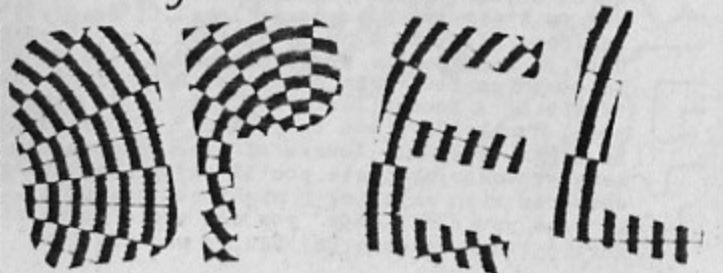




BARRETT

The Syd Barrett Journal



Issue No 8 Price 25p + s.a.e.



BARRETT



'Syd Barrett' is the complete collection of recorded solo works by the founder member of Pink Floyd, often described, with some justification, as one of the greatest song-writers of our time

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We are here again, if I miss anything - it'll be in the next one which will be out May, (1985),

- Many, many thanx to Malcolm Jones & I really mean that folks.
- Possible Hugh Hopper interview coming up. Andy Mabbett has also contacted Pete Jenner/Andrew King, so possible interviews there as well.
- Some good and bad news from Alan Duffy. Firstly this Syd Cover versions LP is coming on fine, when he mentions whose recording stuff for it I have to be scraped from the floor. Full news I guess next time. Joe Boyd may be writing the sleeve-notes. The bad news comes via a psychiatric nurse in Cambridge. Roger had to have Electric Shock Treatment in 1980, this is very bad news indeed. However it's also been rumoured that he tried to get back into a recording studio in 1980....
- Anthony Farrell sez that Julian Cope's fanclub are doing Syd Barrett T shirts, anyone got any more details?
- Continued thanx to Andy Mabbett for the subscriptions; once more here are the details...

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Send all your belongings, blank cheques etc to Andy Mabbett, 67 Cramlington Road Great Barr Birmingham B42 2EE

- James Daly probably has loads of T shirts left (see design in issue 6) & I guess they still cost £5.00 inc post/packing. Write to James Daly, Baan 34, 3011CB, Rotterdam, Holland...now.
- I got another letter from the Mechanical Copyright Protection Society. They say that I've got to find who owns the rights to the CBC 1966 interview before the music publishers will allow the backing track 'Interstellar Overdrive' to appear on the proposed flexi-disc. Because this track was recorded before the gang signed to EMI, the said Co don't have the rights on it. Now if anyone knows the address of a Canadian CBC Radio Station I'd like to hear from them.
- Talking of EMI, I've counted all the petitions (remember them) & sent them to Abbey Road & Manchester Square. (One set woz photocopies). If they don't act soon it could be too late. Meanwhile may I suggest watching the space at the bottom of page 15...
- Ha Ha Ha, featuring Syd fan Dave Pearce on basses have an EP out now on their own Hobbyhorse label. It is truly magnificent so buy one. Send £1.50 to John 46 Balford Lane, Charlton Kings, Cheltenham, Glos, or send me the money instead & I'll do the honours... It contains four tracks, "Up And Down" (fine raunchy loud stuff) "Visiting A House" (beautiful dreamy gtr sliidy), "Waiting" (med pace) "Arabelle" (good two). This first pressing is destined to be a rarity so for lovers of loud independant pistolleanvelvet newnewwavemarychainetc you'll enjoy it. (Dave would probably disagree with anything I might compare it to...)
- In case you don't know you can write to me at 15 Winchester Road Harlington, Middlesex, UB3 5JB, my name is Ivor

Mirabelle Scrapbook

For those readers who are not already gone on this gorgeous foursome - **A WARNING: Don't gaze too long, or you'll get hooked too.**

SONDS 28/10/72



Roger Waters (back left) Syd Barrett (back right) Nick Mason (front left) and Rick Wright.

A special treat this week for

PINK FLOYD
addicts

LOUISE KEMP

MUCH has been written, and even more said, of the whys and wherefores of the Pink Floyd.

Attempts have been made to analyse their music, the moving slides and flashing lights that are an integral part of their very colourful act.

Explanations of psychedelia and freak-out have been offered . . . but no one as yet seems to have written about the four musicians and one electrician who make up the group—currently soaring into the Top Ten with their second record, "See Emily Play."

Position now rectified, courtesy of Disc and Pink Floyd co-manager, Peter Jenner.

One day last September Peter was feeling in a particularly bad mood—he had been forced to work on a Sunday. To try to compensate for this horror he decided that an enjoyable evening might well be spent at London's Marquee Club, having a laugh at the expense of a few unknown groups who were hoping to create the club's first "happening."

However, he surfaced into Wardour Street a happier man. The reason? He had just met four young men known even then as the Pink Floyd.

Students

In fact the group had been playing together for at least 18 months prior to that happy meeting, with virtually no financial reward. Roger Waters and Nick Mason were both studying architecture at Regent Street Polytechnic. Rick Wright had been to the Poly, had moved on to Hammersmith Art College, and at the time was studying at a music college. Syd Barrett was at Camberwell Art College.

Roger and Syd are almost lifelong friends. They went to the same primary school in Cambridge, and all four eventually teamed up at the Polytechnic.

Basically they were just another R 'n' B group, with the subtle difference that they did a great deal of improvisation.

"My guess is that this was not even intentional," said Peter.

Martin Luck.

Pink Floyd: out comes to

By DAVID HUGHES

"They are a lazy bunch, and could never be bothered to practice, so they probably had to improvise to get away with it!"

This improvisation, although clashing horribly with the R 'n' B standards, was to be the keynote to the Floyd's success.

"We knew that this was what interested them, and wanted to encourage them to play what THEY wanted, rather than what their public wanted."

"The Floyd are one of the few groups who can appreciate that electric instruments are more than just ordinary instruments with amplification."

The Pink Floyd are part and parcel of London's new underground movement. They played their first major London dates at the Roundhouse, original home of the freak-out, and now regard their professional home as the U.F.O. Club in Tottenham Court Road.

They are happiest when playing to "their own kind," and are still very loath to perform in clubs where an atmosphere has already been created.

"Pink Floyd music is an environment," says Peter.

"They much prefer playing in a concert hall, where any atmosphere is created solely by them and their music."

Circus

A hit record will inevitably mean that the group will be flooded with offers to appear all over the country. Ideally they would like to do this with their own travelling freak-out show.

"A freak-out could be as grand

an occasion as a fair or a circus, and we'd like to have a large marquee and travel the country. The Freak-Out Comes To Town,' it could be called."

Now meet, one by one, the Pink Floyd:

● **Roger Waters** (bass guitar). Born in Great Bookham on September 6, 1944. Is 6 foot 1 inch tall, with black hair and green eyes. Likes and has studied architecture, but would never go back to it. Despite the advanced music of the Floyd, is still very much a blues man, and at parties can be heard playing old country blues on a beaten up guitar.

Likes to think he is a hard man, and in fact he can be very evil and hard. Only listens to pop music because he feels he has to, and is very concerned with audience reaction and presentation of the group on stage.

Gypsy

Is obsessed with cars, and is exceptionally proud of his white Lotus Super Seven, which is totally non-functional!

When and if the Pink Floyd breaks up, Roger will probably become another Chas Chandler, staying in the business to manage other groups.

● **Syd Barrett** (lead guitar). Born in Cambridge on January 6, 1946. Is 5 foot 11 inches tall, with black hair and green eyes. Is the mystery man of the group—a gypsy at heart. Loves music, painting, and just sitting talking to people—totally artistic. Born and bred on pop

Freak town

music. Used to be a big Shadows fan, and now enthuses over the Beatles, Stones, Donovan and Bob Dylan.

Is the main writer of the group. Loves fairy tales and outrageous clothes. Believes in total freedom—he hates to impede or criticise others and hates others to criticise or impede him. Doesn't care about money, and isn't worried about the future. He could be a great painter or a great record producer.

● **Nick Mason** (drums). Born in Birmingham on January 27, 1945. Is 5 foot 10 inches tall, with brown hair and green eyes.

Gets a great kick out of being nasty to people. Likes people to be frightened of him, because he is really someone of whom you could never be frightened. A great admirer of Cream drummer Ginger Baker. Has the least resistance, and upsets very easily. Most detached from the group. It would not really worry him if the Pink Floyd failed. Ambition is to be very rich and very famous, and would like to write film scripts.

● **Rick Wright** (organ). Born in London on July 28, 1945. Is 5 foot 10 inches tall, with brown hair and blue eyes. The musician of the group, but also very moody. At times when he thinks his playing is bad, will stop altogether in the middle of a number. Immediate ambition is to buy a Mellotron so that he can experiment even further with his music. Ultimate



Roger Waters . . . a hard man



Syd Barrett . . . totally artistic



Rick Wright . . . group's musician



Nick Mason . . . upsets very easily

ambition is to be a Cole Porter (i.e. a very successful song writer). Has written hundreds of songs that will never be heard because he thinks they are not worthy.

Lights up!

● **Peter Wynn Wilson**. Never heard but always

seen—he is the lights man of the group.

Used to be group's non-driving road manager, and has also worked as electrician in repertory and London theatres. Has a flat full of wires, lights and plugs, and an ambition to be recognised as the country's leading lights man. Also wants to build a machine which will convert sound into light.

LAW ONCE FIELD ARE
GAIN ON HERE YOU?

MALCOLM

JONES

Fans of Syd Barrett owe Malcolm Jones more than he'll ever probably get, not only was he responsible for producing the better solo sessions he's also took the time & trouble to document "The Making Of The Madcap Laughs" in a booklet of the same name.

Last month I went to his home to interview him, listen to some of the outtakes & try & persuade him to let me reprint his 'MOTM's' booklet.

I should however explain that I didn't particularly ask about the 1969 session details etc purely because they are already covered extensively in "The Making...". For those people without this book I hope you forgive that and if you do ever get a copy you'll understand why I didn't ask about those kinda things..

Firstly, before I switched my recorder on, Malcolm played me snatches of Ramadan, Lanky pt's 1 & 2, Opel; Love You (slow version) etc. Ramadan / Lanky seemed better than I'd expected, they are very loose 'acidy jams' sort of like a lot of stuff in 1968. They seemed very freeform & reminded me of The Soft Machine, Syd's contribution was not particularly self-evident but the tracks are still good.

I'd heard Opel before but Love You (slow version) was very nice & I hope it like the other outtakes sees the light of day soon. What else can you say, it is slightly different... Then Malcolm explained that he only plays snatches of songs to people because of some Bowie stuff he played to a guy who then put it out on bootleg. He then produced a tape with "Pink Floyd-Backing Track" written on it. He was given this in 1968 by Roy Featherstone (his boss) who didn't like the direction the Floyd were heading along; he wanted a second opinion. I switched on my cassette & the interview was underway.

MJ) There's definitely a melody there, it's obviously a backing track for something they'd thought out in some form,

IT) She was a millionaire??

MJ) Have you heard that?

IT) No... Untitled? In The Beechwoods? John Latham? (looking through the recording titles in Malcolm's booklet)

MJ) I often wondered on those tracks (pointing to book) cos in the studio somebody says "Oh this is what it's called" : On Silas Lang there's a line in it that goes "the land in Silas stands" & I always assumed that was just the engineer getting the title wrong and I actually went through on the early albums & tried to listen to every lyric to see if there were any alternate lines that would have been early titles.

IT) Sunshine-Wondering & Dreaming etc,

MJ) yeh

IT) y'know the Octopus single that came out, it was released in France with a picture cover...

MJ) They always did in those days, that was virtually standard procedure. I mean England was the last country ever to bother about those, certainly on first runs I think virtually everything had picture covers.

IT) (Describes the cover)

MJ) I don't remember it to be honest,

IT) It looks like in Syd's style

MJ) I doubt whether it would be, I'm sure if we'd had any requests for Syd to do something it would have come through me at the time. If they'd rung up EMI, EMI would have come round to me.

It's probably some young kid, whose as enthusiastic as the rest of us, but I'm only guessing.

IT) Have you seen any of Syd's drawings at all?

MJ) Yeh a few, but I've probably seen a lot of them without realising.

IT) Do you know what's happening with Peter Jenner & Andrew King?

MJ) No, last I heard of them Peter was doing the Blackhill thing

but I'm not really sure what Andrew's doing,

IT) I've heard that Peter's managing Swan's Way.. & Billy Bragg

MJ) He always had good taste,

IT) I think Andrew's working for Westminster Music,

MJ) you're joking, really..

IT) Well he's the guy who signs the copyright letters to us.

MJ) Won't be Andrew, doesn't sound like his style.

IT) Were you still working for Harvest when 'Barrett' was released?

MJ) Just, I was just about to leave, I think it came out just as I left or just after. I'd seen the sleeve but I don't think I had the record. I had to write back to EMI & call them & ask them to send me one.

IT) What did you think of it?

MJ) Mmmm. Alright. Except I was quite pleased when Time Out said that my tracks were better... though they'd done better stuff, when I listen to some of their recordings...

IT) You've listened to some of their recordings,

MJ) Mmm, just even the other tapes. It's quite nice to hear people sort of making cock-up's in the studio but they could have used better cock-up's with Syd in a slightly better mind.

IT) The way they coupled take 1 of Feel onto take 5 of If It's In You is misleading,

MJ) There was something odd now I remember,

IT) Have you any idea how many copies of Madcap were sold?

MJ) It didn't sell all that well at first

IT) It went gold

MJ) Well I wish I could give you the total figures, cos when I wrote to EMI when I was trying to get this stuff I did released, the first thing I did, was to write to the royalties dept to be sneaky & find out what it's sold. And they suddenly found out that they'd underpaid royalties so that meant Syd got a few grand. But it's still on catalogue & I still get royalty statements & it's amazing to see, I mean it's not available in so many countries as it used to be but it's fascinating to see it's still in the catalogues in Japan, France & America.

IT) Were you responsible for any of the recent T Rex releases?

(Malcolm also had quite heavy T Rex connections)

MJ) (shakes head) I find it amazing, if EMI give away- or let someone else release their stuff then why can't they do the same for Syd?

At one stage I felt like just putting it out & saying sue me if you want but one of the reasons I particularly wanted to go through EMI was so they could pay Syd.. just because of his royalties, I dunno if he still gets them.

IT) But the thing is the Pink Floyd as well..

MJ) That's what I was saying about the contract, I never knew with Syd, Bryan Morrison said he was going to re-negotiate a contract for Syd on his own; because he would be getting, in those days on Syd's solo stuff; Well I don't know what the Floyd got but they were probably getting something around 6% royalty, so that's 1 1/2% each... So if that carried on on that basis that meant that on his solo stuff he got a quarter of 6%. I never knew if that happened or not.

Pause while I load the "new" Syd Barrett tape into Malcolm's hi-fi. Last time I said the first track was not "Swan Lee" due to all the usual fuck up's. This is now the sound of me eating my words kgbfjvvt ugrvhjtc. Meanwhile the tape begins..

SWAN LEE

MJ) Swan Lee,, the bass doesn't sound right, probably is. The bass sounds a bit fussier than I remember it to be.

SCREAM THY LAST SCREAM

MJ) Syd sounds posh when he's singing, he's got a rounded vowel sound y'know? All his 'o's are 'O's. (Syd appropriately sings Mouses,



IT M.M 6/5/67

TECHNICOLOUR DREAM STIRS UNDERGROUND

"IN fact, the whole thing was rather like the last struggle of a doomed tribe trying to save itself from extinction," Ronald Maxwell of the Sunday Mirror tells us. In fact he couldn't be further from the truth. The Technicolour Dream, high on top of Alexandra Park in the enormous and impressive Palace apparently had two purposes. Firstly to make money for International Times, the recently busted underground paper. Secondly, it was the first serious attempt at a Human-

Be-In in England, therefore an attempt to bring forth some of the ideals of the underground movement. Therefore bringing it above ground. Personally, I think they were successful in this purely because despite the haphazard organisation and the shortage of groups, one could detect a kind of spirit among the thronging, romping audience. Could this be explained by the fact that most people were not at the Dream to hear the music but purely



because this was the first all night rave in aid of freedom? Didn't the majority of the audience go up there — and it seemed well over 7,000 people attended — because they were being presented with not just an ordinary dance-rave, but also the chance of being part of something? I'm prepared to believe a lot of the audience don't understand the motives of this IT benefit but if they like the look of the underground movement surfacing, then they will support it. Most of the artists scheduled to appear didn't make it. Hardly surprising, and fortunately the audience didn't get hostile about it. They were quite happy looning about, looking at other's clothes, eating, drinking, sleeping, dancing and just freaking about — quite at leisure to do whatever they damn well wanted. There was a constant supply of films, slides, joss sticks, sounds, chants, or freakers doing acrobatics on the scaffolding. Music was provided by various people ranging from the Soft Machine to the Pink Floyd, an exciting new group Tomorrow, Alex Harvey and various others. Dick Gregory did his bit but there was noise, and Alexandra Palace isn't the best place for acoustics, most of the sound echoing up into the huge dome and away. Apart from that my memory fails me for any super-psychedelic, mind blowing recollections. It was just a nice happening. It was fascinating, because people are fascinating, and it takes a long while to get through 7,000 of them, and I found the Dream a most absorbing experience. It wasn't the last struggle

"of a doomed tribe trying to save itself from extinction," It was the beginning of a healthy young attitude towards total freedom for the individual. hope there are more Technicolour Dreams, with a lot more big happening groups, and more audience participation. The more humans there are, the better the Human Be-In will be because it relies on you, yourself. — NICK JONES.

VEGETABLE MAN

Like the previous track, this version is similar to those found elsewhere so there was little to comment on. We were looking through the tape listing at the back of Malcolm's book, trying to find where these two tracks could have come from. Since this version of Vegetable Man is close to the 'Unforgotten Hero' version we wondered if it could just be overdubbed 'Unforgotten Hero' take.

MJ) What also happened, I'm only guessing, was that if that was the 4 track tape they might mix it down to stereo & add some other instruments, playing along as you mix. There's no point in transferring it onto another 4 track - you might as well mix it & save a generation of tape. So the only place that overdub will exist will be on the stereo master. That happened to me once with something else & we had to go all the way back...

MILKY WAY

MJ) Whose tape is this? There's no echo or anything to suggest it's recorded in a studio. It sounds like he's doing it for overdubbing though, strumming acoustic through the whole solo.

IT) He does that on Opel.

MJ) ...leaves gaps

IT) I can't believe this would be left out of 'Barrett'

MJ) Seems odd if it was... sounds like the same guitar as Dave's stuff, I don't remember him having an acoustic guitar.

(Track ends)

MJ) He is pretty together there isn't he?

IT) He is everywhere except on those 3 Dave Gilmour tracks,

MJ) That's a... (Syd makes slight mistake)... y'see that I think is an acceptable mistake whereas the stuff they put on, I don't think that it shows the songwriting process or whatever he's doing; that he made a mistake & that he knows where to go back to & so on, whereas the Madcap things they did just made him look a babbling fool.

IT) It tends to play up to the lunatic image

MJ) That's creating an image for somebody who didn't necessarily deserve quite as bad as that.

(2nd version ends)

MJ) I think that's better than some I've got.

DARK GLOBE

IT) Is this one of yours?

MJ) No. I have got other versions of this, it sounds as though someone's adding echo to identify it as their bootleg rather than anybody else's.

IT) That's happened before...

MJ) I always liked this one actually, this song.

IT) What was your reaction to the version that came out, were the other versions better?

MJ) I think so yeh, a bit sad really, something is, after a while you get used to some the more you hear it & you forget how good the other things were

INSTRUMENTAL

MJ) There's a bit, a chord sequence that comes from Silas Lang, the bit there is the chord sequence of "the land in Silas stands" ... that semitone up thing sounds quite unusual... did Syd ever like saxophones?

IT) (See the Miles book for what I said here.)

MJ) I don't recognise it but certainly the guitar style is Sydish isn't it.

OPEL

MJ) This is Syd. It annoys me that people, whenever I've played anything for anybody..

IT) But this hasn't come from you, it's from EMI

MJ) Then why don't they release it?

MJ) Is the song complete, the whole thing goes on for 7 mins or so.

IT) I think so, except Syd doesn't sing the line "I'm drowning, I'm drowning"

MJ) The whole pathos comes in the line 'I'm drowning', that's the whole...

Perhaps it's just on the tape that he sung to me then? That does sound almost exactly, well to my ears, exactly the same tape.

IT) Without that line..

THE WORD SONG/UNTITLED WORDS

MJ) Don't say anything, let me just...

At the beginning there's something odd about it that I couldn't fathom. There's a certain timbre on his voice that's not there it could just be the tape, it's his style. It is Syd. Don't suppose it has a title has it?

IT) People call it The Word Song or Untitled Words

MJ) Syd's not said what it's supposed to be called?

IT) I don't know.

BIRDY HOP

MJ) I've never heard this before, where's this meant to have come from? Did it come from Abbey Road?

Y'see if it came from Abbey Road then it's a different story than if it came from Manchester Square or wherever.. EMI Manchester Square have always said they haven't got it.

IT) They said that about STLS/VM.

MJ) I'm just wondering if I ever sent them a cassette of the stuff I've got, in which case it could just be in somebody's drawer, cos when I wrote to Terry Slater, I'm just trying to think if I sent him a cassette or not; he's the A & R guy who I was trying to get to release the stuff - he'd never even return my call.

IT) Perhaps he didn't like it?

MJ) Well yes, but all he'd have to do is look in the sales figures & find out how many Syd Barrett albums they've sold, it's just a purely commercial venture isn't it? Nothing to do with whether he likes it or not, there's plenty of people who do, but he just never returned my call.

I wrote four times & then I rang up & he said "Oh no the person you need now is Dick Landser", who I used to know when I was at EMI. Who is shall we say, an aging bald man who puts out all the Geoff Love albums & all that stuff. So why they've referred Syd's stuff to him I've no idea, and I actually rang up one Friday & said 'look I've had all these people.. two record companies that I know of want the stuff, are you interested or are you not?'

And I spoke to his secretary, this is about 4 o'clock in the afternoon & she said 'Oh he's gone to lunch & won't be coming back today'. I left my name, he knows me or remembers me from those days, and I never even heard...

IT) What about the last Harvest compilation, the Art School Dancing LP, I mean Syd got a track on that?

MJ) yeh, Oh sure there's people there who are interested, those things are rather silly because, it's like when they did the Dave Edmunds thing. The Dutch put a really great Dave Edmunds compilation out & I wrote to EMI and said if you do the equivalent here ring me up 'cos I've got all the longer versions of things, & it would make it slightly more interesting. And it's the same with the Harvest stuff. Somewhere, and I really don't know where I've kept an acetate of "Singing A Song In The Morning" with Syd on.

IT) Religious Experience

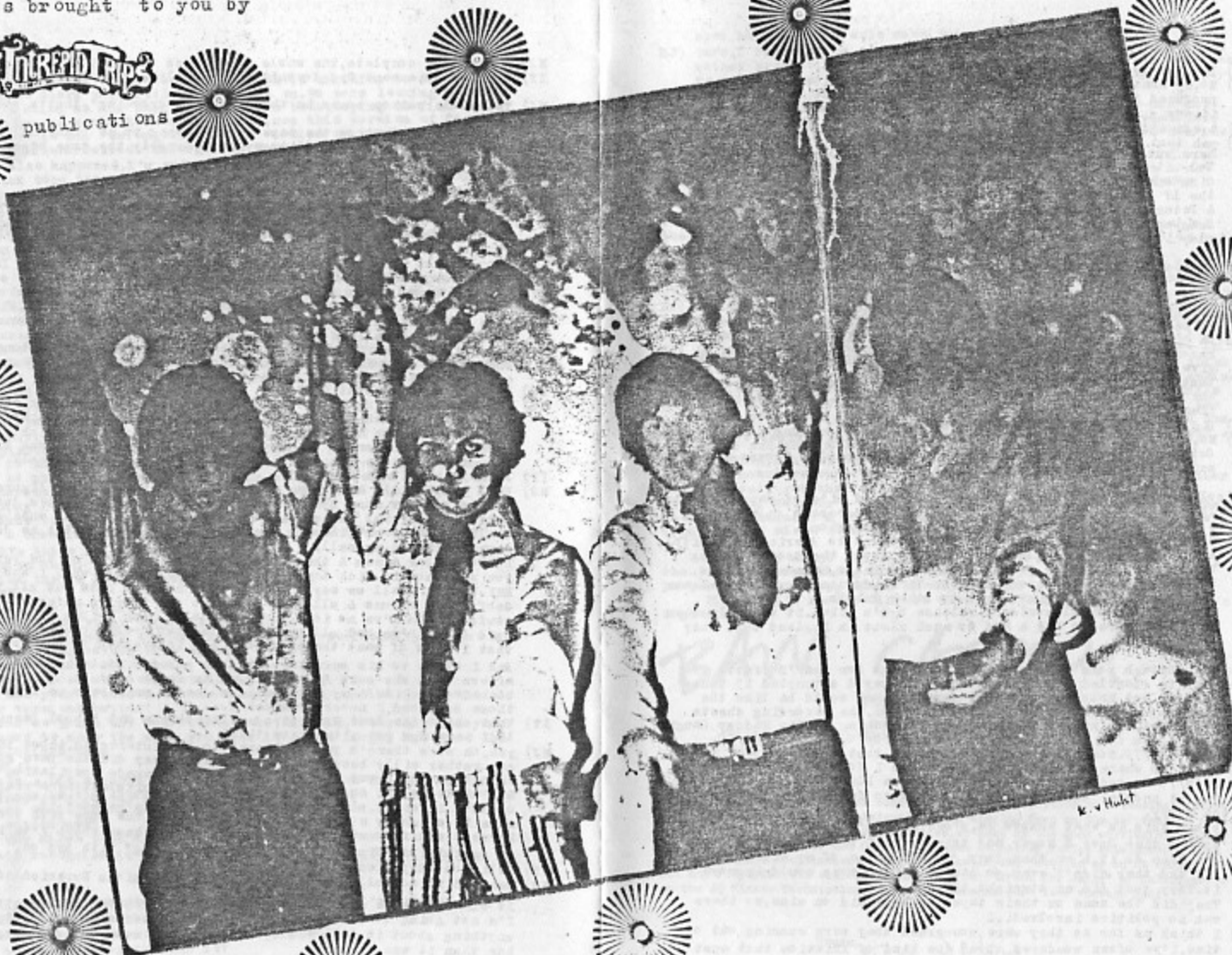
MJ) yeh, and it actually said on the label 'Religious Experience'.

It was before we even changed the title & y'know "ring me up" I'm not going to find it if EMI weren't interested; nobody did anything about it, it's really sad, cos it'd make it more interesting than it was.

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K. v. Hult

- IT) Did you produce that session?
 MJ) No, my names on the label, all I did was mix it. Peter Jenner produced the original track & it was really rather messy, and it was a really good song, y'know a catchy tune a commercial hit..
- IT) yeh that was it, here was me saying 'hey this is a great record here but it's a bit messy' & so I rubbed Syd out! er...
 MJ) Well, it was a great song, let's try for a hit. In those days it didn't matter, Syd was still, we could still put Syd's version on the LP or whatever, it didn't matter. But it was a very good song & Peter Jenner said 'Oh if we were gonna do that let's call it Singing a Song In The Morning! Trying to get Tony Blackburn to play it on his morning programme...

Here comes the dumb question.

- IT) Have you got a favourite Syd Barrett song?
 MJ) (sighs) Everybody asks me that, not really no.
 IT) It seemed like a good question at the time.
 MJ) Oh sure yeh, its like people asking me my favourite Buddy Holly record. One day I can give you one answer & the next day I can give you another. Probably would be "Clowns & Jugglers", the one that came out. It's funny actually cos it's so smart compared to the original one & I always quite liked that. I always think of them with the original titles.
- IT) Did Clowns & Jugglers have different lyrics?
 MJ) No, it's just he called it Clowns & jugglers & decided to call it Octopus later. I'd have preferred it to be called Clowns & Jugglers actually, I think it's a much nicer title.

Malcolm was digging through folders & assorted bits of paper, like an envelope with Jerry Shirley/Willie Wilson's address's on that he wrote when they turned up during the Madcap sessions.

- MJ) Somewhere I've got a list of what EMI sent to America to Capitol, & Capitol turned down. Everybody talks about the Beatles being turned down but they turned down the Animals, Hermans Hermits, the Dave Clark Five, everybody, The Yardbirds; they wouldn't release them & all those artists went to other labels. Originally Capitol wouldn't release Syd's album. It was only when the Floyd were so big & had so much clout in England that they put it out.

Looking through some of the recording sheets for the 'Barrett' LP I was quite startled that in one session they'd attempted 15 takes of one song but Malcolm said that most of them would be like the engineer saying something then Dave & so on. The recording sheets were like the one at the beginning of the Making Of The Madcap Laughs, the ones I saw for 'Barrett' were dated 26/2/70, 27/2/70, 1/4/70, 2/4/70, & 3/4/70. None of them listed titles that didn't appear on the album, so where Birdy Hop etc etc, from I don't know. (Actually the 26/2/70 listed Living Alone & Bob Dylan Blues.)

Looking at another sheet referring to Madcap Malcolm again takes up the story,

- MJ) y'see this is what annoys me, y'see I didn't even mix my stuff & by the time Dave & Roger had taken over I was quite happy to let them do it, & er then they did every one of my mixes first off and they didn't even go back & see if they could improve it. They just did em straight through. They did the same on their tapes as they did on mine, so there was no politics involved...

- IT) I think as far as they were concerned they were running out of time, I've often wondered about the kind of friction that must have developed through the Floyd split-up, surely it couldn't

have helped Syd's solo sessions with Dave/Roger & Rick

- MJ) Dave, I remember, he always seemed to me to care for Syd & to be rather protective about him, I mean that's probably why they wanted to produce him once he'd decided once he knew that EMI were interested properly. The occasions we went round to Dave's flat to borrow his amp we didn't stay long but it was all matey & the fact that Dave was lending him his amplifier, and that was before Dave was involved with the LP. Dave was the P.R. man in terms of coming into EMI, more than Roger & I can remember him at least twice asking how Syd's sessions were going, when I was doing it.

Looking at some bits of paper with Ramadan down Malcolm recalled the 3 hours (10:30 am to 1:00 pm actually) that they tried to put overdubs of a motorcycle onto the Ramadan track.

- MJ) Oh it's a good idea, it's just that the thing he had was this terrible little cassette player, I mean you know what cassette players were like in those days...
 IT) Was he actually serious about that? (Syd had recorded some motor bike sounds on the back of his friends bike-with this portable cassette & wanted to overdub this onto the Ramadan track.)
 MJ) Oh yes, we spent hours on it, the tape was no good, the first thing we did was try & link the cassette up through the desk, I think we made up a lead eventually, & we spent hours & then the engineer said it was not really very good so we said alright, cos EMI's got a good effects library. So we went along & dug out all the sound effects & spent hours putting them onto tape because the sound effects records are all one bit, the engine revving etc... & you add them all together. I don't think we stuck it on anything, I'm not sure where it was intended to go..
 IT) I've heard rumours that the Floyd used it in Atom Heart Mother
 MJ) I haven't got that album, I doubt it, it won't be Syd's tape. Again one of Malcolm's pieces of paper (he has quite a few of them) shows that Ramadan & the motorbike effects were entered into the tape library mixed down to stereo but not joined together.

That just about concludes the interview, we also talked about the possible reprinting of The Making Of The Madcap Laughs, & for people without a copy there should be some good news sometime.

Finally I'd really like to thank Malcolm for his time, his tea & good music.

BAM CARUSO!

9 RIDGEMONT ROAD
 ST. ALBANS
 HERTFORDSHIRE
 TEL: (0727) 32109

Dear Ivor,

Thanks for your letter concerning the possibilities of releasing vintage Floyd on Bam Caruso. You've obviously been digging deep on the information front to unearth the details of these rarities, so keep up the good work! Unfortunately the future catalogue of Bam Caruso releases is fairly full; a Kaleidoscope LP, a new psychedelic compilation, a Pretty Things LP, etc etc, so we can't really stick out any Floyd/Barrett stuff. However, check out "Dream for Julie" by Kaleidoscope on the 49 Minute Technicolour Dream LP - sounds just like vintage Syd!

Yours,

Bam Caruso

Bam Caruso

What d'you ever say today
 When you're in the milky way
 Oh tell me please, just to give you a squeeze
 If I met you, I told you, what to do
 Seems a while, since I could smile, the way you do
 How many times, if I try, if I may
 When you're in the milky way
 Half of your time
 Beside me only
 Atmosphere, the singular raised by heats and wet
 Seems a while since I could smile the way you do
 What can anyone mean to you, standing in the milky way
 Take life easy, I mean so easy
 Why so empty? I told you, I can tell you I love you
 What to do, when I hold you & I tell you I love you
 I feel that I'm, way you do
 Give a grasp of life today when you're in the Milky way
 Oh try to please, knock on wood of the trees
 Glad you, mould you mould you & hold you
 Means five miles and every way for you...

MILKY WAY-Syd Barrett



K. v. Hulst

BLIND DATE

SYD

BARRETT

OF THE PINK FLOYD

ART: "What's That Sound (For What It's Worth)" (Island).

Good. I don't recognise it and I've no idea who it is, but it drives along. Liked the instrumental sound. A medium hit. I suspect it to be American. I dug.

GENE LATTER: "A Little Piece Of Leather" (CBS).

It's a great song. That's nice. It's on the soul scene and I think people will go on digging the soul scene. I hope the people who listen to us will listen to this as well. The new wave of music is all-embracing. It gets across and makes everybody feel good. I don't think this will do well in the chart but it'll be okay for the clubs. I nearly guessed who it was — Gene Latter?

I.T. MM 22/7/67

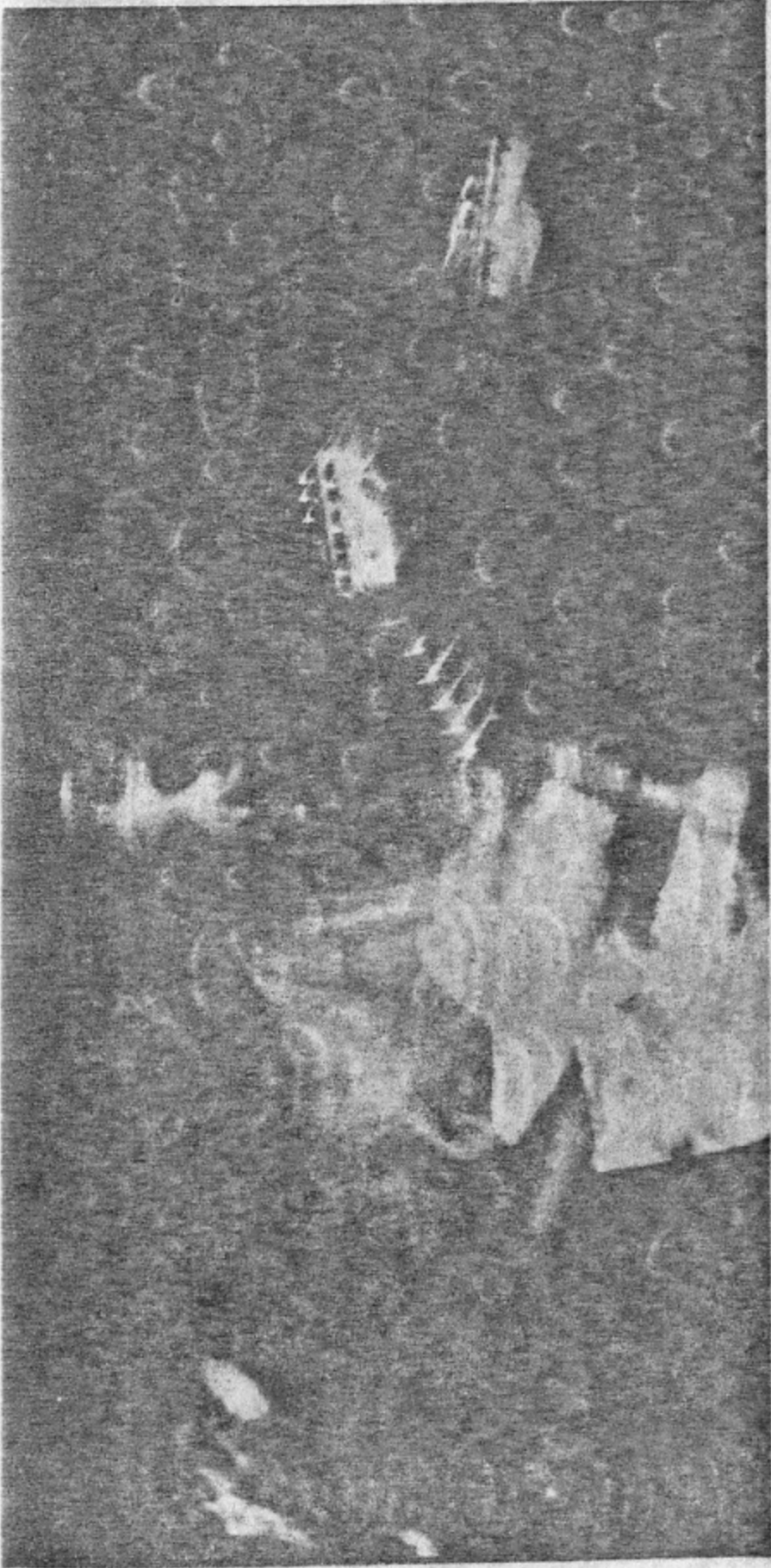


JIM REEVES: "Trying To Forget" (RCA Victor).

Very way out record. I think I tapped my foot to that one. I don't know who it was. Well, let me think— who's dead? It must be Jim Reeves. I don't think it will be a hit. It doesn't matter if an artist is dead or alive about records being released. But if you're trendy, this doesn't quite fit the bill. It's another that would sound better at 33 $\frac{1}{2}$.

BARRY FANTONI: "Nothing Today" (Columbia).

Very negative. The middle jazzy bit was nice. Apart from the saxophone bit, it was morbid. I don't know what it was all about. It seemed to be about somebody kissing somebody's feet. I don't want to hear it again. Maybe it should be played at 78.



night tripper



31
TOTTENHAM
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dec
XXIII·XX

ALEX HARVEY: "The Sunday Song" (Decca). Nice sounds—yeah. Wow. Lot of drums, but it avoids being cuttered. The people in the background seem to be raving a bit more than the people in front. English? One of those young groups like John's Children? It moved me a little bit, but I don't think it will be a hit. Very snappy.

TOM JONES: "I'll Never Fall In Love Again" (Decca). I detect a Welsh influence in the strings. I feel it's one of those numbers you should play at slow speed, or backwards, or upside down. It's Sandy McPher-

son. Everyone knows who it is. It won't be a hit because it's too emotional. It'll sell a lot, but I won't buy one.

BLUES MAGOOS: "One By One" (Fontana). It's got a message, but it didn't really seem to branch out anywhere. It's nice, and dug it, but it won't do anything. No idea who it was. You're going to tell me it's the Byrds. I really dig the Byrds, Mothers Of Invention and Fugs. We have drawn quite a bit from those groups. I don't see

any reason for this record being a big flop or a big hit. It was a nice record.

OLIVER NELSON: "Drowning In My Own Despair" (Polydor).

Crazy — yeah. If pressed to think about it, I would suggest it was the Four Tops. So, it's not the Four Tops. If you want a hit it's best to make your own sounds. The label is a pretty colour

VINCE HILL: "When The World Is Ready" (Columbia).

Fade it out. Vince Hill. I didn't understand the lyrics at all. It's very well produced and very well sung. It may be a hit, but I shouldn't think so, because the lyrics are so unconvincing.

IT/36, July 26 - August 8, 1968

John S Shields

PINK FLOYD - A SAUCERFUL OF SECRETS - COLUMBIA SCX 6258.

The Floyd have developed a distinctive sound for themselves, the result of experiments with new 'electronic' techniques in live performance, however the result of most of these experiments was presented particularly well on their first album. There is little new here. The electronic collage on 'Jugband Blues' though it uses stereo well, has been done much better by The United States of America. The unimaginative use of a

strings arrangement spoils 'See-Saw'. The use of electronic effects on 'A Saucerful of Secrets' is poorly handled and does not add up to music. It is too long, too boring, and totally uninventive, particularly when compared to a similar electronic composition such as 'Metamorphosis' by Vladimir Ussachevsky (Wayne-Son-Nova 1988) which was done in 1957, eleven years ago. The introduction of drums doesn't help either and just reminds me of the 12 $\frac{1}{2}$ minute unfinished backing track 'The Return of the Son of Monster Magnet' which somehow got onto side four of The Mothers of Invention, 'Freak Out' album (Verve V6-5005-2) much to Zappa's horror and which was left off the British version. In the same way as bad sitar playing is initially attractive, electronic music turns people on at first - then as one hears more the listener demands that something be made and done with all these 'new' sounds, something more than 'psychedelic mood music'.

'Let There Be More Light' presents the Floyd at their best as does most of side one. They are really good at this and outshine all the pale imitations of their style. With their 'Saucers' track, experiments have a historical place and should be preserved but only the results should be on record, at least until they bring out one a month and are much cheaper. A record well worth buying!

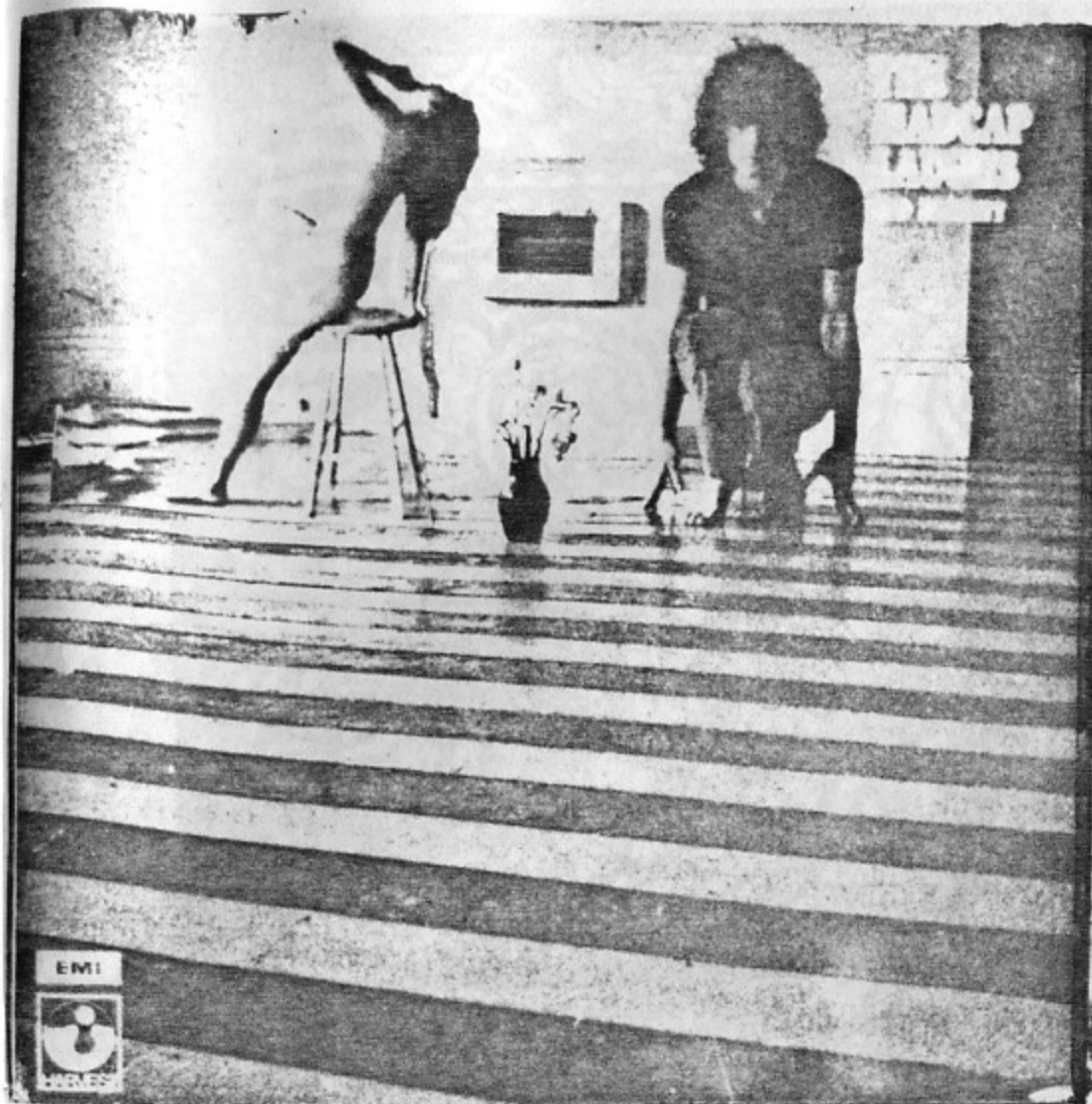
Miles

Hello people, for some reason Ivor wants me to talk about this tape which has appeared. I guess this is becos it's the new Syd release of sorts and deserves a review or 2 or 3 from different viewpoints. Well this is what I think: -Well the first time I heard this stuff, it just sounded so ordinary that in the end we just talked over it, there wasn't any great enigmatic or legendary feel about it at all but then again this stuff has become legendary not necessarily for its greatness but for its non-existence. So much of it is just like the acoustic tracks on Madcap that at first I thought, "Oh well more of these, so what". However it does mean that these tracks are easy to get used to because you're familiar with the style and very quickly I realised a lot of this stuff really is superior to a lot of Madcap, and not just becos of its novelty value being new to me. I won't bother describing the tape as a continuous offering but just take tracks individually and in no real order.

We get Vegetable Man and Scream Thy Last Scream. These versions are the real definitive thing becos they are full stereo mixes. In fact it must be said that all the tape is stereo and really very good quality. Anyway these two trax have extra echo effects on the voice which is the only real difference in the sound from the mono Unforgotten Hero versions. The stereo sound is very open and there's a lot going on with all these speeded up voices and so on, quite a lot of bassy echo in each ear on Vegetable Man, stuff like that, more crowded and spread out than earlier stereo mixes which tended to be concentrated left and right. Some of the sounds on these two, eg the bells, shouting, wind etc at the end of Scream suggest to me this may well be the single the Floyd were supposedly recording with the BBC Radiophonic workshop, Pure guesswork, mind.

Then there's 2 totally unfinished backing trax. The 69 Madcap sessions one has backwards rhythm tapes with drums; cymbals going backwards fairly quietly, a lot of bass riffing away wildly on those ole blues scales and Syd's sparse clean sounding geetar over the top. The whole thing does have something of Syd's style but it isn't up to much and really isn't worth hearing more than a few times. The 67 instrumental isn't so much a backing track but just a bit of experimentation, consequently it's better listening. It has geetars playing various patterns, a bit of bass I guess, there's some chords, riffs, echoey picking, one then the other over and over. Over the top there's been added a treated piano track going plunk plunk plunk at suitable intervals, and faded in and out some tapes or jazz records or something with a sax and drums on one and, this banjo on the other, somehow all the different parts come together and it ends quite convincingly. This is again nowhere near classic Syd but well worth a listen for interests sake and to hear where some of his ideas were going.

We have five acoustic style songs left. The Word Song is sub-Madcap-an endless succession of words over one chord which hardly ever changes, there is something about his voice though but as a conventional song it doesn't stand up. The other four are excellent and should've been on Madcap certainly. Dark Globe for me is so much more complete than on Madcap. It's at a slower pace and lasts about twice as long. This is a finished track with acoustic, and 3 voice tracks, left, centre and right, The left and right ones being heavily echoed. The 3 voice tracks are all different takes and Syd sings lines differently on each eg holding a word on one while another completes the line early. It has a gentle relaxed feel but is really quite haunting with all the echo. Brilliant treatment of a brilliant song.



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MM 23/9/67

1 AUGUST 1967

MM 29/4/67

DAVID BOWIE: "Love You Till Tuesday" (Deram).

Yeah, it's a joke number. Jokes are good. Everybody likes jokes. The Pink Floyd like jokes. It's very casual. If you play it a second time it might be even more of a joke. Jokes are good. The Pink Floyd like jokes. I think that was a funny joke. I think people will like the bit about it being Monday, when in fact it was Tuesday. Very chirpy, but I don't think my toes were tapping at all.

FLOYD FOR STATES

THE Pink Floyd are closing negotiations for their first trip to America. The group fly to the States in November and will concentrate their dates mainly on the West Coast. They have been booked for a two-week stint at the Fillmore Ballroom, San Francisco, and are then scheduled for a week in Boston and a few days in New York.

The group's very successful first album "Piper At The Gates Of Dawn" has just been released in the States and is

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 TIME he's really hit the target, go listen to the man with the lightbulb head



S. rogan

US SLEEVE (FRONT + BACK THE SAME)

This issue has been prepared along to the noises of Syd, 13th Floor Elevators

The other three are essentially unfinished takes which is a pity as the songs are so good. Here goes.
 Hippy Hop is very sad. Syd is singing extremely high up and his voice is really strained, however the song goes perfectly with no mistakes and it's a first take too. Clearly Syd was in a much better shape here than for the later Gilmour/Waters tracks. The song is an excellent work, very sad strange lyrics, it's very whimsical what with the strained voice and some excellent chords. A decent version of this or even this take (although not really mixed up) would've fitted well on Madcap.
 Milky Way is also very raw and unfinished with just clean guitar and clean vocals. Again the playing is perfect and this is very much more of a happy song, with a jolly rhythm to it and those there words, a love song of sorts but not at all like 'Here I Go'. If there's a finished take of this it would be brilliant.
 Finally Opel which for me is one of the classic solo Syd tracks along with Late Night, No Mans Land, Baby Lemonade.... It's 6 minutes again just voice and electric guitar but the almost faultless playing and vocals flow to the song giving it a finished feel. The sparse sound really fits this song so well. There is some echo around which helps the flow to it, perhaps it is finished in this form, either way this is just brilliant. It starts off with a few plinked guitar notes and then after a small gap straight into the first verse. Excellent words, excellent tune with that waltz rhythm to the guitar. Then into a long middle section of just guitar playing a slow succession of different chords which are absolutely brilliant, they go together so well and are so sad. It flows along really well, a dreamy feel and then into the end refrains with yet more new chords and Syd pleading "I'm trying", "to find you". Not so much a song as a piece, perfect too.
 So we have a new tape. Of course it's all great to listen to, being new, unheard Syd material, a great deal of interest value, but really some of this is so good it'll last for ages as being some of the real classic Syd Barrett.

Buy my record punters (Please)
 Dave Pearce

EMAINING REMAINING DREAMS AND FILLER BITS

Shaun Rogan, 38 Formby Close, Clavering Park, Hartlepool, Cleveland, T527 3PF is in need of any PRISONER videos which you have, can anybody help him??
 Thanks should be extended to: My Bank Manager for the loan which made this issue possible, Malcolm Jones, Shaun Rogan, Alan Duffy (he did the cover as well), Louise Kemp, Michael West, Martin Luuck, Kevin Shepherd, John S Shielos, Lynn Annison, Kees V Hulst, Dave Pearce, Edoardo Bertoletti, Cefeo Marino, & Andy Mabbett.

SEE YOU NEXT TIME, money permitting...

Andy Mabbett interviews Roy Harper: (taken from "Homeground" a Kate Bush fanzine)
 HG: Do you have any memories of Syd Barrett?
 RH: We had a very strange happening at Knebworth. We'd had a cricket match a couple of weeks beforehand and at the side of the stage at Knebworth everyone was looking at photos of the match. At the same time pictures were being taken of us there. Nobody thought much about it. We got the pictures back and we were both in Abbey Road studios. We were all looking at them when all of a sudden somebody said "Who's that standing next to you Roy?". Then somebody said "It's Syd." And sure enough it WAS Syd - he was on three or four of the other photos but no-one had seen him at all. Nobody knew how he'd got on to the stage

check out his latest (which I forgot to mention earlier)

or curl up & burst, grasshoppers.