



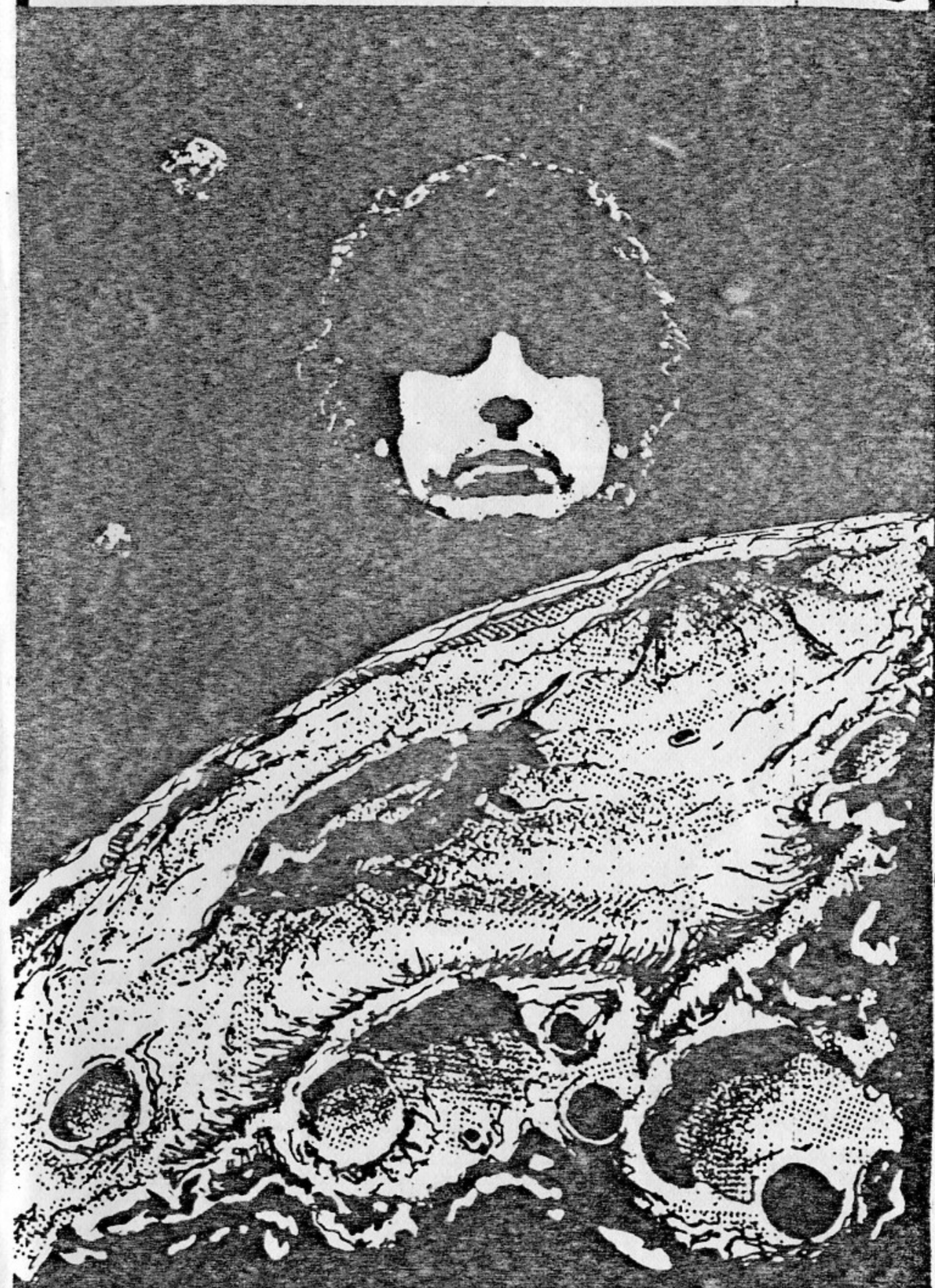
UNDERNEATH THE FROZEN LEAVES

The brooks are black with glassy ice. The woods are still and white—but underneath the frozen leaves, the wildflowers out of sight—wait down in the darkness for the moment to unfold. Celandines and aconites will spread their pools of gold—and the bracken with its sprays of frosted crystal fronds—will beautify the bridlepaths, the ditches and the ponds.

The years around us fade and fall and settle silently—covering the past beneath the leaves of memory—but below the changing surface of our passing days—lie the seeds that we have sown along the hidden ways. Where our footsteps have been led, Lord, grant that there may be—seeds of hope, of faith, of friendship and of charity.

Never say that joy has fled forever from your gate—because the winter of your grief still lingers. Trust and wait. Life lies dormant for a season. Keep remembering—that underneath the frozen leaves lie all the flowers of spring.

PATIENCE STRONG



BRITAIN'S art colleges have turned Syd was pleasantly surprised to find out a disproportionate number of the LP had sold well, especially as there successful musicians—John Lennon, was no great hype involved. 'Yes, it's Jimmy Page and Pete Townshend quite nice,' he said in his soft-spoken manner that sometimes becomes so was studying fine art at Camberwell soft that he's not talking to anything School of Art in south London that he but his chin. 'But I'd be very surprised started playing with the Pink Floyd, if it did anything if I were to drop dead. the rest of whom were all at that time I don't think it would stand to be potential architects at the Regent accepted as my last statement. I want to Street Polytechnic.

And the influence of the *avant-garde* anything else and I'm writing for that at art world was apparent in the Floyd's the moment.'

stage act, the first to make strobo- It was while Syd was at school in scopes and oil-slide projections standard Cambridge that he started learning the equipment for an evening's music. guitar. He played in a number of (Remember 1967 and the psychedelic groups in that area from the age of 16 revolution?)

But now Syd has his own solo best-selling album *The Madcap Laughs* to come up to London,' he said. I which has provided a clear answer to didn't mean to play for ever; it was that much-asked question 'Whatever painting that brought me here to art happened to Syd Barrett after he left school. I always enjoyed that much the Floyd?' At present Syd is living more than school, although it had quietly in his sparsely-furnished London nothing to do with the music. After flat among his stereo equipment, piles three years in London I started playing of paintings and a heap, of battered with the Pink Floyd. Bo Diddley was LPs. He's taking things easily, as he definitely my greatest influence. Around has been doing for the last two years, that time one came across so many composing, writing and painting as unheard-of records that one felt one inspiration comes, and making some was really discovering something.

plans for the future. He will soon be 'The Floyd's music 'arose out of working on another album and he also playing together: we didn't set out to do plans to get a group together, but anything new. We worked up to *See beyond* that he seems to have no *Emily Play* and so on quite naturally particular intentions.

from the Rolling Stones numbers we used to play. None of us advocated doing anything more eccentric. We waited until we had got the lights together and then went out.



The group secured a recording contract with EMI and found chart success with their first two releases *Arnold Layne* and *See Emily Play*, both of them written by Syd Barrett. And it was, of course, at London's first 'psychedelic dungeon' UFO that the Floyd found their initial following among the early freaks when flower power was something very real to a lot of people.

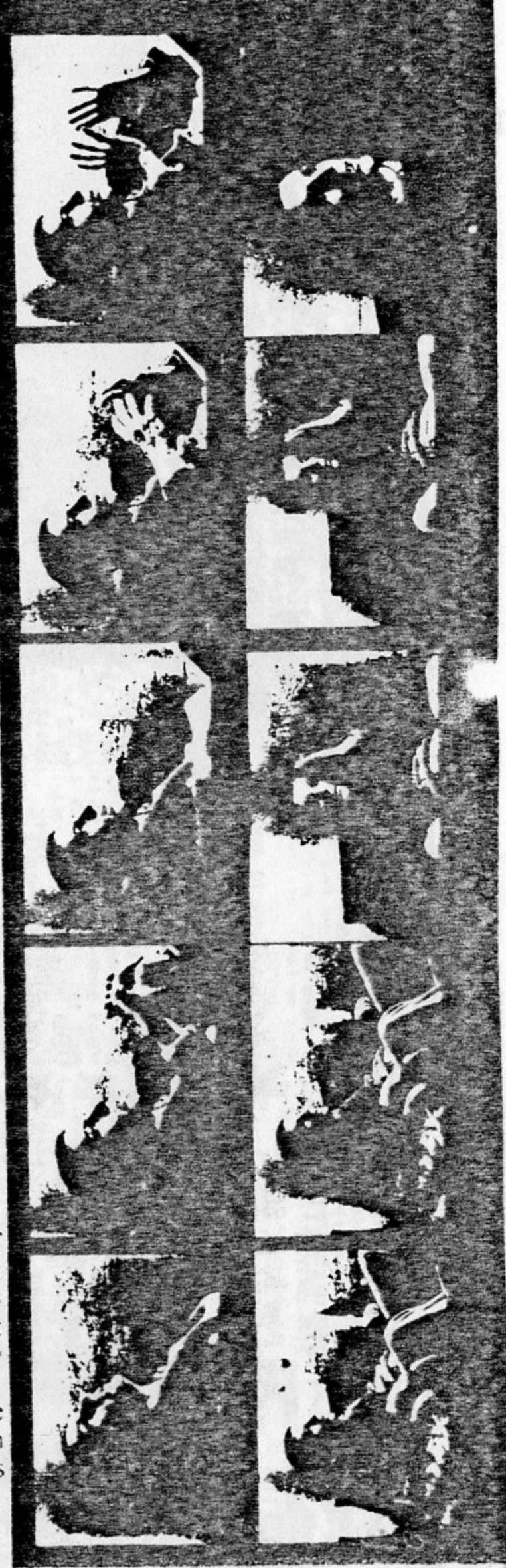
However, the Floyd moved away from their starting place to tour Britain in the usual rounds of clubs and ballrooms. After their first album, *Piper At The Gates Of Dawn*, and their third single, *Apples And Oranges*, had been released, the group made the now-customary trek around the United States. It was on return from that great country that Syd split from the Floyd.

'I spent a year relaxing,' he says, 'and another getting the LP together. It's been very slow, like looking back over a long time and playing very little. When I went away I felt the progress the group could have made. But it made none, none at all, except in the sense that it was continuing. To make my album was a challenge as I didn't have anything to follow.'

Now Syd is looking to form his own band, which he hopes he will have going within a year. 'This is the most interesting thing to do now, to see whether it would have been possible to retain the *Emily* sort of things that were there and on maybe two tracks of the first album.

'I've been writing consistently for two years now and I have lots of undeveloped things lying around. I'm still basically like I've always been—sitting round with an acoustic getting it done. I never get worried about my writing.'

And so Syd Barrett, now back in the public eye after two years, carries on in his own way—doing what he wants as he wants to.



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SYD BARRETT JOINS PINK FLOYD!

SYD RECENTLY JOINED THE PINK FLOYD IN THE RECORDING STUDIO FOR SEVERAL DAYS WHILE THEY WERE RECORDING "SHINE ON YOU CRAZY DIAMOND" (A 25 MINUTE SONG ABOUT SYD). IT IS UNCERTAIN IF HE ACTUALLY RECORDED WITH THEM, HOWEVER MELODY MAKER HAS SOME NEWS...

WE REPEAT: CAN NOTHING BE DONE FOR THE MAN?

SYD WILL SOON BE 30 (TANG). THIS MAY BE CAUSING HIM ANXIETY, KNOWING HE WORRIES ABOUT HIS AGE. THEREFORE IM CERTAIN HE WOULD BE ENCOURAGED TO RECEIVE LOTS OF CARDS AND GIFTS (NO PORK CHOPS PLEASE!) FOR HIS BIRTHDAY. GIFTS SENT TO ME WILL BE GIVEN PERSONALLY TO SYD ON HIS BIRTHDAY.

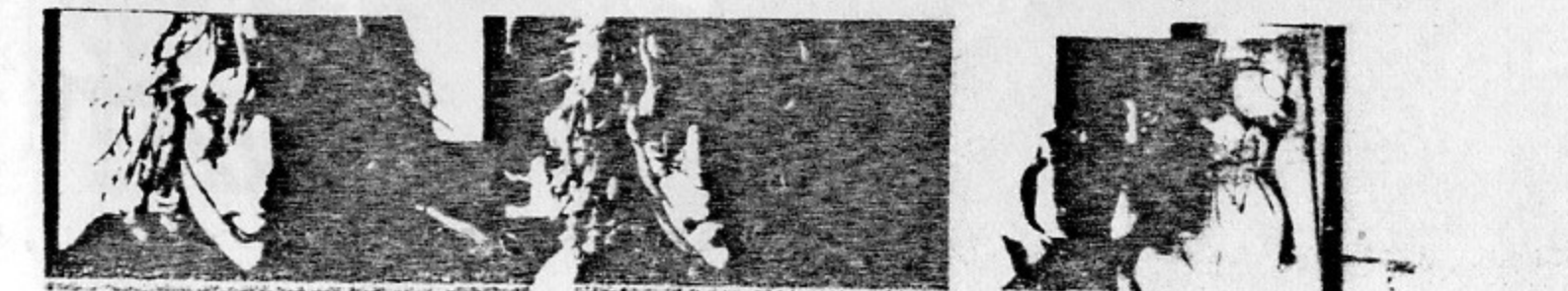
Chris "Leapy" Lea also of Alberta, overwhelmed when he discovered that Syd Barrett was recording in the studio next to Alberta at Abbey Road. When asked how he got into his present state (fourteen stone, completely bald) Barrett is reported to have replied: "I've been eating too many pork chops". Syd, one hears, still thinks he's a member of the Pink Floyd. Can nothing be done for the man?

ATTENTION!!! A PETITION HAS BEEN STARTED BY THE SOCIETY TO HOPEFULLY PERSUADE E.M.I. TO RELEASE ALL THE SYD/FLOYD MUSIC WHICH STILL REMAINS IN THE VAULTS. YOU CAN HELP IF EVERY PERSON READING THIS FILLS AN 8x10 PAPER WITH SIGNATURES. IT WILL HELP TO MAKE A GREATER IMPACT. PLEASE SEND PETITIONS TO THE EDITOR.

STOP PRESS!!!
OUR MAY BE THE LAST ISSUE!
SUBURBAN PRESS HAVE CLOSED DOWN.
FOR INFORMATION AND COMMUNICATIONS PLEASE CONTACT YOUR LOCAL SECRETARY OR THE EDITOR. S.A.S. ARE ESSENTIAL.

I RECENTLY HAD A REWARDING MEETING WITH SYD'S MOTHER. SHE WAS PLEASED TO TALK ABOUT SYD AND EXPRESSED HER CONCERN FOR HIM. ALTHOUGH SHE HAS NOT SEEN SYD FOR A LONG TIME THEY DO WRITE TO EACH OTHER FROM TIME TO TIME. SYD'S MOTHER LIVES ALONE IN EACH ROOM OF THE HOUSE ARE SEVERAL PAINTINGS SYD HAS DONE OVER A TEN YEAR PERIOD. SHE IS VERY PROUD OF THESE PAINTINGS. I HOPE TO PHOTOGRAPH THEM AND FEATURE THEM IN TERRAIN. HOWEVER I NEED SYD'S PERMISSION. ANDY GARIBALDI HAS RESIGNED. HE PLANS TO CONCENTRATE ON HIS PINK FLOYD HISTORY. A PINK FLOYD HISTORY DUE TO BE PUBLISHED AT THE END OF THE YEAR IS CURRENTLY BEING WRITTEN BY RICK SAUNDERS WHO IS AN ADMIRER OF SYD'S MUSIC AND HE PROMISES THERE WILL BE A GOOD DEAL OF EMPHASIS ON SYD'S INVOLVEMENT WITH THE FLOYD.

A NEW LONDON SECRETARY SHOULD BE JOINING SOON. THERE MAY BE AN INTRO LETTER FROM HIM IN THIS ISSUE. MORE SECRETARIES ARE NEEDED IN THE LONDON AREA SO ANYONE INTERESTED PLEASE WRITE TO ME SAYING WHY YOU WANT THE POSITION AND WHAT PLANS YOU HAVE FOR RUNNING THE SOCIETY AND MAGAZINE. FOR THAT MATTER ANYONE CAN WRITE IN WITH VIEWS, IDEAS OR WE WELCOME ANY WRITTEN, ILLUSTRATED MATERIAL, PHOTOGRAPHS, ARTICLES BY YOU OR FROM MAGAZINES. POETS, IN FACT ANYTHING AS LONG AS IT'S CONNECTED WITH SYD. IN CLOSING THOUGH THE NEWS OF SYD SEEMS DISAPPOINTING. REMEMBER THAT TO CONTINUE YOUR MENTAL AND EMOTIONAL GROWTH EVERY SO OFTEN YOU MUST SURPRISE YOURSELF (AND YOUR FRIENDS) BY CHANGING THE PATTERN OF YOUR LIFE AND APPEARANCE. ONCE YOU CAN BE NEATLY PIGEONHOLED THERE'S NOTHING MORE TO SAY ABOUT YOU. YOU MIGHT AS WELL NOT EXIST.
Bernard.



CAMBRIDGE CORN EXCHANGE
STARS
 FEBRUARY 1972
 DOC. SYD BARRETT

SYD BARRETT'S
 new band, Stars,
 made their strange
 debut at Cambridge
 Corn Exchange
 last week.
 Roy Hollingworth
 reports...

"Hey hey Satur-
 days in the hay you
 know you can't do
 these things/hey,
 hey."

THE lines went
 a little some-
 thing like that. I
 couldn't hear too
 clearly because
 Syd didn't seem
 very interested in
 the microphone.

He stopped play-
 ing actually, and
 scratched his nose,
 and then started
 playing again. Three
 figures to my front
 slugged their
 shoulders, and left.
 They didn't under-
 stand Syd Barrett.

Neither did the
 other people who left.
 Neither did the
 people who talked in
 the very dark cor-
 ners. Neither did the
 guy who pulled a
 market wagon noisily
 across the floor.
 Neither did the per-
 son who switched the
 house-lights on (to
 reveal that there were
 only about 30 people
 there).

But The Madcap
 played on, as if he
 understood. He played
 and played and play-
 ed. No tune in partic-
 ular, no tune in fact.
 He sounded out of
 tune most of the time
 anyway. But the tune was
 most certainly in his head.

He played a demented solo
 that ran ragged lines up to
 ten minutes. His tangled hair
 fell over a face that fell over
 a guitar and seldom looked
 up. He changed tiny things
 by the minute, the keys and
 chords made little sense. The
 fingers on his left hand met
 the frets like strangers. They
 formed chords, and then re-
 formed them, and then — ap-
 parently nearly got it right —
 and then wandered away
 again. And then Syd scratched
 his nose again, and let loose
 a very short sigh.

It was like watching some-
 body piece together a
 memory that had covered the
 most severe shock.

The audience got smaller.
 This tragic little scene took
 place last week in a dank
 place called The Corn Ex-
 change, Cambridge, which is
 in fact just what it is. A Corn
 Exchange. It was the debut
 evening of Stars, a band
 formed by Twink in Cam-
 bridge. Syd is from Cam-
 bridge.

If it's still on to say that
 the last act is the top act,
 then Stars were the top act.
 They were preceded by Skin
 Alley, and the outrageous
 MC 5. There were also — to
 quote the programme, —
 "recorded sound to re-charge
 your brain cells, films to
 wreck your head, and food to
 melt yer stomach." I think I
 might have seen two smiles
 all evening. There is
 seldom time, except the
 change of chord enforced by
 either an aching finger or an
 aching throat. And yet they do
 magic. They must be. I have
 a fond affection for Barrett's
 songs. Though God knows
 why.

Apart from some numbingly
 sordid, right-down sordid
 rock-n-roll from MC 5 (Bl-
 their little Detroit socks) the
 time preceding Stars was an
 extraordinary affair.

There's this dance/concert
 meeting/somewhere to walk
 talk/mope/where you can be
 cool / drugged / bombed
 bashed/blasted. For 65p you
 can walk on concrete, and
 meet people who are similar
 to yourself, who share the
 same desire to walk on
 concrete, and look similar to
 yourself.

Well the train got there
 and Syd was there. He was
 walking around a lot, and
 standing about too.

It's the strangest ex-
 perience — when you feel
 you're fairly strange your-
 self — to be put into a situation
 when you feel virtual-
 ly straight. An imaginary joy-
 hat grew out of my head.
 And wouldn't go, no matter
 how much I shook.

God bless those hands
 who danced.

Who really went to see
 MC 5, or to see Syd Bar-
 rett?

My Madcap plugged a
 Fender Telecaster into a fair
 battered amp. There was Syd
 Barrett, on stage a minute.
 It been a long time. I tried
 to remember how he stood.
 Floyd. It was pretty much the
 same.

He has a beard now, but
 his eyes are still deep cast
 hiding an inexplicable visi-
 on. Tuning up presents various
 problems. He holds his guitar
 like he's never held a guitar
 before. He keeps scratching
 his nose.

"Madcap Louans" opened
 the set. It didn't sound much
 like it used to. But Syd's
 voice did. A well-spoken
 — "Barth," "Lar," and
 Emily Play?

The chords are out of tune
 and he keeps looking to the
 right, and sort of screaming
 Twink and the "Madcap"
 though in disagreement.
 stood and watching, and
 thought he was playing a
 guitar.

A girl in a red dress
 comes, and he looks at her.
 looks fairly shocked. As the
 clock ticks into the next
 hours of Friday morning, he
 retreated to the back of the
 stage, trying to get away
 those runs. He moves them
 together. There is no pattern.
 But if you think very hard
 you can see a faint one, you
 can see some trailers in the
 sky.

The large concrete floor
 blurred now and then.

ON STAGE... LIVE!

Eddie Burns.

KING'S COLLEGE
 Cellar
 JANUARY 1972



CONTRARY TO BELIEF THE STARS GIG WERE NOT
 SYD'S FIRST PUBLIC PERFORMANCE SINCE '68.
 ONLY A SHORT TIME BEFORE AT THE KING'S
 COLLEGE CAMBRIDGE CELLAR HE GUESTED
 AT AN EDDIE 'GUITAR' BURNS CONCERT.
 EDDIE DID A SOLO SPOT THEN HE
 ANNOUNCED HIS LAST MINUTE PUT
 TOGETHER BOOGIE BAND, WHICH CONSISTED
 OF TWINK ON DRUMS AND JACK MONCK
 BASS. THIS BAND WAS GIVEN A SET OF
 THEIR OWN BY EDDIE AND SYD WAS ROPE
 IN TO PLAY TOO. SYD IT SEEMS MUST HAVE
 BEEN PLANNING HIS STARS IDEA AS HE
 APPARENTLY HAD COME TO WATCH JACK
 AND TWINK WITH THE IDEA OF FORMING A BAND.
 ALTHOUGH HE STOOD AT THE BACK
 (JUST JAMMING AS HE OBVIOUSLY DIDN'T
 KNOW THE NUMBERS) PLAY HE DID!
 WHEN IT WAS ANNOUNCED THAT HE
 WAS GOING TO PLAY A LOT OF THE AUDIENCE
 (INCLUDING MYSELF) WOKE UP!
 AFTERWARDS I WENT AND TALKED TO HIM
 FOR A FEW MINUTES. I ASKED HIM WHEN
 HE LAST PLAYED ANYWHERE AND HE SAID
 WITH THE FLOYD. I ASKED HIM WHY HE WAS
 THERE AND HE SAID "TO WATCH SOME PEOPLE"
 THOUGH HE DIDN'T MENTION FORMING A BAND.
 HE SAID HE WAS WRITTING SONGS FOR
 ANOTHER NEW L.P. HE WAS VERY SHY EVAN
 TALKING WITH ME, SO I STOPPED ASKING
 QUESTIONS AFTER A SHORT WHILE.
 SYD WAS SURPRISED THAT I KNEW
 ANYTHING ABOUT HIM. HE EXPLAINED THAT
 HE HAD BEEN WITH THE FLOYD AND RELEASED
 TWO SOLO L.P.'S. WHEN I SAID I KNEW THIS
 IT APPEARED FROM HIS REACTION THAT HE
 ASSUMED I WOULD KNOW NOTHING.
 AS A FOOTNOTE WHEN I BOUGHT MY TICKET
 FOR THE CORN EXCHANGE GIG FROM JACK
 MONCK IT READ "STARS - TWINK'S NEW BAND"
 SURELY IT WAS SYD'S BAND! SAID AND JACK
 SAID "YES BUT SYD'S A BIT UNTOGETHER!"
 PERSONAL REPORT - MERVIN HUGHES.



SPECIAL NOTICE

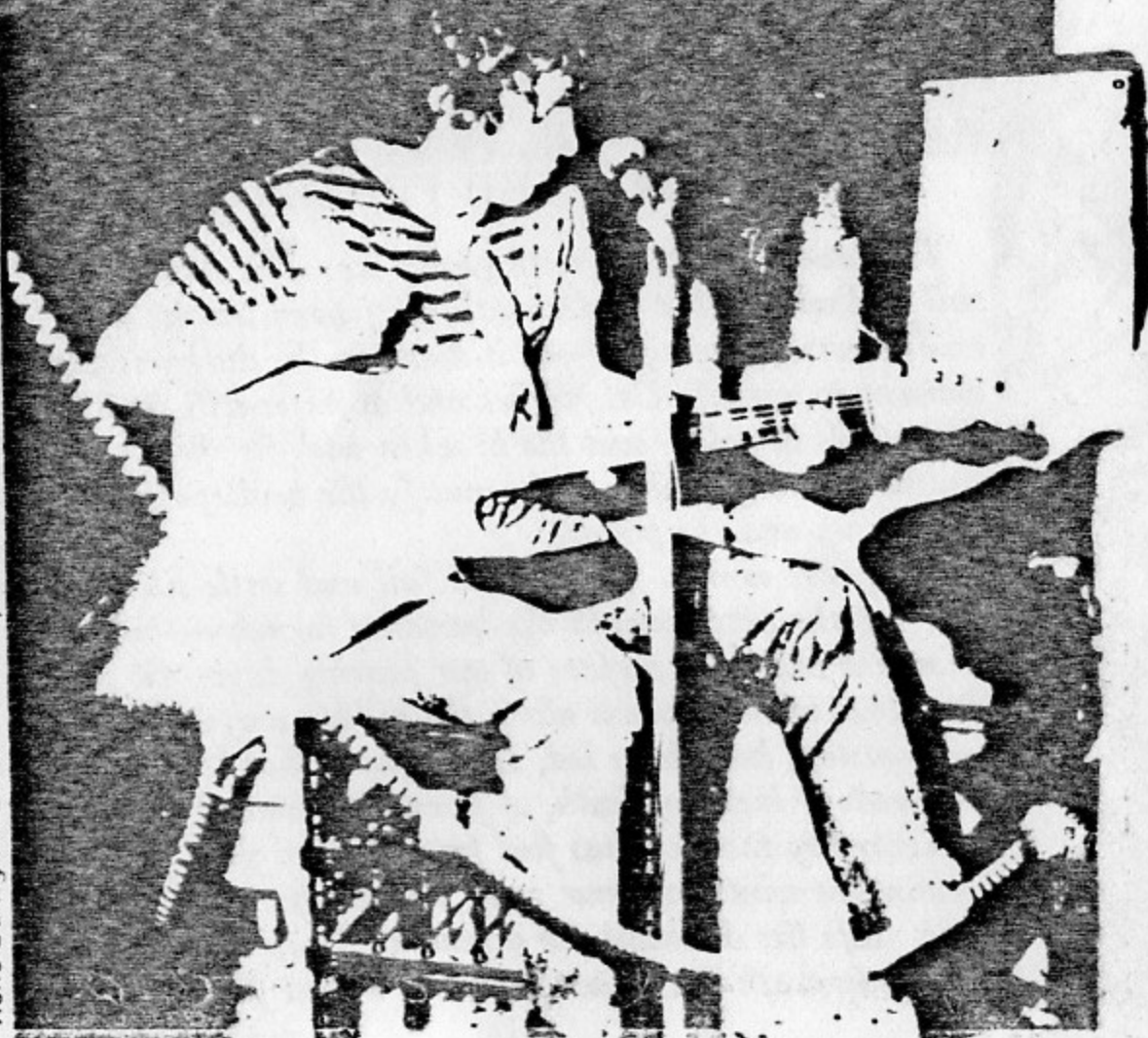
IN THE NEXT ISSUE
TERRAPIN
presents a special
1967 Pink Floyd

EXTRAVAGANZA!

24 PAGES PRICE 15p



These wires are deadly! Anyone who gets too close, or touches the wires, even from a distance with any object, risks being killed or severely burned



TRIP OUT TO THE UNDERGROUND
with **THE PINK FLOYD!**

STARS AT THE CAMBRIDGE CORN EXCHANGE FEBRUARY 1972 "THE LAST GIG" A PERSONAL REPORT ROBERT CHAPMAN.

THE GIG WAS EITHER A DISASTER OR A SHINING PINACLE OF SYD'S TWILIGHT SHELLSHOCK - BUT I'M NOT GOING TO SAY WHICH. ANYWAY I WAS STARRY EYED AND LAUGHING AT THE TIME AND CANNOT RECALL WERENT SYD MOSTLY RAMBLED UP AND DOWN HIS STRATOCASTER SEARCHING FOR TUNES THAT PROBABLY HE OPENED WITH A SLOW VERSION OF "OCTOPUS" AND THE 30 OR SO PEOPLE WHO HAD STAYED TO WATCH REGISTERED INSTANT DISMAY WHEN IT BECAME QUITE CLEAR THAT THE P.A. WAS GOING TO RENDER SYD'S LYRICS ALMOST INAUDIBLE. HE ALSO PERFORMED "DARK GLOBE" FROM THE MADCAP LP AND "GIGOLO RUNT" "BABY EMBROIDER" AND "WAVING MY ARMS IN THE AIR". FROM THE "BARRETT L.P." THE ONLY TIMES HE SPOKE WERE WHEN INTRODUCING "OCTOPUS" AND "GIGOLO RUNT". HE DISTINCTLY MUMBLED "I DON'T KNOW WHAT THAT ONE WAS CALLED" SURPRISINGLY HE ALSO PLAYED A REMARKABLE VERSION OF "FLIGHTER SAM". I LEARNED LATER THAT "SEE EMILY PLAY" WAS ALSO REHEARSED THE AFTERNOON OF THE GIG. THE SET WAS CONCLUDED WITH A COUPLE OF SHAPLEY RAGGED I BAK INSTRUMENTALS AND ENDED EVENTUALLY WHEN SYD'S RIGHT INDEX FINGER BEGAN BLEEDING RATHER BADLY AND JACK MONK'S VARIOUS HASSLES WITH HIS BASS AMP. I UNDERSTAND THE BAND PLAYED AGAIN ON SATURDAY AND BY ALL REPORTS THE GIG WAS SIMILAR THOUGH THE LYRICS COULD BE HEARD AND THEY WERE SLIGHTLY MORE REHEARSED. SYD OPTED OUT OF A PROPOSED GIG AT ESSEX UNIVERSITY THE FOLLOWING FRIDAY "HE GOT COLD FEET" STATED JACK MONK RATHER THAN THAT I THINK SYD WAS PAINFULLY AWARE THAT THIS MEDIOCRE BAND WAS NOT THE VEHICLE FOR A COMEBACK.

THIS IS SYD BARRETT'S FIRST LIVE APPEARANCE SINCE LEAVING PINK FLOYD OVER TWO YEARS AGO AND MANY OF THE PEOPLE HERE MUST REMEMBER SEEING HIM IN '67 BECAUSE THERE'S AN AIR OF EXCITEMENT EVERYWHERE AS HE AMBLES ON STAGE NERVOUSLY, ALMOST IT SEEMS RELUCTANTLY.

JERRY SHIRLEY DRUMS. THE FIRST NUMBER IS "TERRAPIN GUNG IN A TORTURED VOICE BARELY AUDIBLE.... BUT THE GUITAR IS LOUD AND CLEAR WITH THE OLD MAGIC STILL THERE, HIS UNIQUE STYLE VERY MUCH IN EVIDENCE.

THE NEXT TWO NUMBERS "GIGOLO RUNT" AND "EFFERVESCING ELEPHANT" ARE RUSHED THROUGH AT ALMOST BREAKNECK SPEED.

THE FINAL NUMBER IS "OCTOPUS" SYD PLAYS AN AMAZING SOLO. ALTHOUGH NOT AS WILD A STYLE AS HE PLAYED IN '67 HIS PLAYING IS STILL ADVENTUROUS AND DISTINCTIVE. THERE'S NO DOUBT ABOUT IT SYD BARRETT STILL STANDS AS ONE OF THE GREATEST INNOVATORS OF THE GUITAR.

THE PLAYING ENDS ABRUPTLY. SYD SAYS "THANK YOU VERY MUCH" THERE'S A SMATTERING OF APPLAUSE. A FEW SNEERS AND EXIT SYD BARRETT TO RETURN WHO KNOWS WHEN? [OLYMPIA REVIEW]

EXTRAVAGANZA 70

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Date	Afternoon (3.0 p.m.)	Evening (8.0 p.m.)
Wednesday, 3rd	Harmony Grass	Colosseum/Munge Jeffy
Thursday 4th	White Plains/Syrup	The Move/Mike Raven/ Pretty Things
Friday, 5th	Badfinger	Rare Bird/Steamhammer
Saturday, 6th	Julie Felix/Mesc Stevens	Jackson Heights with Lee Jackson/Fairfield Parlour

Added Attractions: Definite appearance SYD BARRETT, Saturday evening

Admission: 2 p.m. to 5 p.m. 10/- (children 5/-) 5 p.m. to 10 p.m. 12/6 (children 7/6) or 8-day Season Ticket 35/- at the door.

SYD Barrett has returned. Syd left the Pink Floyd over a year ago after writing the group's only two single hits "See Emily Play" and "Arnold Layne". Since then; nothing. But now, with a new single "Octopus" under his own name and a debut album due out this month, Syd Barrett is back in the record business.

I met Syd in a plush off-Oxford Street office. His hair is as wild as it used to be, preserving his former image intact. He talked of when he split with the Floyd.

"When we parted I had written everything for the group. My leaving sort of evened things out within the group.

"Since then I have been doing lots of things - things interesting for me. I've done a lot of traipsing around. I've been back to Spain - Ibiza. I first went there with Rick three years ago. It's an interesting place to be.

"I've written quite a lot, too".

Syd, with the Pink Floyd, was the first to emerge from the underground scene centered around the UFO in Tottenham Court Road in 1967. "Everything was so rosy at UFO. It was really nice to go there after slogging around the pubs and so on. Everyone had their own thing. It's been interesting to see things turning out the way they have.

"During the past six months there have been some very good things released. The best things I've bought are the new Taj Mahal album, Captain Beefheart, and The Band.

"I don't think any of them have influenced my writing though. I've been writing in all sorts of funny places."

Syd's new album is called "The Madcap Laughs". He said; "They're my particular idea of a record. It's very together. There's a lot of speaking on it - but there's not a very recognisable mood. It's mainly acoustic guitar and there are no instruments at all."

His future plans are quite simple. "I'm just waiting to see how the records do - what the reactions are - before I decide on anything else."

And he had a final word about the "Umma Gumma" album by Pink Floyd. "They've probably done very well. The singing's very good and the drumming's good as well."

SYD BARRETT ON STAGE... LIVE!

is back!
First record

OCTOPUS

REVIEWS

Stars!