

# OFFICIAL T-SHIRT OFFER

OUR T-SHIRTS ARE GOOD QUALITY COTTON

1. MAU MAUS  
Printed with the Facts Of War cover
2. EXPLOITED  
Printed with the album skull on the front and the design from the single on the back

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Make cheques payable to Marcus Featherby

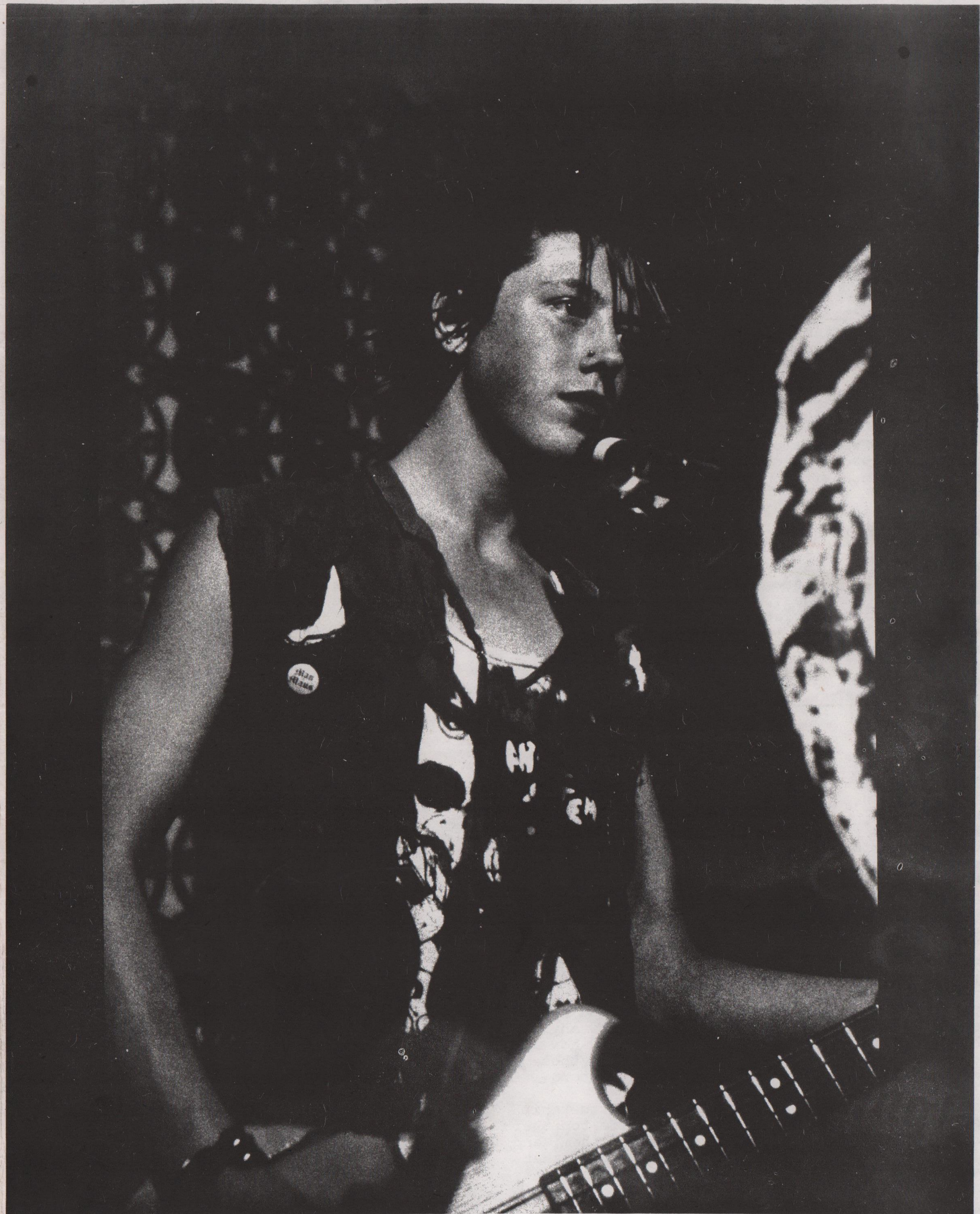
If ordering from abroad, send international money order or notes in own currency to the same amount.

It could take a month to receive them so don't panic!

**PAX: P.O. BOX 3, SHEFFIELD.**

8948  
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# PAX FAX 3 - FREE



\* \*

NEW RELEASES NEW RELEASES NEW RELEASES

End of January:

\* PAX 16 - MAU MAUS  
Live At The Marples  
cost £2.29

PAX 17 - LEITMOTIV  
Silent Run/Living In A Tin

\* If everything goes to plan, we will have a single from MAU MAUS in February, and possibly a single from CHELSEA.

\* Also in the pipeline is a 12" by ANTI-SYSTEM and a follow up to 'Never Mind The Gonads here's the Testicles' called 'DAFFODILS TO THE DAFFODILS HERE'S THE DAFFODILS'.

All our records are distributed by the CARTEL - so you should be able to order them from your local 'indie' shop. Any problems, contact us.

## THE CARTEL

**BACKS**  
St. Mary's Works,  
St. Mary's Plain, NORWICH,  
Norfolk NR3 3AF  
Tel: Norwich (0603) 26221

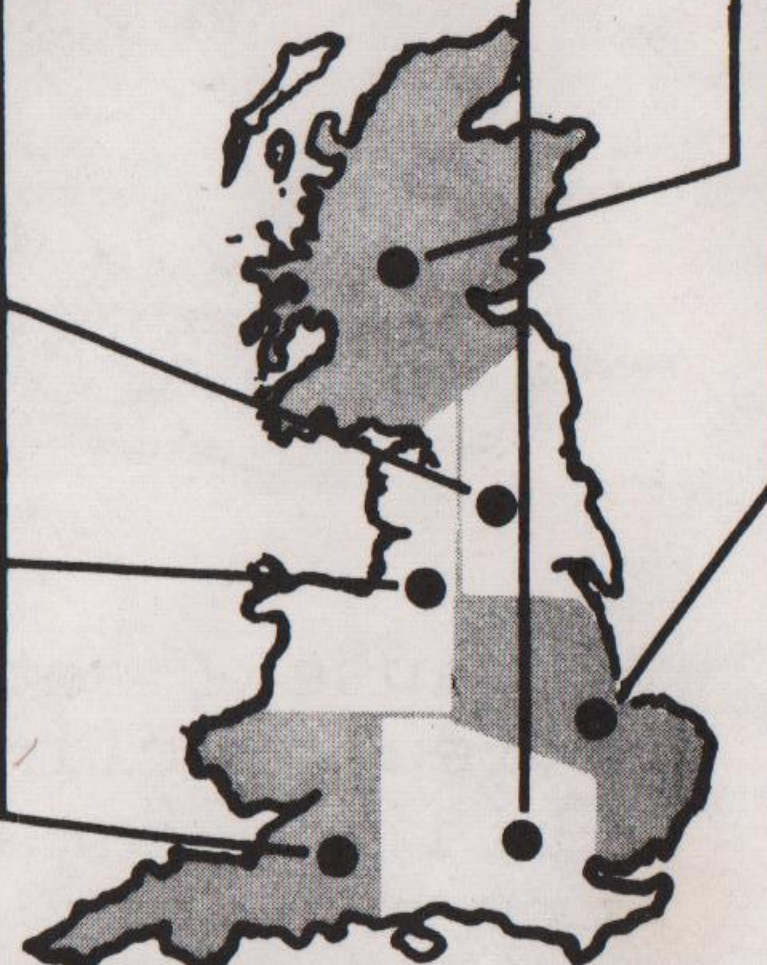
**FAST PRODUCT**  
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Tel: 031-661 5811/2

**PROBE**  
8-12 Rainford Gardens,  
LIVERPOOL 2  
Tel: 051-236 6591

**RED RHINO**  
9 Gillygate, YORK  
Tel: York (0904) 36499

**REVOLVER**  
1 Berkeley Crescent,  
BRISTOL BS8 1HA  
Tel: 0272 299105

**ROUGH TRADE**  
137 Blenheim Crescent,  
LONDON W11  
Tel: 01-221 1100





## INTRODUCTION

The idea of these PAX FAX is to supply information about the groups on the label, give details of any new releases and dates of any concerts, print some of the lyrics, and to answer those questions which are most frequently requested.

We receive about 200 letters a week, many of them asking for the same information. Trying to answer them all individually would be impossible, although if your letter does require a personal reply, then either myself or the group concerned will finally get round to writing to you.

I know that some of you had to wait some time for a reply, but we are gradually getting ourselves more organised, and one of our new year resolutions is to try and be more efficient.

## FUTURE ISSUES OF PAX FAX

These PAX FAX are completely FREE. But by the time we have paid for the printing and bought envelopes to send them out, they work out to about 50p each.

I think you will understand therefore why we ask you to send us stamps for any further issues that you want to receive. With a mailing list of almost 500, we cannot bear the burden of the cost of the postage as well. How many stamps you send us will be marked on your card and we will send out future PAX FAX whenever they appear.

At the price we sell our records, we don't make a huge profit, so your co-operation is needed if we are to continue with these information sheets.

## GETTING INVOLVED

If any of you would like to contribute anything to these PAX FAX, you are more than welcome to do so. Gig reviews, fanzines, grumbles, pen-pals, swapping cassettes - anything at all as long as it has some bearing on the label, the groups, their lyrics, or any disagreements with the policies we have. It can become an open forum for anybody who wants to write to us.

## WHAT IS PAX?

There are a lot of people who write asking about PAX and how we operate.

The label is run entirely by myself, from a small room in a friend's house. We do not have financial help from any source whatsoever, so we have to get back the money from one record before releasing the next one.

Unlike most other labels, I personally know all the groups who appear on the label. If it isn't possible to meet them (like some of the foreign groups on 'Testicles'), at least we have had many talks on the 'phone, and written to each other for quite a long time. I cannot understand how anyone can release a record when they don't know any of the people involved. Nor can I understand how any group can sign to a label without meeting those people responsible for releasing their record.

Every release on PAX is treated as a partnership between that group and myself. We decide together which songs to release, where to record them, and discuss the artwork. Everything relating to that particular release is done by mutual agreement.

I then take the finished masters and get them cut in London. The artwork is taken to the printers, and I am involved in every stage of production. It is a very time consuming process, but I strive to get the very best possible results every time.

I am always there when the finished product gets delivered to the distributor, and I help get them shipped out to the shops. I am involved with every aspect from the beginning to the end, and although sometimes things do go wrong, I try to ensure that the record you buy is of the highest quality.

## WHAT GROUPS DO PAX SIGN?

PAX is not operated like a conventional label. There are no contracts and obligations to bind people. The criteria is that I get on well with the people involved, and that they are prepared to push themselves as much as I am prepared to do my best on their behalf. I have turned down several groups who could have sold thousands of records, just because that basic commitment and trust wasn't there.

Every release is treated as a one-off arrangement and if the group and myself feel that a second release is worthwhile, we go ahead with it. Some groups prefer just to have the one release on the label and then go elsewhere. Another group signed to a major to further their career. Nothing stops them doing whatever they want.

## WHAT DEAL DO THE GROUPS GET?

It is the same with everybody. We sit down and say this is how much it costs to get the record out, this is how much we got back. If there is any profit, it is split down the middle between us, fifty/fifty each. If the group sells more than ten thousand copies, then they get sixty per cent of the profits. Out of our share I have to pay for all the travelling, the 'phone bill, photographs, printing, badges - and feed the cat.

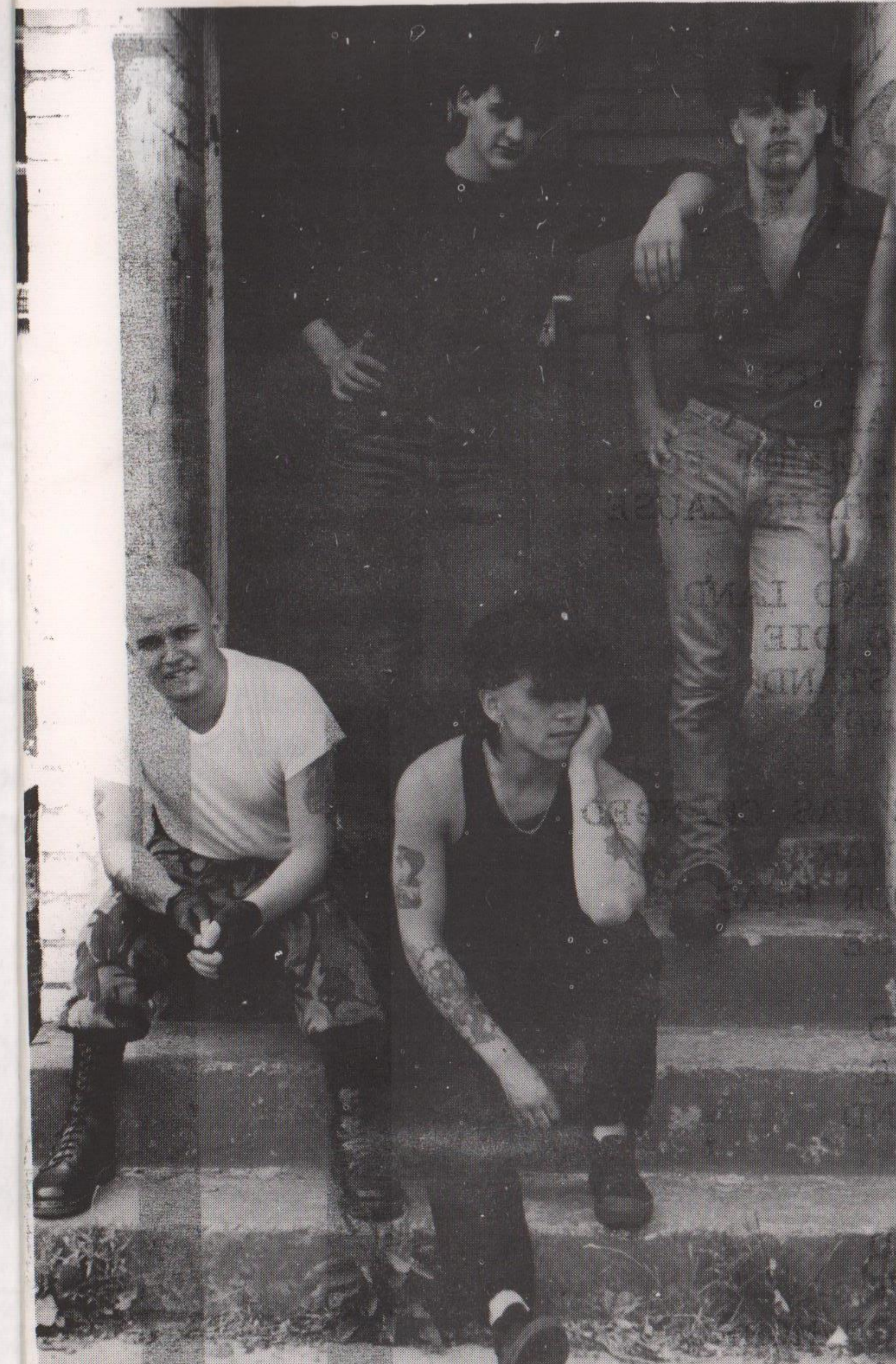
Marcus Featherby



IF YOU LIVE ABROAD AND ORDER ANYTHING,  
YOU CAN SEND NOTES IN YOUR OWN CURRENCY  
FOR THE EQUIVALENT AMOUNT.

P.O. BOX 3  
SHEFFIELD

# Mau Maus



On 2nd September, the Mau Maus recorded the gig at the Marples for a live album. It was done on an 8-track mobile using a 1" tape. These 1" tapes are almost obsolete so it was quite a hassle finding a suitable studio so we could get it transferred to a 1/4" tape to enable us to have it cut.

Even then we couldn't get it pressed because all the factories were booked up with Barry Manilow's Greatest Hits. Now the Christmas rush has eased off, we should get it out by the second week in January.

It features the entire set, including a new song called 'Rebellion' and their version of 'Be My Baby'. There are no overdubs or fancy additions in the studio, but it captures the atmosphere and excitement of the evening.

We don't yet know how much it will sell for, but we shall make it as cheap as possible.

Some of you may have read in Sounds that Bunny is ill with cancer. I don't know who told them but it was stupid and irresponsible to print it. It caused his family much distress, especially when some kid at his Father's work walked up to Bunny's Dad and pointed it out to him.

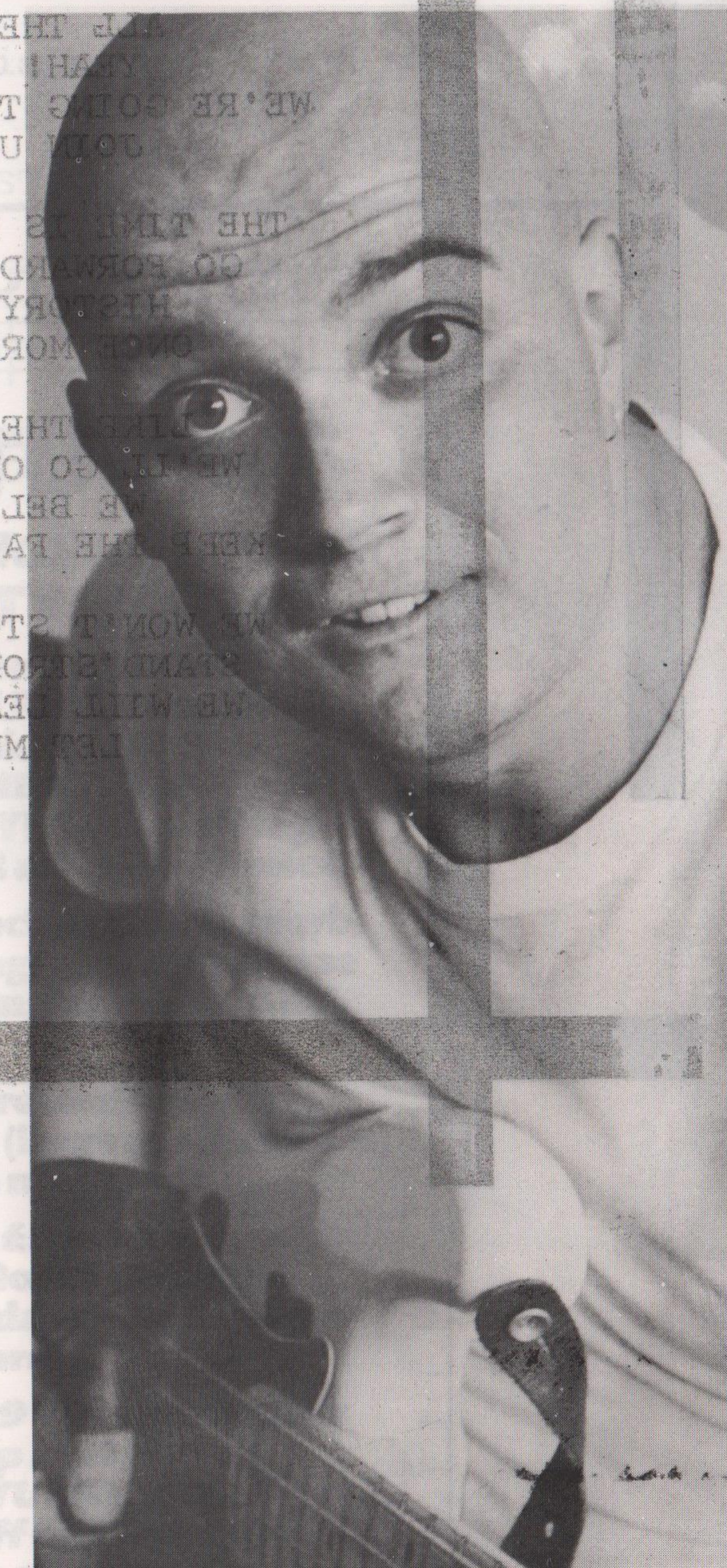
Bunny is ill, and very seriously. It was obvious that he wasn't well during the recent Exploited tour. We all thought he had lost weight because of his diet and had no idea how seriously ill he was. He never complained, and played the set even although he must have been in considerable pain.

After the final gig at Feltham he saw a Doctor and was taken to hospital immediately. The next day they operated. Since then he has undergone radiation therapy but it is too early to say how effective that is going to be.

Like any serious illness, he has to keep his spirits high to fight it, and he needs all the support and encouragement he can get. If anyone wants to send him a get well card they can send one to his home address. His parents visit him every evening so Bunny will get it immediately. The address to write to is:

27 Beech Crescent,  
Killamarsh,  
Sheffield.

The gratitude of all of us go out to those who have been good enough to drop him a line, and to those who have been able to visit him. It always cheers him up considerably, which can only help.





# REBELLION

REMEMBER BACK IN THE FIFTIES  
TRIBES THEY WENT TO WAR  
THEY BELIEVED IN WHAT THEY FOUGHT FOR  
TOOK AN OATH AND FOUGHT FOR THEIR CAUSE

THEY DEFENDED THEIR HOMES AND LAND  
AND WERE EVEN PREPARED TO DIE  
TOGETHER AS ONE THEY DID STAND  
THEY HAD THEIR REASONS WHY

THE YEARS HAVE PASSED THE CAUSE HAS CHANGED  
WE'RE FIGHTING A MUSIC WAR  
WE CARRY THE NAME AND FLY OUR FLAG  
THIS IS OUR WORTHY CAUSE

TOGETHER WE SHALL STAND  
OUR NUMBERS MAKE US ONE  
OUR FUTURE WE WILL COMMAND  
AS WE GO MARCHING ON

ALL THE YEARS HAVE PASSED  
YEAH! WE'RE BACK AT LAST  
WE'RE GOING TO MAKE HISTORY ONCE MORE  
JOIN US IN REBELLION '84

THE TIME IS RIGHT NOW WE WILL FIGHT  
GO FORWARD AND COLLECT OUR FATE  
HISTORY HAS BEEN REPEATED  
ONCE MORE THIS IS OUR DATE

LIKE THE WARRIORS BEFORE US  
WE'LL GO ON TILL WE MEET OUR AIM  
WE BELIEVE IN WHAT WE DO  
KEEP THE FAITH SHOUT ALOUD OUR NAME

WE WON'T STOP TILL OUR TASK IS DONE  
STAND STRONG WITH YOU BY OUR SIDE  
WE WILL LEAD YOU THROUGH THE LAND  
LET MUSIC BE OUR GUIDE

# Mau Maus

SOME OF THE MOST FREQUENTLY ASKED QUESTIONS OVER  
THE LAST COUPLE OF MONTHS HAVE BEEN:

WHAT DO YOU THINK OF 'CRASS' TYPE BANDS?  
WHAT DO YOU THINK OF 'OI'?

People are always asking us this. What is a Crass band and what is OI. They are just labels within the punk movement. Most of them sing about similar things but present it in a different manner. One side might talk about the aggression of the state towards individuals, and how they erode personal freedom, and others talk about the oppressive way that police harass youngsters and use the law to keep them in their place. It all boils down to the same thing in the end.

Some people call us a Crass band because of our lyrics, others call us an OI band because we play fast and have a skinhead in the group. We are all punks, and don't want any other label.

Chris: I look upon punk as being like a tree with many different roots stretching underneath it. All those different roots can have separate names be they OI, Thrash, Crass, Anarcho-Pacifist, Hardcore or whatever, but they all belong to the same tree. As for the actual music, I like some of the songs released on the Crass label but not all of them, and I like some of the hardcore releases but not all of them. I think lyrics are important, but I also like to just listen to the music sometimes. I don't always agree with what the lyrics say or how they are put across but I don't slag a group just because of that. Everyone has the right to present their argument as they see fit, and at the end of the day it's just a question of personal taste. I always thought punk was supposed to be tolerant so I'm against all this categorising anyway. Punk is Punk - forget the labels.

DO YOU HAVE ANY CASSETTES OF REHEARSALS OR GIGS?  
No.

But there are several of our gigs being offered on cassettes and we are trying to get a list of them so people can send off for them in they want to.

Some of them are a terrible quality and far too expensive for what they are, which is one of the reasons for releasing a live album.

WHY HAVE YOU PUT TRACKS FROM THE SINGLES ON THE COMPILATION ALBUMS 'PUNK DEAD' AND 'TESTICLES'?

Firstly, the Mau Maus have had a total of 17 songs on their singles, and there were no other numbers written or recorded.

Secondly, as the Mau Maus have never had national press, we have tried to bring them to the attention of as many people as possible. They have become more known abroad because of the 12" releases which are exported more than 7" records. There are people who mostly only buy albums and others who prefer to get singles, so it reaches both groups. It is also easier to have albums reviewed than singles.

Although people may have had some of the tracks on the 'Testicles' compilation, they couldn't complain about being ripped-off when there were 30 tracks on the album and it cost only £2.95.

A large number of people have written saying that they first heard of the Mau Maus on one of those 12" releases, so the strategy has obviously worked.

WHEN THE ALBUMS ARE SUCH GOOD VALUE WHY ARE THE SINGLES SO EXPENSIVE?

This is something which annoys all of us. We give the singles to the distributor for 42% of the price that the record should be in the shops for. The maximum price that they should be is £1.10 or possibly £1.15 - and if the shop sells them for more than that, it is them who are ripping you off not us.

This practice of overpricing seems more widespread than we imagined, so to counteract that, we shall be putting the price on the cover in future. This doesn't mean that the shops are legally obliged to sell them at that price, and we can't stop them putting a sticker over the printed price. But it may prevent some people from being ripped-off with inflated profit margins.

Some of the greedy shops won't bother stocking the records if they can't make a big enough mark-up but we just have to hope that it doesn't affect sales too drastically.

If you do find shops charging too much, tell them to stick it and look elsewhere. If you cannot find a shop stocking indie records, write to us with £1 plus 22p stamps and we'll send you a copy of what you want.





NEW

# LEITMOTIV

Occasionally, maybe just once in a year or so, you come across a group who you KNOW have the potential of being something special. It isn't specifically anything to do with their music, or the way they dress. It's something else which you can't quite put your finger on. Likewise you cannot say WHEN they will make it, but you know the rewards will eventually be forthcoming.

Such a group is LEITMOTIV, a four piece from Dewsbury, consisting of Paul Asquith on drums, his brother Simon who is the guitarist and vocalist, Stephen Shepley who plays keyboards, and Dean Woodhead on the bass.

Following the release of their six track mini-album on Paragon Records a few months ago, they have received a considerable amount of attention from the press. As yet no-one has been able to categorise them. They managed to defy all the critics with their own unique sound, as portrayed in the following clips from Melody Maker and Zig Zag.



**INTRODUCTIONS:** Leitmotiv create a sound that pulls all the best threads of traditional "rock" together and mix it up with a dynamic individual aggression that is at the same time laced with articulate vocals and intelligent harmonies! Like I said, they are Death Cult with a commercial edge. Their music is channelled through a tight cohesive group intuition. The rhythm section of Paul Asquith's drill-like drumming and Dean Woodhead's pumping bass lays a foundation upon which Stephen Shepley's keyboards and Simon Asquith's guitar can weave a variety of tones and moods. Then Simon - who's Paul's brother - will leave you searching for the oxygen tent with a voice that shocks and batters down your defences.

**LEIT MOTIV "Carress And Curse"**  
(Paragon)  
The way this band have been ignored is nothing short of criminal. Sweeping wildly down from the North they come saddled with Danse Society comparisons (I myself made them tersely after only two listens and then revised the opinion after three) which have only cosmetic links. Whilst they have a similar line up to Danse Society the similarities do really end there. Once or twice the tracks (six in all, this being a 'mini album') do begin with gently simmering guitars or keyboards/drums intros but their final usage is of a different hue. The keyboards in particular are more widely splayed



which may detract from their effectiveness as an instrument but it allows them to partake in creating the band sound. Likewise the guitars settle upon forcing power and decoration through alongside the energetic rhythmical overtones of bass and drums. Add to that one breathless beguiling vocal host and it's a different sound after all.

Journalists always try to label groups into convenient pigeon-holes. LEITMOTIV have been compared to Killing Joke, Death Cult, New Order, Danse Society and Bow Wow Wow - but as the last line in Zig Zag states - "IT'S A DIFFERENT SOUND AFTER ALL".

They are powerful, compulsive, and different. They not only appeal to certain Danse Society members, but also to Chris of the Mau Maus, and Duncan who runs the punk label ROT. In January, they release a double 'A' sided single on PAX - try to give it a listen if you can and you should be very pleasantly surprised.



Look  
out  
for  
new  
single

Silent Run c/w Living In A Tin (re-mix)



# RADIO

MANY PEOPLE HAVE BEEN WRITING TO ASK HOW WE STARTED THE RADIO PROGRAMME. THE ORIGINAL IDEA CAME FROM CHRIS ANDREWS WHO WENT TO BBC RADIO SHEFFIELD AND SUGGESTED A WEEKLY NEWS BULLETIN ABOUT WHAT WAS HAPPENING ON THE LOCAL AND ALTERNATIVE 'SCENE'.

AFTER ALL, LOCAL RADIO IS THERE TO SERVE THE COMMUNITY, AND THEY CATER FOR BLACK MUSIC, ASIAN MUSIC, FOLK AND JAZZ. ALL THE MAJOR VENUES ARE MENTIONED AND CONCERTS BY VISITING MEGA STARS ARE HEAVILY PROMOTED. BUT NOTHING IS DONE FOR THE LOCAL PUB VENUES AND THE LESSER KNOWN GROUPS.

RADIO SHEFFIELD HAS A TWO HOUR SATURDAY LUNCHTIME PROGRAMME ALL ABOUT WORKING MEN'S CLUBS AND THE ACTS WHO APPEAR IN THEM, SO CHRIS WAS ALLOWED A FIVE MINUTE SLOT TO READ OUT THE LOCAL NEWS AND GIG GUIDE.

WORKING AT THE LEADMILL, CHRIS COULDN'T ALWAYS MAKE IT, SO I BEGAN TO STAND IN FOR HIM OCCASIONALLY. THEN ONE WEEK, WE HAD A 'WORLD EXCLUSIVE' PRE-RELEASE COPY OF A HEAVEN 17 SINGLE AND PLAYED IT ON OUR SLOT. BY PLAYING THAT, OUR TIME WAS EXTENDED TO TEN MINUTES, SO WE MADE SURE WE HAD SOMETHING INTERESTING TO BROADCAST EVERY WEEK.

OUR SLOT 'GREW' AGAIN WHEN WE HAD AN INTERVIEW WITH ABC, THE LOCAL BOYS MADE GOOD, AND BEFORE LONG WE HAD A PERMANENT HALF AN HOUR. BY PROVING THAT WE COULD PREPARE AND PRESENT RELEVANT AND INTERESTING FEATURES, WE WERE FINALLY ALLOWED A WHOLE HOUR EVERY SATURDAY LUNCHTIME AND BECAUSE OF THE WORK INVOLVED, THE 'TEAM' GREW TO ABOUT FIVE REGULAR CONTRIBUTORS.

AFTER SIX MONTHS, WHEN WE HAD MORE MATERIAL EACH WEEK THAN WE COULD FIT INTO THE PROGRAMME, RADIO SHEFFIELD GAVE US A TWO HOUR SHOW OF OUR OWN ON A FRIDAY NIGHT BETWEEN 10 AND 12, AND 'ROTT' WAS BORN.

BECAUSE WE WERE ENTHUSIASTIC AND TOOK IT SERIOUSLY, THEY GAVE US A FREE HAND. THEY ALLOWED US ACCESS TO A STUDIO TO PREPARE INTERVIEWS AND FEATURES, AND TAUGHT US HOW TO EDIT PROGRAMMES AND HOW TO OPERATE THE CONTROL DESK WHILST WE WERE ON THE AIR.

IT TAKES A LOT OF WORK TO PREPARE A PROGRAMME, EVEN FOR THIRTY MINUTES, AND WE DO IT FOR FREE. BUT THE REWARDS ARE WORTH IT. IF YOU SERIOUSLY WANT TO BEGIN SOMETHING IN YOUR AREA, THIS IS HOW YOU SHOULD GO ABOUT IT.

FIRST OF ALL YOU NEED ABOUT FOUR OF YOU WHO ARE WILLING TO SPEND A COUPLE OF DAYS A WEEK, SERIOUSLY AND REGULARLY, TO PREPARE THE SHOW.

YOU HAVE TO BEAR IN MIND THAT LOCAL STATIONS ARE INTERESTED ONLY IF IT HAS LOCAL RELEVANCE TO THEIR LISTENERS. THIS CAN BE LOCAL GROUPS, OR GROUPS WHO ARE PLAYING IN THE VICINITY.

THE PROGRAMME MUST BE VARIED AND BALANCED SO THAT THE HEAD OF THE STATION BELIEVES IT WILL APPEAL TO THE LARGEST NUMBER OF LISTENERS. ALTHOUGH YOU MAY HAVE MORE FREEDOM LATER, TRY TO SEE THE STATIONS ATTITUDE TO BEGIN WITH AND YOU WILL HAVE MORE CHANCE OF SUCCEEDING.

YOU CANNOT HAVE BAD LANGUAGE ON THE AIR, SO BE CAREFUL WHAT YOU PLAY. (ONCE ESTABLISHED, WE HAD DEREK AND CLIVE ON, AND I WAS TOLD OFF NOT BECAUSE OF THE LANGUAGE, BUT BECAUSE IT WASN'T THE SORT OF THING I SHOULD HAVE PLAYED ON GOOD FRIDAY AND THERE HAD BEEN COMPLAINTS).

SO WHAT COULD YOU HAVE TO BEGIN WITH?

\*LOCAL GIG GUIDE - ALL THE SMALLER PLACES LIKE CLUBS/PUBS IN THE AREA COVERED BY YOUR STATION.

\*LOCAL NEWS - GROUPS, PEACE CENTRES, STUDIOS, FANZINES ETC.

\*INDIE HIT PARADE FROM LOCAL SHOP - PLAYING THE NO. 1

\*INTERVIEW - TO BEGIN WITH, GET THE MOST KNOWN IN YOUR AREA, AND TRY TO ASK SOME INTERESTING QUESTIONS. WHO'S IN THE BAND AND HOW LONG THEY HAVE BEEN GOING CAN BE ANSWERED IN THIRTY SECONDS. MAKE THE INTERVIEW ABOUT FOUR MINUTES LONG AND END IT WITH A RECORD OR TAPE OF THE GROUP.

\*COMEDY - GET SOMEONE TO DO A SHORT SKETCH, MARK MYWORDZ WHO IS ON THE TUBE EVERY WEEK BEGAN ON OUR PROGRAMME.

\*TOPIC - TRY AND GET SOME PEOPLE TALKING FOR THREE OR FOUR MINUTES ON SOMETHING WHICH IS RELEVANT TO YOUNG PEOPLE IN YOUR AREA. YOU CAN TALK TO OFFICIALS AND KIDS AND ALTHOUGH FOUR MINUTES DOESN'T SEEM VERY LONG, IT IS WHEN IT GOES OUT ON THE AIR.

\*COMPETITION - ANYTHING, JUST TO GET PEOPLE TO WRITE IN (OR TO PHONE IN WHEN YOU ARE ESTABLISHED) SO THE STATION KNOWS THAT PEOPLE ARE LISTENING.

\*RECORDS - IF YOU HAVEN'T GOT NEW ONES, THE LOCAL INDIE SHOP MAY LEND YOU SOME, OR GROUPS MAY SEND THEM, OR COMPANIES MAY LET YOU HAVE SOME, OR THE STATION MAY HAVE SOME, OR YOU MAY HAVE TO BUY YOUR OWN UNTIL YOU BECOME ESTABLISHED.

ALWAYS INTERSPERSE TALK WITH MUSIC. TIME ALL YOUR FEATURES AND PLAY RECORDS OR TAPES IN BETWEEN, EVEN IF IT MEANS ONLY PLAYING HALF A RECORD AND FADING OUT.

WHEN YOU HAVE PREPARED WHAT IS GOING INTO YOUR SHOW, GET IT INTO A RUNNING ORDER ON A CASSETTE - EXACTLY AS YOU WOULD DO IT ON THE AIR. MAKE UP TWO THIRTY MINUTE PROGRAMMES, ONE ON EACH SIDE OF A CASSETTE - WITH THE OPENING MUSIC, THE TALK, THE RECORDS, THE FEATURES, AND FINISH EXACTLY ON TIME.

TYPE OUT THE RUNNING ORDER OF YOUR SHOWS WITH TIMES OF EACH SEGMENT. FOR EXAMPLE:

OPENING MUSIC (FADE)	1.15
INTRODUCTION	.20
RECORD ONE	2.30
TALK	.15
TOPIC (DETAILS)	3.48
TALK	.20
RECORD TWO	1.45
ETC..	

PREPARE YOUR CASSETTE, GET THE PROGRAMMES TYPED OUT, LIST A FEW IDEAS FOR FUTURE TOPICS AND FEATURES - AND NOW MAKE AN APPOINTMENT WITH THE STATION PROGRAMMER HIMSELF AND GO ALONG AND PRESENT YOUR CASE.

IF IT IS A GOOD PROGRAMME, HE WILL THINK ABOUT IT. IF IT IS BAD, THEN YOU DON'T STAND A CHANCE ANYWAY.

IT CAN BE DONE. WE DID IT. SO CAN YOU!

IF ANYONE HAS CASSETTES OF GIGS BY ANY PAX GROUPS - LET US KNOW AND WE WILL ADVERTISE THEM IN A FUTURE PAX FAX.

WE WILL ALSO MAKE UP A LIST OF ALL DECENT FANZINES - SO TELL US ABOUT THEM, AND IF POSSIBLE LET US HAVE A COPY.



People have been writing and telling me how surprised they were to see the Exploited being released on PAX - so I shall try to explain why and how it came about.

The Exploited were the first group I booked for the Marples, when they and Anti-Pasti were spearheading the new punk 'revival'.

Because of their reputation, I quite expected some trouble that evening, but nothing could have been further from the truth. Skins and punks both mixed together without any hassle at all, and it was a great gig.

What most surprised me, and always has, was the politeness and courtesy that the group showed to everyone. It wasn't at all what we had been led to believe with the reputation they had.

And over the years, I have come to see a side of Wattie which isn't generally known to the public. If you treat him with respect, then he will respond in the same manner. If people expect him to be outrageous he will respond accordingly and play up to it.

I'm not saying that the Exploited are a bunch of angels. Neither would you be if you were bought up in a hostile environment where it's a question of survival of the fittest. But neither are they the idiots the press like to make them out to be.

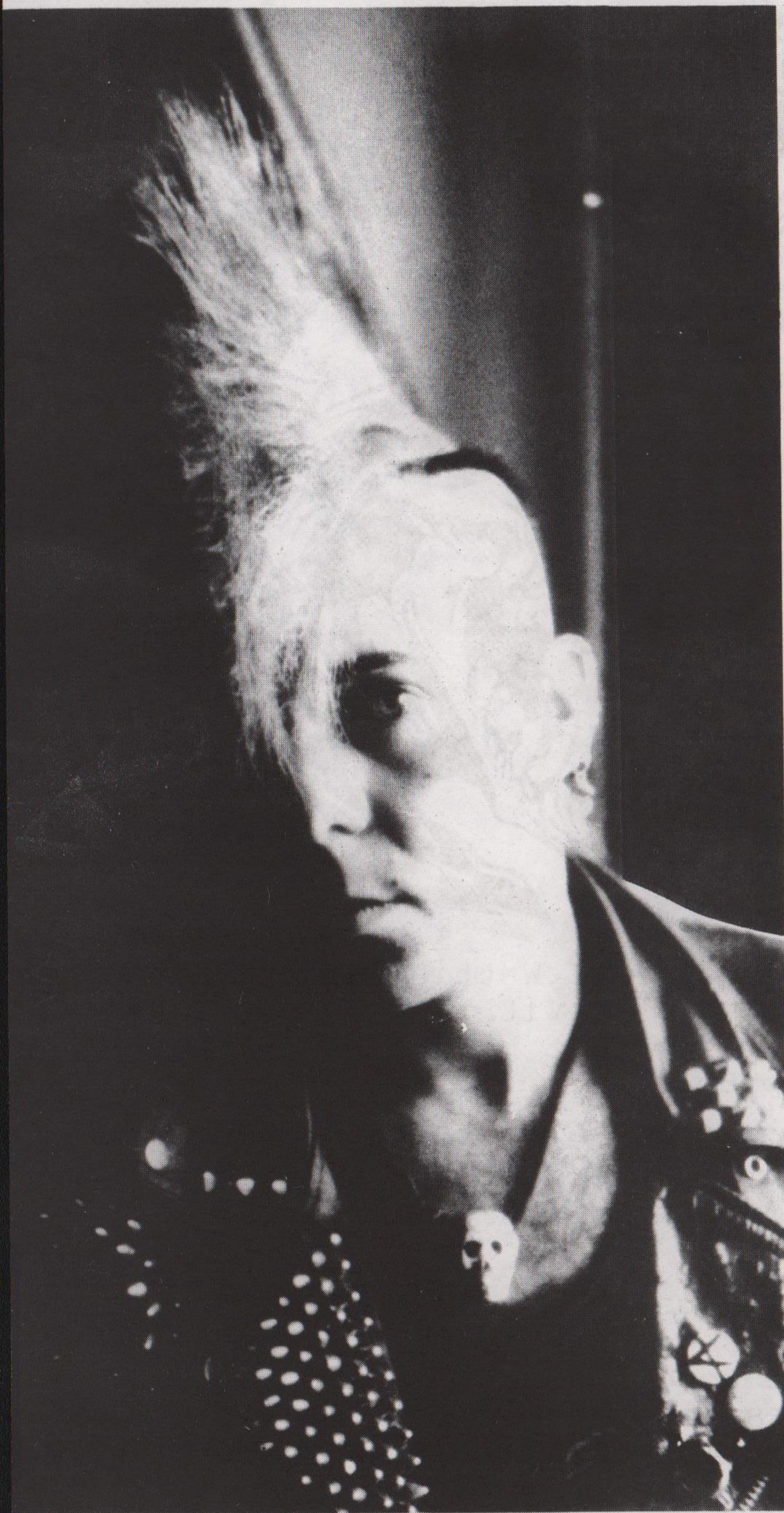
OK, so Wattie sometimes says some outrageous things. But it got them noticed and written about, which established them as one of the major punk groups in the world. OK, so Wattie wore a swastika. But so did Sid Vicious and Siouxsie and nobody goes on about them. OK, Wattie did (and sometimes still does) upset people with contentious statements. But they are generally either because he doesn't always think before saying something, or else he is sending-up people who ask him moronic questions. Try speaking seriously to him and you'll be very surprised.

When the Sheffield council gave us a budget to promote a series of concerts for the unemployed (give the kids free concerts and stop them rioting on the streets), I approached most of the best known punk groups. The Exploited, the Damned and the U.K.Subs all agreed immediately. The Clash and the Jam, (you know, those socially aware radical spokespersons) both said the same thing - "What a marvolous idea, we'll do it for £10,000" - which would have used up over half our budget for one concert out of fifteen. The Exploited also jumped at the chance to travel down to Doncaster to play a benefit gig for Bunny, the bass player with the Mau Maus, when they heard he was ill in hospital with cancer.

Personally, I don't agree with the policy of groups playing concerts when the admission is too high, but I have seen Wattie sneaking people in who can't afford to pay. He is against their tracks being released on umpteen compilations without their permission, but because of the contracts he signed when he didn't know any better, there is nothing he can do about them. The same applies to the T-shirts and posters on sale for ridiculous prices which rip people off, the Exploited don't get anything out of it.

Because they became a leading punk group, some people saw them as a means of getting rich, as just like their name, they have been constantly exploited. Like the people who are trying to release a shoddy live recording taken from the Apocalypse Now tour - entirely without the group's permission.





I am not trying to make excuses for the criticisms levelled at the group. These observations are purely from a personal point of view. No doubt some of you will have had first hand experience, but most of you will have formed your opinions from what you have read in music papers, and so they can increase their sales, a story slagging someone off makes better reading than any good news.

You can always look upon the negative side of anything or anyone if you want, but equally, if you look for it, you can find good things in people too.

I have seen the Exploited play several times, and always thoroughly enjoyed it. They have an energy and excitement few other groups can generate. With Wattie's accent, I could never understand what he sung about anyway.

A also have most of their records, and I find 'Fuck A Mod' and 'Sex And Violence' both distasteful. It disappoints me that they still play these numbers live, but Wattie's excuse is that people still call out for it. It's the one disagreement we really have - but I'm sure we can sort it out given time.

However, their lyrics did improve on later releases, and numbers such as 'Computers Don't Blunder' proved they could write worthwhile material when they put their mind to it.

When I heard that they were looking for another label, I wrote to Wattie and suggested they put out a single on their own label. It seemed stupid that one of the best live bands should be without a deal.

Wattie got in touch and suggested putting out the single on PAX. Two days later he rang again and said they had enough material for an album so why not record that at the same time. Sounded like a good idea, so we booked the studio. Just one problem though - they couldn't find Big John who was on holiday somewhere. They managed to locate him just as they were setting off for the drive down to Manchester.



But nothing I have said really explains WHY we should become involved with a group such as the Exploited, apart from my belief that if they are treated in a decent manner, then they will respond accordingly. It would be easy for PAX or Spiderleg or Crass or Blurr or other related labels, to release the same sort of material every time. But in doing so we reach the same converted kids which is all nice and safe, but rather self-defeating. If a group can write a song such as 'Should We Can't We' (which would fit on Wargasm), then it should be released.

I am also strongly against the pathetic divisions in punk, created by moronic journalists of certain weekly music papers. Many of the 'OI' groups basically say the same things as the so called 'crass' type bands, but choose to say it in a different manner. So why have the divisions and antagonism between them, just because they have a different hair-style or differ on certain points.

The Exploited are wrong to slag off Crass, and likewise, Crass themselves are just as guilty in some respects for having a go at the Exploited. But since the momentous gig at the 100 Club when they played together, such petty and silly differences are finished with. All factions of punk MUST unite if they are to live up to the true ideals of punk - which includes tolerance!

On Wargasm, we had Infa Riot and Flux Of Pink Indians, Angelic Upstarts and Poison Girls, Captain Sensible and Danse Society, Dead Kennedys and Mau Maus. There wasn't room on that album for silly ideological differences, nor is there room for it on this label. NOR should there be any room for it in Punk.

\*\*\*\*\*

## WANKERS

HITLER WAS A PACIFIST/HIS MOTHER WAS A NUN/PRICE CHARLES WAS HIS FATHER/AND HE TAKES IT UP THE BUM  
 THEY'RE ALL F\*\*\*ING WANKERS/WANKERS (x4)  
 FAGAN WANTED TO HAVE A FUCK/TO FUCK HER FROM BEHIND/BUT FAGAN COULDN'T GET IT UP/HE'D BEEN DRINKING TOO MUCH WINE  
 THEY'RE ALL F\*\*\*ING WANKERS/WANKERS (x4)  
 MAGGIE HAD A SEX TRANSPLANT/AND NOW SHE'S GOT A CUNT/MICHEAL FOOT'S RETARDED, HE'S IN POLITICS FOR FUN  
 THEY'RE ALL F\*\*\*ING WANKERS/WANKERS (x4)  
 LADY DI HAD A SPASTIC/IT HAS SCRAMBLED EGGS FOR BRAINS/IT LOOKS JUST LIKE HIS FATHER/AND THAT'S A FUCKING SHAME  
 THEY'RE ALL F\*\*\*ING WANKERS/WANKERS (x4)

## PSYCHO

CRASHING THROUGH THE STREETS AT NIGHT/LOOKING THROUGH RED GLAZED WYES/  
 I REMEMBER MY FRIEND IN BED WITH MY GIRL/AND NOW THEY'RE GOING TO DIE  
 PSYCHO/PSYCHO/PSYCHO/I AM LOSING MY MIND (x3)  
 WENT TO THE PUB WITH FRIENDS/AND SOMEONE SPIKED MY DRINK/  
 NOW I AM RUNNING FROM THE LAW/FOR SOMETHING THAT I DID  
 PSYCHO/PSYCHO/PSYCHO/I AM LOSING MY MIND (x3)  
 MY MIND WENT BLANK WITH WHAT I'D SEEN/I KEPT HITTING OUT TILL THEY DROPPED/  
 I KNOW IT'S WRONG TO TAKE THEIR LIVES/BUT THEY BOTH DESERVED TO DIE  
 PSYCHO/PSYCHO/PSYCHO/I AM LOSING MY MIND (x3)  
 THEY TOOK ME TO A FIRST AID ROOM/WITH MY PARENTS BY MY SIDE/  
 THE POLICE SAID IT WAS SELF DEFENCE/BUT WE KNOW THEY ALWAYS LIE  
 PSYCHO/PSYCHO/PSYCHO/ I AM LOSING MY MIND

\*\*\*\*\*



**LIVE AT  
THE MARPLES**



Atlas Atlas

**LYRICS ENCLOSED**  
**£2.29  
OR LESS**

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## GOD SAVED THE QUEEN

Panic, all hell breaks loose  
A battered body screams abuse  
A plastic bullet ends his youth  
A motherless son turns and pukes

*Behind closed curtains  
Terror stares*

What are they doing prowling round our streets  
Who are they looking for with bullets in their breech  
Screaming sirens fill the air  
Then turn off nowhere there's coppers everywhere

*chorus*

God saved the Queen with blanks from a gun  
But who is our protector when provoked to run  
We still don't know why they surrounded the streets  
But now they've withdrawn in full retreat

*chorus*

## KIDOLOGY

Thousands of people gathered on a beach  
Some came to listen while others came to preach  
They had to plan this meeting and keep it quite discreet  
For the Poles to survive they must pretend defeat

To help you rid those scum

*Kidology Kidology perfect it to an art  
Kidology Kidology keep them in the dark*

Grow you must in silence  
Your strength will overcome  
There's others on the outside  
To help you rid those scum

To help you rid those scum

*chorus*

## FALSE HOPES

They're out to kill the working class  
That means you and me  
Maggie knows she can go and stuff  
Her non-working policies

*False hopes, job creations  
False hopes, job creations  
False hopes, job creations  
Affecting you and me.*

False hopes like job creations  
Are there to keep you down  
Straws in the wind for the working man  
Create nowt but misery.

*chorus*

Columns of the living dead  
No voices to hear their plight  
Stumble on aimlessly every day  
To a perpetual night

*chorus*

The working man is dying  
Now robots take his place  
And soon it will be your turn  
To be redundant from the human race

*chorus*

## RIVAL LEADERS (RE-MIX)

The countdown has started to go  
Computers are locked on their foes  
The President is on his way  
Down to live another day

*10-9-8-7-6-5-4-3-2-1  
Here We Go*

The fail Safety mechanism's off  
The baby lies sleeping in its cot  
The Mother reads her magazine  
Her son's in the kitchen eating ice cream

*chorus*

The 4 minute warnings start to go  
Soon you'll be dead you'll never know  
It's started to lift off its pad  
It's on its way isn't that sad

*chorus*

The countdown has started to go  
Computers are locked on their foes  
Thatcher is on her way  
Down to the bunker for another day

*chorus*

## ANOTHER DAY TO GO NOWHERE

*Another day to go nowhere  
Another day to go nowhere  
Another day to go nowhere  
Another day to go nowhere*

Another factory closes down  
Protesting voices have been drowned  
Just another town that's died  
Work force workers go home and cry

*chorus*

Another family leaves the town  
Try their luck southward bound  
Its only hope that spurs them on  
Lost horizons, dream on

*chorus*

Another day to go nowhere  
Nights of boredom trigger despair  
Anarchy breaks out in workless homes  
Ousted sons and daughters roam

*chorus*

Another corpse hangs from a tree  
Is suicide left for you and me  
Reared up in a workless zone  
Teaches the damned to free their own

*chorus*

## SAFE BELOW

They said they would prevent a war  
To stop the suffering for ever more  
No wars to fight no blood to shed  
But they were lying we'll soon be dead

*And now you're as good as dead  
And now you're as good as dead*

The button is pushed it's all begun  
Those alive they'll soon be none  
In the distance a yellow sun  
And still we pray for death to come.

*chorus*

The troops are out there on patrol  
Passing burnt lumps as they go  
My clothes are in shreds I can barely see  
Whilst all around is death and disease

*chorus*

I picture Maggie in my mind  
Safe below she's feeling fine  
She has no burns no torn off limbs  
She sits on her arse and plays silly games

*chorus*

## LET'S START A WAR (SAID MAGGIE ONE DAY)

Let's start a war said Maggie one day  
With the unemployed masses we'll just do away  
They won't mind, like sheep they'll go  
They won't suss us, they'll never know

*Let's start a war said Maggie one day  
Let's start a war said Maggie one day  
Let's start a war said Maggie one day  
You fight for your country  
You die for their gain*

Death and destruction all around  
Shops and houses are razed to the ground  
Burnt out houses empty shells  
Here on earth it's just a mortal hell

*chorus*

How they died no-one will ever know  
They said they would save us as deterrents they would be  
used  
Except they brought destruction to an earth that grows no  
food

Now we are gone for ever no tombs can hold your names

*chorus*

## SHOULD WE, CAN'T WE

Guns go off around my head  
As I fall over the fallen dead  
Cordite fumes that sting my eyes  
The infantry's always the first to die.

*Who is right, who is wrong  
Should we can't we ban all bombs  
Who is right, who is wrong  
Should we can't we ban all bombs*

The infantry's always the first to die  
Trained to kill but never told why  
No farewells in the field of goodbyes  
Soldiers die and civilians cry

*chorus*

Who is right and who is wrong  
Should we can't we ban all bombs  
Will we be the first to try  
Can we trust them not to lie

*chorus*

Should we can't we ban all bombs

## INSANITY

I've been made an orphan  
No family life have I  
My parents were no soldiers  
Yet they were killed before my eyes

Christians in a free world  
Free from what, we ask  
Not from death or destruction  
Cause we haven't learnt from the past

I've been made an orphan  
No family life have I  
My parents were no soldiers  
Yet they were killed before my eyes

Burnt out houses petrol bombed  
Down the street where I was born  
Screams of terror haunt my mind  
Where my Mama went and died from a booby trapped mine

## EYES OF A VULTURE

Death as seen through a vultures eyes  
Four hundred feet above a sunlit sky  
Doesn't have to kill to stay alive  
Man the animal is its provider

*See the darkened  
See the darkened  
See the darkened Lebanese skies*

See the darkened Lebanese skies  
Vultures pick on those who died  
Bloated bodies stench the air  
While Israel soldiers stand and stare.

*chorus*

Man the animal is its provider  
And it doesn't give a damn why man kills man  
And it never seeks no answer as long as there's corpses  
All supplied by political gangsters

## WHY DID THE OTHER MEMBERS LEAVE AND WHAT ARE THEY DOING NOW?

Danny told us he couldn't work with us any more and was having a nervous breakdown. I don't know what he's up to now, I think he's a junkie or something.

Garry left to get a band of his own together but he doesn't seem to have had much luck.

Big John wanted to start a band with that fat guy out of Gillan but that fell through. I don't see him very much now so I don't know what he's up to. I think he wants to be a session musician.

## WHY DIDN'T YOU PLAY THE 100 CLUB?

We had a gig at Feltham on the Friday night, and it meant having to hand around London for three days before playing the 100 Club. The agency couldn't find us any other gigs to fill in and we couldn't afford to go back to Scotland and then travel down again just for one gig. The 100 Club were told we wouldn't be playing, but they still advertised it.

## WHAT DID YOU GET FOR CHRISTMAS?

A real Hearts football strip. Not one from a shop, but a real one from one of the players.



## WHY DID YOU LEAVE SECRET?

We weren't satisfied with them anymore. When Martin Hooker left they started changing things and they wanted us to change our style and image. I couldn't see me wearing a top hat and singing songs from South Pacific.

## ARE YOU HAPPY WITH PAX?

Yes perfectly. We have more control on what's being released and the artwork. It's a good arrangement on both sides, and because we knew Marcus from the Marples, we know we can trust him.

## WHO ARE THE NEW MEMBERS OF THE GROUP AND WHERE DID THEY COME FROM?

They came from their Mammy's tummy like everyone else - except Karl, he was found under a gooseberry bush.

My little brother Willie is our drummer, he wasn't in a band before joining us. Billy used to be the bass player with a Scottish band called the Skroteez. Karl moved up from Bolton, where he was the guitarist with Xtract.

## WHAT IS THE SONG 'JIMMY BOYLE' ABOUT?

A Scottish murderer who beat the jail system. He refused to conform even when they broke his limbs and beat him up all the time. In the end they had to create a special unit within the prison for him, but it was more like a hostel for people they couldn't tame.



# INSTIGATORS

## OLD SOLDIERS

LYRICS FOR 'TESTICLES' TRACKS

## MONKEY MAN

YOU THINK THAT YOU'RE A MAN.  
GROW YOUR MUSCLES  
AS BIG AS YOU CAN.  
WITH VIOLENCE  
AS YOUR TOOL.  
YOU'D BETTER  
GET BACK TO SCHOOL.

OOH! OOH!  
MONKEY MAN

YOU DRINK  
SEVEN PINTS A NIGHT.  
THEN OUT WITH THE BOYS  
LOOKING FOR A FIGHT  
BLINDED BY YOUR  
DESIRE FOR PAIN  
MONKEY MAN  
YOU AIN'T GOT A BRAIN

OOH! OOH!  
MONKEY MAN

WAR IS THE TRAPPING  
OF ALL OUR FEARS.  
TO BE RELEASED  
LIKE A CORNERED RAT.  
POLITICS 'DIVINE'  
TO AFFIRM THE CON.  
THAT WAR..  
IS A NECESSARY FACT.  
IT ONLY TAKES  
THE TIME TO REALISE  
THAT WHILE WE FIGHT  
THEY KEEP THEIR HOLD  
A HOPELESS ACTION  
FOR NONE TO GAIN  
TOGETHER..  
WE MUST BE BOLD

A COUNTRY'S YOUNG  
ARE OFF TO WAR  
WHO DECIDES WHAT  
THEY'RE FIGHTING FOR  
BLOODY GENERALS  
THEY DON'T FIGHT  
THEY DEAL IN DEATH  
BUT IS IT RIGHT?

OLD SOLDIERS  
NEVER  
NEVER DIE.

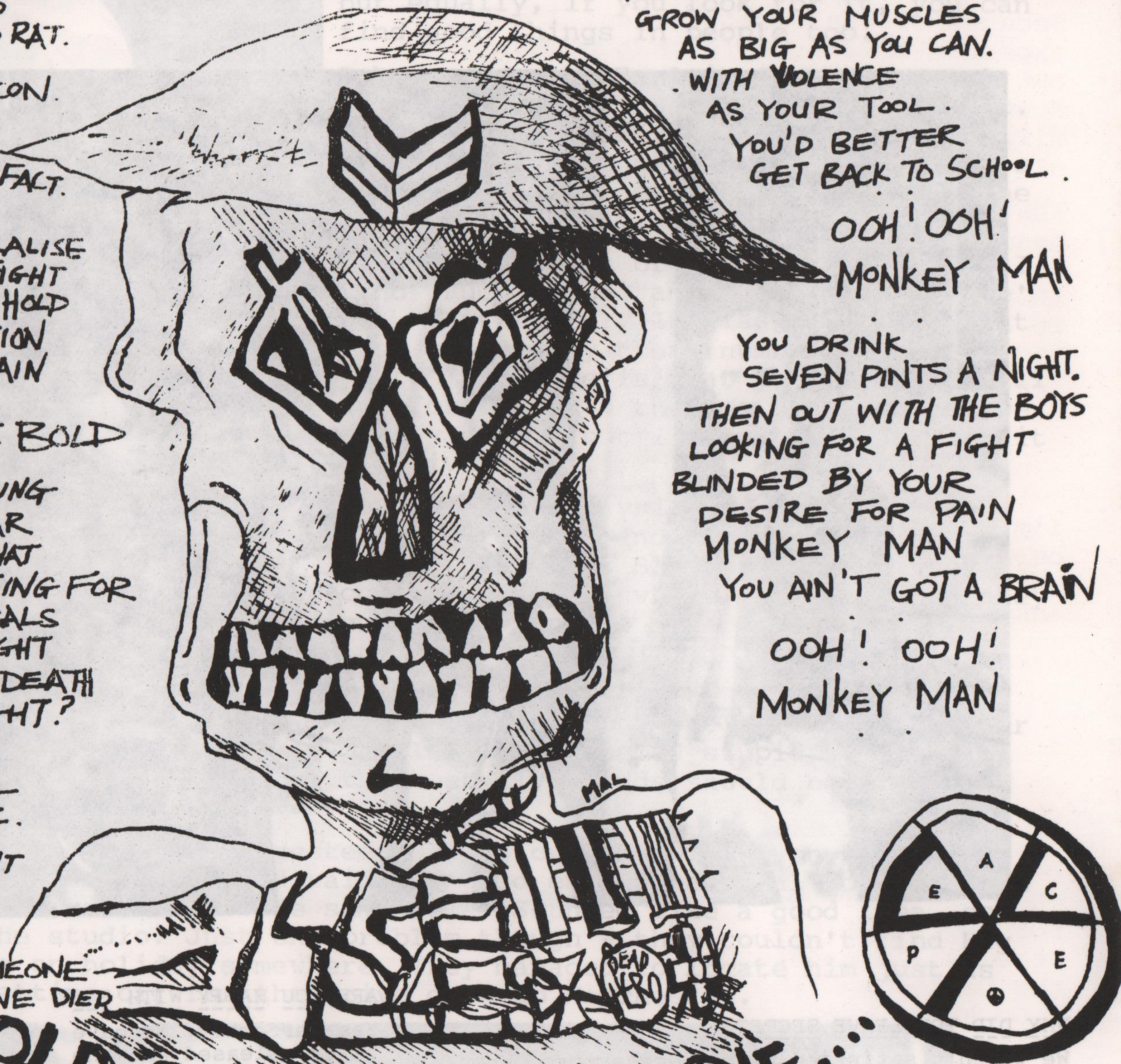
THE GOVERNMENT  
DON'T CARE  
AS PEOPLE CRY  
MOURNING FOR SOMEONE  
WHO SHOULDN'T HAVE DIED

THEY GAVE HIM  
A MEDAL  
TO PROVE HE WAS SOMEONE  
OLD SOLDIERS DON'T DIE  
IT'S ONLY THE YOUNG ONES

OLD SOLDIERS  
NEVER, NEVER DIE.

OTHER MATERIAL AVAILABLE :- DEMO'S 81-83 (£1+S.A.E) from - INSTIGATORS. 5<sup>ST</sup> MICHEALS CLOSE. THORNHILL, DEWSBURY, W.YORKS, WF12 0JU / 'LIVE IN BRADFORD' - (C.60+50p) BLURGT tape N°27 from - 2 VICTORIA TERRACE. MELKSHAM. WILTS. / Tracks of ours appear on - TRIBAL RANTINGS / THE ANIMALS PACKET / FUCKIN' ANARCHY / REALITY PARADE / compilations. Fanzines we are in - CONSCIENTIOUS OBJECTOR / OBITUARY / DAY WAR BROKE OUT / TESTAMENT OF REALITY - addresses on request. ☺☺☺

BOTH TRACKS RECORDED AT WOODLANDS, WAKEFIELD.  
ENGINEERED BY NEIL. PRODUCED BY MARCUS, NEIL  
AND, OF COURSE, THE INSTIGATORS.  
WE WOULD LIKE TO CONVEY THANKS AND LOVE TO  
EVERYONE WHO HAS EVER HELPED US AND TO THOSE  
WHO FINALLY GOT US ONTO VINYL.



# CATALOGUE

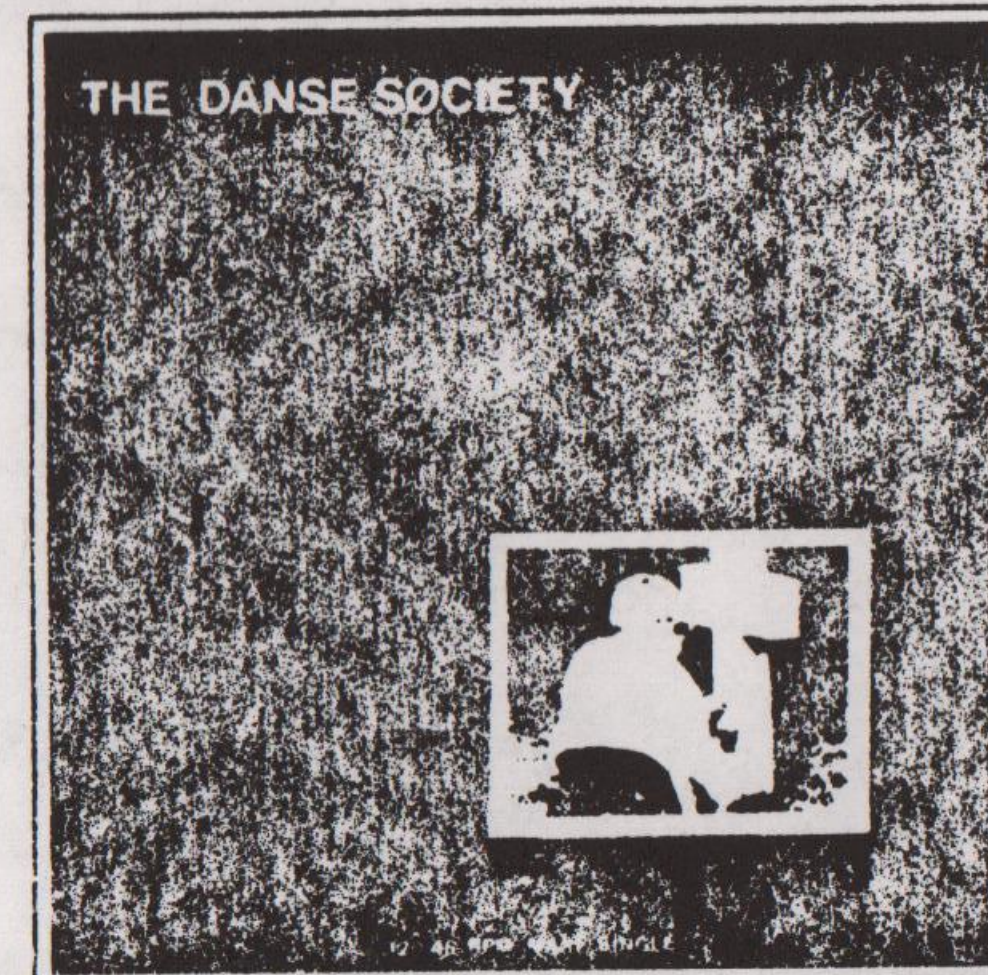
## PAX 1 - FIVE MILES TO MIDNIGHT - 12" EP

I SCREAM BROTHERS/MORTUARY IN WAX/DOORMEN

"showcases the other side of Sheffield by synthesiser" "vitriolic vocals spitting out of the vinyl" "highlights what can be done with bedroom technology"

None of these groups are together any more. The two members of Doormen went to separate colleges. Pete tried to continue Mortuary without success after Chris moved to London and became the bass player with Poison Girls. John White disbanded his group and went on to form his UV Pop project (see PAX 9).

This record is no longer available.



## PAX 2 - THE DANSE SOCIETY - 12" EP

THERE IS NO SHAME IN DEATH/DOLPHINS/THESE FRAYED EDGES

Recorded when the group were known as Danse Crazy (and previously to that as Y?). This release, together with their own 7" 'Clock' were the tracks to bring them to national recognition, followed by features in Melody Maker and Zig Zag, offers of dates all over the country, and a John Peel session.

This record is now available on their own Society label.

## PAX 3 - STUNT KITES - 12" EP

LEBENSRAUM/ONE FOR THE FAMILY/DEITY'S LAMENT/EX-TRIPLE ONE

Once Sheffield's leading punk group, they had a quiet period when singer John Allen had to overcome an addiction problem. Despite being recorded on 4-Track, these tracks are strong and powerful and they have since recorded an EP with Sexual Phonograph.

This record is available for £1.50 plus 40p stamps for postage.

## PAX 4 - WARGASM

anti war/anti violence album, containing a large lyric poster.

THE DANSE SOCIETY/Continent: This moody and hypnotic track first appeared as the 'B' side of 'Clock' and is considered by many as their finest recording to date.

FLUX OF PINK INDIANS/Tapioca Sunrise: An aggressive and powerful track, re-recorded later for inclusion on their 'Strive' 12".

CANKER OPERA/White Coffins: Disjointed sax and compelling drum-machine, with a singer who must have one of the most distinctive voices ever.

DEAD KENNEDYS/Kinky Sex Makes The World Go Round: An element of humour in this deadly conversation between the American secretary of defense and Maggie, performed over the backing track for 'Bleed For Me'.

RAT SCABIES/I Hate War: An eerie instrumental from the drummer of the Damned which shows him in an unexpected and serious way.

POISON GIRLS/Statement: The number which once appeared as a flexi, recorded this time with a full orchestra. Passionate and moving this number is one of the strongest anti war songs ever committed to vinyl.

CAPTAIN SENSIBLE/Hey Jo: No, not the Hendrix classic, but a chilling song about life in a bunker which proves that behind all his clowning the Captain is very concerned about the nuclear issue.

MAU MAUS/The Kill: Fast hardcore, with the song which was later featured, along with seven others, on their first EP.

ANGELIC UPSTARTS/Victory For Poland: One of the tracks they recorded for EMI, but they wouldn't release it so they donated it to us instead.

THE SYSTEM/Their Decisions: Perhaps the best and most fervent number they ever recorded in their short career.

INFA RIOT/Power: One of their finest moments as well. Re-mixed for their album.

QUITE UNNERVING/Wargasm: Performed and sung by Simon Gillman whose original version was the inspiration for the album.

This album is no longer available, but when we release WARGASM 84 we may be able to press up some more copies.





PAX 5 - THE DANSE SOCIETY - 12" EP

WOMAN'S OWN/CONTINENT/WE'RE SO HAPPY/BELIEF

Three tracks from their Peel session plus one from Wargasm. This release established them as one of the most promising groups of 82 and they got themselves a London manager and signed to Arista for the release of their album. The rest is well documented in their regular features in the national music press.

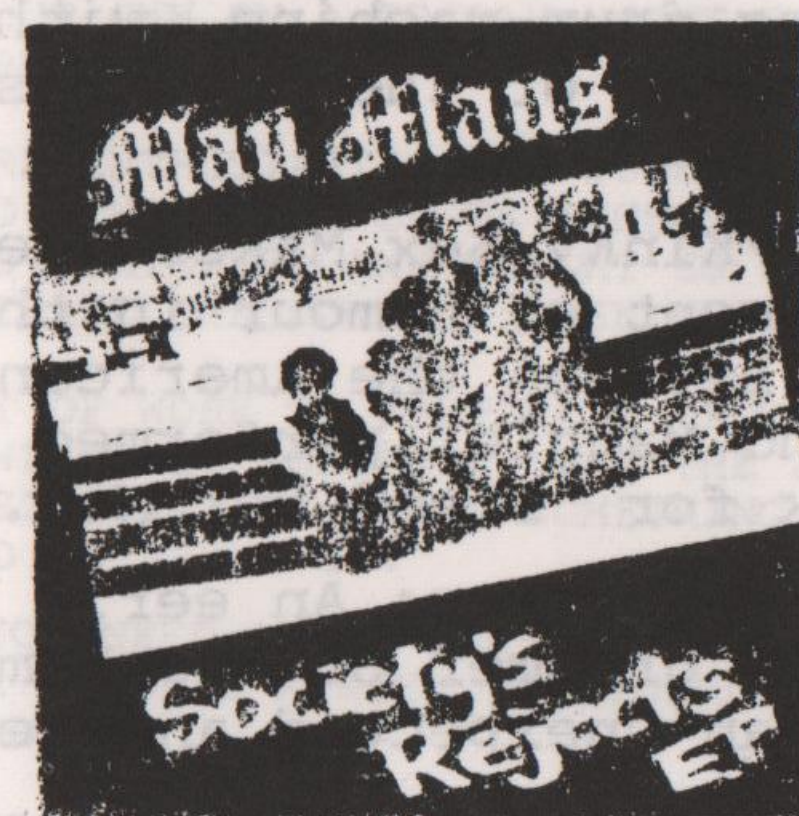
Three of these tracks are now available on their own Society label.

PAX 6 - MAU MAUS - SOCIETY'S REJECTS EP

SOCIETY'S REJECTS/SECRET SOCIETY/IMAGES/SOCIAL SYSTEM/THE KILL/LEADERS/THE OATH/CRISIS

Already known because of their contribution on Wargasm, this EP sold very well and gave them a lengthy run in the indie charts.

This record is currently unavailable but we shall be re-pressing it early in 84.



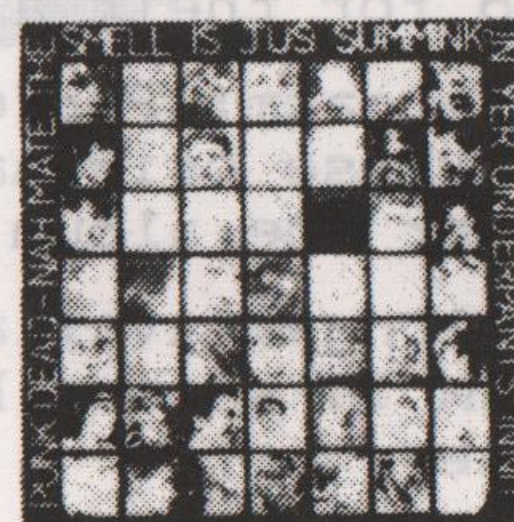
PAX 7 - PUNK DEAD-NAH MATE THE SMELL IS JUS SUMMINK IN YER UNDERPANTS INNIT

You can thank Steve Ignorant for the title of this 12 track 12" EP which features two numbers each from six northern punk groups.

XTRACT/MANIA/MAU MAUS/ANTI-SYSTEM/XPOZEZ/SEPTIC PSYCHOS

The songs cover the spectrum of punk from the hardcore thrash of the Mau Maus to the more melodic offerings of Xtract. It came in a gatefold sleeve with the lyrics printed inside and sold for just £2.25.

This record is currently out of print, but we shall be re-pressing it early in 84, and to keep the price the same, we have to release it in a single sleeve as the cost of printing has risen substantially since we first put this record out.



PAX 8 - MAU MAUS - NO CONCERN EP

NO CONCERN/CLAMPDOWN/WHY DO WE SUFFER

Produced by Lee Wilson of Infa Riot, these tracks are far more powerful than the 8-Track recordings of their first EP.

This record can be obtained for £1 plus 25p in stamps for postage.

PAX 9 - UV POP

JUST A GAME/NO SONGS TOMORROW

Once a member of the I Scream Brothers, John White writes the songs, plays the instruments and now performs as a solo artist as UV Pop. These distinctive numbers were produced by Cabaret Voltaire and they caught the attention of a number of journalists who have written features about him. The covers are individually silk-screened by Klive Humberstone who is also receiving recognition as a member of In The Nursery.

This record is still available for £1 plus 25p in stamps for postage.

PAX 10 - XTRACT - BLAME IT ON THE YOUTH EP

BLAME IT ON THE YOUTH/WAR HEROES/IRON LADY/BOYS IN BLUE

Four well received and critically acclaimed tracks, each with a powerful melody. Sadly, this group no longer exists after Karl, the guitarist, left them to join the Exploited.

Available for £1 plus 25p stamps for postage.

PAX 11 - ANTI SYSTEM - DEFENCE OF THE REALM EP

ANIMAL WELFARE/NO LONGER TO CHOOSE/SERVICE/1000 RIFLES/GOVERNMENT LIES/BOMB THREAT

Excellent debut EP. Fast furious and socially aware lyrics. With the good response to this EP and at their gigs, they are building up a staunch following and should become well known during 84.

Available for £1 plus 25p stamps for postage.



PAX 12 - MAU MAUS - FACTS OF WAR EP

JUST ANOTHER DAY/FACTS OF WAR/UNFORGOTTEN/RELIGIOUS RIGHTS/RUNNING WITH THE PACK

Easily their most accomplished and powerful release so far. Underneath the compulsive and pounding thrash, lurks a strong melody and some very fine lyrics. They look as if they are about to break through to a wider audience during the coming months.

Available for £1 plus 25p stamps for postage.

PAX 14 - BOLLOX TO THE GONADS HERE'S THE TESTICLES

A 30 track compilation featuring groups who contacted us following the release of PAX 7.

MAU MAUS, ANTI-SYSTEM, XTRACT, RIOT SQUAD and SKEPTIX are all previously known through their releases in the UK.

CRUDE SS from Sweden, P.S.A. from Italy, CANAL TERROR from Germany, SUBVERSION from Belgium, and SAVAGE CIRCLE from America, contribute to make this album an international affair.

Making their debut on vinyl are INSTIGATORS, who have recorded tracks for an EP on Bluurg, LEGION OF PARASITES who may be recording an EP for PAX and REPULSIVE ALIEN whose track was first issued on a Sheffield compilation some three years ago (way ahead of its time).

At less than £3 this album is excellent value and had a very lengthy stay in the independent charts.

This record is available for £2.50 plus 40p in stamps for postage.

PAX 15 - EXPLOITED - RIVAL LEADERS EP

RIVAL LEADERS/ARMY STYLE/SINGALONGABUSHELL

A rousing, chanting, storming single to bring them back to full prominence after an absence of almost a year. It served as a useful trailer for their album and is continuing to sell well.

If you have difficulty in obtaining this record you can get it from us for £1 plus 25p stamps to cover the packing and postage.



CAPTAIN SENSIBLE: Donated his royalties from Wargasm to the Donkey Sanctuary in Sidmouth. In August, he spent a week-end at the centre during their fiesta, bringing delight to all the visitors and handicapped children.

PAX 16 - MAU MAUS - LIVE AT THE MARPLES

Recorded in September on an 8-Track mobile studio, this album features their entire set, and perfectly captures the excitement of the evening - and the pandemonium!

The cost of this album plus postage is £2.20

PAX 17 - LEITMOTIV

SILENT RUN/(LIVING IN A) TIN (RE-MIX)

This group has already attracted a lot of interest with the release of a mini-album of Paragon Records. They had a feature in Melody Maker and some favourable reviews. During 1984, they are destined to become a major band.

Their music is compelling and powerful, not falling into any category. Imagine a Killing Joke you can dance to, or a Danse Society with memorable tunes, and you may get close to what you can expect from Leitmotiv.

Available for £1 plus 25p stamps for postage.

PAX 18 - EXPLOITED - LET'S START A WAR

LET'S START A WAR (SAID MAGGIE ONE DAY)/INSANITY/SAFE BELOW/EYES OF THE VULTURE/SHOULD WE CAN'T WE/RIVAL LEADERS (RE-MIX)/GOD SAVED THE QUEEN/PSYCHO/KIDODOLOGY/FALSE HOPES/ANOTHER DAY TO GO NOWHERE/WANKERS

This was recorded before the departure of Big John, and represents the Exploited at their most proficient and devastating. None of their old fans will be disappointed with the aggressive playing, and many new ones may be surprised when they note the lyrical content of this fine album.

Available for £3.50 plus 50p postage.



## Donkey day out for Captain Sensible





## IT'S CHRISTMAS FUNTIME!

Boxing Day, the 2nd day of Christmas. The season of "Peace and goodwill to all men", and other phrases associated with what has become the yearly hyped-up, pissed-up, 20th century farce.

But farcical would not be a strong enough term to describe the behaviour of the people who still participate in one of the 'traditional' British country events - the Boxing Day Foxhunt.

Eager to capitalise on barbarity, some travel firms offer, as a part of a Christmas holiday, a morning out to witness a 'meet'. That is the assembly of red and black coated mounted huntsmen. Probably quite an attractive spectacle to the goggle-eyed coach loads of tourists, most of whom were more than likely oblivious to the reality of a fox getting ripped to shreds.

Indeed, one fat-faced, fur-clad woman told a couple of us to stop swearing because it was obscene. I asked her whether she thought killing was obscene. "Certainly not, when it's a fox" and then she told us, and I quote, "Get back to Ireland where you belong".

This ignorant, unlistening attitude was typical of most of the hunters, land-owners, supporters, and of course, the unbiased, fair police - who, poor souls, had quite a difficult little day. Well that is tough shit, because after what happened on the hunt, I shall never trust a copper again.

As we were pursuing the hunters across a field, a load of the local yokel rent-a-thugs decided it was their lawful task to persuade us to leave. Unfortunately, I was cornered by several such meat-heads and forced to climb over a barbed-wire fence. Whilst getting over, assisted by a couple of policemen, a thug rushed towards me, hit me, and pulled my legs onto the barbed wire.

He was subsequently arrested and I was prepared to press charges for assault. Escorted off the private land, we waited ten minutes for the police van. On asking about prosecuting the man who had been placed in the van, I was told "No-one is in the back and never has been". In other words, the pigs probably lived in the same small village as the thug, and knowing him, discretely 'arrested' him and then quietly let him go.

Police are very unsympathetic towards saboteurs, so it is best not to expect any help from them, as they will probably just tell you that you are trespassing on private property (which most hunting grounds are).

I would also recommend to anyone going on a sabotage to be prepared for violence. Indeed, later in the day, a group of us were chased through a wood by some of the hunt supporters. As they were all at least six feet tall, strong and male, armed with thick sticks, they decided to fight fair, and doing the decent thing, they headed straight for a small slim woman, and hit her over the head with one of the sticks.

When I stepped in and politely asked them to 'F--- off', I received, to coin a phrase, 'a good kicking'. YES, from six men - the supposed gentry. Therefore, on all future occasions, I shall ensure that I'm tooled up. I would not advise anyone to take or use knives, despite the fact that one supporter pulled out a stanley knife, because if you are searched by the police, which frequently happens, they will charge you for a multitude of offences.

Expect to be outnumbered, and don't expect any hunters or their supporters to respond to intelligent reason, as most I tried to speak with were too steeped in blind tradition to listen to what is undoubtedly a superior argument.

These hunts take place every weekend around the countryside. This one was at a village called Aberford, some nine miles out of Leeds. It is often the same huntsmen who participate, but I am told that most hunts are not as well attended as the one on Boxing Day.

So, as you can see, there is a real bitter struggle going on against bloodsports - but it goes deeper than just protesting about the killing of a fox - it is about the rich and wealthy classes using their employed muscle to try to get what they want. And it is about the police turning a blind eye here, a deaf ear there.

So if you feel you could help your local sabotage group, please do so as support is badly needed. If you want more details about 'sabbing', write to the

HUNT SABOTEURS ASSOCIATION, P.O.BOX 19, LONDON SE22 9L12

Finally, I'd just like to state that the H.S.A. encourages non-violent action wherever possible. But it is all too easy to become involved with fighting, get beaten-up and/or arrested, whilst the potential murderers are chasing a fox.

Incidentally, they didn't get anything on this hunt - tough shit Ladies and Gentlemen!

DOM - ANTI-SYSTEM



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REPULSIVE ALIEN were featured on the Testicles album and they had favourable reviews. But the group no longer exist and that track was taken from an old compilation called Bouquet of Steel when they were generally slagged off. Because I felt the song was too good to be ignored, they agreed to have it resurrected, but as they are all engaged or married, they won't be doing any gigs to promote their belated recognition.

**REPULSIVE ALIEN**

Nick	gtr
Dave	vcs
Stany	dms
Psy	bss/b.vcs

In the autumn of '78, four Dronfield school kids - Psy, Stany, Phil and Tom - formed the ULCERS. Initially, progress was slow, mainly because they didn't have any instruments. Gradually these were acquired, and at a Clash gig that November, they met Nick. Taking some songs he thought might be suitable for the group, Nick went to see them practice in a bedroom. Modestly, he suggested that he should replace Tom, who was promptly kicked out. REPULSIVE ALIEN were born. All they needed now was a rehearsal room and a singer who wasn't so embarrassed to sing that he had to cover his head with a tea towel. It was July before they got a room, and another month before Dave joined on vocals. Early gigs were either at private parties which ended up with a food fight, or playing to sixth formers at their school. It was their enthusiasm rather than ability which attracted a local reputation. Like all second generation punks, inspiration is drawn mainly from the Clash, Sex Pistols and Stranglers, but the major thing which prevents them from being a mere parody, is the depth and maturity of Nick Hawksworth's lyrics. Showing a surprising awareness for one so young, he tackles subjects as diverse as the stupidity of taking drugs, 'Up To The Eyes', and the breakdown of relationships after marriage, 'Russian Roulette'.

A week before Christmas, PAX put on a gig at the Marples in Sheffield. Admission was free - but to get in you had to bring a toy. We had 470 people in that night, and only six of them came without a toy, and we charged those people £1.

Performing that night were Chumba Wumba, Andy T, Anti-Sect and Flux Of Pink Indians (with guest appearance by mega-star Steve Ignorant). John Wilcox operated the Music Ground PA and Jesus put up the posters.

To all these people I wish to extend my gratitude for a really great evening. And like all the gigs at the Marples, we had no bouncers and absolutely no trouble of any kind whatsoever.

Although we only had 470 present, we ended up with over ONE THOUSAND toys! Some people who were unable to come to the gig even gave some to Flux to bring along on their behalf. That's the sort of spirit which convinces me that there are some great people around.

Despite my appreciation to the groups for playing, the biggest thanks must go to the kids who turned up with such a wonderful array of toys, most of them new, and many of them hand-made. Their generous attitude balances the commercial exploitation of Christmas, and those toys went to children who otherwise would have had a bleak time.

To everyone who turned up - my sincere thanks.

# SHEFFIELD WOMEN'S AID

Regd. Charity No. 505567

Dear Marcus,

This is to thank you, on behalf of the women and children of Sheffield Women's Aid, for the toys you donated to us from the gig which took place last Monday. Your generosity has convinced us that Father Christmas does exist, if not in his traditional form. We all send you Seasonal Greetings and wish you all the best for the New Year.

Yours in Peace,

Lisa Bellamy  
for Sheffield Women's Aid.

Because I get pissed-off with the false rumours that PAX rip people off I feel inclined to mention that the total expenses paid out by PAX for this gig came to £250. That's one of the ways we spend our 'profit' so try and find out about the things we do instead of just listening to malicious gossip - then make a balanced judgement.