

LOVE MUSIC - HATE FASCISM

CABLE STREET
BEAT
REVIEW

50p



UPSTARTS
HOWLIN' WOLF
SOLLY KAYE
U.S. SKINS
MTCH
CHART HITS
NEWS
REVIEWS
AND MORE!

MOVE YOUR FEET TO THE CABLE STREET BEAT



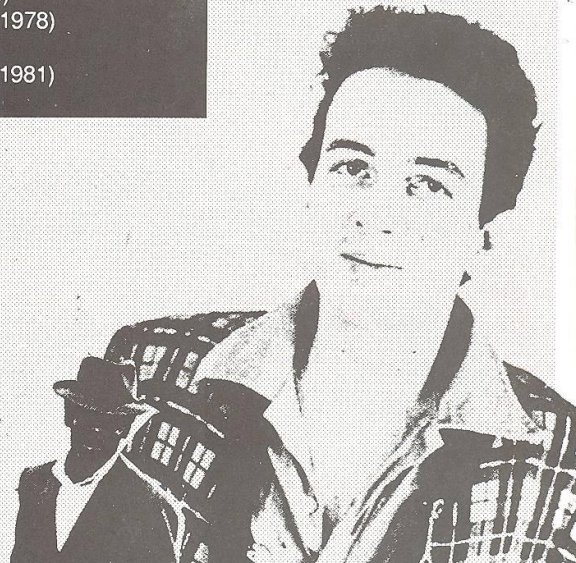
Politics Goes Pop

In these days when the charts are dominated by Coca-Cola adverts and Australian soap-opera stars, it is worth reminding ourselves that political songs can smash their way into the Top 20. We've compiled a chart based on the highest position these songs reached, showing there is a mass market for left-wing political music despite the reactionary nature of the music industry and radio stations like *Top of the Pops*.

In fact even when songs are banned from the airwaves they can still 'make it to the top'. Look at the *Sex Pistols* who got to No. 2 with 'God Save the Queen' during the Silver Jubilee in 1977. The No. 16 in our chart, Paul McCartney's 'Give Ireland Back to the Irish' was also banned, showing that anti-Irish censorship existed long before the recent legislation.

- 1 Going Underground
- 2 Olivers Army
- 3 War
- 4 Maggie's Farm
- 5 Sing Our Own Song
- 6 Walls Come Tumbling Down
- 7 Babylon's Burning
- 8 The Message
- 9 Nelson Mandela
- 10 Respect
- 11 Money Go Round
- 12 Move On Up
- 13 The Lodgers
- 14 Why Can't We Live Together?
- 15 Between the Wars (E.P)
- 16 Give Ireland Back to the Irish
- 17 68 Guns
- 18 Many Rivers to Cross
- 19 Tommy Gun
- 20 The Lunatics
(Have Taken Over the Asylum)

- The Jam (March 1980)
- Elvis Costello (Feb. 1979)
- Edwin Starr (Oct. 1970)
- The Specials (Dec. 1980)
- UB40 (July 1986)
- Style Council (May 1985)
- The Ruts (July 1979)
- Grandmaster Flash (Aug. 1982)
- Special Aka (March 1984)
- Aretha Franklin (June 1967)
- Style Council (May 1983)
- Curtis Mayfield (July 1971)
- Style Council (Oct. 1985)
- Timmy Thomas (Feb 1973)
- Billy Bragg (March 1985)
- Paul McCartney (Feb 1972)
- The Alarm (Oct. 1983)
- UB40 (Dec. 1983)
- The Clash (Dec. 1978)
- Fun Boy 3 (Nov. 1981)



THE BEAT GOES ON..!

The Cable Street machine has been going since the Summer of '88 and as '89 kicks off we intend to move up a gear.

Mind you, the first six months haven't been wasted. We've organised two benefits for anti-fascists arrested and fined for demonstrating against the National Front, packed London's Electric Ballroom for our 'Anniversary of the Battle of Cable Street' gig, held gigs in Brixton and Southport, and put on a joint anti-fascist / strike benefit with Brent NALGO who are on strike against cuts in council services.

We've had press coverage in the *N.M.E.*, *City Limits*, *7 Days*, *Empty Hours*, *Time Out*, *The Guardian*, *Zoot!*, *Skazine*, *Red Action*, *The Observer*, *Morning Star* and *Searchlight* - plus an interview on *Radio London* and a brief mention on *ITV's 01 for London*.

We are in the process of making a video, we've got our own banner, a photo display of the Battle of Cable Street (1936) and had 20,000 stickers and 5,000 leaflets printed.

Our first gig in 1989 will be with *The Upstarts*, who have had recent gigs smashed up by the nazis, but are determined to play an anti-fascist benefit and we are more than happy to oblige. After that we will be putting on a series of fund raisers for anti-fascists arrested on anti-NF demonstrations on Remembrance Sunday, and a small nationwide tour to take our message around the land.

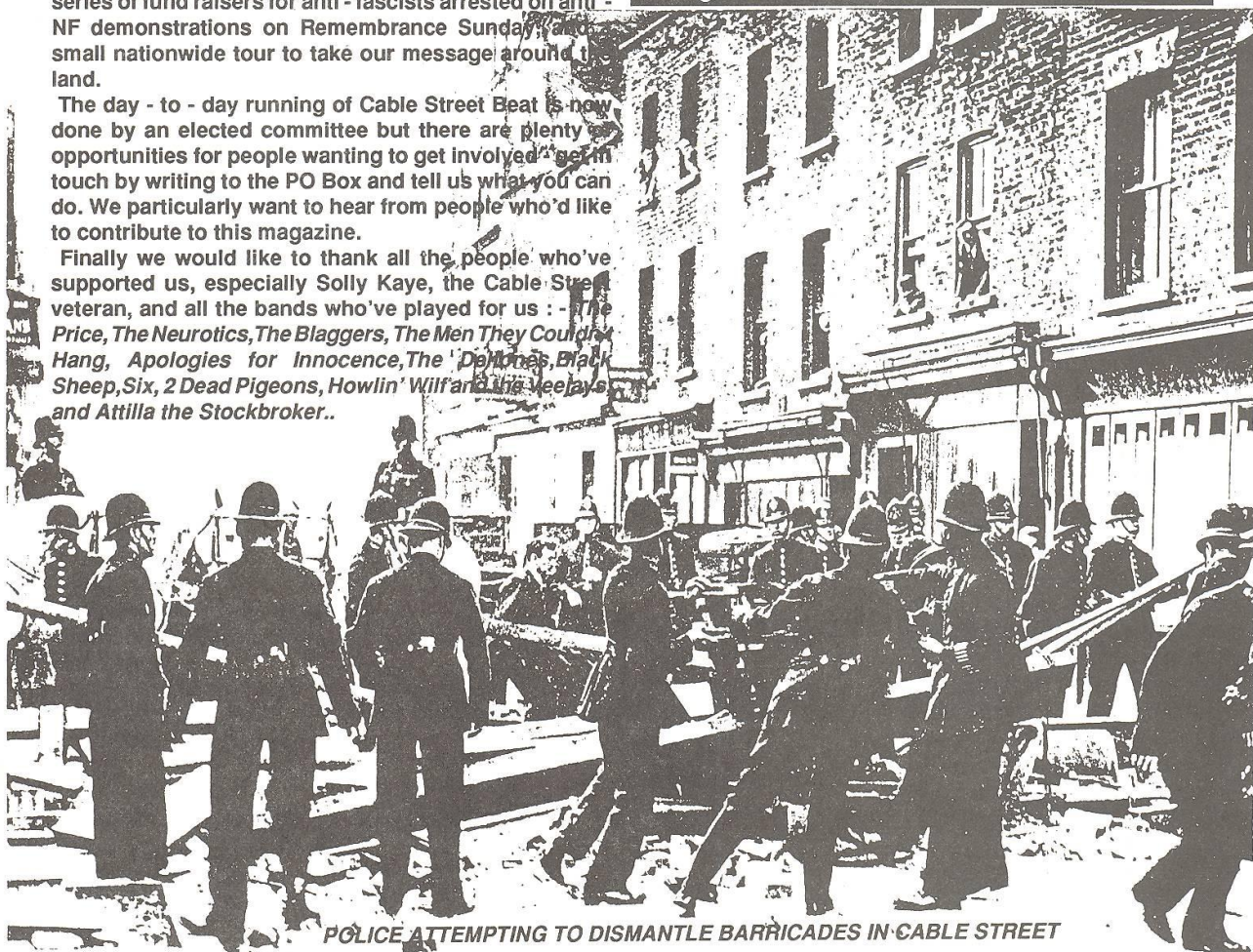
The day-to-day running of Cable Street Beat is now done by an elected committee but there are plenty of opportunities for people wanting to get involved - get in touch by writing to the PO Box and tell us what you can do. We particularly want to hear from people who'd like to contribute to this magazine.

Finally we would like to thank all the people who've supported us, especially Solly Kaye, the Cable Street veteran, and all the bands who've played for us: - *The Price*, *The Neurotics*, *The Beggars*, *The Men They Couldn't Hang*, *Apologies for Innocence*, *The Deltones*, *Black Sheep*, *Six*, *2 Dead Pigeons*, *Howlin' Wilf* and *the Veepies* and *Atilla the Stockbroker*.



1930's they did not pass
1980's they shall not pass

BEAT REVIEW is published by Cable Street Beat. It's aim is to complement the work of CSB and Anti-Fascist Action. Anyone wishing to contribute can contact us by writing to P.O. Box 273 Forest Gate London.



POLICE ATTEMPTING TO DISMANTLE BARRICADES IN CABLE STREET

UPSTARTS

For years The Upstarts have been the unwilling subjects of the National Front and their sympathisers' attention. The fascists have repeatedly tried to stop them from playing. The Upstarts have always had a large skinhead following and have always been pro - socialist and anti - fascist .They are seen as a threat by the fascists who want to monopolise the skinhead scene and have acted accordingly - but as Mensi insists, this won't stop The Upstarts.

CSB: *We would say that white people stand as much to lose as black people under fascism.*

Mensi: Well, I would agree. You have to remember that if I were to actually make my living at playing in a group, which I don't now, then I would be destitute. I wouldn't be able to play because of the people that turn up and frighten people out of their wits and hurt them, I have always said - look back at my early interviews - "When people start getting hurt at my gigs because of what I say or what I do, that is the time when I'll pack it in." The only reason I'm coming down to play with Cable Street Beat is that then I think we'll be able to fight back. That's the main thing, but I don't want people getting their heads kicked in - that's just not on.

One more thing I'd like to say about the fascists is, and you have to remember my uncle was a Japanese prisoner of war which fucked up his whole life: he had permanent diarrhoea, permanent dysentery - he couldn't eat. He was a bag of bones when he came out and he was a bag of bones when he died. Now the whole of the country was up in arms to fight fascism. Now these idiots who wave their Union Jacks call me a traitor, yet if we went back 40 years all these nazis marching about they would all have been interned in prison camps because they would have been traitors. What has changed apart from the date?

This Government encourages fascists, it does nothing to stop them because the fascists aid the Government. Now I'm not a traitor, my uncle wasn't a traitor and he died - his whole life was fucked up. I want them to answer: how am I a traitor? Because I don't hate other people? Those people would have been lined up against the wall when the war was on. They would have been traitors the lot of them: Nazi traitors.

Another contradiction: could they please explain to me about this "Sieg Hiel" thing when they're so

British. They're doing Roman salutes and the Swastika is an Indian peace sign - they want to get their act together. I bet you 99 out of 100 couldn't tell me what Sieg Hiel means.

You can't enter into a dialogue with fascists - have you ever tried to sit down and talk to any of them? They're unbelievable. Everybody says to me "Why are you a Leftie? Why are you a Communist?" and I say "I'm not a Communist." What I can do, though, is sit down and argue with people who want to indulge in a dialogue and if they disagree with me I'm not going to jump up and punch their heads in. I *am* going to punch their heads in if they threaten me with violence: if someone's going to beat me up because of what I think then I'm going to punch them first. I've never been threatened with physical violence by anyone who was left - wing. The only times I've been confronted with violence is by right - wingers. Strange thing, you know - that's their answer to everything. What they've got to learn is that we are now prepared to fight back.

CSB: *What did you think about Rock Against Racism and are there any lessons for Cable Street Beat?*

Mensi: It became very trendy, but it's hard for something that growing not to become trendy. But I don't think we will trip up in future because we're so wised up to what's going on. I'll keep your feet on the ground.

**These [nazis] would
have been lined up
against the wall when
the war was on.
They would have been traitors.**

CSB: *How did people think you were a right - wing band if you played for Rock Against Racism in the 70's?*

Mensi: I don't think they really thought we were a right - wing band. If you talked to them [the right wing followers], even in the early days and

asked why they liked the Upstarts they would probably have said "Oh, we don't like them, but we like their music." It's very similar in America. I think you could call Bruce Springsteen a left-wing radical by U.S. standards and that song "Born in the USA" about going abroad and killing the Vietnamese for no reason was at one point chosen by Reagan as the theme music for his election campaign. Some of them can't actually listen to the words. He's the President of the United States and he didn't know what it was about, so what chance have I got with a bunch of boneheads ?!



CSB: *What would you like to see Cable Street Beat achieve?*

Mensi: I'd like to see it take off. Everyone should sign some sort of declaration pledging themselves against fascism, and if we promote some group, if they have any success, instead of signing to some big management

company, they would pledge some of that success, whether it be monetary or public performances for Anti-Fascist Action or Cable Street Beat. Apart from that I just hope the gigs go off well and that it spirals from there.

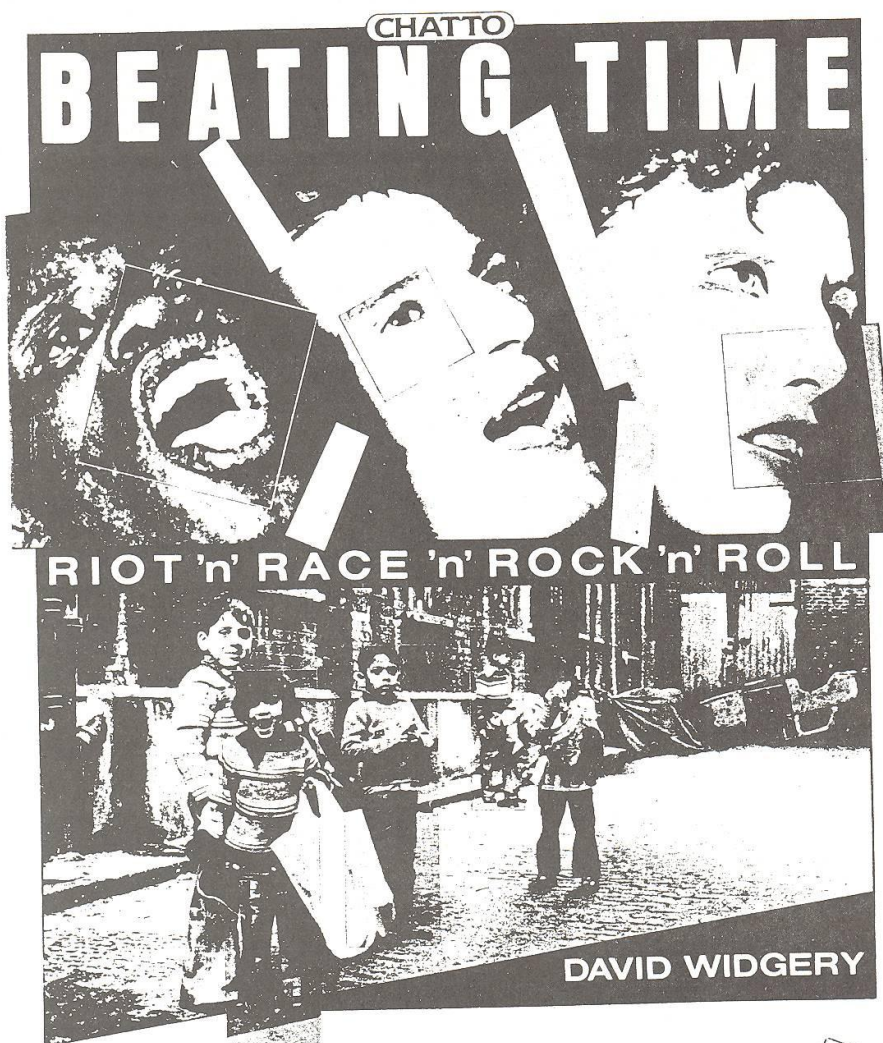
CABLE STREET BEAT

Needs You Needs You Needs You

To help with the production of this magazine, with press, publicity and entertainments.

And, of course, we are always looking for bands willing to play for us.

Please contact : Cable Street Beat, P.O.
Box 273, Forest Gate, London



BEATING TIME - DAVID WIDGERY (Chatto and Windus)

'Beating Time' documents the all too brief history of the left-wing cultural movement Rock Against Racism. Beginning in 1978 with the racial attack and subsequent murder of Bengali machinist Altab Ali in London's East End. David Widgery then widens the perspective and examines this in the context of the social and political climate at the time.

The 1970's witnessed racist remarks not just from right-wing politicians like Enoch Powell and Margaret Thatcher, but also from established popular musicians such as Bowie and Eric Clapton. The National Front was also growing in popularity and becoming more self-assured; consequently certain sectors of the public were becoming increasingly concerned about the racist undercurrent in British society. Widgery explains how the murder of Altab Ali was yet more evidence to support the claims of this group of people, that something must be done to counteract the growing racist element in society. This attitude, coupled with the explosion of punk brought about a new form of anti-fascism Rock Against Racism was born.

As David Widgery was actively involved in and totally committed to Rock Against Racism he provides a passionate

account of the movement. Describing how the new mode of anti-fascist demonstration emerged from diverse sections of society, from the Asian community in Brick Lane to punk bands at RAR festivals. Widgery shows how a cultural political movement mobilised an enormous number of people (many of whom would have previously been indifferent to politics) into popular protest and confronting racism head-on.

Although 'Beating Time' is interesting as a whole, some of Widgery's descriptions tend to be a bit long-winded. Towards the end of the book the text seems to lose some of its momentum, causing it to taper off, failing to reach any satisfactory conclusion. However, that said, the book does provide a useful and interesting insight into the RAR movement and the attitudes of society at the time. Widgery also shows black people reacting in a positive way to racism. Something which many writers on similar subjects fail to do. Another good point about the book is that the text is broken up by a large number of photographs making it more readable and easy to browse through. At a price of around £7 I'm a bit reluctant to say go out and buy it, but I'd recommend getting hold of a copy of 'Beating Time' whichever way you can - it's well worth reading.



Land of the Free

Fascist skinheads in America have been getting a lot of media attention lately. They even made both the BBC and ITV news when some were involved in a brawl during the making of a TV chat show on intolerance. They have been on two national talk shows too. One hosted by Morton Downey Jr. the other by Oprah Winfrey. Oprah is a black woman whose shows get screened over here. We doubt that this show will be but CSB Review has managed to obtain a transcript of the show.

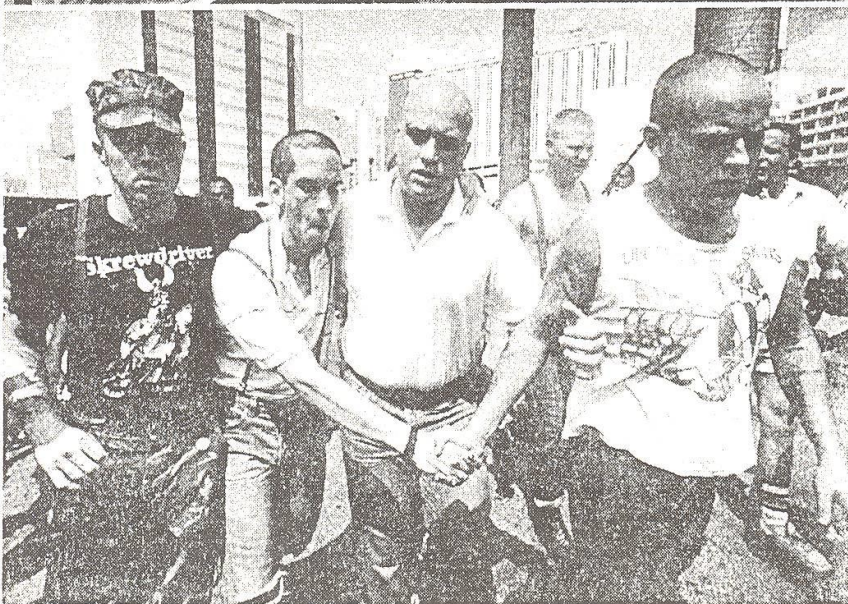
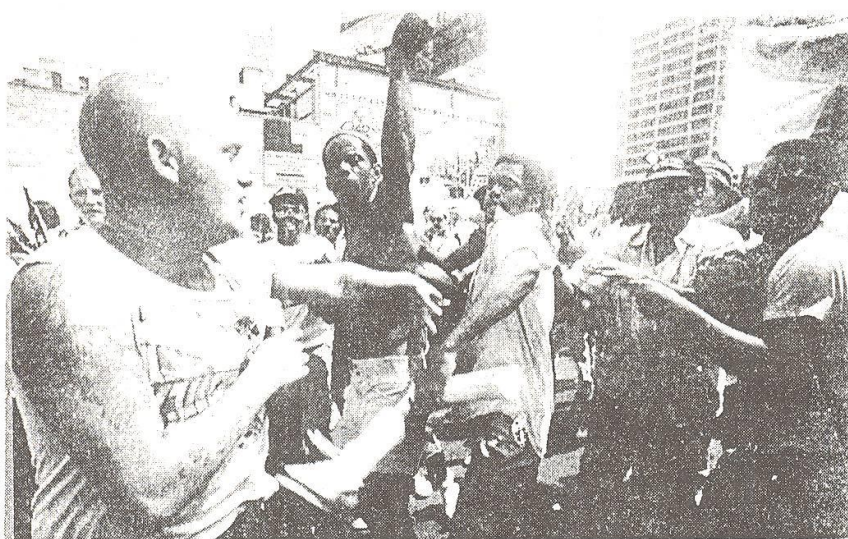
In it Fascists from groups like the Aryan Youth Movement, White Aryan Resistance and the War Skins gang talk about their activities and beliefs. The American nazis are pushing Blood and Honour along with the old style Klu Klux Klan message. Already many White Power bands have formed, like Immoral Discipline, Moonstomp and Youth Defence League. Some of the Nazi bands will be on a forthcoming British release from Link Records called the "The US of Oi"

; not all the bands on the album are fascist - some are nazi, but Link Records don't seem to care about right and wrong in their rush for cash.

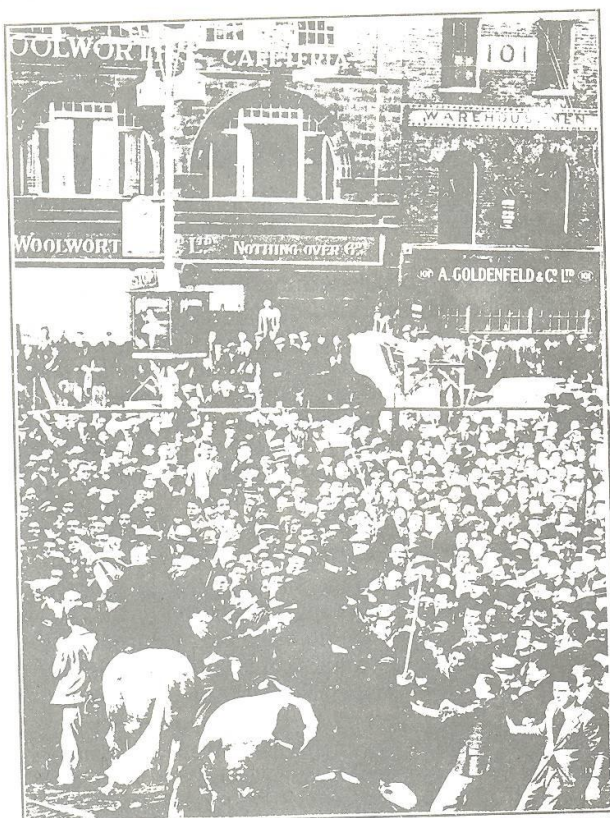
Skrewdriver are very popular with the Americans. There, more so in Britain, they have succeeded in setting up their own little subculture. An undercover reporter, Edwin Black, who joined various Fascist skinhead groups to expose the danger they pose to society had this to say on the Oprah Winfrey Show: "...it's absolutely correct that there are two types of skinheads. And the overwhelming majority of them are in the class, you might say of Punk Rockers - they have a philosophy, they are wound up into music. There are Black skinheads...Jewish...Hispanic skinheads, and they do not identify with this small radical fringe. The question is whether these are music lovers who sought out nazism or nazis who sought out the music as a means of captivating impressionable, young, abandoned children and pre-teenagers."

It's an old trick. The 'respectable' fascists recruit an army of street fighters to do their dirty work, but most importantly keep them at a distance from themselves. The Americans being fed a diet, KKK and Blood and Honour haven't wised up to that. The US has a relatively small but extremely violent fascist fringe. As in Britain their main area of growth has been racist music. The pages of the left wing punk magazine Maximum Rock and Roll tell a story people in Britain know all about. Fascists go to shows and beat up people and bands they don't like people who don't agree with their twisted view of the world. The American left however seem reluctant to fight back. Many of the people who write into MRR say they think "... violence is wrong". What they'd better realise is that if the fascists get their way there will be NO debate on right and wrong, there'll be no debate on anything.'

While fascist skins in America are just a minority within the fascist minority, it would be foolish to ignore or dismiss them. We in Britain know how dangerous they can be. America is a country where weapons are easily available and where the Right (well, extreme Right, we'll leave Ronnie out of this) has been well organised for a long time. They have a lot of financial muscle too. Some of that is already reaching the likes of Skrewdriver in Britain. It won't be long, unless the American public wise up, before their own little White Noise bands are as busy as Skrewdriver. Playing wherever they can spread their fascist bullshit to more and more people.



Ugly cause: Atlanta skinheads fighting demonstrators and, below, being run out of town



On the streets

The Battle of Cable Street in 1936 saw 250,000 people block an attempt by Oswald Mosley's British Union of Fascists to march through the East End, a defeat from which the BUF never recovered. Solley Kaye, a veteran of that decisive battle talked to Beat Review...

CSB: What was working - class life like in London's East End in the 1930's ?

SK: You had massive unemployment, immense poverty, social services nowhere near what they are today, terrible slums. When the London plan was made in 1965, the plan was that the whole of Tower Hamlets shouldn't have more than 190,000 people, but in Stepney alone - 1/3 of Tower Hamlets - (in the 1930's) there were 213,000 people piled into tiny little streets. I lived in a street where 17 people lived in one little block of three flats with one outside toilet, and the street was so narrow that at 10 years of age I could hop across the road in two hops. It was a terrible warren of bad housing. There was a lot of poverty and there were a large number

of Jewish people who were first generation immigrants. I am the child of an immigrant but I was born here in 1913.

Among the Jewish people there were a number of ethnic cultural clubs - The Workers Circle - you got lectures and discussions. It was really a 'Friendly Society', if you belonged you paid sixpence a week and if you were ill you got 8 shillings, because you had to safeguard yourself against ill - health because there was no National Health Service.

For amusement you had dance halls, you had rambling, many thousands of youngsters met at London Bridge on a Sunday.

After the terrible 1880/1890's a lot of Universities decided that it was important that the conditions of life in the East End should be improved and they set up University Settlements - like the 'Cambridge and Bethnal Green Club' - and they used to send people who were interested in social welfare to work in these clubs and learn about working class life. Quite a lot of young people gravitated towards these clubs but in no way did it reach the majority of youngsters who had nothing. Maybe a game of football if they were prepared to go all the way down to Victoria Park or hang around the street corners or wander up and down Whitechapel Road, fish and chips in Vallance Road for a penny, listen to a meeting on a street corner where the unemployed would be speaking. A million miles away from where we are today in terms of young people and culture, no music scene, no T.V., no radio.

Picture palaces were always full. If you were working you might go down to Oxford St. to the Academy to see a class film. I'm talking about the Jewish kids that I knew, among non - Jewish kids it was very similar, more sport orientated, although there was quite a bit of it amongst Jewish Kids, particularly boxing.

CSB: What anti - fascist organisations were there in the '30's ?

SK: In the East End the Jewish people set up the Jewish People's Council which was made up of organisations who came together to fight fascism. But there's no doubt at all that the Communist Party was overwhelmingly the body that was conducting anti - fascist propaganda and activity. We tried to teach people that fascism was a political movement, a weapon being used by capitalism when democracy no longer served them.

The fascists had their strongholds in places like Bethnal Green, Shoreditch, South Hackney, parts of Poplar, all of which were on the edge of Stepney

where the large Jewish population lived. So that they could involve people on the basis of envy fear, or whatever, by saying "OVER THERE the Jews, they've got your houses, OVER THERE the Jews, they've got your jobs." Even though we were living in bloody poverty with bugs crawling all over us in the night.

At the time the Communist Party together with some very courageous Church people, organised the Stepney Tenants Defence League, and all the tenants living in bad houses were being involved in a fight to get the repairs done and the rents reduced. There were some people being evicted from a block of flats called Paragon Mansions, Phil Piratin (later to become a Communist M.P.) heard about it. He went there and got the rest of the tenants to organise barricades to stop the bailiffs coming in. Among them were members of the British Union of Fascists who were living in that block, but they didn't want anything to do with the fascists after that - they could see who their allies were..

The fascists have got to be opposed if they're marching down the street beating people up. But that is not the sole answer. We've got to win over the people who are providing them with their base.

CSB: *Was there any 'culturally' based anti-fascist organisation.*

SK: There wasn't. In the 30's about the best thing was Unity Theatre. They used to put on anti-fascist plays and some of them had anti-fascist songs in them, and there was the Workers Music Association, they used to sing at meetings, rallies, cultural events socialist songs but not specifically anti-fascist.



Sir Oswald Mosley

CSB: *How strong were the fascists and where did their support come from.*

SK: In South Hackney they stood in one election and got 3,000 votes and in Shoreditch they got nearly 3,000 votes - very high votes for a local election.

Newspaper headline of October 1936

**EAST END RALLIES
AGAINST FASCISM
Prepares To Answer Mosley March:
Four Mayors Protest**

Their support came from the 'lumpen' working class - non-skilled unemployed, drifting types, unorganised, no loyalty to anything. And Mosely had a lot of money. He was supported by multi millionaires.

He had what he called barracks. He took over dis-used pubs and churches and turned them into his headquarters. They would have social activities for their member to come to. They would put a uniform on a bloke used to drifting around street corners and there he is in a uniform, big boots, badges, swashbuckling belts and he goes out in a van with wire cages around it to go to meetings. And every time he came back there was plenty of booze. This was the way they worked so they got quite a lot of youngsters going.

Among the leadership there was all sorts of middle class people with illusions of grandeur. They could order men about, be officers. Remember, at the time Hitler was in power and everything he set his hand to he was winning. There was this impression that this was a relentless steamroller that nothing can stop. They had a tremendous amount of confidence.

The impressive thing about Spain (the Civil War) was that that was the first time someone said 'so far and no further. They shall not pass.' And even though the anti-fascists lost they showed that with all the help they should have had they could have won. That was a tremendous impetus. The same slogan was adopted for Aldgate (Cable Street) as was adopted at Madrid - "They Shall Not Pass!"

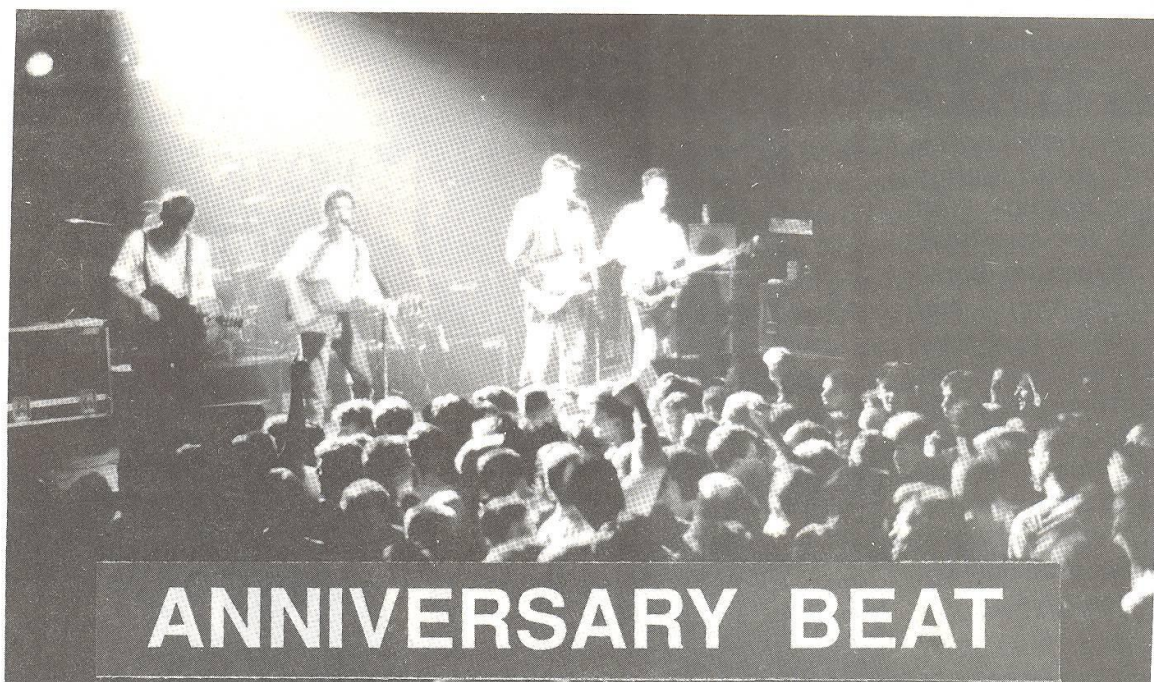
CSB: *In the 1930's fascism seemed like a real possibility, whereas nowadays in Britain they only appear on the fringes of political life. Has this led to complacency?*

SK: There is complacency. We don't want to overestimate but there is a danger that people will underestimate

At the Cable Street anniversary gig in October, Solly Kaye kindly agreed to come along to make a speech to show his continued opposition to fascism. He knows full well that fascism is something that you cannot afford to ignore. His speech was for many people the highlight of the evening. Here's an extract:

"...In spite of Cable Street, in spite of the war, in spite of the suffering caused to millions by fascism, racism exists and is widespread in our society today... Public pressure forced a law against racial discrimination - yet it exists and grows. In the 30's it was against the Jews. Today it's against the blacks, it's against the Pakistanis - it's against anyone who's got a different colour skin or a different language or a different appearance. And that's the weapon fascism uses in every country, wherever they get the opportunity. I experienced it in the 30's and I tell you it's worse today than it was then. Daily insults, attacks, arson, murders and violence against people with a different coloured skin. Now it's not marches or street meetings - it's songs and it's slogans and it's poison put into the minds of young people."





ANNIVERSARY BEAT

**Men They Couldn't Hang / Howlin' Wilf and the Vee Jays/ Neurotics/ Attila the Stockbroker
Anniversary of the Battle of Cable Street October 4th -
Electric Ballroom.**

More than a thousand people packed out the Electric Ballroom to witness a enjoyable and educational gig, the first major event staged by Cable Street Beat. And it wouldn't have been more appropriate as both the date and the bands played a significant role in conveying the political aspect of the evening. The date because it was the 52nd anniversary of the anti-fascist victory at the battle of Cable Street, and the bands due to the political and historical content within their songs, particularly The Men They Couldn't Hang's "The Ghosts of Cable Street" which has appeared on Cable Street leaflets.

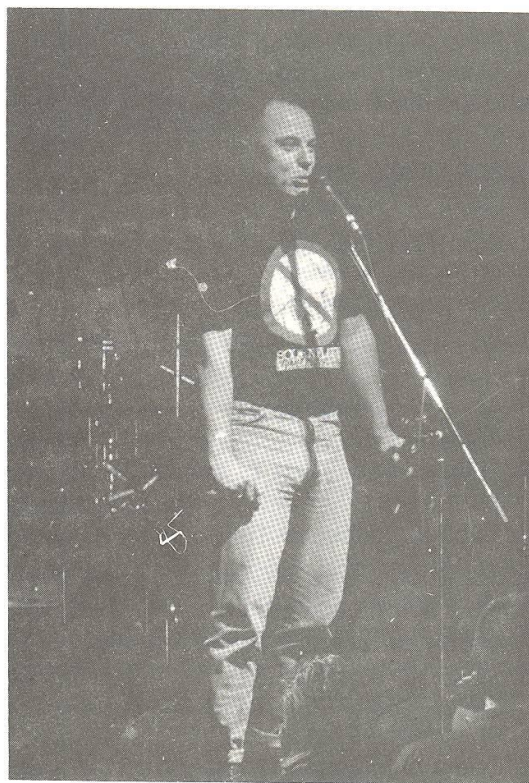
The music had people breaking into a sweat from start to finish varying from the rousing rebel rock of that sincerest of bands The Neurotics, through to some red hot rhythm and blues from Howlin' Wilf and the Vee Jays (who incidentally introduced their first song as 'Kick a Fascist Blues!'), and finally the 'punk folk' anthems of The Men They Couldn't Hang. Attila the Stockbroker proved to be the ideal compere, having been involved with Rock Against Racism in the 70's and threw in some 'thrash metal mandolin folk' songs and some rants for good measure.

The political highlight of the night, however was Solly Kaye, a veteran of the anti-fascist movement of the 30's and Cable Street, who delivered an electrifying speech on far-right in the 30's and how it compares with fascism today, climaxing in a rapturous reception from an enthusiastic crowd. From the literature on sale at the bookstall, the leaflets distributed to the banner behind the stage, it was obvious that it was a political event. One fair criticism to make would be that there could have been more pictures on display, but I believe that is only a minor critique. I don't think people were left in any doubt of the intentions of the gig and it was encouraging to hear of

The Men They Couldn't Hang

£40.00 worth of fanzines and £100.00 worth of books papers and T-Shirts being sold.

It would be naive to suggest that everyone who attended will automatically become a militant anti-fascist activist but hopefully the gig provoked a little thought. And that has got to be a step forward.



Attila the Stockbroker

Taking their name from an obvious pun on that great bluesman Howlin' Wilf, and a 60's R 'n' B record label run by Vivien and Jimmy Bracken, Howlin' Wolf and the Vee Jays have been delivering some soulful rhythm and blues on a proficient basis since 1986. It was at one of their many gigs in London where Cable Street Beat Review spoke to Wilf and Keith, vocalist and drummer respectively, of the Vee Jays.

CSB: *How did you get together as an R 'n' B band?*

Wilf: Well, musically we all came from different directions. I started off listening to stuff like Eddie Cochran and then I started leaning more to the black side of rock 'n' roll, like Chuck Berry and Little Richard. Where a lot of my mates went on listening to hardcore rockabilly, I went off in other directions really.

Keith: Andy (guitar) has been a jack of all trades; played in all sorts of bands. Jason (bass) was in bands like silly country and western busking bands such as Inspector Tuppence and the Sexy Firemen. Remarkably silly! We don't play straight Chicago Blues like a lot of people think because we've got a name which reflects Chicago blues characters. There's a lot of soul and also ballad type traditions in a lot of our songs. We don't consider ourselves as a straight blues band, although we are influenced by it.

Wilf: We're an R 'n' B band. Rhythm and



HOWLIN' WILF

*& the
Vee-Jays*

Blues covers a lot more than people think it does.

CSB: *Do you think there's any truth in the saying that only black people can sing the blues?*

Wilf: I personally prefer to listen to black artists myself. There are some white bands who can play the blues but black artists are generally less mechanical. When white people play the blues it is poncing off another culture in a way.

Keith: But at the same time though, and this is something Curtis Mayfield has said, is that if you talk about soul, and blues has got soul, it doesn't matter what colour your skin is if the feeling you're putting into it reflects a kind of sincerity about what you're doing. Blues came out of slavery and those who sang the blues sang about their experiences but it was also a celebration. New Orleans type blues was a celebration of a mixture of cultures, it wasn't just black experiences. So, I don't agree with the blues purist arguments which say you can't play blues or soul unless you're black because that's divisive.

CSB: *What about Eric Clapton though, who was playing blues in the early 70's and at the same time coming out in support of Enoch Powell's ramblings.*

Wilf: It was a really hypocritical thing to do. He inspired Rock Against Racism by his comments didn't he?

Keith: Martin Webster's favourite band was the Rolling Stones and somebody said to him that the stones were directly inspired by black music and his answer to that was that the Stones do it better!

Wilf: It's like the NF skins into blue beat which was originally a black form of music. They're just ignorant and will always work things around to fit their stupidity.

Although Howlin' Wilf and the Vee Jays aren't overtly political within their lyrical content, they have made it clear what side of the fence they fall on when they agreed to play for Cable Street Beat in October.

Wilf: We agree with the principle basically.

Keith: We're not a political band in the sense that we have a unified belief in a certain set of politics although we do have certain bottom lines which we all agree with. So we'll do benefits which reflect those bottom lines and anti-racism is one of them. We did a Greenpeace benefit the other week because we they're people who have given an independent response to state oppression, basi-

cally. I might not agree with all their aims and methods but we'll support them because they're doing something positive. It's direct action basically and I agree with direct action. You know, when people are up against the wall, you can't take a liberal cop out. I broadly agree with Cable Street Beat but I think there's too much focus on organised fascism like the NF which as far as I know about organised fascist groups over the last eight years or so they've become completely disorganised and splintered up. What is increasing is individual racist attacks by people who aren't necessarily involved in the NF or whatever group, but they are living in the late 80's Thatcherite Britain and are turning to disorganised racist violence.

Wilf: It's a general attitude.

Keith: My sister-in-law has moved into Canning Town with her mixed race kids and had some hassle off her neighbours and had to be rehoused. I don't think people need to have personal experiences to be involved in anti-racism.

Wilf: I'm half Burmese but that isn't the reason for my views.

Keith: What's got to be attacked is not just organised fascists but attitudes and conditions and in the end its got to be done from a socialist perspective because that's the only way which will cut the crap.

CSB: *So you think that you can take an everyday person in the street and discover that they've most probably got racist attitudes?*

Wilf: That's right. It's bred into people. I suppose it's organised in a way because as long as people think there's somebody lower than themselves, they aint gonna start fighting upwards. Governments would rather you kick shit out of Mr. Patel down the road than go to your local M.P. and give them a hiding.

Keith: The state's attitude towards racism is reflected in the immigration laws which are openly racist. People are encouraged to have racist attitudes because racism is seen as an acceptable excuse for people's poverty or whatever else.

CSB: *It's used as a scapegoat.*

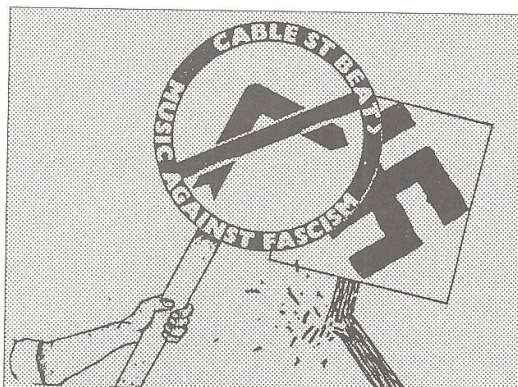
Scouse socialist band 'The Farm' had trouble at a recent gig in York. Fighting broke out after members of the nazi British National Party gave out leaflets. As we've said before the nazis are starting to attack bands opposed to them. Get organised!

The Kings Head pub in Swinton St. Kings Cross was, until recently, a meeting place for fascists, but after it was targeted by a 400 strong anti - fascist march a spokesperson for Charringtons brewery which runs the pub, said that certain people have been banned (including Ian Stuart of Screwdriver) and the problem has now gone away.

About 300 fascists marched through London on Remembrance Sunday. After their march many tried to attack the anti - apartheid picket outside South Africa House. These attacks were successfully repelled and we hear that 50/60 nazi led football supporters were confronted by an equal number of anti - fascists, and the nazis ran away.

About 100 fascists from the NF, BNP and "Blood and Honour" combined forces to attack a "Troops Out" of Ireland meeting in Central London in November. Anti - fascists mainly from Red Action and the Direct Action Movement were waiting for them and physically prevented them from smashing up the meeting and seriously injuring the people inside. Some people at the meeting criticised the anti - fascists for using violence to stop the fascists. But how else do you stop people who are only there to hurt people? Cable St. Beat applauds the anti - fascists.

Ian Stuart, lead singer of Skrewdriver and the 'brains' behind "Blood and Honour"



THEM & US

The 'political soldier' wing of the NF was recently investigated by Channel 4's 'Dispatches'. This group no longer holds marches or stands in election, instead their strategy is one of infiltration and terrorism by small groups of 'political soldiers'. They are heavily influenced by the Italian nazi terrorists of the NAR who bombed Bologna station in 1980 murdering 82 people.

Nazis recently firebombed the home of the President of the Tyne and Wear Anti - Fascist Association, emphasising their move towards terrorism. Fortunately no one was hurt.

The serious problem of racist attacks was highlighted by a recent attack in Birmingham, where 2 racist attacked a young Asian mini - cab driver, robbed him, locked him in the boot of his own car, drove him to waste ground, beat him up and set fire to his car. Unfortunately this is just one example of the thousands of racist attacks happening every week.

Yuppie Nationalist Patrick Harrington



Racial comrades or squabbling would - be Fuehrers ?

LOVE MUSIC - HATE FASCISM

Wilf: Yeah, wherever you go you get people saying "there's too many darkies around here..."

CSB: *Would you consider writing political songs in the future ?*

Wilf: We may come up with one but it's difficult within the frame of music we do. We're subliterate gimboids really!

CSB: *I'll quote you on that!*

Wilf: Write down that Keith said that...!

Howlin' Wilf and the Vee Jays have just released their second venture onto vinyl in the form of the imaginatively titled "Howlin Wilf and the Vee Jays", on Unamerican Activities.

A Neurotic Farewell.

October 29th may have been just another ordinary Autumn day for many Londoners, but for the 300 or so people crammed into a West London pub - the Fulham Greyhound - it spelt the end of an era. For, after 10 years, 8 singles and 4 LPs the Neurotics had to call it a day and were playing their final gig.

Throughout their 10 year career, the Neurotics remained committed to their political beliefs, not just through their lyrics of their songs but by actively supporting a number of causes and performing at an enormous amount of benefit gigs. They will be sadly missed.



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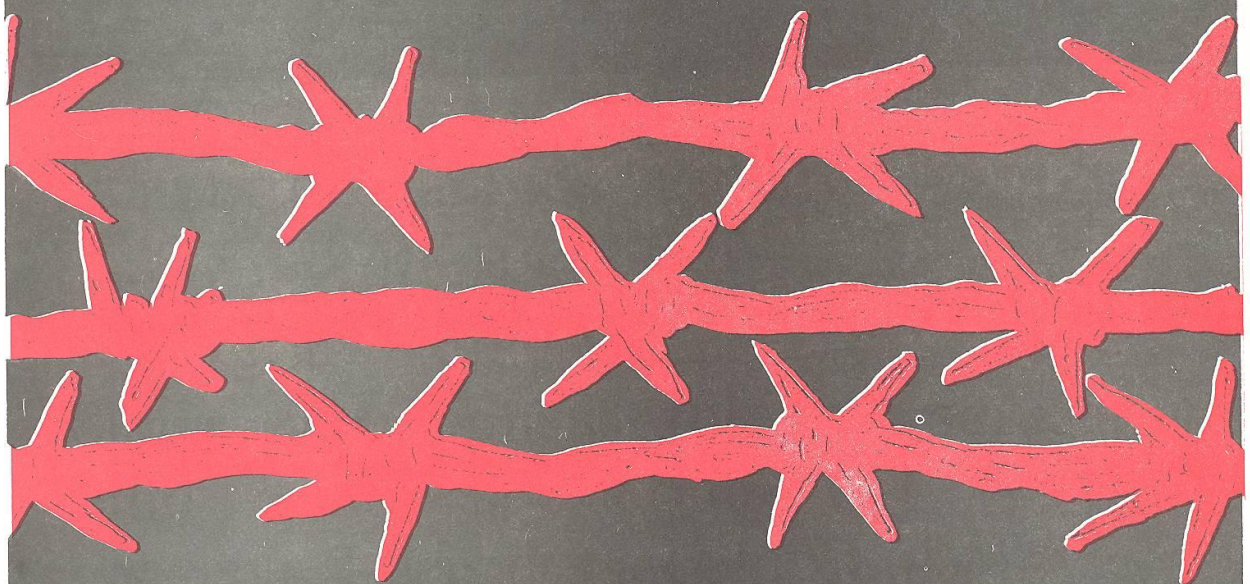


'First they came for the Jews
and I did not speak out —
because I was not a Jew.

Then they came for the communists
and I did not speak out —
because I was not a communist.

Then they came for the trade
unionists and I did not speak out —
because I was not a trade unionist.

Then they came for me —
and there was no one left
to speak out for me.'



Pastor Niemoeller (*victim of the Nazis*)

