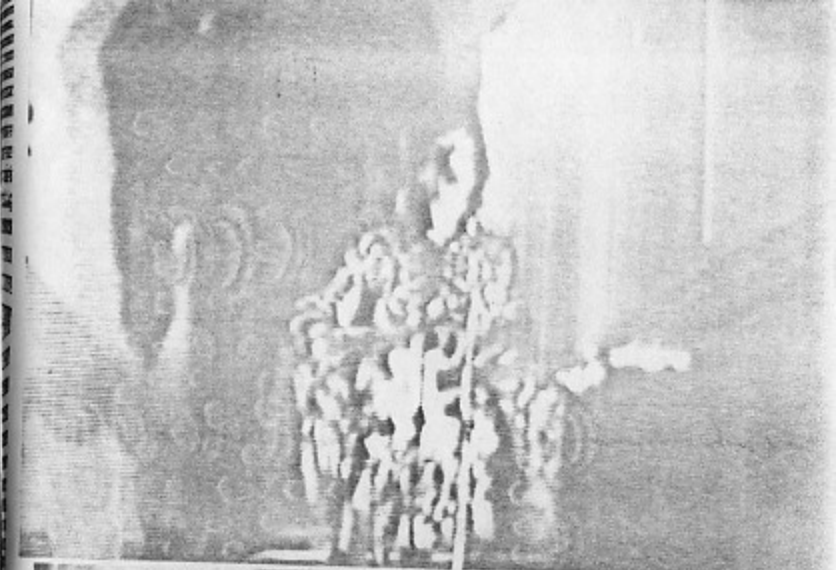
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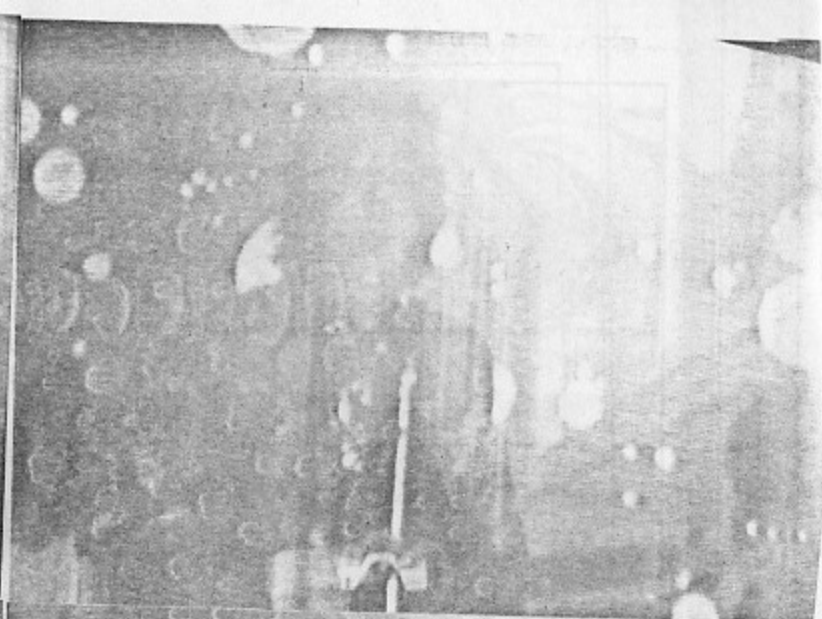
THE ASTRONOMY DOMINE

Video









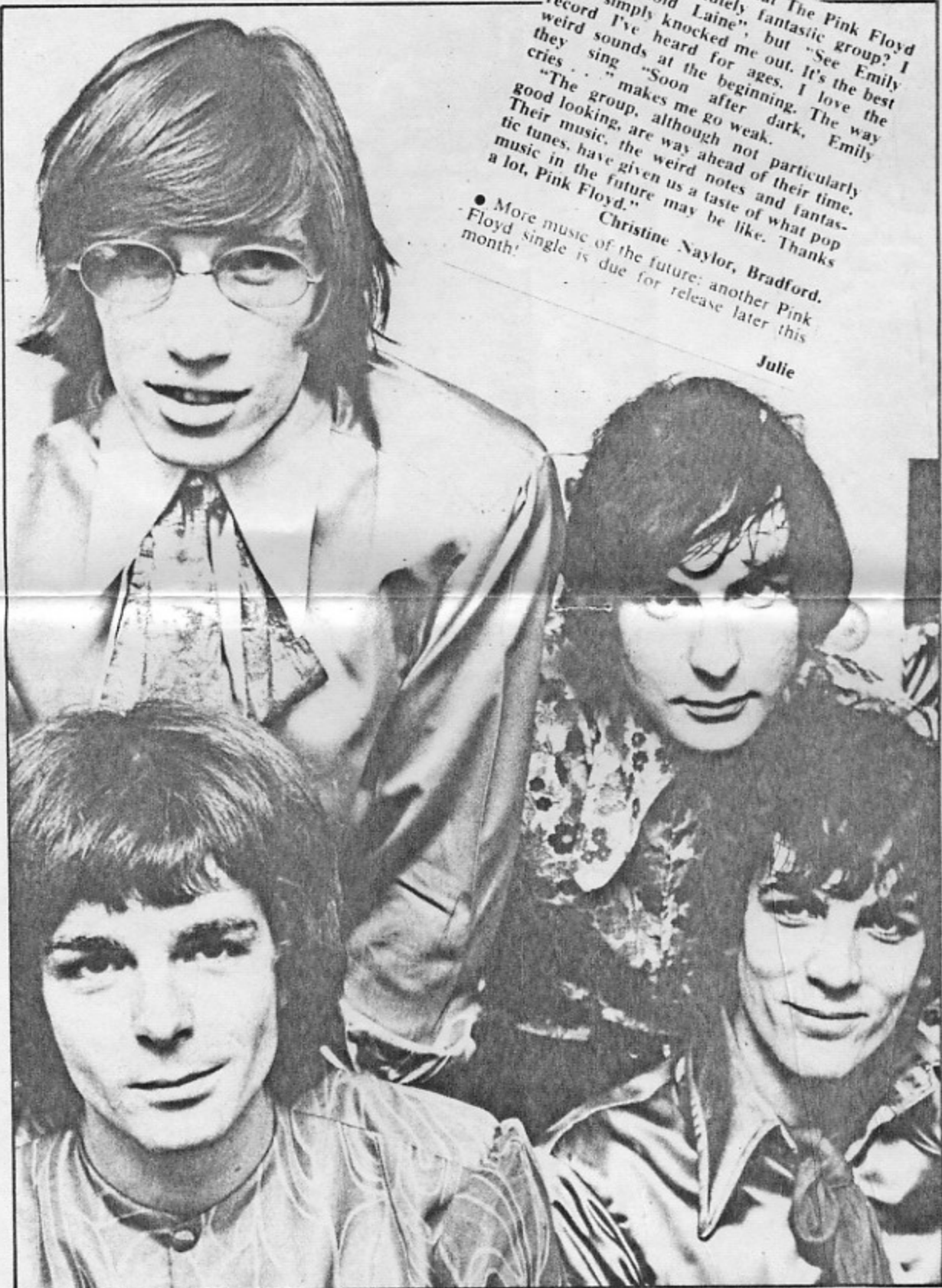
DON'T you agree that The Pink Floyd are an absolutely fantastic group? I liked "Arnold Laine", but "See Emily Play" simply knocked me out. It's the best record I've heard for ages. I love the weird sounds at the beginning. The way they sing "Soon after dark, Emily cries . . ." makes me go weak.

"The group, although not particularly good looking, are way ahead of their time. Their music, the weird notes and fantastic tunes, have given us a taste of what pop music in the future may be like. Thanks a lot, Pink Floyd."

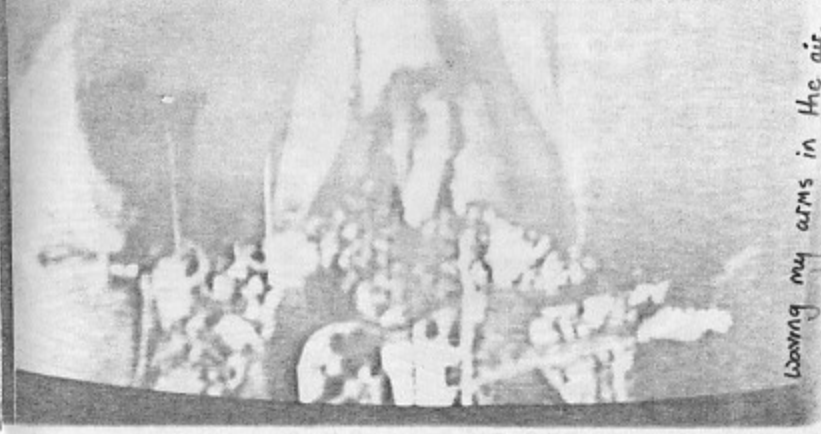
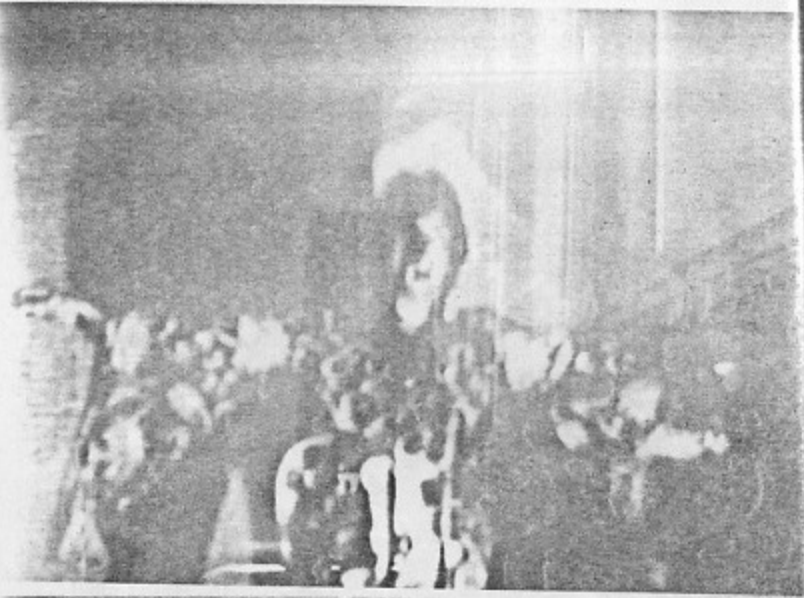
Christine Naylor, Bradford.

• More music of the future: another Pink Floyd single is due for release later this month!

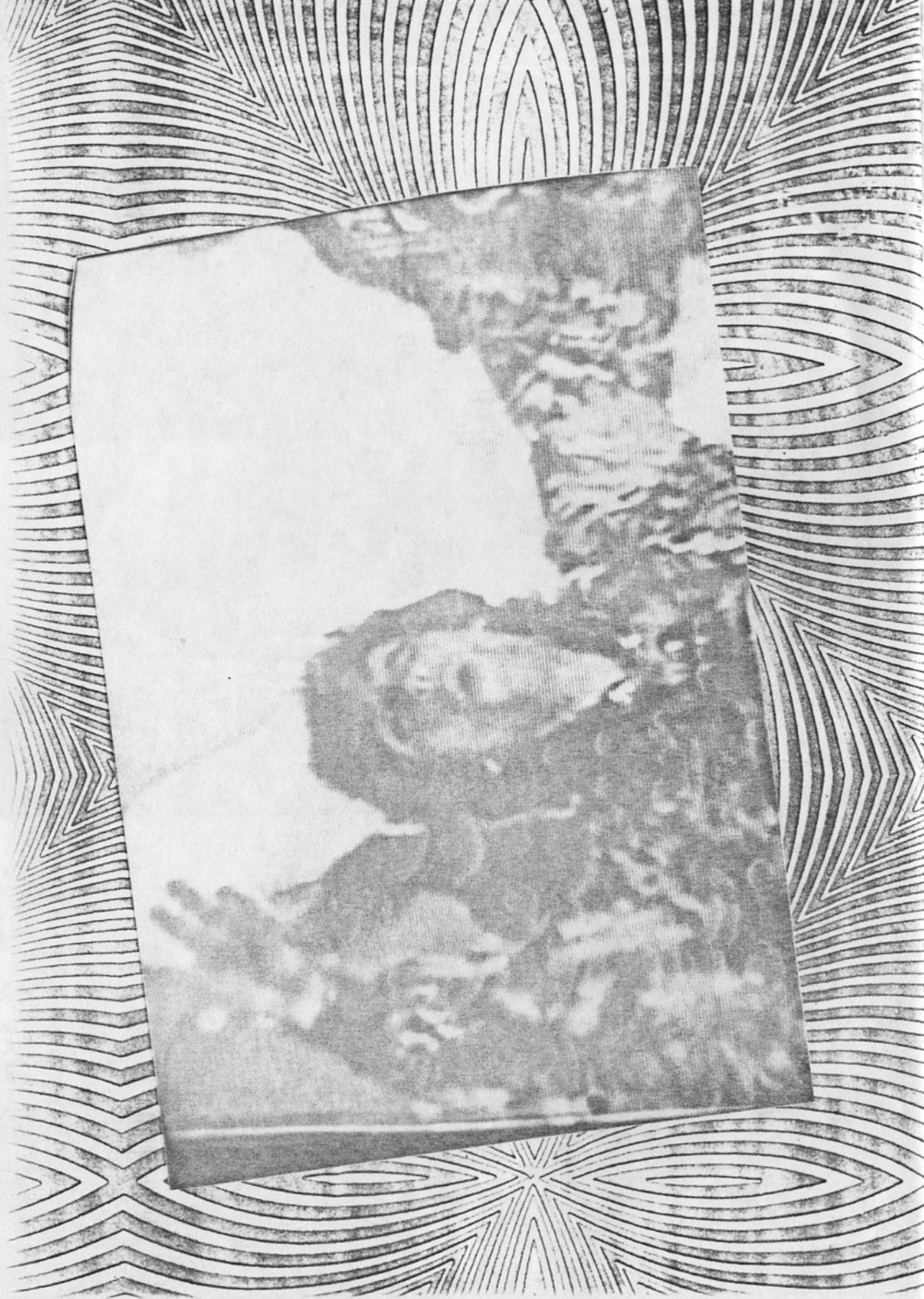
Julie



VINTAGE PINK FLOYD: (Top, left to right) Roger Waters, Nick Mason; (bottom) Rick Wright, Syd Barrett



Loosing my arms in the air.



PINK FLOYD VERSUS PSYCH EDEL PHIA

john hopkins

The Pink Floyd versus Psychedelia: by John Hopkins

"The Pink Floyd group specialises in psychedelic music" — News of the World. "The Pink Floyd does not know what people mean by psychedelic pop, and are not trying to create hallucinatory effects on their audience" — EMI handout. Censored, censored, censored, censored—Pink Floyd Candy and a Currant Bun, uncensored version.

Publicists, agents and recording executives play out their games attempting to prove that the Pink Floyd haven't really got much connection with anything. A nice, clean, music-for-the-family image, art for art's sake. O yes, and "musical spokesmen for a new movement which involves experimentation in all the arts, including music." Blab blab blab.

While all this has been going on like a storm in a teacup somewhere in EMI House, the Pink Floyd have done it again. Their first record — a single called Arnold Layne — is about a clothes fetishist. Don't believe it? Read on (courtesy Dunmo Music).

Arnold Layne had a strange hobby

Collecting clothes

Moonshine

Washing Line

Suit him fine.

On the wall hung a tall mirror

Distorted view

See through baby blue

He dug it.

Now he's caught

A nasty sort of person

They gave him time

Doors bang chain gang

He hate it

Oh Arnold Layne its not the same

Takes two to know

two to know, two to know

Why cant you see.

Arnold Layne dont do it again.

All of which leads me to believe that EMI will shortly be denying things again. (Its already been banned on Radio London for being 'smutty'). Actually I think I prefer it when the Floyd give me hallucinations. Here are a few more hallucinations for the record.

The Pink Floyd had been gigging around for a year or two on the London Art College Scene when Seven Stollman got them to play at one of his Marquee Club happenings. That was almost exactly a year ago. Somehow word got around that what they were doing was different. It was. They played mainly instrumentals, and numbers would sometimes last for half an hour each. Guitars played with cigarette lighters etc.

The word was out, but it wasn't till last October that they got a regular job, playing weekly at the London Free School. One evening, Joel and Toni Brown, an American couple, brought their slide projector and gassed everyone by putting on a light show with the music. When the Browns returned to Millbrook, N.Y., Jack Bracelin took over and began to develop his own light show (which is now one of the attractions of the UFO allnighter).

On October 27th 2500 people heard them at the International Times launching party at the Round House, Chalk Farm. A few days later they played for Oxjam at the Albert Hall, and

again.

By early November the Floyd had signed a management contract with Andrew King and Peter Jenner, and had acquired 17-year-old Jo Gannon to work their lights. Gannon quickly caught on and produced what is the basis of their light show now. Two projectors from the back of the hall illuminate the stage with multicolored liquid moving slides. Occasionally, colored lights flash on stage, or a movie is shown.

Back to the plot. By December the band were getting out-of-town gigs and the Free School had virtually disbanded. Just before Christmas, UFO opened on Friday nights with the Pink Floyd as main attraction, Hundred-watt amplifiers, ear-splitting vibrations, liquid light that takes your breath away.

In February they turned professional, got blasted by the gutter-press News of the World for being social deviants. Two weeks later, the newspaper retracted its statement, which nevertheless had delayed their EMI signing. But by this time they had produced their first single which they sold to EMI.

This isnt a record review, but their record is worth hearing, if only to see how a group playing mainly instrumentals and relying on a light show for in-person attraction can make a single with sales potential. Try Radio Luxemburg any day at all. And Caroline, when the payola has been fixed.

Record details: Arnold Layne c/w Candy and a Currant Bun, by The Pink Floyd. Composer Syd Barrett. Produced by Joe Boyd for Blackhill Enterprises, released on Columbia DB 8156. The Pink Floyd: Roger Waters, Syd Barrett, Nick Mason, Rick Wright. All except Rick have green eyes.

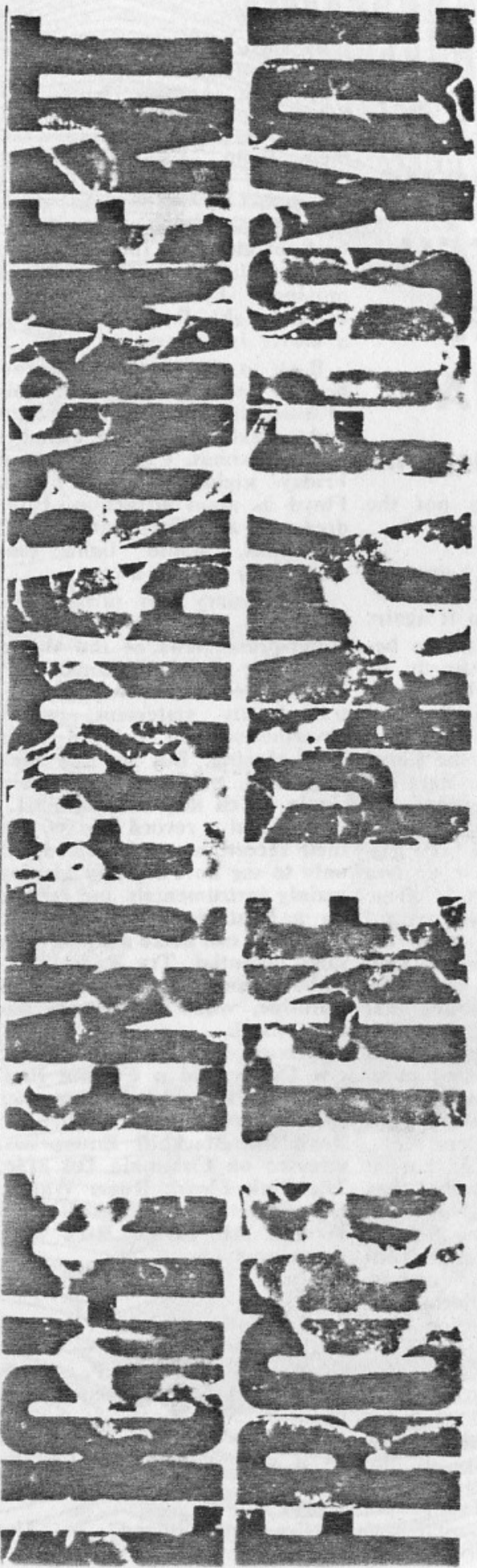
Footnote: what is psychedelic pop?

"Turn off your mind relax and float downstream" — The Beatles, Revolver LP, words taken from The Psychedelic Experience.

"The Psychedelic Experience — a sort of textbook for the LSD cult" — News of the World.

"I'm very stoned" — The Beatles, Strawberry Fields Forever.

The Beatles also record for EMI.



The Pink Floyd were just another group—until they discovered that light plus sound equalled entertainment. Here they entertain RAVE's pop writer Maureen O'Grady!

■ Roger Waters, Nick Mason, Rick Wright and Sid Barrett are the Pink Floyd.

They have been described as one of our most futuristic groups. They say their act is basically the same as the Move's, but with less aggression. They say they used flashing coloured lights on stage first. Not that the Pink Floyd are against aggression. They talked rather fondly of the Move smashing up television sets on stage, and the Who smashing up guitars and amps. The Pink Floyd think it's a great idea because these two groups are doing things that the audience would love to do if they had half a chance! They think that most of their audiences are aware that the sets are broken and useless anyway, and the amps and guitars valueless. But that doesn't matter. That's not the point. The point about the Pink Floyd they say, is that they want to be visual and fun! In talking, they use the word 'cat' to describe anyone who walks around on two legs, and they like to see people 'flip their minds' when listening to and watching their performances. But, strangely enough, with the Floyd, music isn't the important thing.

Said Roger, with blue tinted glasses perched on the end of his nose, "For us, the most important thing is to be visual, and for the cats watching us to have fun. This is all we want. We get very upset if people get bored when we're only half-way through smashing the second set. Then all of a sudden they hear 'Arnold Layne' and they flip all over again. It's sad when an audience isn't always with you.

Mixed Reaction

"At the UFO Club in London, the people there are so blasé that they are bored to death with 'Arnold Layne' because it's become a pop song. Yet in other clubs this song is the only song of ours they know and enjoy. Some don't like the song because they think it's a smutty idea for a man to run around pinching clothes from washing lines. But we think it's fun!"

Some audience boredom stems from

the fact that the Floyd only use their own material. "A lot of people like to hear songs they've never heard before," said Nick, "but some find it rather boring not to be able to recognise anything. We're not a sexy group. We don't go cavorting across the stage! Even our fans don't think of us as sexy except on one occasion in Belfast, where they were all wild ravers! Usually girls come up to us after we've played and shyly and politely talk to us. We never get mobbed or anything like that!" Nick wasn't quite sure whether that was a good or bad thing, but then decided he wouldn't like to be torn to bits anyway. "Now take three of the biggest crowd-pullers in the country—Geno Washington, Herbie Goins and the Cream—they're good music, visual and fun. They sell themselves without sex. That's good."

Light Music

The Floyd like their audiences to be appreciative but lively, as it was when they first started playing at the Round House in London.

"With us," said Roger, "it depends on the club's atmosphere to start with as to how we go down. Our music is light and sound. We don't want any particular image. Our managers said we should find one, it's important, they said, but we're not prepared to be pigeon-holed like other groups. Two years ago we were a blues group, but then we suddenly stopped playing ordinary music and started improvising around single chords. This gave us a lot more musical freedom."

The best reaction so far to the Floyd's lights and sounds was in Belfast.

"The kind of place" said Rick, "where if they don't like you, they let you know in no uncertain manner. We were worried about Belfast, but they really rave over there. We were completely knocked out and stunned at the reaction. We just never know where we are going to go down well. Some places up North flip over us, while others are cold for no apparent reason. Pete Townshend of the Who was telling me that they are only just breaking through with their music up North, after all these years, so we're not too worried!"

Until February of this year the Floyd were all studying. Two were students of architecture, one studied painting and design, and one music. But after two

years of playing together and gradually finding a demand for their sounds and lights, studying was pushed to one side. They don't and won't live together, but musically they are as one. Talk about money, and they just shyly shrug their shoulders.

"We don't get all that much money now because our earnings are split six ways—us four and our two managers. We buy all our own equipment, not to mention hire purchase payments, so our present wage is quite small. But 'Arnold Layne' should bring in a few pounds," Nick grinned. "In fact we really didn't want 'Arnold Layne' to be our first single. We were asked to record six numbers, pick out the best two, then find a recording company that would accept them. We recorded the first two, and they were snatched away and we were told, that's it! All the recording companies wanted the disc, so it was just a case of holding out for the biggest offer. But by the time 'Arnold Layne' was released, we had already progressed and changed our ideas about what a good hit record should be. We tried to stop it being released, but we couldn't. Still, it doesn't matter now."

The other songs they write are rarely love songs. They do write sort of love songs, but about things other than 'boy meets girl and falls in love'. They're already half-way through their first L.P. now and they think it will really make an impact and show everyone what they're about.

Uncertain

The life they now lead seems a little foreign to them, and they are a little uncertain about the extra activities of a pop group such as interviews and photo sessions.

Apart from not wanting an image and not having any definite ambitions, the only thing the Pink Floyd would like is a No. 1 in the Charts. "It would be nice to know that we are pleasing many people instead of just a few" they say. "We haven't even got a typical fan—they could be twelve or forty-two, and that's very strange. Money would be nice, but it's not everything. The thing is, we have this horror of boring our fans, and if we really thought we were just playing for our own pleasure and amusement, we would all stay at home."

Somehow, I can't see that happening!



Stockholm 67

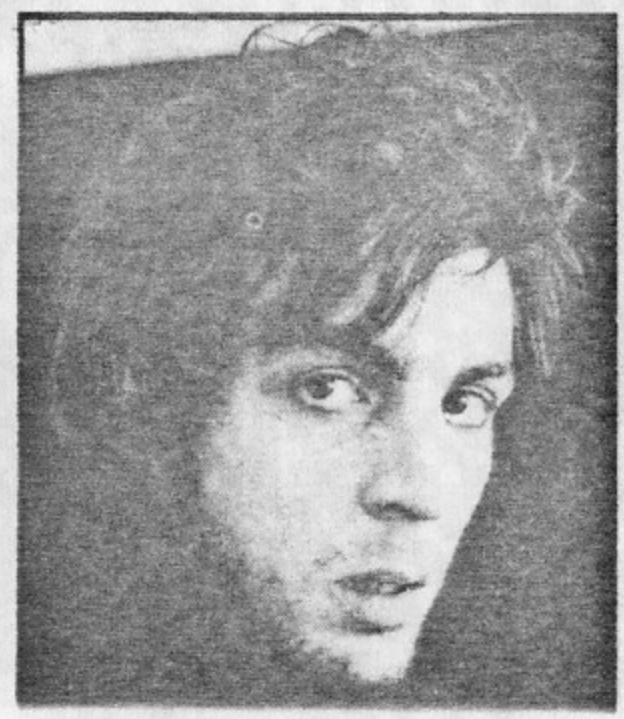
However the next released single 'It would be so nice' is a remix from the mono as with Emily, further still Julia Dream is a remix from the mono despite being a Norman Smith stereo job on Relics. Maybe he was asked to do a stereo version for the Relics release (along with Axe) but then again maybe It Would Be So Nice & Point Me At The Sky were originally in stereo too, like Apples & Oranges for instance. However this seems unlikely to me; I suspect Apples & Paintbox were intended for use on the second Floyd album, and were not originally intended for a single. Vegetable Man & Scream Thy Last Scream, an intended single from that time were both only ever mixed in mono & another contender for the 3rd single Jugband Blues & Remember A Day pose a few problems of it's own. Both versions appear on Saucerful in stereo but on headphones the versions are really only mono but with the vocals either left or right on Remember & the middle section only panned about on Jugband. Perhaps there was not time for a full stereo rehash with extra tracks added (without Syd) for the album and so the mono takes for the possible 3rd single could only be slightly changed as noticed, certainly Jugband & Remember were only recalled from the archives at a very late stage to be added onto Saucerful. It's worth noting that the vocals on Jugband with the brass band are the only part separated from the other instruments in the stereo take & that these vocals are missing from the mono mix - perhaps this mono mix was the intended single (it certainly was an intended single as far as Peter Jenner was concerned at the time). Incidentally it seems likely that Syd was on Set The Controls on Saucerful, certainly it was a song he played live with the floyd & it was recorded with him in August 67 along with Scream Thy Last Scream in the same session. (You can hear someone say "set the controls for the heart of the sun" just at the end of the studio Scream Thy...) Perhaps Set The Controls was rerecorded later on but some of the background sounds on the LP take bear a close resemblance to background sounds on the studio version of Scream, on which Syd certainly appears.

There also exists an unmixed version of Flaming which was due for release in the USA on the Tower label. (A single was released of Flaming/ The Gnome but the versions are no different from Piper). The unmixed version of Flaming uses no effects to change the 'clean' studio sound of the instruments.

Also the French EP of Arnold Layne/Candy/Interstellar has Interstellar remixed from both Piper versions with added sounds in the quieter passages for instance, and it fades out after 5-6 minutes too before reaching the end sections. It should be pointed out that the version of Interstellar that was recorded at the same time as Arnold & Candy is most likely that found in the Tonite Let's All Make Love In London film & that the version on this EP is the same take as found on Piper.

The problem is that the last two records are so difficult to find. But elsewhere with the radical changes (honest) on the official releases significant to make them worth acquiring, there is a fair amount of alternate Syd material many people may not have.

Dave Pearce



Happy Christmas

MEET THE PINKY KINKIES (IN SOUND AND VISION, THAT IS)

PINK FLOYD are four very advanced young men of pop (everybody calls them psychedelic — they disown such a description) who employ their own lighting man to throw weird colours across them and who have even gone on record with a song relating to a transvestite, entitled "Arnold Layne."

The disc has been banned by Radio London on the grounds that it's dirty; one sure way of collecting attention.

Says bass guitarist Roger Walters: "We can't think what Radio London are so perturbed about. It's a song about a clothes fetishist who's obviously a bit kinked. A very simple, straightforward song about one sort of human predicament."

Not that the ban means much to their growing popularity. It's becoming very fashionable to approve of the Pink Floyd.

Why? "Well, it's their stage act, man," the uninitiated among us are told.

30-minute songs

What is the act? Roger Walters explains, or at least says: "Ours is a sort of light-sound show. As for our music, it's pop but very free and full of improvisation. Some of our numbers have been known to run for at least half an hour."

But the lighting effects, according to all the groovy cats who dig the Pink Floyd, are the main attraction. Lighting man Pip Carter, in fact, is more or less regarded as the fifth member of the group (Syd Barratt, lead guitar and vocals, Rick Wright, organ, and Mick Mason, drums, form the rest of the line-up).

They use projectors, spot lamps and liquid slides on which they smear all manner of chemicals to produce weird colour patterns.

All very involved. Although Walters says: "We started on this lighting idea a couple of years ago. It seemed that visual images are just as good a thing to give an audience as sounds."

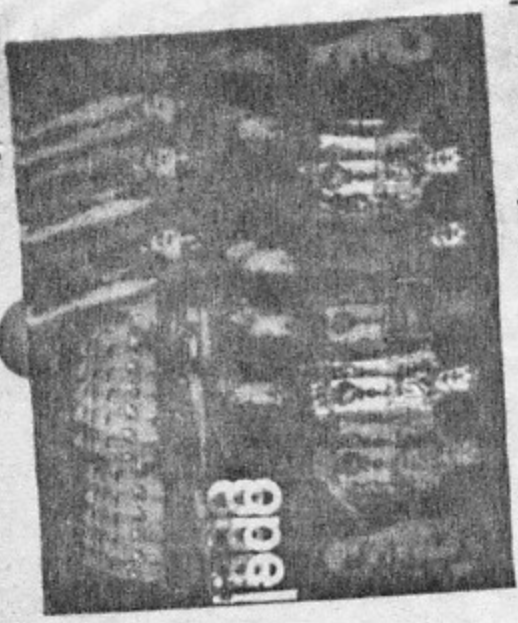
"Visual images can be really stimulating to you when you're up on stage playing."

Strange. The old popstars seemed quite stimulated on screams. But times are changing and with them the Pink Floyd. They're lined up for a possible television series.

Although they'll presumably leave it until we have colour television.—BOB FARMER.

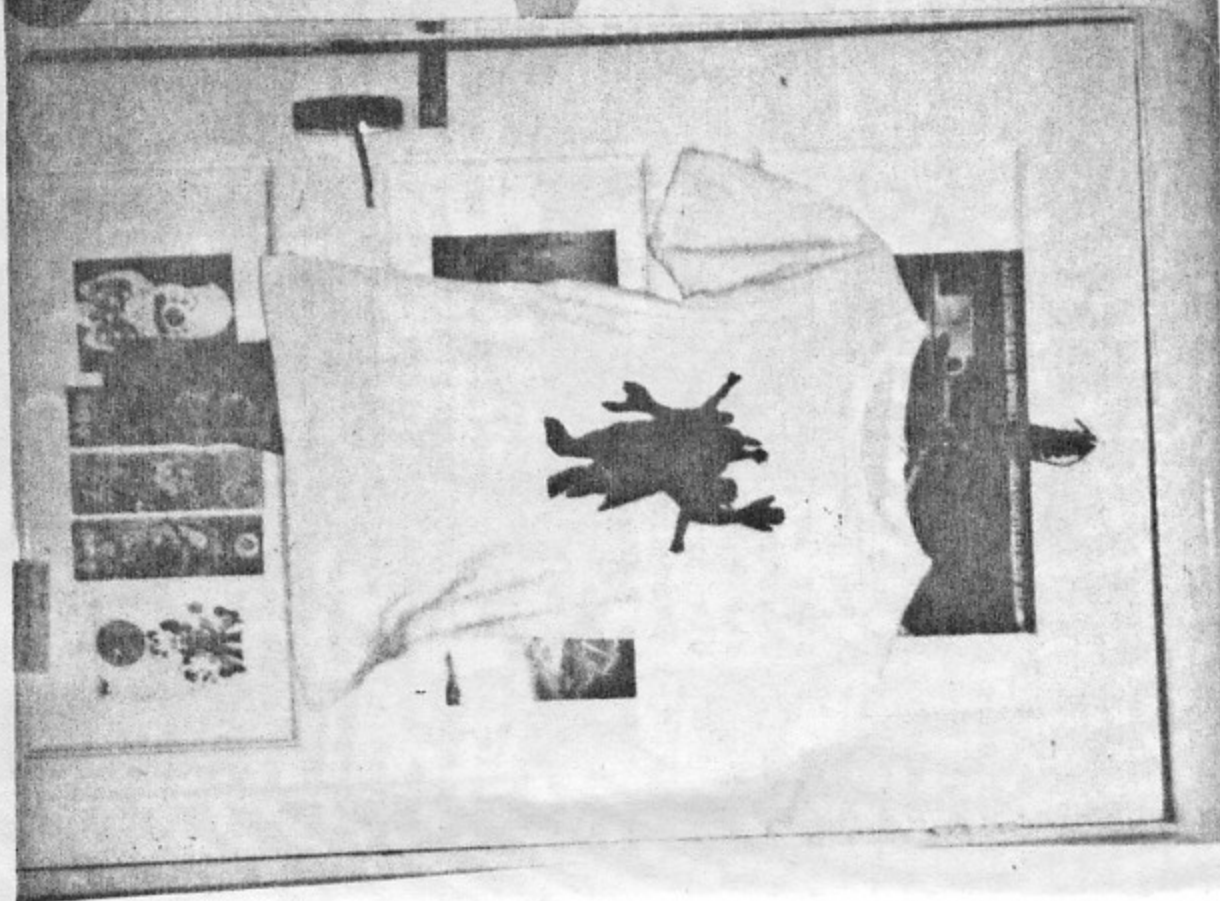
MM AD 1967

CHISLEHURST CAVES
PSYCHEDELIC RAVE
Night with the
PINK FLOYD



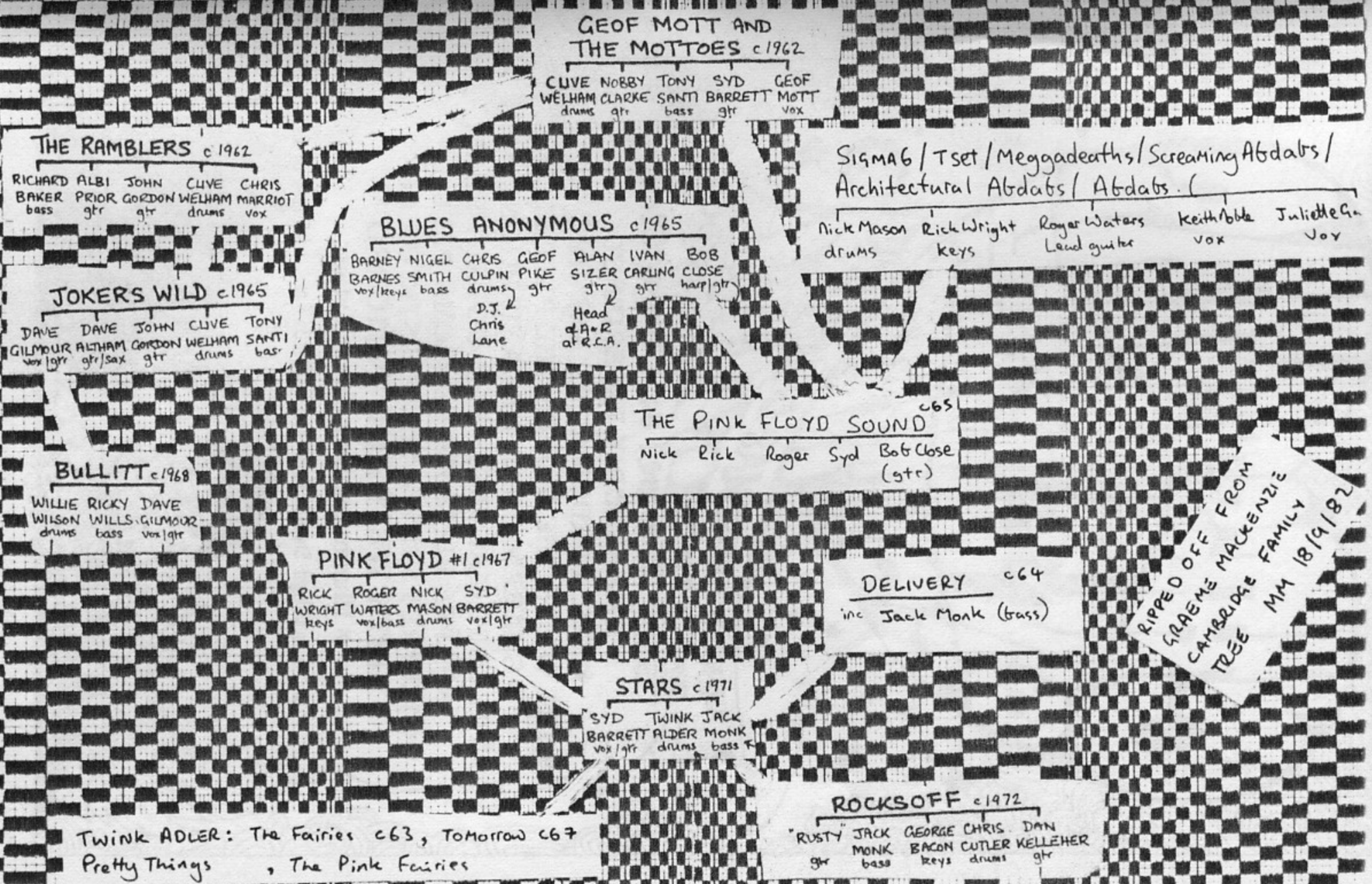
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Poster



SHILL

Disc & Music ECMO 25/3/67



RIPPED OFF FROM GRAEME MACKENZIE CAMBRIDGE FAMILY TREE MM 18/9/82