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## Pink floyd piper at the gates of dawn full album

For other uses, see Piper at the Gates of Dawn (disambiguation). Pink Floyd's studio albumThe Piper at the Gates of DawnStudio album by Pink FloydReleased4 August 1967Recorded21 February – 21 May 1967StudioEMI, LondonGenre Psychedelic rock[1][2] acid pop[3] space rock[4] experimental rock[5] psychedelic pop[6] Length41:54 [3]] LabelEMI ColumbiaProducerNorman SmithPink Floyd chronology The Piper at the Gates of Dawn (1967) A Saucerful of Secrets (1968) Singles from The Piper at the Gates of Dawn Flaming / The GnomePublished: November 2, 1967 (U.S. only) The Piper at the Gates of Dawn is the debut album by British rock band Pink Floyd, published on August 4, 1967 by EMI Columbia. The only album released under founding member Syd Barrett, takes its title from chapter seven of Kenneth Grahame's 1908 novel The Wind in the Willows, which refers to nature God Pan, and was recorded at EMI Studios in London from February to May 1967 with producer Norman Smith. The band at the time consisted of Syd Barrett (vocals, lead guitar), Nick Mason (drums), Roger Waters (bass, vocals) and Richard Wright (keyboards, vocals). Barrett was also the band's lead songwriter, although two tracks from the album are credited to the band collectively and one track was written by Waters. The album sfor Pink Floyd. In the United States, the album was released in October by Tower Records, with an altered tracklist that omitted three songs and included the British non-album single See Emily Play. In the UK, no singles were released from the album, but in the US, Flaming was offered as a single. Two of his songs, Astronomy Domine and Interstellar Overdrive, became long-term pillars of the band's live lineup, while other songs were performed live only a handful of times. Since its release, the album has been hailed as a psychedelic rock album. In 1973, the album was packaged with the band's second album A Saucerful of Secrets (1968) and released as A Nice Pair to introduce new fans to the band's early work after the success of The Dark Side of the Moon (1973). Special limited editions of The Piper at the Gates of Dawn was ranked number 347 on Rolling Stone magazine's list of the 500 Greatest Albums of All Time. [8] Background architecture students Roger Waters, Nick Mason and Richard Wright and art student Syd Barrett had performed under various band names since 1962, and began touring as The Pink Floyd Sound in 1965. They turned professional on 1 February 1967 when they signed with EMI, with an early fee of £5,000. [10] Their first single, a song about a kleptomaniac entitled Arnold Layne, it was released on 11 March with slight controversy, as Radio London refused to air. [10] About three weeks later, the band was introduced to the mainstream media. [nb 1] EMI's press release stated that the band was a musical spokesperson for a new movement involving experimentation in all the arts, but EMI attempted to put some distance between them and the underground scene from which the band originated by stating that Pink Floyd do not know what people mean by psychedelic pop and are not trying to create hallucinatory effects on their audience. [14] The band returned to Sound Techniques to record their next single, See Emily Play, on May 18. [16] The single was released almost a month later, on June 16, and peaked at number six on the charts. [18] Pink Floyd took a tabloid reputation for making music for LSD users. The popular broadsheet News of the World printed a story nine days before the album's recording sessions began, saying pink floyd specializes in psychedelic music, which is designed to illustrate LSD experiences. Contrary to this image, only Barrett was known to have taken LSD; authors Ray B. Browne and Pat Br royalties, and no free time in the studio. However, it included the development of albums, and EMI, uncertain about the type of bands they wanted. [22] They were forced to record their first album at EMI's Abbey Road Studios in London, [15] [23] supervised by producer Norman Smith,[15][24] a central figure in Pink Floyd's negotiations with EMI. Scale engineer Pete Bown, who had led Smith, helped ensure that the album had a unique sound, through his experimentation with recording equipment and techniques. Bown, assisted by studio director David Harris, set up microphones an hour before the sessions began. Bown's microphone choices were mostly different from those Smith used to record the Beatles' EMI sessions. Due to the tranquility of Barrett's singing, he was placed in a voice isolation booth to sing his parts. [27] Automatic dual tracking (ADT) was used to add echo levels to the voice and some tools. The album featured an unusually heavy use of echo and reverb to give it its unique sound. Much of the reverberation effect came from a series of custom Elektro-Mess-Technik - EMT 140 plate reverberators thin metal plates under tension - and from the studio's tiled echo chamber built in 1931. [28] The album consists of two different classes of songs: long improvisations from the band's live performances and shorter songs that Barrett had written. Barrett Although mason remembered sessions as relatively hassle-free in his 2005 autobiography, Smith disagreed and stated that Barrett did not respond to his suggestions and constructive criticism. [32] In an attempt to build a relationship with the band, Smith played jazz on the piano while the band joined. These jam sessions worked well with Waters, who was seemingly helpful, and Wright, who was relaxed. Smith's attempts to connect with Barrett were less productive: With Syd, I finally realized I was wasting my time. Smith later admitted that his traditional ideas of music were somewhat at odds with the psychedelic background from which Pink Floyd had come. However, he managed to discourage the live ramble, as the band towards producing songs with a more manageable length. [15] Barrett would end up writing eight of the album's songs and contributing two instrumentals credited to the entire band, with Waters creating the only remaining Take Up Thy Stethoscope and Walk composition. Mason recalled how the album was recorded in what might be called the old style: rather quickly. Over time we started spending longer and longer. I opened the door and almost shit... from Christ was strong. I've certainly never heard anything like it before. Abbey Road engineer Pete Bown describes his introduction to Interstellar Overdrive[38] Recording began on February 21 with six takes[40] of Matilda Mother, then called Matilda's Mother. [30] The following week, on 27,[42] the band recorded five takes of Interstellar Overdrive, [nb 2][nb 3][43] and Chapter 24, [42] On March 16, the band recorded five takes of Interstellar Overdrive, in an attempt to create a shorter version,[45] and Flaming (originally titled Snowing), which was recorded in a single version with a vocal overdub. On March 19, six of the Gnomes were recorded. [29] The following day, they recorded The Scarecrow in one part. [51] The next three tracks – Astronomy Domine, [nb 4] Interstellar Overdrive and Pow R. Toc H. – were extensively worked on between March 21 and April 12, [55] having originally been long instrumental instruments. Between April 12 and 18, [56] the band recorded Percy the Rat Catcher [nb 5] and a currently unreleased track called She Was a Millionaire. [59] [60] Percy the Rat Catcher received overdubs in five sessions of and then it was mixed at the end of June, he was eventually given the name Lucifer Sam. [37] Songwriting for most of the album is credited exclusively to a with songs like Bike that had been written in late 1966 before the album began. [62] Bike was recorded on May 21, 1967 and originally titled The Bike Song. [30] In June, Barrett's increasing use of LSD during the recording project left him visibly debilitated. Released in June 1967 before the album's release, the single See Emily Play was sold as a 7-inch, 45-rpm record, with The Scarecrow on the B-side, listed as Scarecrow. Pink Floyd continued to perform at the UFO Club, attracting huge crowds, but Barrett's deterioration caused them serious concern. The band initially hoped that his erratic behavior would be a phase that would pass, but others, including manager Peter Jenner and his secretary June Child, [nb 6] were more realistic: ... I found it in the locker room and it was so... Went. Roger Waters and I set him up, brought him on stage... and of course the audience went from reserve because they loved him. The band started playing and Syd stayed there. He had the guitar around his arms hanging. To the band's dismay, they were forced to cancel their appearance at the prestigious National Jazz and Blues Festival, informing the music press that Barrett was suffering from nervous breakdown. Jenner and Waters had Barrett see a psychiatrist - a meeting he did not attend. He was sent to relax in the sun on the Spanish island of Formentera with Waters and Sam Hutt (a well-established doctor in the underground music scene), but this did not lead to visible improvements. [68] The original UK LP was released on 4 August 1967 in both mono and stereophonic mixes. It peaked at number six in the UK charts. [19] [71] The Canadian LP had the same title and tracklist as the British version. [quote required] The original U.S. album appeared in the Tower division of the Capitol on October 21, 1967. This version was officially titled simply Pink Floyd, [necessary quote] although the album's original title when the band appeared on their television show American Bandstand on November 18, 1967. [73] The album in the United States featured an abbreviated tracklist, [75] and reached number 131 on the Billboard charts. The BRITISH single See Emily Play was replaced by Astronomy Domine, Flaming and Bike Released in time for the band's U.S. tour, Flaming was released as a single, supported by The Gnome. The tower number of the sequel in The Gnome to fit the sequencing of the songs. Subsequent U.S. compact disc issues had the same title and track list as the UK version. The album was certified gold in the United States on March 11 The album's title, The Piper at the Gates of Dawn, refers to the god Pan, as described in the 1908 book The Wind in the Willows. Speaking about being managed by Tower Records, Jenner commented: In terms of the UK and Europe it was always fine. America has always been difficult. The Capitol couldn't see him. You know, 'What's this last piece of garbage from England? Oh Christ, it's going to give us more pain, so we're going to put it out on Tower Records,' which was a subsidiary of Capitol Records [...] It was a very cheap operation and it was the beginning of endless problems floyd had with the Capitol. It started badly and continued to be bad. [77] Packaging target Vic Singh, used to take the cover photo of piper (on display at the Pink Floyd: Their Mortal Remains exhibition) Was unusual and different, and they were happy about it, and Syd made his small design on the back cover. Vic Singh was hired to photographer David Bailey, and was friends with Beatles guitarist George Harrison. Singh asked Jenner and King to dress the band in the brightest clothes they could find. Vic Singh then shot them with a prism lens harrison had given him. The cover was supposed to resemble an LSD trip, a style that was favored at the time. In 2017, the lens was exhibited at the Victoria and Albert Museum, as part of the exhibition Pink Floyd: Their Mortal Remains. Barrett has the title of the album The Piper at the Gates of Dawn in mind; The album was originally titled Projection until July 1967. The title was taken from chapter seven of Kenneth Grahame's The Wind in the Willows[81][82] which contains a visionary encounter with the god Pan, who plays his pipe at dawn. [83] It was one of Barrett's favorite books, and often gave friends the impression that he was one of several pink floyd album covers used in a series of Royal Mail stamps issued in May 2016 to commemorate Pink Floyd's 50th anniversary. In 2018, the album was reissued in its mono mix. With this version she arrived with a new packaging box with the original cover of the disc inside. This new design was made by Hipgnosis' Aubrey Powell and Peter Curzon and includes a gold embossed version of Syd Barrett's graphics that is featured on the back cover of the original LP. [88] Professional reception ratingsReview scoresSourceRatingAbout.com[89] AllMusic[3] The Daily Telegraph[90] Encyclopedia of Popular Paste 9.5/10 [94] Pitchfork 9.4/10 [95] O [96] The Rolling Stone Album Guide [97] At the time of its release, both Record Mirror and NME gave the album four out of five stars. Registration commented that the psychedelic image of the group really comes to life, from a record point of view, on this LP which is a beautiful showcase both for their talent and for the recording technique. Lots of mind-blowing sound, both overt and subtle here, and the whole thing is extremely well executed. Cash Box called it a particularly surprising collection of up-to-date and up-to-date rock initiatives. Paul McCartney and former Pink Floyd producer Joe Boyd both rated the album as highly regarded. Some have expressed the opinion of underground fans, suggesting that the Album did not reflect the band's live performances. In recent years, The Piper at the Gates of Dawn has garnered even more recognition. The album is hailed not only as a psychedelic masterpiece, but LSD is called as a direct influence. In 1999, Rolling Stone magazine described the album as indispensable and included it on their list of the best psychedelic albums ever. It was also ranked #40 on Mojo magazine's The 50 Most Out There Albums of All Time list. In 2000, Q magazine placed The Piper at the Gates of Dawn was ranked 347th on Rolling Stone magazine's list of the 500 Greatest Albums of All Time. James E. Perone says Piper became known as a concept album in later years, because listeners wanted to play it all the way rather than choose a favorite song. [101] While Beatles biographer Philip Norman agrees that Piper is a concept album, [102] other authors argue that Pink Floyd did not start making concept albums until The Dark Side of the Moon in 1973. Author George Reisch called Pink Floyd the undisputed king of the concept album, but only from the Dark Side. In July 2006, Billboard described The Piper at the Gates of Dawn as one of the best psychedelic rock albums ever, driven by Barrett's strange narratives and the band's skill with long jams and perfect pop nuggets. [1] The Piper at the Gates of Dawn reissues were reissued in the UK in 1979 as a vinyl stereo album, [nb 8] and on CDs in the UK and US in 1985. [nb 9] A digitally remastered stereo CD, with new artwork, was released in the US in 1994, [nb 10] and in 1997 mono editions of the 30th anniversary limited editions were in a heavy digipak with 3D box art for continental Europe and the world

Capitol/EMI's Harvest Records label, titled Nice Pair to introduce fans to the band's early work after the success of The Dark Side of the Moon. (In the American version of that compilation, the original four-minute studio version of Astronomy Domine was replaced with the eight-minute live version found on
Ummagumma.) [quote required] The American edition of A Nice Pair also failed to properly restore the following between Interstellar Overdrive and The Gnome. For the 40th anniversary, a two-disc edition was released on September 4, 2007, and a set of three discs was released on September 11, 2007.
[quote required] The packaging - designed by Storm Thorgerson - resembles a cloth-covered book, along with a twelve-page reproduction of a Syd Barrett notebook. Discs one and two contain the full album in its original mono mix (disc one), as well as the alternative stereo version (disc two). Both were
recently remastered by James Guthrie. The third album includes several Piper-era outtakes from abbey road vaults, along with the band's first three singles. The previously unreleased material includes an alternate and shorter version of Interstellar Overdrive previously thought to be lost, the
shortened pre-overbbed mix of Interstellar Overdrive previously only available on an EP in France, an alternative mix of Matilda Mother as it appeared at the beginning of the sessions, and also the 1967 stereo mix of Apples and Oranges, which features extra nontrimmed material at the beginning and end. Piper was remastered and re-released on September 26, 2011 as part of Why Pink Floyd? reissue of the campaign. It is available in this format both as a standalone album and as part of Why Pink Floyd? Discovery bonnet, along with the other 13 studio albums and a new color booklet. [quote
required] On June 3, 2016, the album was re-released by Pink Floyd Records for the world outside of Europe. For Record Store Day 2018, Piper was reprinted in its mono mix with a bespoke pack of envelopes containing the original cover. [104] Live performances Although there has never been an official
tour of the album, the band chuckled in the UK to promote the album. They played dates in Ireland and Scandinavia, and at the end of October the band would embark on their first tour of the United States. It was unsuccessful, mainly due to Barrett's mental breakdown. As tour manager, Andrew King
traveled to New York to begin preparations, but ran into serious problems. The visas had not arrived, which led to the cancellation of the first six dates. The band finally flew across the Atlantic on November 1, but work permits had not yet been obtained, so they settled in a hotel in Sausalito, California, just
in of San Francisco. After a series of cancellations, the first performance in the United States was given on November 4 at the Winterland Ballroom, after Janis Joplin in front of Big Brother and the Company. [105] For the American tour, many issues such as Flaming and The Gnome were eliminated, while
others such as Astronomy Domine and Interstellar Overdrive remained, and were at the center of the band's lineup during this period, often performed as encores until about 1971. Astronomy Domine was later included on Ummagumma's live album, [107][108] and adopted by Pink Floyd post-Waters
during the Division Bell tour in 1994, with a version included on the 1995 live album Pulse. David Gilmour, although not a member of Pink Floyd at the time of the song, resurrected Astronomy Domine for his On an Island and Rattle That Lock tours. Communication between the
company and the band was almost non-existent, and Pink Floyd's relationship with Tower and Capitol was therefore poor. Barrett's mental condition reflected the problems King encountered; When the band performed in Winterland, they turned off their guitar during Interstellar Overdrive until the strings
fell. His strange behavior worsened in later performances, and during a television recording for The Pat Boone Show perfectly synchronizing Apples and Oranges during rehearsals, and then standing motionless during filming. King quickly reduced the band's visit to the
United States, sending them home on the next flight. Shortly after their return from the United States, starting on November 14, the band supported Jimi Hendrix on a tour of england, [70] but on one occasion Barrett did not show up and were forced to replace him with singer/guitarist David O'List borrowed
from the opening band The Nice. Barrett's depression worsened the longer the tour continued. [109] Peter Wynne-Willson, pink floyd's longtime psychedelic lighting designer, left at the end of the Hendrix tour, though he sympathized with Barrett, whose frontman position was increasingly insecure. Wynne-
Willson, who had worked for a percentage, was replaced by his assistant John Marsh, who collected a lower salary. Pink Floyd released Apples and Oranges (recorded before the U.S. tour on October 26 and 27)[111] but, for the rest of the band, Barrett's condition had reached a crisis point, and they
responded by adding David Gilmour to their line-up, initially to cover Syd's decadence during live performances. Tracks 8-11 from the UK album edition were played less during live performances. The success of See Emily Play and Arnold Layne meant that the band was forced to perform some of their singles for a limited time in 1067, but were else played regularly by Dipk Floyd part and
singles for a limited time in 1967, but were eventually eliminated after Barrett left the band. Flaming and Pow R. Toc H. were also played regularly by Pink Floyd post-Barrett in 1968, though songs were in complete contrast to the band's other work at the time. Some of Piper's songs would be reworked and rearranged for The Man and The Journey Journey in 1969 (The Pink Jungle was taken by Pow R. Toc H., and part of Interstellar Overdrive was used for The Mazes of Auximines). Beginning in September 1967, the band played several new compositions. These included One in a Million, Scream Thy
Last Scream, Set the Controls for the Heart of the Sun and Reaction in G, the last of which was a song created by the band in response to the crowd asking for their hit singles See Emily Play and Arnold Layne. Barrett resurrected the song Lucifer Sam with his short-lived 1972 band Stars. [114] Tracks
listing release in the UK All songs written and composed by Syd Barrett, unless otherwise stated. One-side. TitleWriter(s) Main EntryLength1. Astronomy Domine Barrett and Richard Wright4:122. Lucifer Sam Barrett3:073. Matilda Mother Wright and Barrett3:084. Barrett2:465 flaming. Pow R. Toc H. Barrett
Roger Waters Wright Nick Mason instrumental, wordless vocals by Barrett, Waters and Wright4:266. Take Up Thy Stethoscope and WalkWatersWaters3:05Tonth Length: 20:44 Side twoNo. TitleWriter(s) Main EntryLength1. Overdrive overdrive Barrett Waters Wright Mason instrumental9:412. The Gnome:
Barrett2:133. Chapter 24 Barrett3:424. The Scarecrow: Barrett2:115. Bike Barrett3:21Total length:21:08 UK 8-track release Program 1No.TitleLead vocalsLength1. Astronomy DomineBarrett and Wright 2. Lucifer SamBarrett 3. Matilda MotherWright and Barrett Program 2No.TitleWriter(s)Main
VoiceLength1. Flamboyant Barrett 2. Pow R. Toc H. Syd Barrett Roger Waters Richard Wright Nick Mason instrumental, wordless vocals by Barrett Program 3No. TitleWriter(s)Lead vocalsLength1. Grab your stethoscope and walkWatersWaters 2. Chapter 24 Barrett 3.
Scarecrow Barrett 4. Interstellar Overdrive - Part 1 Syd Barrett Roger Waters Richard Wright Nick Mason instrumental program 4No. TitleWriter(s)Lead VocalsLength1. Interstellar Overdrive: Conclusion Syd Barrett Roger Waters Richard Wright Nick Mason instrumental 2. The Gnome Barrett US release
Side oneNo.TitleWriter(s)Lead vocalsLength1. See Émily Play: Barrett2:532. Pow R. Toc H. Syd Barrett Roger Waters Richard Wright Nick Mason instrumental4:263. Grab your stethoscope and walkWatersWaters3:054. Lucifer Sam Barrett3:075. Matilda Mother Barrett and Wright3:08 Side
twoNo.TitleWriter(s)Main VoiceLength1. The Scarecrow: Barrett2:112. The Gnome: Barrett2:133. Chapter 24 Barrett3:424. Interstellar Overdrive Syd Barrett Roger Waters Richard Wright Nick Mason instrumental9:41 40th anniversary edition Disc one (mono)No.TitleLead vocalsLength1. Astronomy
DomineBarrett, Wright4:172. Lucifer SamBarrett3:093. Matilda MotherWright, Barrett3:054. Barrett2:465 flaming. Pow R. Toc H. (Barrett, Roger Waters, Wright, Nick Mason) Vocals and without Barrett's words, Waters4:246. Take Take Your stethoscope and walk (Waters) Waters3:077. Interstellar
Overdrive (Barrett, Waters, Wright, Mason)Instrumental9:418. Gnome Barrett2:149. Chapter 24 Barrett3:5310. The ScarecrowBarrett3:27 Disc two (in stereo)No.TitleLead vocalsLength1. Astronomy DomineBarrett, Wright4:142. Lucifer SamBarrett3:073. Matilda MotherWright,
Barrett3:084. Barrett2:465 flaming. Pow R. Toc H. (Barrett, Roger Waters, Wright, Nick Mason) Barrett2:139.
Chapter 24 Barrett3:4210. The ScarecrowBarrett2:1111. BikeBarrett3:24 Disco threeNo. TitleLead vocalsLength1. Arnold LayneBarrett2:572. Candy and a Currant BunBarrett2:574. Apples and OrangesBarrett3:055. Paintbox (Wright)Wright3:456. Interstellar Overdrive (Take 2)
(Edit French)Instrumental5:157. Apples and oranges (stereo version)Barrett3:118. Matilda Madre (Alternate Version)Barrett3:099. Interstellar Overdrive (Take 6)Instrumental5:03 Personnel Pink Floyd[115] Syd Barrett – electric guitar (1–7, 9–11), acoustic guitar (4, 5, 8, 10), percussion (4), Roger Waters
- bass (all tracks); slide whistle (4), percussion (4), gong (9) (uncredited), vocals Richard Wright - Farfisa Combo Compact organ (1, 7), harmonium (9, 11), celesta (8, 11), c
violin (11), percussion (4) (uncredited), Nick Mason – drums (1–7), 11), percussion (2, 4, 5, 8–11) Production Syd Barrett – back cover Peter Bown – engineering Peter Jenner – introductory vocalizations on Astronomy Domine (uncredited)[116] Vic Singh – cover photography Norman Smith – production, vocal and instrumental arrangements, drum roll on Interstellar Overdrive[117] Chart Charts and Certifications (1967) Peakposition UK Albums (OCC)[118] Charts and certifications Chart (1967) Peakposition UK Albums (OCC)[118] Charts and certifications Chart (1967) Peakposition UK Albums (OCC)[118] Charts and certifications Chart (1967) Peakposition UK Albums (OCC)[118] Charts and certifications Chart (1967) Peakposition UK Albums (OCC)[118] Charts and certifications Chart (1967) Peakposition UK Albums (OCC)[118] Charts and certifications (1967) Peakposition UK Albums (OCC)[118] Charts and certifications (1967) Peakposition UK Albums
6 Billboard 200[119] 131 Chart (1997) Peakposition Dutch Albums (Top 100 Albums)[120] 60 UK Albums (OCC)[121] 44 Chart (2007) Peakposition Dutch Albums (Ultratop Wallonia)[123] 39 Czech albums (ČNS IFPI)[124] 34 Dutch albums (Top 100 album)
[120] 46 German albums (Offizielle Top 100)[125] 48 Italian albums (FIMI)[126] 16 Norwegian albums (VG-list)[127] 10 Polish Albums (Sverigetopplistan)[130] 43 Swiss albums (Schw 87 albums of the United Kingdom (OCC)[132]
22 Chart (2011) Peakposition French Albums (SNEP)[133] 150 Region Certificatione Riferimenti Note a piè di
pagina ^ Erano già ben noti nella scena underground. ^ Non era la prima volta che la band registrava la canzone come era stata registrata all'inizio dell'anno ai Sound Techniques Studios di Londra, tra l'11 e il 12 gennaio, per il documentario del produttore Peter Whitehead Tonite Lets All Make Love a
Londra. ^ Un primo mix di Interstellar Overdrive è stato utilizzato per un EP francese di luglio. [43] Sono state registrate 14 delle Astronomy Domine, in una sessione di sette ore. ^Percy the Rat Catcher. [57] [58] ^ Child fu assunto da Peter Jenner come segretario e assistente generale alla produzione.
Barrett credeva di avere un'esperienza da sogno incontrando Pan, con personaggi del libro. Andrew King disse che Barrett pensava che Pan gli avesse dato comprensione di come funziona la natura. [42] [84] ^ UK EMI Fame FA 3065[71] ^ UK EMI CDP 7463842, US Capitol CDP 7463842[71] ^ US
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Capitol CDP 7463844[71] ^ UK EMI LP EMP 1110, EMI CD EMP 1110[71] Citations ^ a b Pink Floyd Co-Founder Syd Barrett Dies at 60. Billboard. 11 luglio 2006. Recuperato il 19 luglio 2016. Jim DeRogatis (2003). Accendi la tua mente: quattro decenni di grande roccia psichedelica. Hal Leonard
Capitol CDP 7463844[71] ^ UK EMI LP EMP 1110, EMI CD EMP 1110[71] Citations ^ a b Pink Floyd Co-Founder Syd Barrett Dies at 60. Billboard. 11 luglio 2016. Jim DeRogatis (2003). Accendi la tua mente: quattro decenni di grande roccia psichedelica. Hal Leonard Corporation. ISBN 1-61780-215-8. Consultato il 1° agosto 2013. ^ a b c Huey, Steve. The Piper at the Gates of Dawn — Pink Floyd: Songs, Reviews, Credits, Awards: Allmusic. Consultato il 10 ottobre 2012. ^ lan Abrahams (luglio 2004). Hawkwind: Sonic Assassins. Pubblicazione SAF. p. 17. ^
Capitol CDP 7463844[71] ^ UK EMI LP EMP 1110, EMI CD EMP 1110[71] Citations ^ a b Pink Floyd Co-Founder Syd Barrett Dies at 60. Billboard. 11 luglio 2016. Jim DeRogatis (2003). Accendi la tua mente: quattro decenni di grande roccia psichedelica. Hal Leonard Corporation. ISBN 1-61780-215-8. Consultato il 1° agosto 2013. ^ a b c Huey, Steve. The Piper at the Gates of Dawn – Pink Floyd: Songs, Reviews, Credits, Awards: AllMusic. Allmusic. Consultato il 10 ottobre 2012. ^ lan Abrahams (luglio 2004). Hawkwind: Sonic Assassins. Pubblicazione SAF. p. 17. ^ Rob Young (10 maggio 2011). Electric Eden: Alla luce la musica visionaria della Gran Bretagna. Farrar, Straus e Giroux. pp. 454–. ISBN 978-1-4299-6589-7. ^ James E. Perone (ottobre 2012). The Album: A Guide to Pop Music's Most Provocative, Influential, and Important Creations. ABC-CLIO. p. 104. ^
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