



**AT LAST THE MADCAP LAUGHS**

**SYD BARRETT'S  
NEW ALBUM  
on Harvest SHVL 765**

**OCTOPUS  
LATEST SINGLE  
Harvest 5009**





Letter

OK-Buzz this-Hello welcome to the third issue of this Syd Barrett fanzine. Thanks for all your comments & to everyone who's become active with it. I apologise about the lateness of this issue, this has been a result of swapping addresses & delays in the badges.

As you will see on page 9 I have had some badges made. They're pretty neat & show a drawing of an Octopus that was used on a French pic. bag for Syds solo single. Presumably the drawing is one of Syd's-it is certainly in his style. The badges are reproduced in blue & red & cost 20p each + SAE. I'm afraid that I've had to put a small profit margin onto the cost as I doubt that I will sell enough to break even. Any profit will of course be ploughed back into OPEL & future ventures. Next I hope to get some posters or T shirts made-there have been a couple of ideas around but nothing really definite as yet. Something will be on offer in time for issue four.

Don't forget-if you've got any ideas, info, or anything connected with Syd then it'd be really nice to hear from you. In fact any psychedelic happenings or related events could also be mentioned if there's room.

If you can read Italian then you may be interested in two fanzines:- 'ARNOLD LAYNE' c/o Valerio Teti, via Barbella 32, 66023 Francavilla Al Mare (CH), Italy, and 'GOLDEN HAIR' c/o Luca Ferrari, via P. Nuvolone 16, 26100 Cremona, Italy. The Arnold Layne fanzine covers Gilmours Floyd as well but I'm not sure about 'Golden Hair'. The fanzine 'Octopus' also run by Luca in fact ended in February-apologise to anyone I may have misled.

Now the moment I've been waiting for-remember the petition-that bit of paper I asked you to sign. I know it was pretty but it would be even more so if it was covered in signatures. A great big thanks to everyone who actually managed to get any number of sigs. If anyone would like another form just let me know. So far we have 250 people on it but we will need many more to make any impression at all. Any piece of paper marked OPEL-SYD BARRETT PETITION is acceptable. It would also be nice if the people who sign it were sympathetic to Syds music-one can dream

OK things occurring now-

I've recently been in touch with John Steele (original co-founder of Terrapin) who's written a book called 'Syd Barrett-Myths & Legends, A Personal View'. Although originally written some time ago he has now been spurred into action & the booklet should appear in about 2 months time. I read an early manuscript about 1 1/2 years ago (when I was just getting into Syds music) & it was good then. I understand that it has been updated since so it should be worth getting. The booklet will be in a strictly limited run of 250 & will be in a 12" square format, specifically designed to find a home beside your copies of Madcap & Barrett. It is going to cost about £5, but will be all in the best possible taste.

If that venture is successful John plans to release a Terrapin Greatest Hits package in a similar format & hopefully the release of a flexi disc of the Canadian Radio Interview from 67.

Perhaps, if you are buying any badges of me you could indicate whether you are interested in John Steele's biography.

Now the crunch-I'm afraid that OPEL will have to hibernate for a while 'till June 21st to be exact, as I've got my finals coming up & I need the time badly. Normal service will however be resumed then & hopefully I'll be able to offer something a little better.

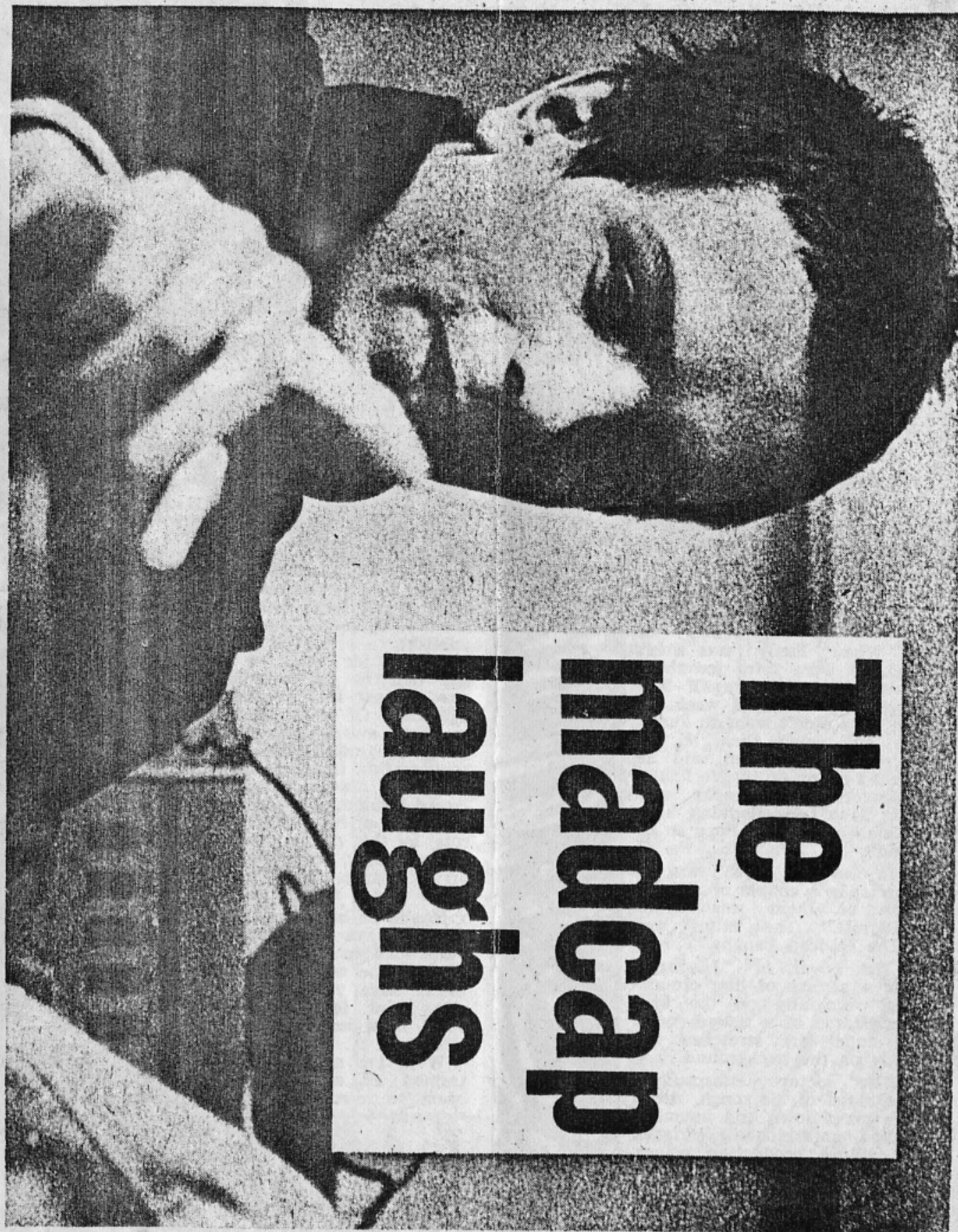
Till then, have a nice time. BRRRRRRRRRRRRRZZZZAAAAAAPPPPPPPZAP.

CONTACT

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ITALY



.. the melody maker interview



The  
madcap  
laughs



# the melody maker interview .

## STORIES about Syd Barrett are legion.

That he became overhearingly egotistical, impossible to work with. That he was thrown out of The Pink Floyd. That he suffered a psychological crack-up. That he once went for an afternoon drive and ended up in Ibiza. That he went back to live with his mother in Cambridge as a part of a mental healing process. That occasionally he goes to the house of Richard Wright, The Floyd's organist, and sits there silently for hours without speaking.

**Michael Watts**  
talks to  
**ex-Pink Floyd man**  
**SYD BARRETT**

Some of the stories are true.

Roger Waters: "When he was still in the band in the later stages, we got to the point where anyone of us was likely to tear his throat out at any minute because he was so impossible."

"When 'Emily' was a hit and we were third for three weeks, we did Top Of The Pops, and the third week we did it he didn't want to know. He got down there in an incredible state and said he wasn't gonna do it. We finally discovered the reason was that John Lennon didn't have to do Top Of The Pops so he didn't."

In the past two years he has made a couple of albums. One of them was called "Barrett." The other was "The Madcap Laughs."

The cover of "Madcap" has a picture of him crouching watchfully on the bare floorboards of a naked room. A nude girl stretches her body on the background.

The picture encapsulates the mood of his songs, which are pared-down and unembellished, unfashionably stripped of refined production values, so that one is left to concentrate on the words and the stream of consciousness effect. His work engenders a sense of gentle, brooding intimacy; a hesitant, but intense, awareness.

Syd Barrett came up to London last week and talked in the office of his music publisher — his first press interview for about a year. His hair is cut very short now, almost like a skinhead. Symbolic? Of what, then? He is very aware of what is going on around him, but his conversation is often obscure; it doesn't always progress in linear fashion. He is painfully conscious of his indeterminate role in the music world — "I've never really proved myself wrong, I really need to prove myself right," he says.

Maybe he has it all figured. As he says in "Octopus," "the madcap laughed at the man on the water."

What have you been doing since you left The Floyd, apart from making your two albums

Well, I'm a painter, I was trained as a painter... I seem to have spent a little

less time painting than I might've done... you know, it might have been a tremendous release getting absorbed in painting. Anyway, I've been sitting about and writing. The fine arts thing at college was always too much for me to think about. What I was more involved in was being successful at arts school. But it didn't transcend the feeling of playing at UFO and those sort of places with the lights and that, the fact that the group was getting bigger and bigger.

I've been at home in Cambridge with my mother. I've got lots of, well, children in a sense. My uncle... I've been getting used to a family existence, generally. Pretty unexciting. I work in a cellar, down in a cellar.

## Painter

What would you sooner be — a painter or a musician?

Well, I think of me being a painter eventually.

Do you see the last two years as a process of getting yourself together again?

No. Perhaps it has something to do with what I felt could be better as regards music, as far as my job goes generally, because I did find I needed a job. I wanted to do a job. I never admitted it because I'm a person who doesn't admit it.

There were stories you were going to go back to college, or get a job in a factory.

Well, of course, living in Cambridge I have to find something to do. I suppose I could've done a job. I haven't been doing any work. I'm not really used to doing quick jobs and then stopping, but I'm sure it would be possible. Tell me about The Floyd — how did they start?

Roger Waters is older than I am. He was at the architecture school in London. I was studying at Cambridge — I think it was before I had set up at Camberwell (art college). I was really moving backwards and forwards to London. I was living in Highgate with him, we shared a place there, and got a van, and spent a lot of our grant on pubs and that sort of thing. We were playing

Stones' numbers. I suppose we were interested in playing guitars — I picked up playing guitar quite quickly... I didn't play much in Cambridge because I was from the art school, you know. But I was soon playing on the professional scene and began to write from there.

Your writing has always been concerned purely with songs rather than long instrumental pieces like the rest of The Floyd, hasn't it?

Their choice of material was always very much to do with what they were thinking as architecture students. Rather unexciting people I would've thought, primarily. I mean, anybody walking into an art school like that would've been tricked — maybe they were working their entry into an art school.

But the choice of material was restricted, I suppose, by the fact that both Roger and I wrote different things. We wrote our own songs, played our own music. They were older, by about two years, I think. I was 18 or 19. I don't know that there was really much conflict, except that perhaps the way we started to play wasn't as impressive as it was to us, even, wasn't as full of impact as it might've been. I mean, it was done very well, rather than considerably exciting. One thinks of it all as a dream. Did you like what they were doing — the fact that the

music was gradually moving away from songs like "See Emily Play"?  
Singles are always simple — all the equipment was battered and worn — all

the stuff we started out with were our own, the guitars electronic noises were probably necessary. They were very exciting. That's all

really. The whole thing at the time was playing on stage. Was it only you who wanted to make singles? It was probably me alone, I think. Obviously, being a pop

4

5



# the PINK FLOYD



## SEE EMILY PLAY - SCARECROW

SEE EMILY PLAY  
THE PINK FLOYD  
SCARECROW



Da ritagliare  
per inserire  
nel  
JUKE-BOX



SCMQ 7066

# the PINK FLOYD

## SEE EMILY PLAY SCARECROW

**PICKER WATKINS** nato a Luton, Bedfordshire, il 21/11/1947. **Stewart Sacks** è stato il primo manager della band.  
**SYD BARRETT** nato a Cambridge, il 1/1/1946. **Colin Meehan** è stato il primo manager della band.  
**NICKY MASON** nato a Birmingham, il 21/11/1945. **Betha** è stata la prima manager della band.  
**RICK WRIGHT** nato a Londra il 20/7/1947. **Chris** è stato il primo manager della band.

group one wanted to have singles. I think "Emily" was fourth in the hits.  
**Why did you leave them?**

It wasn't really a war. I suppose it was really just a matter of being a little offhand about things. We didn't feel there was one thing which was gonna make the decision at the minute. I mean, we did split up, and there was a lot of trouble. I don't think The Pink Floyd had any trouble, but I had an awful scene, probably self-inflicted, having a mini and going all over England and things. Still...

**Do you think the glamour went to your head at all?**

I dunno. Perhaps you could see it as something went to one's head, but I don't know that it was relevant. There were stories you had left because you had been freaked out by acid trips.

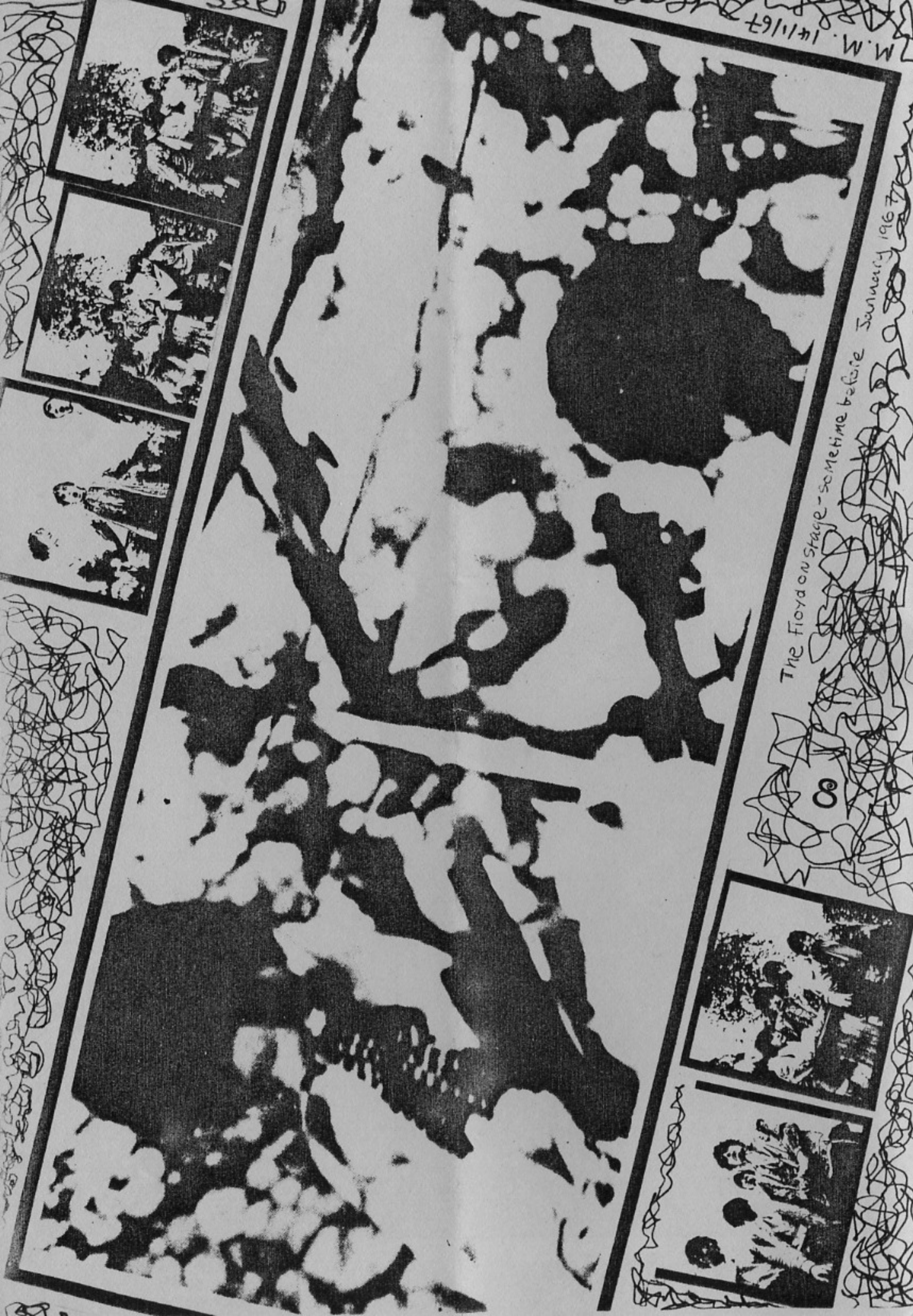
Well, I dunno, it don't seem to have much to do with the job. I only know the thing of playing, of being a musician, was very exciting. Obviously, one was better off with a silver guitar with silver mirrors and things all over it than people who ended up on the floor or anywhere else in London. The general concept, I didn't feel so conscious of it as perhaps I should. I mean, one's position as a member of London's young people's — I dunno what you'd call it — underground wasn't it — wasn't necessarily realised and felt, I don't think, especially from the point of view of groups.

I remember at UFO — one week one group, then another week another group, going in and out, making that set-up, and I didn't think it was as active as it could've been. I was really surprised that UFO finished. I only read last week



Mick Rock





W.M. 14/11/71  
 The Floyd on stage - sometime before January 1967

# SYD BARRETT from page 15

that it's not finished. Joe Boyd did all the work on it and I was really amazed when he left. What we were doing was a microcosm of the whole sort of philosophy and it tended to be a little bit cheap. The fact that the show had to be put together; the fact that we weren't living in luxurious places with luxurious things around us. I think I would always advocate that sort of thing — the luxurious life. It's probably because I don't do much work.

Were you not at all involved in acid, then, during its heyday among rock bands?

No. It was all, I suppose, related to living in London. I was lucky enough... I've always thought of going back to a place where you can drink tea and sit on the carpet. I've been fortunate enough to do that. All that time... you've just reminded me of it. I thought it was good fun. I thought The Soft Machine were good fun. They were playing on "Madcap," except for Kevin Ayers.

Are you trying to create a mood in your songs, rather than tell a story?

Yes, very much. It would be terrific to do much more mood stuff. They're very pure, you know, the words... I feel I'm jabbering. I really think the whole thing is based on me being a guitarist and having done the last thing about two or three years ago in a group around England and Europe and The States, and then coming back and hardly having done anything, so I don't really know what to say. I feel, perhaps, I could be claimed as being redundant almost. I don't feel active, and that my public conscience is fully satisfied.

Don't you think that people still remember you?

Yes, I should think so. Then why don't you get some musicians, go on the road and do some gigs?

I feel though the record would still be the thing to do. And touring and playing might make that impossible to do.

Don't you fancy playing live again after two years?

Yes, very much. What's the hang-up then? Is it getting the right musicians around you?

Yeah. What would be of primary importance — whether they were brilliant musicians or whether you could get on with them?

I'm afraid I think I'd have to get on with them. They'd have to be good musicians. I think they'd be difficult to find. They'd have to be lively. Would you say, therefore, you were a difficult person to get on with?

No. Probably my own impatience is the only thing, because it has to be very easy. You can play guitar in your canteen, you know, your hair might be longer, but there's a lot more to playing than travelling around universities and things.

Why don't you go out on your own playing acoustic? I think you might be very successful.

Yeah... that's nice. Well, I've only got an electric. I've got a black Fender which needs replacing. I haven't got any blue jeans... I really prefer electric music.

What records do you listen to?

Well, I haven't bought a lot. I've got things like Ma Rainey recently. Terrific, really fantastic. Are you going into the blues, then, in your writing? I suppose so. Different groups do different things... one feels that Slade would be an interesting thing to hear, you know. Will there be a third solo album?

Yeah. I've got some songs in the studio, still. And I've got a couple of tapes. It should be 12 singles, and jolly good singles. I think I shall be able to produce this one myself. I think it was always easier to do that.

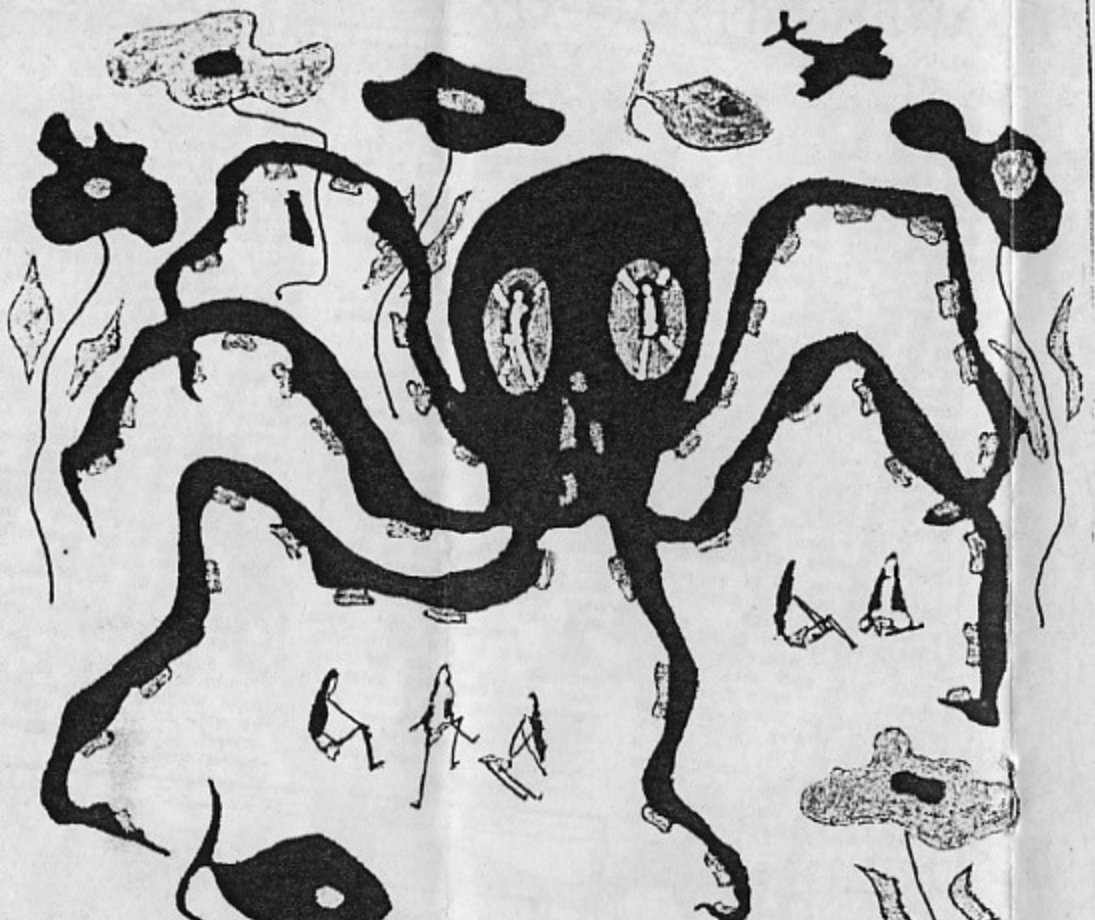


СІА ВЛККН М-ПІАНС

СЛУП Н КНДЖКУС СЯ ВЛНС С І КНДПРН ПЛАН ИЛР 9



Octopus - Octopus - Octopus - Octopus - Octopus - Octopus - Octopus - Octopus - Octopus - Octopus



A trip to Evenhoe  
Up down to & fro'  
You have no word..

Trip, trip to a dream dragon  
Hide your wings in a ghost tower  
Sails cackling at every place we break  
Struck by scattered needles  
Little minute gong coughs & clears his throat  
Madam you see before you stand  
Hey ho, never be still  
The old original favourite gran  
Grass hoppers green, a Bavarian band  
And the tune they play, is an Os-can play..

So they trip to 'Even hoe  
Up down to and fro  
You have no word..  
Please leave us here,  
Close our eyes to the Octopus ride

Isn't it good to be lost in the wood  
Isn't it bad so quiet there...in the wood  
Meant even less to me than I thought  
With a honey flower gillow trickly seeds  
Clover honey pots & mystic shining beads  
Well the madcap laughed at the man on the water  
Hey ho hop the door but  
Gigalli cried shining kangaroo

So through their tree they cried  
Please leave us here  
Close our eyes to the Octopus ride  
Please leave us here  
Close our eyes to the Octopus ride

The madcap laughed at the man on the water  
Hey 'ho hop the door but  
The winds they blew & the leaves are grey  
They'll never put me in a bag  
The sea's will read & all we see  
So high you go so low you creep  
The wind it blows in tropical heat  
The birds they throng on mossy seat  
The squeaking door will always squeak  
Two up two down will never meet  
So merrily trip and on my side  
Please leave us here  
Close our eyes to the Octopus ride...

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FRENCH (?) PIC. COVER.





SYD BARRETT is an enigma. The diversity of his fans is quite staggering, from long hair hippies, regular Pink Floyd freaks, punks, to new & old psychedelics. That his three l.p.'s should hold such affection to this day & for so many is a tribute to the innovator, musician and man.

Why then does Syd's music do so much for so many? Everyone will have their own views on the strengths and weaknesses in Syd's work but everyone can derive something from his music. It is no wonder then that many fellow musicians have recorded tributes, in one way or the other, to the madcap.

Many of the fanzines which have been published about Syd have included pieces on other artists. This is the only such article to be included here in OPEL. I do feel that Syd is unique & that OPEL should concentrate only on his music. At the same time however it is necessary to mention some of the other musicians who have tried to pay homage to Syd. I hope this article will be of use.

One artist often named in conjunction with Syd Barrett is Kevin Ayers. Last time I mentioned the track "Singing A Song In The Morning" to which Syd supposedly contributed & I should also mention another song of his called "O Wot A Dream". The latter is a jaunty, bouncy, merry little tune dedicated to Syd. It is supposed to be recorded, played & sung in Barrett's style and is often called the most genuine tribute that has been made. "O Wot A Dream" originally came out as a single in 1972 and was later featured on the l.p. "Bananamour". An accompanying booklet also featured a picture of Syd. Personally I don't find the song very exciting - it highlights more of the differences between Syd and Kevin's work - which, considering it was recorded with the intention of showing the 'similarity' between the two, is quite ironic.

The other Kevin Ayers track "Singing A Song In The Morning" has a more interesting history. Originally titled "Religious Experience", it was recorded (possibly in January 1970 with Syd singing & playing guitar throughout. It is possible that a 10" EMI acetate exists with this version - something which I would really like to hear... the reason being that the song here is much longer & with Syd prominent in the mix.

When the track eventually surfaced it had been cut in length with Syd either mixed totally out or just in.

Again the song is nothing special - the guitar solo is a little restrained but a close listen to Syd's solos on the Madcap L.p. does indicate that Syd could easily have been involved. It is strange though that Syd didn't get a credit on the label of the single or the compilation l.p. "Odd Ditties" which feature the track.

More recently, another artist has also received much attention because of his similarities with Syd Barrett, he is (of course) Robyn Hitchcock & his now defunct group "The Soft Boys". Possibly his best work in the Barrett vein is on his l.p. "Black Snake Diamond Role" - a highly recommended work.

ORIGINAL MANUSCRIPT



SYD BARRETT/

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# SYD BARRETT CARRENING THROUGH LIFE

As Malcolm Jones pointed out in "The Making Of The Madcap Laughs", little has been written in the way of literature about Syd Barrett - considering his almost legendary stance in rock history. Some of what has been written is excellent, but most is exaggerated & sensation-seeking. However, several musical tributes have also been rendered by various sources and if the press does not seem to have taken worthy note of the Madcap, fellow music artists have. Only so much can be conveyed in reviews, articles and the like, but at times there are some things that speak better than words - or at least can enhance mere words.

Many groups have seen fit to record cover versions of Syd's songs - here are a few reviews of the ones we've heard.

#### Rating

- \*\*\*\*\* - Brilliant!
- \*\*\*\* - Excellent
- \*\*\* - Good, well worth a listen
- \*\* - OK
- \* - An insult to the song!

David Bowie - See Emily Play \*\*

A somewhat dull, tuneless and lacklustre version - the vocals on the chorus are especially awful. I suppose he was trying to do an "imaginative" interpretation, but I'm afraid it just doesn't work. A bit of a disappointment, as I expected better of Bowie.

(M.B.)  
The Talloos - Octopus \*\*\*\*

A quite jaunty, uptempo rendition, and surprisingly commercial too. Quite faithful to the original as far as lyrics and vocals are concerned, but different when comparing the original mainly acoustic version to the more modern cover version - is that a drum machine and a synthesizer I can hear? Well worth checking out, though.

The Soft Boys - Vegetable Man \*\*\*\*

An almost note-perfect rendition of the Floyd's own unissued studio version. (Which can be found on the "Unforgotten Herb" bootleg). In fact, the way the opening notes are played, for example, makes me think that the band must be using this bootleg version as a guideline. Lead vocalist Robyn Hitchcock's singing is so much like Syd's it's quite extraordinary, although obviously intentional! The next best thing to having the Floyd's version! P.S. The sleeve's very nice too - Robyn Hitchcock's own illustration of the lyrics!

(M.B.)



Syd Barrett

# SYD BARRETT

He whom laughs first

**STUDIO SIDE:**  
 Baby Lemonade  
 Terrapin  
 Gigolo Aunt  
 Two of a kind  
 Dominoes  
 Number one again  
 Love Song

**LIVE SIDE:**  
 Terrapin  
 Gigolo Aunt  
 Effervescent Elephant  
 Octopus

Recorded 1966-74 at 1975 in London  
 Reissued February 1975 in London  
 EMI Music Company Ltd. Cat. No. 1975



TATTOOD

PHOTOS OF THE \*  
COURTESY CLERIC \* )

# SYD BARRETT

He whom laughs first



**Side one** - 30 sessions  
 - Baby Lemonade  
 - Terrapin  
 - Gigolo Aunt  
 - Two of a kind  
 - Effervescent Elephant

- Dominoes  
 - Love song  
 - Baby Lemonade

**Side two**  
 - Gigolo Aunt  
 - Octopus

- Apples and Oranges

- Intellectual Overdrive

- Julia Dream

Source: Unknown studio session 1967  
 W/Floyd

### Knox - Gigolo Aunt \*\*\*\*\*

At first I had my doubts about this one - after all, how does the idea of a fast 'n' furious new wave version of a Syd Barrett song grab you? However, it's extremely well arranged, played and sung, and is "punk" in overall sound without being tuneless or dirge-like. In fact I would describe it as lively and melodic, and a refreshing change from "carbon-copy" type covers. In my opinion the best cover version of a Syd Barrett song ever!

(H.B.)

### Graded Grains - Lucifer Sam \*

Possibly one of the earliest Floyd Covers this has recently been included on 'Chocolate Soup For Diabetics Vol 3', which is a new-ish psychedelic compilation. The song sounds weak, with no organ or any guitar overdubs. It features a restrained performance from all concerned and should be avoided at all costs.

### Marc & the Mambas - Terrapin \*\*\*

Again, a quite straightforward cover - nothing startling or different from the original on "Madcap". I like Marc Almond's voice on this one because he gives this version the same lazy, relaxed feel of the original. A pleasant, inoffensive cover which no Barrett fan should object to.

(H.B.)

### The Soft Boys - Astronomie Domine \*\*\*

Not a particularly brilliant rendition, to be fair it is 'live', but the song cries out for the absent keyboards. After a few listens it does begin to grow on you & it shouldn't offend anyone.

There are of course many other cover versions which we have not heard. Here is a sample: The Damned-Arnold Layne (unreleased); The Concerned Christians-See Emily Play; Family Fodder-No Mans Land; Rosebud/Disco Balls-Interstellar Overdrive-Arnold Layne.

Perhaps in some cases the motive for releasing some of these songs may have been more commercial than artistic-some of them are at least genuine.

A few original songs have also appeared on vinyl that are about Syd, notably the already mentioned "O Wot A Dream", "Shine On You Crazy Diamond" (by Roger Waters et al), "I Know Where Syd Barrett Lives" (by The TV Personalities) and possibly "The Man Who Invented Himself" by Robyn Hitchcock (again).

I don't want to mention Shine On as you will all have heard, or heard of it & will probably have already made your own judgement. In an article in the 'Trouser Press' mag, however, Jerry Shirley did say that Syd did turn up to a party at Abbey Road to celebrate the completion of Shine On & Dave Gilmours recent marriage. During the evening Roger Waters played the completed track to Syd & asked him what he thought of it. Syd replied "Sounds a bit old".

HAL WAS HERE





A song vastly different from the latter is "I Know Where Syd Barrett Lives" by the TV Personalities. Did you know that when released in 1980 it sold 18000 copies in one month! and even reached the charts in Holland. The song itself is mainly acoustic & features a nice poignant twist at the end. The B side "Arthur The Gardener" is brilliantly simple & rather nice in an amateurish sort of way. It conveys the sadness & frustration sometimes found in Syd's work very well.

Finally look out for "The Man Who Invented Himself", it's not one of Robyn Hitchcocks better songs but the l.p that it's on "Black Snake Diamond Hole" will please any Barrett fan. Not specifically because of the Syd/Musical imitation but more so because of it's originality, freshness & vitality. The song was also released as a "single".

I hope you haven't found this article too boring. When you consider all the people who've stated Syd Barrett as a major influence you'll perhaps see why I've included this piece here. Among those artists you can list Bowie, Brian Eno, Jimmy Page, The Jam, The Clash, The Sex Pistols, Siouxsie & The Banshees... the list goes on. I must stress however that this will be the only article to feature other artists & I must finally thank Helen Bovill, Jeremy Ewing, Kees Hulst, Lance Crouch & Stephen Dobbin who have all helped put it together.

LSO 18



TV & Radio Part 3 ROGER

Just a few points of interest this time. Firstly, Italian TV has recently shown film of the "Good" Syd Barrett singing "Astronomia Doim" (in Italian). I've been trying to get hold of a video of it but with no luck so far. I have however heard an audio tape of the Floyd singing "See Emily Play" from Top Of The Pops. The track is actually slightly different as all songs have to be re-recorded for the show. This is detectable if you listen hard. Overall the pace is quicker, less produced and with Syd's vocals a bit unenthusiastic & tired. A couple of people have also mentioned that the "Charnel" region of ITV will be broadcasting a programme on the Floyd after their current "Roots Of Rock & Roll" series. Let's hope that it contains something with Syd.

That's all as far as new stuff goes. I can however add a couple of snippets of info. The "Scarecrow" promo mentioned previously comes from a Kevintone Special 67 & the "All My Loving" film features Gilmore-not Syd. Finally. Would you like to see some Barrett on the box. All those nodding yes go and get a piece of paper/pen. We know that Mike Read (of Franki Goes To Hollywood fame) is a bit of a Barrett fan & that if he is suddenly deluged by a number of letters requesting/asking/threatening or otherwise to get him to show us some Barrett he might just do that. If this is to succeed everyone must write in. The address is: Mike Read, BBC 1, Broadcasting House, London, W1A 4WW. It would also have more of an impact if we all wrote around the same time-say Easter weekend. I hope you can spare the time to write.

### Bootlegged Barrett Pt2

A few more items have appeared since Andy's article, in the last issue namely the two new LP's; 'He Whom Laughs First' & 'Tatood'. 'He Whom Laughs First' contains the two BBC solo sessions (Baby Lemonade being listed as 'Baby Lemonade' & 'No 1 Again') and the live at Olympia 1970 appearance. The pressing is excellent & though the package is rather cheap with a wraparound cardboard cover and white labels the music is ace.

The other new LP called 'Tatood' originates from West Germany and comes in a full deluxe cover. My only complaint is the music. On the first side all is O.K.-the two BBC sessions again. Side two, however starts off with 'Gigalo Aunt' & 'Octopus' from Olympia 70 and then degenerates rapidly. 'Apples & Oranges' sounds the same as the single version but the quality is awful. The cover to the LP suggests that Apples & Oranges comes from John Peel 1970, perhaps someone recorded it on the radio.

The remaining two tracks, 'Interstellar Overdrive' & 'Walla Dream' are definately not Pink Floyd, i.e. they are FAKES. I am sure of this because they also appeared a couple of years ago on a cassette called 'Freak Out Demo's 67/68' which featured these versions as well as some other tracks which had been poorly overdubbed onto the Piper LP. Besides this, the playing on these last two tracks is extremely amateurish-there is little if anything that resembles Syd/Floyd's style & even the sound of the instruments are suspect. Overall the sound is too clean & I've never heard a Telecaster sound like that. It is a shame that these tracks have been included here.

Another 'new' release is that of 'Scream Thy Last Scream'/'Vegetable Man' on a 7" in a blue cover.

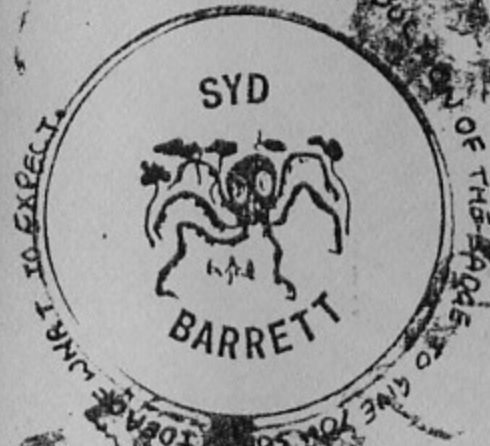
From your letters it is apparent that the most wanted tape of Syd is that made with 'STARS' his last band. Does anyone have a copy? The gigs & rehearsals were recorded but Twink no longer has the tapes. There is a record company who wants to release them officially if they are suitable & Twink has no objections to this. If anyone with a tape can let me know I'd be extremely grateful. Please make sure though that it is not just the Olympia appearance again.

Finally to finisher on a higher note, we may have found 'Ramadan', a rather long perhaps boring outtake from the Madcap Sessions. Don't get too excited, just yet as the song could easily be a fake, hopefully we will have determined this in time for the next issue. The track does however match Malcolm Jones description-18 minutes of repetitive drums.

You may also have seen another called 'The Great Lost PP LP' I'd better just point out that this does not contain any new Syd Barrett material.

### Badges

NOTE THIS IS ONLY A PAGE



Presented on my left is a reproduction of the design featured on the badges I have had made. Initially the idea was to have used the full design featured on the centre pages but this proved impractical. So the design here is slightly modified from the original.

<b>UFO</b>	FRIDAY, APRIL 21st, 10.30 p.m. - Dawn
	<b>PINK FLOYD</b>
	& Mixed Media
	31 Tattenham Court Road, W.1 Members and Guests Only LIFE IS A DREAM - Lewis Carroll

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