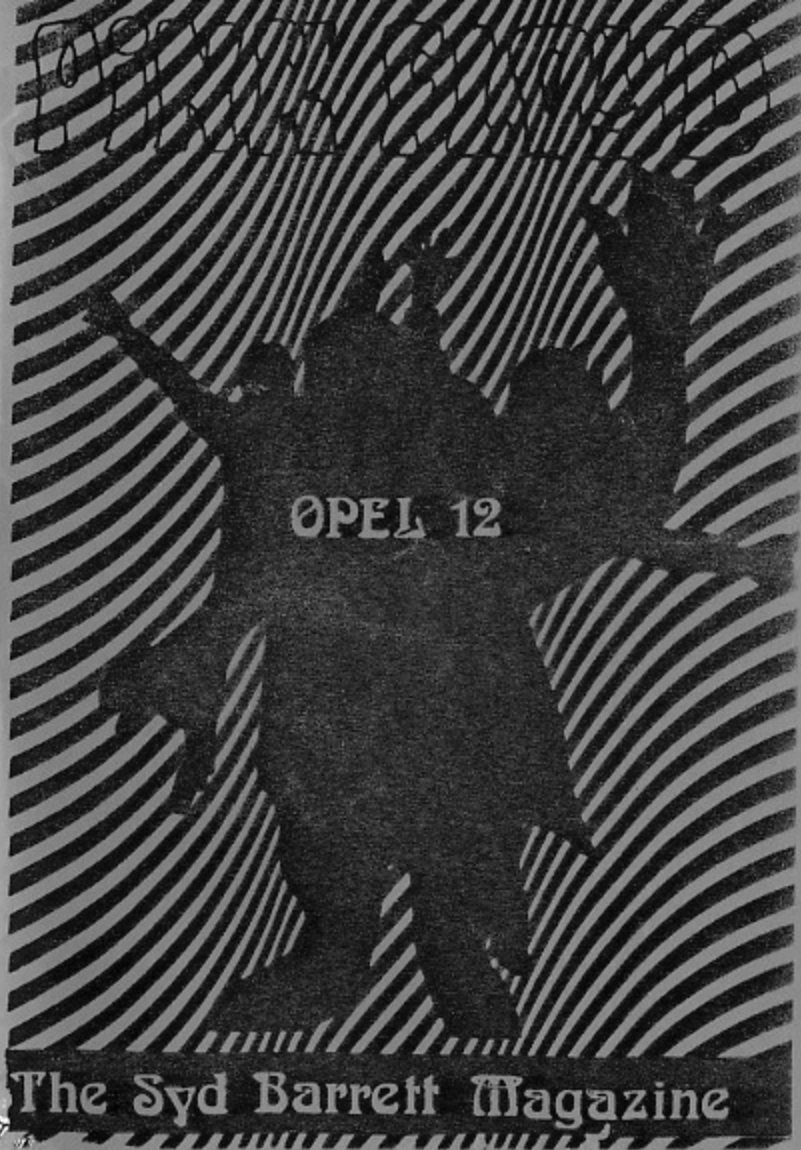




Stuart Thompson.



OPEL 12

The Syd Barrett Magazine

O.K.

if you haven't been reading T.A.P. (The Floyd zine) recently you wont know that this is the last issue of OPEL.

Basically the reasons are multifold and too complex to go into, but the outcome of all this needs some explanation.

All back issues of OPEL are sold out and unavailable. Badges and "The Making Of The Madcap Laughs" booklet are still available. The badges cost 20p each + S.A.E. and two designs are available. The booklet, (written by Malcolm Jones) costs £2 inc P & P (\$5 USA).

I am compiling all the back issues into one special issue which will feature all the good stuff, a complete discography, Alan Duffy's fab psychedelic poster cover (in technicolour too), the Best Of Dark Globe fanzine, the story of Terrapin, plus one or two other bits.

Details of the special issue shall appear in TAP, FREAKBEAT and the new Syd Barrett fanzine tentatively named...well I'll explain about that later. Firstly though, I'm one of three people responsible for FREAKBEAT, a new psychedelic zine, printed in magnificent technicolour & twice the thickness of one OPEL. FREAKBEAT costs £1 (or \$2 USA) inc P&P from me or Hugh Dellar, Western House, 113 Winchelsea Rd, Hastings, RYE, East Sussex. I say this because a) You should be listening to psychedelic psounds, reverberations & day-glo perfume crystallisations. (That is, if you dig Syd and if you don't dig Syd then what the fuck are you doin reading this?)

b) It's kind of a blue print for the new Syd zine—we're going technicolour chaps—same format—same price but colour & better printing quality too!

Now, you must all be fairly confused by now. Good. As far as subs go—people who have an OPEL sub alone are being carried over to the new Syd zine. Anyone who subscribes to TAP & OPEL has had all the money combined into one TAP sub—since most people currently buying OPEL on a joint sub are more into the Gilmour era Floyd. They'll still get TAP as per normal, with subs handled by Andy Mabbett.

Subscriptions/letters/complaints for OPEL & the new Syd zine should now go to me. Subscriptions are now:

	U.K.	EUROPE	U.S.A.
Syd Barrett 'Zine.	£2.00	£2.20	£3.50

Please send Crossed cheques/PO's/I.M.O.'s ;made payable to I. Trueman, oh yeh, the subs are for four mags, hopefully they'll now appear at quarterly intervals (Summer, Autumn, Winter & Spring). I haven't got a name for the new zine yet—current ideas are "Magnesium Proverbs" or "Apples & Oranges"

Right then, now for the news, the possibility of a new Syd Barrett album is fading away—but it does look like the 5 Floyd singles may be re-issued in Picture sleeves, with an extra 6th single—"Scream Thy Last Scream"/"Vegetable Man".

DIMENTIA 13 have an excellent Jugband Blues feel to there first LP—"Dementia 13" out on Midnight (USA) label. Some incredible bits—"The Lizard" and "Colours" are particularly Sydish.

ROMAN DECLINE, led by Bill Luther, have a tune about Syd called "Barrett's Revenge" on a compilation cassette, "Shapes Of Things To Come", Bill runs a fanzine called "Smashed Blocked" which is really gear and issue 1 has a piece on Syd—it costs a quid or \$2 & may be obtained from SMASHED BLOCKED c/o Bill Luther, 91 Pergola Avenue, Jamesburg, New Jersey, 08831, U.S.A.—

The cassette, "Shape Of Things To Come", is put together by INCOGNITO fanzine and costs £5 inc P&P (Cash Only). As well as ROMAN DECLINE it features MOD FUN, BLACKLIGHT CHAMELEONS, OPTIC NERVE, LORD JOHN etc, write to INCOGNITO c/o Larry Grogan, 28 Oxford Road, Englishtown, N.J. 07726, USA.

ROMAN DECLINE are also to be featured doing Jugband Blues on a forthcoming compilation cassette put together by another swell psychedelic zine—"STRANGER THAN FICTION". For details of this zine send a couple of



Dave Carlin

# an introduction to pink floyd

Hit Parade  
July '68  
(I've lost your name)

"I suppose that if we had to have some kind of definition you could say The Pink Floyd are lights and sounds. The two mediums complement each other and we definitely don't use them together just as a gimmick. Our aim is simply to make our audiences dig the effect."

Not knowing what people mean by "psychedelic pop," the Pink Floyd refuse to use the phrase about their stage presentation. Basically this consists of the playing of the usual group of instruments but combining their sounds with various lighting sequences that are projected on to both the group and their audience.

The Pink Floyd are not seeking to create hallucinatory effects on their audience - their only idea is to entertain.

But they do admit to being the musical spokesmen for a new movement that is rapidly mushrooming in London. The movement involves experimentation in all the arts, including music.

Comments bass guitarist Roger Waters: "We play what we like and what we play is now. I suppose you could describe us as the movement's house orchestra because we're the only people doing what they want to hear. We're

really part of the whole present pop movement although we just started out playing something we liked.

"We're not an anti-group; in fact we're very pro lots of things, including freedom, creativity, and doing what you want to do but tempered by social conscience. We're not anarchists."

Roger describes what happens when the Pink Floyd go on stage: "We take with us all our lighting equipment and get it set up before the show starts. Our lighting manager takes over while we're playing and it's up to him to choose light sequences which strike him as being harmonious with the sounds being produced by us.

"Before we actually start playing, the whole room is first blacked out and then the lights go into operation. We link sounds together which are not usually linked and link lights which are usually mixed."

The music is varied, from flowing fairytale to totally abstract free-form sounds. Syd Barrett's guitar style is unique: at times gently melodic and peaceful, at times very hard. Barrett uses his instrument as a sound machine, with echo units, steel picks, metal rulers and every-

thing else he feels the sound requires. Rick Wright's organ changes from gentle trills, single sustained notes and melodies, to mounting barrages of chords. Roger Waters and Nick Mason provide a rhythm backing of tremendous strength, which at times breaks into loose handfuls of rhythmic accentuation rather than steady time-keeping.

All four members of the group went to the same primary school in Cambridge and three went to the Regent Street Polytechnic and met in their first year. It was then they formed the group with the idea of playing a new sound. Color experimentation was always in their mind, but for the first few months they couldn't afford the equipment.

Dates at universities soon followed and they now also appear at ballrooms. "We find," says Roger, "that university audiences come to listen while ballroom audiences come to dance."

In November, 1966, the group took part in a charity concert at the Albert Hall in aid of Oxfam and shortly afterwards appeared in a classical concert at the Commonwealth Institute.

(continued on page 64)

## The Pink Floyd (continued from page 8)

Soon after turning professional on February 1, 1967, the Pink Floyd had their first record released in England. Titles were "Arnold Layne"/"Candy And A Currant Bun," both sides written by lead guitarist Syd Barrett.

"See Emily Play," the group's second single, attracted enough attention to merit the release of a Pink Floyd album in England last summer. The album was issued on Tower Records in the United States during the autumn of 1967.

Syd Barrett, 21, one of three brothers and four sisters, was born and educated in Cambridge. For three years, Barrett attended Camberwell Art School in London, studying modern painting. He plays lead guitar and is the author of most of the Pink Floyd material. With a growing reputation as an important new songwriter, Syd has been influenced most by Lennon-McCartney, but likes Dylan, Jagger, and Tibetan music. Listen to "Scarecrow" for another example of the Barrett style.

Syd likes fairy stories, painting, songwriting and walking around London. He dislikes having no time for reading fairy stories. He was born in Cambridge on

January 6, 1946.

Rick Wright, 21, born and raised in London, attended Regent Street Polytechnic, studying architecture and music. At Regent Street, his companions were two young men named Roger Waters and Nick Mason, today known as the Pink Floyd. It is an indication of the Pink Floyd's musical orientation that an organist who sounds more like Cecil Taylor than Jimmy Smith should be so at home in the group. On records he also plays harpsichord, piano, harmonium and cello. Rick says his chief influence has been Stockhausen, but he listens to modern classical music and composes songs. He was born on July 28, 1945. His likes include freedom, Beethoven and the sun, but he dislikes disagreeable people and crowded pubs.

Roger Waters was born in Great Bookham on September 6, 1944, and left school at eighteen to become an architect. He plays bass guitar and likes lying in bed, sunshine, Chelsea buns, very large motor cars and science fiction novels, but dislike almost everything else. He studied architecture for four years at Regent Street Polytechnic in London. His unique bass guitar style is used to full advantage by the Pink Floyd where electronic side shows prevail over a thudding bass line. Roger, a powerful personality, was headed for a successful career as an architect before the Pink Floyd became a driving

interest and an outlet for his creative guitar styling. Also a songwriter, Waters authored "Take Up Thy Stethoscope And Walk" on the group's first LP and "See The Controls For The Heart Of The Sun," a Pink Floyd stage number.

Nick Mason, 22, born and raised in London and Sussex, studied architecture at Regent Street Polytechnic in London where he met Roger Waters and Rick Wright, and the Pink Floyd was conceived. A drum and tympani stylist, Mason is a technique maniac. His forte is practice, and he somehow finds time to do just that even when the group is playing six nights a week. Mason is probably Cream drummer Ginger Baker's greatest admirer, but his architecture training occupies much of his interest. He is busy now designing the "Pink Floyd House" with flats on top, spacious executive offices, recording studios; and on the ground level, a fully equipped racing garage and a swimming pool with a retractable roof. Nick likes Christmas, his birthday and November 5, but dislikes nasty people and unpleasant circumstances. He was born on January 27, 1945.

The Pink Floyd creates by sight and sound an imaginative world where each person in the audience finds his own path to wander and explore. □ benton furnley  
(Latest Album: Pink Floyd-Tower)



Dave Carlin.

# TONITE LETS ALL MAKE LOVE IN LONDON.

A couple of years back, the soundtrack album: -"Tonite Let's All Make Love In London" was re-issued, or more accurately counterfeited in an almost identical sleeve to the original.

As far as I know the film has only been shown on a few occasions, though some segments were used in Channel 4's programme "The Sixties". The soundtrack album itself is quite an interesting document of Swinging London, featuring songs by The Small Faces (a different take of "Here Comes The Nice"), Chris Farlowe ("Paint It Black, Out Of Time"), The Marquess Of Kensington ("The Changing Of The Guard"), Twice As Much ("Night Time Girl"), Vashti ("Winter Is Blue"), and the 'Floyd ("Interstellar Overdrive"). Mixed between these tracks are short segments of interviews with Michael Caine, a dolly girl, novelist Edna O'Brien, Andrew Oldman, Mick Jagger, Julie Christie, Alan Aldridge, David Hockney, Lee Marvin & then finally Allen Ginsberg reciting his poem "Tonite Let's All Make Love In London".

On the LP, the version of Interstellar Overdrive is cut into a three minute segment at the beginning of side 1, a much shorter intro segment at the beginning of side 2, and an intro Allen Ginsberg doing his bit. The three minute version crops up on numerous LP's, notably Unforgotten Hero. A longer 9:30 min complete version is used in the film and fortunately tapes with the complete version do exist. Quite simply it's the best thing the Floyd have ever recorded, though I'd be hard pressed to choose between the 9.30 version or the 3.05 one. Judging by the production & overall 'sound' I would hazard a guess that this version was produced by Joe Boyd at the same time as Arnold Layne and Candy & A Currant Bun. If you haven't heard the 9.30 version I hope you'll give your ears a treat sometime; turn out the lights, turn up the volume and take a trip - this track captures the Floyd with so much energy and intensity - Syd going apeshit on the slide - creating the most demented feedback assault ever, Rick pounding out his own unique sound, Roger playing about two notes and Nick keeping up the hypnotic beat. Together they form a complete wall of sound - using dynamics & space to create breathing space and launching off points. Syd begins on a riff and slowly it builds up - the others picking up & driving it beyond - it's just a shame it's only 9 mins long!

I'm sure part of the improvisation was later developed into Pow R Toc H/or Take Up Thy Stethoscope, though when I realised this I was exceedingly stoned and can't for the life of me work out which bits it is now - and couldn't describe 'em anyway - But what a slice of psychedelic mania - enough to blow yer brain cells to Mars & back.

The 3 min version is equally cool - though I still find the fade out frustrating.

As I mentioned earlier, the album was counterfeited a couple of years ago - and copies of this can be obtained for about £5. Original copies, however, fetch larger sums - about £20-£25 if mint. There are a number of differences, and in order to prevent people getting ripped off I'd like to go through those I've spotted,

- FRONT COVER: - Both identical, except original is slightly greyer.
- BACK COVER: - The original is laminated, the print is matt not glossy and again the print is slightly greyer.
- SPINE: - On the original, the lettering is spread over a longer distance.
- INNER SLEEVE: - Both are made of white paper, the reissue has a hole in the middle to show both sides of the record label. - the original hasn't - but does have the words "Patent Applied For" & "Made In England" on.
- LABELS: - The original is more orange, there isn't any discernable difference in the print/lettering. The counterfeit has a more erm.. 'non-level' label, if you run your finger across it there's more ridges, dips & bumps!

PRESSING:-By visual inspection it looks like the counterfeit was not taken from the original Master -there are differences in track seperation-the original has 2 track seperations on side 1 and 7 on side 2.The re-issue has 4 track separations on side 1 and 5 on side two.All the material is the same-it's just where they chose to leave space on the record! Further-the reissue has the matrix number INLP002 A/B written in the vinyl,compared with the original stamped matrix no.

Overall the sound quality of the counterfeit is slightly inferior-but if judged on a bootleg scale then it's excellent.It's nice to have the LP 'available' just so's we all can give it a listen,I don't think many Floyd fans think much of the rest of it,but I like the Small Faces anyway and the Marquess Of Kensington is pretty neat too.

Dr.Trip.

### "Tonite Let's All Make Love In London"

Tonite let's all make love in London  
As if it were the year 2001  
The years of thrilling Anno Domine  
Be kind also to the poor soul  
That cries in a crack of the pavement  
Because he has no body  
Our prayers to the ghosts and the demons  
The lack-loves of U.N. and frightened congressmen  
Who make sadistic noise on the radio  
State that you'll destroy us and take captains  
Unhappy murders in Ni-Kong & Congo  
That a new kind of man has come to his bliss  
To end the cold war he has born against his own kind  
flesh since the days of the snake.

by Allen Ginsberg.

All Background  
Doodles by  
Gary Miller.

Printed by  
The Very Hassled  
Print Press.



Dave Carlin

Barrettites old and new love to ponder over Syd's recorded works for further insights into Syd himself, and also to try to reach a greater understanding of what he was trying to accomplish through his music. For me, Syd's session for the John Peel show in 1970 has held a particular fascination since official release versions of four of these songs exist, and there is much speculation as to whether other versions exist. Perhaps the Peel tracks could serve as a signpost as to how other takes sound. The Peel session is also worth close examination because most tapes and bootleg LP's that contain these tracks are of a decent quality, which is more than can be said for much of the other available Syd/Floyd material, such as the Bob Harris & '67 Peel/Top Gear sessions, which are all rather muffled, with very little crispness.

Originally broadcast by BBC Radio 1 on May 18th, '70, the session comprised of "Baby Lemonade", "Terrapin", "Gigalo Aunt", "Two Of A Kind", and "Effervescing Elephant", as I'm sure you all know.

"Baby Lemonade", is my personal favorite of the five, being more deliberate and thoughtful than the version on "Barrett". Jerry Shirley's sparse percussion suits the mood of the song perfectly and Syd's vocal seems more emotional and heartfelt, rather than the somewhat tired, resigned delivery that shows up on the LP. Although Syd sometimes liked to give the impression that his music was made more for his ears and not anyone else's, it seems that here he sensed that a lot of people would be looking to this broadcast with much eagerness, and his performance reflects a quiet intensity that is characteristic of his best work. More than anything else, though, Syd's electric guitar on this track knocks me out completely. Although at first listen, his solos here seem miles away from the technique he employed with the Floyd, if you pay careful attention, there are some similarities. The notes are not delivered in Syd's classic staccato style, but are allowed to carry the impact and feeling of the song by coming across as a series of tones, not as part of a structured form of improvising as such. Syd more than most, knew the value of feel over technique and it is precisely that knowledge that made his music so unique. Towards the end of the piece, Syd loosens up a little more, and before the final fade, his seemingly random style of improvising combines his well known love of repetition with a sense of offbeat melody.

"Gigalo Aunt", employs many of these same techniques. Once again, Shirley uses percussion sparingly to lend an easy and contemplative feel to things, while Syd's vocal alternates between the thoughtful and the whimsical. Gilmour's bass prods the song along nicely, while Syd's guitar goes through some great unpredictable twists and turns, again commanding your attention with its great sense of timing and dynamics. Though his solos here may lack the manic intensity of his earlier work, they're still shot through with inventiveness and imagination.

"Terrapin" is really pretty close to the "Barrett" version but there are still some minor differences. The vocals seem to glide and flow from note to note, rather than follow the melody in a strict sense, and the song as a whole seems to flow and expand more as it goes along. The acoustic solo weaves and dodges along while allowing occasional gaps to appear at times, which adds to the song's dreamy feel. This has to be one of Syd's best songs ever and the simplicity of the arrangement is a tribute to the man's instinctive knack for feel and texture when performing.

On "Effervescing Elephant", the acoustic treatment suits the song perfectly while Syd's deadpan delivery is probably much truer to the spirit in which the song was originally conceived. On the LP, the track seems to be kind of forced and stilted, as if no one really knew how to handle it, and although a lot of people discount it as just a jokey novelty, or say it doesn't really count as a proper Barrett song since Syd was so young when he wrote it, it's still a legitimate example of Syd's dry sense of humour and has an undeniable charm to it.

All of which brings us to "Two Of A Kind". A great song in my estimation, mostly because it succeeds in a way that some of the songs on "Barrett" do not. Now don't think for a minute that I'm trying to say that "Barrett" isn't a great album, because it is; it's just that Syd's effort was obvious at times, though even the weakest tracks still shine in their own way. It just seems that "Two Of A Kind" seems to be a more satisfactory example of what Syd was trying to do on tracks like "Love Song". The lyrics though quite simple, are fantastic and very effective, and the song's structure makes for an ideal interpretation of Syd's ideas. As with so much of his material, it has a strong sense of irony and pathos, but is again injected with a droll sense of humor. The instrumentation is once again ideal. Hearing Syd work with such little backup seems to have given him a certain sense of freedom and relaxation that he may not have always had in the studio (Witness the accounts of Gilmour and Shirley which indicate that Syd seemed to offer little if any input as to how he wanted things to sound during the recording of "Barrett"), and he used his abilities to create ideas in an economical way, which may have made things easier for him. In many ways, these experiments were just as successful as what appeared on his two LP's (maybe even more so at times) and deserve the admiration and respect of all true Barrett fans.

Well, I hope you have enjoyed reading this article as much as I've enjoyed writing it, and even if you didn't agree with all of the things I said, I hope it at least gave you some food for thought, and maybe even got you to see the tracks in a somewhat different light.

John Stanton.

Contd from Page 2.

IRC's to STRANGER THAN FICTION c/o Rudie Rosinski, 437 Probasco Road, East Windsor, N.J. 08520, U.S.A...the cover price is \$2.

Somewhat closer to home is "Clowns And Jugglers" a Syd Barrett fanzine run by John Kelly. Issue 3 has just come out & costs 50p plus A4 SAE, issue 2 (same size & price) and issue 1 (A5 size & 30p) are both available. Write to CLOWNS & JUGGLERS c/o John Kelly, Rosdell, Penfold Lane, Holmer Green, High Wycombe, Bucks, HP15 6XW, England.

One more society I must mention since they kindly plugged OPEL is D.I.E. - "Deadheads In Europe" - and the Dead 'zine "SPIRAL LIGHT". £3.50 yearly sub, write to Ken Ingham, 8C Highmoor Court, Amersham, Bucks,

Finally FUD. Hell, I'm not sure what to make of this one-dig MC5? Deviants? Mick Farren? Pink Fairies? Velvets? Brill pisstake on David Crosby (A Deeply Meaningful Wonderful, Completely Friendly Beautiful Loving, Brave Free Socially Conscious Human Type Of Guy) (or Why I Hate, pt2). No idea of the price sorry, it costs \$2 plus 50c P&P from 714 Shady Ave., Sharon, Penn. 16146. USA.

Phew, what else? An Italian psychedelic band, have an eponymous LP titled "Technicolour Dream", thanking Syd - quite a common occurrence actually, as lovers of Pebbles, Dementia 13 etc will testify.

Andy Chrzanowski, says that "Terrapin" on the Japanese pressing of "The Madcap Laughs", although being the same version is in a slightly longer form ie: not being faded and running to its natural end - making it some 5 seconds or so longer. "No Good Trying" is also fractionally longer - though you have to turn the volume up to hear it!!!

That's about it I think - there's too many people to thank - so I'll leave it for the special issue - I have to thank Andy Mabbett & Dave Walker for putting up with me & I wish them well with TAP. That's it for now - THE MARTIANS HAVE LANDED - I'll see you again soon. Better get some sunglasses.

Ivor Trueman.

# PINK FLOYD

Individual biographies of the Pink Floyd.



*Syd Barrett*

## THE LATEST IN SIGHT AND SOUND

The Pink Floyd, England's most exciting new R&R group, have moved from Bo Diddley and Rolling Stones influences to an exciting psychedelic free-form sound during their three years together. It was in the spring of 1966 that the Pink Floyd "saw the light."

Doing a gig at the University of Essex, a film was projected on the group while they were playing, and at the same time they broke into the first of the prolonged free-form improvisations for which they are now famous. The combination was exciting, and after that show it was a question of organizing the right type of venues, and establishing a reputation before as many audiences as possible.

They were soon publicized as the house "orchestra" of the London 'Underground' movement, and by Christmas of last year were well known for their gigs at the Roundhouse and U.F.O.

What is a Pink Floyd show like?

The music is varied, from flowing fairytale to totally abstract free-form sounds. Syd Barrett's guitar style is unique, at times gently melodic and peaceful, at times psychedelic. Barrett uses his instrument as a sound machine, with echo units, steel picks, metal rulers and anything else he feels the sound requires. Rick Wright's

organ changes from gentle trills, single sustained notes and melodies, to mounting barrages of chords. Roger Waters and Nick Mason provide a rhythm backing of tremendous strength, which at times breaks into loose handfuls of rhythmic accentuation rather than steady time-keeping.

Then there is the light show, a permanent and integral part of the Pink Floyd. Developed and operated by Peter Wynne Wilson, the lights become increasingly sophisticated and powerful. Peter is constantly developing new lighting effects and he has just completed what may be the first 'subjective' light ever used as part of a performance. The concept appears different to each viewer and depends on the viewer for its effect, in the same way as the music.

The Pink Floyd creates by sight and sound an imaginative world where each person in the audience finds his own path to wander and explore.

For the future, the Pink Floyd has new ideas for a series of personal appearances. Included are concerts similar to their performance at London's new Queen Elizabeth Hall. Sounds and effects impossible to achieve at clubs will be used to express the full range of the exciting personality that has established the Pink Floyd as the hottest new group today.

**Syd Barrett.**

Syd Barrett, 21, one of three brothers and four sisters, was born and educated in Cambridge. Barrett attended Camberwell Art School in London studying modern painting. He plays lead guitar and is the author of both of the Pink Floyd single releases "Arnold Layne" and "See Emily Play". With a growing reputation as an important new songwriter, Barrett has been influenced most by Lennon-McCartney, but likes Dylan, Jagger, and Tibetan music. Listen to "Scarecrow" the flip side of "Emily" for another example of Barrett style.

**Rick Wright.**

Rick Wright, 21, born and raised in London, attended Regent Street Polytechnic studying architecture and music. At Regent Street, Wright's companions were two young men named Roger Waters and Nick Mason, today known as the Pink Floyd. It is an indication of the Pink Floyd's musical orientation that an organist who sounds more like Cecil Taylor than Jimmy Smith should be so at home in the group. On harpsichord, piano, harmonium and cello, Wright says his chief influence has been Stockhausen, but he listens to modern classical music and composes songs.

**Roger Waters.**

Roger Waters, 22, born and raised in Cambridge, studied architecture for four years at Regent Street Polytechnic in London. Waters' unique bass guitar style is best to full advantage by the Pink Floyd where electronic side shows prevail over a bludgeoning bass line. Waters, a powerful personality, was headed for a successful career as an architect before the Pink Floyd became a driving interest and an outlet for his creative guitar styling. Also a songwriter, Waters authored "Take Up The Streets and Walk" on the group's first LP and "Set The Controls For The Heart Of The Sun", a Pink Floyd stage number.

**Nick Mason.**

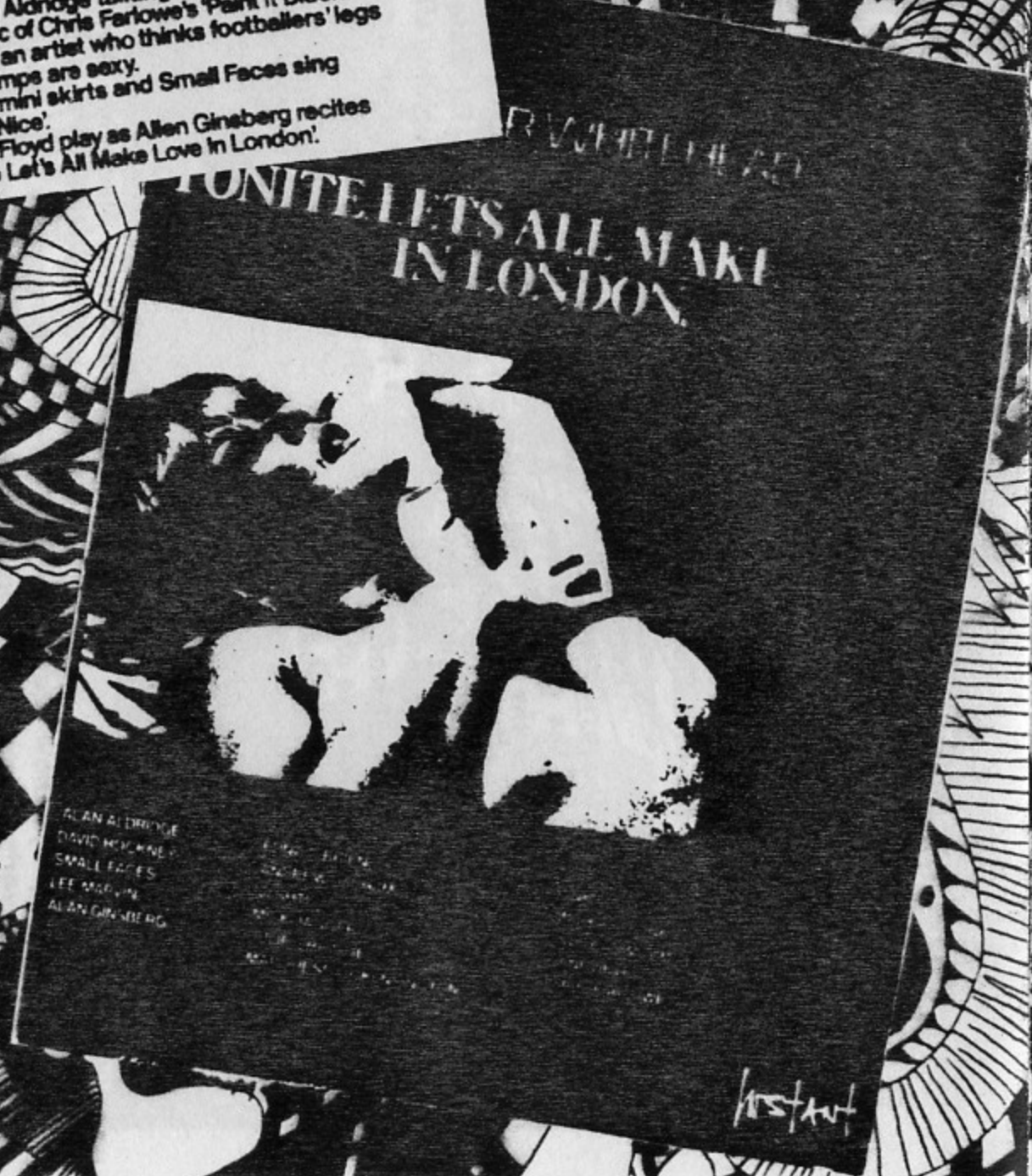
Nick Mason, 22, born and raised in London and Sussex, studied architecture at Regent Street Polytechnic in London. At Regent Street he met Roger Waters and Rick Wright and the Pink Floyd was conceived. A drum and tympani stylist, Mason is a technique maniac. His forte is practice, and he somehow finds time to do just that even when the group is playing six nights a week. Wright is probably Ginger Baker's greatest admirer, but his architecture training occupies much of his interest. He is busy now designing the "Pink Floyd House" with flats on top, spacious executive offices, recording studios, and on the ground level a fully equipped racing garage and a swimming pool with a retractable roof. ■

A FILM BY PETER WHITEHEAD  
**TONITE LETS ALL MAKE  
 LOVE IN LONDON**

This is Peter Whitehead's first commercial film - a commentary of London when the world said that London was the first city. The people in the film created the different image for everyone, their contributions are reflected in the attitudes and music contained in this album.

The Pink Floyd start this album with 'Interstellar Overdrive' while Michael Caine explains that everything is to do with the loss of the British Empire as such - The Marquess of Kensington agrees with 'The Changing Of The Guard' and then the National Anthem is played. Twice As Much sing 'Night Time Girl' as a dolly girl talks about dolly girls and how nobody cares - then Chris Farlowe sings 'Out Of Time'. Novelist Edna O'Brien describes in typical frankness the morality of modern women.

'Interstellar Overdrive' introduces Andrew Oldham who introduced Mick Jagger who talks about a lot of things. In between is a song called 'Winter Is Blue' by Vashti. Julie Christie and Michael Caine are movie stars. Then comes Alan Aldridge talking while he paints naked ladies to the music of Chris Farlowe's 'Paint It Black'. David Hockney is an artist who thinks footballers' legs on fourpenny stamps are sexy. Lee Marvin likes mini skirts and Small Faces sing 'Here come The Nice'. Finally, The Pink Floyd play as Allen Ginsberg recites his poem 'Tonight Let's All Make Love In London'.



INSTANT

capital radio

Early in 1977 Capital Radio broadcast a few shows titled "The Pink Floyd Story", what follows is the relevant parts concerning Syd Barrett's time with the band. A couple of segments have been left out on purpose because I feel they don't belong in Opel & they'll be in a future Amazing Pudding along with the other programs in "The Pink Floyd Story".

- N.H. = Nicky Horne
- N.M. = Nick Mason
- R.W. = Roger Waters
- N.S. = Norman Smith
- J.P. = John Peel

NM: There was a specific group, there was the whole business of Ufo, 1967, and the London Underground. I don't think we were so personally deeply involved in it, although that was where we worked - we were involved in it at one level, that was where we operated but we weren't personally involved in any of the fringe activities or philosophies of that period. It seemed almost by chance, it doesn't feel as though there was any deliberate policy going on to make us one thing or another, it just seemed to happen like that. There wasn't a great pre-meditated exercise, on our part, to be something; it just seemed to come out like that....

The occasions were terrific, Ufo was a fantastic place to play and the band did come out of all that, in lot's of ways, ... during that period we were working, sort of, Top Rank circuits, & they hated it, I hated it. We could clear halls so fast it just wasn't true, they were so outraged by what came round on the revolving stage that they lost very little time in trying to make this clear. The only place that we played with any sort of success, of real interest, was Ufo & the various Underground "occasions". So certainly we were a product of that in lots of ways.

...The gigs tended to follow a pattern, we'd roll on, & there'd be this revolving stage & the audience out front were all hoping to hear Arnold Layne & See Emily Play & a host of other hits. None of which we could play, and we had a repertoire of strange things like Interstellar Overdrive to carry us through the whole set... and I just remember the stages going round & this audience just appalled by what they saw in front of them. The whole thing was fantastic anyway, because what was then considered to be our audience could never get into these places because you had to have a tie to get in. And there was the whole business of they wouldn't let us drink at the bar 'cos we hadn't got collars & ties; & various outrages that used to drive us all mad.

RW: There was never any question of attempting an image, or striving towards an image. There was no conscious thought, on that level, in the band at all, ever... Arnold Layne was the start of our professional career; I stopped going into the office the day Arnold Layne came out...

NM: We were aiming to be a hit parade band, we wanted a hit single. I'm speaking personally 'cos I can't speak for the others but I suspect that we hadn't really even considered the move onto an album. We were only interested in making a single initially, and a hit single. We were interested in being in the business of Rock n Roll & being a pop group, successful, money, cars, good living, that sort of thing. That's the reason most people get involved in Rock music - they want that sort of success. If you don't then you get involved in something else.





Dave Carlin

NH: And Norman Smith remembers Arnold Layne;  
NS: I wasn't too keen on Arnold Layne, Joe Boyd actually did that, and I wasn't too keen on that particular version. I was proven wrong, because of course, that was the one which eventually went out, but I thought we could better it. In fact I told the boys that I'd like to have another go at Arnold Layne and we set up a recording studio, along with other titles, it was an all night session, if I remember rightly. And Arnold Layne was going to be the first song, but when they arrived I could see that they weren't too keen in fact, to attempt the re-make, so we never did start it - we never did have a go at it - so the original one went out.

NH: And how did Norman Smith feel at the prospect of recording The Pink Floyd?  
NS: I was terrified, apprehensive I s'pose you'd call it. It was a mutual thing really, I didn't know what to expect from them as personalities & I guess the same went for them. I was nervous about meeting these guys 'cause they had made a bit of a name for themselves without starting up having a hit record, they were obviously something quite a lot different from what I'd been used to; the Beatles & people like that, of course, they were another, "one off" there. They obviously had that something which to me was an untouchable thing; I couldn't describe my feelings at all, except that I was very nervous and apprehensive as to what to expect from them as individuals. Really I was looking for a group or something with which I could make my name as producer; so it was right at the beginning of my career as a producer, and I had this tip off, this phone call from a friend of mine who was in management agency telling me about the Floyd. I went along to see them - that was when they had the light show & all that pitch. And I was very impressed with their charisma, & they had to be something. Nevertheless, I was very nervous about getting them into a studio, I had to get them to EMI to sign them in some way because I recognised that there was going to be something there, but of course the difficulty of recording & producing this group was obviously there for me, and I thought "well let's give it a whirl, & see how we get on."

NH: Norman Smith remembers See Emily Play.  
NS: Well Emily, of course, I was in from the birth of that and that was kind of commercialised if you like, there was some little bit of arrangement which went into that, there was a bit of gimmickery. 'Cause I saw that as a single straightaway. Obviously one was looking for a follow-up to Arnold Layne, I was at any rate, on behalf of the record company, and that was the one that I chose & hoped that they would agree with me. They did in the end, I can't remember if it was unanimous or not. I think it was 3/4 unanimous & one was not too keen. Of course Syd Barrett was with the group in those days, and Syd was the main writer. And it was a pretty difficult job, actually, with Syd because I think Syd used music with sort of lyrical phrasing, or if you like, he used lyrics with musical phrasing, and it was a statement being made at a given time & that meant that if you came back five minutes later to do another take you probably wouldn't get the same tune or musical composition, because it was a statement at that one particular time. So it wasn't too easy for a producer, it virtually made editing impossible, because if one wanted to edit of course you didn't get the same performance. And I think, if I remember rightly, we went through quite a few of Syd's songs. He played me a few & I found it very difficult to pick out which I liked & which I didn't like and so we came back & maybe tried the songs again & they were different versions.

which made it even more difficult. So the early days were quite difficult really, it was a very slow unwinding process.

NH: Norman Smith, remembers some of the problems in comprehending what the Floyd were about in those early days.

NS: I suppose I've got to be honest & tell you that being a musician all my life I found the musical side of it difficult to understand. I wasn't really looking for that. There wasn't much point, particularly with Syd, in changing chords or suggesting flashy sort of chords-jazz based chords, nice chords, or analysing the musical content of any one composition. There wasn't much point in doing that, what I had to look for really was, first of all, what they were about, what they wanted to say & the statement that they wanted to make. And to help them as much as I could there, of course, with suggestions, but I think mainly to look for "sounds". I would think the creation of sounds to enhance the statement or the mood was what the Floyd were about.

NH: And John Peel remembers the Floyd in those early days.

JP: The first time I ever heard of them was when I was still working in California & I'd sent a band over from Riverside to London to stay with my mother in Notting Hill called "The Misunderstood", who made a couple of classic singles for Fontana & then disappeared very much & the lead singer came back to try & sort out his draft thing & he came along & stayed with us in San Bernadino & he kept going on about the people he'd seen in London -Hendrix & The Pink Floyd. And I was very taken with the name at the time. The Pink Floyd seemed like a good name to me-still does, so one of the first things I wanted to do when I got back here which was in the spring of 1967 to go & work for Radio London was to go & see Hendrix & The Floyd and indeed I did.

The first time I saw them was in the old Ufo club in Tottenham court Road where all of we hippies used to put on our kaftans, bells & beads and go and lie on the floor & listen to whatever was going on..and the Floyd were going on one night.

Actually, I'm ashamed to say, I don't remember the Floyd as vividly as I remember Arthur Brown, 'cos Arthur Brown would, at that time, just stand & insult the members of the audience in much the same way as people like Johnny Rotten seem to do now.

I used to see the Floyd but they were just like a band that you saw-you didn't pay an awful lot of attention to them. I think the first time I ever took a great deal of notice of what they were doing was at the time of the release of the 1st LP when you suddenly realized, like with the 1st Hendrix LP, that this was something very very important.

I'd like to convince you that I was into the Pink Floyd years before everyone else but I was probably into the Pink Floyd about a year after everybody else; but that 1st LP obviously came as a bit of a revelation.

## Melody survives Pink Floyd's happening

\*"See Emily Play"/"Scarecrow" (Columbia).

I FELT that on the Pink Floyd's last disc, the psychedelia in which they specialise didn't really come through - but, golly, they've made up for it on this new one. It's crammed with weird oscillations, reverberations, electronic vibrations and fuzzy rumblings.

Surprisingly, somewhere amid the happening, there's also a pleasant mid-tempo tune that's appealingly harmonised. Should register!

FLIP: An interesting track, with fascinating harmonies. Medium-paced, with a clip-clop rhythm and flute lending an old-world quality. Nice acoustic guitar work.

Dave & Carole Walker  
June 17, 1967

Beat Instrumental (?) Tim Doyle

Andrew Rush

### THE PINK FLOYD:

See Emily Play: Scarecrow (Columbia DB 82 14). Excitement as expected. Some rather good controlled vocal work, not so easily expected. Actually this is the group's best so far and it builds well enough to be a substantial hit. The instrumental phases later on are wavy, clever and certainly different. Very well done, gents. Flip: More good ideas but lyrically stronger than the melody. They really do try though.

TOP FIFTY TIP

Record Mirror

17.6.67

# THE PINK FLOYD'S CIRCUS



Rick Wright wants to do more instrumentals

the last time I saw the Pink Floyd, they had just broken into the Top Twenty with their first offering, "Arnold Layne". This time, they were a lot higher with "See Emily Play". Sitting amidst a cluster of drum kits in the "Top Of The Pops" studios, which isn't the ideal place for an interview, I asked organist Rick Wright to tell me about the weird sounds on "Emily".

"It was recorded in the Sound Technique studios in Chelsea", said Rick. "Although it sounds a bit gimmicky, hardly any special effects were used. Take that 'Hawaiian' bit at the end of each verse. That was just Syd (Barratt) using a bottleneck through echo. The part that sounds speeded-up though, was speeded-up. John Woods, the engineer, just upped the whole thing about an octave. On stage, we have to cut that particular bit out, but then I don't think the audience minds if our repro-

duction isn't 100% accurate. They realise that many groups use weird effects, and don't expect to hear them all in a ballroom.

"I don't think the success of 'See Emily Play' has affected us personally. Sure, we get more money for bookings, but the next one could easily be a flop. When I first heard the playback in the studio, I had a feeling it would go higher than it did, but I'm not complaining." Currently on release is the Pink Floyd's first album, "The Piper At The Gates Of Dawn", but this was recorded at EMI. How come? "We decided to use both studios", continued Rick. "I don't think one is necessarily better than the other, but they've both got different atmospheres, and it makes a change to keep swapping around."

## BOTH STUDIOS

"Norman Smith, our producer, is very keen on Sound Technique, but he also likes the EMI studios. In future, we'll be using both. Originally we were recommended to Sound Technique. Can't remember who by, but they hadn't been open very long."

I think we were one of the very first groups to use it, but now a lot go there because of our success."

One interesting point about their LP is the fact that it contains two instrumentals, something very unusual to hear these days. One, "Interstella Overdrive" lasts nearly ten minutes, and the other, "Pow R. Toc H." features their voices being used as instruments. Rick thinks it's a good idea to do a few instrumentals now and again, if only to prevent the fans from getting bored listening to vocals all the time. Many people, especially Londoners, have got the impression that the Pink Floyd do most of their gigs in and around London. Says Rick: "We only play in London about once a month. Then it's at the U.F.O. in Tottenham Court Road. The rest of our time is spent

doing ballrooms up and down the country.

"We've also got quite a bit of work lined-up abroad, but that doesn't mean we're going to forsake England. It's just a pity that some of the ballrooms are so bad. Especially the stages. But we've got an idea which could put an end to all that. There could well be a Pink Floyd circus soon. We've got this massive Big Top capable of holding 6,000 people, which we intend to take around the country. You know, find a field outside a town, set-up and play. Just like a proper circus."

"We've got this huge cinemascope screen for all the flashing light bit, and we'll make it into a complete show. There'll be us of course, plus a few other acts. It's something that's never been done before, but we think it'll work."

Tim Doyle.

Beat Instrumental(?)



The Pink Floyd

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PINK FLOYD

Photo's ->  
Stanford Thompson

●特集 これからの映画音楽とは何か!  
●既発売サウンド・トラック・レコード総覧



Dave Carlin

Shit. Just a hasty scribble to finish this journal off. Firstly an apology because of extra printing demands this issue is very late and I haven't had time to iron out all it's faults. Hopefully the situation timewise will improve soon and 'Magnesium Proverbs' issue I should thus benefit.

Some stuff I neglected to mention earlier: Twink's got a new single out, "Apocalyptic"/"He's Crying" ~ ask at your local vinyl vendor. It's on his own Twink label cat no Twink I. I've been told that he's found the Stars tapes & may release them. I'll believe it when I've got it on the turntable! Another Stars tale is confirmation that Fred Frith (see earlier Opel) did play with Syd, Jack & Twink. Hopefully we'll be talking with Jack soon.





Mod Fun, have a song <sup>dedicated to</sup> about Syd on their 3 track mini LP on Midnight. Can't remember which one it is just now...

Plastickland or variant people thereof may be on the forthcoming Tribute LP. Yeh, it's still not out, but don't worry 'cos they're still improving it.

There's a Syd Barrett poster available from "Planet Alice", 284 Portobello Road London W.10. Costs £5 inc P+P. It's done in two colours, there's a similar one of Jim Morrison too.

Well, Postmans just called with another sackfull of 'TAP' orders *Aragh!*

"JACKIE" MAG,  
 ↓ Courtesy T. Doyle

	Rick Wright	Freedom, Seclusion, sunshine.	Disagreeable people, crowded pubs.
	Roger Waters	Lying in bed, Chelsea buns, motor cars, science fiction novels.	Everything else.
	Syd Barrett	Fairy stories, painting, walking round London.	Having no time to read fairy stories.
	Nick Mason	Xmas, Birthdays, Guy Fawkes Day.	Nasty people, unpleasant circumstances
	I LOVE		I HATE

LOVES AND HATES OF THE PINK FLOYD

Love fcd ++