

OPENS - SYD BARRETT - OPENS

ISSUE TWO .

25p  
+ SAE.



Syd Barrett  
by  
Lynn

# AN IMAGINARY MAN. By Lucifer Sam.

On October 24th 1974 a shy and insecure musician by the name of Nick Drake died from an overdose of the anti-depressant drug 'Tryptasol'. He was twenty-six years old.

In his short life, plagued by mental depression he had released three vastly underrated albums, on Island records, that rank alongside the best albums of the '70's. He was once said to be 'more mysterious' than Syd Barrett and although not wildly popular had an ever growing audience of dedicated fans. After a two-year 'sudden disappearance', in the summer of 1974, had got himself together enough to record again. This was just before his death when he recorded four beautifully sensitive tracks for his never to be completed fourth album.

After Nick's death journalist Nick Kent wrote a superb article in N.M.E. on him which was every bit as good as the one he did on Syd. In the article he suggested Island records should re-package Nick's three albums and also release the four songs he recorded before he died. A week or two after the article was printed Richard Williams of Island records wrote to N.M.E. and his letter was printed on the letter's page. This is exactly how it read;

'We'd like to thank Nick Kent and N.M.E. very much for last week's sensitive, informative piece on Nick Drake. There's just one point I'd like to clear up: we have no intention of repackaging Nick's recordings, either now or at anytime in the foreseeable future. His three albums have never been deleted and they will remain available for those who wish to discover them.

Furthermore Nick himself expressed dissatisfaction with the four songs he recorded late last year; consequently John Wood has destroyed the 16 track master tapes—with our full approval—RICHARD WILLIAMS, Island Records. London W.6.'

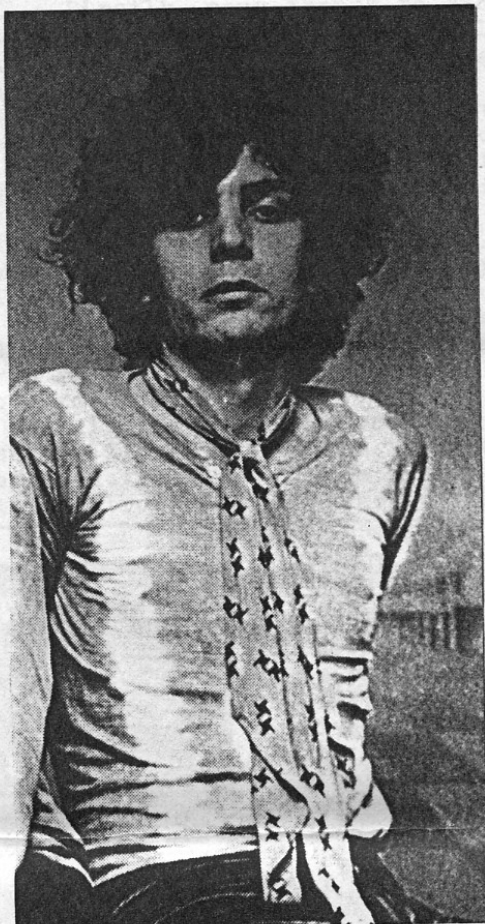


NICK DRAKE.

Quite a firm and final statement you will agree. We all know how honest and sincere record company executives are. In 1979 a boxed set titled 'Fruit Tree: The Complete Recorded Works' was released by Island records. It contained Nick's three albums repackaged together with the four tracks supposedly destroyed and an interesting biography/lyric book. Now doesn't it make you think that if Island have the good sense to release a product when they must surely have known it wouldn't sell in great quantities, that Harvest could do the same with Syd Barrett. I would imagine 'SYD BARRETT-The complete recorded works' would sell substantially more copies than the Nick Drake set. I know we already have both Syd's solo albums re-issued as a double but offering the complete recorded works is something else. Apart from the two solo albums 'THE MADCAP LAUGHS' and 'BARRETT' the first Floyd album 'PIPER AT THE GATES OF DAWN' would be included along with "JUGBAND BLUES," "CORPORAL CLEGG" and "REMEMBER A DAY" the three tracks Syd appears on from "SAUCERFUL OF SECRETS." Add to these the singles 'ARNOLD LAYNE/CANDY AND A CURRANT BUN," "SEE EMILY PLAY," "APPLES AND ORANGES/PAINTBOX" and, of course, not forgetting the unreleased material.



AN IMAGINARY MAN (cont.)



As far as anyone outside of the Floyd knows the unreleased material said to exist, written by Syd, are; "VEGETABLE MAN", "SCREAM THY LAST SCREAM", which both appear on the boot-legs "BARRET'S REVENGE" and "UNFORGOTTEN HERO". They are both brilliant songs though the recording quality of the albums leaves a lot to be desired. Other songs include; "SHE WAS A MILLIONAIRE" "LIVING ALONE" "DYLAN BLUES" "SWAN LEE" "OPEL" plus many different 'takes' of the available material too. As Malcolm Jones states in his "Making of the Madcap" the issued version of "DARK GLOBE" lasts only 1min.57sec. while the unissued version lasts 3min.15sec!!

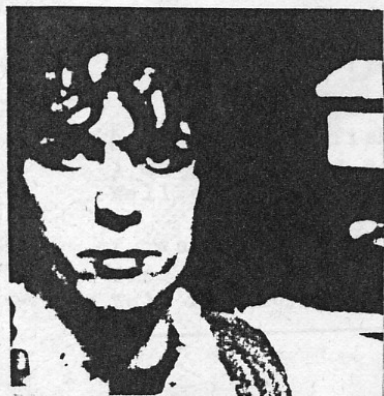
This of course raises the question of who has these much sought after recordings? I for one very much doubt that Syd has any of them and if the record company has any surely they would have had their money's worth out of them. You only have to thumb through the Hendrix albums to see a perfect example of record company exploitation (But on the other hand is it exploitation if the demand from the fans for new material is so great?)

My guess is either Dave Gilmour or Roger Waters has the bulk of it. If that is the case I doubt very much any being released, not because they want to keep it to themselves but more likely by way of not wanting to hurt Syd in any way. Who knows what kind of personal requests Syd made regarding any of the tapes? There may also be a couple of interesting tracks that now sound years ahead of their

time; "RHAMADAN" and "LANKY Pts. 1&2" which are said to be long instrumentals consisting of overlaid drums etc. that Syd also wanted to record motorcycle sounds on one of them. Perhaps if he could have finished them they may have preceded Throbbing Gristle, Cabaret Voltaire and others by years!!! It certainly makes you wonder.

Surely one or two of the above recordings could be 'discovered' to be included for all the many die-hard fans who still wait and hope of something more from the Madcap.

A well written booklet would not go amiss either. There's a whole new generation who are waiting to discover the genius of Syd Barrett. He was more than an imaginary man. It wasn't make-believe when Syd emerged from a music scene drifting into mediocrity to produce some of the most inventive and exciting music ever produced. The truth is he is very real and his music is timeless so let's have some more!



Firstly, many thanks to those people who were able to add to the first list in OPEL 1. Last time I mentioned a film called "All My Loving", well this was a T.V film broadcast on the BBC1 "Omnibus" programme sometime around the 31st October 1968. Despite this date, though, it is possible that the film contained Syd. An accompanying issue of the Radio Times has a few pictures of some of the other groups that are featured in the film and these do not correspond with the date of broadcast. The R.T. described it as "Extra ordinary and majestic, as difficult and startling as any film you are likely to see". A full line-up of the groups is shown opposite.

As far as Radio is concerned, an interview with Syd Nick/roger and Pete Jenner from CBC (Canadian) Radio was rebroadcast by Nick Horne (Radio London) in 1977 backed by a different version of Interstellar Overdrive.

Also on the radio scene, I've heard of a few minutes supposedly from Scottish Radio 67 containing a few secs of "Reaction in G" and a short (3-4 min) version of "Set the Controls for the Heart of the Sun".

**10.40**  
**OMNIBUS**  
presenting



**ALL MY LOVING**

A film of pop music with

- The Beatles, Donovan
- Cream, The Who
- Jimi Hendrix Experience
- Eric Burdon and the Animals
- The Pink Floyd, Manfred Mann
- Frank Zappa, Derek Taylor
- Terry Dene, Lulu
- Kit Lambert, Tony Hall
- Anthony Burgess
- Maharishi Mahesh Yogi
- Mrs. Louise Harrison
- George Martin, The Moody Blues
- Grapefruit, Eddie Rogers
- PAMS Jingle Factory, Dallas
- Don Ingrams of WABC radio, New York
- Dr. Charles Lebo professor of acoustics
- Dr. Ken Oliphant consultant engineer
- Narrated by Patrick Allen
- Scenario, Horace Judson
- Executive producer, JOHN CULSHAW
- Directed by TONY PALMER
- See colour feature on centre pages

**RARITIES - NO.1**



This French E.P. is one of those items you never actually manage to track down. It is of particular interest because of the slight variation of Interstellar Overdrive that is found on the B side. This sounds almost identical to the Piper version though it is obviously shorter. (5 mins).

E.P. Columbia ESRF 1857 Arnold Layne/Candy & a Currant Bun/Int. Overdrive.

LYRICS BY KIND PERMISSION OF LUPUS MUSIC CO LTD

**TERRAPIN**

I really love you and I mean you  
The star above you, is crystal blue  
Well oh baby my hair's on end about you.

I wouldn't see you and I love to  
I fly above you, yes I do  
Well oh baby my hair's on end about you.

Floating, bumping, noses dodger, tooth offends a luminous  
Fangs all round, the clam is dark, below the boulders hiding  
all the sunlight's good for us.

Cos we're the fishes and all we do  
A move about, is all we do  
Well oh baby my hair's on end about you.

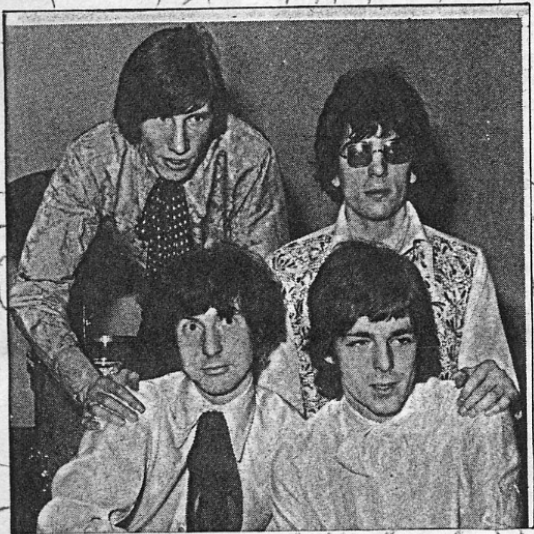
Floating, bumping, noses dodger, tooth offends a luminous  
Fangs all round, the clam is dark, below the boulders hiding  
all the sunlight's good for us.

Cos we're the fishes and all we do  
A move about, is all we do  
Well oh baby my hair's on end about you.

I really love you and I mean you  
The star above you, is crystal blue  
Well oh baby my hair's on end about you...

THIS SONG IS DEDICATED TO JOHN, LAWRENCE, NIEL, BERNARD, AND EVERYONE ELSE INVOLVED IN TERRAPIN

# BOOTLEGGED ~ BARRETT



This article is just a little exercise in cataloguing. I'm going to write a little bit about all the officially-unavailable Barrett recordings that I have seen or heard of. Some of you will already have all that I mention and more, and some will have none. Most will be in between, I think. I hope you like it.

Most of the things I'm going to write about circulate among 'st fans only, very rarely, in my experience does anything crop up at record fairs.

To start with records, there have been only a few. Probably the best known is "Barrett's Revenge". Strange title really as Syd-era material occurs only on one side out of four. The tracks in question are only easily-available session material, comprising of the rather lacklustre versions of "Vegetable Man", "Pow R. Toc H.",

"Scream your last Scream" and "Jugband Blues" that were done for "Top Gear" on 11.2.68.

The first two sides of this album, including the Barrett tracks have also been issued as a single l.p. (with a plain/photocopied cover) called "Pink Floyd 67-69".

Better than this is a single l.p. credited to "Sid Barret" (sic) called "Unforgotten Hero". This contains various bit's and pieces from both Floyd days and after.

It opens with two of Syd's greatest tracks - "Scream your last Scream" and "Vegetable Man". These are finished studio versions from the same session that produced "Jugband Blues" for "A Saucerful of Secrets". These are great, (or should that be Great?) and deserve official release. Until that day, cop this bootleg - it's worth it for these two tracks.

Following these are "Flaming", "The Scarecrow", "The Gnome" and "Matilda Mother" from John Peel 25.9.67. The sound-quality of these is no-where near as good as the first two tracks, sounding muted and bassy.

Side 1 winds up with "Gigalo Aunt" and "Effervescing Elephant" from Syd's solo Peel session.

Side 2 isn't as good. It opens with "Interstellar Overdrive" lifted straight off the official soundtrack l.p. of "Tonight Let's All Make Love In London". It is of good quality but still incomplete (see Opel 1), and it's value has been rather cut by the recent re-release of the official soundtrack.

Concluding the l.p. are (again) the four "Top Gear" tracks, as on "Barrett's Revenge" (groan).

This all comes in a tasty sleeve, which has a colour picture of the Floyd doing "Emily" on "Top of The Pops" on the front and a head & shoulder's pic. of Syd (see 17.6.67 page of Miles visual documentary) on the back. There is also a picture-disc of this sleeve (un)available.

The same tracks have also been released under the title "Live in London" in a plain white sleeve.

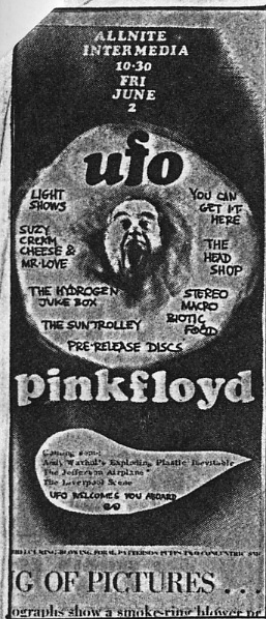
More or less as I write I've heard of an l.p. known as "The Great Lost Pink Floyd Album", containing such delight's as an alternative take of Pow. R. Toc. H. Exciting huh?

As far as I know, that's it as far as record's go. Tapes are often more interesting than record's. Bootleggers have a re-current fascination with putting the same tracks on l.p.'s because they're "Rare". (Witness the number of times Emryo has appeared on l.p.) (EMBRIO IS A PARTICULARLY BORING ROGER WATERS SONG).

There aren't many early Floyd tapes around, but those that can be found are quite interesting.

## \* PLEASE NOTE

Neither the author of this article or myself have any connection with bootleg dealers and we can not supply anybody with any tapes or Lp's. I do not know of anyone who supplies them so please don't bother writing.



The first that I got is from Rotterdam in 1967. (possibly at Oude Ahoy hal 12.10.67). After taking a while to do anything at all it eventually kicks off with a howl of feedback into an opening instrumental. Very heavy to start with, it soon mellows into some classic improvisation with some real off-beat guitar work. The rest of the tracks are "Pow. R Toc. h", "Scream your last Scream", "Set The Controls...", and "Interstellar Overdrive". Until I got this tape I didn't know that "Set The Controls" was done with Syd. Strangely the vocal is by Waters, and is nearly the only audible vocal on the whole tape. The sound quality is hissy and muddy, but quite listenable.

Another tape, a C90 of various bits and pieces, is available at record fairs around here.

This starts with Syd's solo sessions complete. There are two. The first was for John Peel, 18.5.70, and comprises "Baby Lemonade", "Terrapin", "Gigalo Aunt", "Two of a Kind" and "Effervescing Elephant". The backing musicians are Dave Gilmour (bass) and Jerry Shirley (percussion). Rick Wright may also have been there. This is well produced and uses a recent Friday Rock Show repeat broadcast as source, so the quality is good.

The second session was for Bob Harriss & his "Sounds Of The Seventies" in Feb '71 and consists of "Dominoes", "Baby

Lemonade" and "Love Song". The quality is 'nt so good but these are interesting, as they perhaps constitute Syd's last (semi) legal release. It's nice to hear a different "Dominoes". The original has a beautiful, lazy, dreamy quality, but here it is more harsh; the dream is not so restful.

The tape then gets to it's most interesting section—the whole of Syd's Olympia appearance in 1970. The backing group is Gilmour/Shirley again, and the sound quality is, I imagine, a clear representation of the gig sound. The tracks are "Terrapin", "Gigalo Aunt", "Effervescing Elephant" and "Octopus".

The guitar has the most harsh-edged bite I have ever heard from Syd. It is quite remarkable. "Gigalo Aunt" sounds vicious! As usual the vocals suffer in the mix, but if you know when to listen, it is there, just. "Effervescing Elephant" is crashed through at a furious pace. Finally the vocal breaks through on "Octopus" and Syd's voice soars. The song plummets along at breakneck speed and Syd shrieks and howls his way through it. He sounds desperate and exhausted.

Syd says "goodnight" and shambles off. Dave Gilmour's bass on this is excellent and complements Syd's guitar extremely well. Ten out of ten for initiative to whoever taped this gig.

Side 2 of this C90 is all live Floyd from Copenhagen (Star club?) 13.9.67. The tracks are "Stoned Again", "Arnold Layne", "Rush in a Million", "Matilda Mother", "Scream your last Scream" and "Astronomy Domine".

"Stoned Again" is another heavy instrumental, and has some lovely lilting keyboard playing from Rick that seems to hold the whole thing together. The quality of the tape is better on the instrumentals, I suppose, because you're not straining to hear the vocal. "Arnold Layne" is 'nt so good—it just doesn't suit the format of extended improvisation. "Rush In a Million" is a great brooding hulk of a song, with a menacing riff and a surprisingly up-front vocal.

That's all I've seen of continuous tapes. There are, of course, some bits and pieces lying around. The following is a short resume of what I've seen.

There is a bad quality recording of a '66 rehearsal of the middle section of "Candy And a Currant Bun", lasting about 4 mins.

A radio broadcast, (possibly Scottish), consisting of 30 secs. of "Reaction In G" and a 4 min. version of "Set The Controls".

Finally, there is a Canadian (CBC) radio interview with Syd, Nick, Roger and Pete Jenner, before the Floyd signed their record deal. This was re-broadcast as part of Nick Horne's "Pink Floyd Story" in 1977 and is excellent.

The complete 11 min. version of Interstellar Overdrive from the film "Tonight Let



## GAMES FOR MAY THE PINK FLOYD

Space-age relaxation for the climax of spring — electronic compositions, colour and image projections, girls and THE PINK FLOYD

**QUEEN ELIZABETH HALL, S.E.1**  
General Manager, John Denison, C.B.E.  
**FRIDAY, MAY 12th, at 7.45 p.m.**

Presented by Christopher Hunt Ltd. and Blackhill Enterprises  
Tickets: 21/-, 15/-, 10/- from Royal Festival Hall (WAT 3191)

Hello again, welcome to OPEL 2 & thank you for buying this fanzine. I know it's not up to the standard of the latter Terrapins but it is a start & all things (unless cyclic) must start somewhere. If anyone can provide articles e.t.c they would be most welcome - this is your fanzine - so use it. It would be really nice though if you could try & limit any material to that of Syd's music.

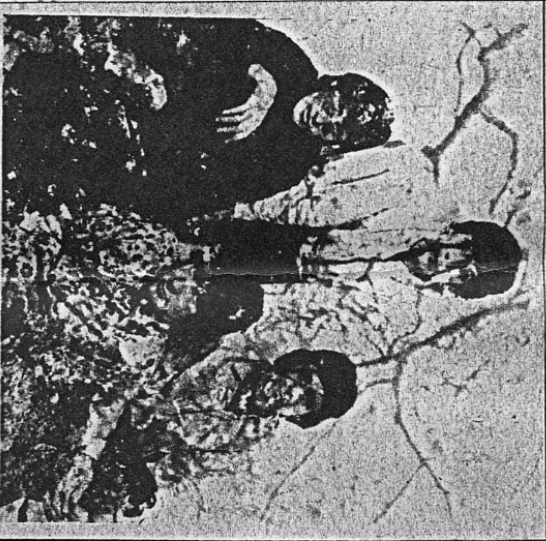
Anyone interested in Syd should not be without a copy of "The Best Of Terrapin" which covers Syd's solo period & was first released about 1 1/2 years ago. You can all get copies by sending £1.50 to B.White c/o 'Popbeat Record's' 15 Buck Street, Camden Town, London NW1, enclosing a very large S.A.E. "Essential" is the only word for this labour of love.

You will, I hope? Notice that with your copy of OPEL is a free petition form for the release of some of the remaining songs. If you can get any no. of signatures it would be really useful. It may even be an idea to ask your local record shop to put the form up somewhere for a couple of weeks. As time rolls by the chances of getting even one or two of the remaining songs released increases - so please don't give up hope.

A number of people have mentioned that it would be nice to get some 'T' shirt's/badges or poster's made. Enquires have shown that for a first venture 'T' shirt's would be too much of a financial strain at the moment, but, if anybody can come up with a design I'll start the ball rolling in the next issue. (CONT. OVERLEAF)

STOP PRESS: For people with no task there is a small fanzine on the Floyd after 68, it costs 25p and may be obtained from: IVOA TRUEMAN, 10 NARWICK PURSE, TYNON, ANYWEDD, LL36 0DH, WALES. (CONT. FRONT AND BACK) Also, the next issue of Opel should be early February (or a bit later). It may not be advertised but should cost the same. Don't forget if you want to contribute any article or anything at all, it would be really nice - Ok?

**PINK FLOYD 'SPECTACULARS'**  
THE Pink Floyd are to produce a series of new-style "Spectaculars" next March. The group have created a huge unique production which is likely to feature a 100-piece orchestra. Next Monday the group visit the BBC's Radiophonic Workshop to study their new Unit Delphi four computer.



THE PINK FLOYD—now with a choir and chamber orchestra.



**BOOTLEGGED BARRETT (CONTD.)**

-s' All Make Love In London" does exist in sections but is not generally available.

O.K. As far as I know, that's it. This doesn't pretend to be a definitive round-up of course - there is more out there. This is just a framework and hopefully, a catalyst. What would be nice now would be for anyone who has, or knows of, anything I haven't mentioned, or can put me right on anything I've got wrong; to write in; all these additions could be composited for a future OPEL and that way the end result could be fairly comprehensive.

Thank you for getting this far. - ANDY LESLIE -

**CONTACT-A-FREAK (With apologies)**

ROBERT CLARKE  
21 Thorpe Road  
STAINES  
MIDDLESEX TW18 3HD

\* ROBERT is looking for anyone interested in forming a band with influences of Syd Barrett & Beatles \*

HUGH DELLAR  
113 Winchester Rd  
RYE  
EAST SUSSEX  
TN 31 78(?)

STEVE FOUNTAIN  
57 Shooters Avenue  
Kenton  
HARROW  
MIDDLESEX  
HA3 9BQ

JEREMY DUNN  
148 Craylands  
Basildon  
ESSEX

Also, Andy MABBETT tells me that he is compiling a complete list of people who have worked with the Floyd & another list of major magazine artists etc. If you can help write to me & I'll pass all the info on.



These events were called "freak-outs" and the biggest of all was the 24-hour Technicolor Dream Festival at Alexandra Palace. Everyone turned up to hear the PINK FLOYD (above) who were about to crack the pop charts with Syd Barrett's odd little song about perversion, "Arnold Layne". The Floyd were the early heroes of the British "underground", as it came to be known

**W**HAT kind of guitar, amplifier and fuzz box is used by the lead guitarist with the Pink Floyd?— F GABRIEL, Melton Mowbray.

Fender Telecaster, with 100-watt Selmer stereo amplifier and a home-made fuzz-box built for me by an electronics friend out of bits of other

fuzz boxes!—SYD BARRETT, The Pink Floyd.

Also if anyone can come up with a badge design I'll try & get some made in time for issue 3. Designs should if possible be in black & white to cut down the costs.

Some small bit's of news just in include the fact that the promo film for The Scarecrow was shown on C4's "Sixties" programme.

I've also heard that Syd played on one of Kevin Ayers singles called "She sings something sweet in the morning" which was released in '69 or '70 on the Harvest label.

Well that's about it for this issue. I would like to thank everyone whose helped me with issue two, including; Lynn Arnison, Hugh Dellar, Alan Duffy, Kees v Hulst, Jeremy Ewing, Dave Pearce, John S Shields, Lucifer Sam & lastly the N.M.E. for being the only music paper kind enough to reply to my letter's.

So finally I wish you all a MERRY CHRISTMAS & A HAPPY NEW YEAR & hope your thought's wish the same for the most creative musician around.

Ivor TRUMAN



Here's how they looked (circa 1923) before getting into teenage rebellion.

**W**HO ARE the backing musicians on Syd Barrett's "Madcap Laughs" album? What is Syd doing now and has he any plans for a follow-up to "Barrett"? — Kenneth Baxter, Whitley Bay.

The backing on "Madcap Laughs" was provided by the Soft Machine, which at that time comprised Elton Dean (alto saxello, electric piano), Mike Ratledge (organ, electric piano), Hugh Hopper (bass guitar) and Robert Wyatt (drums). I shall shortly be recording another album for which I am writing my own material. I hope to do a solo tour in two or three months. — SYD BARRETT.

### Writing

**H**OW did Syd Barrett, ex-lead guitar with the Pink Floyd, start his career? Did he play lead guitar on "Corporal Klegg" on the LP "Saucerful Of Secrets" and why hasn't his LP, promised over a year ago, been released yet? — R. J. Chudley, Redhill.

I was self-taught and my only group was Pink Floyd. I was not featured on "Corporal Klegg" but did play on another track, written by Richard Wright. I forget the title but it had a steel guitar in the background. There have been complications regarding the LP, but it is now almost finished and should be issued by EMI in a few months. I now spend most of my time writing. — SYD BARRETT.