

C. D. MITCHELL.



SYD BARRETT 25P
DINOPEL 7
SCREAM THE LAST SCREAM

Well I be a frazzled dream of Pink mushrooms. Yes we made it (more or less in one piece too!) to number 7. I hope you are well.

-Corrections-

- The Pink Floyd Vs Psychedelia article came from International Times No 10, 1967.
- Other unidentified IT cuttings in iss4 etc come from International Times No 5, December 1966.
- The bootleg track 'Reaction In G' is sometimes listed as 'Stoned Again'
- On the cover of the excellent (& unavailable) 'Terrapin 67' the Italian title reads "Psychedelia, the music like dope. In their shows Pink Floyd recreate in parts the effects of certain hallucinogens"
- The complete version of Interstellar Overdrive from the film 'Tonight Lets All Make Love In London' is actually 9:30 minutes long. Not 11mins as I said before.
- The Scream Thy Last Scream/Vegetable Man bootleg single on Angry Taxman Records (ATR 002) is in blue vinyl. It features the same studio cuts as the Unforgotten hero bootleg.
- Syd's sister has a drawing he once did of a Terrapin.
- 24/12/84. BBC TV's Popquiz programme included a short clip of the Astronomy Domine video which I tried to put in issue 6.
- 1/2/85. ITV (Channel 4) The Tube showed about 1min of the Scarecrow video after a suggestion by Alan Duffy.
- The Three Of Us had a cover version of 'See Emily Play'
- In a local Cambridge radio programme it was said that Syd no longer gets any royalties from his records (having sold them in 1975). It was for this reason that a benefit gig at the Cambridge Corn Exchange (when it re-opens) might be taking place.
- Lawrence Himelfield (co-founder of 'Terrapin') is to be interviewed for OPEL & has suggested a Syd Barrett convention later in the year.
- Nick from 75 Melville Road, London E17 has two screen printed A4ish size promotional posters/adverts for sale. The first shows the Arnold Layne advert shown reduced at the top of page 22 & the other shows the Madcap Laughs advert like that on the back of issue 3 of OPEL. They will cost £1-00 each or £1-50 for two including postage.
- Fanzine Plugs: Jefferson Airplane, TRANSCAUCASIAN AIRMACHINE REVIEW. from Steve Rowland, 32 Ellesmere Road, Berkhamsted, Herts, HP4 2EU. Issue's 2 & 3 available 50p each inc P & P. "Out Picking Barley In The Fields..." (10p) Nigel, 40 Killyglen Rd, Larne, Co Antrim, N. Ireland, BT40 2HR. (SAE Please) GRATEFUL DEAD Info Exchange; Phone: Ken-Amersham 22986. Nick 01-886-9862. Richard-York 769483. Jake-Bristol 20113.
- Promo film for Arnold Layne shown. 25 & 26th January 1985 at the Scala cinema Kings Cross as part of Alice In Wonderland's all night 'psychedelic' film festival. Full report by our reporter on the spot Herbert Snodgrass elsewhere.
- What is the thing you most fear or hope for? The appearance of more Syd Barrett material? Yep you guessed it, in fact there are two things to mention. Firstly there was a guy working at the Marquee club between 65 & 68 who taped a lot of shows, including a lot of floyd... at this moment we are trying to persuade the man to let us listen to the tapes.
- More serious is the arrival of 25mins or so of studio outtakes from 67, 70 & 75 of Syd. This is covered elsewhere, but the songs do include OPEL, WORD SONG & BIRDY HOP. Personally I'm overjoyed at hearing them at last but terribly saddened by the way in which we have 'discovered' them. It seems now definite that they will appear on some shit quality bootleg pushed by some pig of a dealer. Of course Syd wont benefit at all, Christ knows what will happen when EMI find out & if Syd finds out... he could take it badly...

COMPOUND 25

This article probably doesn't belong here but I have printed it because it is vaguely relevant and no one else has written anything.

L.S.D. Lysergic acid diethylamide. The name is probably familiar to you. A chemical belonging to an elite class of hallucinogens; drugs capable of creating illusions/distorting the mind. It is of course an important factor in the initial success of the Pink Floyd, if not in their musical direction, live shows & attitude then in the attitude of the people around them. They may not all have taken LSD but I don't think that matters too much. Syd had the 'experience', Syd was the Pink Floyd & a more 'LSD' band, this side of the Atlantic, I doubt you could find. Indeed "The Pink Floyd" could compete and even wipe-out much of the US so called 'psychedelic' groups, but then P.F. were much more than an acid band & their leader, Syd Barrett so much more than an Acid head & acid casualty.

Let me take you back to 1938 when a Swizz scientest called Albert Hoffman first made lysergic acid. Derived from diseased Rye, research was being carried out into the acid because bread made from diseased Rye has caused mass mental and physical disorders over the centuries (ranging from temporary madness, abortions & gangerous limbs). Five years later, working on a particular strain of LSD called LSD-25, Albert Hoffman absorbed a minute trace of the chemical through his skin. At 3p.m. Friday, 16/4/43 he retired from his lab in a state of intoxication-the first LSD trip.

Over the next few years scientific & psychiatric research followed, the Pentagon (USA) undertook CIA, FBI & US Army research. Generals began boasting "War would not necessarily mean death" and they all found out that LSD, Albert Hoffmans "problem child" was not the kind of weapon they'd wished for.

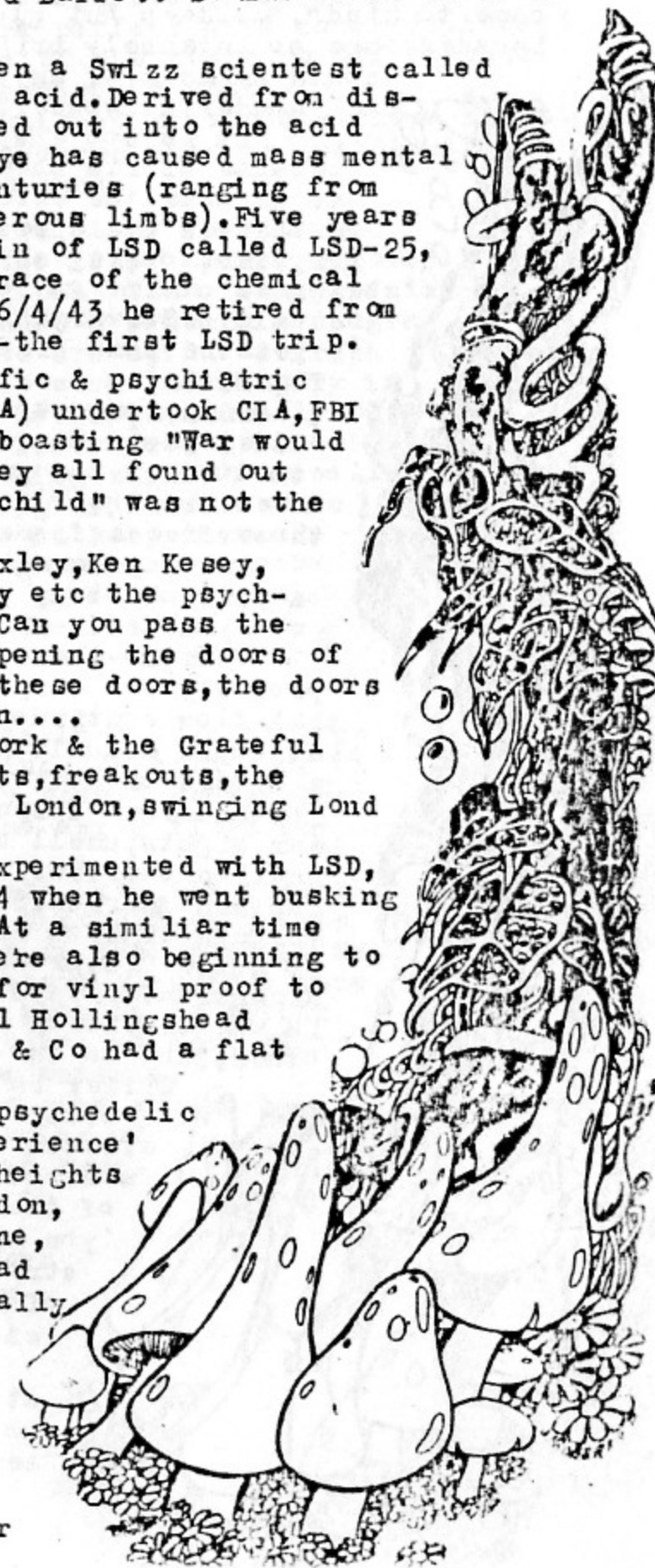
With such pioneers as Aldous Huxley, Ken Kesey, Timothy Leary, Richard Alpert, Owsley etc the psychedelic revolution gained momentum. Can you pass the Acid test? The sixties were about opening the doors of your mind & LSD was a way to open these doors, the doors in the wall, the doors of perception...

The Velvet Underground in New York & the Grateful Dead in San Fransisco. The Acid Tests, freakouts, the happenings drifted; garbled, over to London, swinging Lond -on and The Pink Floyd Sound...

Many musicians in those years experimented with LSD, Syd I believe first took it in 1964 when he went busking to France along with Dave Gilmour. At a similiar time The Beatles & The Rolling Stones were also beginning to turn on (though it took two years for vinyl proof to appear). It is rumoured that Michael Hollingshead who practically financed Tim Leary & Co had a flat below where Syd lived in Chelsea..

However, though there were many psychedelic bands & many artists with 'the experience' none could reach the joyous dizzy heights of Syd's Pink Floyd Sound. Eric Burdon, The Grateful Dead, Jefferson Airplane, 13th Floor Elevators, The Seeds... (ad infinitum) all turned on (and I really do love their music too) but Syd's inventiveness rises above what ordinary musicians might have accomplished on LSD. Syd was not just an acid casualty.

The influence LSD had on the Madcaps work is hard to pin down or



x pigeon-hole because it is not just one thing. It's more of a confused amalgam that permeates his songs, lyrics, vocals & guitar; it just oozes with psychedelic.

To explain how Syd's work is influenced by L.S. Bumble Bee I've got to try & explain something about the LSD experience. I've never taken it myself but I have read a lot if not all that you can about the drug.

Albert Hoffman recalls his first trip, "The external world became changed as in a dream. Objects appeared to gain in relief. They assumed unusual dimensions & colours became more glowing. When the eyes were closed there surged upon me an uninterrupted stream of fantastic images of extra-ordinary plasticity & vividness and accompanied by an intense kaleidoscopic-like play of colours."

Aldous Huxley, "I was seeing what Adam had seen on the morning of his creation-the miracle, moment by moment of naked existence...flowers shining with their inner light and all but quivering under the pressure with which they were charged...words like 'grace' and 'transfiguration' came to mind", "...deep but glowing indigo alternated with stripes of incandescence so intensely bright that it was hard to believe that they could be made of anything but blue fire...it was inexpressibly wonderful, wonderful to a point, almost, of being terrifying."

It is not easy to describe a hallucinogenic experience; because of its sheer wonder, because it is a personal thing and because the effects can be so variable.

Objects can appear more real, colours more vivid-appearing brighter. Looking at an object you become less aware of it as being 'a chair' or 'a table' & so much more aware of what it actually IS. Everything loses its 3-D nature-transcending it (I get the same kind of feeling from Van Gogh's painting of The Chair).

Dimensions may change like "Alice In Wonderland" who under Lewis Carroll's pen shoots from 3 inches one moment to 10 feet the next. You may find the walls vibrate/expand & even breathe. Plants can grow before your eyes like in those freeze frame films of flowers opening.

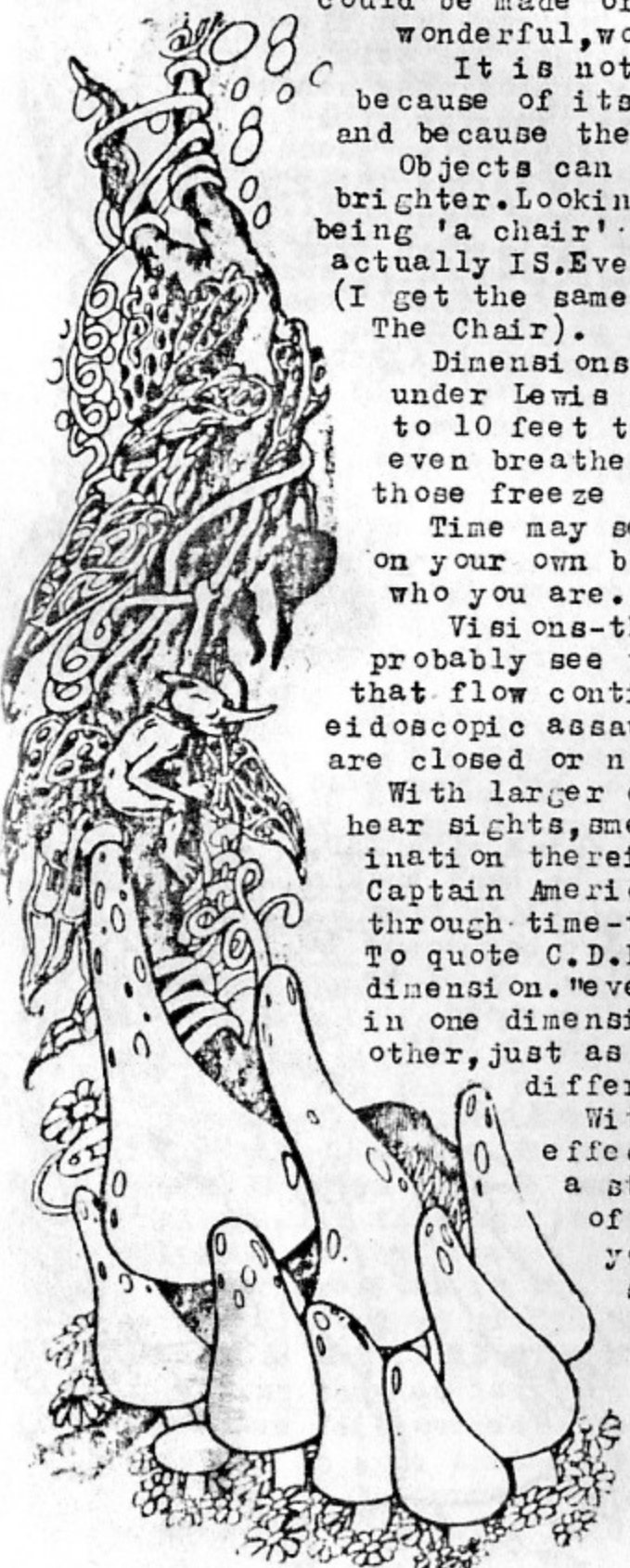
Time may seem infinite or may pass quickly depending on your own body chemistry; it seems purely dependant on who you are.

Visions-the hallucinations. With your eyes closed you'll probably see very bright changing patterns of colour that flow continuously. With some hallucinogens this kaleidoscopic assault may not depend on whether your eyes are closed or not.

With larger doses sensory cross over occurs, you can hear sights, smell sounds, taste colour or any other combination therein. You may suffer disillusion of being God, Captain America, Superman etc. It is even possible to go through time-to end up in say the eighteenth century. To quote C.D. Broad & his theory of a second temporal dimension. "events which are separated by a temporal gap in one dimension may be adjoined without any gap in the other, just as two points in the earth's surface which differ in longitude may be identical in latitude."

With a strobe light a number of different effects can be achieved. Once you have taken LSD a strobe light can be used to re-create some of the 'symptoms' of the experience, ie making you high again. If you close your eyes & a strobe is flashing you can generate visions of landscapes. Strobes also in a handful of cases can bring on epileptic fits.

Lightning flashes, movies being played at too fast a speed...the list of possible effects go on & on. All your senses being crammed with information...



So what does all this have to do with Syd & his Pink Floyd? 5

From the beginning the long improvised free form nature of the Floyd's work was conducive, if not inductive, of tripping. The sheer volume, sheets of sound, layer upon layer of echoed feedback designed to take the mind beyond...with the lights flashing, reflecting off Syd's telecaster...30 minute songs. The similarities between P.F.'s live shows & U.F.O happenings and the Acid Tests on the US scene are too obvious-particularly with the long nature of the songs, the improvisation & the lights.

As Syd developed as a songwriter & lyricist the LSD nature is still apparent, from the very title of 'Piper' to the chaotic, anarchistic guitar style. Just listen to the way his staccato chord work interwinds with frantic, frenetic solo's. The up-tempo staccato beat of Astronomy Domine & Interstellar Overdrive (even if it is nicked from Love's "Little Red Rooster") are perfect acid material. Indeed the short instrumental fills in many of his songs go off at such a tangent that you are left out somewhere in space.

In many of psychedelic bands mentioned previously there isn't anywhere near that level of inventiveness. Much is just blues country & western or two chord acid punk.

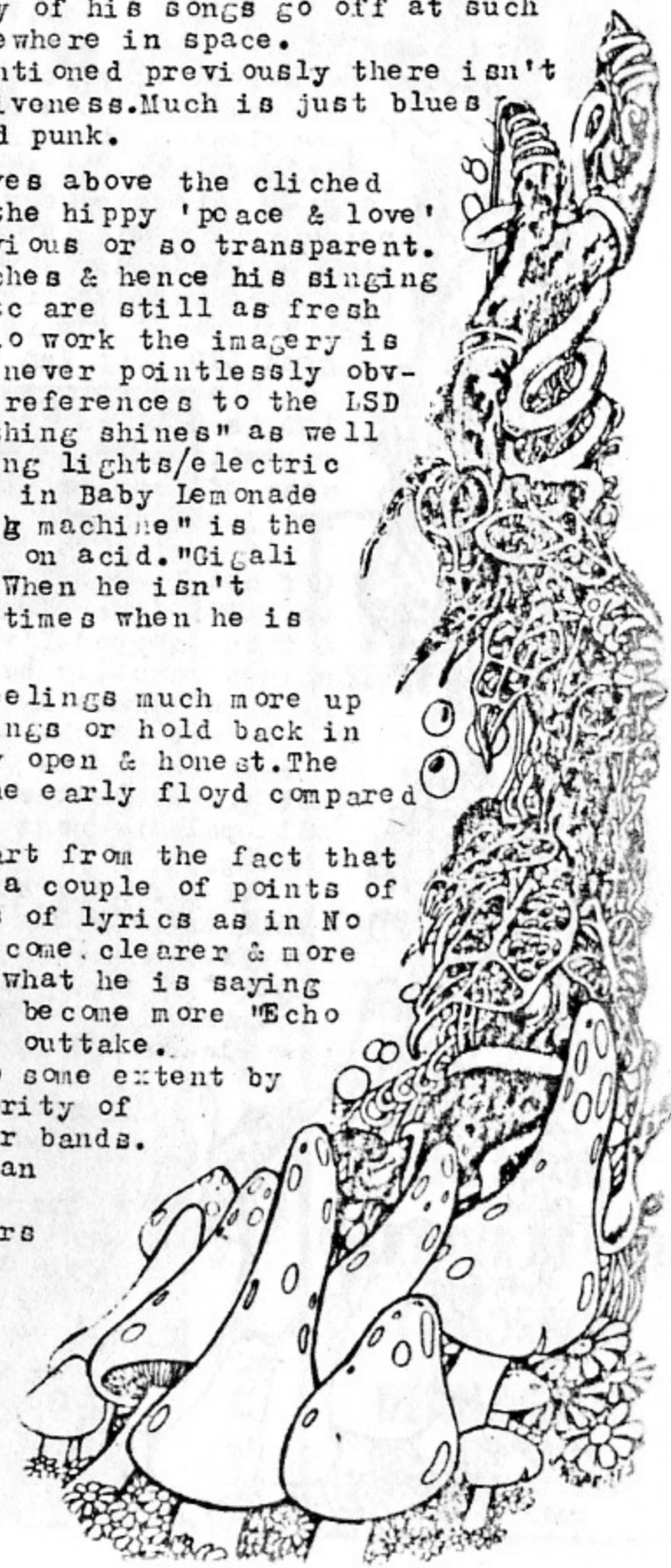
Syd's lyrics also raise themselves above the cliched efforts of the Texas punk bands & the hippy 'peace & love' vibes. His references are not so obvious or so transparent. He manages to refrain from the cliches & hence his singing of Gnomes, Scarecrows & Unicorns etc are still as fresh today as they were in 67. In his solo work the imagery is often stark & despairing but it is never pointlessly obvious. In his lyrics, there are plain references to the LSD experience "scribbly black & everything shines" as well as more subtle references to flashing lights/electric sparks etc. His imagery however, like in Baby Lemonade "a clock they sent through a washing machine" is the kind of vision you might experience on acid. "Gigali cried shining kangaroo"-Everywhere. When he isn't singing music hall love songs-& sometimes when he is the imagery is there-LSD.

LSD is also said to make your feelings much more up front. It is hard to hide your feelings or hold back in any way. To me Syd's vocals are very open & honest. The complete joy of Syd's singing in the early Floyd compared to the anguish of Dark Globe etc.

Listening to music under LSD, apart from the fact that it usually sounds better there are a couple of points of interest. Firstly, submerged sections of lyrics as in No Mans Land & Astronomy Domine may become clearer & more audible, you might be able to hear what he is saying. Secondly, it is possible that things become more "Echo-y" as on the unreleased Dark Globe outtake.

So Syd's music was influenced to some extent by LSD, but it stands out from the majority of Texas punk, West coast & Flower Power bands. Why? Because Syd was more than just an acid head.

In Aldous Huxley's book "The Doors Of Perception" he presents the view that Mescaline (another psychedelic) temporarily opens the "reducing valves" of the mind which normally filter out "useless" information not necessary for survival. Visionaries, ie people like Van



Gogh, William Blake ("If the doors of perception were cleansed every-thing will appear to man as it is, infinite"), Leonardo da Vinci etc. Thus visionaries may be able to see behind the doors in the wall & glimpsing this try & convey it in their art. An LSD trip without the artificial chemical.

When Aldous took Mescaline in 1953 he felt as though he were being allowed for a short spell to see things as a visionary might see them. He describes seeing works of art like paintings & listening to music. With the paintings he felt he could glimpse what the artist strived futilly to portray.

Now I just wonder what, if Aldous had lived that long, what he would have made of The Pink Floyd Sound & Syd Barrett?

I don't believe Syd was just like Roky Ericson or, Sky Saxon. Could it be that his work is deeper than the acid experience; that it is the work of a visionary? A beatific poet of 66? Or was it the LSD that provided the creative energy like so many fine bands (Elevators, Air-plane, Courty Joe & The Fish etc)?

The worlds of Acid heads, Visionaries & Schizophrenics are indeed very close, if not the same. Schizophrenia also has it's heavens & hells; bad trips can be caused by the brain getting more information than it can cope with, a jammed computer state, overloading the input circuits. This is the case with Schizophrenia, it's not really a good or a bad trip-it's a grey existence, a world full of shadows & ghosts, locked inside your mind without contact or communication-a frustrated solitude. However there can be moments of a beatific vision. Aldous describes a woman in the early stages of Schizophrenia who is describing the kind of beauty of a good LSD trip. Van Gogh was schizophrenic but just look at his paintings-he could still fulfill his art. In fact LSD is related to a drug formed in the body by the decomposition of adrenalin. This "adrenochrome" can produce many of the symptoms of an LSD trip/Schizophrenia. Syd was not just an acid head.

If you've got Bernard White's "The Best of Terrapin" (If not then WHY NOT??) you'll be familiar with the lyrics to 'OPEL'. One of the songs recorded for the Madcap Laughs & then dropped. I've often wondered whether the song should actually be called 'OPAL'. If something is opalescent it is continually changing colour, like an LSD vision. The lyrics to the song convey a very stark & depressing scene-reminding me of the schizophrenic grey life. I can just visualize the ebony totem in ebony sand one moment all opal the next grey lifeless & omnipresent. I could be wrong.

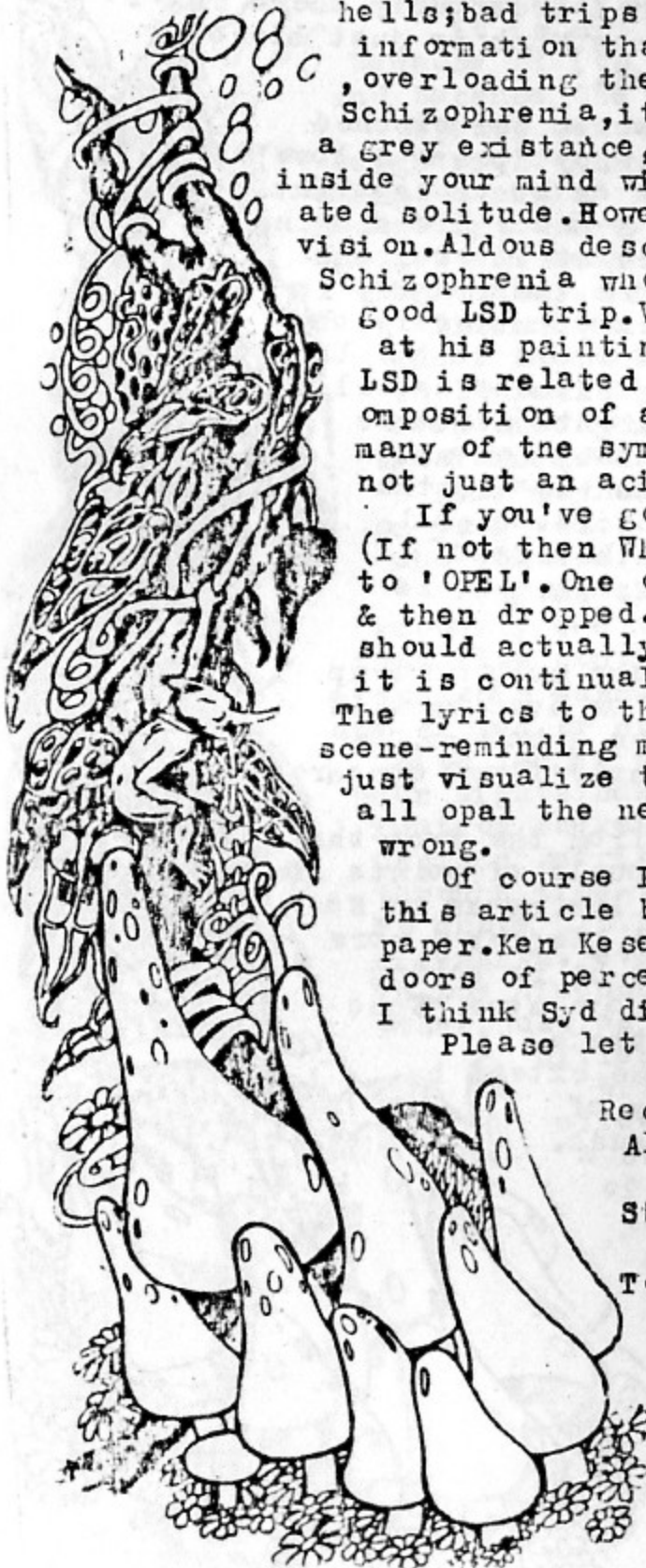
Of course I could be wrong totally with the whole of this article but I'm glad I got these ideas out onto paper. Ken Kesey preached to go beyond LSD, to keep the doors of perception open all the time, to go FURTHER. I think Syd did just that.

Please let us hear your views.

Phil Lesh

Recommended Reading:

- Aldous Huxley-The Doors Of Perception/Heaven & Hell/Island.
- Stewart Tendler & David May-The Brotherhood of Eternal Love
- Tom Wolfe-The Electric Kool-Aid Acid Test
- Ken Kesey-One Flew Over The Cuckoo's Nest
- Some Indian Guy-LSD, A Complete Study. (Tell's you all you need to know & remains unbiased -about 1000 pages of scientific reports.)
- Vernon Joynson-The Acid Trip.



DISC

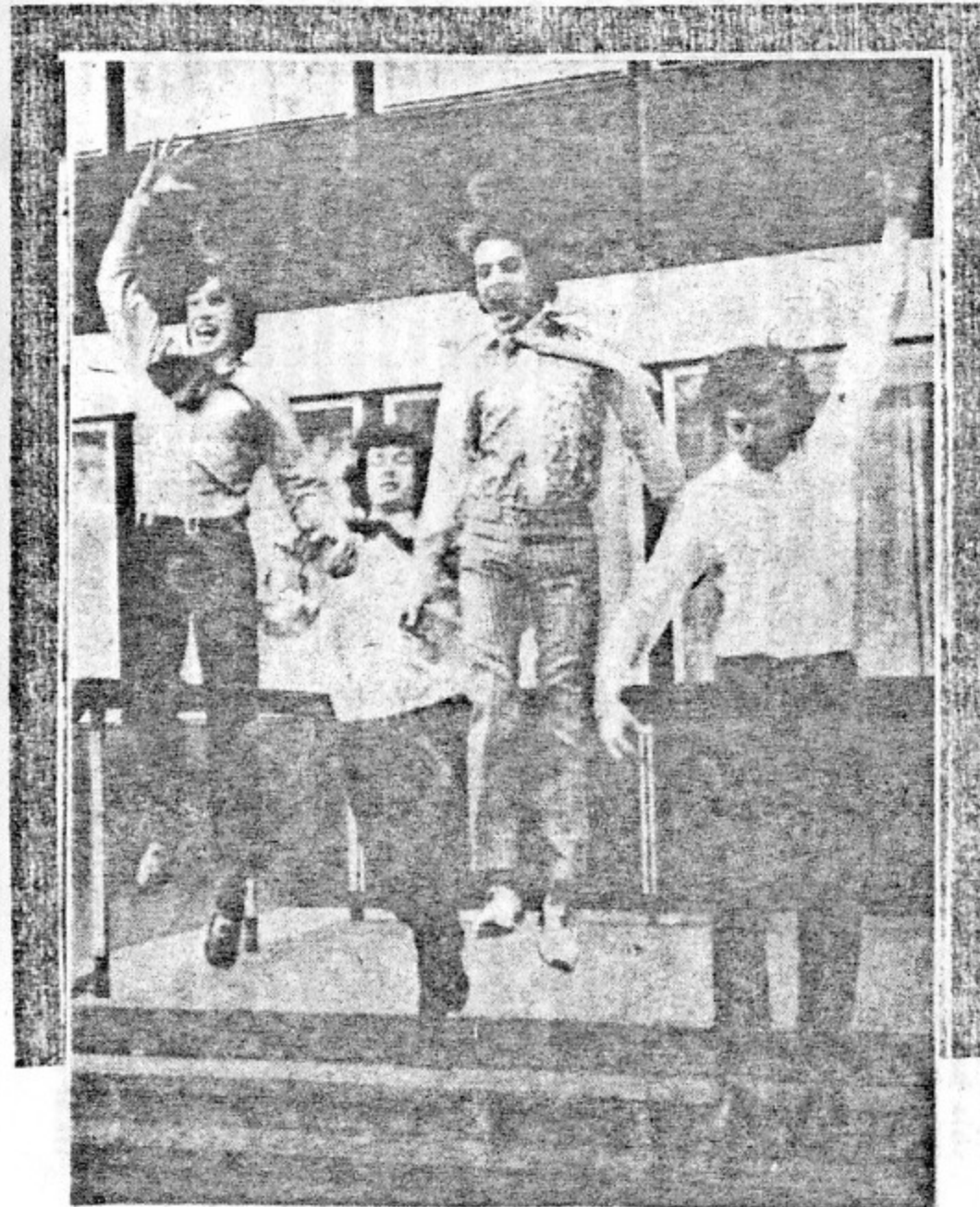
and MUSIC ECHO 9d

APRIL 1, 1967

USA 20c

Caught in the eerie glow of their lighting show, The Pink Floyd. Love is hearing and seeing and opening your mind. The lights help Pink Floyd show the way.

Beatles, Cream lap up PINK!



PINK FLOYD: admired by Paul McCartney, Eric Clapton and Peter Asher

UFO FESTIVAL

SEPTEMBER 1st & 2nd

Celebrating:

The return of
THE PINK FLOYD
9 months of UFO

Benefiting:

RELEASE and other
underground causes

Appearing:

THE PINK FLOYD
(Both Friday and Saturday)

THE SOFT MACHINE
(Saturday)

THE MOVE
(Saturday)

ARTHUR BROWN
(Friday)

TOMORROW
(Friday)

DENNY LAINE
(Saturday)

FURTHER DETAILS
NEXT WEEK

THE Pink Floyd burst on to the London club scene in a kaleidoscope of colours some months ago. Literally, because colour, shapes and light gave impact to the staggering, tumultuous waves of sound which made up their act. Pop—or pop in Britain, at least—was never like this before. Pre-Pink Floyd groups were content to go onstage and grind out a succession of old hits or bad copies of American records.

The Floyd have denounced this visually boring performance. "Our lighting man is the fifth member of the group" they say—and engulf the audience in a symphony of weird shapes and violent colours which confound the senses as much as their driving, thirty-minute-long songs.

But are they just a brief bubble on the pop scene, or have they the ability to last?

Offstage and collectively they could be just another group; individually they're obviously intelligent.

Well, what are they like? . . .

CHRIS JAGGER, brother of MICK, writes exclusively for DISC about a group he tips for stardom . . .



MOST people will notice the Pink Floyd's popularity through their new record. But their success is very much due to their live stage shows.

The Pink Floyd offer a total show consisting of 700 watts of amplification, weird driving music (largely improvised) and lighting and slide projection effects using melting oil paints.

Whatever quality the sound is, there's enough to blow you out in sheer volume.

On stage, the Floyd themselves become completely lost in their music and they aim to absorb the minds of their audiences too, which isn't easy with the usual cool atmospheres around London.

Although the group have largely played in London (at the Round House and the

U.F.O. Club), they are now travelling further and have played recently with the great receptions at Leeds and Southampton.

They do have trouble though, getting all their equipment around to dates, and are at a disadvantage in having the only road manager in the country who can't drive!

With their new record out, and getting plays on the radio, the Floyd could go a long way with the right publicity. EMI have a lot of faith in them. They have already forwarded money for the independent production of an LP which the Floyd have started work on.

They've also taken part in a movie, for general release on the London scene, with Michael Caine and Julie Christie. The actual sound equipment the Floyd use has

been forwarded by Selmers, some £3,000 worth of it.

The Floyd are trying to work their own original sound to success and are not jumping on any commercial bandwagon. They write all their own material and are always experimenting with sound on stage, and now on record.

Among those who think they will go a long way are Paul McCartney, Eric Clapton and Peter Asher.

It will be an achievement if the Floyd can overcome the disadvantages of putting their show across on stage without becoming lost in the sea of noise and on record where total impact cannot be as great.

The Floyd could develop in a big way, and they have lots of room to do it in; their new record, "Arnold Layne," seems to be starting in the right direction.

They're all in the PINK!

FOR A start, there's lead guitarist SYD BARRETT.

Born 21 years ago in Cambridge, Syd is the best looking of a rather ordinary bunch. His interest in music began at seven with piano lessons and ended abruptly after two weeks.

Afterwards it was art school in Cambridge, closely followed by art school in London.

He became a part of the Pink Floyd because he lived next door to bass player Roger Waters.

The Pink Floyd have a definite place in pop society despite the apparent swing to the squares, he says. "Teenagers in Britain are great. Possibly, they are not buying the bulk of records, but they come to life as audiences. Just because Humperdinck, closely followed by the Ken Dodds, is doing so well is not indicative of apathy on the part of the teenagers."

Syd himself is the most colour-conscious of the colourful Pinks. He dresses in clothes like black corduroy jackets, wine-red pants and white shoes. "Freedom is what I'm after," he comments. "That's why I like working in this group. There's such freedom artistically."



• SYD

RICK WRIGHT plays organ. He is also 21, rather quiet, very easygoing and exceedingly absent-minded, which explains why he locked the group's car and left the keys inside.

He went for education to Haberdashers and talks like it, too. "Then I went to Regent Street Polytechnic to study architecture and gave up in boredom after

a year. So I started going abroad, to places like Greece. Then came home to earn a bit of money in jobs like interior designing and private decorating.

"But I was very unhappy and turned to studying music. I gave that up two months ago, but only because the Pink Floyd had become a full-time occupation."

He still hopes some day to complete his musical studies "and write a symphony or something."

Pink Floyd-ing it, however, is quite enough compensation for his future plans. "We're playing something completely different from what has gone before. Like jazz musicians, we improvise all the time, both vocally and instrumentally."

A bit of a drifter, with his scarf stuffed untidily into his shirt, but pretty content at present with being a part of the Pink Floyd.



• RICK

ROGER WATERS, 22 and the bass player, says "I lie and am rather aggressive" and attempts to act the part by shooting down questioners if he can.

Why don't the Pink Floyd try to expand as personalities? "We give the public what they can see for themselves—we don't want to manufacture an image. We don't want to be involved in some publicity build-up."

Not even a dress image? "We dress as we feel at the time."

How did the concept of the stage act come about? "There is no concept about it. Our music just comes from the fingers — there's no preconceived arrangement. Perhaps there was an idea dreamed up in as much as we use images as well as sounds, but otherwise it's all improvisation."

Roger, for the record, was born at Great Bookham in Surrey but moved to Cambridge when he was still a baby. After Cambridge schooling, he studied architecture at the Regent Street Polytechnic before drifting into the group.

Was there any musical background in his family? "Well, my mother's stone deaf, my father's dead and my grandmother bought her first pop record last week. It was a disc called 'Arnold Layne'."



• ROGER

NICK MASON, the 22-year-old drummer from Birmingham, describes himself as a "very mediocre, ordinary youth" and thinks his arrival in the Pink Floyd was possibly remotely connected to his grandfather once penning a "fine, regal march" entitled "Grand State March."

Being the grandson of such a composer, Nick says sadly: "I take life easy but I am a bit paranoid. I feel everyone has a down on me. I want to be successful and loved in everything I turn my hand to."

He may succeed. He is, for one thing, the easiest to talk to. Joining the group came largely because he hated working in an office. "I had studied architecture for three years at the Polytechnic and then spent a year working in an office."

"It's only just lately, in fact, that the Pink Floyd have been doing much work. In the past we played about one date a fortnight and spent the rest of the time sitting in pubs and saying how nice it would be to be famous. Only when we got a manager who started organising us did we get beyond just dreaming."

He hopes, naturally, things will get bigger and better for the group.



• NICK

The Pink Floyd are one of the first groups working with rhythmic lights, making use of colour combinations & colour effects. A tape programme in their light equipment can produce an impulse of light at any precise moment or beat in their music.

This is only the beginning, there are unlimited possibilities; but the basic idea for these effects have slightly more sinister origins. About ten years ago brainwashers, employed in espionage work, did some research along similar lines. A suspect would be placed in isolation, force fed some mind-altering drugs & then have his senses bombarded by fast rhythmic lights & loud distorted music. This treatment was applied until the desired effect - total or partial psychic disintegration - was achieved. The suspect was then in such a pliable state that he could quite easily accept fact for fiction or vice-versa, his sense of judgement or creativity were banished.

It's a pity though, that these effects have been misused by people with evil intentions (torture & destruction) for mankind.

The Pink Floyd's equipment is expensive to run: £60-£70 per week plus the cost of two operators. The manually operated slide projectors form a sea of light over the hall. The rest of their equipment runs automatically. All together a series of 400 slides are projected over the walls & audience.

"Our costs are twice as much as other beat-groups because of our equipment, but it's well worth it" says Syd, "That is to say" corrects drummer Nick Mason "that it has to be well worth it." From this we gather that they can't really afford it.

Organist, cellist & pianist Rick Wright says "Our music has a very distinctive sound to it. Music & light are finely blended together. The lights help our audience to concentrate."

EUREKA! Perhaps then from this we might have found a remedy for all the mass panic & chaos of beat concerts. Surely it must be possible to programme the lights in such a way as to have a calming & soothing effect on the excited audience, (it would also provide employment for light technicians). But I suppose we'll need more research before we fully realise the enormous possibilities of combining electronics, light & sound. The origins of this positive research dates back 10-20 years to the Phillips Pavilion at the Brussels expo. which demonstrated wall to wall walking light complete with spacey electronic music. But still the cost barrier remains too high for a practical application in pop music, of course the beat must go on & the increasing profits to be made out of pop music are beginning to make budgets for electronic & light experimentation possible. Financial stimulants: Tax free!

BEAT FOR THE REFINED NOSE

The Pink Floyd are also considering the possibilities of using scent in spray, mist or dust form at their concerts. Coincidentally, there has also been some research done in this field.

In principle it is possible for all our senses to pulsate with pleasure simultaneously. Not only do we have seeing, hearing & smelling organs, we also have taste (sweet, sour, salty), touch, balance & temperature organs. In fact altogether, including the pain organ, we have nine senses. Though the last is only usually utilised by a small minority-masochists.

A beat concert (or happening) could become a total sense delight. A carnival of sense vibration (balance) a freak out (sight & sound) with scent that carresses, hits, massages (taste sense combined with a sauna) and alternative hot & cold sensations (temperature & touch organs) And all this while you are being fed the most exquisite food & drinks (taste organ). For the survivors there is a friendly nurse to look after them depending on the condition of the patient. You'll see, you'll soon get used to it, if this total kick ever

comes true. By that time we'll be searching for an even better kick but we'll need to discover a new sense to do that.

Now back to the Pink Floyd who look to the future with both feet firmly on the ground. However they wish to emphasise that 'Arnold Layne' has absolutely nothing to do with 'Penny Lane'.

"It's about a man who steals underwear" Knowing this, wouldn't it have been better to call it 'Arnold Fetishist'? That would avoid the 'Penny Lane' connection.

The Pink Floyd have the mark of 'Psychedelic Pop' to thank for their freak-out although the boys' are not very happy with this term. They find that it emphasises unfavourable ambiguity which points the finger at drug usage. Sounds like image-paranoia to us.

Skillfully translated from "MUZIEK EXPRES" June 1967. Complete with all the original ridiculous statements unamended. (Sounds weird to me too.)

James Daly.

-If he hadn't sent a photocopy of the original Dutch article I wouldn't have believed it, he did & I still can't...
(this IS a genuine article.)

Letter Contd from page 2.

... Of course it is now too late to rectify anything. The course has been set.

-Subscriptions. Andy Mabbett is now looking after Proper subscriptions for OPEL & the Pudding thing (68-85). He lives at 67 Cramlington Road, Great Barr, Birmingham, B42 2EE, England. The subscriptions are now organised by the following rates:

Subscription Rates	United Kingdom		Europe		USA & Canada	
	6 Issues	12 Issues	6 Issues	12 Issues	6 Issues	12 Issues
Amazing Pudd.	£3.00	£6.00	£3.50	£7.00	£5.25	£10.50
Opel	£2.70	£5.40	£3.20	£6.40	£5.00	£10.00

Existing subscriptions are of course being honoured but must be renewed by the new system. Subscriptions for more than 6 issues of OPEL aren't practical due to lack of material.

-Another Cover. Marillion's ditty about Syd was called "Madcap Embrace". Before that it was also called "Lady Fantasy". In another unreleased Marillion song "Institutional Waltz" Fish sings "The Madcap laughs, he knew the score... The Lady Fantasy track I've heard has Doug Irvine on vocals.

-Try & listen to "Armenia, City In The Sky" by The Who & the 1969 version of David Bowie's "Space Oddity", both of which have guitar bits in a style similar to Syd.

-Finally, in the garden of my mind I'd like to thank Andy Mabbett, M. Crouch, C. D. Mitchell, J. Daly (T-shirts still available), A. Duffy, P. Lash, H. Snodgrass, L. Arnison, E. Bertolotti, V. Teti, K. v. Hulst, G. Od, ... and a few others, including Simon Clarke, Michael West, Ode Marlowe.

-FORGOT. Remember a group called "Henry Cow" who originated from the Cambridge area? Well a guy called Fred Frith used to play with them. Anyway Edoardo wrote a letter to the guy because he thought they'd recorded "Apples & Oranges" - they didn't, but he got a letter back from Fred. Sometime, a long time ago he wrote a piece on "Great Rock Solo's" for the NME giving Syd great praise & in his letter to Edo he says that HE once played live with Syd after he had left the Floyd. They only did one gig... At the moment Fred Frith is producing a track by CURLEW which "quotes" the bass line to "Apples & Oranges".

-OPEL will be back in April or May (Free Cans For May perhaps?). I'd like to wish you well & to dedicate this issue to Cinderella..



Lettstved Barrett in the garden of his mother's house in Cambridge. Note vest an inside-out.

Dada: an idea becomes obsolete when it works
It's obsolete as soon as you think of it.

WEIRD SCENES INSIDE A GOLDMINE

I heard snippets over the phone, it was Syd but I have to admit it didn't sound particularly brilliant. I got the tape and listened to it, listened again, & again and the more I listened to it the harder it has become to write anything that does it justice..

It just gets better & better.. Yes a new Syd Barrett tape has just emerged.

Firstly though no-one really knows or is letting on where exactly the tape originates. It must be someone at EMI who has access to Pink Floyd & the Syd solo tapes. Initially the guy who put me in the know wanted to keep it quiet for reasons which are obvious - the consequences of the availability of this tape.. plus whoever originally made the tape MUST have access to loads more Floyd/Barrett outtakes and it was hoped to try & get other material as well as this one tape. Unfortunately the chain has been broken, the guy at EMI(?) must have been giving/selling the tapes to more than one person. (I believe there are other bands involved as well.) Anyway, within 3 days of me hearing of this tape a bootleg dealer in Camden had it on his stall...

I guess we'll hear enough about the validity etc of new Syd Barrett stuff in the coming months so let the review begin.

The tape begins with an instrumental. This is listed as being a backing track for "Silas Lang". This is incorrect, it is not Silas Lang as Malcolm Jones has verified. (NB I've never heard Silas Lang) Malcolm has however said it was a backing for an abandoned song. It basically consists of Syd playing staccato chords, slide & arpeggio's. There is a bit of a messy solo, Robert Wyatt(?) plays very little percussion & Hugh Hopper(?) (At least I assume it's them) goes bonkers with jazz style electric bass riffs. It's a bit untidy together but Hell this is just a tryout of ideas, one they abandoned too. It could have been quite good if they'd finished it.

Next up is the studio version of "Scream Thy Last Scream" as on the Unforgotten Hero LP. The only difference is having the intro count in.. 'one, two, three..'. You can still hear someone say "Set The Controls..". At the end. Where this really differs is in the sound quality which is a million times better than Unforgotten Hero. The vocals are handled by Waters & Syd. If EMI "the greatest recording organisation in the world" don't release this one then they need their brains examining. (If anyone can find them). What a different story it would have been if The Pink Floyd had signed to Polydor.

"Vegetable Man", the next cut, is also very similar to Unforgotten Hero but it is definitely a different version, supposedly the take which was destined for the "Saucerful..". LP. Again it is a much clearer version than on Unforgotten Hero.

One, two, three, four.. "Milky Way"????? What? A totally NEW song to my senses... First comes half of the song & then it restarts & the complete tune is played. Both versions are the same though the second is clearer sounding. Supposedly this track comes from 1975 but this is unlikely, it does sound like 69/70 Barrett material, featuring vocal and acoustic guitar. The lyrics are GREAT (see next issue.) & the actual performance is releasable, as good as the Peel session & on par with most of Madcap. Between the verses there is an instrumental bit that just has Syd strumming away, presumably this was intended to have overdubs later on, but who knows if another take exists? This is classic Syd Barrett, a diamond in the rough...

"Dark Globe" The long version (2:45), much more relaxed with echoed vocals, or rather with vocals overdubbed but delayed by 1/3 second or so. Compared to Madcap this is gentle, it has an all-together different feel. Some of the words are sung differently, some held longer some shorter some at different time intervals from what you come to expect after years of Madcap. This version grows on you, listening to it still throws me it is so different. Possibly this could be released but it isn't as good as the Madcap take - but then

the rawness of the Madcap "Dark Globe" is just too much & it would be difficult to top it. 15

"Instrumental-67". Untitled, this is a very uncomplete song. Not really anything but some basic guitar & without drums, bass* or organ. Syd plays by himself, an overdubbed guitar, a saxophone and a banjo. A banjo? yep. Remember in Miles the bit about Syd wanting a sax & banjo player to join the group? Well this track must be them.

It begins with arpeggio's on guitar then some very weird stretching of the notes & a heavy staccato riff that is alternated over and over. Midway through the song the sax comes in from out of the blue & at the end both sax & banjo combine. If only this had been worked on, I mean would you consider a Salvation Army band a good idea? but just look at Jugband Blues. As this stands, it is only a rough idea. It is great to hear & has a certain charm but it could not be released on anything but a bootleg.

"OPEL". This begins with some introductory acoustic guitar, setting the scene perfectly. It is slower than I'd imagined being at a comfortable "waltz" pace with fairly relaxed/laid back vocals. The song just stands out in all aspects, Syd uses some of the nicest chords & imaginative lyrics. It is still raw & doesn't have any overdubs. Thus the instrumental passage after the verses & before the end sequence leaves a little to be desired. However the ending with Syd singing 'I'm trying, to find you' etc is really quite essential Barrett listening. Why oh why wasn't this on "The Madcap Laughs"? Presumably other versions of this song exist, the lyrics here are the same as in Bernard White's "Best Of Terrapin" & the lyrics in "The Making Of The Madcap Laughs" are slightly different. Perhaps better versions exist? For sure, this one could be released officially.

The Word Song/Untitled Words, or whatever you would like to call it is a very basic piece, mainly one chord & an endless stream of nonsense words. I was not so keen on this at first but even Syd's voice has a certain entrancing charm y'know? Listening to this you can drift away, it doesn't matter what he sings for what he does sing seems important anyway. Ok so the song was not intended for everyone to hear but it shows Syd fully in control (as do ALL of those tracks) and that for me puts it above some of the songs on Madcap side 2.

"This is Birdy Hop, take 1" & another classic track hits my ears. Considering it is a first take it is brilliant performance wise, as good as most of Madcap. The lyrics, like those for OPEL & The Word Song are in Bernard White's "Best Of Terrapin" so I won't print them here, but Oh boy do they make sense. It has an acoustic ending & again does not have any overdubs. What can I say but this is brilliant, it has a very clever musical construction, delivers feeling & has beautiful lyrics. What more could you ask? Here the tape ends. I believe other copies have the BBC solo sessions on at the end.

So there it is. Obviously you cannot judge these tracks against fully complete versions. I can't really imagine EMI consenting to the release of these outtakes. (Meaning 'release' in the true sense of the word). Just the politics of this tape existing alters any future chance of officially released material.

Even though some of these songs are only partially complete they still have a magic air. This is vital Barrett, the genius shines through..

Now we've been given a glimpse through the vaults the doors I feel will have become shut even tighter... a tempting glance of the glittering jewels, the treasure chests.. Who knows if by some moonlit magic key those doors may open again? I will for sure be waiting on the doorstep.

Birdy Hop he do you know.

* there is a little bass.

B. Baggins.

FREAK OUT-SCHMEAK OUT

"Turn Up, Shell Out, Get Lost"

Keef Reef and the Curious Smokes

Willi Warmer's Giant Bingo

The Boring Mothers

BELLE E. BUTONS

Sporran Jugglers. Underground trains. Spot Prizes. Licensed Fish Bar (down the road). Moonlight. Constant running water London Airport Runway Seven

WOT A CARVE-UP!!!!

(this space donated by the

PINK FLOYD

and

BLACKHILL ENTERPRISES

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Stop Press: Malcolm Jones interview

Centre picture by kind permission of the N.M.F. 13/4/74. Syd in the garden of his mothers house.

4/1/67 MM

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Why drink & drive when you can drop Acid & Fly? RM 8/7/67

LUNCHEON with two members of The Pink Floyd — Roger Waters and Nick Mason — plus their two managers (Andrew King and Peter Jenner) got off to a bit

of a tricky start when I had to confess that I'd never been able to summon the courage to go and catch their act at one of the psychedelic clubs in London where the Floyd cater to the musical and visual needs of the freak-out set. My excuse for this outrageous neglect was that the noise in these joints was too painful for my not especially-delicate eardrums. Their forceful replies concentrated on the assertion that certain of their effects can only be achieved via aural assault.

Anyway, there's little doubt about their professional cunning and competence. It doesn't look as though they'll be returning to the pursuits they trained for — Nick, Roger and Rick Wright were architecture students at the Regent Street Polytechnic, Syd Barrett studied painting at Camberwell Art School. "Mind you," pointed out Nick, "the best chance for an architect to find clients is in show business. I'm always on the look-out for someone who has half a million pounds to spare and wants me to design him a house. Please tell the readers of the RM to get in touch with me if they are affluent enough to need my services!"

It's not just in London, where they enjoy a cultist appeal, that the P.F. are pleasing audiences. Even in areas where psychedelia has no clear meaning they are finding better and better receptions. However, their recording career has not so far flowered beautifully. Manager Andrew spent some time explaining that it was not in their best interests, in the long run, to have had a hit with their first disc. It sounded fairly convincing as he expressed great sympathy with the dilemma of Procol Harum who struck it rich first time and must, Andrew figured, be worried stiff about their follow-up. (My own impression is that Procol Harum are too busy worrying about what cars, houses, stocks and bonds to invest in.)

The Pink Floyd

"even fans don't always understand what we're trying to do"...

"Arnold Layne," said Andrew, was destined to have a minority appeal. At which co-manager Peter observed: "It certainly fulfilled its destiny!"

Then we discussed the chances of their new "Emily". Roger said: "When you record a single you are not interested in showing the public how far you've advanced since the last record. You've got to please the recording company, apart from any other consideration, otherwise they won't release it."

They have just finished work on their first LP which is about to be rushed out. But, of course, no recording can indicate the full scope of this group. Brave, rugged-eared acquaintances who have caught the Pink Floyd in action tell me their stage presentation is extremely exciting, thanks to their ingenious lighting and stereo effects.

"You should come to one of our concerts," suggested Nick. "In clubs we play louder, partly to hold attention. In concerts, where everybody is seated and, we hope, seriously listening, we perform with greater range. We use a box, called the Azimuth Co-ordinator, which was designed for us and enables us to throw stereo effects around a hall."

They gave a sell-out concert at the Queen Elizabeth Hall in London. They lavished so much care and money on the show that they wound up out of pocket on it. They also got banned from holding future shows there because they threw flowers! No kid-

ding: "It seems we contravened a regulation," explained Roger. "We were told that people might have slipped on the flowers we threw into the audience." (Which conjures up a pretty image of concertgoers tripping over flowers.)

The show itself was by all accounts a great artistic success. It was a very mixed audience that included quite a few older people, apart from the artistes' parents. Said Roger: "Someone I know was sitting next to two old ladies who sat there still and silent until the interval. Then one turned to her friend and said 'They're very good, aren't they?'"

Such praise, especially from the elderly, is not exactly an automatic response for a group that tries to be original and adventurous. "Even fans don't always understand what we're trying to do," sighed Roger. "We had some photographs done, only in black and white, using a 'psychedelic' slide superimposed on us. Some fans who'd written asking for pictures wrote back wondering if we'd spilt something on the pictures. They really believed something had gone wrong."

They admit they can't help being brought down on occasion when they meet with hostility. "The Pink Floyd are a very good target — though we always get along well with promoters who have a professional approach."

"But we do run into those who say 'Whatever it is, it isn't music,'" added Peter.

DAVID GRIFFITHS

However this inherent part of Barrett's writing realised its fullest potential, and was used to the most creative effect on those songs which make use of it in a purely abstractive musical content. In my opinion the two songs on which this reaches a superlative are 'Baby Lemonade' and 'Scarecrow'; they must surely stand as the final testaments to this technique.

'The Scarecrow' builds gradually upon a quite basic introductory rhythm, involving two different percussives, which is then neatly blended into the melody. This approach seems to capture the carefree spirit of the song and also emphasises the charming simplicity of the composition. The manner in which this is executed combined with the nature of the sound make what it is, after all, a small component of the song as a whole into an entity in its own right, which is something very close to the heart of the song; the personification & immortalisation of a spirit.

'Baby Lemonade' however, using an apparently improvised yet complex tapestry of lead guitar, each chord being interwoven with the next, produces an almost classical effect which emerges later in the song rather than blending in with it from the beginning. The guitar seems to float and drift up and down the scales, climbing and descending with elegance and grace and displaying Barrett's outstanding skill at conventional guitar work. Designed purely as an extra plane to the piece it succeeds in infinitely enriching the musical experience & adds new meaning to his writing. And it is this most important of Barrett's guiding motives that allows him to develop the song with such articulacy by establishing the atmosphere and spirit from the beginning and to extend and evolve those moods and ideas created at the start.

C. D. Mitchell

THROUGH THE LOOKING GLASS - THE MAGIC LANTERN RIDE

Early in the morning of 27th Jan '85 I was sitting in the Scala cinema, Kings Cross, London. This was all part of Alice In Wonderland's Psychedelic Film Festival No 3.

As mentioned in OPEL 1 there is a promo film for 'Arnold Layne' (shown at the U.f.o club, 10/3/67) and here I was, the monochrome images of Syd & gang burning into my retina.

So what was it like? The quality of film-print was excellent, the music was the studio version and The Pink Floyd were perfect. They didn't attempt to mime lyrics, play etc but instead just had a lot of fun; walking around on a beach, posing with a dress makers dummy, posing on a small jetty...

At periodic intervals they were all shown wearing plastic masks of old men (presumably showing the reaction of the older generation to people like Arnold). Arnold, incidentally, played his part with total conviction, even after being taken apart/re-assembled numerous times by the Floyd.

The backward sketch-Roger (W) lies in the sand rolling around, he springs to his feet, a hat & broilley fly into his hands. A Toff, he stands Charlie-Chaplin like in the sand grinning like a madman, if Roger could see 'himself' today...

They carry Arnold around some more, sometimes in bits, sometimes like a corpse. They walk across the small jetty & Syd's hat blows away in the wind. Shoulder height they are carrying Arnold coffin style towards the camera. "Arnold Layne don't do it again", as the go over the camera the film ends. It's over.

A couple of shots from the film can be found in OPEL No 1 (TV Debut pic) & OPEL No 5 (Arnold Layne songsheet). Another picture from the same film is in the NME's book of Rock Groups.

I was hoping to give some details of when & where the film was shot but the cutting must be hiding somewhere; when I find it I'll print them. Also I'll try & get some photo's from the film.

This is a film of an epic band & a delightful song, they should go far.

Herbert Snodgrass.

In The Beginning

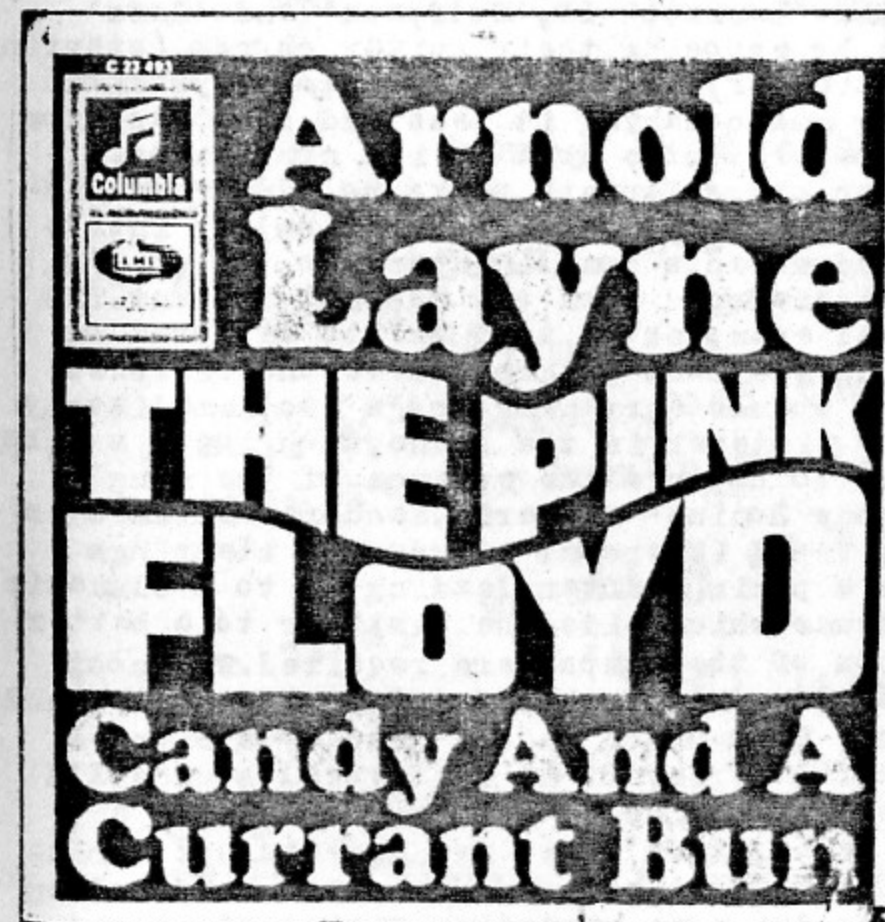
It becomes apparent after listening to Barrett's work that in spite of his abstract and often anarchistic writing style certain set patterns recur in the structures of different songs that are distinctive of his way of writing and adapt and evolve with the atmospheres and differing concepts of his albums. One of the most prominent and obvious stylistic features are the beginnings of the songs - the first few bars that are so often radically different from the main body of music yet succeed in supplementing and giving us a deeper appreciation by transcending them to the very core of the songs musical construction.

The beginnings of the songs, in the main, appear to follow two principal patterns; either Barrett will lead the listener in with a separate introductory passage or directly with a sudden start. This latter method dominates 'The Madcap Laughs' and seems to suit well the style and tone present in the writing. These songs start almost abruptly and thus force the listener to come to terms with the tune immediately. Although the effect is powerful it allows space for later development. The result of this technique being that from the beginning the song is potent and commands a focus on its subject by the sheer forcefulness of its beginning where vocals and music join together with resolution to deliver the song.

This approach is perhaps most evident on songs like 'Love You', 'Octopus', 'Feel' and 'She Took A Long Cold Look' and is particularly common amongst the songs produced by Gilmour/Waters. These songs are, furthermore, similar in the respect that they all adopt a regular rather than abstract and improvised song structure.

These songs display a great strength and power due to their rigid structure; the effect of the immediate and sudden beginnings is to concentrate the attention of the listener to the song and its meaning. It also, perhaps, makes the more accessible by conforming to a set standard whilst illustrating Barrett's skill and flexibility as a writer.

It appears also that Barrett had a tendency to employ this approach on some of his less creative or personally less important songs.

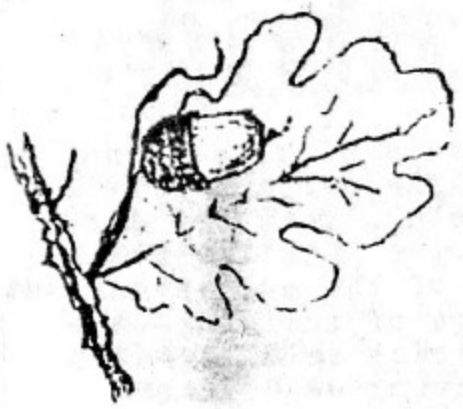


PINK FLOYD: "See Emily Play" (Columbia).

The Pink Floyd. I can tell by the horrible organ sound. It's much better than "Arnold Layne." Much better. Yeah. I don't know. If "Arnold Layne" was a hit then this should be more of a hit. They are the only people doing this kind of scene and they have a very distinctive sound. I haven't heard this record before but I could tell it was the Floyd almost immediately. What the hell is a psychedelic record anyway? Is it something with weird sound on it? The Beatles use weird sounds but I wouldn't call them psychedelic. They've gone above it really.

German Pic bag

MM 24/6/67 'Blindate' with Gary Brooker of D's Blindate next time - includes review of David Bowie!



This being particularly true of the 'Madcap' songs that were practically composed in a couple of days. It may be that when more time was available Barrett was merely able to experiment and polish off his songs, but I believe that when further takes & overdubbing were used Barrett was allowed to come to a fuller understanding of the song & to improve it. Although this technique is used on other albums it was not fully employed until the release of 'Barrett' where the songs reach a triumphant extreme of abstraction and experimentation. (Although "Piper At The Gates Of Dawn" shows the greatest diversity of introductions. Each being variations on the patterns that would resolve themselves later in Barrett's career.) At this point also, Barrett's writing skill has developed to a level where he is able to utilise these unusual and complex techniques whereas he might have found them unsuited and difficult to manipulate some of his earlier simpler songs.

Perhaps the least complex form of this device (standing as a intermedium between the two approaches) is the design used on songs like 'Golden Hair', 'See Emily Play' and 'No Mans Land'. In these instances a dramatic and atmospheric guitar chord would be struck and allowed to resonate before the main melody comes into being with perfect timing. The most obvious purpose for this is to create a mood into which we enter before the writer unfolds the fabric of the song before us, but it must also help in the playing of the music. This style varies from work to work for on 'Barrett', in songs like 'Love Song', 'Dominoes', 'It Is Obvious' and 'Maisy' begin similarly with a lulling organ note, a distinctive musical feature of this album.

Other songs that are also similar in atmosphere to one another, also adopt similar introductions; again on the 'Barrett' LP, 'Wolfpack' and 'Rats' both start by exposing their guitar chords (starting with acoustic gtr) and quickly pile on layers of threatening music-making it less and less easy for us to escape; we become lost in its complexity.

On other songs Barrett seeks to add a new dimension to the atmosphere (often realism) by introducing sound effects complimentary to the song's meaning yet divorced from the musical content. The most typical examples of this are to be found on 'Effervesing Elephant', which starts (and finishes) with jungle sounds (croaking frogs etc) immediately placing the listener in the scene, along with a tuba which seems to capture the essence of the song. On 'Astronomy Domine' an eerie, macabre ambience is created by taped intercom. sounds and bleepings mixed with a pacing guitar leading up to a climatic burst of drums which aids the listener to a better appreciation of the atmosphere required. The most abstract employment of this facility is to be found in 'Flaming' into which we are lead by a bizzare and delightful series of magical vocal sounds. All these effects allow us to see these works in a different light, which shows new aspects not normally experienced in a song and help the imagination to a clearer and more rewarding series of images.

★ Honey love you ★

Love you more funny ★ love in the skyline baby

Ice cream 'scuse me ★ I seen you looking good the other evening

Oh you dig it, had to smile just an hour or so ★

Are we in love like I think we be? ★

ain't a long rhyme, it took ages to think ★

I think I lull it in the water baby ★

Honey love you honey little ★ sunny morning

Love you more funny ★ love in the skyline baby

Ice cream 'scuse me ★ I seen you looking good the other evening

Flaking you are an ice medal ★

Want to put it all around, it's just good ★

whoopee ★ Spill us some time that day ★

Honey love you ★ swing it along over across to me

Love you more ★ honey little honey ★ funny sunny morning

Ice cream 'scuse me ★ in the skyline baby ★

I seen you looking good the other evening ★

Good time rocker woman we'll stray our pieces ★

Little creepy we shine so sleepy so whoopee ★

Honey love you ★ honey little honey ★ That's how you look

Love you more funny ★ honey funny sunny morning ★

Ice cream 'scuse me ★ love in the skyline baby

I seen you looking good the other evening ★

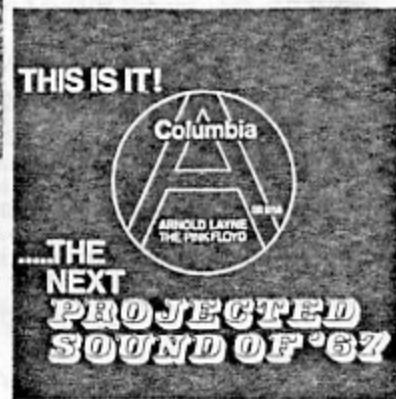
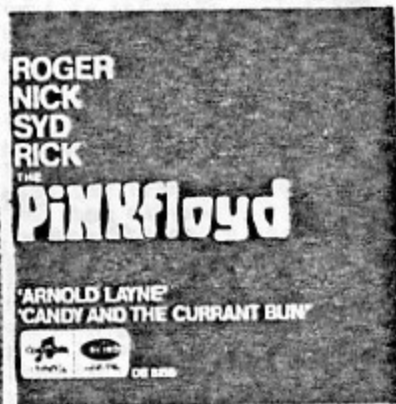
LOVE YOU
honey funny
sunny morning

Given By Kind
Permission of
LPP's Music.



Be sure to check out 'Wonderful' Sullivan Cooper's Solo work as it is quite evidently Syd's by Nick's

Nick's



French EP. (see OPEL-2)
UK sleeve →
We & We Love HOPE YOU

that you are loving

TOO WE LOVE YOU



Rolling Stone. 16/9/82. Picture By Baron Wol Man.



MUZIEK EXPRESS 6/67