

The Beat Goes On

WALLS COME TUMBLING DOWN

Mandela out of prison, Berlin Wall to fall. The times they are a' changing – or are they? Black South Africans still don't have a vote in their own country and what does the future hold for the East Germans – cheap labour for West German big business? And look who's lurking in the background. German neo-nazis Sieg-Heiling through the streets of Leipzig, while the swastika flies ominously over the rallies of the South African nazi party, the AWB.

INTERNATIONALISTS

Cable Street Beat is well aware of the importance of these dangerous developments and we are responding in a positive style. The fascists are organised internationally so we must do the same. We are actively supporting the recent moves to co-ordinate militant anti-fascists across Europe, and CSB material is now distributed in America, Australia and several European countries.

WHOSE SIDE ARE YOU ON?

This increase for support for the far right means it is even more important now that the actual fascists are isolated and exposed. There are a number of bands in this country who, although not involved in openly neo-nazi groups like Blood And Honour, are prepared to accosiate with nazis, for example by playing with them or giving interviews in pro-nazi fanzines. We say to these people you are either for the nazis or against them. In the coming months we intend to confront these bands to find out exactly where they do stand.

MONEY WHERE OUR MOUTH IS

Finally we apologise for the delay in producing this issue, but we have not been idle. We organised a series of gigs around the country to help mobilise people to oppose the NF march on Remembrance Sunday and then put on some more gigs to raise money for people arrested on the demonstration.

Stay tuned!

Beat Review is published by Cable Street Beat. Its aim is to compliment the work of Cable Street Beat and Anti Fascist Action. Anyone wishing to contribute can contact us by writing to: BM BOX 1734 LONDON WC1N 3XX. We would like to thank everyone who has submitted articles and helped with production.

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In response to the intentions of the flag faction of the National Front to march on Remembrance day, Anti Fascist Action called upon all anti fascists to assemble in London with a view to stopping the nazi march. During the week preceding this action CSB organised three gigs in Manchester, Brighton and Leicester to help mobilize for the demonstration against the fascist march. The first gig held at the "Swinging Sporrn" in Manchester featured The Angelic Upstarts, The Beggars and Forgotten Sons. It seemed destined for disaster the Upstarts broke down on the M1 and about 20 members of the "Master Race" congregated inside the venue. There was a degree of uncertainty whether the gig would go ahead. It was decided upon to ask the dodgy elements to leave which they reluctantly obliged to do whilst murmuring denials of being fascists. Unfortunately for them, they had been spotted earlier wearing White Power badges and the like. After leaving, using their cabbage - like intelligence, they stood outside pointing to the sky and yelling at what were apparently some seagulls but I never saw any ! The Upstarts eventually turned up with ten minutes to spare, and were received enthusiastically by a wild and energetic

**Blyth Power, Attila The Stockbroker,
The Indestructible Beat. - Lyndhurst Hall
(Kentish Town, London).**

The first band on were Indestructible Beat featuring Steve Drewett ex Neurotics lead singer. His new band have moved away from his punkier roots but still retain the political content in the lyrics which was such an important part of their appeal. Attila The Stockbroker, long time Neurotics associate and a veteran of many CSB gigs, was next on stage. He performed mainly poems, including the anti-fascist 'Andy is a Corporatist' and he eventually took out his mandolin to give us a version of 'The Ghosts of Cable Street'

MUSIC HATE FASCISM LOVE MUSIC HATE FASCISM LOVE MUSIC

A lively, warm and emotionally charged debut album from this Brighton based anti fascist band. Musically they draw upon the use of traditional Irish jigs and ballads but played with the anger, ferocity and energy of the Pogues with contemporary lyrics just as poetic and potent. uplifting songs sung with a passionate spirit of faith, hope and determination.

The next night was at Brighton Poly with McDermotts Two Hours, Javelin Story and the First of May. Its a shame that the first 2 bands were somewhat lacking in an audience – due to people drinking at a bar which was about a mile away from the stage. When McDermotts 2 Hours took to the stage the bar had closed and the place had filled with everyone dancing to their traditional Irish music played in a contemporary manner.

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REMEMBRANCE SUNDAY

Remembrance Sunday is remembered by anti-fascists in London for the annual N.F. march followed by the inevitable nazi attack on the anti apartheid picket outside South Africa House in Trafalgar Square. However this year things were different. About 250 fascists did march to the Cenotaph but for the first time the anti-apartheid picket wasn't attacked.

This is because Anti-Fascist Action (AFA) went on the offensive. For the last 3 years AFA has organized it's own march to the Cenotaph and laid wreaths in the memory of the victims of recent fascist attacks. Militant anti-fascists then returned to Trafalgar Square to deal with the attacking fascists.

This year AFA decided that simply having a march wasn't having much impact on the fascists and a more direct approach was needed, so AFA called a counter demonstration at the fascists assembly point near Victoria Station. Anti-fascist stewards secured the area early the morning and by mid-day approximately

500 people had taken over the nazis meeting place - including one of their main pubs. Although we were unable to actually prevent them from marching

(due to the heavy police presence) experienced anti-fascists told us they've never seen the fascists look so demoralized on a Remembrance Sunday march before. This was proved when they didn't turn up to attack the anti-apartheid picket. They had already seen the willingness of the anti-fascists to confront them and bearing in mind their "storm-troopers" have run away when confronted by anti-fascists for the last 2 years, they were presumably happy to leave the area as quickly as possible.

There was a certain amount of confusion on the day but an AFA spokesperson explained how difficult it is to predict what will happen in advance and many decisions have to be made on the spot - with the added problem of then trying to tell 500 people what's happening. We certainly believe AFA's tactics were correct - to try and cause as much disruption to the fascists as possible and prevent them having an uncontested drum - beating, flag waving march which boosts their confidence.

RACIST ATTACKS

Last year this horrific level of racist attacks resulted in 4 deaths. In January an African man, Ahmed Abuker Sheikh, was stabbed to death in Edinburgh. One of the gang convicted of "assaulting" Mr. Sheikh was an N.F. supporter. In July, in Oldham, a 14 year old Asian boy, Tahir Akram, was shot dead by a gang of white racists in a completely unprovoked attack. Two 20 year olds were charged with Tahir's murder and the attempted murder of two other black people on the same day. In September a 66 year old man, Mohammed Mussa Saleh, died after being attacked by racists on a bus between Rotherham and Sheffield. In November a 35 year old Asian taxi driver was murdered by racists in Southall. Despite having money in the cab none of it was stolen and he was stabbed over 50 times. An active local racist has been arrested for the murder.

BNP MARCH

On 11th March 150 BNP nazis marched through Bethnal Green in Londons East End. They advertised the march as "Rights for Whites". It was called after 2 white people were stabbed by Asians. An AFA spokesperson said that the BNP portrayed these attacks as unprovoked Asian violence when in reality they were in retaliation for continual racist attacks. The 2nd white man stabbed, Terry Swinney is a well known active racist in Stepney, and was on the BNP march. As far as AFA is concerned, the East End Asians have been persecuted enough and we support their right of self-defence. We see our job as driving a wedge into the white working class of the area isolating the racists and clearly showing that fascism is a problem not a solution for black and whites. East London teachers held a counter demo some distance away from the nazis but it made no impact. AFA supporters managed to confront the nazis and despite some arrests scored an anti-fascist victory which was important as it showed local racists there is a price to pay for their activities.

HIGH BLOOD (& HONOUR) PRESSURE

Being an active anti-fascist can be hard and unrewarding, so it's particularly pleasing to report the successful conclusion to some of our efforts. 'Blood & Honour' and in particular, fuhrer Ian Stuart, is feeling the pressure. The many anti-fascists who took part in the campaigns to shutdown 'Cutdown' (the nazi shop) and disrupt the international nazi rally and gig on May 27th will be pleased to hear that 'Blood & Honour' is in a state of complete disarray. (A recent 'Blood & Honour' gig in Belgium was banned causing more problems), and Ian Stuart has fled his bunker in Londons Kings Cross. Rumour has it that it, the ugly bastard is now polluting the environment in Nottingham. Calling Robin Hood ... Calling Robin Hood ...

UNSKREWED

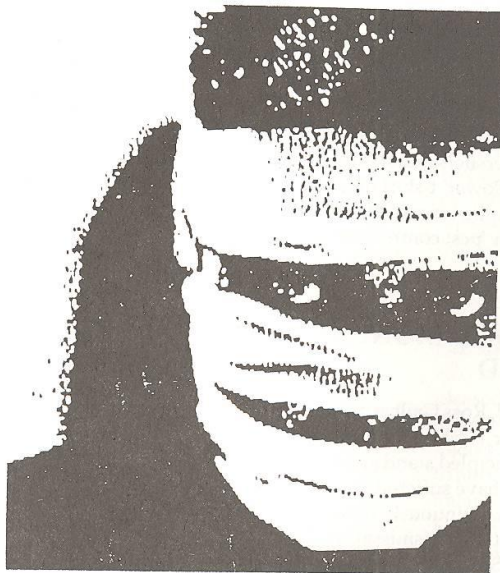
My oh my - some of our little red moles have been busy. It appears that Skrewdriver have split up, unfortunately we're not sure whether this is a temporary or permanent arrangement. We hear that Ian Stuart has been playing with ex-members of the rockabilly band 'Demented Are Go' under the highly original name "The Klansmen". One of the problems of finding out about nazi gigs is that they are organised very secretly and often under false names. Skrewdriver have performed as 'Strikeforce' and Brutal Attack as "Valhalla". So we urge anti fascists to be on the alert for nazi bands using different names and would welcome any information about these sort of bands in your area.

SOMETHING NASTY IN THE CELLAR

Talking of 'Blood & Honour' and Cutdown our roving 'store detective' has spotted large stocks of nazi t-shirts, flags, etc. downstairs in Badges, 84 Berwick Street, Soho. Upstairs you can only get more respectable (!) items like SS badges and Swastikas. At Present they are only selling the gear wholesale but we will keep you informed.

Nice to see Jerry Dammers (ex-Specials) refusing to re-release his excellent single " Free Nelson Mandela" after Nelson Mandela was released. Political principle against profiteering!

GARY CLAIL



Gary Clail and his cohorts at 'On U Sound' records have been responsible for some of the best political records of the eighties. These have included Keith Leblanc's tribute to Malcolm X "No Sell Out", the Enemy Within's "Strike!" (released at the height of the 1984-85 miners strike.), Tackhead's "Hard Left", and Mark Stewart's indictment of Thatchers Britain, "As the Veneer of Democracy Starts to Fade."

Gary Clail started his musical career with the solo single "Half Cut for Confidence" and graduated to lead vocals on two Tackhead singles, "Hard Left" and "Reality". At the same time he set up the Tackhead Soundsystem - remixing and dubbing On U Sound tracks live. The sound-system had soon gained a formidable reputation. On occasions queues formed at both the

entrance and exit to venues the sound system was appearing at! Gary now calls his sound system the 'On U Soundsystem' to reflect more accurately the diversity of music played (hip-hop, house, funk, ragamuffin, dub, ska and even heavy metal!) and to avoid being confused with the band.

Gary Clail's latest album, "The End of the Century Party" confronts many political issues, including: animal rights, privatisation, and the corrupting influence of the big business. It is also a brilliant dance record! Cable Street Beat spoke to Gary shortly before the release of "The End of the Century Party", at a London gig which had sold out. One of the first things we asked him was about the sentiments behind the single, "Hard Left"

CSB: Do you see "Hard

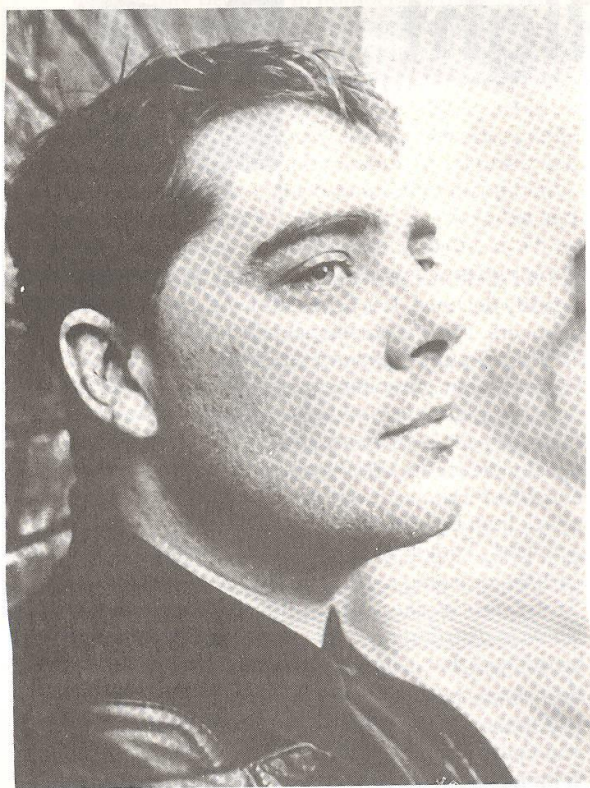
Left" as an anthem for the Soundsystem?

Gary: I see myself as a man in this country who gets pleasure out of giving things to people rather than taking things from people. If thats classed as being a leftie then I'm glad I'm a leftie. If by being a collective or part of something where you share things your a Communist, then thank God I'm a Communist.

CSB: Does the On U Soundsystem have a part to play in fighting fascism and racism?

Gary: Everything On U Sound has done has played a part in fighting fascism. Everything. We don't scream and shout about what we do, like saying "this is an anti-fascist LP". We give people the opportunity of making up their own minds. What we do say to people is that "you've all got a conscience". Its about respect for everybody.

& THE ON U SOUND SYSTEM



CSB: So, what do you think the best way of fighting fascism is?

Gary: Giving... giving... what the kids get up to at 'raves'...buying cans of beer and handing them round... breaking down the system... by taking out whats in your pocket and keeping just enough for yourself. Everything else you should share. It's no good patronizing black people... where you wanna be at is when all these crusty black kids come up to you at raves and shake your hand and say "Yes Brother". To me that is fighting fascism. We're all the fucking same. No ones any fucking different. Its businessmen and other evil bastards putting divides between us all. Businessmen have made us believe that we're white and they're black... its quite simple.

Gary certainly does not take a patronizing 'white

liberal' attitude when it comes to fighting racism. He believes that anti-racism is a struggle we all have to fight, both black and white.

Gary: I'm going to say something now that might upset a few people. One of the things that pissed me off was seeing an anti-apartheid march in London and seeing so few black people there. It did my head in... for as many white people there are out on the street there should be as many black people. Later Gary again stressed the point that racism is not just a white problem...

Gary: You've got a situation in this country now where the skinhead NF attitude is coming up in the black community. You've got possees of black kids who don't like white people, and they're no better. They're bastards for thinking like it. What the On U

Soundsystem is all about is UNITY. At an On U Soundsystem rave you'll get everyone turning up, skins, rastas, ravers and punks, casuals and hippies...everyone!

CSB: How do you manage to attract such a divergent audience to your gigs?

Gary: Well, we play funk, heavy metal, hip-hop etc, but its pure punk at the end of the day. It creates a healthy tension. When we mix tracks in the studio, I'll say "can you make the guitar in the background heavy metal?" I take every sort of music thats ever been cut and use a relentless heavy beat to give it a foundation...and its worked! Also I don't rehearse any of my lyrics, I give out bits of information that reflect my life, and I find that loads of other people either feel the same or are in the same situation... like their rents going up, their sea's polluted and TV's doing their heads in.

CSB: Do you think you'll ever break into the charts?

Gary: This is the next move. I've been making music in my bedroom with a polio victim called Brian Watkins, on a four track. I've got a wanky old drum machine but Brian takes another drum machine and wires them up and syncs them. We've then been taking these tracks to major record companies and they're freaking out at the quality. The next lot of house music I release is going straight from cassette to vinyl. My manager went to Virgin and Profile with some of this music and they freaked, they wanted a deal straight away. One of these tracks, "Hysteria" will be a top five single - that's what they reckon.

I'm prepared for that. It'll be the heaviest love song you've ever heard!

CSB: How do you feel about the mainstream record industry then?

Gary: Well its the same old cliché - it stinks! But what you have to understand is that there's just over thirty of us at On U Soundsystem, in England, Jamaica, and America. None of us have any money. As one album is sold it pays for another. So if the industry wants to bust one of our tunes into the charts then they're welcome to. But they'll never get music or lyrics from us that are like those in the charts now.

"Hypnotized" is exactly what Soul II Soul would like to sound like. When Soul II Soul hear it they're gonna freak. But, I'm not going to use Tackhead on this single. I'm going to use Adrian Sherwood, a young man of 16 called Justin, Dave Harrow who works with Jah Wobble, and hopefully Keith Levine (ex-P.I.L.)

CSB: How do you respond to the club DJ's who once said that you'd never stand a chance performing in London?

Gary: They're coming my way now. They're raving about the Soundsystem cos they no the house thing is so limited. Tonight I'm gonna play my whole album back to back and I know I'm gonna get away with it. Then I'm gonna play all these new house tracks that we've cut and you're gonna be wondering what the fuck is going on.

Well, that seemed as good a place as any to end the interview and get down to some serious raving

Rave On!!

The Extreme Right in Britain



The best known fascist group in Britain is the **National Front (NF)**. The NF was formed in 1967 as an alliance of several small nazi groups and extreme right wing conservatives and went on to dominate the fascist scene throughout the 1970's.

It's membership and influence was highest in the mid-1970's when it claimed over 20,000 members. It's highest votes were in local council elections (over 18% in Leicester in 1976) and the National Party, a Strasserite split from the NF, got 2 councillors elected in Blackburn in 1976. This shows the dangerous rise in racism that a fascist party can use to win support, like the German nazis did in the 1930's. The highest vote the NF ever got in a general election was in 1974 when they won 9.4% of the votes in Hackney and Shoreditch.

The NF is best known for it's racist politics but it also campaigned on other issues such as law and order; anti-EEC; anti-IRA etc. However the strategy of the NF was to hide it's nazi past and present itself at elections as a democratic nationalist party.

The **Anti-Nazi League** launched a massive and successful campaign in the mid-1970's to expose the NF as nazis, and the right wing racist election campaign run by the Conservative Party in the General Election of 1979 took away much of the NF's support, which quickly split into three smaller organisations - The National Front; The New National Front and The National Front Constitutional Movement.

While the NF in the 1970's tried to hide it's nazi past the smaller **British Movement** was proud of theirs. They rarely stood in elections and their membership never got much over 2000 but their hard line, violent image was popular with white working class youth, especially skinheads. The British Movement collapsed by the beginning of 1983, a process that was greatly helped by the work of leading British Movement member Ray Hill, who was in fact an anti-fascist infiltrator working for the magazine 'Searchlight'.

John Tyndall's New National Front changed it's name to the **British National Party (BNP)** in 1981 and carried on the tradition of the 1970's NF - a very authoritarian, racist type of party often (but not always) hiding it's nazi beliefs. "What will be noticed is the number of aliens in our midst, some with British sounding names, many of them Jews, who are working away to destroy our race, nation, culture, and faith." (BNP magazine "Spearhead", December 1985.) Like a section of the old NF they continued to work closely with extreme right-wing elements in the Conservative Party and in the summer of 1986 several leading Federation Of Conservative Students members joined the BNP.

In 1981 their membership was about 2000 but has steadily declined. It is now estimated they have about 500 members. There is occasional talk of linking up with the NF Flag Group. They very rarely stand in elections now (because they get so few votes) but they do still hold marches and rallies although they normally attract less than 100 people. They are still involved in political and racial violence and BNP members often unite with NF and Ulster Defence Association (UDA) supporters to attack Irish Republican events. One of their top "street activists", Tony East (a.k.a. Wells/Lecomber), was jailed in 1986 for trying to blow up the headquarters of the Trotskyist "Workers Revolutionary Party". They are also active in distributing "Holocaust News" - a nazi broadsheet that claims Hitler's death camps didn't exist.

By 1980 the NF was down to about 4000 members and was in the process of changing tactics. Their failure to win votes in the 1979 General Election convinced many people they were no longer a threat. This was a fundamental mistake because their activities were still numerous and becoming more and more violent. The new leadership was "Strasserite" - supporters of the Strasser brothers who led the Brownshirts in Hitler's Nazi Party. The emphasis was more on the "socialist" side of National Socialism but was always doomed to failure due to the irreconcilable contradictions between socialism and racism/nationalism. This led to NF slogans like "British jobs for British workers" in an attempt to gain support from peoples real fears about high unemployment. Other campaigns were launched around issues they considered "popular", like getting U.S. military bases out of Britain. However you didn't have to dig too deep below the surface to uncover traditional fascist views.

The NF was increasingly coming under the influence of a group of Italian fascists hiding in Britain who were connected with the terrorist bombing of a passenger train at Bologna in 1980 which killed 82 people. These Italians were members of a terrorist group called the Armed Revolutionary Nuclei (NAR) who carried out a number of shootings and bombings. Politically the NAR described themselves as Third Positionists, neither for capitalism or communism. Their influence led to another split in the NF in 1986. The group under the influence of the Third Positionists became known as the **political soldier wing** of the NF while the other group was called the **Flag group** (after the name of their paper).

The "political soldier" wing of the NF declared themselves "national revolutionaries" and criticised the "Flag" group and the BNP as being nazi's, racists and reactionaries. Starting with about 1000 members they

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have also steadily declined in numbers as their "Third Position" politics managed to alienate many of their initial supporters, such as when the Manchester branch refused to sell NF News in December 1987 because the front page headline was "Fight Racism". This part of the NF supports back "separatism" like the American anti-Semite Louis Farrakhan. Their ideas on racial purity are explained in NF News - "The tyrannical multi-racism imposed on every people of the world by Capitalist and Zionist media masters is also beginning to die, as white and black racial separatists unite to work together to end race mixing".

They also support the reactionary Islamic fundamentalism of the Iranian regime as an example of a national revolutionary state, but it's interesting to note what one of their leaders, Derek Holland, liked in particular about it, "One of the first acts of the regime was the abolition by law of usury and the expulsion of all Zionist - Jews". (Nationalism Today, Summer 1984).

They are fully committed to infiltrating trade unions, community groups and tenants associations and have set up front organisations like "Greenwave" to infiltrate the Green movement. The most recent example of their "radical" politics was on this years Remembrance Sunday anti-fascist demonstration when they said they were going to support Anti-Fascist Actions counter-demo against the "Flag" group of the NF. (Unfortunately they didn't turn up!).

The leadership of the "political soldiers", people like Patrick Harrington, Derek Holland and Nick Griffin, were all members of the NF since the early 1980's so people shouldn't be fooled by their recent adoption of "radical" causes, this is done only to confuse people, especially working class people. They are still racist and anti-Semitic, talking about "the battle against the Jewish menace" (Rising magazine, issue 3.) and their views on democracy are hardly what you would call "radical". - "To support an electoral system that gives anyone who has reached his or her 18th birthday, regardless of intelligence, character, morality, training, achievement or common sense, an equal say in the direct election of a national government seems not only to be irresponsible but absurd" (Nationalism Today, April 1986).

It appears that the leadership of the "political soldiers" have split and some of them are moving to France but there seems to be a small group of activists left and we'll have to see if this faction has completely collapsed. Certainly by the end of 1989 they only had about 50 members.

While the "national revolutionary/political soldier" wing of the NF embarked on their weird and wonderful crusade the other half of the 1986 split, the **Flag group**, carried on down the road of "Strasserite" fascism. They also tried to appeal to the working class but with the traditional NF message of racism very much to the forefront. Like the BNP they are keen supporters of the right-wing death squads of the UDA, UVF, UFF in northern Ireland and increasingly over here.

Although the "Strasserites" claim to be different from the more "traditional" nazi's of the BNP there is in fact very

little to distinguish between the average NF and BNP member. There doesn't seem to be anything "radical" about this article which argues most popular music is "anti-British" so "it is perhaps time we looked to traditional British music for inspiration, music such as that of the British Military bands a true example of the unbroken spirit of the British people" (The Flag, October 1987). Blah, blah, blah!

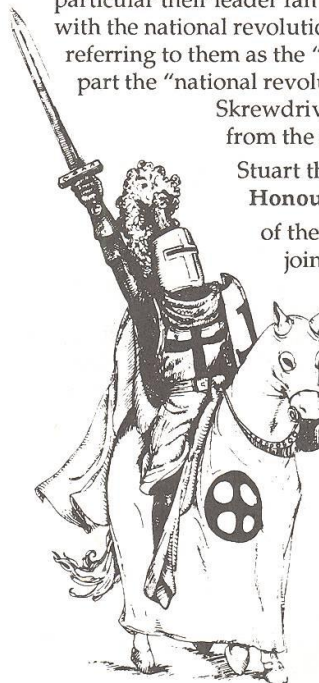
Both the Strasserites and the national revolutionaries seem to have a mystical fascination in the Middle Ages and Feudalism. They argue that feudalism created "stability and order, responsibility and service" and the values of feudalism are "authentic expressions of the Western soul" which "will be the cultural hallmarks of tomorrow" (Rising magazine, No. 3). It is hard to imagine any of the peasants who actually had to live under feudalism would be likely to agree but it does give an insight into what life would be like for peasants (the working class) under a fascist dictatorship. The Flag group of the NF has about two or three thousand members and is the largest fascist party in this country.

In the early 1980's the NF set up Rock Against Communism to try and rival the success of Rock Against Racism. This developed into the White Noise Club which made a fair amount of money for the NF by selling nazi records/tapes/t-shirts etc. and organised the occasional gig. When the NF split in 1986 the "political soldier" wing gained control of the White Noise Club.

Skrewdriver, by far the biggest nazi band, and in particular their leader Ian Stuart, wanted nothing to do with the national revolutionary politics of this faction - referring to them as the "nutty fairy" party. For their part the "national revolutionaries" wouldn't give Skrewdriver or other bands any money from the sales of their records.

Stuart then set up the **Blood And Honour** organisation which most of the other bands promptly joined. "Blood and Honour" organisation which

doesn't have a membership as such but has succeeded in building a following among some sections of the young white working class - mainly skinheads. They also have supporters all over Europe and America and Australia. They are an openly nazi organisation



responsible for a lot of violent attacks and have links with groups like the Ku Klux Klan, UDA and South African AWB.

Up to 1989 they were the fastest growing group on the far-right, but that has now changed. The closing down of

shops in London selling nazi material (supplied by Blood And Honour) has severely disrupted them as the shops were used as an organisational headquarters for Blood And Honour. The successful disruption of an international gig/rally in London in May 1989 was also a blow, resulting in Stuart leaving London and their magazine not appearing regularly. Blood And Honour are sympathetic to the NF "Flag" group, Stuart himself was a National Directorate member of the NF before the 1986 split.

These are the main nazi groups operating in Britain but there is also significant nazi influence among some football gangs. The NF, BNP and Blood And Honour all have some support and there is growing support for extreme right-wing Ulster Loyalism on the football terraces.

There are also a number of smaller nazi groups but these either have a handful of members (eg. November 9th Society) or operate almost totally underground. The most important is the **League Of St. George**, an elite nazi group with extensive contacts around the world, who along with **Column 88** (a highly secretive nazi paramilitary group) provide "safe houses" for foreign nazis on the run.

While all the attention of the media is on left-wing infiltration into the Labour Party there is in fact extensive fascist infiltration into the Conservative Party. For example a number of ex-NF members had joined the Barking Conservative Accociasion (local branch) and Charles Bond, NF member and parliamentary candidate throughout the 1970's, had become chairman in 1986. A number of former NF members have been selected to stand as Conservative candidates in General Elections and Harvey Proctor, an extreme right-wing Tory MP, when questioned about support for him in the 1983 general election from "Bulldog" (the magazine of the Young National Front) replied, "I am not embarrassed that Bulldog has backed me".

The **Federation Of Conservative Students** was disbanded in 1987 because it had become so right wing and heavily infiltrated by nazis and right wing libertarians. In 1981 the chairman of the Federation of Conservative Students at North London Polytechnic, Nicholas O'Connor, informed the Students Union he was disbanding the FCS and setting up a British Movement branch instead. Extreme right-wing conservative students are now organised in the unofficial **Conservative Students**.

Hopefully this gives you an idea of the extreme right in Britain. As you can see the fascists are not an electoral threat at the moment, unlike the gains they have made in other European countries. However the level of racism in Britain is probably worse than it has ever been – in 1988 it was estimated there were 70,000 racist attacks in Britain and even the police admit these

attacks increased in 1989. (In London the police figures show an increase in attacks of over 50% in just the first 6 months). Obviously all these racist attacks are not carried out by card carrying members of nazi groups but their message of racial hatred certainly inspires others. For example BNP activity in Yorkshire in 1989 led to a serious increase on racist attacks in places like Bradford, Leeds and Dewsbury. Fascist groups use racism to gain support.

Apart from racist attacks the main area of "street activity" by all the fascist groups is attacking Irish Republican events. The NF "Flag" group and the BNP support Ulster Loyalist demands to remain part of the British state while the "political soldier" wing backed a break-away faction of the UDA calling for an independent Ulster. However when the UDA faction collapsed the NF were forced to close down their bookshop in Belfast, under threat, in the summer of 1989.

While no fascist group is poised for an electoral breakthrough like the NF seemed in the mid-1970's, CSB is far from complacent about what the future holds. The increase in racism, the connections with right-wing terrorists (NAR, UDA, etc.) and infiltration into trade unions, civil service, etc. are all worrying developments and when the economic crisis deepens, especially if a Labour government was elected, the potential for the growth of the far right is enormous

LATE NEWS:

The Political soldier" wing of the NF – the National Revolutionaries – has definitely split and a small faction led by Harrington has launched a new party called the "Third Way" movement

For further information on nazis in Britain:-

Searchlight monthly magazine monitoring nazi groups.

The National Front – Martin Walker. Detailed account of the NF up to 1977.

Facing The Threat, Fascism and the Labour Movement. An excellent pamphlet on fascist involvement in trade union published by Tyne and Wear Anti Fascist Accociation.

The Other Face Of Terror – Ray Hill. Anti-Fascist mole's story of his time in British nazi groups.

Cable Street Beat Review – quarterly magazine with particular emphasis on nazi youth culture.



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SILENCE

For many years the football authorities, the police, the Government, Supporters Clubs, and even the players own union, the Professional Footballers Association, have remained silent about the activities of groups such as the National Front at football grounds/matches.



BLACK PLAYERS AND FANS ABUSED

They have thus conspired to make racism and fascism acceptable at many grounds. As a result black players can expect to hear 'monkey chants' directed at them and sometimes have bananas thrown at them. Black supporters remain a very small percentage of those who attend matches.



FASCIST INFLUENCE

For years the National Front in it's youth paper "Bulldog" ran a 'League of Louts' for those fans who are most racist. Not surprising groups such as Chelsea, Leeds, West Ham, Millwall and Newcastle were regular 'winners'. Fascist groups are especially prominent at England away matches. At last years European Championships in W. Germany the NF leafleted England fans as they got off their trains in Dusseldorf, prior to the Holland match.



COUNTERING F

About 3 years ago a group of fascists in Leeds, organized Anti-Fascist Action & Trades Union Council newspaper selling & leafletting to counter the activities of the National Front at Elland Road. Fascist supporters were a common sight on match days.



AFA began by producing and distributing evidence of fascist activities at Elland Road and the mobilize ordinary fans against fascists selling and distributing obscene propaganda on the ground.

The club joined in the campaign and carried articles in the programme denouncing the activities of Leeds AFA. Tyne & Wear AFA to stop fascist activities at Newcastle.



BRING FASCISM

years ago a group of anti-fascists, organised by Leeds Red Action & the local Council began through leafletting & leafleting, to activities of fascists at football matches. Fascist salutes by Leeds fans became a common feature on

Meanwhile London AFA members and Red Action supporters have organised a wide variety of activities including the leafletting of the matches at; Orient (V Lincoln), Crystal Palace (V Sunderland), Swindon (V Sunderland), Leicester (V Sunderland) and Gillingham (V Southend). Meanwhile Exeter AFA have leafleted the local football club on many occasions.

Gillingham, Man City, Hibernian Rangers, Crystal Palace, Swindon, QPR, Leeds, and many more, have carried a whole series of articles.



INTERNATIONAL LINKS

Articles have also appeared in a number of black newspapers as well as in anarchist and Communist newspapers in West Germany, Denmark and Norway.

YOUR HELP IS NEEDED

The work has given confidence to ordinary supporters who are sickened by the antics of groups such as the NF and the fans who express racist and fascist sympathies. However much more can, and must be done and YOU CAN HELP. If you would like to help, then contact Mark at the address below:

AFA. PO BOX 273
Forest Gate. London. E17

FANZINES SUPPORT ANTI FASCISM

However it has been AFA's good relationship with the thriving alternative fanzine network which has produced the most results. Hundreds of articles have appeared in fanzines throughout the country including those at Orient, Arsenal, West Ham, Chelsea, Notts County, Everton, York, Birmingham, Sunderland, Dulwich Hamlet,

by producing documentation of fascist activities and then attempted to persuade ordinary fans to stop the leafletting and distributing their propaganda outside the

joined in the campaign and articles in the home pronouncing the fascists. The work of Leeds AFA inspired other AFA to start similar work at Newcastle's ground.

the Story of the Blues

Part 3

"If you've ever been mistreated"

You know just what I'm talking about"

So sang Eddie Boyd in his song "5 Long Years", and within those 2 simple lines summed up the mood of the Blues. The majority of Blues songs dealt with suffering, hardship and the bad experiences of life which the black population generally identified with, and the term "being mistreated" is a common phrase used by numerous Blues singers.

It has been argued that most Blues are dominated with the subject of relationships between man and woman as Blues singer James Thomas once stated, "It ain't been many Blues that ain't made up about a woman". This is true to a certain extent as turbulent relationships were rife and the feelings which culminated were often expressed in the form of singing the Blues, although the subject matter of being mistreated by a woman often proved to be deceitful because many male Blues singers indulged in heavy drinking and womanising and it was in fact the woman who got the raw deal. However, as Blues is a product of slavery and its development paralleled that of the black experience of life and the racist attitudes which prevailed, it followed that a large percentage of songs dealt with the mistreatment of black people in their poor lifestyle, working conditions and the colour of their skin.

After the civil war ended in 1865 many black people living in rural areas migrated north to industrialised towns and cities such as Chicago and New Orleans to search for work in a bid to escape the abject poverty forced upon them. It is of no great surprise though that upon reaching their destination they discovered that the streets were not paved with gold and they found themselves the impoverished victims of a white, racist society. Segregation of the black and whiter inhabitants

was enforced under the apartheid-like Jim Crow laws with black people living in isolated urban squalor, and, as a reflection of the conditions of the life imposed upon them, the Blues echoed around the slums with the singers becoming the mouthpieces of the community.

One such spokesperson was Blind Lemon Jefferson who had the added disadvantage of being blind as well as black. Blind Lemon frequently roamed the streets of Dallas rattling his begging cup as he sang and played his folk style of Blues in a haunting manner. He lived the life of a hobo, taking his songs of personal suffrage to Mississippi, Alabama, Louisiana and Chicago, partnered and guided by a variety of Blues singers who became recognised in their own right such as Ledbelly, Josh White and T-Bone Walker. Although his songs were on the whole of personal experiences, they were songs which the black people could relate to since they reflected their own sufferings. Blind Lemon Jefferson died in Chicago in 1930 a much respected man amongst the black community.

William Lee Conley Broonzy, otherwise known as Big Bill Broonzy was heavily influenced by Blind Lemon Jefferson. Initially from Scott, Mississippi Big Bill migrated north to Chicago in 1920 where he met many Blues singers and musicians. It was here he learnt to play guitar to accompany his unmistakable hollering voice which he developed whilst working on farms in Mississippi. During the 1930's he became established as a prominent Blues singer and guitarist and an influential figure in the development of the Blues. At the time American society was suffering the repercussions of the Depression years and, due to their skin colour, it was black people who were hit the hardest. Big Bill Broonzy conveyed his feelings in many songs about the mistreatment of black people and none more-so than in his song "Get Back" which illustrates very vividly the hardships they faced in those bleak years :-

Get Back.

This little song that I'm singing about
People you all know it's true,
If your black and gotta work for a living
Now this is what they'll say to you.

(chorus) They'll say,

If you's white, your alright,
If you's brown, stick around,
But as you's black, oh brother,
Get back, get back, get back.

I was in a place one night
They was all having fun,
They was all buying beer and wine
But they would not sell me none.

They said,

I went to an employment office
Got a number and I got in line,
They called everybodys number
But they never did call mine.

They said

Me and this man was working side by side
And this is what it meant,
They was paying him a dollar an hour
And they was paying me fifty cents.

They said

Now I want you to tell me brother,
What you gonna do about the old Jim Crow.

It is clear that Broonzy feels that it was the racial climate of the time which was the cause of the suffering of the black population and he wasn't alone in expressing this opinion.

The 1920's and 1930's were not the only period in history where America faced economic crisis. A recession in 1949 and five years later in 1954 had dire consequences for the working class and the black working class in particular for whom the unemployment figure was considerably higher. Once again Blues singers responded to this situation. In 1954 John Brim released a single, "Tough Times", on the Parrot record label and in the same year J.B. Lenoir released "Eisenhower Blues" on the same label, which was a direct political attack on the cause of the problems black people were facing. J.B. Lenoir was a militant songwriter tackling political themes ranging from high taxation ("Deep In Debt Blues"), protesting against the Korean War as well as the racist attitudes ingrained in American society. Another theme covered by Lenoir, inextricably linked to the plight of black people was unemployment, and in "Everybody Want's To Know" (alternatively titled "Laid Off") he sings with a revolutionary fervour:-

"You rich people, you better listen real deep
If we poor people get so hungry,
We gonna take some food to eat."

Although the majority of Blues singers were black there were some white people who sang the Blues. It has been questioned over the years whether or not white people can play the Blues, and it has been doubted whether they have

the passion, emotion, the soul, or even "the right" to do so. It may be true that black people suffered more due to the colour of skin, but both black and white working class people bore the hardships imposed on them by a capitalist society so both had "the right" to sing the Blues and protest about their situation, despite the fact that the music was black in origin. White Blues singers in the early part of the century did however tend to sing the Blues in a very folksy/country style, a style influenced by the likes of Ledbelly and Blind Lemon Jefferson. Woody Guthrie is a prime example of someone who interpreted the Blues in this way.

The most famous modern day white Blues singer is without a doubt Eric Clapton who, ironically, would be one person where it can be justifiably questioned whether he has the "right" to sing the Blues. He may have led a troubled lifestyle but it can be argued that a lot of his sufferings have been self inflicted, (ie. drug abuse, alcoholism) and not a result of having to live in impoverishment. It has also been hypocritical of Clapton to play a form of music so rich in black culture and simultaneously come out with blatant racist remarks as he did during a concert in the early 1970's where he openly supported Enoch Powell's racially motivated "rivers of blood" speech.

As previously mentioned, most of today's music can be traced directly back to the blues. Blues developed into rhythm and blues and rock'n' roll which in turn developed into soul and rock. With this in mind the hypocrisy of groups like Skrewdriver and Ian Stuart's new band The Klansmen, can be clearly pointed out. Skrewdriver's style of music is basically a very poor, distorted, heavy form of R'n'B whilst The Klansmen are a rockabilly band who play a demented version of rock'n'roll. In both cases the music derives from black roots. In actual fact, under a fascist regime it is highly likely that the style of music Stuart indulges in would be wiped out since all links with black culture would be brutally severed. Ian Stuart certainly would not be a popular person with his hero, Adolph Hitler, if he were alive today. In Germany under Nazi rule Hitler campaigned against the popular form of music of the time, Jazz. Jazz was closely related to blues and Hitler considered the music to be "racially impure" and he forbade anyone to listen to or buy jazz records instead favouring the music of traditional German military style bands. The fact that Stuart describes Skrewdriver's music as "white rock" doesn't disguise the roots and links with black culture.

Throughout its development, the political and social comment has played an extensive and important role in the Blues. They were protest songs sung by downtrodden people with anger, faith, sadness and optimism in a style which expressed their feelings. "And if you've ever been mistreated, you'll know what I'm talking about".



No 4th Reich!

Undoubtably you will all be aware of the dramatic changes which have been occurring in Eastern Europe over the past 8 or 9 months. From the so called 'Peaceful Revolution' in Germany with the ripping down of the Berlin Wall, the election of Vaclav Haval as president of Czechoslovakia, to the more bloody revolutions in Rumania. All of these events symbolize people who are no longer prepared to live under an authoritarian Stalinist rule.

With their newly found freedom to travel, an East German Folk band, Morsch recently visited Britain accompanied by George, a member of the New Forum of the united Democratic left. Cable Street Beat took the opportunity to meet them at a gig in London.

George works in East Germany as an interpreter, guide and has also assisted in the promotion of gigs by a variety of visiting western bands. In 1986, Billy Bragg, Attila the Stockbroker and the Neurotics (who incidently were the first Western rock band to officially play in the GDR) toured East Germany as part of the countrys political song festival. At one of these gigs a young skinhead was spotted seig heiling during Billy Braggs set. Cable Street Beat asked George wether organized fascism persists in the GDR today.

GEORGE: Fascists are banned under the constitution and there are explicit laws banning any hint of instigation to war, to racism, to the forming of any right wing organization. You would never see fascist papers or fanzines on sale but they are obviously gaining ground. One of the first steps in East Germany after the war was to prosecute each and every war criminal we could lay our hands on. Since the wall came down alot of right wing neo-nazi publications and albums have flooded into our country. It is fertile soil for the seeds of the right wingers and obviously the first group of people who would be a scapegoat for the right wing are the minority groups. We have some ten thousand Cubans living and working in the GDR, alot of Angolians, Mozambiquans and people from Latin America apart from Cuba such as Nicaragua.

I was really taken aback when a relative of mine boasted that he and others had driven two black Cubans out of their local pub on a Saturday night . I also felt ashamed that at mass rallies in Leipzig, you could see my own people sieg heiling, shouting "Ventcher Avaken" which means "Germany Awake" and come out in favour of reunification.

Over the past two years we have seen the Republikaner Party, who have an ex SS officer in their ranks, gain ground. In the last communal elections in West Germany they took as much as 15% of the votes in some of the bigger cities such as West Berlin. The majority of their forces comes from among the police, lawyers and judges which tells you something. In the face of reunification we would only go to make cheap labour for West Germany

and its big companies and we might be governed in 5 or 6 years time by the Republikaner party who are nazis. Alot of polls have been taken among the people who left the GDR for good to West Germany and the majority of them said that they would vote for the Republikaners in the general election in 1990.

During the upheavals occurring in eastern Europe the governments of the West have reacted by stating that communism is dying. Newspapers and television have been telling us that people of the East are crying out for our 'wonderful' capitalist system. Reality, however often tells a different story than that portrayed by the western media, and this case proves to be no exception.

We have never yet had true socialism in any of the so called 'socialist' countries. Alot of people saw the wall being dismantled and the ousting of the Stalinist leadership and they thought that this was all they wanted. people in my country come out in favour of a quick reunification because they only see the advantages of capitalism, the glossy packaging, but they'll find out that they will drift back into their old ways. Lets just wait and see. But we of the democratic forum of the United left are arguing very much against this but we are faced with the problem that we have to somehow keep up the revolutionary spirit. Since the only so downtrodden of those who saw they had to wait for 12 years for a phone extension, I still haven't got one and I'm a freelance interpreter and I organize tours from public phone booths. You queue up twice a year for 2 hours for oranges and bananas for the kids. You chase for months for spare parts and things like this. I'm not talking about videos or CD players, but just ordinary everyday assets that makes life smooth. But they too brainwashed to see all the political implications reunification would bring.

Despite the evidence, the GDR authorities deny the existence of fascists and racists. 2 years ago. When a West Berlin band called Element of Crime played in a church in East Berlin, not officially though. When the gig was finished people came out of the church and all of a sudden there were some fascist skinheads with knuckledusters, clubs and chains and they attacked the punks coming out of the church.

Often in times of great social change, a simultaneous upsurge in cultural activity takes place boosting the morale of the people. Has this been the case in the GDR?

GEORGE: Ever since the GDR was founded, although we renamed it the German Problematic Republic, the weight of history has fallen onto the shoulders of the artists to be the mouthpiece for the ever-growing discontent of the people. One of the most famous singer/songwriters from East Germany, Wolf Doman was expelled from the country in 1976 or rather he was not admitted back in again when he toured West Germany and this caused the first real major outcry. A lot of the resolutions were drafted and signed demanding that he be allowed back into the country again and we saw a massive purge within the party ranks of party members who had signed the petition. A lot more artists were banned put under surveillance, harassed, arrested, prosecuted and eventually expelled to West Germany. Now they are free to speak out. before - they would have their official license withdrawn, get banned from public performing, their albums would never be released.

In this country a lot of people involved in the 'arts' are very detached from the working class. We asked George whether there is much of a connection between artists and the workers in the GDR.

GEORGE: A lot of workers and a lot of artists are members of the New Forum or supporters. The majority of youth clubs in my country are actually called working class youth clubs because in the bigger cities they would make the youth clubs for the young workers in the factories or farms or whatever. We have a very big amateur scene and workers would play music for a hobby. There is always strong ties or bonds between workers and artists. Since 1970 a political song festival has been staged in East Berlin on an annual basis. The invitation for Billy Bragg, Attila and The Neurotics to play at the festival was significant and had important consequences on western bands playing in the GDR officially.

All the bands from the GDR they would put on at the festival either only played once because they were too outspoken and were never booked again or they would sing you editorials of the party rag. The people who run this festival were representatives of the communist youth organisation and were totally incompetent. It was always down to people who worked with them like interpreters or guides who would influence them and tell them: "Look, book Billy Bragg, he's the ultimate 'it' on the left wing scene in Britain" and they took it. That was back in 1986 and once he was in the country along with Attila and the Neurotics, a host of others followed like Latin Quarter, Big Country, 3 Mustaphas 3. We've been starved of western live music, until well into the 80's, acts like Carlos Santana, Joe Cocker, Big

Country, or Latin Quarter were very well known amongst East German kids. You could always watch West German TV or if you had relatives in the west they could send you the albums but the bands would never make it to the GDR to play live. So whatever band would play live gigs in East Germany people would go there. You would go to a Santana gig regardless of whether or not he's a folkie, avant garde, a blues musician or a rocker, you'd simply go. The Neurotics played to 3000 people in '87 and one of the big E. German bands, 'Silly', only attracted 1000 people this summer and they hadn't played live in East Germany for about 6 months.



There is only one state controlled record label in the GDR and to get offered a record deal the bands would have to be bland and not outspoken against that party. So do many bands compromise in order to get a record out and if not what sort of political stance do they take in their lyrics?

GEORGE: Well the majority of them have always been very outspoken against the system and could hardly lay their hands on live gigs. Only the most daring promoter would book them. But every band in the GDR has to hand in their lyrics before an album is released or is even recorded and they would say, "Well here you come out in favour of Mikhail Gorbachev and here you are singing about your fear of the right wing tendencies in the GDR but there is nothing like that in our country so this song cannot be put on the album, so come up with another song or that's it." The majority of the bands tell them, "This song is going to be on the album or skip it".

This concluded our interview, before he left, George gave us a translation of the new East German resolution titled 'No 4th Reich' which states:

Germany must not be reunified because the GDR will turn into a perimantal colony of W. Germany. The Nazis will finally riot outside football stadiums, you'll find porno shops, peep shows and people in night clubs will use drugs. There will be a chance to prove that we've got feasible ideas. We have got a rich cultural heritage, in the face of power. We don't need the reactionaries thoughts, we don't need their arms of the breadcrumbs of a former GDR, or bags full of shoddy products. We don't want people thinking "Deutschland Uber Alles" (Germany above all others), against rule of conscience for a peaceful existence, for a community of solidarity, freedom, democracy and self run society, without pollution of the environment. Everybody who comes out in favour of our new society are asked to support the appeal of authors and others who crossed the border.



Josephine Baker

In the 1920's Paris was one of the most exciting cities in the world. Culturally it was the centre of the world. The war was over and its new

prosperity meant that people had both the money and need to be entertained. It was in this climate that a woman Caroline Dudley Reagan a wealthy Chicago socialite with a passion for black art and music, decided to show Paris what the jazz age was all about. and along with Spencer Williams one of the great figures of early jazz, bought over an all black dance troupe, 'La Revue Negre' from New York to play in Paris for a season. The nature of Jazz is improvisation and the cast had consequently given no thought to the structure of the show, and so with only two weeks before the opening night the show was in a complete shambles. The theatre owners thought that it was time to intervene and try and prevent the oncoming disaster, and asked Jacques Charles to take over the direction and Paul Colin to take over the design.

It was not the star of the show who caught Paul Colin's eye to use for his designs, but a strange looking girl at the end of the chorus line called Josephine Baker. Her picture was used on the posters and the programmes, and soon Paris was talking of no-one else but Josephine Baker, and despite her relatively small part in the show, she soon became its star. Paris had took her to its heart, soon Josephine was appearing on magazine covers and being used as a model by all the famous artists. For a semi-literate girl from East St Louis these were heady days. Josephine grew up in East St Louis, a satellite city, comprising mainly of railway stockyards and packing plants. It's inhabitants lived in small shacks. At a very early age Josephine learnt to scavenge food and collect lumps of coal to sell. When she was 11 years old America experienced its worst race riots. In July of 1917 white mobs invaded predominantly black areas East St Louis, burning homes, looting shops and beating black people indiscriminately. 1500 black people fled across the bridge into St Louis. The Congressional Investigation Committee reported that over 100 black people were murdered that night. Years later, Josephine was to say: "I was a little girl and all I remember is people they ran across the bridge to escape the red-necks, the whites killing and beating them. I never forget my people screaming, pushing to get at the bridge...I see them running to get to that bridge...I have been running ever since."

From an early age Josephine wanted desperately to escape from the poverty and depression surrounding her. In those days, the only way for a young black girl could escape from living with her parents for most of her life in a one roomed shack, was to get pregnant and/or get married. Josephine chose the latter, and at the grand old age of 13 got married to a boy called Willie

Wells. The marriage only lasted a few months, but at least she now had some kind of personal freedom.

At 15, Josephine bought a one way ticket to New York, it had been one of her dreams. Once there she immediately set about trying to get work as a dancer along with the thousands of other young hopefuls. Despite being turned down for a number of shows for being "too young, too ugly or too black!" she eventually managed to get a part in "Shuffle Along" the first black musical to make it to Broadway. Once she was in the show she was unstoppable, incorporating her own personality into the performance, pulling funny faces, crossing her eyes, and adding a few of her own comic dance steps to the routine. The audience loved it and many came simply to see the 'comic chorus girl' rather than the stars of the show. When the show came to a close, she became one of the stars in a new show called 'In Bamville', where she was billed as one of the highest paid chorus girls. This of course didn't go down too well with some of the other chorus girls, a few tried to upset her performance such as tripping her up when she went on stage. Josephine undaunted by these petty tricks, incorporated them into her act and made the audience laugh all the more.

In 1925 Josephine found herself in the even more exciting surroundings of Paris. The atmosphere was friendly and relaxed and far removed from the racial segregation she had left behind in America. As well as performing in La Revue Negre, Josephine performed for the Folies Berger, Paris's most famous theatre. From Paris Josephine decided to move to Berlin, where Josephine was booked in a show for six months. Berlin contrasted sharply to the colourful Paris she had left behind. Berlin had been on the losing side of the war. Its people were despondent and depressed, its economy had completely collapsed. It took a barrow load of money to buy a loaf of bread. Entertainment and laughter was few and far between. Hitler and his Nazi party were gaining strength, the atmosphere soured.

Josephine was billed to play at the Theatre des Westerns with the popular artiste, Lea Seidle. On opening night Nazi sympathizers began to whistle and hoot in protest of the Jewish management and of course Josephine. After the first night one of the critics wrote: "How dare they put our beautiful blond Lea Seidle with a negress on stage". The show was eventually forced to close because of continual disturbances of Nazi Sympathizers.

Josephine left for Paris, but was forced to return to Germany as she was under contract to perform in Munich. Here the local papers demanded that she be declared an undesirable alien and suggested that it was bad for their police to have to protect Josephine from mobs who would be likely to heckle or attack her if she appeared on stage. Consequently, the police refused to let her to perform. Her last performance in Germany was in Hamburg, where the Nazis had not yet gained control of the press and theatres. Josephine then went home to Paris.



When war was declared in 1939, thousands of people attempted to escape from Europe to the USA, Josephine could have quite easily returned to America, but decided to stay in France. Now a member of the League Against racism and anti-semitism she knew the risk that she was taking, but she regarded Paris as

her home and wanted to stay with her friends. At the outbreak of war she decided to join the Red Cross. At first this consisted of helping to care for the thousands of refugees which had begun to flood into Paris from the towns near the borders of neighbouring countries, once hostilities had actually begun, Josephine made weekly trips to the front to entertain the troops. As soon as it became obvious that the German army was going to reach Paris, she moved to the country with an undercover agent Josephine herself was far too conspicuous to any use as an active member of the French Resistance in France, but she had some excellent connections abroad and so became an international courier. She began visiting countries delivering messages for the resistance copied out in invisible ink on her music sheets, and messages pinned onto her underwear! Eventually she was sent to North Africa, but she contracted peritonitis and became gravely ill. During her illness the Americans had moved over to North Africa. Relations between black and white American soldiers were strained to say the least, partly due to the racism in America and the official line in the army which had a great many left overs from WW1 were nothing short of racial segregation had been recommended. As a way of overcoming these problems, a black US army officer was given the job of establishing a centre where black and white soldiers on equal terms. On hearing that Josephine was in Casablanca, the officer asked her to sing on the opening night, and despite still being fairly ill, Josephine accepted. The show was a huge success, and it was said that people were hanging from the chandeliers.

In 1943/44 Josephine gave a benefit concert for the French forces, it was here that De Gaulle presented her with a Croix de Lorraine and said that she was one of the few celebrities to lend both energy and money to the cause of free French. After armistice Josephine attended a gala in Germany from there she traveled to Buchenwald concentration camp shortly after its liberation. Here she sang for some of the dying inmates who were too frail to be moved. Like many people who saw the atrocities of concentration camps, she was never able to speak about the experience afterwards. On October 6th delegates from the League against racism and anti-semitism presented Josephine with the Medaille de la Resistance avec rosette. In 1947 Josephine got married for the 4th time, her new husband was Joe Bullion a band leader. Soon after their marriage they were engaged to appear in Mexico. The performances were a great success and they were eventually invited to go to the USA. It was almost 12 years since Josephine had been to America. She was deeply affected by the unchanged colour prejudice she encountered everywhere and disturbed by the reluctance of her own people and the authorities to bring about any kind of change. As soon as Josephine arrived in America she made it clear that she would refuse to play in front of racially segregated audiences and if any restaurant refused to serve her she would confront racism head on.

In Harlem the people went wild when Josephine arrived, they even designated a Sunday as Baker day, but on the other side of Manhattan things were different. At the exclusive Stork Club, an incident took place which made headlines all over the world. Josephine went to the club with some of her friends, where they

were served with drinks but their requests for food were repeatedly ignored. Eventually, Josephine went to the phone to register a complaint against the club. The next day she wrote to the press accusing the club of racial discrimination and demanded an apology. She then began to picket the club. This was just one of the many incidents in which Josephine became involved. For instance in July, she had made a citizens arrest of a Dallas man whom she accused of making disparaging remarks about her race. In the following months when Josephine returned to France she announced that she wished to form a World League against Racial Discrimination. She was driven by her desire to show America that her ideas and ideals counted for something. At the age of 47 Josephine began her famous plan to adopt children from different countries and of different cultures and bring them up together and show the world that it was possible for people to live in racial harmony. At first she intended to have only four children but she eventually had 12 children in her family. She named them the Rainbow Tribe. They lived in a chateau in the country. All went well for a while, but eventually Josephine's money began to run out and she was forced to return to work. Eventually the creditors closed in and the chateau and its contents were put up for auction, despite desperate attempts by Josephine to prevent it, the sale went ahead. Josephine and the children were evicted and moved to Paris. However, Josephine did return to the deserted property and barricaded herself in. When a bailiff tried to move her she went for him and he lodged a complaint declaring that she had beaten him up. Josephine was unrepentant and said that he deserved it. She barricaded herself in the kitchen and the press who had become extremely interested in the story provided her with food and drink. Eventually, the owners of the chateau hired 8 men who forced their way in and dragged her out of the house in the early hours of the morning, she was still in her dressing gown and plastic shower cap. Josephine sat on the steps in front of the house, later in the day she collapsed from a heart attack and was taken to hospital.

She fought her way back to health, and when she was well enough Princess Grace of Monaco invited her and all the children to Monaco and put a villa at their disposal. Plans were made to relaunch her career. She was asked to star in a gala performance at Monaco Sporting Club, it was so successful that another one was arranged this time about the story of her life. At first Josephine was reluctant but eventually she accepted, and decided that this was going to be the relaunch of her career. The opening night was hugely successful and the audience called her back for encores for half an hour after the performance. That night she died in her sleep. The whole of Paris seemed to have turned out to her funeral, she was given a 21 gun salute, no other woman of American birth had been honoured in this way in France.

At the time of the sale of the chateau she had written "My children have proved that our ideal of brotherhood has succeeded. I have found peace in mind and in spirit and I am even more convinced that I am on the right road toward human dignity and Unity and the symbol that my children represent is not only right but a necessity for the future and for those who refuse to believe that it is possible. So I have no more money - but what has that got to do with our ideals? When I die I cannot take it with me in any case."



McDermotts Two Hours

McDermotts 2 Hours are a five piece band from Brighton consisting of Nick Burbridge on vocals, acoustic guitar and bodhran; Tim O'Leary on fiddle, tin whistle and vocals; Martin Pannet on bass; Marcus Laffan on drums and Matthew Goorney on electric guitar. Musically diverse in their approach they primarily draw upon the influence of traditional Irish music but by combining this style with the use of African and Spanish rhythms they convey a mood of internationalism which reflects the bands positive attitude. Cable Street Beat spoke to McDermotts 2 Hours at a recent gig in London which was a benefit for Sidewind, a play about the Birmingham 6 and their families. We asked them if they were optimistic about the release of the Birmingham 6 in the wake of the Guildford 4 being freed?

NICK: Yes, but the idea is that they'll be released as subtly as possible so the government won't make the mistakes they did last time. The people won't let that happen though. They'll pick and choose their time, the authorities, but if people keep up their consciousness about it then they won't get away with letting them out the back door.

CSB: So do you believe that once the Birmingham 6 are freed it will open the door for other prisoners who have been framed such as Martin Foran, Winchester 3, Tottenham 3 and Nick Mullen, who all maintain their innocence?

NICK: Well, the more that people understand just how much the police have been framing people, what they have been doing over the last 10/15 years, what they have been encouraged to do here and in Ireland, then all those people accused and are innocent their cases will get taken up.

TIM: I think it puts every case in doubt. Once you've actually discovered that two cases have underhand tricks behind them, I think it throws every one open. Even the so called genuine ones. They all come under scrutiny straight away.

CSB: Your debut album, *The Enemy Within*, contains a couple of songs which deal with the corruption of the British legal system.

NICK: Absolutely. My argument is that popular culture through the centuries has moved politics on, rather than what's been going on up there, and songs, ballads, broadsheets have all contributed to this. If you can play songs to people and get messages across that way when

people are enjoying themselves then you can probably achieve far more than standing up on a pulpit and preaching.

CSB: Would you say that your songs deal with the working class struggle in general then?

NICK: Yeah, but not in any abstract sense, because then you are falling into the trap of preaching to people. If the songs are about individuals whose lives have suffered because of what the state has done to them or lack of opportunities or circumstances, if you are dealing with things you know about, people you know about then that's what the business of music is, folk music especially. So, our songs are about the working class struggle because they're about the people who've suffered because of the result of it. I won't make any secret of the fact that I believe in certain things and if the music can get those beliefs over to people then all the better. I think we all share those beliefs. Beliefs in a basic humanity, people's right to a decent life and in this country those rights have been denied to these people, which links up with the question about justice which is a fundamental pillar to a decent life.

CSB: A few weeks ago you were due to play a gig in Brighton for the Birmingham 6 which the police canceled. Can you explain to us what happened there?

MARCUS: Basically the police spoke to the management of the venue the night before the gig and said if it was going to go ahead they were going to turn up to ensure there wasn't any trouble.

MATHEW: They said they would turn up in "sufficient numbers".

MARTIN: And theres never been any trouble at our gigs, they would have turned up to provoke trouble.

NICK: Their was a fairly inflammatory poster of a riot in Derry that was flyposted which they took down and said to the landlord do you want to be accociated with this and he said no. They told him that if he didn't co-operate with them on this then they wouldn't co-operate with him ion the future and he's one of the few landlords in Brighton does things like free festivals and he's the only venue in the town that puts on decent bands.

MATHEW: So he has to be careful basically.

NICK: So there you would have a legitimate argument that it was him who called it off where in fact it was the police.

MATHEW: The police denied having brought a poster in to show him.

NICK: They denied having used any persuasion at all. Gabrielle, our manager, went to a meeting with Time To Go (who organised the gig), local councillors and the police a few days after and the seargent who was in charge that night denied it all but the chief guy apologised in the end. We have rearranged the gig now on council premises for the end of March. The reasons for the police actions were obviously because that the gig was for the Birmingham 6 and because of the posters

MATHEW: We've had trouble before on the issue of flyposting, not due to putting posters up but what we've put on the posters. One was a picture of a couple of policemen beating up a Buddhist monk who was trying to put up a CND symbol on a wall.

MARCUS: The police told us that we'd taken a picture of policemen and superimposed them on top.

MATHEW: If we had of done they would have had a case but this is what they did and it should be shown in public.

MARCUS: There was a threat from the council to prosecute us for flyposting and a threat from the police to prosecute us under the public order act because of what was on the poster.

CSB: Do you think that the uncovering of the so called Dirty Tricks campaign waged by the British government could, in fact, topple Thatcher from her premiership?

NICK: It certainly could. That's why I took the book on with Fred Holroyd, not because I liked what he was but those people are trojan horses and I know from Fred Holroyd that there are 5 or 6 others. One of them was in the paper the other week supporting all that Wallace said. There are many of them coming out of the woodwork, again if they thought the climate of moral opinion was behind them they'd come out and risk it. What I learnt at the launch of the book, what the journalists were saying was that the civil service and various politicians of the conservative party, just in the same way that they were behind Thatcher getting into power early on, just the whole way people were smeared so she could go on and serve their interests they now realise that Maggie, shes not serving anyones interests

anymore, which is why the whole Wallace thing came out. There were a couple of cabinet meetings the week

before and it became apparent if the whistle wasn't blown publically by Thatcher and the others that the civil service themselves would blow the whistle because they realise that if there is going to be a new government and a new climate then they would distance themselves from any other dirty tricks campaign. If it came out, the whole way Thatcher was groomed for power, the strategy of it all, if that ever came out and people realised that their precious democratic vote has simply been manipulated in to furthering the interests of people who Ken Livingstone has called traitors, because that's what they are, people like Airey Neave, Thatcher herself, they have committed acts which are traitorous in their own terms, certainly illegal. If that all came out it could certainly topple her.

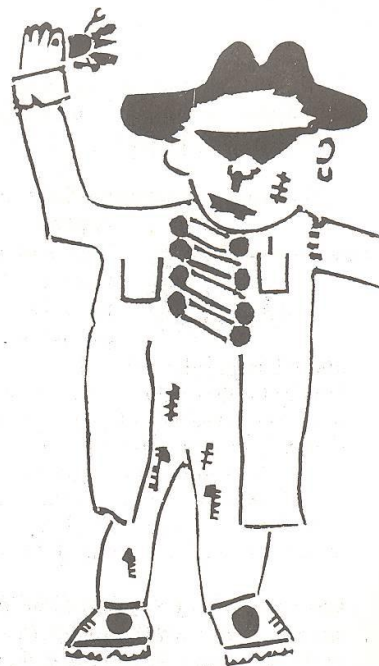
Livingstone has said that for ages, he made his maiden speech on Holroyd and Wallace. He's publically called Thatcher a traitor on T.V. now if she had nothing to hide she wouldn't let someone walk around the country calling her a traitor, she'd do something about it. On the other hand people are just indifferent aren't they? Like Gibraltar, everyone knew what happened there. She's managed to ride through these things, it's unbelievable how she's done it. Westland, Gibraltar, everytime she's come up against it she's somehow managed to wriggle out.

If people realise the real morality, that she's been telling them that black is white and if you could stir the British morality thing, once this is stirred then it would kick something off. It's got to be exposed. People have got to realise what has happened. But you've really got push it hard for it to topple Thatcher. I think people have got to realise they have been used and hoodwinked all the way down the line.

TIM: That's really the card they've got to play.

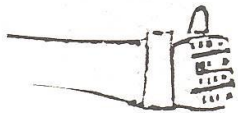
NICK: It's their taxes that are keeping troops on Irish streets. The book says on endless occasions that the RUC are corrupt and were 20 years ago.

The most bizarre thing they used to do was when it looked like army intelligence were getting close to getting rid of local republicans, sending them to prison or whatever, and they could turn their attention to local protestant and loyalist people, the RUC would release republicans to make sure the army couldn't get around to dealing with the loyalist groups. It goes that far.



CSB: Your gig that was canceled in Brighton was organised by the Time To Go campaign. What do you think of Time To Go?

TIM: History dictates that the British shouldn't have appeased the protestants in 1922. They should have got out lock, stock and barrel and said to the protestant community look you sort it out, you're all Irish people



and we're getting out of the country. But they didn't and i maintain that they sowed the seeds they're reaping now. They deserve what they're reaping now because they forced a lot of Irish people to sell their fellow countrymen out and they proceeded to support the most corrupt regime in Western Europe. They supported that regime right up to '67 where you actually had to march for civil rights within British jurisdiction.

CSB: Would you say that Time To Go is basically just another withdrawal movement and that the very name of the campaign implies that there was a legitimate time for British troops to be on Irish streets? Troops were meant to have been an appeasement force and to protect the Catholic community but it seems obvious that it wasn't going to work like that.

NICK: That's right, the reason being not because of the squaddies on the streets but people higher up where all the vested interest lies.

TIM: It would be nice to see a united Ireland, I've always maintained that, but you can't reckon without the feeling of the protestant community because they've been given that power and there's so many differences in ideals and traditions which have been created by the last 300 years and you can't wipe that away. The sight of the British coming into Ireland in the first place was bound in time to have a very negative effect. It can never be viewed to have a positive effect and that they came in to protect catholics is viewed with justifiable cynicism.

NICK: When there's been English invasions they've always been taken into the culture and totally dominated by it. Within 100 years whoever settled in Ireland realised they were up against a far stronger culture and tradition. It comes back to what we were saying about broadsheets and politics from the people.

TIM: The big obstacle to a united Ireland is the big failure of the two ideals and two traditions to come together. The British have done a lot to perpetuate that. They have done nothing to bring that divide together.

CSB: Would you agree that the goal to aim for is a united socialist Ireland?

NICK: There's nothing wonderful for anyone to want to go and live in the South now. The actual context which you have to look towards has nothing to do with being a nationalist or a unionist because the only just society is one where everyone is having a fair crack of the whip, where it doesn't matter what colour or religion you are

or where you come from, it's about equal opportunity, fairness and equality.

TIM: That's right. The whole present stage of the problem started with the civil rights march. It had nothing to do with nationalism, it was just basic civil rights. People weren't marching for a 32 county Ireland, all they were marching for was to win the same rights in jobs, housing and to do away with the corrupt system where you could have a minority of protestants in Derry yet give the majority of that particular part to the Stormont government. It was really nothing short of a South African based system which the British government have upheld. I think the soldiers that have been killed over there is part of the price they've had to pay.

CSB: Is the name Mcdermotts 2 Hours derived from Eamonn McCann's book, War And An Irish Town?

NICK: Yeah. Tommy Mcdermott got hold of Radio Free Derry in the middle of the troubles and violence where all that was being played were rebel songs hour after hour. He got hold of the station and started playing The Incredible String Band and telling everyone to keep cool. Eventually they took him off but he had two hours of Radio Free Derry.

TIM: It's comic really. If you can get everyone to realise how they've been kidded, protestant and catholic alike.

NICK: It's not making a pacifist statement saying there's never any need to fight, it's just, for me politics is about turning things upside down, real subversion, and get people to open their eyes and look at the situation for themselves. Like, when the Birmingham 6 get released everything turns upside down because everyone sees what's going on. Tommy Mcdermott's two hours on Radio Free Derry wasn't the fact that he was preaching peace it's just one guy got hold of a station and bamboozled everybody and for a moment people must have thought, what's going on.

CSB: Have you ever had any trouble from fascists at all?

NICK: Not really. There was one time when we were a different name band about 4 years ago at the Top Rank club in Brighton, where the Orange Lodge in Lewes, we think, rang up the venue and said that if we played they were going to tear the place to pieces. They didn't turn up though. We do one song in the set now based on La Passionara's speech to the International Brigade which I turned into a poem which we do as a song now, and to me that speech is one of the most moving things I have heard about. When you are faced with fascism it's the most odious representation of being a human being and clearly if there is a resurgence of that then you turn your energies towards fighting that. Fascism is evil at its bare bones. And that's what popular culture has always risen against and I think musicians and bands have acted as a focus for that. If I wanted to get anything across in an interview it would be that this kind of music serves a purpose and to release people's humanity against the corruptions and system trying to destroy it.

LETTERS

Dear CSB

Just a note to say thanks for sending me £50 which helped me pay my legal fees from last years Remembrance Sunday Demonstration.

In this world anti-fascists get little thanks despite the essential work we do, so it is nice to know who your friends are.

Thanks again.

Adrian (ELDAM)

Dear CSB

there is a record shop in Stockton (approx 4 miles from Middlesbrough) called Record Mart. I have purchased many records from this shop in the last year but on my last visit I found in the Oi! section Nazi Skrewdriver records. As your organisation is involved with the destruction of Blood & Honour I thought you would like to know so that you could possibly notify readers of Beat Review to boycott the shop until they stop selling the nazi records.-Lets Smash Fascism! N.P (Mid-Glamorgan)

Dear CSB,

I'd like to say some things about that pathetic Stevenage Nazi bastard who wrote in to you and had a letter printed. His numerous questions about various nazi activities that had not been stopped by CSB/AFA supporters. We shouldn't be fooled by that crap. We can't stop every fascist activity but we've achieved alot. Cutdown in Carnaby Street was closed, there have been numerous gigs which were well supported showing youth an alternative to nazi bullshit, and generating alot of good publicity. His sick pride in being a supporter of the BM, the Klan, South Africa, National Socialism and his obsession in visiting Cutdown and Skrewdriver/No Remorse gigs all the time only confirms my belief that most fascists are either psychologically insecure people who try- and make themselves feel better by thinking they're of a superior race, or they're people who find it convenient to blame coloured people for all their problems or else they're just plain psychopathic nutcases (a bit like old Adolf-rot in hell).

He says CSB and AFA are all about being disloyal to their country and race - what a load of crap, people like him fought against Britain in the last war, fascists were traitors then. The fascist scum wear Nazi gear that is similar to the stuff worn by SS shit who tortured and murdered British servicemen and women apart from the millions of Jewish people who were murdered. Fascist idiots like MJ think that by wearing a Union Jack or Nazi flag and being a racist bastard it somehow makes them great patriots. All it makes them is a bunch of wankers! CSB and AFA are really important because once fascists get into power (which is not impossible) it's bloody difficult to get them out again (as you can see from Spain, Germany etc). CSB and AFA provide an alternative for youth etc. So that they can see that fascism isn't the way. We've always got to be vigilant. I think that CSB and AFA could do with a higher profile though, I mean everyone knows what NF means unfortunately, but I don't think many have even heard of CSB or AFA, though it's early days yet. Good Luck, AM (London)

Dear CSB

Things are looking gloomier here in Finland every day. This country takes one of the least refugees in Europe. Last month there were six molotov cocktail attacks against foreigners, all based on racial grounds and in the same town, which is one of the three main places for nazi skins here. The police said in the newspapers that they have no idea who's behind this activity.....Sometimes their stupidity looks a little too obvious to me. Some kind of silent approval exists in Finland on racial

questions. A few years ago it was gypsies who got the blame for everything, then its been gays and commies. As I was saying, in the public (television, papers, etc) there are some dickheads who can say anything stupid e.g about refugees coming here and it is approved ... and the next thing is the burning homes and shops. I suppose it was the same in the Thirties, and it has been the same with other European countries.

I really hope i'm wrong this time and the police for once are right. But sooner or later it's coming. We know which side the middle class took. As Bertold Brecht said...the bastard is dead, but the bitch which gave it birth is still alive...

JA (Jyvaskyla, Finland)

Dear CSB

I had heard stories about anti-fascist skinheads but I never really thought it could be true. I think about 90% of all Dutch skinheads are fascists. Then I got a copy of the third issue of CSB Review and when I was through the last page it made me feel great. It is great reading about fighting against the same thing as you are, especially when you do it from another point of view. I mean, we nearly always have to defend ourselves against Nazi attacks, while you attack them yourselves. It gives a strong feeling (mentally).

I can tell you about the situation in Rotterdam and as far as I know they are all fascists. A lot of not fascist people don't care if the people they go out with are Nazi so they just accept Nazi skinheads. We, as anti-fascist hard-core punks, really hate Nazis and the scene is getting really fucked up. There has already been some fights, but they always have more people. But I know that there will be other fights, gigs and anti-apartheid / anti-fascist demonstrations and we'll win, like you said: "they'll never be able to hide!"

DW (Rotterdam, Holland)

Dear CSB

As in alot of countries the fascists are going up in Belgium, especially in the North- 'The Vlamms Blok' which is the Flemish Nationalist party and the 'VMO' (Vlamms Militant Order), more of a skinhead / hooligan party. In Brussels we have the 'Front National' and 'Forces Nouvelles'. The Front is going up and trying to walk in the line of the French party and the 'Forces Nouvelles' are again a street level fascist party, more extreme and in political terms of politics less dangerous. There are other Nazi parties but they are just a bunch of idiots, unknown to everybody. The 'Vlamms Blok' had something like 20% of the vote in towns like Antwerp and they consider Le Pen as a democrat!

There are no strong anti-fascist groups around. Every political party from the left is taking a stand against them, but they are not strong enough.

The King made a speech warning against the growth of intolerance but this was not well received in Flanders. Now the main political party from Flanders (CUP) wants to consider the 'Yser Tower' as the symbol of Flanders. The tower is where all the European Nazis gather once a year (Diksmuide). See the problem!? If Brussels and Wallonia are socialist, Flanders are hard christian Tories and heavily 'race nationalist'. That doesn't mean there are no problems in Brussels.

There's a shop called 'Clash City Records' that sells all Blood & Honour stuff. They featured on a TV programme about the skins and after that they denied that they were a fascist shop. They are still selling the stuff, the strangest thing about it is that a friend of mine works there and he is an Algerian Rocker. The south of Belgium is more socialist and the Nazis aren't doing well there.

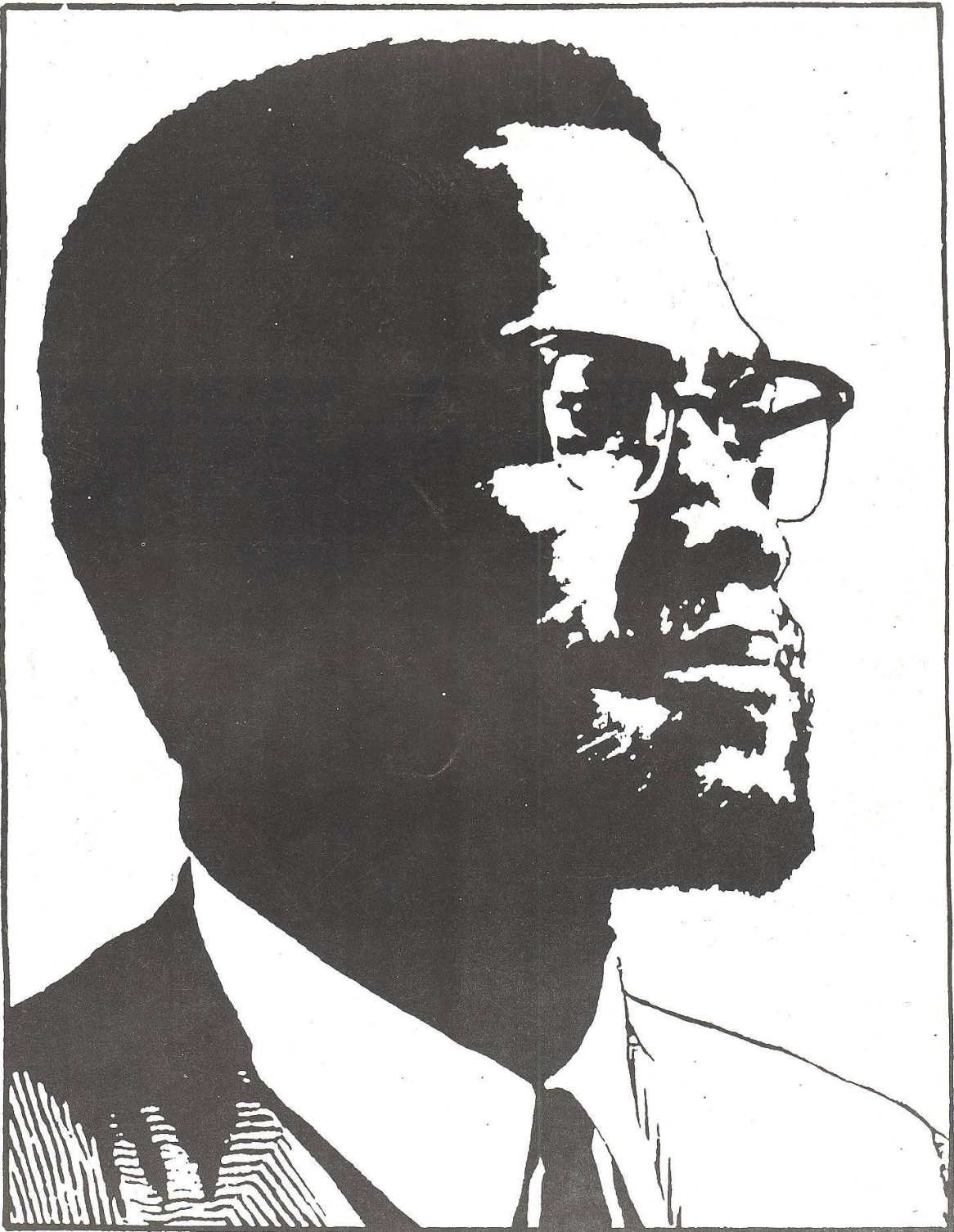
JMV (Brussels, Belgium)

Dear CSB

Thank you for your help with my court case, concerning the 27th May demonstration, I got the cheque today. Together we can win!

Yours for a Nazi free world,

Tony (Bradford)



I BELIEVE THAT THERE WILL ULTIMATELY BE A CLASH BETWEEN THE OPPRESSED AND THOSE WHO DO THE OPPRESSING. I BELIEVE THAT THERE WILL BE A CLASH BETWEEN THOSE WHO WANT FREEDOM, JUSTICE AND EQUALITY FOR EVERYONE AND THOSE WHO WANT TO CONTINUE THE SYSTEM OF EXPLOITATION. I BELIEVE THAT THERE WILL BE THAT KIND OF CLASH, BUT I DON'T THINK IT WILL BE BASED ON THE COLOUR OF THE SKIN... Malcolm X.