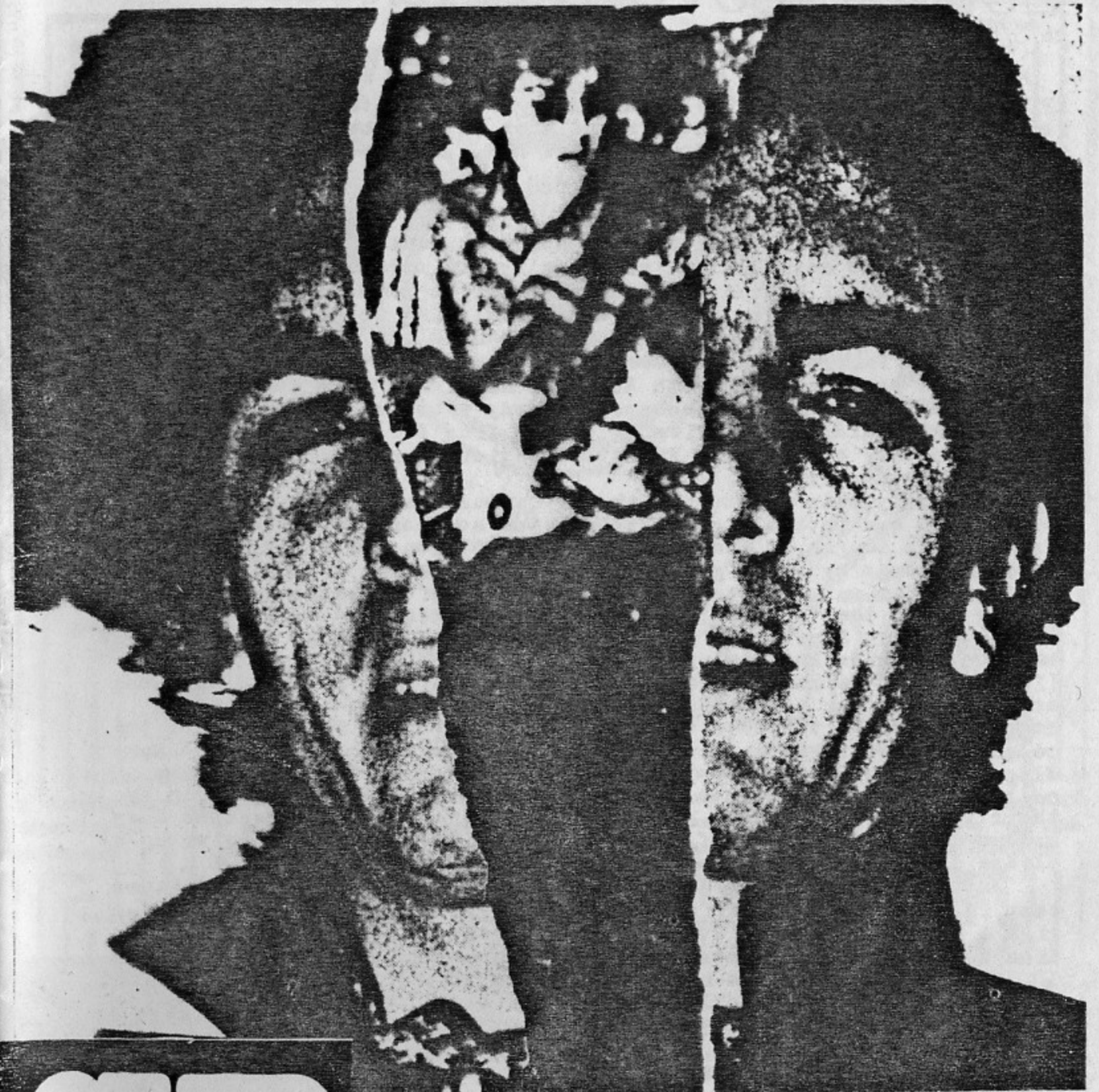


Front Cover Pic by Ozy Hardwick.



SYD

BARRETT



Tour Poster, Rolling Stone Magazine 23/11/67..O.Marino.

Lethal Love Radiation Beware

26/5/85

APOLOGIES TO 2069. Last time I said Andy Mabbett interviewed Roy Harper for the Kate Bush fanzine Homeground when in fact he didn't. (He did interview Roy but not for Homeground).

And so to the other bit.

-Recently at a Rain Parade/R.Hitchcock gig I was press ganged into buying "Shadows & Reflections" No 5 (a modzine) featuring Dr & The Medics who had this to say: "Well, we've actually got ourselves a manager- Andrew King-who, I should mention for interest reasons only, got Pink Floyd their first album deal. So we're following in good footsteps. His attitude is not to go out to record companies but to let them come to us, which is fair enough because we don't want a naff deal". Since Andy (Mabb) has been in touch with A. King I mentioned this to him & a surprising connection opened up. (See Andy's article later on this iss) One of us should be interviewing Andrew King for the next issue depending on whether he's at the Fuzztones/Medica/Damned Brum gig or the next Magical Mystery Trip....

-I've recently been in touch with Bam Carouso Records (remember last time??) who are probably going to release some of the outtake material from Madcap Laughs. If the stuff I've heard from these sessions is anything to go by we've got nothing to worry about with regards to Syd's reputation being tarnished by release of substandard material. Having heard the 'new' tape, Bam Carouso contacted Malcolm Jones & decided to try & get some of the outtakes released. Since then they've been on Cambridge Radio, where they played The Word Song over the air. (In fact they've made acetates of all the new tape & picked one song at random). As far as Bam Carouso are concerned they may release a double or even a triple set, providing the material is ok. In fact the release may contain the live gig (I don't know which one) by STARS, altogether it sounds very promising. I must stress though that Bam Carouso won't be putting out sub standard stuff, at least judging by their track record so far. If that was not enough I believe that they have a limited quantity of badges/T shirts, though I could be wrong- so please don't write to them until I get more details.

Another 'too much' piece of info from the Bam Carouso/Acid Tapes camp is that Joe Boyd definitely has film/video of the Floyd's U.f.o gigs & audio recordings too. (Also Nick Drake if your interested). He didn't realise anybody was interested in that scene anymore....

Finally, Bam Carouso have been trying to persuade EMI to let them re-issue the early Pink Floyd singles in their Picture Covers. So far EMI haven't said yes. * * * * *

-Now, if that wasn't enough, Steve Cook at EMI is at this moment looking through/listening to the Syd Barrett outtakes with regard to releasing their 'own' 'Outtakes' album. He says it'll appear within a year, if it is going to at all. Hopefully it'll be out before the end of the year. He also says that all the people who need to be contacted about such a release are at the moment being contacted. Obviously one wonders who is going to be releasing what, let's just keep our fingers crossed & hope that the next year sees the return of The Madcap in his usual standard.

-I've also been in touch with Paul Cox, (one of the Terrapin gang) & we should be printing his letter next time. Thanks Paul.

-Back down to earth again, subscriptions;

SINGLE ISSUES GREAT BRITAIN EUROPE USA & CANADA

TAP	50p	60p	90p
OPEL	45p	55p	85p



Italian (orig) Double issue of Syd's Solo albums. Pics by E. Bertolotti.





Anon. - Spanish EP & Apples & Oranges (UK) Sheetmusic. EP contains: See Emily Play, Arnold Layne, Scarecrow & Candy & A Current Bun

Syd Barrett The Musicians Musician

If Eric Clapton is the guitarists 'guitarist' then Syd Barrett can certainly be regarded as the musicians 'musician'.

One only has to look at the songwriters who recognise his influence Rock N Roll household names such as Bowie, Jimmy Page, Cpt Sensible etc, although this may just be image forming in some cases-Has anyone heard the influence of Syd in Paul Weller? Yet the list is impressive. Captain Sensible, ex lead gtr of the Damned: "I heard some of Syd Barrett's stuff & it frightened me", "my biggest regret is not having seen Syd Barrett with the Floyd".

Bowie: "...when Syd left, there was no Pink Floyd for me" (& of course) Kevin Ayers. Kevin, a one time Soft Machine person was around sharing gigs with the Floyd from the early years. His single "Oh Wot A Dream" caused quite a stir among the Syd fans of the time & John Steele interviewed him in Terrapin. Kevin also spoke to the press about the single & Syd Barrett. "The most sincerest form of flattery being imitation, it's quite deliberately sung in Syd Barrett's style. What I tried to get is some of the feeling that's unique to him just to show that although we don't meet or talk, I have a certain closeness to what he's doing & can relate to it."

Even the Sex Pistols (or rather Malcolm McLaren) wanted him to produce their 1st album. The Damned, with the same idea settled for Nick Mason, while Jimmy Page, Brian Eno & Bowie have all, at times, expressed a desire to produce The Madcap.

Syd, of course, must be one of the most 'covered' artists for many years; a fitting tribute to his songwriting skill & probably only comparable to the sheer no of Beatles/Lennon/McCartney covers.

Anyone who's heard groups such as The Soft Boys, Knox or Captain Sensible's solo work (with Robyn Hitchcock) cannot fail to recognise the influence of Syd in Hitchcock's lyrics or the Captains guitar runs. So why? You never hear other musicians being so enthusiastic about say, The Rolling Stones, or even Pink Floyd themselves.

Both of Syd's solo albums have been described as bleak, basic, manic etc by the press; certainly they follow a stream of consciousness, while Syd's effort is all too obvious in such tracks as Dark Globe & No Man's Land. Could artists like Bowie feel a kind of kinship with this effort on Syd's part or do they, hearing a basic technique, recognise a great potential for producing & recording Syd's songs?

One thing is certain; if it would be cruel to ruthlessly lay everything Syd did in the studio on vinyl for release, then it's up to those of his profession with a sympathetic attitude to keep a great song-writing talent alive by speaking for it.

J. S. Shields

SIX ISSUE SUB	GREAT BRITAIN	EUROPE	USA & CANADA
TAP	£3.00	£3.50	£5.25
OPEL	£2.70	£3.20	£5.00

-Subscriptions for both zines are available from Andy Mabbett, 67 Cramlington Road, Great Barr, Birmingham, B42 2EE, England. Please make cheques/P.O.'s out to Andy. Cash (if sent) should be sent in a registered envelope.

-I'm moving again soon, if I haven't already so it would be helpful if you don't write to me.

-In case you're interested the total sum on the petition came to around 860 signatures & copies have been sent to Tony Wadsworth, Steve Cook & Mike Heatley of EMI.

-We'll be back in a month or two & I've also started work on a special colour issue, though that won't appear for some time yet.

-I wonder what I've forgot this month???

Beyond The Wild Wood

Though it may be a year or so before the Bam Carouso/EMI projects come to fruition one album set for release in the near future is a compilation album of Syd Barrett cover versions.

The guy at the heart of the project is no stranger to these pages Alan Duffy has been contributing articles and information since issue 2 of OPEL.

So where did he get the idea of a Syd Barrett 'Covers' album? Alan: "The idea of a 'tribute' album to Syd has been with me for a long time. Both Syd & Nick Drake have influenced my life a great deal & my love of their music has turned into an obsession which I'm trying to curb before it takes over my life completely".

Alan started "Acid Tapes", a non profit making tape label in March 84 (or thereabouts) & already had the idea of a tribute tape, however, as the standard of bands 'on Acid' improved the idea of a tape transformed into an LP. Indeed other bands featured on Acid Tapes are also graduating onto vinyl, with a PSYCHO Records compilation due sometime in the future.

So far the tapes available from Alan are as follows:

- TAB 001 The Cleaners From Venus "Under Wartime Conditions"
- TAB 002 The End "Start Again"
- TAB 003-006 Deleted
- TAB 007 Everybodys High "Compilation-Variou Artists"
- TAB 008 Monty The Moron "Acorn Beer & Chestnut Wine"
- TAB 009 Monty The Moron "Tune In To Channel Z"
- TAB 010 Everyday Heroes "Compilation-Variou Artists"
- TAB 011 Slime & The Pond Dwellers "Biacuit Brained Frogs"
- TAB 012 Absolutely Grey "Completely Lush"
- TAB 013 Great Plains "The Mark Don & Mel EP"
- TAB 014 The Palace Steppes "A Trip Up"
- TAB 015 The Gift "The Gift"
- TAB 016 Nick Halliwell "Orphans"
- TAB 017 Nick Halliwell "Tender Hours"
- TAB 018 Monty The Moron "Tales From The 2nd Attic"
- TAB 019 The Mixers "Speed, Madness, Flying Saucers"
- TAB 020 Paul Roland "House Of Dark Secrets"
- TAB 021 Little Creepy We Shine So Sleepy So Whoopee. Various Artists.
- TAB 022 Advice From A Caterpillar Various Artists

The tapes seem to be getting good reviews everywhere; though I've only heard a few (which are excellent)..

But back to the Tribute album, having decided to go ahead, Alan was faced with contacting sympathetic artists; "I contacted many people about the album-those who you can contact & speak with easily, and got quite differing reactions from them.

Ron Geesin, who once let John Steele have two songs for a Terrapin produced tape of tributes/cover versions, said that he'd never rated Syd as being any good & thought Roger Waters had always been the inspirational force in the Floyd; even while Syd was in the band. He did add more but I don't want to go into it here.

Robert Wyatt (ex Soft Machine) turned down the offer because understandably, he didn't want to go that far back in his life. He did, however, wish the project well. So too did Robyn Hitchcock who said we could use "Vegetable Man" by the Soft Boys. Luckily Dave Loader, who owns the tape, is a nice bloke & agreed to let us have the track.

I was also able to get hold of Hugh Hoppers phone number & when I asked him he was quite enthusiastic and put me in touch with the various members of Caravan all of whom were equally enthusiastic. However, due to touring by Hugh & jobs by the others I haven't managed to pin them down as to which track they'll do, But watch this space for details...

You're probably thinking by now, why not Bowie? Why not The Damned? Why Not The Stranglers? Why not Marc Almond? Etc. Etc. But have you ever

thought of how to get in touch with these people? I don't want to get in touch through publicists or record companies-they can't convey the love & dedication or enthusiasm behind the album & 99% wouldn't even bother passing a message on. Besides which this wasn't to be an of big names/money/profit margins etc, it's about the admiration of one guy's talent as a songwriter and musician. Most of the tracks are by unknown or little known bands who have the common bond of a love of Syd's music. It's that simple and should be recognised as such."

"So far the track listing includes:

- The Soft Boys-Vegetable Man
- The Green Telescope-Scream Thy Last Scream
- Paul Roland-Matilda Mother
- T.V. Personalities-Jugband Blues
- Avant Gardnera-Arnold Layne
- Life After Death-Lucifer Sam
- David Roback/Kendra Smith-Wined & Dined
- Nick Halliwell-Baby Lemonade
- Tropicana Fishtank-No Man's Land
- Fit & Limo-She Took A Long Cold Look
- Pure Leuge-Late Night
- Caravan-To be decided.
- Sherriff Jack-Wolfpack-Not definite
- Eddie Phillips-Not definite."

"I have also contacted Julian Cope, Roy Harper & Kevin Ayers; though I've still to hear anything from them. I'm also trying to contact Andy Partridge (Sir John Johns) of XTC/The Dukes Of Stratosphere and ex-Damner Captain Sensible."

As some of these people may not be known to you, here's a little info on those I know anything about.

Despite sometimes sounding like sticky porridge The Soft Boys have always found a home in the hearts of Barrett's fans, their excellent Vegetable Man loses it's fish out of water quality, blending well among these other cover versions. Nice.

The Green Telescope, from Edinburgh & including Lenny Helming on Vols/gtr have redone "Scream" which was also featured on their 4 track demo. (Which was outta sight); they should be on an up & coming PSYCHO Records compilation.

Paul Roland is from Kent, & has also done a mini LP titled "Burnt Orchids" which Alan says is 'Brilliant'. Certainly his version of "Matilda Mother" is majestic.

The TV Personalities. Need I say more?? Hello Dan.

Avant Gardnera-an Acid Tapes band.

Life After Death-Another unknown US band who perform the definitive cover of Lucifer Sam. It's a really hot stuff & could really mess yer brain cells if you got too close. Tell me more....

David Roback/Kendra Smith, they used to be in The Rain Parade at the time of "Third Rail Power Trip", which is a masterful album of carefully restrained Barrettesque psychedelia. After they'd left the Parade they formed Clay Allison & (so I believe) have once again produced some excellent material.

Nick Halliwell, another Acid Tapes stablemate, ex of The Gift & The Palace Steppes. He's from the Cornwall area & also has a single due out on "EL" records.

Tropicana fishtank, another unknown band from Derbyshire who perform a pleasant No Man's Land with a modern sound.

Fit & Limo & Pure Leuge are both German bands who do another two great cover versions, what more can I say? (Wait until we review the album!!)

Then there's Caravan who were formed in Canterbury Jan '68 & I guess they're known to most of you? If you haven't heard of them then that's another reason for getting this LP. Richard Sinclair has however dropped out & Hugh Hopper (ex Soft Machine) is on bass gtr.

Sherriff Jack performs a superb version of Wolfpack, though he still has to record it in a studio, he's from London.

Finally, Eddie Phillips, the guitarist with The Creation is thinking of doing something as well, keep your fingers crossed & he might bring in the rest of the chaps. Just think they also played at the 14 hour technical dream.

Having said all that, all the tracks are par excellence & well above the average 'Syd Barrett Cover Version'. And Syd will be getting as much money from the album as possible. Alan wants it to be a case where the artists are contributing towards the project rather than taking something from it.

There will probably also be a cassette on Acid Tapes as well, featuring other versions by different artists which haven't made it onto vinyl.

There could also be a couple of surprises in store for the album; though you'll have to get a copy & play it to find one of them. Alan is hoping to get Joe Boyd to do the sleeve notes; which he will do if he likes the noises in the grooves (& I hope he will).

The album will also be well packaged with a decent sleeve/inner bag. At the moment Alan's been trying to dig out unused/unpublished photos & it does look like the album's going to be worth getting for the sleeve alone..

The album's being financed by Dan Tracy's "Dreamworld label" on which it is destined to appear; distributed by Rough Trade.

Finally, Alan needs to contact a photographer called GRAHAME KEENE, if anyone can help please contact Alan Duffy at 28 Hopwood Avenue, Hopwood, Heywood, Lancs, OL10 2AX. In fact if anyone can help with anything of interest or information on contacting 60's photographers etc, he'd really love to hear from you.

Meanwhile, if you can't wait for the 'tribute' album why not invest in some Acid Tapes; they cost £1.75 each including P & P except 014/015 016 & 017 which are at £2.00 each.

XX

Andrew King

On 23rd May Andy Mabbett got in touch with Andrew King who founded Blackhill Enterprises along with Peter Jenner & The Pink Floyd way back when.

Briefly now, for Andy does intend to interview Andrew King soonish, he is now managing Dr & The Medics, Mari Wilson & Ian Dury.

For the uneducated amongst you, the Dr, whilst not running the Medics, is partially responsible for 'Alice In Wonderland'. If you cast your fried mind back to 'OPEL 7' you'll remember a) Dr & The Medics played the all night Psychedelic Film Festival At The Scala b) The Arnold Layne promo film was shown at this event. Add 7 & 7 travel through the third astral plane & you might realise who got the Arnold Layne film.

Andrew King apparently has little contact with the Floyd these days, though he did go & see Roger Waters recently to borrow the Arnold Layne promo film for the above mentioned festival. This film has now been returned to Roger Waters bookshelf, where it sits alongside many reels of 8mm film shot by Nick Mason during the Blackhill days.....

Alice In Wonderland's next Magical Mystery Trip is on the 6th July, with 10 bands & all the other stuff.

If you can't catch that try the Damned/Medics/Fuzztones package...

Jugband Blues

It seems that Jugband Blues exists in at least three official versions, the common-al-garden Stereo UK mix, which we all know & love, the rare-ish Mono UK mix, with fractionally more guitar etc & now a Canadian Stereo mix.

This hitherto unmentioned mix/take exists on the Canadian pressing of the "A Nice Pair" elcheapo double LP that came out round about 74.

* More details next issue *

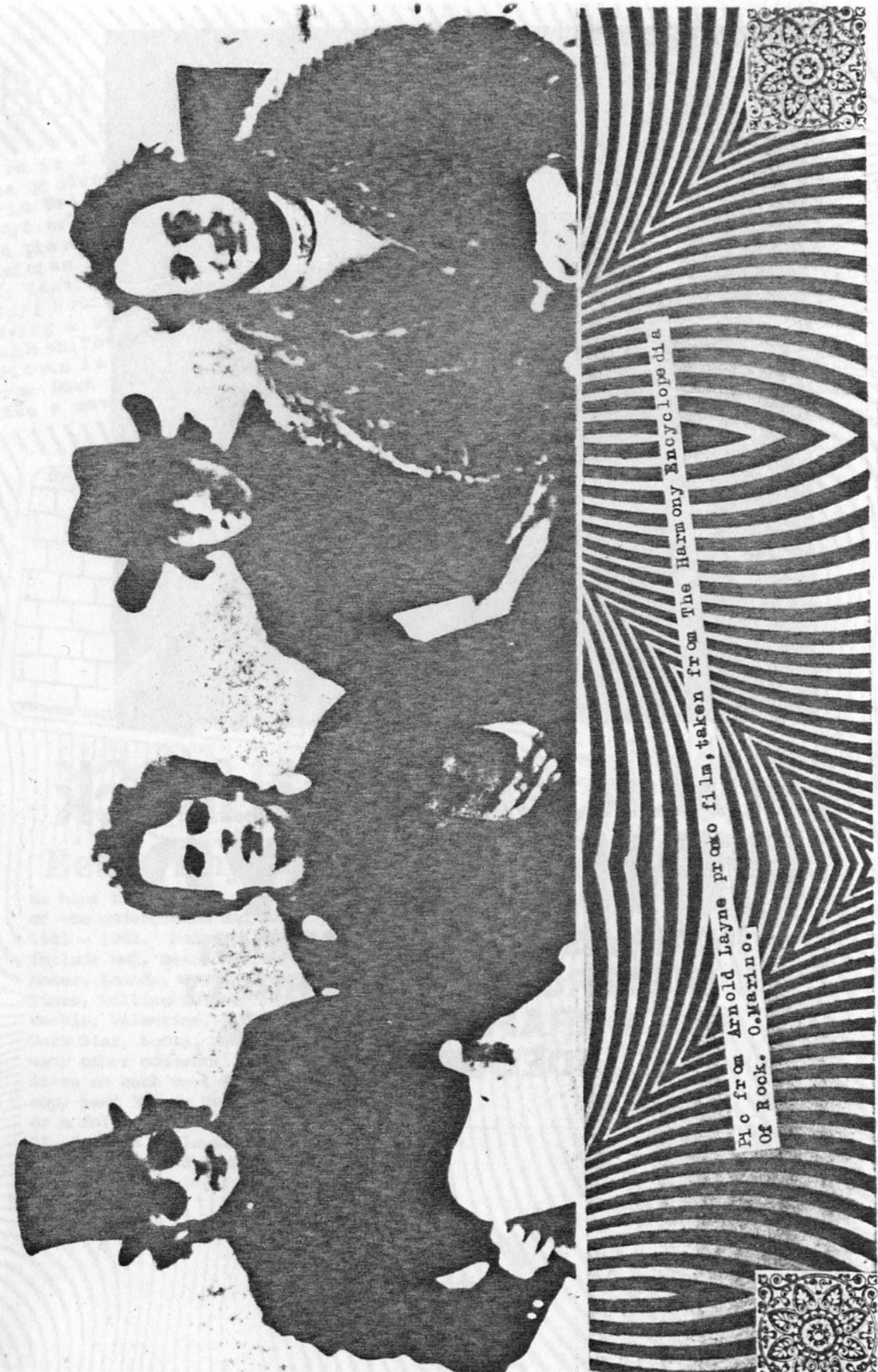


Photo from Arnold Layne promo film, taken from The Harmony Encyclopedia
Pic from Arnold Layne promo film, taken from The Harmony Encyclopedia
Pic from Arnold Layne promo film, taken from The Harmony Encyclopedia
Pic from Arnold Layne promo film, taken from The Harmony Encyclopedia



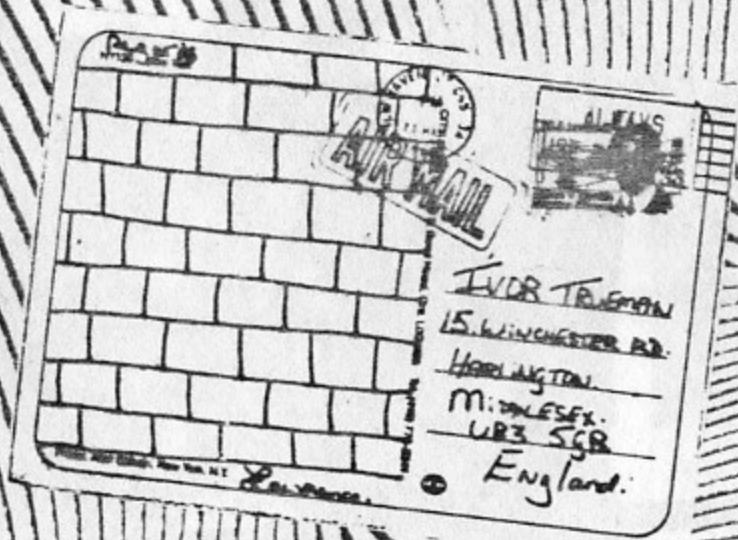
MANUALIROCKMANUALIROCK
PINK FLOYD

INTERVISTE, TESTI INEDITI
 IL MISTERO DI SYD BARRETT
 DISCOGRAFIA COMPLETA
 VIDEOGRAFIA

Æ
 ARCANA EDITRICE

BOOK

There is a new book on the Pink Floyd, written in Italian by Luca Ferrari (See picture). It contains the Zig Zag 25/8/72 interview w/ Peter Jenner, Chris Welch's 'Great Pink Floyd Mystery' MM 5/8/67, Zig Zag No 32 Pink Floyd article, Mick Kenta Syd piece, Trouser Press 'Careering Through Life' Syd piece & the rather dubious 'Acteul' Syd Barrett 'interview' from 1982. Musician No 50 12/82 (Gilmour int), plus lyrics to Vegetable Man/Scream - Thy Last Scream/Bob Dylan Blues/Two Of A Kind/Untitled Words/Opel/Birdy Hop/A Rooftop Song In A Thunderstorm Row Missing The Point/Seabirds Raving & Drooling/Christmas Song/You Gotta Be Crazy, in both Italian & English. There's also a pretty good discography. The book is however written in Italian, it costs 12.000 Lire & I guess you could get details from Luca via P. Nuvolone 16, 26100 CREMONA, ITALY. Luca should also have a new issue of Dark Globe out soon..



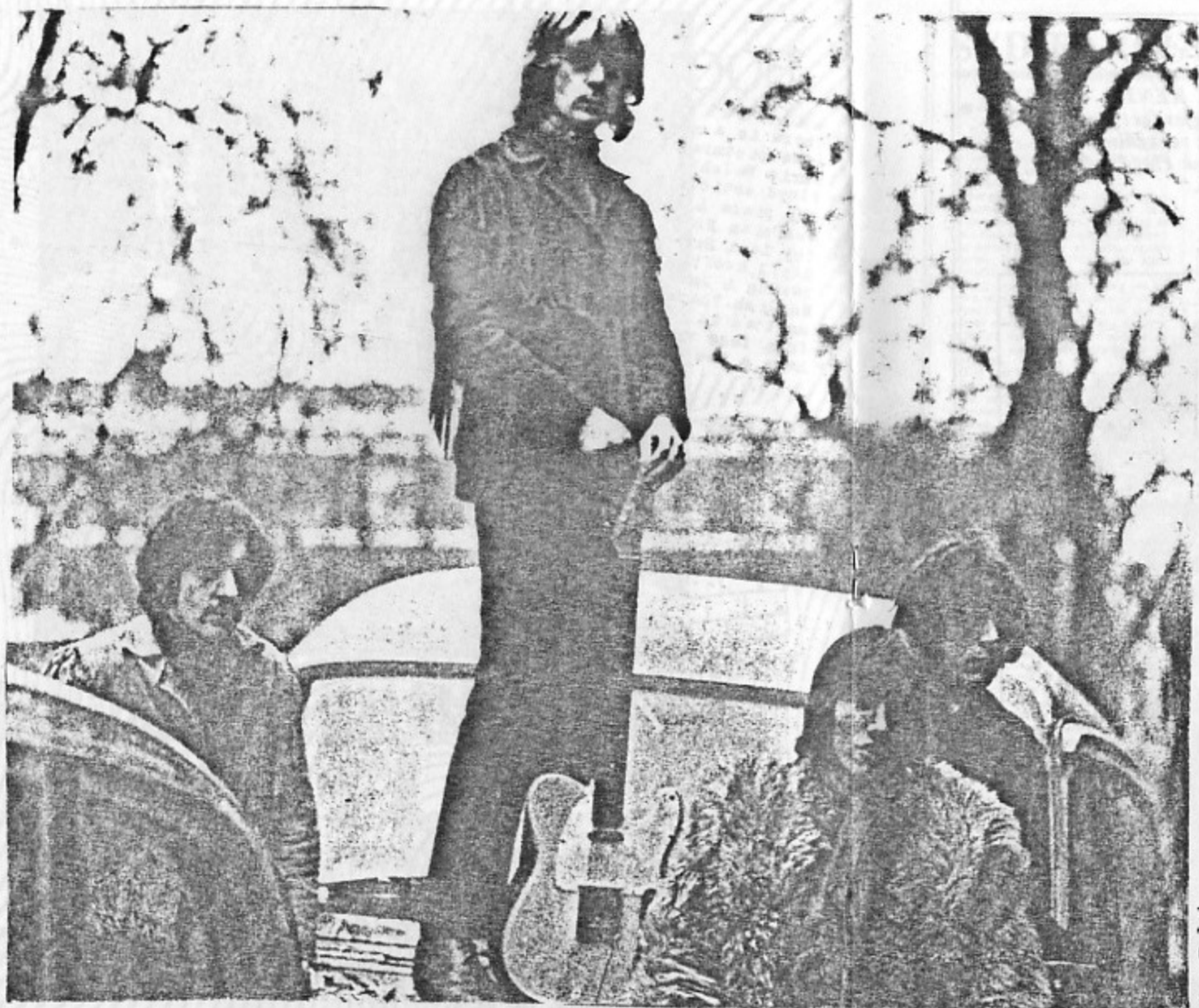
Warren Peace
 P. O. Box 11752
 Chicago
 IL 60611
 U.S.A. 11
 Send 1 US Dollar,
 an I.R.C & SAE for
 his current list of
 rare records & books
 & mags for sale/trade.

Better Days

We have the largest stock in the U.K. of the underground and music press, 1963 - 1982. Detailed listings include NME, Record Mirror, Melody Maker, Sounds, Oz, International Times, Rolling Stone, Zigzag, Pop Weekly, Valentine, Fab 208, Friends, Dark Star, books, memorabilia, and many other oddments. About 2,000 items on each vast list. For your copy send 30p in stamps, two IRC's, or a dollar bill to Better Days, 11, Asquith Boulevard, Leicester, LE2 6FD, England. We'll look forward to hearing from you.

Contact-a-freak..

Sammy Pepperall
 Wick House
 Wick St Lawrence
 Nr Weston-S-Mare
 Avon
 BS 22 0YJ



K.V. Brist.



Valid Thursday Only \$3.00

G. Carol



Syd Barrett

Rock 'n' roll casualty and man of mystery: NICK KENT untangles fact from fiction regarding the ex-Pink Floyd cult figure.

THERE IS A story that exists pertaining to an incident which occurred during one of Syd Barrett's last gigs with the Pink Floyd. After a lengthy interval, the band decided to take to the stage (there is a certain amount of dispute as to which venue this all took place at) — all except for Syd Barrett, who was left in the dressing room, maniacally trying to organise his anarchically-inclined hair-style of the time.

As his comrades were tuning up, Barrett — more out of desperation than anything — emptied the contents of a jar of Mandrax, broke the pills into tiny pieces and mixed the crumbs in with a full jar of Brylcreem. He then poured the whole coagulated mass onto his head, picked up his Telecaster, and walked on stage.

As he was playing his customary incoherent, sporadic, almost catatonic guitar-phrases, the Mandrax-Brylcreem combination started to run amok under the intense heat of the stage-lighting and dribbled down from his scalp so that it looked like his face was melting into a distorted wax effigy of flesh.

THIS STORY is probably more or less true. It exists amidst an infinity of strange tales — many of them fact, just as many wistful fiction — that surround and largely comprise the whole legend-in-his-own-time schtick of which Syd Barrett is very much the dubiously honoured possessor.

Barrett is still alive and basically functioning, by the way.

Every so often he appears at Lupus Music, the publishing company situated on London's Berkeley Square which handles his royalties situation and has kept him in modest financial stead these last few dormant years. On one of his last visits (which constitute possibly Barrett's only real contact with the outside world), Brian Morrison, Lupus's manager, started getting insistent that Barrett write some songs. After all, demand for more Syd Barrett material is remarkably high at the moment and EMI are all ready to swoop the lad into the studio, producer in tow, at any given moment.



SYD BARRETT • basic character weakness?

SYD BARRETT

● From previous page

Barrett claimed that no, he hadn't written anything, but dutifully agreed to get down and produce some sort of something.

His next appearance at the office occurred last week. Asked if he'd written any new tunes, he replied in his usual hazy condition, hair grown out somewhat from its former scalp-shaved bareness, "No." He then promptly disappeared again.

This routine has been going on for years now. Otherwise Barrett tends to appear at Lupus only when the rent is due or when he wants to buy a guitar (a luxury that at one point became an obsession and consequently had to be curtailed).

The rest of Barrett's time is spent either sprawled out in front of the large colour TV in his two-room apartment situated in the hinterland of Chelsea, or else just walking at random around London. A recent port-of-call was a clothes store down the King's Road where Syd tried on three vastly different sizes of the same style of trousers, claimed that all of them fitted him perfectly, and then disappeared again, without buying any.

And that's basically what the whole Syd Barrett story is all about — a huge tragedy shot through with so many ludicrously comic aspects that you could easily be tempted to fill out a whole article by simply relating all the crazy anecdotes and half-chewed tales of twilight dementia, and leave it at that. The conclusion, however, is always inescapable and goes far beyond the utterly bogus image compounded of the artist as some fated victim spread out on an altar of acid and sacrificed to the glorious spirit of '67.

Syd Barrett was simply a brilliant innovative young songwriter whose genius was somehow amputated, leaving him hamstrung in a lonely limbo accompanied only by a stunted creativity and a kind of helpless illogical schizophrenia.

THE WHOLE saga starts, I suppose at least for convenience's sake, with a band called The Abdabs. They were also called the 'T'-Set and no one I spoke to quite knew which had come first. It doesn't really matter, though.

The band was a five-piece, as it happens, consisting of three young aspiring architects, Richard Wright, Nick Mason and Roger Waters, a jazz guitarist called Bob Close and — the youngest member — an art student called Roger Keith Barrett (Barrett, like most other kids, had been landed with a nickname — "Syd" — which somehow remained long after his schooldays had been completed).

The band, it was generally considered, were pretty dire — but, as they all emanated from the hip elitist circles of their home-town Cambridge they were respected after a fashion at

least in their own area. This hip elite was, according to fellow-townsmen Storm of "Hippnosis" (the well-respected record-sleeve design company who of course have kept a close and solid relationship all along with the Floyd), built on several levels of acquaintances, mostly tied by age.

"It was the usual thing really. 1962 we were all into Jimmy Smith. Then 1963 brought dope and rock. Syd was one of the first to get into The Beatles and The Stones.

"He started playing guitar around then — used to take it to parties or play down at this club called The Mill. He and Dave (Gilmour) went to the South of France one summer and busked around."

Storm remembers Barrett as a "bright, extrovert kid. Smoked dope, pulled chicks — the usual thing. He had no problems on the surface. He was no introvert as far as I could see then."

Before the advent of the Pink Floyd, Barrett had three brooding interests — music, painting, and religion. A number of Barrett's seniors in Cambridge were starting to get involved in an obscure form of Eastern mysticism known as "Sant Saji" which involved heavy bouts of meditation and much contemplation on purity and the inner light.

Syd attempted to involve himself in the faith, but he was turned down for being "too young" (he was 19 at the time). This, according to a number of those who knew him, was supposed to have affected him quite deeply.

"Syd has always had this big phobia about his age," states Pete Barnes, who became involved in the labyrinthine complexities of Barrett's affairs and general psyche after the Floyd split.

"I mean, when we would try to get him back into the studio to record he would get very defensive and say 'I'm only 24, I'm still young, I've got time.' That thing with religion could have been partly responsible for it."

At any rate, Barrett lost all interest in spiritualism after that and soon enough he would also give up his painting. Already he'd won a scholarship to Camberwell Art School in Peckham, which was big potatoes for just another hopeful from out in the sticks.

Both Dave Gilmour and Storm claim that Barrett's painting showed exceptional potential: "Syd was a great artist. I loved his work, but he just stopped. First it was the religion, then the painting. He was starting to shut himself off slowly then."

Music, of course, remained. The Abdabs... well let's forget about them and examine the "Pink Floyd Sound", which was really just the old band but minus Bob Close who "never quite fitted in". The Pink Floyd Sound name came from Syd after a blues record he owned which featured two bluesmen from Georgia — Pink

Anderson and Floyd Council. The two names meshed nicely so.

Anyway, the band was still none too inspiring — no original material, but versions of "Louie Louie" and "Road Runner" into which would be interspersed liberal dosages of staccato freak-out. Kinda like the Blues Magoos, I guess.

"Freak-out" was happening in the States at the time — the time being 1966, the year of The Yardbirds, The Mothers of Invention and the first primal croaks from the West Coast. Need to mention "Revolver" and "Eight Miles High".

The fat was obviously in the pan for the big 1967 Summer of Love psychedelic bust-out. However, the Pink Floyd Sound weren't exactly looking to the future at this juncture.

Peter Jenner, a lecturer at the L.S.E., and John "Hoppy" Hopkins were in the audience for one of their gigs and were impressed enough to offer them some sort of management deal.

Admits Jenner: "It was one of the first rock events I'd seen — I didn't know anything about rock really." (Jenner and Hopkins had in fact made one offer prior to the Floyd — to a band they'd heard on advance tape from New York, called The Velvet Underground.)

Actually the Floyd then were barely semi-pro standard, now I think about it, but I was so impressed by the electric guitar sound. The band was just at the point of breaking up, y'know. It was weird — they just thought 'Oh, well, might as well pack it all in'. But they changed their minds."

THE FIRST trick was the light show and the U.F.O. concerts. The next was activating a policy of playing only original compositions.

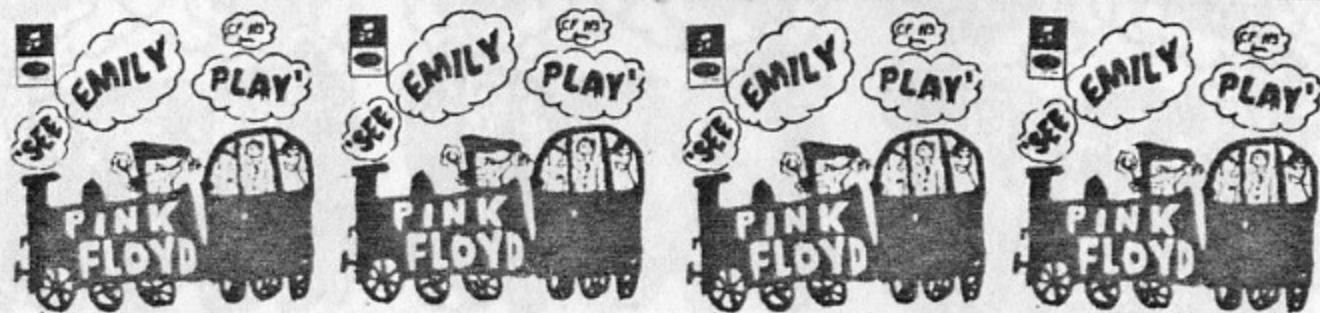
This is where Syd Barrett came into his own. Barrett hadn't really composed tunes before this — the odd one here and there — a nonsense song called "Effervescing Elephant" when he was, maybe, 16 — and he'd put music to a poem called "Golden Hair", to be found in James Joyce's "Ulysses" but nothing beyond that.

Jenner: "Syd was really amazing, though. I mean, his inventiveness was quite astounding. All those songs from that whole Pink Floyd phase were written in no more than six months. He just started and took it from there."

The first manifestation of Barrett's songwriting talents was a bizarre little classic called "Arnold Layne". A sinister piece of vaguely commercial fare, it dealt with the twilight wanderings of a transvestite/pervert figure and is both whimsical and singularly creepy.

The single was banned by Radio London, who found its general conno-

● Over page



SYD BARRETT

• From previous page

tations a little too bizarre for even pirate radio standards.

The Floyd were by now big stuff in Swinging London. Looking back on it all, the band came on just like naive art-students in Byrds-styled granny glasses (the first publicity shots are particularly laughable), but the music somehow had an edge. Certainly enough for prestigious folk like Brian Epstein to mouth off rhapsodies of praise on French radio, and all the 'chic' mags to throw in the token mention.

There were even TV shows — good late-night avant garde programmes for Hampstead trendies like *Look of the Week* on which the Floyd played "Pow R. Toc H."

But let's hear more about Syd's inventiveness. Jenner again: "Well, his influences were very much the Stones, The Beatles, Byrds and Love. The Stones were the prominent ones — he wore out his copy of "Between The Buttons" very quickly. Love's album too. In fact, I was once trying to tell him about this Arthur Lee song I couldn't remember the title of, so I just hummed the main riff. Syd picked up his guitar and followed what I was humming chord-wise. The chord pattern he worked out he went on to use as the main riff for 'Interstellar Overdrive'."

And the Barrett guitar style? "Well, he had this technique that I found very pleasing. I mean, he was no guitar hero — never remotely in the class of Page or Clapton, say."

The Floyd Cult was growing as Barrett's creativity was beginning to hit its stride. This creativity set the stage in Barrett's song-writing for what can only be described as the quintessential marriage of the two ideal forms of English psychedelia — musical rococo freak-outs underpinning Barrett's sudden ascendancy into the artistic realms of ye olde English whimsical loone, wherein dwelt the likes of Edward Lear and Kenneth Grahame. Pervy old Lewis Carroll, of course, presided at the very head of the tea-party.

And so Arnold Layne and washing lines gave way to the whole Games-for-May ceremony and "See Emily Play".

"I was sleeping in the woods one night, after a gig we'd played somewhere, when I saw this girl appear before me. That girl is Emily."

Thus quoth the mighty Syd himself back in '67, obviously caught up in it all like some kite lost in spring.

And it was glorious for a time. "Piper At The Gates of Dawn" was being recorded at the same time as "Sergeant Pepper" and the two bands would occasionally meet up to check out each other's product. McCartney stepped out to bestow his papal blessing on "Piper", an album which still stands as my fondest musical memory

of 1967 — even more so than "Pepper" or "Younger Than Yesterday." (All except for "Bike", which reeks of crazy basements and Barrett eccentricities beginning to lose control — psychedelic whimsy taken a little too close to the edge.)

You see, strange things were starting to happen with the Floyd and particularly with Barrett.

"See Emily Play" was Top Five, which enabled Barrett to more than adequately live out his pop star infatuation number to the hilt — the Hendrix curls, kaftans from "Granny's", snakeskin boots and Fender Telecasters were all his for the asking — but there were the, uh, unstabilising influences.

First came the ego-problems and slight prima donna fits, but gradually the Floyd, Jenner *et al.* realised that something deeper was going on. Take the Floyd's three *Top Of The Pops* appearances for "Emily".

Jenner: "The first time Syd dressed up like a pop star. The second time he came on in his straightforward, fairly scruffy clothes, looking rather unshaven. The third time he came to the studio in his pop star clothes and then changed into complete rags for the actual TV spot."

It was all something to do with the fact that John Lennon had stated publicly he wouldn't appear on *Top Of The Pops*. Syd seemed to envisage Lennon as some sort of yardstick by which to measure his own situation as a pop star. "Syd was always complaining that John Lennon owned a house while he only had a flat," states Peter Barnes.

But there were far darker manifestations of a definite impending imbalance in the Barrett psyche.

HE WAS at that point involved in a relationship with a girl named Lynsey — an affair which took an uncomfortably bizarre turn when the lady involved appeared on Peter Jenner's doorstep fairly savagely beaten up.

"I couldn't believe it at the time. I had this firm picture of Syd as this really gentle guy, which is what he was, basically."

Something was definitely awry. In fact there are numerous fairly unpleasant tales about this particular affair (including one that claims Barrett locked the girl in a room for a solid week, pushing water-biscuits under the door so she wouldn't starve) which are best not dwelt on.

But to make matters worse, Syd's eyes were often seen to cement themselves into a foreboding, nay quite terrifying, stare which *really* started to put the frighteners on present company. The head would tilt back slightly, the eyes would get misty and bloated. Then they would stare right at you and right through you at the same time.

One thing was painfully obvious: the boy genius was fast becoming mentally totally unhinged.

Perhaps it was the drugs. Barrett's intake at the time was suitably fearsome, while many considered his metabolism for such chemicals to be a trifle fragile. Certainly they only tended towards a further tipping of the psyche-scales, but it would be far too easy to write Barrett off as some hapless acid amputee — even though certain folks now claim that a two-month sojourn in Richmond with a couple suitably named "Mad Sue" and "Mad Jock" had him drinking a cup of tea each morning which was, unknown to Syd, spiked with a heavy dosage of acid.

Such activity can, of course, lead to a certain degree of brain-damage, but I fear one has to stride manfully blindfolded into a rather more Freudian landscape, leading us to the opinion of many of the people I talked to who claimed that Syd's dilemma stretched back to certain childhood traumas.

The youngest of a family of eight, heavily affected by the sudden death of his father when Syd was 12 years old, spoilt by a strong-willed mother who may or may not have imposed a strange distinction between the dictates of fantasy and reality — each contention forms a patchwork quilt like set-up of insinuations and potential cause-and-effect mechanisms.

"Everyone is supposed to have fun when they're young — I don't know why, but I never did" — Barrett talking in an interview to *Rolling Stone*, Autumn 1971.

PETER JENNER: "I think we tended to underrate the extent of his problem. I mean, I thought that I could act as a mediator — y'know having been a sociology teacher at the L.S.E. and all that guff..."

"I think, though... one thing I regret now was that I made demands on Syd. He'd written 'See Emily Play' and suddenly everything had to be seen in commercial terms. I think we may have pressurised him into a state of paranoia about having to come up with another 'hit single'."

"Also we may have been the darlings of London, but out in the suburbs it was fairly terrible. Before 'Emily' we'd have things thrown at us onstage. After 'Emily' it was screaming girls wanting to hear our hit song."

So the Floyd hit the ballroom circuit and Syd was starting to play up. An American tour was then set up in November — three dates at the Fillmore West in San Francisco and an engagement at L.A.'s Cheetah Club.

Barrett's dishevelled psyche started truly manifesting itself when the Floyd were forced onto some TV shows. *Dick Clark's Bandstand* was disastrous because it needed a miming job on the band's part and "Syd wasn't into moving his lips that day".

The Pat Boone Show was quite surreal: Boone actually tried to interview Barrett on the screen, asking him

particularly inane questions and getting a truly classic catatonic piercing mute stare for an answer.

"Eventually we cancelled out on *Beach Party*," says Jenner's partner and tour-manager Andrew King.

So there was the return to Britain and the rest of the Floyd had made the decision. On the one hand, Barrett was the songwriter and central figure — on the other his madness was much too much to handle. He just couldn't be communicated with.

Patience had not been rewarded and the break-away was on the cards.

But not before a final studio session at De Lane Lea took place — a mad anarchic affair which spawned three of Barrett's truly vital twilight rantings. Unfortunately only one has been released.

"Jug Band Blues", the only Barrett track off "Saucerful Of Secrets", is as good an explanation as any for Syd not appearing on the rest of the album.

"Y'see, even at that point, Syd actually knew what was happening to him," claims Jenner. "I mean 'Jug Band Blues' is the ultimate self-diagnosis on a state of schizophrenia —"

"It's awfully considerate of you to think of me here."

And I'm most obliged to you for making it clear that I'm not here."

And I'm wondering who could be writing this song."

Barrett even had a Salvation Army Band troop in during the middle of the number. The two unreleased numbers (incidentally these, contrary to belief, are the *only* unreleased numbers Barrett has ever recorded) are both unfinished creations — one a masterful splurge of blood-curdling pre-Beethovenian lunacy — "Scream Your Last Scream"...

"Scream Your Last Scream/Old Woman with a basket/Wave your arms madly, madly/Flat tops of houses/Houses Mouses/She'll be scrubbing apples on all fours/Middle-dee-tiddle with Dumpty Mrs. Dee/we'll be watching telly for all hours."

The other, "Vegetable Man", is a crazy sing-along.

"Syd", recalls Jenner, "was around at my house just before he had to go to record and, because a song was needed, he just wrote a description of what he was wearing at the time and threw in a chorus that went 'Vegetable man — where are you?'"

A nationwide tour of Great Britain followed — Jimi Hendrix, The Move, The Nice and Floyd on one package — which distanced things out even further. Syd often wouldn't turn up on time, sometimes didn't play at all, sat by himself on the tour-coach.

The rest of the Floyd socialised with The Nice (guitarist David O'List played with the band when Barrett was incapable). But surely the two uncrowned kings of acid rock — Hendrix and Barrett — must have

socialised in some capacity?

"Not really," states Jenner. "Hendrix had his own limousine. Syd didn't really talk to anyone. I mean, by now he was going onstage and playing one chord throughout the set. He was into this thing of total anarchistic experiment and never really considered the other members of the band."

There was also this thing with Syd that the Floyd were "my band". Enter Dave Gilmour, not long back from working with various groups in France — an old mate and fair guitar. The implications were obvious.

Jenner: "At the time Dave was doing very effective take-offs of Hendrix-style guitar-playing. So the band said, 'Play like Syd Barrett'."

Yeah, but surely Dave Gilmour had his own style — y'know, the slide and echo sound?

"That's Syd. Onstage Syd used to play with slide and a bunch of echo-boxes."

Hmmm.

The Floyd played maybe four gigs with the five-piece and then Barrett was ousted. It was a courageous move — he reacted and everyone seems to agree that it was all perfectly warranted. Except, maybe, Syd.

Jenner: "Yeah, Syd does resent the Floyd. I don't know — he may still call them 'my band' for all I know."

FROM HERE on in, the whole Barrett saga goes a trifle haywire.

Barrett himself loped off into the back country of Earl's Court to greet the usual freak show, but not before he'd stayed over at South Kensington awhile with Storm.

"Syd was well into his 'orbiting' phase by then. He was travelling very fast in his own private sphere and I thought I could be a mediator of some sort. Y'see, I think you're going to have to make the point that Syd's madness was not caused by any linear progression of events, but more a circular haze of situations that meshed together on top of themselves and Syd. Me, I couldn't handle those stardusts though!"

By that time, the Floyd and Blackhill Enterprises had parted company, Jenner choosing Barrett as a brighter hope. What happened to the Floyd is history — they survived and flourished off on their own more electronic tangent, while Syd didn't.

"The Madcap Laughs", Barrett's first solo album, took a sporadic but nonetheless laborious year to complete. Production credits constantly changed hands — Peter Jenner to Malcolm Jones (who gave up half the way through), ultimately to Dave Gilmour and Roger Waters.

By this time Barrett's creative processes refused to mesh properly and so the results were often jagged and unapproachable. Basically they were essays in distance — the Madcap waving whimsically out from the haze. Or maybe he was drowning?

"My head kissed the ground/I was

half the way down... Please lift a hand I'm only a person With Eskimo chain I tattooed my brain all the way! Would you miss me Oh, wouldn't you miss me at all?"

On "Dark Globe" the anguish is all too real.

Many of the tracks, though, like "Terrapin", almost just lay there, scratching themselves in front of you. They exist completely inside their own zone, like weird insects and exotic fish, the listener looking inside the tank at the activity.

In many ways, "Madcap" is a work of genius — in just as many other ways, it's a cranked-up post-acid curio. It's still a vital, thoroughly unique album for both those reasons.

Jenner: "I think Syd was in good shape when he made 'Madcap'. He was still writing good songs, probably in the same state as he was during 'Jugband Blues'."

Storm: "The thing was that all those guys had to cope with Syd out of his head on Mandrax half the time. He got so 'mandied' up on those sessions, his hand would slip through the strings and he'd fall off the stool."

"Barrett", the second album, was recorded in a much shorter space of time. Dave Gilmour was called in to produce, and brought in Rick Wright and Jerry Shirley, Humble Pie's drummer, to help.

Gilmour: "We had basically three alternatives at that point, working with Syd. One, we could actually work with him in the studio, playing along as he put down his tracks — which was almost impossible, though we succeeded on 'Gigolo Aunt'. The second was laying down some kind of track before and then having him play over it. The third was him putting his basic ideas down with just guitar and vocals and then we'd try and make something out of it all."

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

The Barrett disintegration process continued through this album, giving it a feel more akin to that of a one-off demo. The songs, though totally off the wall and often vague creations, are shot through with the occasional sustained glimpse of Barrett's brain-belled lyricism at its most vivid.

Like "Wolfpack", or "Rats", which hurtles along like classic "Trout Mask Replica" Beefheart shambling thunder, with crazed double-edged nonsense lyrics to boot.

"Rats, Rats/Lay Down Flat/We Don't Need You/We Act Like Cats/If you think you're unloved/Well we know about that."

"Dominoes" is probably the album's most arresting track, as well as being the only real pointer to what the Floyd might have sounded like had Barrett been more in control of himself. The song is exquisite — a classic

• Over page



SYD BARRETT

● From previous page

kind of Lewis Carroll scenario which spirals up and almost defies time and space — "You and I And Dominoes/A Day Goes By" — before drifting into an archetypal Floyd minor-chord refrain straight out of "More".

Gilmour: "The song just ended after Syd had finished singing and I wanted a gradual fade so I added that section myself. I played drums on that, by the way."

GILMOUR BY this time had become perhaps the only person around who could communicate with Barrett.

"Oh, I don't think anyone can communicate with Syd. I did those albums because I liked the songs, not, as I suppose some might think, because I felt guilty about taking his place in the Floyd. I was concerned that he wouldn't fall completely apart. The final re-mix on 'Madcap' was all mine as well."

In between the two solo albums EMI, Harvest or Morrison had decided to set up a bunch of press-interviews for Barrett, whose style of conversation was scarcely suited to the tailor-made ends of the Media.

Most couldn't make any sense whatsoever out of his verbal ramblings. Others tumbled to a conclusion and warily pinpointed the Barrett malady in their pieces. Peter Barnes did one of the interviews:

"It was fairly ludicrous on the surface. I mean, you just had to go along with it all — y'know, Syd would say something completely incongruous one minute, like 'It's getting heavy, innit?', and you'd just have to say 'Yeah, Syd, it's getting heavy,' and the conversation would dwell on that for five minutes."

"Actually, listening to the tape afterwards you could work out that there was some kind of logic there — except that Syd would suddenly be answering a question you'd asked him ten minutes ago while you were off on a different topic completely!"

Hmmm, maybe a tree fell on him. Anyway another Syd quirk had always been his obsessive tampering with the fine head of black hair that rested firmly on the Barrett cranium. Somewhere along the line our hero had decided to shave all his lathesome skull appendages down to a sparse grizzle, known, appropriately, as the "Borstal crop".

Jenner: "I can't really comment too accurately, but I'm rather tempted to view it as a symbolic gesture. Y'know — goodbye to being a pop-star, or something."

Barrett, by this time, was well slumped into his real twilight period, living in the cellar of his mother's house in Cambridge. And this is where the story gets singularly depressing.

An interview with *Rolling Stone* in

the Christmas of '71 showed Barrett to be living out his life with a certain whimsical self-reliance. At one point in the rap, he stated "I'm really totally together. I even think I should be."

Almost exactly a year later, from the sheer frustration of his own inertia, Barrett went temporarily completely haywire and smashed his head through the basement ceiling.

In between these two dates, Syd went into the studios to record.

"It was an abortion", claims Barnes. "He just kept over-dubbing guitar part on guitar part until it was just a total chaotic mess. He also wouldn't show anyone his lyrics — I hear actually because he hadn't written any."

Jenner was also present: "It was horribly frustrating because there were sporadic glimpses of the old Syd coming through, and then it would all get horribly distorted again. Nothing remains from the sessions."

And then there was Stars, a band formed by Twink, ex-drummer of Tomorrow, Pretty Things and Pink Fairies.

Twink was another native of Cambridge, had previously known Barrett marginally well, and somehow dragged the Madcap into forming a band including himself and a bass-player called Jack Monck. It is fairly strongly considered that Barrett was used — his legendary reputation present only to enhance what was in effect a shambling, mediocre rock band.

The main Stars gig occurred at the Corn Exchange in Cambridge where they were second-billed to the MC5. It was an exercise in total musical untogetherness and, after an hour or so, Barrett unplugged his guitar and sauntered off the stage to return once again to his basement.

SINCE THAT time, Syd Barrett may or may not have worked in a factory for a week or so/worked as a gardener/ tried to enroll as an architectural student grown mushrooms in his basement/been a tramp/spent two weeks in New York busking/tried to become a Pink Floyd roadie.

All the above are stories told to me by various semi-authentic sources.

More than likely, most of them are total fabrications. One thing, though, appears to be clear: Syd Barrett is unable to write songs. ("Either that or he writes songs and won't show them to anyone" — Jenner.)

In the meantime, Barrett has been elevated into the position of becoming perhaps the leading mysterious figure in the whole of rock. Arthur Lee and Brian Wilson are the only other figures who loom large in that echelon of twilight zone notoriety and myth-weaving.

His cult-appeal has reached remarkable proportions in America, to the extent that Capitol Records are finally releasing the two Barrett solo albums in a double package, while in countries as diverse as France and Japan Barrett

is a source of fanatical interest.

And then there is the Syd Barrett International Appreciation Society centred in Britain, which puts out magazine, teeshirts, and buttons. It is unfortunately as trivial as it is fanatical.

"I mentioned the Society to Syd once," states Peter Barnes. "He just said it was O.K., y'know. He's really not interested in any of it. It's ironic I suppose — he's much bigger now as the silent cult-figure doing nothing than he was when he was functioning."

And still the offers to take Syd back into the studio come in from all manner of illustrious folk. Jimmy Page has long wanted to produce Barrett. Eno has eagerly inquired about such collaboration. Kevin Ayers has wanted to form a band with the Madcap for ages.

Dave Bowie is a zealous admirer (his version of "See Emily Play" on "Pin-ups" will certainly keep Syd financially in adequate stead for a few months).

"Syd has always said that when he goes back into the studio again he will refuse to have a producer. He still talks about making a third album. I don't know — I think Dave is the only one who could pull it off. There seems to be a relationship there."

THE LAST words are from Dave Gilmour:

"I don't know what Syd thinks or how he thinks. Sure, I'd be into going back into the studio with him, but I'm into projects like that anyway. Period."

"I last saw him around Christmas in Harrod's. We just said 'Hi', y'know. I think actually of all the people you've spoken to, probably only Storm and I really know the whole story and can see it all in the right focus."

"I mean, Syd was a strange guy even back in Cambridge. He was a very respected figure back there in his own way."

"In my opinion, it's a family situation that's at the root of it all. His father's death affected him very heavily and his mother always pampered him — made him out to be a genius of sorts. I remember I really started to get worried when I went along to the session for 'See Emily Play'. He was strange even then. That stare, y'know!"

"Yeah, it was fairly obvious that I was brought in to take over from him, at least on stage... It was impossible to gauge his feelings about it. I don't think Syd has opinions as such. He functions on a totally different plane of logic, and some people will claim, 'Well yeah man he's on a higher cosmic level' — but basically there's something drastically wrong."

"It wasn't just the drugs — we'd both done acid before the whole Floyd thing — it's just a mental foible which grew out of all proportion. I remember all sorts of strange things happening — at one

point he was wearing lipstick, dressing in high heels, and believing he had homosexual tendencies. We all felt he should have gone to see a psychiatrist, though someone in fact played an interview he did to R. D. Laing, and Laing claimed he was incurable. What can you do, y'know?"

"We did a couple of songs for

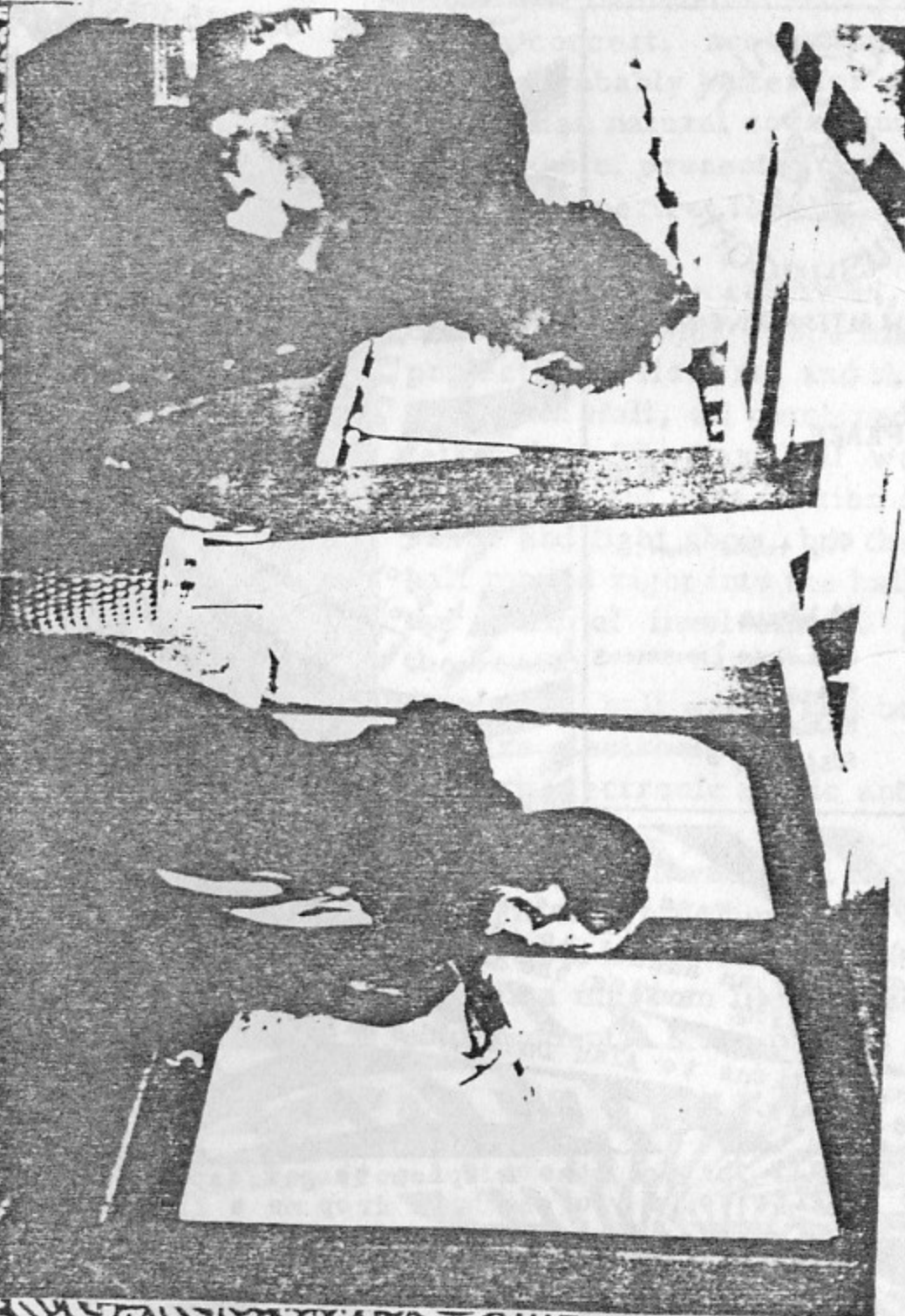
"Ummagumma" — the live tracks — we used 'Jugband Blues' for no ulterior motive — it was just a good song. I mean that 'Nice Pair' collection will see him doing all right for a couple of years, which postpones the day of judgment."

"I dunno — maybe if he was left to his own devices he might just get it

together. But it is a tragedy — a great tragedy because the guy was an innovator. One of the three or four greats along with Dylan."

"I know though that something is wrong because Syd isn't happy, and that really is the criterion, isn't it? But then it's all part of being a 'legend in your own lifetime'."

From the collection of Vernon Pitch



Syd & Roger on their way to the Netherlands 11/67



Late Bit

The extra late bit: 16/6/85. Sorry about the delay chaps but the photo-copier got a glitch and then I was moving etc etc.
 Please now address all OPEL mail (except subs) to: Ivor Trueman, 23 Parkside Road, Hounslow, Middlesex, TW3 2BD, England.
 If you're in for a good read try Cosmic Mushroom (see ad elsewhere) or Yellow Gnome (No 2 40p & SAE) from Bryan Stewart, 33 Willow Walk, Winchmore Hill, London N.21.
 -The 'new' tape has now been sighted in Canada & Germany. One dealer in Camden is openly selling 'Silas Lang'/'Instrumental 67'/'Scream Thy Last Scream'/'Vegetable Man' on tape, BUT without the other songs.
 -Hot Led is a Zeppelin magazine, 25p from Luke Barr, 3 Dean Head, Folkestone Kent, CT19 5TY.

-Have A Happy Solstice-

SOUNDS June 15 1985

WHO SYD:
 Supposedly reliable sources say that Pink Floyd founder and legendary musical eccentric Syd Barrett is no more. It's alleged that the man famed for once appearing onstage with a pile of crushed Mandrax and melted Brylcreem on his head was found expired in a shop doorway late last year. However, other folks who really oughta know say the man is alive and shaking his moneymakers. What can it all mean?

A group called SS20's also have a track on the Syd Barrett 'tribute' LP.

SYD IS NOT DEAD.

COSMIC MUSHROOM

THE NEW ALTERNATIVE FANZINE

LOVE
PEACE
& GOOD MUSIC.

40p + SAE FROM :-

35 M. WELLS.
21, LOWER LAMBRICKS
RAYLEIGH
ESSEX
SS6 8DA

Any Moslem Syd Barrett fans out there? Care to write something about 'Ramadan'? 'Ramadan', apart from being a title of one of Syd's unreleased songs is the name of an annual Moslem fast where they abstain from eating, drinking & smoking during the daytime.

Congratulations to Alan Duffy, his wife & the new Syd Barrett fan in their family.

-I would ramble all through time & space to get tapes of various psychedelic outfits so if you can help drop me a line & send you my list.

Can Anyone help us to obtain copies of the original Terrapin magazine?
 Dave & Carole Walker, 46 Sawley Avenue, Blackpool, Lancs, FY4 2NB.



Peter Huntbach

page 14 NOW! NOW! TEACH THEM. THE OLD DECADENTS, THAT THEY AND THEIR IDEAS

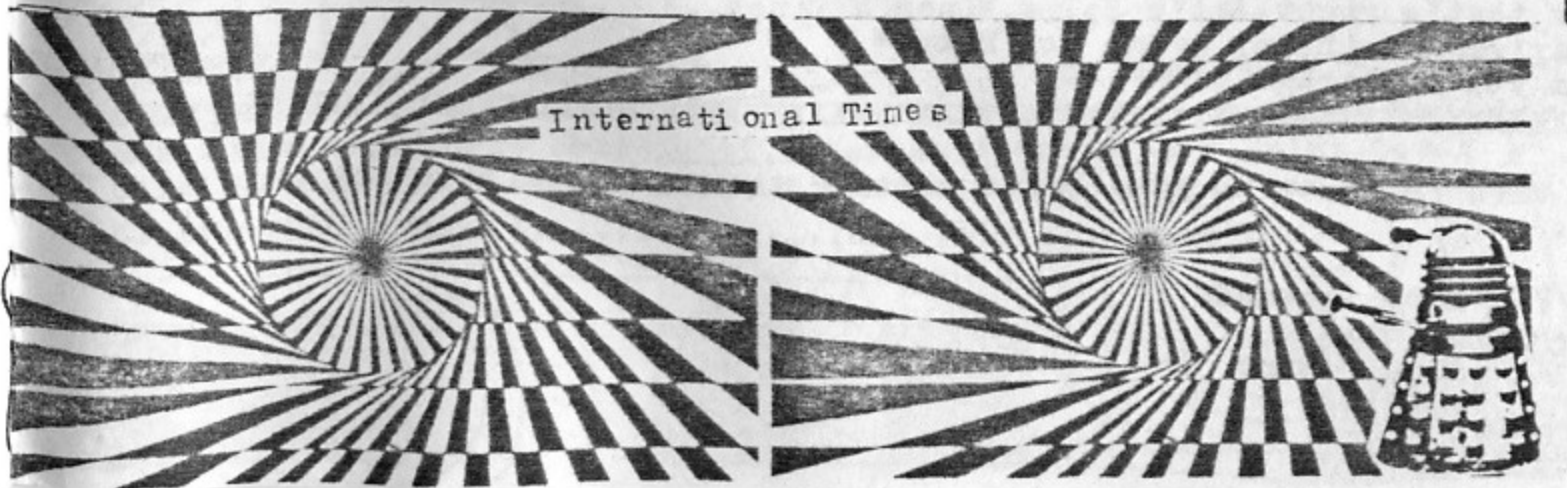
floyd play games



The choice of the Queen Elizabeth Hall for the GAMES FOR MAY event was really good thinking, for it was a genuine twentieth-century chamber music concert. acoustically, the hall is probably better for amplified sound than natural sound and the cleanness of presentation of the hall itself was perfect for the very loose mixed media.

The performance consisted, basically of the Pink Floyd, a tape machine, projections, flowers, and the Queen Elizabeth Hall, all combined rather leisurely. The first half was a fairly straight presentation of their sound and light show, but the second half moved right into the hall and into the realm of involvement. Musically

the second half was really bordering on pure electronic music and very good at that. On the whole it was good to see the strength of a hip show holding its own in such a museum like and square environment. More of this,



International Times

Two More Of A Kind

One question has perplexed eminent Barrettologists for literally weeks (ever since, in fact, the 'new' tape surfaced). This question is of course "When the fuck was 'Milky Way' recorded?". As anyone who has heard it (and I'm sure most of you have) it is an out-and-out classic and the person who was responsible for its non-release deserves to be hung, drawn and quartered. With this worthy question in mind I decided to ring the number that had been thrust in my greasy mit by an equally greasy friend with the comment "It's EMI's phone number".

After myriad switchboard changes (most of them wrong) my call was routed correctly:

- "Hello"
 - "Hello" I was nervous but trying my best not to show it, "Er, hello, I was wondering if you could help me, er could you tell me what tracks Syd Barrett recorded in 1975?"
 - A pregnant pause of expectancy. (Hi, Alan).
 - "Syd who?"
 - "Syd Barrett, you know, the guy from Pink Floyd?"
 - "not again, we get loads of calls about him... you aren't the guy who called up last week are you?"
 - "No."
 - "What do you want now? Could you tell me your reasons for enquiring?"
 - Oh shit, my excuse was flimsy, but it worked:
 - "Er... I er, I believe it's been issued in Japan, as a twelve inch single."
 - "From 1975 you say?" There was a whine of microfilm and then the voice came back again.
 - "I'm sorry, we have no Syd Barrett entry for 1975. There was a session in '74... that's the last we've got."
 - "Can you tell me what the tracks are, that were recorded then?"
 - "Certainly, just hold on... oh I'm sorry it doesn't say, it just says 'various bits and pieces... details inside tape box...'.. sorry"
 - "Well, do you have access to the box? Could you tell me what it says inside?"
 - "I'm afraid not... it'll be down with all the other stuff, down in the archives."
 - "And when were the last sessions before '74?"
 - "In 1970... just hold on, there it is. Milky Way, She Was A Millionaire, Rata.. all 7th June, 1970"
 - "She Was A Millionaire?? June 1970? Can you read me out the rest of the sessions? From the beginning?"
 - "Of course, Baby Lemonade, Maisie, Gigalo Aunt.."
 - "...slow down."
 - "Wolfpack, Milky Way, She Was A Millionaire, Rata Love Song, Untitled, It Is Obvious, Effervescent Elephant..."
 - "Effervescent Elephant? isn't that Effervescent Elephant?"
 - "That's what it says here, Effervescent Elephant, Dolly Rocker, Dominoes, Let's Split..."
 - "DOLLY ROCKER? LET'S SPLIT.? @&?@???"
 - "yes that's right, Let's Split, Wined & Dined.."
 - "they're not in any order you know."
 - "Can you start again?"
- XX

With this information, I've tried listing the recording sessions in full:

26/2/70 Baby Lemonade
Maisie
Gigalo Aunt
Wolfpack
8 Track.

27/2/70 Wolfpack
Waving My Arms In The Air
Living Alone
Bob Dylan Blues
Stereo Demo's. (The guy on the phone never mentioned these, the info's from "The Making Of The Madcap Laughs" as I'm sure you're aware.)

1/4/70. There's always the
2/4/70. essential peace missing.
3/4/70.

7/6/70. Milky Way
She Was A Millionaire
Rata
8 track.

11/7/70 Love Song
Untitled
It Is Obvious.
8 Track.

I can't make head nor tail out of the rest of the notes I made. They list the tracks in this order; Effervescent Elephant, Dolly Rocker, Love Song, Let's Split, Dominoes, Gigalo Aunt, Waving My Arms In The Air, Wolfpack, Effervescent Elephant, Wined & Dined, Baby Lemonade.

As the guy said, they're in no particular order. I did notice however that he never mentioned "I never Lied To You", could this have been "Untitled"? Also Baby Lemonade / Effervescent Elephant were mentioned twice, so were they recorded once & then later remade?

The album was mixed down to stereo on the following dates:

14/7/70
22/7/70
23/7/70
24/7/70

Finally then we've gained two songs from the Barrett sessions; namely Dolly Rocker & Let's Split. But also of particular interest is the re-make of "She Was A Millionaire" which was originally recorded in the same session as "Lucifer Sam" (18/4/67). It'd be nice to hear the two versions side by side to see whether it had changed much during the 3 year gap between it's recording. (EMI, are you reading this?) "Dolly Rocker" reminds me of a line from "Love You" (see OPEL 7) though we can obviously only speculate as to what it's like. The same goes for "Let's Split" and the "Untitled" track is anyone's guess.

Just one last point. "Birdy Hop" and "The Word Song" are both conspicuous in their absence. Strangely enough, though, there was a stereo mixing session in 1974 in which a few vaguely familiar sounding titles surfaced. Their names? "Silas Lang, Scream Thy Last Scream, Vegetable Man, Milky Way, Wouldn't You Miss Me?, Untitled ('67), Opel, Birdy Hop, The Word Song". Contrary to popular belief this remixing session was not done by Roger Waters.

If Birdy Hop and The Word Song aren't from the Madcap or Barrett sessions, then when ARE they from? That '74 session... I wonder...

Michael West.

CONTRIBUTORS TO THIS ISSUE: Ivor, Alan Duffy, Michael West, Ozy Hardwick, Erice Marino, Edoardo Bartoletti, Peter Huntbach, Kees v Hulst, Geoff Carol, Vernon Fitch, Andy Mabbett & the guy whose name I've lost (again) Mr. Kenny, Phil Smea &..... (add your name here).

