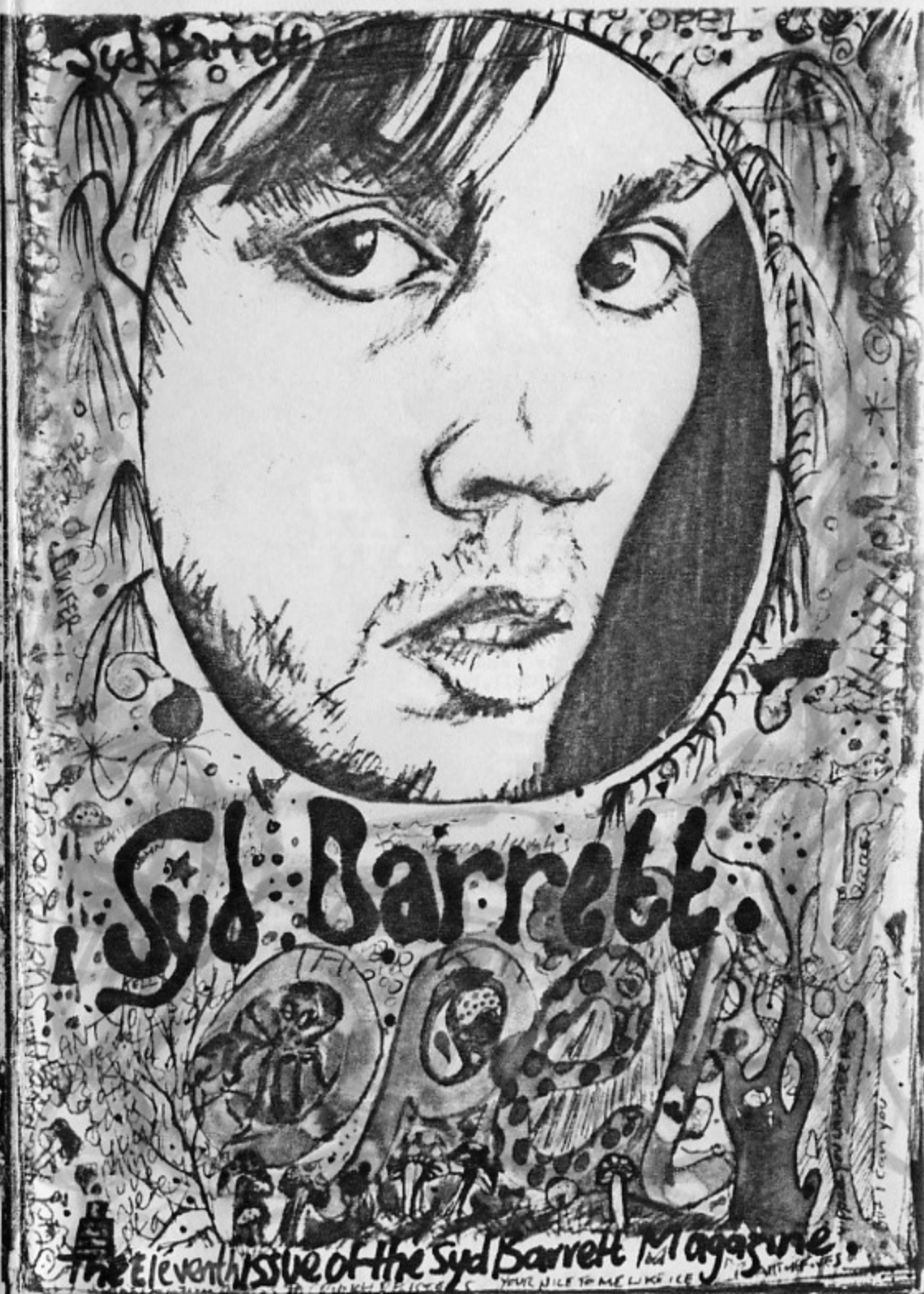


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Syd Barrett

The Eleventh Issue of the Syd Barrett Magazine

Thinking Pink!

Early in November I met up with Twink in windy East Anglia, but before we get submerged in all that I thought it would be best to provide a little information about Twink's career. (We've also had a few requests to do this.) So here goes:-

In 1963 Twink began playing for an RnB combo called "Dane Stephens And The Deep Beats", after a year they changed their name to "The Fairies" and recorded a single for Decca, "Don't Think Twice It's Alright".

In '65 they released two more singles for Hmv, "Don't Mind" & "Get Yourself Home" and split sometime before '67. Twink then joined The In Crowd, shortly before they changed their name to "Tomorrow" and began playing such gigs as the Ufo. etc. Tomorrow consisted of Keith West-vocals, Steve Howe-guitar, John "Junior" Wood-bass & last but not least, Twink on drums. They recorded a fine psychedelic album called "Tomorrow" & had a minor hit with that great song-"My White Bicycle". However all good things must end sometime & as Tomorrow split Twink was enlisted by the Pretty Things for the first ever concept album "S.F. Sorrow" whilst he also recorded his own solo LP "Think Pink". This was another classic album full of swirling vocals, sitars & other psychedelic fragrances. This album is highly recommended.

During 69/70, Twink played on Mick Farren's solo album "Mona" and helped form the original Pink Fairies with Mick Farren & Steve Peregrine Took. It wasn't until April '70 however that the Pink Fairies got their act together proper (if you can call it that), and the line up at the time consisted of Twink, second drummer Russel Hunter, Paul Rudolf-guitar, and Duncan Sanderson-bass. Hunter, Rudolf & Sanderson had all previously been members of the Deviants along with Mick Farren, and had also played on Twink's solo LP..



rave



ROGER WATERS

RICK WRIGHT

SYD BARRETT

NICK WASON

The Pink Fairies landed a deal with Polydor, releasing a single "The Snake"/"Do it" and album "Never Never Land". Twink left the band in the middle of '71 though he does play on the Glastonbury LP. Twink did later re-join the Pink Fairies for six months in '73 & then for their last gig which was recorded & came out as an LP called "Live At The Roundhouse '75".

Early in '72 Twink played live at a one-off gig with Eddie Guitar Burns, where of course, he was joined on stage by Syd Barrett. They jammed through a blues tune & went on to form the ill-fated Stars.

After Stars had collapsed Twink went into hibernation, apart from the already mentioned Pink Fairies re-unions he next surfaced in 77 when he recorded an EP as Twink & The Fairies & sang lead vocals for "The Rings". (Who had a single titled "I Wanna Be Free" on Chiswick records). After that..well this is where the interview began...

I) I know that you played with Tomorrow & The Pretty Things & The Pink Fairies but after that it all seemed to stop really.
T) That was when things had started to go really wrong. I had a drink & drug problem.

I) You did that "Do It '77" EP in 77.

T) Yes that was after "The Rings" who I did vocals for, and after that EP came out in 78 I went to Belgium & did some sessions over there. I got a straight job with an American Computer company in Brussels and I stayed with them for five years in fact. The job that I had was relocated to the U.K. in 1981, so I came back over to here. Although I'd always had the idea of getting back into music, I still had a problem.

And since May this year, when I admitted to myself that I had a serious drink & drug addiction problem, things have been getting better. Today I don't have to have a drink or take any drugs. I'm focussing on a second solo album, which I've prepared and is ready-although I haven't got a deal yet. I'm planning to go to America by the end of November as I was there in January & made some contacts & there seems to be some interest over there. And I'm also planning an album with Ron Wood, Kim Gardner & Jon Lord, which is a continuation of an earlier project.

I) Kim Gardner.

T) He was in Ashton Gardner & Dyke.

I) And the Creation.

T) The Creation and also The Birds-both groups with Ron Wood. It was around that time when I first met them. I saw The Creation down at Blaises & The Birds at the 100 Club, I jammed with them down there as well. In '68 I was sharing a flat with Jon Lord, Ron &



Photo: The Pretty Things in Abbey Road studio's during the recording of S.F. Sorrow. From left to right: Twink, Wally Allen, Phil May, John Povey & Dick Taylor.

T) Kim used to come over all the time. That was when Jon took us into Decca studios one Sunday afternoon. And we had this structured jam on 3 titles which later came out on an "Immediate" blues album, called Blues Anytime Vol 3, just the three tracks which we did.

I) Who was that credited to?

T) The Santa Barbara Machine Head-and that's the name that we're going to be using for this album, now. I was with Kim in LA last January and a week after I arrived Jon Lord was playing the Civic Centre Longbeach with Deep Purple-on the Perfect Strangers tour. So I went down there & said "I've spoken to Kim, we think it'd be nice for us all to get together & record an album." and he said that he'd love to do it, even though we hadn't seen each other for 15 years. That only left Ron, and when Kim came over to London in June he managed to get through to him. (They're kind of like brothers). And there was a meeting & Ron said 'yeh I wanna do it but I've got to finish the Stones album first'. So that's where we are at the moment.

I) That's quite a line-up.

T) I've drafted a few ideas and I've got the amber light from Ron's manager so we're just waiting for us all to get together.

I) What about your second solo album?

T) It's called 'The Doves' and I've got some great musicians for that. But I don't want to mention any names now 'cos I don't want people to think 'ah this guy's trying to make a comeback on somebody else's name', but there are some really good people on it.

I) What kind of music will it be?

T) Very modern.

I) So it won't be like the 'Do It '77' EP then.

T) No, nothing at all like that. That EP was 50% disastrous from a musical point of view. The new album is going to be far more "musical" than anything I've ever done.

I) I thought the first solo album was quite melodic & tuneful actually, whereas the EP is more like the Pink Fairies.

T) Yeh that's right, well that's what I was going for with that EP. Actually, & I haven't told this to anyone in an interview before, but "Psychedelic Punkeroo" on the EP...

I) ..is credited to "A.Syd" and has lyrics about him..

T) Yeh, that song is a song for Syd, basically. I wrote that song about Syd and I credited it under that pseudonym, which I used just for that song.

I) Moving a bit further into the past, have you any memories about Ufo?
You must have been fairly close to Syd at that time.

T) We weren't very close actually at the Ufo, as such...

I) But you played on the same bill together.

T) Oh yeh, many many times and in fact the first time that I went down the Ufo the Floyd were playing. I can't say that I remember them as being fantastically good but I appreciated what they were doing. I knew that it was 'new' & very experimental and I've always been looking for new things & I think I latched onto the fact that it was new.

I) Do you think it was very different from what came out on the first album?

T) Oh yeh, It was much more raw and unstructured and just kind of jamming-cosmic jamming.

I) What was Ufo like?

T) It wasn't very big but it had a great atmosphere; light shows, incense burning, theatre groups, people just doing things. People in costume and obviously the glittering sparkling things in their faces-the make up. It was fantastic-it was really great & as soon as I saw it I I wanted the band that I was with to play there and it affected

T) me immediately, I started to get new ideas myself—things like mime more free form playing, using light shows & things like that.

I) Was the music of Tomorrow more free form live than on record?

T) We used to play very free live, there was a lot more energy live—the album is more or less a condensed version of what we did live. It's more structured on the album—like a three minute song on the album may have been 20 minutes live.

I) There's a story about one of the Ufo gigs just after the Rolling Stones had been busted. Everyone cleared out of the club to picket The News Of The World and Tomorrow waited until 5am to perform their set.

T) Yeh, that's right, & I think we had a lot of daffodils 'n' stuff to throw out into the audience that night as well. And I also think that was the planting of the seed for "Revolution" on the album.

I) When you were crawling through the audience shouting "Revolution" while Steve played a heavy feedback riff on guitar...

T) Yeh, it's amazing. And there were a lot of people going 'No no no' and I was going 'Yes yes yes'...but that was all just youth, rebelling from me.

I) What about the 14 Hour Technicolour Dream?

T) I remember that, we weren't booked to play, we just drove up & played. We just said "We're Tomorrow" & we're playing"—bluffed our way onto the stage; and did a really good set, I think. We enjoyed it anyway. But that was the kind of thing you had to do at the time, if you were trying to get into something which had already started, you had to push your way in.

The people who were organising the gigs had probably been thinking along those lines for years & then it suddenly became a movement. And the movement had already begun by the time we arrived. It was still early days for the movement though.

As soon as I'd heard about Ufo I went down there, it had been going for 2-3 weeks & I went down there one Friday night.

I) Was that before Tomorrow formed?

T) I think we were still called 'The In Crowd'.

I) So you joined them when they were still called 'The In Crowd'?

T) Yes, and a few months after I'd joined them we changed the name.

I) What happened to Tomorrow in the end? It all seemed to disintegrate.

T) Well, that's what happened.

I) Keith West having his solo hit.

T) Yes, that created a bad feeling. It appeared to me that we'd agreed that Keith's record was going to come out as Keith Tomorrow, and Steve was going to make a record as Steve Tomorrow & likewise Junior & myself, 'cos we were trying to push the band, and then of course Keith's record came out as Keith Tomorrow & there was immediately a feeling of "What's going on?". And then it was a hit. We started getting all these strange gigs that we couldn't really play the way that we wanted to because they wanted "Grocer Jack" Keith's single.

I) That also happened with the Floyd after Emily.

T) And the next thing that happened was Keith, myself, Steve & Junior met one day round at Steve's and Keith said that he wanted to go solo but wanted to keep the group together & produce the group. And it was really up to us to decide if we wanted to do that. I think Steve wanted to go on but both myself & Junior were pissed off with what was happening—we really didn't know what was happening—we just didn't like being pushed left, right & centre, so our immediate reaction was 'no we'll go our own separate ways'.

I) Junior did play on your solo album though.

T) He made a brief appearance on the solo album but he did co-write a couple of the songs. We were working as "The Aquarian Age" after Tomorrow and we had a single out called "10,000 Words In A Cardboard Box" which we later re-recorded on the album. But after that single

T) Junior decided that he'd had enough & decided to go into Casino's.

He became a croupier—got married & went to Greece. And he made a lot of money & now he's got a yacht, he's taken a long vacation & he's sailing around the world.

Junior had had a nervous breakdown & cirrhosis of the liver—and all that gave him a very deep insight into where his life was, 'cos he nearly died, & he started thinking about what he was doing & saw through the falseness in the music business & he decided to get out.

And of course at that point I'd just joined The Pretty Things. I was asked to join & I said that I'd help out for a month. That was my intention because I believed in what I was doing with the Aquarian Age.

I) Well, the version of "10,000 Words..." on your solo album is great if that's anything to go by...

T) It's similar to the Aquarian Age's version but it's a bit different. The Aquarian Age's has a violin solo on it & it was also produced by Mark Wirtz.

So, I joined The Pretty Things for a month but ended up with them for a couple of years. I only did "S.F. Sorrow" with them, except for a couple of tracks on that which they'd already started to record. "S.F. Sorrow" is quite a good album—I wrote the stage-play for S.F. Sorrow.

I) What was that???

T) We performed it at the Roundhouse twice—it was mime, I took the lead part, the main character—S.F. Sorrow, and the rest of the group & their girlfriends took part; all miming to the tape with dialogue in between the songs..spoken by Phil May.

I) Pete Townshend wasn't in the audience was he?

T) Well he listened to S.F. Sorrow while they were recording Tommy 'cos they phoned Phil May up & said 'hey Phil, we think it's great & we're working on something very similar'..But I think it's gone on record now that S.F. Sorrow was actually the first concept album.

I) Yeh but Tommy got all the critical acclaim.

T) I think Phil May was very disappointed with that—still, that's life.

I) What about your solo LP?

T) That was done while I was with The Pretty Things & some of them appear on the record: Wally Allen, John Povey, Victor Unit, & Phil May. I think in retrospect that album could have been a lot better than it was content/material wise. It was experimental.

I) It's got a lot of nice sounds on it—voices, sitars etc.

T) Yeh, in fact when I put a band together & do some gigs I'm actually going to put some of those ideas into the live show—some of the actual vocal things. There's a track called "The Dawn Of Magic" which I want to do getting the audience to participate in the vocals.

At the time of that album I was really influenced by what the "Living Theatre" were doing. They were a theatre group which used a lot of audience participation, very free & relaxed kind of shows. I remember them opening their act with the stage pitch black & there'd be fifty people on stage all with incense sticks held in their hands, and you'd just see all these little coloured dot's which they kept moving around for 10 minutes, for me, it was great. I was really influenced by them—Dawn Of Magic was influenced by them & some of that carried on into the Pink Fairies. A track called "Thor" which consists of an vacuum cleaner just going backwards and forwards, with a guitar folded over backwards. If you listen carefully you can hear the Hoover...

I) Some of the other people who played on your solo LP were from The Deviants & later on The Pink Fairies. How did you form The Pink Fairies?

T) I didn't form original Pink Fairies. We just used to go out together & found ourselves doing gigs together—we just found ourselves being together and I think Mick Farren put the name together after Tony Wiggins (who was the Deviants road manager) sort of threw in Pink Fairies at some point & then Mick Farren said yeh, 'We're the Pink Fairies Motorcycle Club & All Star Rock N Roll Band, that's who we are.' and that's how it started.

I) 'cos you were in a band called The Fairies before.

T) Yeh, I don't know if that was in Tony's mind when he actually threw the Pink Fairies in.

I) What about Mick Farren's solo album, Mona,

T) I play drums on that.

I) After the Pink Fairies you next played in Stars. How did that all happen?

T) I was living in Cambridge, after I'd left the Pink Fairies I went back to London for a while & then moved to Cambridge. And while in Cambridge I met Jack Monck & some local musicians, though we didn't do anything serious.

I) You hadn't known Jack Monck before then?

T) No. I met him through Jenny, Jenny Spires who was an ex-girlfriend of mine, and she was also an ex-girlfriend of Syd's. It was Jenny & Jack who brought Syd down to the Eddie Guitar Burns gig at Kings College Cellar. And Syd had a jam that night. And I think, I'm not sure if it's the next day, but within the next day or two Jenny & Jack came round to my house in Cambridge & we were talking & someone said "wouldn't it be great to get Syd playing again." It wasn't just me who said that, it was everyone. So Jenny said 'Oh I'll fix up a meeting with him, we'll go & see Syd & ask him if he wants to play with you & Jack.' So that's what we did. We went round to his house & I think his Mum answered the door & then Syd came to the door & Jenny said, 'This is Twink & Jack, they want to know if you want to form a band, just the three of you.' So he said 'yeh alright, come in'. And that was that. We started rehearsing down in the basement of his house, that's how it started. I think I'm right.

I) Did you do much rehearsal?

T) Not really, we did about two weeks & then we had this gig come up at the Corn Exchange.

I) Who arranged those gigs?

T) A guy called Steve Brink. And I'm sure Steve's intentions were good but he was just as crazy as everybody else, y'know. If we'd had some sort of management direction then we wouldn't have done any gigs for six months or maybe a year or something, but we went straight into it. He came in & said 'I've got this gig on with MC5, I'm going to put you top of the bill.' We said yes & he'd printed the tickets. This is very important to me actually, the tickets said "Stars-Twink's new band", and it looks as though, from that, that people think that I actually got the bands name on the ticket like that because I was more 'together' than Syd. But that's not true & I'd like it to go on record that it wasn't anything to do with me—it was the promoter trying to be overhelpful to me & I'd never seen the tickets before they came out or anything.

I) I think the gigs attracted more attention than they should've done, as Syd hadn't been in the limelight for quite some time.

T) Yeh.

I) But you did some gigs in Cambridge apart from the Corn Exchange.

T) Yeh well some of the gigs were great, some of them were really good but the Corn Exchange gigs were awful. The one that I remember best of all was the one that I enjoyed—the one in the Market Square in Cambridge, in the open air, that was great. And we did a few in the Dandelion Coffee Bar, I think we did two there & they were also good.

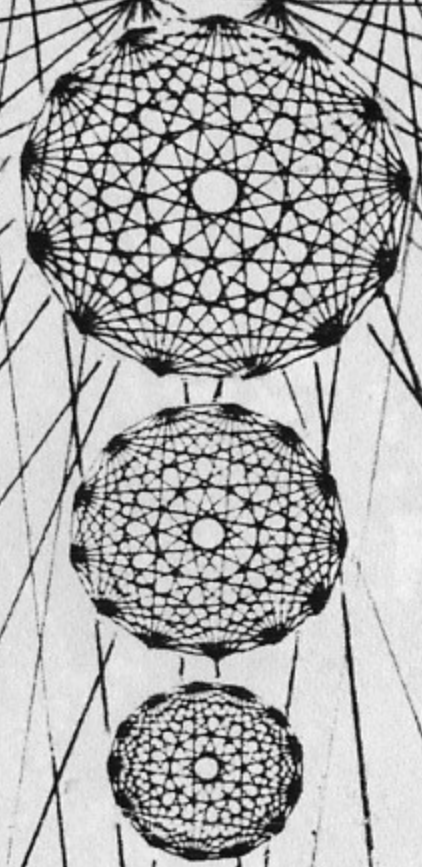


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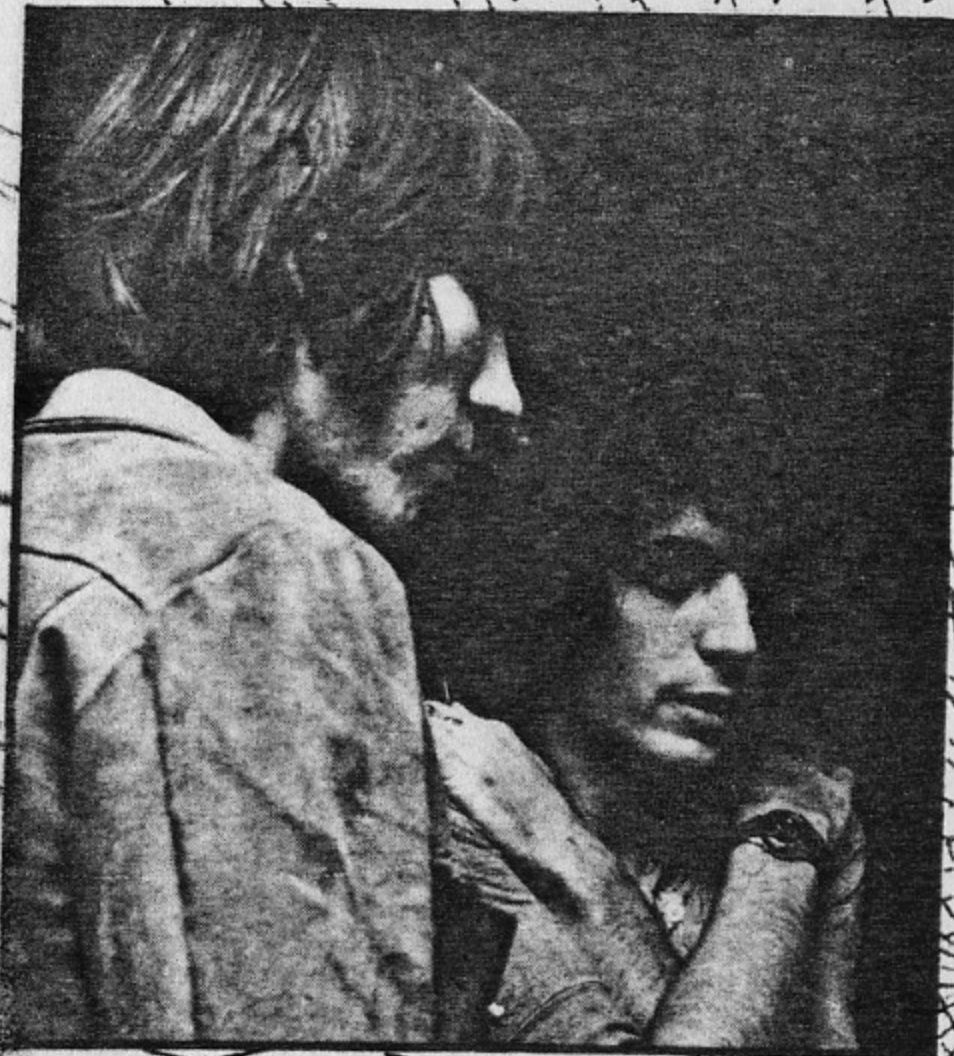
The ONLY existing shot of The Ab-Dabs — by permission of Nick Mason (leftmost head). Continuing anti-clockwise: Roger Waters, Bob Close, Rick Wright — and Syd.



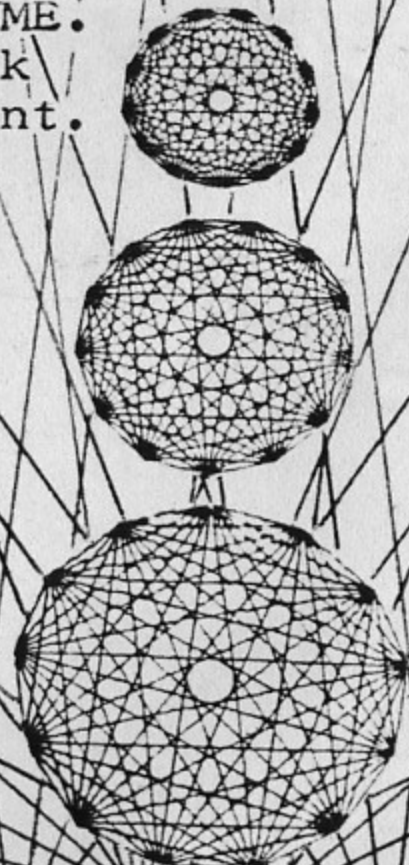




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taken from 'SYD', NME, 13/4/74, by Nick
Kent.



BARRETT and WALTERS backstage at the Saville Theatre,
October 1967. Pic BARRY PEAKE.



- I) That was all around the same time.
 T) Yes, all around the same time, 'cos the band didn't stay together very long. Straight after that gig the bad press that we got, I think it was Roy Hollingsworth-Melody Maker, he did a piece & he killed the band in fact, with that review. 'Cos Syd came round with it in his hand the next day, he saw it & says 'I don't want to play anymore'. So that was it. I mean I expected that, I thought that that was a possibility that something like that might happen, but it was a shame that it did.
- I) What about the recording of the earlier gigs?
 T) Well I don't know where the tapes are.
 I) Which gigs were recorded?
 T) I think all of them were.
 I) And the rehearsals?
 T) Syd recorded the rehearsals.
 I) On a portable cassette?
 T) As far as I remember, yes, just on a cassette. And the other one's were recorded on a really professional set up by a guy from America that was based in Cambridge. He was related in some way to Leonard Bernstein & his name's Victor but I can't remember anything else.
- I) Did you realise that the Eddie Guitar Burns gig was also recorded - a guy in Cambridge has a professional quality tape.
 T) No, I did have once of one of the Stars gigs, between me & Jolly, who was a friend I was working with at the time. He used to make badges. He had a tape but I don't know what happened to it. The tapes were good - they were all Syd's songs, Floyd material. I don't think we had any new stuff, but I can't remember.
- I) So Syd wasn't still writing anything at that time?
 T) I can't remember. I know he was painting at the time, he was a beautiful artist, he did oil paintings, fantastic abstract paintings. I guess most of those are still at his house, Jenny's got one of them.
- I) Are you still in touch with Jenny?
 T) No. I don't know if Jack is. They were married but I think they're divorced or seperated now.
- I) Have you seen Syd recently?
 T) No. Well yeh - I bumped into him a few years ago in Harrods. I was going down the escalator & he was going up. But I haven't seen him for a while.
- I) One of the guys writing a book on the Floyd has been to see him recently - Mike Watkinson. *
 T) Yeh, he's been in touch with me but we haven't got together yet.
- I) How long were the sets that STARS performed? The gig list for the Corn Exchange gig was supposed to have been: Octopus, Dark Globe, Gigalo Aunt, Baby Lemonade, Waving My Arms In The Air, Lucifer Sam and a couple of 12-bar blues.
 T) I can't remember exactly, how long the sets were but I think it was about 40-45 minutes. It's quite amazing actually, when you think about it, that he was keen at the time to do this and y'know he was really 'there'. He's a great guitarist & a great musician.
- I) Did Fred Frith ever play in the Stars line-up? We got a letter from him in New York saying that he played once on stage with Syd.
 T) He didn't play in Stars but I don't know whether he did play with Syd, it might have even been the Eddie Guitar Burns gig.
- I) Was there somebody else there then?
 T) I honestly can't remember. It could well have been that though.
- I) There's a rumour that Stars also did See Emily Play in rehearsal.
 T) Yeh, I think that's right, but I'm not sure.
- I) What happened to the proposed gig at Essex University?

*Note, this is my mistake, Mike hasn't been to see Syd yet.

T) We tried to do that without Syd, because Syd had said that he didn't want to play anymore-but we had that gig booked so we all went down there with the intention of playing, I'd brought another couple of musicians in to cover for Syd. But in fact the promoter didn't want us to play 'cos Syd wasn't there-so it was a bit of a disaster.

I) Were you still going to play Syd's material?

T) No. It was going to be other stuff. But it was the wrong thing to do we should have pulled out. But we decided to go down there and it didn't work out.

I) What do you think of all this new psychedelic stuff?

T) I don't know much about them all really. I don't focus on them when they come, I know the Rain Parade's management very well. Malibu Management-they're real nice people-but I have no idea about their music. I've heard the Church, have you heard of them?

I) Yeh, a bit poppy.

T) Then there was something the other day, I heard one track by The Fall on 'The Tube' & what I heard was like something out of the Ufo. It's all a bit dated, but I understand that the kids have got to draw their inspiration from somewhere-so that's where they're coming from & they'll obviously go onto better things.

That just about concludes the interview, I'd like to say a big thank to Twink for the interview & to Allan Thompson for putting me in touch. Also I'd like to wish Twink all the best in '86 & look forward to The Doves with immense interest.

If you're into other psychedelia/hippy stuff you won't be disappointed in the self named Tomorrow LP or Twink's solo album "Think Pink"; both are rated highly by most people I know with copies. There's also a cheapish compilation of Pink Fairies stuff called Pink Fairies (what else) which is ok & the Glastonbury album is worth hearing for "Uncle Harry's Last Freakout". Stamp collectors are probably more at home with "Do It '77", the EP which came out in 78 & features "Psychedelic Punkeroo".

Ivan the Terrible.



*Luca Ferrarri, editor of the now defunct Dark Globe 'zine & author of a new Italian book on Syd. (It's not out yet but I hope to be able to review it next time-which'll be difficult since I don't speak Italian) should be in London soon so I'm going to try & persuade him to let me print English translations of his Dark Globe 'zines.

*There is a really smart book called "Turning On (Rock in the Late Sixties)" by Tom Hibbert & published by Odis. Apart from really good photos of all the West Coast bands it's also got some small pictures of the Floyd with Syd at Middle Earth. *Please don't ask me about posters or John Steele's book but if you're interested I've still got plenty of copies of The Making Of The Madcap Laughs, a 30 page booklet written by Malcolm Jones. It costs £2.00 including P&P. I've also got two new badge designs, they're both 1" badges & are in Black & White. They cost 20p each plus stamped addressed envelope. *Finally, I'd like to apologise to many people who have written but haven't heard anything from me, I've been rather busy on The Fat Turkey (Dave Pearce's term not mine), printing, printing, printing, printing... Lookout soon for "The One-Beyed Cufflink", & have a loud noisy Sat. All I want is to be free, give my life like I want to be.

Don't shake me Lucifer. Ivor Trueman. Top Pops

Festive Floyd

November 25, 1967

CURRENTLY on a nation-wide tour with Jimi Hendrix, the Move, and others are the PINK FLOYD. They are appearing in theatres throughout Great Britain. And, before the tour began, the Floyd were none too confident about what was going to happen.

For there were fears that the use of a light show, an integral part of the group's performances, would be restricted in the big theatres.

The Floyd's Sid Barrett explained to Top Pops: "Our lighting expert usually works from a platform at the back of a hall, with a cable leading up to the stage. This is impossible on a tour, so he's working on the idea of having the lighting equipment on stage. Certainly we don't want to have to appear without lights - we've never worked without them before, and we wouldn't be happy about it."

If their record sales are any guide, then Pink Floyd fans are far more interested in sounds than lights. Which leads us to the group's new record, "Apples and Oranges." Says Sid: "It's unlike anything we've ever done before. It's a new sound. Got a lot of guitar in it. It's a happy song, and it's got a touch of Christmas."

Christmas and the Pink Floyd?? A strange combination...

Sid goes on: "It's about a girl who I saw just walking round town, in Richmond. The Apples and Oranges bit is the refrain in the middle".

A different sound on record - and the Floyd are changing on stage, as well. "We are going to play a lot more songs now. Our organist, Rick, is writing a lot of things, and I am still writing."



THE PINK FLOYD IS

If you can imagine a completely "West Coast" type group flourishing the heart of London, a group that have never left England and have never heard of Country Joe and the Fish, then you have a vivid imagination.

You have also found the Pink Floyd, who are fast making quite a reputation in Britain with their sinister records and eye-crossing stage effects.

Garbed in the multi-colored, shiny shirts that seem to be the uniform in London at the moment, Syd, the Floyd's lead guitarist, padded around the studio, barefoot.

And between 'takes' of weird sounds, Syd tried to give GO some insight into what makes the Floyd tick.

"We use lights to get the audience used to the type of music we play. It's hard to get used to it, actually, because it's a new type of idea, a loose, free-form music.

THE CRAZY LIGHTS HELP

"But because it IS a new type of music we realize that it takes a lot more time to get used to it. The crazy lights help, I think.

"Anyway, I like looking at them."

Unlike most British groups, the Pink Floyd believe in "total absorption".

"You just can't come into a place where we're playing and order a drink and have a chat. You have to concentrate on what we're trying to say," explained Rick.

From Debbi Smith

Still, three out of four Floyds object to the term Psychedelic being applied to their music. The fourth, Syd, has adopted an attitude of tolerance.

"People can call it anything they like," mused Syd. "We don't like labels to be stuck on things, but as long as they listen, I don't object."

Still, Rick, the group's organist and weird sound expert, may have a valid reason for objecting to the psychedelic label.

"The word, psychedelic, means mind-expanding, or at least it did when they started it out," he said.

"But in Britain if you say 'psychedelic' you mean 'drug-



Keith Kloop.
"GO" either 8/4/67
or 4/8/67...

LONDON'S ANSWER TO THE WEST COAST SOUND

in London

taking', and that's a scene we wouldn't want to be identified with."

Yet the Pink Floyd look and seem to act as if they had just stepped out of a show at the Fillmore Auditorium.

LOVE AND FLOWERS SCENE

There is no question that the love and flowers scene has hit them — hard.

"We are working on our manager to get us over to the West Coast," added Roger. "We don't get many records of those groups over here and we do want to see it for ourselves."

Basically freewheeling, like the music they create, The Pink

Floyd have no set goals yet.

Nick, the group's drummer, said: "I can't imagine myself doing this in 45 years time.

"But then, I can't generalize, can I?"



Syd said: "It's better not having a set goal. You'd be very narrow-minded if you did."

"All I know is that I'm beginning to think less now. It's getting better."

I pointed out that if he were to stop thinking entirely, Syd might as well be a vegetable.

"Yeah!" was the startling comeback.

Anyone for broccoli?

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28/11/85 TQ12 1BX

Dear Ivor,

Many thanks for your recent 'phone call and your continued interest and help. I thought the time was ripe to drop you a line and let you know how things are going.

Briefly, Pete Anderson and myself are in the final stages of the project which began in March 1984 which gives you some idea what a thorough job we're trying to make of it. During that time we have interviewed around 60 people and built up a catalogue of almost 100 photos, 99 per cent of which we've never seen before.

Among the half-dozen or so people we've got left to interview are Roger Waters and Nick Mason. Waters initially expressed cautious interest through a third party while Mason said he "was not as close to Syd as the others". However, in our latest letter we explained that "Dawn of the Piper" is not merely the story of Syd Barrett but a comprehensive account on the murky beginnings of the Pink Floyd.

As for Syd himself I'm afraid he's mentally ill and will remain so for the rest of his life. He is by no means destitute or incapable but unless you happen to meet him for yourself it's impossible to describe how this form of madness manifests itself. Syd's always been able to look after himself - that's not the problem.

Shortly after we met Gilmour he contacted the Barretts and promised to look into Syd's royalties muddle. Hey presto, a cheque immediately appeared and I like to think we played a small part in getting things moving. Unfortunately in Syd's case the money will make little difference. There are people who believe the money does more harm than good but they forget that the Barretts will have to support him for the rest of his life.

There's no question that Syd has been swindled out of thousands of pounds and the money can never be reclaimed. When you recall the recent actions brought by Elton John and Badfinger you can understand how easy it was to take advantage of a man in Syd's condition.

Pete and myself are now in the final stages of our work and in the process of getting everything together. We would still welcome any photos, posters, memorabilia, in fact anything to do with Pink Floyd to make the book as accurate as possible. All we can provide in return is a mention in the list of acknowledgements.

Also, does anyone know the whereabouts of Norman "Hurricane" Smith? He was breeding racehorses in Surrey in the late 70's but where he is now is anyone's guess.

Two of our biggest allies are Mike Read the DJ and Keith West (remember "Excerpt from a Teenage Opera.") Read apparently regularly swaps Barrett yarns with Captain Sensible and we'd like him to write the foreward.

One of Syd's girlfriends (believe me he had many) reckons an Omnibus documentary about him was televised in late '67. Is she taking us for a ride?

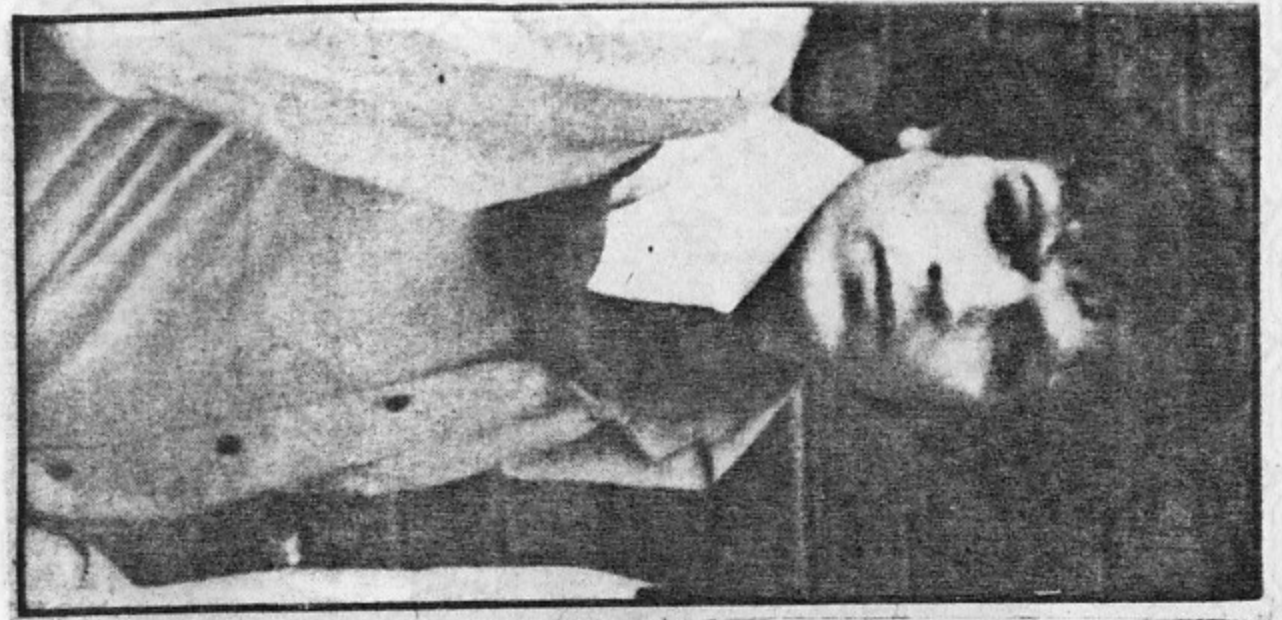
A BBC chap called John Jacobs (brother of David) recently contacted us with view to possibly making an hour long documentary. We agreed such a programme was possible and could be done along the lines of the Phil Spector documentary screened by Channel 4 in 1983.

Finally, another of Syd's ex-girlfriends (still a real stunner I might add) bumped into him in a Cambridge supermarket last May. She told him he'd turned into Arnold Layne which apparently made him roar with laughter.

That just about sums it up but if you or anyone else wants to contact us then write to me at the above address or telephone 0626, 69592. By all means you can print this in the next issue of OPEL. In the meantime, best wishes.

Malcolm Webster

Melody Maker 1982



Jukebox No 3 (French Mag)
April/May/June 1985. Erick Weber.

