

'NN 4/9PZ'

RUSSIANS

baubaus

Part 2

10p



'Kids tortured in NN4 shock

MOCKETT
IS
DEFINATELY
A MOVER

After a favourable reaction following our first issue, we've decided to give you a second dose. We already have two local bands with singles out and there is news of more from the Wood Hill label. There is a single forthcoming from Essential Personnel called Panic in the Elevator, and possibly a 10 inch L.P featuring 2 tracks each from 5 local bands. News about the County Ground, after the Tourists gig Nov 3rd, it will close untill February. People have been saying how hard it is to get to many gigs eg Paddock, Nags Head, well somebody has given us a good suggestion, if anybody who goes to the Nags Head on Sundays and has room in his/her vehicle then perhaps a meeting place such as the Market Square, for people who'd like a lift, could be arranged. Coil would like us to point out that their gig at Spinney Hill 26th Oct has been cancelled due to a decision by the Hall officials to not have the bands on. Coil still hope to play the gig but at a different venue. OK, thanx to Rough Trade, Harlequin, ACME, Graham Bently, Tim S., Sally M., B.O, Buddy Holly, John Peel, J. McGowan and Mereway School.

BRING BACK THE
CAT FOR
BEASTIALITY !!!

(DOES IT HELL!)

ACTSITSAE

NN4
9PZ



WE DETEST
MILDEW RAT
DO WE?



Letters to: Chris, "NN4 9PZ",
20 Thirlestane Cres.
Northampton.



SINGLES



SPIZZ ENERGI.
SOLDIER SOLDIER/VIRGINIA PLAIN.
 More structured than 'Oil' but still has the same spontaneity as both previous records. Backed by their version of Roxy's "Virginia Plain" which is easily as good as the original.



TOURS.
LANGUAGE SCHOOL/FOREIGN GIRLS.
 An extremely catchy, strong pop song which is very easy to sing along with and is picked up on, could easily go into the charts. The B side, however, isn't nearly as good.

Coil

Motor Industry / Alcohol Stark
 Much prefer the B-side and this seems to be the general opinion of people who've heard it, Coil produce a competent single which could possibly make it.

Modern English

Drowning Men / Silent World
 Great single from another band on the 3rd wave of new music.

GIGS

OCTOBER

19

PADDOCKS

BACK TO ZERO

SELECTIONS

DOLLY MIXTURES

NOVEMBER

2

Racecourse Pavil

ROUGH TRADE

SWELL MAPS

DOCTOR MIX



DEC 15TH

ROUGH TRADE

MONOCHROME SET

ESSENTIAL LOGIC

1st Nov

Windmill Club, Rushden

Essential Personnel

Coil



NAGS HEAD

Oct 21st Spittin Image

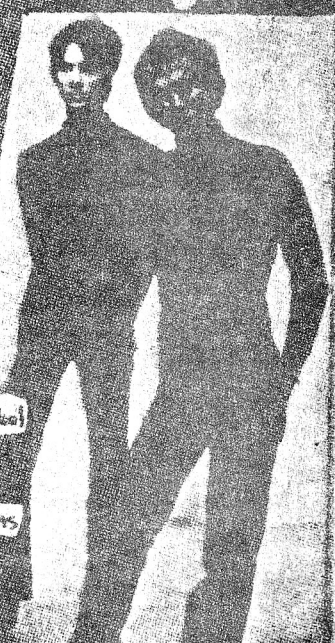
28th Lies ALL Lies/J-Rod

Nov 4th Accelerators

11th Guiltline

18th Suicide Victims

25th Boutros



SPIZZ ENERGI,
UK DECAY,
ZERO'S

SUICIDE
VICTIMS

Not a great turn out for this gig but those who came were by no means disappointed. I hadn't expected to like the Zeros, because after all is it likely that Northampton could produce a mod group of the standard of Secret Affair or the Purple Hearts? So it was a pleasant surprise when the Zeros came on to do a set that was as good as any of the top mod bands. It included the best version of "Knock on Wood" that I have ever heard, and a song that I liked very much called "Simon" (I think). During the set a mate pointed out that several of their song titles resembled the Jam's but this is largely an insignificant grumble about what could be a very successful band.

A video of the previous weeks repeat of Star Trek was then shown, but it was spoilt by the constant interruptions by clips of bands during the interesting bits. Doubtless you all remember UK Decay (The Resistors) from the Acme disaster gig, well here they were even better than there with a host of good tunes such as "UK Decay", "Car Crash", "Disco Romance" and my favorite, "MOR Man". By this time most of the mods had left the room leaving the Paddock's floor free for the punks to show their appreciation.

We had been informed that a fourth band would try to forcibly expose themselves to the audience and sure enough after UK Decay left the stage on leapt the Suicide Victims to the chant of "Vic-tims...Vic-tims...". There followed some confusion; no guitars--- do 15 minutes---promise to do John Peel gig---, in the mist of which they managed to do 1 song called (Probably) "Under the Bed" and sounded very good so watch out for their future gigs I certainly will.

Last on were Spizz Energi who were greeted with the invigorating smell of a freshly cracked stink bomb, which Spizz at least appeared to enjoy. They opened with the classic 'Oil numbers, "Red & Black" and "Cold City", and went on to do a really great set. During "Where's Captain Kirk" the bass player decided to join the crowd while Spizz continued with his particular brand of lunacy on the stage. The other 'classics' they performed were, "Energy Crisis", both sides of the new single, and a brilliant encore ending with another rendition of "Captain Kirk".

After the gig bastards in their 20's decided that it would be clever to go and bash some punks and, mainly by surprise, managed to scatter me and some mates and, before we knew what was happening, catch Tim S. and give him a good (good?) kicking (he wasn't seriously hurt, fortunately). Then they fucked off before the pigs could get them (not much chance of that). Why is it that some people think violence is fun? Do some people look on it as a social obligation? Or maybe they are just unsure of themselves and have to kick shit out of some one to build up their ego's, because I can't/don't want to believe that all of them are sadists.

THERE'S NO LAW SAYING THAT YOU HAVE TO BE VIOLENT
REMEMBER, VIOLENCE GROWS...

"I'm captain Kirk"

THE RUSSIANS AT THE NAGS HEAD, WOLLEASTON

I have been given the opportunity to review this gig as I have never seen this group perform live. *gasp!!* And after hearing them I can't think how I've missed them so many times. The Russians are a lively four piece band consisting of a lively guitarist, a droopy eyed bassist, a good drummer and a strong vocalist with the dress sense of Mary Millington. This band give you a choice either, dance to their brilliant ~~music~~ music or fulfill a sexual fantasy (as most did) and watch the singer. In some ways the vocalist's appearance over shadowed her unique voice. The Russian's set is strong and powerful it includes two WHO numbers "CANT EXPLAIN" and "LAST TRAIN FROM CLARKSVILLE" two reggae numbers "STOP YOUR KILLING ME" And "NUMBER ONE" However the best song of the night was probably NIGHTMARE. I can't wait to hear this group on record, where there are less distractions as this band could put Northampton on the map. Thank you to the Russians for a most entertaining evening.

I GO TO GIGS FOR THE MUSIC NOT THE VIOLENCE

CROSS, ADDICTS, COIL

PADDOCK

I'm sure that Crass do not make any money by doing gigs, because on arrival, each ticket holder was refunded £1 on the original price of £2 "With the compliments of Crass" which means that we got 3 bands for only £1 (for those of you without a level mathematics). In addition to this, G (who does their art work) was handing out free Crass and anarchy badges and other goodies which must make their fans enormously happy and Crass enormously poor.

The paddock usually has a friendly atmosphere but on this night I was a bit apprehensive because of the clash of musical style. This showed when the first band, Coil came on by the mixed reception they received, and the mindless people at the front who were pulling the plugs out of Coils equipment, but despite this they played a good set of clever and inventive pop songs with effective use of close harmonies (in a style not unlike XTC) with the lead singer at one point doing some energetic looning about the stage. They played their debut single "Motor Industry and other commendable tunes, such as "Green & clear" and "Youth in Asia".

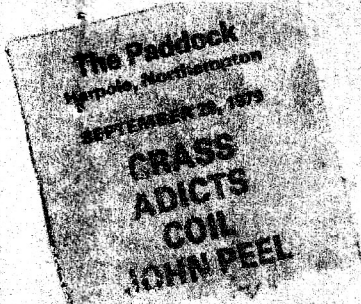
The Adicts (from Ipswich) kicked off their set with "Get Addicted" (cute huh) which sparked off their followers frantic pogoing. They played fast and very exciting music and even included a reggae number for variation. I got the impression that they could have done with a few more solos to split up the breakneck crash through their set, but to be fair they were better than most new wave bands of this style. Their set included such songs as, "This is your life", "Sad, Sad, boy" and "Just like me". The best song in the set was "Numbers", which had an interesting stop-start structure which made it stand out from the rest. After they had finished, a long haired poet came on, but slowly disappeared under a blanket of phlegm (the less said the better).

Before crass began their set, they screened a home movie consisting of bits and pieces of scenes and a recitation that was inaudible (unfortunately), all of which was highly effective, making up a barrage of sensory non-sense (noise and film) until Crass came on.

Crass preach anarchy and peace and look the part despite their neo-fascist dress standards and over aggressive music. The Paddock's stage is covered with banners decorated with various anarchy, Crass and CND insignia, producing an ideal setting for the fanaticism to follow (which I personally think is justified). Crass tend to produce songs with strange structures, and a prime example of this was their first song of the night, "Shaved Women". Crass then proceeded to race through a set that had people at the front moving about with the same fanaticism that Crass themselves exhibit. Even more people were staggering about by the time they played their last number, "Do they owe us a living". But would the crowd let them leave it at that? No way, for soon Crass returned to do an encore consisting of "Banned from the Roxy", "Securicer" (The fans had been calling for this for ages) and "G's song" all highly enjoyable (i.e. good).

The thing that disgusted me about the gig was the way that the Crass fans caused so much aggravation by doing such things as shouting "Crass... Crass... Crass..."

during the Adict's set (producing similarly original reactions from the Adict's followers). Yet when Crass played "Fight war not wars" everybody joined in. It's about time that the fans understood exactly what Crass mean by those lyrics.



12

WITH THE
COMPLIMENTS
OF
CRASS
PROPERTY IS THEFT
WE WILL BE THE DISCERNED

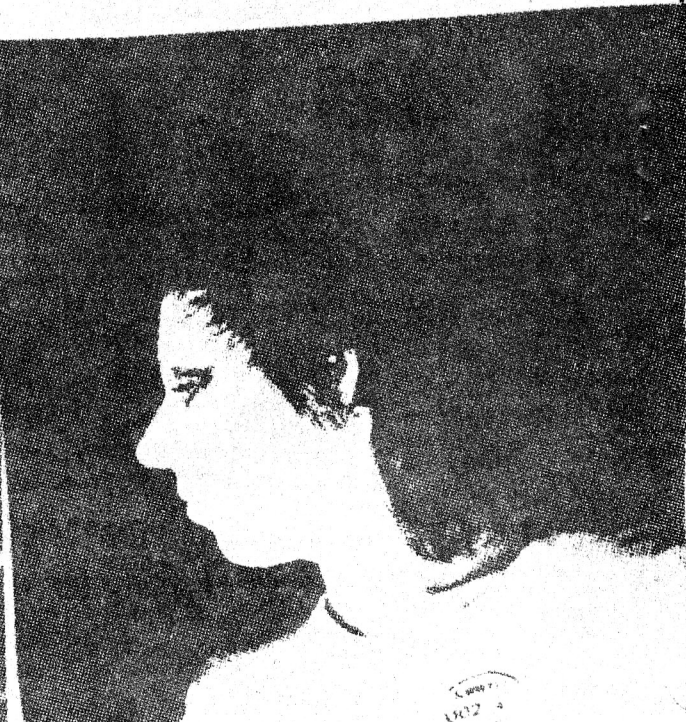
Crass Crass Crass
Crass Crass Crass
Crass Crass Crass
Crass Crass Crass

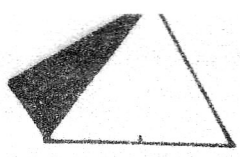
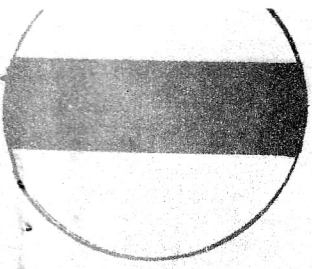


DANGER
OF THE
RUSSIAN
MENACE

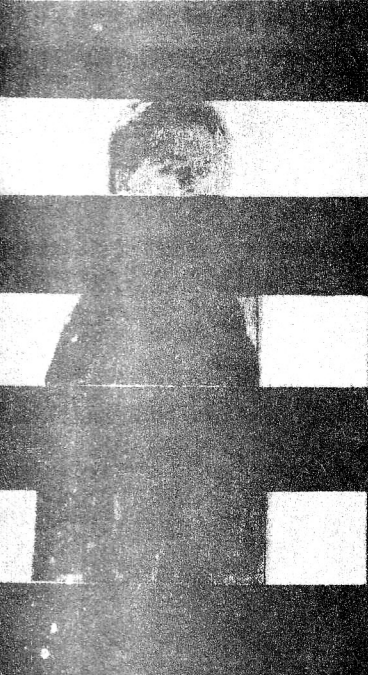
RUSSEAN

(OR 2, OR 3, OR 4)





Gary Numan :- Hammersmith Odeon




The curtain rose to reveal the stage in total darkness, while the band played an eerie introduction to "Airlane" which burst into life and with it the stage was suddenly lit up to show an impressive sight. The stage consisted of two giant illuminated towers with synthesizer console's halfway up each of the towers, whilst the drummer was situated inbetween them. After the first number Numan enters from stage right and the audience react with a great cheer. He and the band put together a fine performance for the fans (who naturally applauded every song) although he and the band played competantly, some of the songs sagged under the weight of too many keyboards, which showed particularly around the middle of the set. Most of the material came off of the first two LP's which sounded great, with Numan's voice sounding even better live than on record. He even included "Bombers" and two new song's, but the best song of the night was "Down in the Park" and in the encore, "My Shadow in vain"/"Are Friends Electric"/"Tracks".


Suddenly the
computer
is out of date.

On the whole Numan would look more at ease with an instrument and a very cold clinical performance which makes me think he'd have done the encore anyway--just like a programmed android.

SIOUXSIE & SOME BANSHEES at LEICESTER



The Cure came on about 8.15 to play a short but very excitable set. The bass player had some trouble with someone throwing water, but this stopped abruptly when the offending person was escorted to the door by some helpful 18 stone bouncer. The Cure rushed through their set with very speeded up versions of "Killing an Arab" and "Boys don't Cry", also playing "10.15 on a Saturday Night" (my personal fave). After half an hour Siouxsie and her new Banshees took the stage and raised a loud cheer from the audience; to say the least they were superb. What suprised me was that Siouxsie's voice sounded even better than on record (almost operatic) and she commanded the attention of the audience with intoxicating stances and movements. Steve Severin is one of the most mobile bass players I've seen, while Bob Smith Kept a low profile to the far right of the stage whilst Budgie's drumming was loud and there were slips, but still a gig to remember.



DANIEL ASH

In the following article Daniel Ash, the lead guitarist with Bauhaus, tells us about the band and the things that have happened to them since their formation at Christmas 1978.

Could we have a brief history of the band?

Daniel: Well, Dave, Kevin and myself had previously been in a group for 1 1/2 years, it was a pop group with ^{subversive undertones} but this just faded out. Then Pete and myself got together and worked out a few numbers, Kevin joined us as our drummer and we had a different bassist. We did a gig with that line up just before last Christmas at the Angel Hotel. Then after Christmas Dave replaced the original bassist and our present line up played its first gig at the Crownwell, Wellingboro'. The rest just stems from there.

How did you get together with Graham Bently?

D: I've known Graham for some time. He used to do some accounting for my father, and just before a gig at the Romany he came up with the idea of doing a video, which consequently he did, and since then we haven't been able to get rid of him.

Who chose the name 'Bauhaus'?

D: That was Dave. We've had a few problems with people misspelling our name. We've been called 'Bar House', 'Baghus', and 'Dauhaus' amongst other things.

Who are the writers in the group?

D: Well we all have a hand in the musicwriting, with Pete and Dave handling the lyrics.

Do you all work for a living?

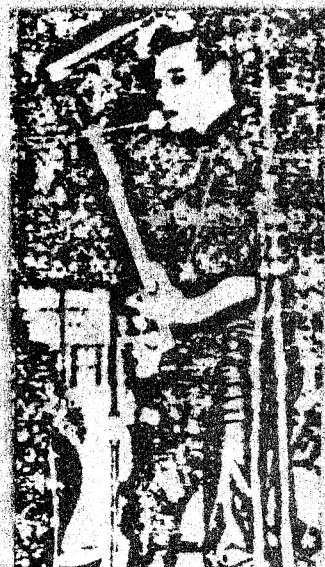
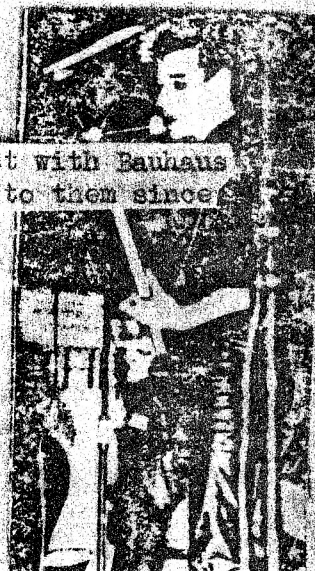
D: At the moment we are all employed in various jobs and we are waiting for a chance to turn professional. Myself, I work as a painter, walls mostly. Kevin is a gardener and Pete works at Avon Cosmetics. Dave has applied for a job as a gravedigger, but as I say we're waiting to turn professional. We are all qualified in various fields as well as the jobs are only temporary.

Are you all from Northampton?

D: Apart from Pete, whose from Wellingboro', yes we are all from Northampton.

How do you feel about the elitist image you've acquired in Northampton?

D: Now that's completely wrong, we don't like to be called elitist, and it seems a pity some people seem to think we are. We are all approachable and we wouldn't shun anybody.



How would you class your music ?

D: That's difficult, our music is very open, if we decide that a number we have come up with sounds right then we will use it. When we are writing new material we don't say well it must conform to a certain pattern. If it's good we'll use it.

Who chose 'Bela' as the single ?

D: Small Wonder, what happened was we recorded a 5 track demo tape and took this to Small Wonder, they listened to it and immediately gave us a recording contract. This was to put out a single and they suggested 'Bela'. The actual cut on the single is from the demo tape. The demo tape itself is quite significant as we recorded it after a month of being together, and the single only took us 2 hours to record, and was a group production.

Had you tried any other companies before Small Wonder ?

D: Oh yes, we had tried Polydor, Virgin, RCA, Nems and EMI. They all listened to the tape but none of them were willing to sign us without seeing us perform live first. But at the time we were unable to get gigs in London. So we tried Small Wonder who signed us on the spot, anyway I prefer the smaller labels as you get a better liason between the band and the label.

What music do you like listening to ?

D: Well both Pete and myself liked the early Roxy Music, T. Rex and Bowie. But at the moment I like the Slits.

We hope this in some way shows people that Bauhaus are not a bunch of art school poseurs, but a real friendly group of people. Our thanks to Daniel for the chat and to Graham Bently for the use of his premises.



bauhaus

ESSENTIAL PERSONNEL NAGS HEAD.

Only their second gig and all of them looked nervous, however most of this nervousness was lost once they started playing. Starting with an instrumental, and minus Ant' the vocalist. Then enter Ant' stage left. They gave a great performance with their 'DevotalkingheadXTC' songs, despite having problems with guitar strings they performed comendably. Their best songs being "Complete control", "Mercenaries in skirts" and both sides of their forthcoming single; "Panic in the Elevator", "1984 Waltz". On completion of their set they left amidst shouts for more, and after a long wait they obliged with "Panic" and "Mercenaries" thus wrapping up a great evening.

REVILLOS - MODERN ENGLISH, COUNTY GROUND

Modern English came on first and earned themselves a mixed reception, they were quite interesting for the first 5 songs. However as the set wore on they sounded as if they had heavily borrowed ideas from bands such as Cabaret Voltaire and Pere ubu. They played their single drowning man' which is a fair example of there set. Next, thereVILLOS came on and zipped straight into an instumental introducing the new members of what was the old REVILLOS. Faye Fife and Eugene reynolds came on stage to cheers and applause from a fair sized crowd. They immediatley began to dash about the stage singing mostly in unison, although both singers did solo numbers, although project a mock 60's band image and are generally a lively musical group. Their songs included their new single 'WHERE'S THE BOY FOR ME', 'suuba boy' and a great cover version of 'HIPPY HIPPY SHAKE' the group however refused to acknowledge that they were ever the Revillos and didnt play any old stuff. However the performance was brilliant and i think the crowd will agree me, as they cheered on three encores.

"Don't be late! Bela Lugosi I tell you!"

BAUHAUS and THE MYSTERY GUESTS at the Paddock

The evening began with another one of those unusual videos. This weeks episode involved Siouxsie, Pistols, Magazine and a few seconds of the film Deep throat. This video blew the MYSTERY GUEST off stage, I found these a very depressing and totally forgettable band, and the crowd didnt seem to gain a lot from there presence.

When BAUHAUS appeared I was surprised to see the variety of audience that reacted to them: Punks, Mods, Smoothies, Wierdos and vampires seem to enjoy this band. BAUHAUS get better all the time as far as I am concerned, they combine an interesting stage show with brilliant music. Although these are in the art school vein they have something entirely original about them. On this occasion they played some new tracks, of which "Small talk stinks" came across brilliantly. Other BAUHAUS favourites player were "NERVES", "IN THE NIGHT" and the new single "BELA LUGOSI'S DEAD", B-side "BOYS". The shock of the night must have been an encore by BAUHAUS, This was an incredible version of "BITE MY HIP". This band is gradually breaking into the national new music scene and I wish them the best of luck with the new single.

P.S. For those of you that think these guys are a bunch of pouffes and poseurs, you're definetly wrong. they are merely a little theatrical.



VICTIM: Teacher Blair Peach.

I SAW A BOBBY

ARE
THE POLICE
ABOVE
THE
LAW?

AT BLAIR

JUDGES HALT BLAIR PROBE

Young criminals
to get Army-style
shock treatment

Dear NN4 SPZ,

out well done for getting your first issue. It was quite interesting, and should get better in the coming months, but I'd like to point out a few things. Why do you review singles that nobody can buy? How the hell can I buy "Last Words" single in Northampton? I can't afford to send off for them, me being a hard up student. I also think that the Sneaks are crap and ought to knock it on the head also I think "Join Hands" by Siouxsie and the Banshees is over the top, but on the whole a good fanzine. Keep a stiff upper lip.

your's A. Stiff Upper Lip
Northampton.

"John Peel, what we want to know is when you plug a fanzine on your show, ..."

'Dance and drink the fanzines' by the Mekons(almost).

YOUNG thugs are to be given a dose of short, sharp shock treatment to teach them a lesson.

SORRY ABOUT THE SIOUXIE. I'VE SEEN THE "LAST WORDS" IN W.H.SMITH. AS FOR MAIL ORDER, WE RECKON THAT FOR ORDERS OF 3 OR MORE SINGLES THERE IS NO DIFFERENCE FROM SHOP PRICES. CLUBING TOGETHER IS A GOOD IDEA TO GET AS BIG AN ORDER AS POSSIBLE. TAKES ABOUT 2 WEEKS, BUT WE RECOMMEND ROUGH TRADE, WHO USUALLY RETURN WITHIN A WEEK.

If Maggie thinks fascist concentration camps are the answer then she's a bigger fool than I thought.

SPECIAL
PIG
GROUP

ENIGMATIC MESSAGE OF THE MONTH
"If it's not good enough for Sounds, it needs rewriting."
Honorary mention
"I Love Mildew Rat."

MOD Ranges in the area Danger! Observe warning notices



RUSSIAN'S INFILTRATE
COSGROVE

We arrived late to find that the Transmitters had pulled out, and that we had missed Milton Keynes answer to borden, Eddie "The Man" Stanton. Thus, after a brief exchange of insults with Tich of Burnt Offering, and an effective hard sell of issue 1 by our ace salesman, Tim, the Russians came on.

The band managed to produce a consistant set (despite the cold) full of the usual goodies ("Do it Again", "Stalag", "Manic Depression") resulting in a good stiff pogo that, if nothing else, warmed us up a bit. As for the music, well I really like "Number 1" and "Last Train to Clarksville" is always done with a certain brilliance. The set ended with my favourite, "Nightmare", but an oncore was played so that the Russians finally ended with "Hang on Punk Rockers". Not a bad gig but would have been better with under grass heating.

SUBS SURFACE AT THE COUNTY GROUND

The UK Subs have gained a considerable following since their last gig in Northampton (which was at the N⁵⁴ College). This was most apparent by the size of the crowd at the County, which was about the biggest I've seen there. The fact that the crowd had come to see the Subs was broadcast by the cry's of "subs... subs... subs..." that drifted up from the audience when the suport band, The Urge, came on. Shouts were soon replaced with the predictable barrage of glasses onto the band. I myself thought them quite good, and would be interested to here more from them. I was upset if not surprised by the average attendies reaction, but had to laugh when, during a protest directed against the glass throwers, a girl with the Urge was hit by one of the most accurately thrown glasses of the night.

The crowd were obviously not disappointed by the Sub's set (at least $\frac{1}{2}$ of them were pogoing), and apart from an epidemic of stage invasion fever which caused it to finish without an encore, it turned into a reasonable gig of which I have no major complaints. The Subs managed to produce a good performance with such favourites as "C.I.D.", "Live in a Car", "Strangle Hold" and "Telephone Numbers", despite the largely on stage audience, which caused the gig to be interrupted a few times and in one instance resulted in two of our boys in blue wading into the crowd at the front to restore order (brave lads).

This gig, on the whole, did not alter my opinion that the Subs are always worth seeing.

COIL / NAGS HEAD

Little better than the week before the room only being barely half full. Then Coil took the stage and burst into their first number, "Son of Action", which was great; then came their single "Motor Industry". The band came over really well and sounded very professional, but the vocals were very fuzzy. It was a good night well spent, other good numbers being "Adam & Eve" and "Alcoholstark".

BAURUS 1919 at the NAGS HEAD, MOLLASTON

My first impressions on arriving were that BBauhaus might be a bit too loud for this place. However all sound problems were sorted out within a few seconds of the first number. There's not a lot you can say about how could this band is without becoming repetitive. They played their usual set of arty songs, played their instruments competently, and the singer's versatile vocals penetrated even the deafest of us. They played their current single which I hear is doing very well, deservedly so. Other rememberable numbers were "HARRY" and "WIN AN ALCOVE" and although there was little applause at the end (Due in part to some drunken bikers sprinkled around the room) the group played my favourite track "BITE MY HIP" as their now expectable encore. Well worth 60p.

RUSSIANS INTERROGATE US

Stupidly we started the interview asking John Brasset when the band started up. His clear if not repetitive reply was "M A R C H". He then went on to tell us that originally the band had a different guitarist, who left and was replaced by Dusty. Julie and John L. were picked up via advertisements at gigs. John L. said "I saw an advertisement at the first Acme gig which said, 'The Russians want a quick drummer fast', so I answered it, and consequently became their drummer." At this point we are told repeatedly not to mention the P.A. (which we knew nothing about), also Julie and myself compare numbers of badges, your's truly losing. We ask John B. about his previous band, Left Hand Drive, and we are informed by himself and Julie that he left them to form another band. Julie also tells us that he left the boring old farts of L.H.D. so he could meet young people like them. John B. pointed out that there are a lot of bands about now doing things L.H.D. had been doing 2 years ago. We ask him whether what he had learnt in being with L.H.D. had put him in good stead for the Russians, he agreed. Julie tells that he is an enthusiasm stamperouter, because when they get enthusiastic about anything he says 'Oh no I've had all that with L.H.D. and it didn't work then'.

Next we asked one of our least delicate questions, it was whether he felt out of place in the band, due to the age difference. He calmly left the table and we thought he was about to lay one on us, but instead he just moved to another table. This movement was greeted with surprise from Dusty who enjoyed being classed with the two younger members Julie and John L. . But Julie taunted John B. with talk of a walking stick and ad's for a new bassist. We apologised to John B. , who returned and proceeded to tell everybody who criticises him to stuff it, including us, and refused ever to buy a future copy of NN4 9PZ.

Then the subject is completely changed and goes onto their material, which they all have a hand in. Which links up nicely with the next question of how they class themselves. Julie says it's 'shit' (have they all got a hand in it?-ED) (ED who?-Chris) and John B. calls it 'trash pop' and then goes on to say that it's virtually unclassable. We are now shown Julie's scar (which is on her head) (pity-ED) (who the fuck is ED?-Chris). She explains that this is the reason for her not working and claiming invalid benefit. We then ask the band whether they were disappointed with their session for John Peel. "This is a chance for us to put the record straight" says John B. "We were great but the production was crap." Julie adds "It was a case of a BBC whizz kid producer using us to suit his image, rather than a true representation of the Russians, Tony Wilson is his name". We endeavour to ask Dusty a question but he is unable to give us an answer without consulting John first, and by this time we've forgotten what the question was.

We are told of a record deal with flyover records, but no release is imminent. We are told of a rather amusing thing that happened at their gig at Thames Poly where Tich the ed. of burnt offering (OH so that's who ED is-Chris) was slung out of the gig and spent the night chasing cockroaches around the dressing room. It was difficult to stop John Brasset talking and let the rest of the band speak, yet we think we've salvaged enough(?) of the interview. The band also told us that they're thinking of naming a country after themselves. Thanx John L. you tried your best. And thanx for the party where most of Northampton's 'finest' were to be found.(most but not me-Chris).



WE
ARE
TO
BLAME
FOR THIS
DRIVEL.

