





The Beat Goes On



Its now one year on from the official launch of Cable Street Beat and considering our extremely limited finances and resources we feel we can look back at a fairly successful first twelve months. Although the media profile on TV local radio and some national daily newspapers has been encouraging. The coverage in certain sections of the music press could have been a bit more positive. Maybe the reason for this, generates from the lack of 'big' or 'trendy' bands playing for CSB, however such bands are being encouraged to participate in CSB's shows. We have had an enthusiastic response from lesser known bands whom we would like to sincerely thank.



Rock Against Racism



A number of the articles written about Cable Street Beat, compare it to Rock Against Racism. Whilst there are obvious similarities, as Rock Against Racism has been a major influence on us, CSB differs in that it tries to make its gigs as practical as possible, for example, raising fines for anti-fascists arrested on demos.



Dance & Defend


Since the last issue of Beat Review, CSB has organised a tour of the South East, called 'Dance and Defend' which raised funds for anti fascists arrested on demos. As well as putting on gigs, CSB also organised a successful open meeting in July, where all those who expressed support and interest were invited along to air their own views on anti-fascism and CSB. Some interesting issues were raised and several people have since become actively involved in CSB.

We have come across some people who dismiss the importance of taking a stand against fascism. But it is worth reminding people that there are an estimated 70,000 race attacks in a year. This can no longer be ignored. CSB is still in its infancy and still has a lot more to do, such as staging gigs of all musical variations and spreading the word of anti fascism across the land.



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 : PO BOX 273 FOREST GATE LONDON

We would like to thank everyone who has submitted articles and helped with production, London College Printing



...News... Info... News... Info

SNUFF - Hendons hottest hardcore trio are at present in the midst of a UK tour, and are visiting most major towns and cities. They have also been spending time in the studio, and should be releasing a long awaited debut album sometime in the near future.

AHNREFN - will be playing around the country until christmas. They have also been writing songs for a new album which should be released early 1990.

THE ANGELIC UPSTARTS AND THE BLAGGERS

- have recently completed a German tour, which included a number of anti-fascist festivals. The Blaggers should also be releasing their second album in the not too distant future.

MAY 27th

Blood & Honour appear to be claiming their gig on May 27th was a great success. Well if that was a success I'd hate to see one of their failures.

The gig was intended to be the biggest neo-nazi gathering this country had seen for many years, with 7 nazi bands playing (6 British and 1 French).

In order to try and guarantee security and avoid the gig being cancelled (the fate of several previous efforts) the venue was kept secret and ticket buyers (who had to give their name and address) were told to be at speakers corner in Hyde Park, between 5 and 6 o'clock, so that they could be redirected to the actual venue.

A few days before the 27th, anti-fascists discovered the nazis had booked Camden Town Hall (in London) under a false name. After some argument the Labour council agreed to cancel the gig. The nazis obviously knew this might happen and boasted that they had booked another two venues to fall back on if this did happen.

Anti-Fascist Action called a demonstration on the 27th to occupy Speakers Corner to disrupt the nazis and make redirection more difficult. Over 500 anti-fascists turned out, and a lot of nazis including many from overseas were "turned away".

The gig turned out to be in the Red Lion pub in Gravesend, Kent. Blood & Honour claimed they had sold 1200 tickets for the gig - about 700 nazis went down there but the venue only holds 400 which means that 300 couldn't get in and a further 500 never even found out where it was. We wonder whether the 800 dissatisfied boneheads will get their money back as Blood & Honour promised?

Racist Attacks

Since the beginning of this year, there has been a 60% increase in the amount of racist attacks in Britain.

In August of this year, the Asian community of Peterborough demonstrated in the city centre in protest of a BNP leafleting campaign directed against the Asians in the city.

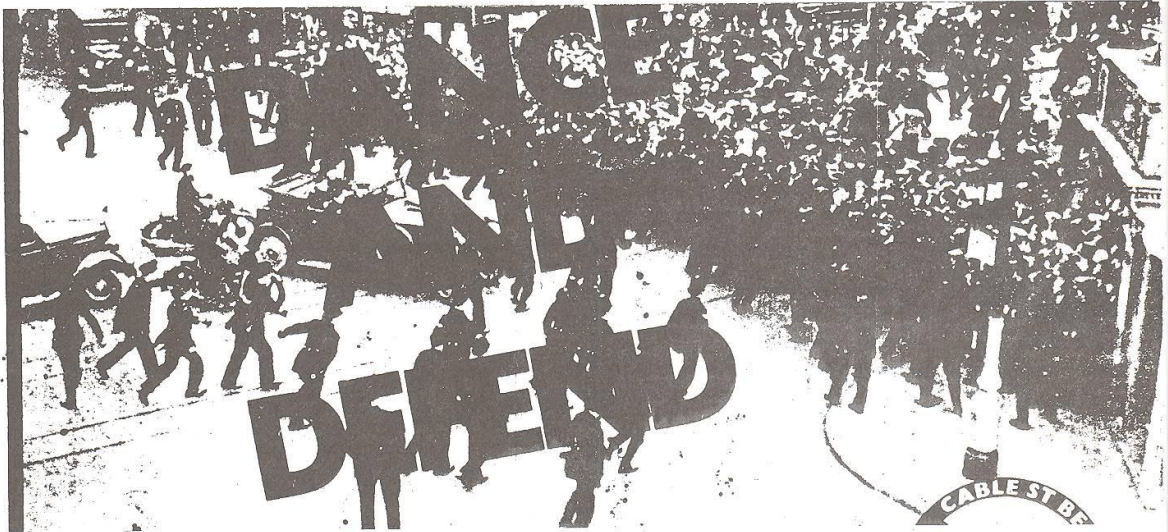
A 16 year old London youth, David Rosemond, was slashed in the neck with a knife and needed 18 stitches. The previous day he and a friend had been threatened, chased, and were hurled abuse at by a gang. David was slashed by a white youth who ran up to him and taunted wheres your friend.

Greater London Action for Racial Equality, protested to London Underground earlier this year. As it gave the entire batch of 62 senior posts to white applicants.

In September, committee members of CSB were invited to Hamburg and Berlin, to speak at meetings and talk on radio shows about Cable Street Beat. We also had stalls at anti fascist festivals in the cities. A great deal of interest was shown in the organisation and important links were made. We will undoubtedly be returning in the near future.



CABLE STREET BEAT



Around the world in 80 days! Well, not quite, but gigs in Manchester, Liverpool, Harlow, Hatfield, London (3) and Brighton, was CSB's first trip around the country.

The 'Dance and Defend' tour didnt just have more pop than a lemonade factory and harder politics than a dockers picket line, it raised £200 to help pay the fines and legal costs of the anti-fascists arrested for fighting the front on Rememberance Sunday last year. Practical support for practical action.

SAT 8 APRIL

The Swinging Sperran
Sackville Street
Manchester

THURS 13 APRIL

The Old White Horse
Brixton Road
Brixton

FRIDAY 14 APRIL

The Square
Harlow

SAT 15 APRIL

The Harrier (The Hilltop)
Bishops Rise
Hatfield

SUNDAY 16 APRIL

Mardi Gras
Bowls Street
Liverpool

SAT 22 APRIL

Central London Poly
104 Bolsover Sytreet
London

The money we raised would have been more, but the major May Day gig we had arranged which would have made loads of money! was scrapped when the venue pulled out at the last minute ruining our plans, budget etc.

There isnt space to review all the gigs, but a few incidents are mentioning. Talk about pulling it out of the fire (always sound advice!) the Brixton gig had all the makings of a mega disaster. The headlining band, Bradford, pulled out without telling us and we only found out by chance the night before (cheers lads!), for some reason our ads in the music press never appeared, and by 8 o'clock we still had only half a drum kit. At this stage the organisers could be heard discussing which was the best bus to jump under.

By half past eleven the picture was completely different. A healthy crowd (by this I mean large because the state most of the audience was in could hardly be described as anything resembling good health!) had been entertained by the Blaggers, Forgotten Sons, (a late edition to the line up) and Snuff, who deserve a special mention in despatches for filling in for Bradford at less than 24 hours notice. Thats what we call commitment. Not forgetting Alaska Studios for lending us the missing drum bits at 9 o'clock at night.

The Liverpool gig provided another amusing little after dinner anecdote. While mensi (of the Upstarts) was on stage making a rabble rousing speech for CSB a group of 15/20 (politicaly) dodgy skins gathered near the front. When he finished, Mensi and his 2 CSB minders had to walk through the skins and they thought there might be trouble. To their surprise the skins backed off looking a bit weary. Mensi and the lads were well chuffed that the skins realised how hard they were and it was only when they got to the bar and looked around they realised exactly why the skins bottled it. Behind them was a deadly detachment of the red army and several socialist scouse scallies. And believe me lads, you made the right decision!

While we're on the subject of lost causes its worth mentioning the Polytechnic of Central London gig. Its very fashionable to slag off students but the gig we put on at the PCL lost money and the Students Union agreed to write off the loss to help us actually (be able to make) money to give to the arrested anti-fascists. Nice one!

All in all the gigs went very well, and we would like to thank all the bands who played. However it must be said that the cost of putting on a number of gigs around the country and all the publicity required meant this probably wasnt the best way of raising money to pay the fines etc. That is a lesson we have learnt for the future. We would also like to thank Red Action for providing the stewards for the gigs which prevented any trouble. Apart from raising money the gigs hopefully were more than just another gig with the money happening to go to some cause. At every gig we had an anti-fascist book stall and a speaker on the stage explaining what the gig was all about and just to add a sense of occasion to the gigs we had a number of celebrities to draw the raffle, including Mensi (Upstarts), Steve Drewett (late lamented Neurotics), Matty 'no trousers Blagg' (The Blaggers) and top anti-fascist DJ Kool Knotes (well, he paid me a tenner!).

Bradford
Ahraim
Under the Gun
Nick Toczak

Snuff
The Blaggers
Forgotten Sons

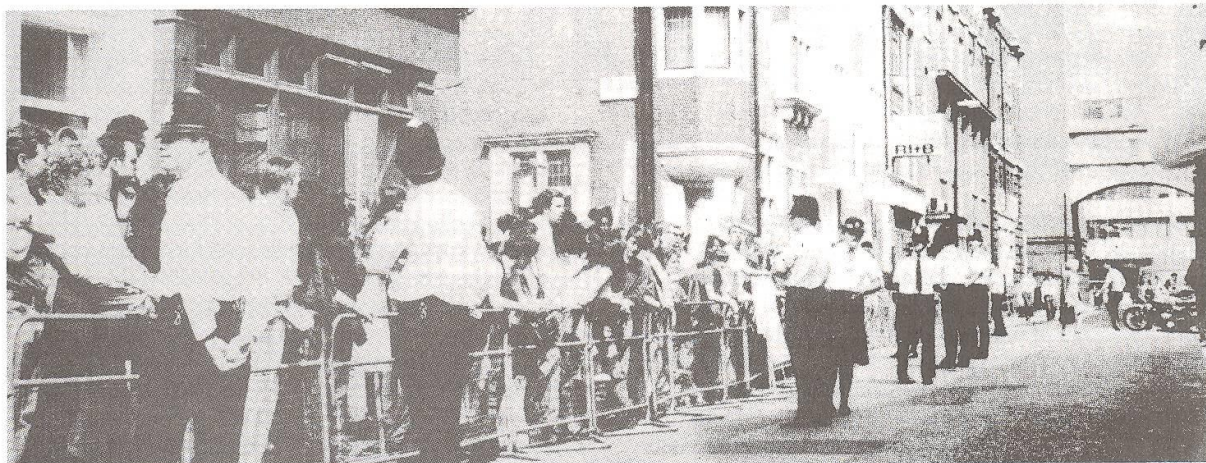
Forgotten Sons
The Price
Feel The Panic

Tribe
+ SKA DJs

Potato Fove
+ SKA DJs

Edward II and
the Red Hot Polkas
Maroon Town

CUTDOWN SHUTDOWN



After four months of campaigning, picketing and leafletting against Cutdown selling nazi propaganda, the shop has finally closedown

Since March Cutdown's premises in Riding House Street, central London, has been acting as the base for the neo-nazi organisation, Blood & Honour, distributing fascist regalia, records and propaganda thus becoming a focal point for fascists world wide. Regular pickets were held outside the shop, organised by AFA and the Polytechnic of Central London Student Union. Approximately 200 people attended the pickets, as was the case of the shops in Carnaby Street, Cutdown removed most of the offensive material on display replacing them with Rock Against Racism t-shirts, which, ironically enough, were actually produced by Cutdown. Some of the pickets were spontaneous and, although consisting of considerably fewer numbers, were of equal importance to the larger pickets and just as effective. Ian Stewart certainly looked a worried man when all of PCLSU converged in the entrance to the shop. The sight of RAR t-shirts, northern soul badges and a Red Wedge video (placed along side a Blood & Honour video) promoted such questions like 'Ian does this mean that you're not a racist anymore' and 'Ian, have you got any Upstarts or Beggars records' but the man showed no signs of amusement. The police soon arrived to move the protesters on, obviously annoyed at having to indulge in such a time-wasting procedure. The shop was a nuisance to the police due to the disturbance it's presence created. This, plus illegality of the shop distributing material which might incite racial hatred, culminated in a raid on the shop in June. At the same time, the shops manager was due to appear in court on an eviction order served by the property owner of Cutdown's premises, James Coigley. Coigley had been trying

to evict the fascists on the grounds that they had changed the trade of the shop (it used to be a launderette) without his permission, and also because of the disturbances it generated as well as pickets highlighting the public annoyance, anti-fascists smashed the shop window on several occasions which resulted in the insurance company eventually refusing to pay-out any money. He won his case under a section of the Property Act which states that if the leaseholder causes a public disturbance liable to be a nuisance to the property owner then that lease may be withdrawn. It would have been more satisfying to see the shop forced to close on the simple basis of what it represented, but the important matter at the moment is that Cutdown no longer exists. The importance of campaigning against the shops distributing Blood & Honour propaganda can never be underestimated. Success was achieved over the issue of the shops in Carnaby Street and Riding House Street. Constant pressure on the pubs and the breweries in the vicinity of the shops has resulted in the fascists being banned from the pubs in these areas. A press conference ensured extensive media coverage to the degree of articles in Time Out, City Limits, an interview on local radio, and a feature on television's Reportage programme. The issue has also been discussed in the House of Commons having been brought up by a Labour MP. Although Blood & Honour have no visible outlet at the moment they are still potential danger. There can be no room for apathy or complacency, and CSB urges all those who participated in the fight against Cutdown to keep on fighting the fascists in what ever form they appear in.

ANHREFN

The word Ahnrefn translated into English means 'shambles' or so we are reliably informed, although another source has told us it means anarchy. Look it up in your Welsh/English dictionaries and find out yourself. They were one of the first bands from Wales who, recognising the importance of their culture, chose to sing their native language. This attracted well deserved publicity from both the music press and TV appearances, even though this was due to the novelty aspect of how they express themselves and not on the strength and importance of what they actually have to say. Ahnrefn's debut album "Defaid, Skateboards A Wellies" (Sheep, Skateboards and wellies.) overflowed with energy, vigour and punchy guitars formulating tunes reminiscent of those punky hey days of 1977. However, they are by no means regressive as they retain their originality, this is proved in their new album "Bwrw Cwrw" which sees Ahnrefn entering the field of dub reggae on some tracks. Apart from appearing on CSB's 'Dance and Defend' tour, Ahnrefn have also played gigs for Hunt Sabatours, Shelter and Rock Against the Rich, to name but a few. Beat Review caught up with the "bad boys of Welsh rock 'n' roll" at a recent gig in London

CSB: I know youve been asked this question hundreds of times before, but for the benefit of our readers, can you tell us why you sing in Welsh and not English.

SEAN: Its just natural, our first language is Welsh, so we automatically think and sing in Welsh. It feels a little bit awkward to sing in English. Also, if we sang in English we would have horrible Welsh accents and no body would turn up!

CSB: Some people, like the music press have accused you of being anti-English. Have you ever considered doing a song in English just to disprove them?

SEAN: No, because it would completely destroy what we are trying to do. We'd be playing back into the hands of Hitler. He wanted a world with blue eyed blond haired people all speaking German. All the richness of the world would be lost. Different cultures different accents, and

different languages, make the world a more interesting place - maan! The whole idea of everyone singing in English is totalitarian.

CSB: Your first album didn't contain a lyric sheet because of the cost. But in this one you tried to explain them a bit more, is it a direct translation or is it just an explanation.
SEAN: It's an explanation. The thing is you can't translate Welsh lyrics into English, the structure of sentences is different. There are also sayings and rhymes that you can't translate. So what you have to do is give a rough explanation.

CSB: What are your views on Welsh Nationalism?

RHYS: It depends what you mean by Nationalism. If you mean by nationalism anti-English then we are totally against it. Nationalism as an idea stinks. What we are trying to do has got nothing to do with nationalism, we are culturalists, its down to culture, its down to different people from different places doing things in their own way. People from Newcastle differ from people in London in small ways. Its the same in Wales, the only thing is, it's a different language. The bottom line of everything we do outside of music is to keep the Welsh language and culture alive and take it into the next century, so that the kids in Wales have got a language and culture that is theirs. Also, we play in England because it is important that people in England see different cultures.

Take the holiday home issue, because there are so many people moving into Wales. Villages become holiday home villages instead of communities, we're talking about the death of the local community with that comes the death of the language. Its the same thing with holiday homes. Holiday homes get burnt down in Cornwall,

Scotland, Yorkshire and I dare say a few in the South-East. They make a fuss about it in Wales for propaganda. Wales is one area that isn't Tory, so they say that Welsh Nationalists are terrorists, its something they can get us with. The Tories will never say that houses get burnt down in England. They don't want people to think that there is a civil war going on. They want people to say, "oh, its those Welsh nutters" or those "Scottish



nutters”

They won't ever say that English people are doing the same thing, because people everywhere have got the same problems, and its got nothing to do with countries and what language you speak. It's the same economic problems. The government just wants to get people against each other so that there is no unity. Its not that we mind people from England moving to Wales,if they are willing to learn the language and respect the culture. For instance in the street where I live there is an Asian family, that live about two doors away from us, they all wear the Asian costume and speak their indian language with their family, but they speak Welsh to their friends in the street. They can live in Wales, speak the language and at the same time keep their own culture, this is where you get a break down in racism.

CSB: As the NF has now expressed an interest in working along with the Welsh Nationalists, have you noticed a rise in NF support in Wales?

SEAN: Over the past few months, the NF have been getting alot of press in Wales, because theres some bloke from North Wales whos been trying to get the NF organised in Wales as a whole. He's been writing to all the press saying that they support Welsh Nationalism. The Welsh Language press don't give them any coverage, but other press gave them attention because its another step of propoganda against Welsh speaking people, they can say that Welsh speaking people and the NF walk hand in hand. Basically its a complete and utter myth and its so bad they get so much attention.

CSB: What about the fanzine called 'Welsh Leak' which is a NF fanzine which professes to be for Welsh Nationalists?

SEAN: Well the bloke who runs it, is a freind of the bloke who is trying to get the NF going in Wales. They actually sent an interview for us to fill in, without saying what the fanzine was about. Usually, we get asked questions like 'why do we sing in

Welsh' but this lot started asking questions like what do you think about the IRA and what do you think about immigration? So we wrote back to them asking what the crack was and what was the interview for. The bloke wrote back and said he was writing for Welsh Leak and started giving the blurb that he was NF. So we just sent a letter back saying fuck off never write to us again, and we havn't heard from them since.

CSB: Do you think that Wales should be seperate from Britain?

RHYS: I don't think that there should be a Britain. I think North Wales should be seperate from South Wales, in deciding what goes on in each area. The two areas are totally different. It's nothing to do with countries, it's decentralisation.

CSB: Changing the subject now. Where did you get the inspiration for your album covers?

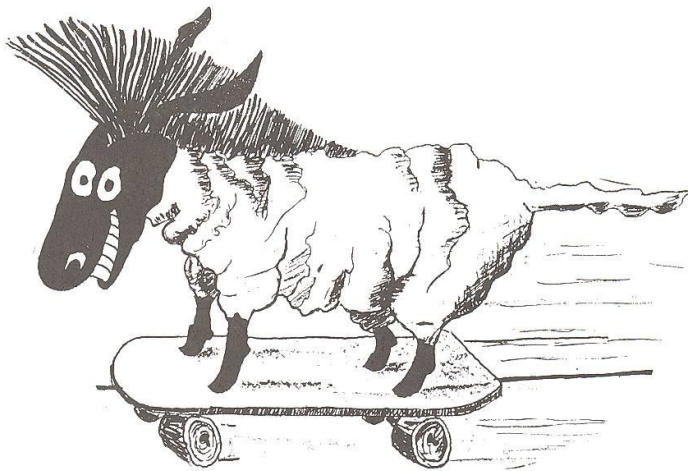
SEAN: Both album covers are meant to have a touch of humour in them, and off - setting the songs. Its the same on stage, we want to say things that make people think, but we don't want to preach, people have got to enjoy themselves. You have energy coming from anger and you've got energy coming from fun, together it's a bit more constructive. The new album has got a family from N. Wales in the 1890's. We wanted to put in a bit of Welsh History, to get across some more impressions of Wales. We want the whole package of record and cover to say something.

CSB: Are there alot of bands from Wales who sing in Welsh now?

SEAN: Yes, there's over 150. Alot of the bands don't play outside Wales, it's more of a local scene. I think there's a lack of confidence in Wales. We are the first band to make it full time, and we are playing mostly outside Wales now. Hopefully other bands are going to come out more. In Wales we have got the Welsh version of the Cocteau Twins, Jesus and Mary Chain, and ACDC'!

CSB: You have been doing some Reggae songs recently, are you going to change your style of music?

SEAN: The Reggae gave us a chance to work with the 'Mad Professor' and a chance to bring the Welsh culture and Reggae dub culture together. I don't think that Reggae is going to play a major part in Ahnrefn. We just like



the idea of working with different cultures. It's good to be able to break out of the usual thrash stuff we do and experiment with something new.

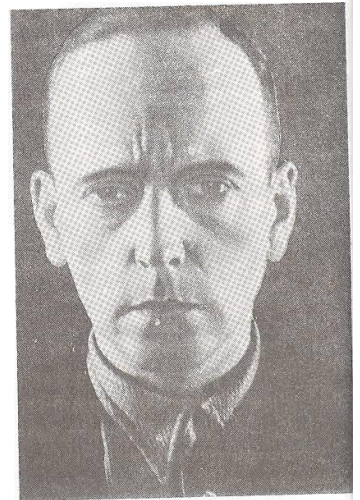
CSB: Finally, have you ever had any trouble with fascists at your gigs?

SEAN: No, the only trouble we ever have is usually caused by drink. In Wales, if there is a gig, everyone goes, farmers, hippies, punks, casuals. Sometimes it's brilliant having all these people there enjoying themselves. But other times there can be fights between these people usually if they are pissed. But we can handle it. In N. Wales we know so many people and usually know who is likely to cause trouble, and you can stop it right away. We don't just let it happen, we try to stop it.

On this note, we decided to end the interview and seek some badly needed liquid refreshment.

JOHN HEARTFIELD

One mans war against Hitler



In June 1937, a German painter, Adolf Ziegler, was ordered by Hitler to select and confiscate works of what he described as degenerate artists, from public collections. The idea being, to exhibit these works of art and since they were all some form of anti-nazi propaganda, publicly ridicule and discredit them. In July of the same year, an exhibition of the 750 works by 112 artists was officially opened by Hitler. His opening speech violently condemned modern art, stating that he had put an end to the empty talk in German art life, just as (he) had put an end to the political confusion" he went on to say that "from now on we shall wage an unrelenting war of purges against the last elements of cultural decay."



Despite the fact that the exhibits were put on display at any angle and there was no catalogue, the exhibition received 2 million visitors and is to this day the most successful exhibition there has ever been in Europe. One of the so called de-generate artists who had his work displayed in this unusual exhibition was John Heartfield, an anti-fascist artist who skillfully developed the technique of photomontage.

John Heartfield was born, Helmut Herzfeld, in 1891, but in 1916 he Anglicised his name in protest of the anti-British campaign in Germany at that time. Two years later, Heartfield became a member of the newly formed German Communist Party and began designing covers and illustrating books for the German Communist Press. He tended to use photomontage in his work as the technique suited his artistic objectives. As everything keeps its familiar photographic appearance, which encourages the viewer to look firstly at the image as the photograph and then at the symbolic meaning. Heartfield's montages were often an extension of this idea, as many of his works were actually photographs of specially constructed objects. Such as his work 'O, Little German Christmas Tree . . . ' where the christmas tree has its branches bent in the shape of a swastika, consequently giving a powerful effect, because although it is symbolic, it is a real object. Immediately after WW1, Heartfield designed his photomontages especially for the Communist class war, but during the years of the Weimar Republic, he began to direct his satirical works at the rising nationalist movement in Germany.

Heartfield did not believe in the doctrine of 'art for arts sake' he wanted his works to be used as political propaganda and to be seen by as many people as possible. His aim, during the rise of the Nazi Party was to reveal the organised system beneath their ludicrous propaganda, which people failed to see, and make this system comprehensible to the general public so that they could fight it. As a result, a substantial amount of his works were published in newspapers and magazines, such as 'Der Knuppel' (a satirical magazine of the German Communist Party) and AIZ (the Workers Illustrated Magazine), one of his famous montages 'Adolf the Superman', was enlarged and posted up all over Berlin in 1932. The caption



beneath the picture reads: "Adolf the Superman swallows gold and spouts junk". Heartfield was showing that the speeches given by Hitler (an integral part of the Nazi Party programme) were money fed and represented the interests of capitalists and not the people. This theme is continued in Heartfield's 'Millions Stand Behind Me' whereby he depicts Hitler's Nazi salute as an open hand grasping for money from a big business man, therefore showing the Nazi salute for what it was. To make his message perfectly clear Heartfield usually added a line of text to his work, in this case it read: "The meaning of the Hitler salute, a little man asks for large gifts." The montage is then fully effective.

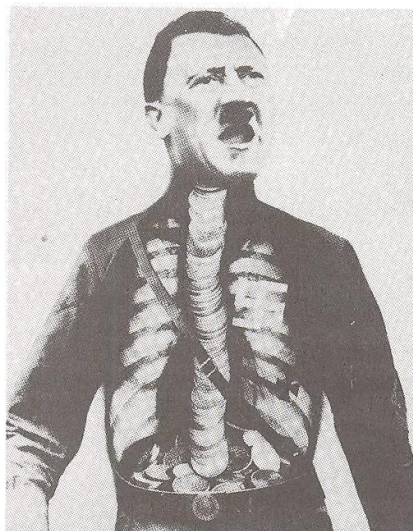
Heartfield had always been on the Nazi black-list and when Hitler came to power in 1933, he was forced to leave Germany and seek refuge in Prague. He still continued his fight against Hitler's fascism, from here, producing some excellent photomontages. In 1935, in response to a speech made by Goering in Hamburg, Heartfield produced a satirical montage entitled 'Harraah, the butter is finished!' The picture shows a family eating a variety of iron objects at a dinner table, the text beneath is a quote from Goebbels' speech: "Iron always makes a country strong, butter and lard only make a country fat". In 1936 the Czech Artists' Association helped organise the first international Cartoon Exhibition, which was devoted to the fight against fascism. It achieved an enormous response, Heartfield's work was the main focus of attention, particularly when the German Embassy protested at his denigration of the German head of state! In 1938 Czechoslovakia became occupied by German troops, and Heartfield was forced to flee once again. This time to

Britain.

Shortly after Heartfield's arrival in Britain, war broke out. All German speaking immigrants were immediately declared as undesirable aliens and internment was put into practise. The immigrants were divided into three categories. The people considered most dangerous were put into category A, this group consisted of fascists and communists, consequently, John Heartfield was put into a camp and considered to be a high security risk. He remained in internment for some time and was only released after many months of suffering from a severe illness. Heartfield stayed in England for almost 10 years, and during this time he took part in a number of exhibitions, and also worked for a number of publishers, including Penguin Books. However he had very little opportunity to fully exercise his political beliefs as he rarely produced new work, and the items that he did produce lost their necessary hardness.

In 1950 Heartfield returned to East Europe, firstly to Leipzig and then to East Berlin, where he was nominated by Brecht and other artists to membership of the Akademie der Kunst der DDR. A year later he was awarded another honour, the Nationalpreis für Kunst und Literatur der DDR. Although Heartfield continued to exhibit his works around the world, he now produced very little work in the same vein as his earlier pieces. This was largely due to the art policy of the GDR which drew a distinction between emigrants who had returned from the East and those who returned from the West after the war. The emigrants from the West were suspected of ideological deviation and subjected to far more stringent control by the party, causing many artists to give up their mission altogether.

Heartfield exhibited his works in many countries across the world and continued to do so right up until his death in 1968. His work is still shown in various countries and is still as effective today as it was when he first designed them. They still serve to remind people of the threat of fascism and as well as being political propaganda they are also attractive pieces of art.



the Story of the Blues

Pt.2 – Keeping the faith in the devils music

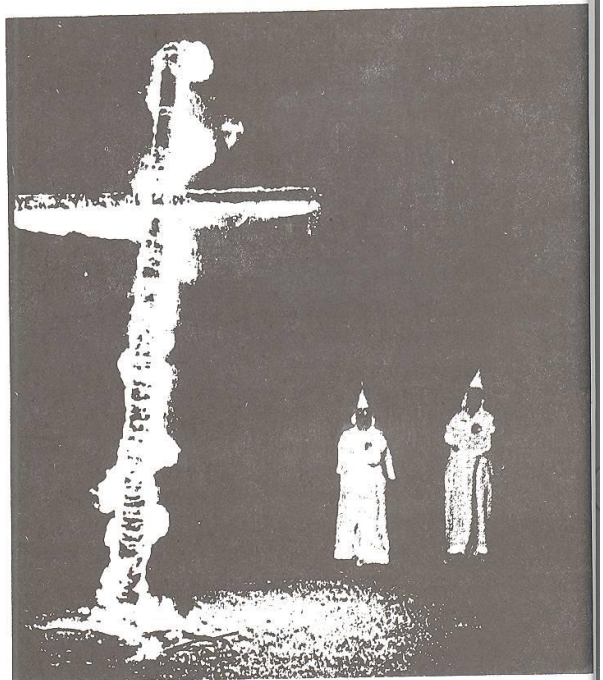
Under the system of slavery, music was the only art form that black people were allowed to use.

In general they were considered to be totally void of any creativity or talent. However, it was through their music that they were able to retain some sort of identity in an attempt to hold on to their roots and cultures which were constantly being suppressed by the white masters. Religion had always played an important role in African society, the lifestyle revolving around the day to day religious and immensely superstitious customs, so that was only natural that religion would become a major influence in the development of black music.

The religion which had the most dramatic effect on the progression of the Blues was Hoodoo. Closely related to the African practise of Voodoo, the basis of Hoodoo was founded upon the use of charms such as the "mojo" and the "gris gras", which were believed to control and conjure up the spirits. Driven underground by the white slavemasters, Hoodoo thrived in the swampland areas of the Bayous where secret ceremonies took place. The whites



felt threatened by the hidden presence of this 'invisible' religion and consequently in some parts of the South the practise of Hoodoo became a capital offence. Black people remained undeterred by this and were even more determined to ensure the survival of their religion. As Blues musician Julio Finn points out, "The practise of Hoodoo was



an act of political defiance, serving as a weapon against the slavers and providing the blacks with a base of solidarity."

The decision to protest against the slave owners by practising prohibited customs was not a unanimous action amongst black people. Some gave in to the system which was beating them down and chose to adopt Christianity in an attempt to disguise their blackness with a white image, naively believing this would ease the racist attitudes of their oppressors. At first black christians worshipped in secrecy but it wasn't before long due to protests by religious organisations like the Quakers, that conversion to Christianity was openly encouraged. The slave owners recognised the advantages in this realising that newly converted black christians tended to be more passive and less likely to rebel. The black church soon became the only black organisation permitted by whites. It quickly developed into a communal center for black christians who started to reconstruct the church to suit

their own image, acting as an outlet for all their suppressed talents. Spirituals were sung just as passionately as work songs with melodies deriving from Africa. They sung of deliverance and freedom, of sorrow and of faith, always looking forward towards the next eternal life. Which, they believed, would be in an equal and just world.

By 1900 black christianity had become a very powerful force with 240,00 black churches in existence. The growing black middle classes were very reluctant to share power gained through the churches with the black community. They sought to outlaw Hoodoo considering it a sinful practise since it involved the consultation of gypsies and not the bible, whilst the Blues became termed as the "devils music". All this to distance themselves from slavery, their roots, their culture, and being black. They were still seen as second class citizens by the white ruling class.

The Blues, however dealt with matters concerning black people then and there. Poverty, racism and suffering was not something to ignore in the vague hope that everything would be alright in the after-life. Blues flourished despite the negative attitude of the black church and many well known Blues artists: Willie Dixon, Muddy Waters, "Sonny Boy" Williamson, Peetie Wheatshaw, to name but a few, all recognised the importance of Hoodoo and the evidence of its influence can be found in a large number of their songs.

Recommended Reading: The Blues Men - J.O Finn. Blues People - Leroy Jones.



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P.O. BOX 273 FOREST GATE LONDON

The War of the Poor

Two main organisations emerged from the working class in Spain, the Confederación Nacional de Trabajadores (C.N.T), an anarchist group, and the Party Obrero de Unificación Marxista (POUM) a revolutionary socialist group. Of the two it was the CNT which had the most impact. CNT members were largely responsible for the initial fightback against the fascists putting up a constructive resistance with Catalonia being "strongly under the influence of the anarchists."

The Spanish Communist Party also played a significant role in the Civil War although arguably a negative one. Under the directive of the Russian dictator Stalin, who was seeking an alliance with Britain and France due to his fears of a Nazi attack, the Spanish Communist Party set about to crush the revolutionary factions of the POUM and the CNT. By 1937 following fighting between the POUM, CNT and armed communist troops, anarchists and socialists were suppressed and many faced execution. By October the north had fallen to the fascists. Many people regard these actions as being one of the greatest betrayals in the history of the working class but Bob holds a different opinion of the role of the Soviet Union. "I don't see how one can say that the Soviet Union betrayed the Spanish people. Eight Soviet ships were sunk whilst bringing arms to Spain. Who else, apart from Mexico, gave so much assistance in the form of arms and money and moral support to the struggle in Spain, but the Soviet union. The only weapons I had were a machine gun and a rifle which were Russian. The League of Nations was in operation at that time and when the question of Spain was discussed the Germans and Italians ealked out, the British read their 'times' and the Russians were left holding the baby with demands for an ending of non intervention and active participation for Soviet and Western countries to assist the struggle. It's quite possible that Stalin may have decided that they couldn't risk anymore involvement in Spain knowing that there could be a Nazi attack. When the north fell in October 1937, all those who had participated in any forms of the 1934 uprising were executed. There was nearly two hundred thousand executed after the war, which goes far beyond that of the Spanish Inquisition. Anyone who had participated in any left organisation, the distribution of leaflets, the dissemination of any 'thought laws'. Hence since 1939 the cleansing of Spain really began. The International Brigades had been withdrawn which meant that the youth, those who had not been capable of taking up arms but had assisted in any way the democratic processes, were subjected to a military tribunal and this did not exclude the wounded in hospital.

Recently a documentary film "The Last Parade." about the war and the International Brigade was shown on television in Wales which featured an interview with Bob Doyle. However, the BBC have no future plans for screening the film in England, due to an act of censorship which has left Bob feeling a great deal of bitterness,

anger and frustration towards the TV company. "We do not wish to continue to exploit these terrible deeds but we believe that the youth have a right to know of the crimes that were committed in Spain. The youth must be enabled to condemn these terrible acts but more importantly see that they do not occur again"

So does Bob think a similar situation could rise again? "Well, it happened in Spain, it happened in Italy, in Germany, and it can happen here. There are many Labor laws that Franco introduced being introduced in this country. The type of union which the likes of Hammond and Jordon would like to see were initiated and created in Spain."

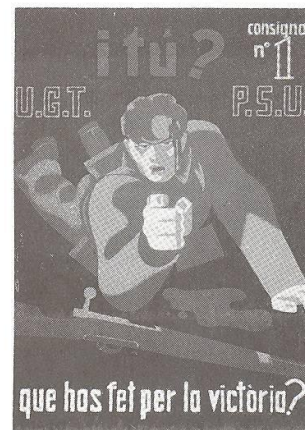
Like many ex Brigaders, Bob believes that the International Brigade would emerge if similar circumstances came about. He does, however, still recognise the important part played by the international working class in struggles today.

"There doesn't seem to be any shortage of volunteers in Nicaragua because the poverty is not particularly just attributed to a few, the whole nation is suffering from the attacks of American imperialism. There is no call for an International Brigade as such, but those who have volunteered to go and work, picking coffee and so on, they are as important to the Nicaraguan struggle and the question of international solidarity without holding a rifle like we did in Spain."

During his time in Spain Bob was captured and imprisoned in a concentration camp where he sang in the international choir. How important a role did songs and music play in the struggle?

"In Spain I organised the choir in the camp and it gave us an enormous uplift and made an enormous contribution to the political understanding and education of the volunteers and amongst the Spanish people. There was such a resurgence of protest songs, revolutionary songs that was an inspiration, and it was part of our education and our culture. Some of the songs written in concentration camps, like 'The Peoples Soldier'. these became not just a necessity they became part of the culture of those resisting fascism in Spain. "Its not just music thats important, it's the culture generally".

Over four thousand books have been written about the Spanish Civil War, a book-list is on Page 22



La Guerra del Pobre —

During the decade preceding the outbreak of WW2, the world witnessed the vicious onslaught of fascism. In Italy fascism was becoming firmly entrenched in society following Mussolini's victory in 1922. In 1933 Hitler triumphed in Germany, crushing all workers organisations in his path, in England Mosley's blackshirts were terrorising Jewish communities and in Ireland the Blueshirts were doing the same. In 1936 Francisco Franco led a military coup against the Liberal government and seemed set to establish a fascist dictatorship.

This time the working class of Spain organised themselves and fought back courageously assisted by anti-fascists from all over the world, who became known as the International Brigades. A member of the British Battalion of the International Brigade was an Irishman called Bob Doyle. At the time Bob was involved in the struggle for the national liberation of his own country but it was seeing the threat of fascism emerge on the streets of his home town Dublin, which inspired him to join the International Brigade in Spain. We asked Bob his reasons for joining and the events surrounding this decision.

He replied: "In the Spanish Civil War, volunteers had come from all over the world comprising of representatives mostly from the working class of 52 countries. The volunteers of the International Brigade had been active in their respective countries, America, Canada, Britain, and Ireland. They had been active on the streets because fascism was a developing creature, it effected us even in Ireland where fascism was gaining ground under the blueshirt regime headed by the leader of the Irish police. The volunteers of the British Battalion were only a reflection of the anti fascist struggle which had been taking place throughout Britain, where it was still legally possible to have some resistance to fascism. Cable Street became one of the main points of that struggle when the working class, particularly in the East End, had enough and were prepared to stop the march of fascists on the East End. It was not decided by the fascists just to cause trouble, it was to be a demonstration of the growth of fascism and what it stood for. Immediately after the Spanish war started, the Solidarity movement developed on the basis of support, in the form of collecting money and food. The International Volunteers were only a reflection of that solidarity and it proved to be the highest expression. We, at least, had the opportunity of standing up and fighting and defending ourselves, and in the words of 'La Pasionara', who had been one of the victims of the oppression of the north, 'Better today we should stand up fight-



Bob Doyle

ing than to live on your bended knee'. When we talk about fascism, we should understand how it came about. In Spain you had the greatest combination of the most reactionary sections in Europe, the big landlords, the church, and of course the monopolies of that period. Here then was a people defending what had been a democratic expression and denied the fruits of their efforts. The International working class of most of the Western countries could not only see the danger of fascism in Spain but the danger which could result in a second world war."

The governments of Britain and Ireland seemed to be apparently blind to this potential danger and people volunteering to go to

were resentful towards Spain and fight fascism. Bob explained why: "The Republican government was a composition of the working class and domestic bourgeoisie but was both democratic and an expression of working class opposition to the excruciating oppression which Spain had undergone. The Spanish people were the most downtrodden people of Europe at that time. The elections of 1936 gave the people the opportunity under the Popular Front electoral programme of overthrowing the old regime, but it quickly adopted an international character, because of the development of fascism across Europe. The British and French governments were the initiators of non intervention and non intervention was used as an instrument to deny the Irish volunteers going to fight for the Republic. They had to go by clandestine routes, whereas both the church and the press of Ireland supported and blessed the 700 fascists that sailed from Ireland under the flag of the Swastika to fight on behalf of the fascist forces. During the Spanish war the church stood closely in support of Franco and fascism. I have never known the Catholic church in Ireland to support a progressive movement. Why don't they support the Spanish people today in what they've achieved since Spain is becoming a more democratic country? What did they see in their support for Franco, Hitler and Mussolini? They could see a threat to their interests from the anti fascist forces. Under Franco you had to mass compulsory, you could be executed for just not going to mass because you would be denounced as a communist. I believe the church in Ireland was fully conscious of what was happening in Spain. I shall never forgive them for deliberately misleading the Irish people whom I'm sure would never have supported the fascist generals if they had known the facts. Some priests were shot but they were fascists, the peasants knew that and one can't blame them for expressing their hatred.

VIVA LA QUINCE BRIGADA

Ten years before I saw the light of morning.
A comradeship of Heroes was laid.
From every corner of the world came sailing.
The Fifteenth International Brigade.

They came to stand beside the Spanish people,
to try and stem the rising fascist tide,
France's allies were the powerful and wealthy,
Frank Ryan's men came from the other side.

Even the olives were bleeding.
As the battle of Madrid it thundered on.
Truth and love against the force of evil,
Brotherhood against the fascist clan.

Viva La Quince Brigade!
'No Paseran' the pledge that made them fight,
'Aldelante' was the cry around the hillside.
Let us remember them tonight.

Bob Millard was a Church of Ireland pastor;
From Killcarney across the Pyrenees he came.
From Derry came a brave young christian brother
side by side they fought and died in Spain.

Tommy Woods, aged seventeen, died in Cordoba.
With Na Fianna he learned to hold a gun.
From Dublin to the Villa Del Rio,
where he fought and died beneath the spanish sun.

Many Irishmen heard the call of Franco.
Joined Hitler and Mussolini too.
Propaganda from the pulpit and newspapers,
helped O'Duffy to enlist his crew.

The word came from Maynooth: Support the Fascists.
The men of cloth failed yet again.
When the Bishops blessed the Blueshirts in Dun Laoghaire,
as they sailed beneath the Swastika to Spain.

This song is a tribute to Frank Ryan,
Kit Conway and Dinny Coady too,
Peter Daly, Charlie Regan and Hugh Bonar.
Though many died, I can but name a few.

C.Moore 1983.

Christy Rides On



Christy Moore is without doubt one of the most talented singer/songwriters to emerge from the Irish folk scene in the last twenty years. His ability to write and produce songs both humorous and politically strong have made him popular in Ireland and Internationally. However, because of the controversial and broad nature of his lyrics, Christy has come up against censorship within the broadcasting services, which may have stopped his music possibly progressing further.

Christy comes from a very traditional – Ballad background, and a lot of his earlier music, particularly the mid sixties, were influenced by his own history and cultural background. Because of this, the first ten years or so, were spent travelling Ireland and Britain singing within the folk circles, where he eventually collected the material for his first two albums, which were called *'Paddy on the Road'*, and *'Prosperous'*. Both albums were very rich with Irish culture and history, because of this, *'Prosperous'* more so, they made a big impact on Irish folk and its revival. Christy by now had established himself as a talented singer/producer and became involved with a band called *'Planxty'* he went on to record two very middle of the road albums with them, with Irish culture being a heavy influence. But within the band he felt very restricted about his own political and moral views, and he embarked—yet again—on a solo career.

By now he had a third album on its way, *'What every tickles your fancy'*. One of the most memorable songs on this album was called *'The moving on song'*, which described the hardships of travelling people in Ireland, mentioning a group on the main road to Galway. The locals picketed the camp sites for weeks demanding eviction. It was said that the local people insisted they moved – on simultaneously saying the rosary (very christian). The song describes this incident — *'The local christian said to me "you'll lower the price of property", the farmer "the works all done its time that you was moving on." The wise men came so stern and strict, and brought the words to evict.'*

By now Christy had recorded four albums, which covered a lot of working class struggles, immigration, unemployment, bad housing, all the riches of a capitalist society. He then moved slightly out of the folk scene, and formed a band called *'Moving Hearts'*, producing mixed rock with folk, they became very popular with the younger generation. *Moving Hearts* had a large nationalist following throughout Ireland because they covered other political areas, like poverty and anti-war. One of their most famous songs was *'Hiroshima – Nagasaki, Russian roulette'*, which described the murder of over a million people in the second World War – *'They dropped the bomb in 45', no one had seen such a terrible sight before, they worked looked on with eyes wide to see where it might lead. The politics of power they passed around the seed, it was a time to remember, we can never forget, they were playing Hiroshima-Nagasaki Russian roulette.'* The humorous side of Christy's music can be seen on an album called *'The Spirit of Freedom'* on it he describes how our Lord and Jessie James rode into Belfast town, *'they stopped for a drink, stopped for a meal, drinking whiskey, drinking wine, they were feeling mighty fine as they rode into Belfast town through the hills of Ligoniel.'* Although this song was serious, and compared Belfast with hell. Its hard to imagine Jessie James and God riding through the streets of Belfast on horseback. He recorded several more albums, all mixed with with humour and politics, and many of his more recent songs speak of the injustice in Ireland, the suppression if minority groups. But what emerges in most of his songs is a justice and fair play.

Speil with Peel

As we sat in the foyer of the Radio 1 building, watching "famous" people strut in and out of the building, I walked John Peel. After a brief introduction, we gave a general explanation of fascist activity in the music scene and the actions of Cable Street Beat.

JP: I knew these things were happening, but I don't live in London, so I never go down Carnaby Street or these other places. I heard a bloke on the radio who actually owned the shop lease. The incredible irony was, that he was actually Jewish and when he was asked if there was anything that he wouldn't sell he said no, he'd sell anything. You'd have thought that the swastikas would have had some special meaning to him.

CSB: In your experience, how effectively do you think music can combat racism?

JP: Well it's difficult to quantify that sort of thing. I suspect that it's not as much as people who make the music would like it to be. A lot of people go along just because their mates are going or because they like the music, not because of the political views of the band. I think that the way that it does effect people is not so much directly through the lyrics but a kind of sense of community being in a place where there are a lot of people who are like-minded. It can be positive in that way.

CSB: Do you think that musicians setting an example, such as black and white people playing together has any effect?

JP: I think to some extent that it does. My family lives out in the country, where there are very few black people, I think programmes like Top of the Pops have a funny effect, they see musicians of all colours and conditions playing on one programme and they don't see it as anything unusual, they just accept it. I think that when it's pointed out that it's bad, it seems to indicate that you're still thinking of them in that way. It's a rather patronising attitude. Like in the early 1980's when people started saying "isn't it wonderful that women can be in bands without being sex-symbols" indicated that people were still thinking of them in that way.

CSB: Do you think that there is much racism in the music industry?

JP: Really I don't know. I don't have much to do with the music industry as I find it profoundly unpleasant. I just prefer to remain on the terraces and be a fan. Once you go and talk to various record companies you realise that the majority of them are complete dickheads.

CSB: Do you think that reggae bands like Aswad have been made to water down their style because they were too black?

JP: No, I don't think that it's that. It's very easy when you've got a job like mine to expect people to remain in poverty to satisfy my own artistic cravings. I don't blame people for wanting to change, if they see a way of making a few bob.

CSB: Do you think that a major record company will ever be likely to pick up a fascist band?

JP: Quite frankly I don't think they'd notice it. They're more interested in marketing. Whether people are cute rather than their politics.

CSB: Do you think any DJ's would consider playing any of their music?

JP: If something came up that was obviously racist then I can't see anyone playing it on the radio, under any circumstances. They are very cagey about playing anything with any social comment. The BBC is



running scared at the moment, which I think is a pity. Fifteen or twenty years ago the BBC would have stood up and said that we are not going to respond to the pressure. But, Margaret Thatcher tends to put her own people in the hierarchy.

CSB: Do you think that there are people working in the BBC who may have once supported the government, but have become politicised now they are under attack?

JP: Well I think that it's happening in a lot of areas. People like doctors who traditionally to the Right, because it is an advantage to them, are now becoming more politicised because of the things that are happening directly to them. It's only when things effect people like that, that they suddenly think "Hello, what's going on here? It's time to put a stop to all this."

CSB: Considering how long you've been on the radio, how do you find the motivation to get excited about new bands and music?

JP: I'm aware that if I go to a gig that I'll almost certainly be the oldest person there. It's something that has always been a bit of a mystery to me, as there's no other area in human appreciation, where you are supposed to get off at a certain age. If you are interested in theatre or literature, nobody says you are 40 now you've got to stop reading new areas of music.

CSB: What sort of music do you find exciting at the moment?

JP: Most of the stuff is just echoes of what is going on in America. There's nothing that makes me think, Jesus I'm glad I've lived long enough to hear this. So as far as Europe goes, it's hardcore stuff like Napalm Death and Extreme Noise Terror. We actually go the ENT gigs as a family unit. It must look very odd indeed! A family that goes to Extreme Noise Terror gigs together, stays together. Most of the bands which are doing things which make you sit up and take notice are the American bands. At the moment I like the Seattle bands, Mud Honey, and Sound Garden.

CSB: When you were playing some Oi! records a long time ago you said that some of the letters you got criticising you playing Oi! records that some of the letters you got criticising you playing reggae, was that right?

JP: Yes, I used to get some unpleasant letters. I got one from the BM in Walsall. Being a bit thick they put their return address on it! But it was a very nasty letter indeed. You never know quite what to do with those kind of letters, it seems a bit hysterical to go to the police, and anyway there may also be an element of the of the police which say, "what a jolly good idea, lets give him a good thumping"!

CSB: Have you ever had any personal threats?

JP: Well not really, I'm not that famous. One of the reasons I gave up television appearances such as TOTP was because I needed more privacy. I genuinely don't like being recognised and cos I'm a fairly private bloke who is more interested in being a dad than a celebrity. It was quite a good decision really as people go mad if you don't want to appear on TV, if you say no, they get a bit hysterical. I got asked to go on the Les Dawson Christmas show and said no, the bloke was incandescent with fury!

CSB: Do you see yourself as a kind of figurehead, giving encouragement to people who might otherwise be expected to conform and change their lifestyles once they get to a certain age?

JP: Not really. I've never thought because I'm a certain age I have to act in a certain way. But there are pressures in Radio 1, like you're expected to be a celebrity. Which I hate doing. We have a strange cultural thing in this country, we have weather men and DJs as cultural figures. Other Europeans think that it's really funny that we take these sort of people seriously. The more time you spend abroad the weirder it seems in Britain. You realise the tension we put into having a good time. It's sort of like, "shit we've got to go out and enjoy ourselves tonight." The English seem to have an intense delight in the denial of services, like the pub opening hours. It's something that you don't

encounter on the continent. I like this country though, I like the simple things like the football and the beer.

CSB: Why do you think that Nazi merchandise is on sale now in this country, whereas ten years ago it wasn't?

JP: Well I think obviously the political move towards money at all costs. Morality can be sold like everything else. I think that the most extraordinary effect that the present government has, is to change the entire nature of morality in this country. It's take what you can and tough luck to anyone who gets in the way. You have only got to be ill to see it. You read everything about the National Health service, but if you find yourself in the position to need it, there are certain things that you have to do. Like my daughter was

born with a growth on her arm. We eventually had to take her to a specialist, who told us that she needed an operation, if it was done on the National Health it would take a year but it could be done privately in six weeks. You can't really explain the subtleties of British Politics to a five month old baby. Obviously when you make those decisions you realise that there are a large number of people who don't have that option, in fact there are an increasing number of people who don't. I don't want to get involved with tactical voting but who else do you vote for. I mean I'm not entirely convinced by the current bunch of Labour people at the moment, but at the same time if you vote Labour you can say, at least you didn't vote for these bastards, but at the same time, where I live you may as well just throw your ballot paper away. There's too much at stake to do nothing. I think a large amount of people are genuinely bewildered by the sheer volume of stuff they are invited to absorb. We get a great deal of heavy handed propaganda from the papers, radio, and television. Being devils advocate for a moment, don't you think that by what you are doing, you're giving the fascists some kind of credibility, and something they can identify and this defines

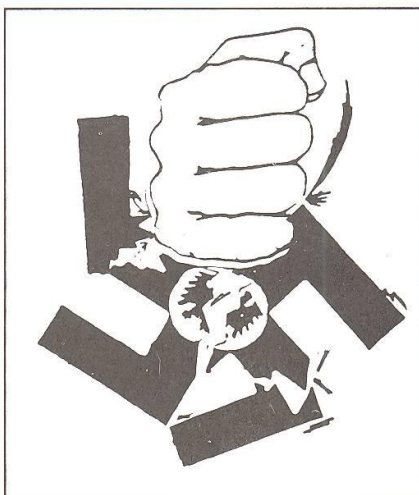
them?

CSB: No, we don't. For instance there has been a picket at the South African Embassy for a long time now, and it has been attacked by fascists. They will attack it whether we are there or not. Therefore, we make sure that we are there on special occasions such as Remembrance Sunday, when it's likely to be attacked. It has got to the point that we are protecting freedom of speech, because the police do nothing except aid the fascists, they do nothing to protect the picket if it is getting attacked. In fact if someone from the picket does get involved then he/she usually gets arrested.

JP: That doesn't surprise me, I've seen police ride up to football supporters who were quite innocently drinking outside a pub and start wacking them.

CSB: Talking about football, do you think that there is much opposition to the football ID scheme?

JP: It's one of those things that you think is so ridiculous that it will never get off the ground, but of course the Government has a long history of getting these things off the ground and instituting them. I was reading somewhere that they had more people ejected from the House of Commons than from football grounds in 1988! Put your own



house in order seems pretty well the message of that! You go to race meetings and see scrapping, in fact someone got killed not long ago. But they won't introduce ID cards for that. What it is, is another attack on what they see as proletarian activity.

CSB: What do you think of Pirate radio stations and the Government's attitude towards giving them licences?

JP: Well quite plainly, the Government aren't going to give out licences to any stations which violently disagree with them. It's one of these things where they are very adept at establishing structures of control. They've managed

to destroy things that people thought they'd never be able to destroy. They've managed to destroy the power of the Union in a decade. Their greatest skill apart from exploitation, is the establishment of structures of control. But it would be naive to assume that pirate radio stations would be run by anyone other than ambitious business men. And unfortunately, the pirate radio stations that I have heard, seem to reflect a lot of the worst aspects of the existing stations. That is, you get a lot of people ranting on about what they did last night and a lot of sexist bullshit. One of the things with running a national radio station is that there is going to be a substantial amount of people who are not interested in what you do. You can't run a station that pleases everybody.

On this note we decided to call it a day, and wandered our separate ways into the night, in search of a well earned pint.

MOVE YOUR FEET TO THE CABLE STREET BEAT



Anti - Fascist Action

CSB is sometimes wrongly referred to as AFA's musical or cultural wing. Although we are in fact a totally independent organisation we realise the importance of working with other anti-fascist organisations and at the moment the only national anti-fascist organisation is AFA. Since the collapse of the Anti-Nazi League in the early 1980's there had been no co-ordinated opposition to the nazi's, who had never gone away. While it is true their votes in elections fell considerably and their marches had become smaller, the number of racist attacks was rising dramatically and the lack of opposition encouraged them to attack left-wing paper sellers and meetings. Militant opposition (often physical) was confined to black and Asian youth in areas like Bradford and Newham, and small political groups like Red Action, Manchester Socialist Federation, and East London Direct Action Movement.

Many left wing groups argue that the right-wing Tory Government had successfully won most of the racist votes (true) and that the fascist groups had merely become an irrelevant distraction (untrue). Remember that the Tories don't actually encourage people to go out and fire-bomb people's homes, start racist abuse on the football terraces, or physically attack political opponents. This is

done by the fascists. And while it is true that the conditions which allow the fascists to grow (unemployment, bad housing etc) are caused by the Government, it is of little use to tell an Asian family that is being systematically persecuted that after the revolution this won't happen. Action is needed now! It is wrong to argue that it is a question of either fighting the Tories or the fascists, who have to fight both.

The incident that brought matters to a head was the nazi attack on a massive GLC rally at County Hall, London, 1984, despite their small numbers (about 70), the nazis managed to attack 2 bands on stage The Redskins and Hank Wangford and badly injured a number of people, before a combination of striking miners, Redskins, and militant anti-fascists managed to dispose of them.

As a result of this a number of organisations got together and set up AFA in the summer of 1985. The founding statement said AFA would fight the fascists (physically and ideologically) this dual approach is very important. History shows us that fascists use violence to intimidate political opponents and gain control of the streets, which in turn creates an impression of strength and action, an image that can be attractive when people look around for radical alternatives when the system goes into economic decline and starts to ruin people's lives. The fact that



fascism only offers more repression and dictatorship should never be forgotten. So force must be met with force, there is no other way. Many young white working class people are drawn into fascist groups by the promise of a bit of excitement (some easy 'commie' bashing, or Paki-bashing) but when the opposition hit back harder its not so exciting and many will drift away, isolating the hardcore nazis.

Over the years AFA has organised numerous activities, some more effective than others, but at last there is organised opposition to the nazis, at last the stupid complacency of the "ignore them and they'll go away" crowd has been challenged and exposed. The political groups who claim to be anti-fascist do themselves no favours by their noticable absence from AFA activities, it makes you wonder about their motives and commitment.

Some of the effective activites AFA has organised range from physically stopping the NF marching in Stockport to disrupting an NF election meeting in Greenwich, and the damage inflicted on a political soldier wing of the NF when they tried to march in Bury St Edmonds directly lead to the leadership of that organisation abandoning tactics of marches.

For several years AFA groups in Newcastle and Leeds have tried to stop the influence of the fascists on the football terraces and more recently many of the increasingly popular football fanzines have carried AFA articles, which has lead to several grounds around the country being leafleted .

The growth of the 'Blood & Honour' nazi music organisation in London has been met with strong opposition. Several shops selling their propaganda have been forced to stop by a variety of tactics, from publicising the situation at press conferences with MP's and international figures, to pickets and petitions. They have also been removed from a number of pubs which they use as meeting points for their international and out of town contacts. Their recent international rally (with Skrewdriver etc) was severely disrupted when hundreds of nazis were prevented from reaching their re-direction point (to find out the secret venue) by hundreds of anti-fascists.

This is not to say that there havent been problems aswell. Any organisation that works to unite different groups around an issue sadly seems bound to suffer a certain amount of sectarian in-fighting and AFA have been no exception. Some of these problems have improved since AFA split into regional groups.

Another noticeable weakness has been the lack of propaganda, in particular to explain to white working class people that fascism is as much a threat to their lives as it is to black people. The one exception to this is the excellent pamphlet produced by Tyne and Wear AFA called 'Facing the Threat, Fascism and the Labour Movement'.

We hope people will support and get involved with AFA in the future to help build a militant anti-fascist movement with a clear strategy. We believe AFA must try and make sure that when it mobilises people that what ever action is planned is as effective as possible. For example, when the fascists call a march, at best try and stop them at least make sure they are disrupted and have to keep on their toes. Don't call a counter-demonstration on the other side of town that then marches away from the fascists. This just demoralises people and doesn't affect the fascists anyway. The Anti-Nazi League made this mistake just before it collapsed.

The recent decision by London and South East AFA to highlight and confront the serious problem of racist attacks (estimated at 70,000 a year) is very important and probably long over due. So as long as AFA stands by its founding statement to confront the fascists both physically and ideologically Cable Street Beat is pleased to work along side them.

AFA can be contacted at:

London and SE AFA. PO BoX 273. London E7.

Exeter AFA. c/o Flying Post, 1 Parliament Street, Exeter, Devon.

South Wales. c/o University Union, Park Place, Cardiff, CF1 3QN.

Leeds AFA. c/o Leeds Trades Council, The Trades Club, Saville Mount, Leeds LS7 3HZ

Tyne and Wear AFA. 4, Cloth Market, Newcastle Upon Tyne, NE1 1EA.



LETTERS

We received a letter earlier this year concerning an article we printed about Solly Kaye in *Beat Review*. As the letter brought up some interesting points, we decided to include the letter and our response in this edition.

Comrades,

A small correction to Solly Kaye; the Communist Party's role, both at the Battle of Cable Street / Gardiner's Corner, and elsewhere in the anti-fascist struggle was somewhat other than Solly Kaye says.

So much so that the party expelled Joe Jacobs, the branch secretary, who called for and - with the Independent Labour Party organised - the appeal for radicals from all over London to come and resist Mosely.

The party was attempting to present a respectable image, (it felt that this would facilitate its then popular front - i.e. alliance with the liberal bourgeoisie - orientation.) The slogan was "Popular Front behind Progressive Conservatives like Churchill and Eden.")

Nor was this all, Joe Jacobs for instance, fully accepted the popular Front Line, but thought that mass mobilisation on the streets against fascism was consistent with it; but others and particularly Phil Piratin (whose role at Paragon Mansions was arguably somewhat less commendable than Solly suggests) wished to play down direct struggle, managed to get Joe removed as secretary and then expelled from the party.

Solly also fails to mention that three years later the line changed (again) and the Communist Party supported Nazism. (As of course it had briefly done in 1928, when, in Bavaria, there was reciprocal membership between the German Communist and Nazi parties; and in 1931, when, in Prussia, the two parties co-operated in the "Red-Brown referendum" campaign.

Fraternally L.O. Shropshire.

PS. Joe Jacobs gave a stirring and detailed account of the events in "Out of the Ghetto".

There were two main reasons for doing the interview with Solly Kaye. We wanted to talk to someone who had first hand experience of the events of Cable Street, in particular, and the anti-fascist struggle in general in the 1930's. We felt that someone who had been active in such an important period of anti-fascism in this country, would be in a good position to explain to people today, that the problem hadn't gone away, and there is now room for complacency.

The interview obviously recorded Solly's personal opinion of those events but we think it gives a good picture of working class life in London's East End, and is therefore

hopefully educational.

You make a number of criticisms of the Communist Party but the interview wasn't primarily about the Communist Party. However you raise a number of interesting points.

The split in the Communist Party in the 1930's between those who argued for physical confrontation against the fascists and those who believed that it was a distraction from the main struggle against the Tory government. Is one we have seen repeated in other left-wing parties at the collapse of the Anti-Nazi League in the early 1980's. It seems the supporters of physical opposition to the fascists are always accused of making a 'fetish' out of fighting fascism and of arguing that this is the most important part of political activity. Both in the 1930's and 1980's. This is in fact a complete (deliberate?) misrepresentation - militant anti-fascism is merely one part of a wider struggle. It isn't an either/or situation.

The events of Cable Street itself are interesting. The Communist Party had called a mass demonstration on 4th October 1936 in Trafalgar Square in support of the anti-fascist forces in the Spanish Civil War. Mosely's Blackshirts took the opportunity to call an obviously provocative march through the Jewish East End of London on the same day. This obviously posed a problem for the Communist Party, should they carry on with their previously arranged rally, or change their plans to oppose the Fascists? The leadership argued that trailing after the fascists would be a defeat because, by cancelling the rally they wouldn't be able to put pressure on the government to send arms and aid to the Republican supporters in Spain. The main priority at the time was to beat fascism in Spain, to stop the spread of fascist violence across Europe.

Joe Jacobs and his supporters argued (in our view quite rightly) that to let the fascists march through the largest Jewish area in the country, would have given them a tremendous boost and appearance of strength while equally showing the broad anti-fascist forces as weak and ineffective. As Joe Jacobs wrote in his book, "I have often thought that if Mosley had secured a firm foothold in East London from which he might have built a mass base, the whole history of the world might have been different. Certainly there were powerful forces backing him. Mosely was being supported to build an alternative to the national

government, if it should fail to hold down the workers struggle against unemployment and the low standards of living." And it must be remembered that fascism had already gained power in Spain, Italy, Germany and Hungary, so it was no idle threat! Joe Jacobs won the argument and the Blackshirts suffered a massive defeat. When you mention the Communist Party co-operating with the nazis in Germany, we think it is important to explain in a bit more detail, otherwise people may be misled. The German Communist Party, under Stalins orders, wouldn't with the Social Democrats (who were the equivilant of our Labour Party) against their common enemy the nazis. Stalin declared the Social Democrats were "social fascists" because, by trying to reform the system and not supporting the revolutionary overthrow of it. They were in fact propping up (and sometimes actually managing) the system which created the conditions for fascism to thrive on - bad housing, unempolymnt, etc. So on a number of occasions you had nazis and the Communists, both opposing the Social Democrat at the same time which only benefitted the nazis because millions of workers supported the Social Democrats which meant the socialist and workers movement (the natural enemy of fascism) was divided and therefore weak. But whatever disasterous mistakes the communist party made it is important to be absolutly clear that they were totally opposed to fascism.

We remain very grateful to Solly Kaye for taking the time to talk to us and hope the interview provided our readers with a bit of an insight into what it was like in the 1930's.

We realise that your letter was sent in a fraternal spirit and we are not trying to avoid political debate but we don't believe, given our limited space, that we would have made the best and most positive use of that space by simply criticising the Communist Party.

**Yours Fraternally,
the editorial commitee
Cable Street Beat Review.**

Bob Doyle's recommended books

The Connelly Colume – Mick O'Riordan

The Shallow Grave – Walter Greogry

Prisoners of the Good Fight – Carl

Greiser (ex-Inter/Brg)

LINK RECORDS

During the last few months, CSB has received a number of letters regarding the record company called Link Records. The people who wrote to us were enquiring whether they were a fascist label, as they had noticed that a few politically dodgy bands had been released on their label.

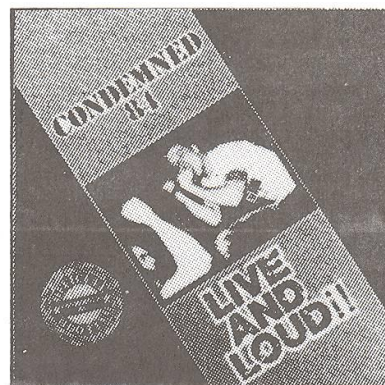
Link Records are owned by Mark Brennan (manager and bass player of the Business) and Lol Prior. These two also produce the music magazine called "Beat of the Street" which is, to all intents and purposes, a promotional magazine for Link Records.

The record label like the magazine concentrates on what they term 'street music' i.e Ska, Oi, Rockabilly, and punk. Link have released an enormous amount of records, which generally appeal to a young working class audience. Their sucess has mainly been due to the fact that they release records of smaller bands who would find it difficult to get a deal from the larger record companies.

The people who wrote to us were concerned that amongst the so called working class bands, Link have released records by bands such as, Close Shave (who have played gigs and have close contact with the nazi, 'White Noise' group Skullhead), and other bands such as, Condemned 84 who are also known to have fascist links. Link Records would probably respond to criticism of having these types of bands on their label, in the same manner they responded to the complaints they received about having Blood & Honour advertisements in the first issue of Beat of the Street, that is, they are not interested in politics from the right or the left, and they have also released records by the Angelic Upstarts (a socialist band). However this argument is irrelevant, as by releasing records of bands with fascist links they are effectively accepting and condoning their fascist ideals. You either have racist/ fascist views or you don't, it is impossible to be neutral. Therefore Link Records are effectively guilty of racism by associating with fascist bands.

CSB suggest that people should write and complain to

Link about these type of bands being released on their label, and/or boycott their records both as buyers and as bands who may be approached to release records on the label.



LETTERS

Dearest CSB,
Stevenage Nazi here again! Hows things? I see the CSB/ AFA people you have in Stevenage have gained some small recognition in CSB Review by getting a mention in 'far out' support.

I visit Cutdown nearly every Saturday and attend most Skrewdriver/ No Remorse gigs and I have a few questions.

Where were CSB/AFA when Skrewdriver played New Merlins Cave in March and Greenwich in April?

Where were they for No Remorse gigs at Greenwich 3 times and New Merlins Cave x1 and the Rock Garden? All 5 gigs this year?

Wheres your AFA/CSB activity in Stevenage? I havn't seen any yet.

How comes the pressure that apparently forced Cutdown out of Carnaby Street has yet to take effect at their new address?

How come the Main Event still went ahead - though not at the correct venue?

How do you hope to stop the Skrewdriver and Co. festival coming up. with the poor results you've had in stopping them so far?

Why do I bother buying Cable Street Beat Review when I'd find the Beano a better read?

Why have I run out of questions to ask?

By the way I'm putting out a pro-Nazi fanzine fairly soon which I'll be selling people in person - so avoiding the race act crap and heavy prison sentence. So i'll be remaining anon. just like I am for this letter but I'll be regularly putting CSB's address in it, as well as other known Communists, Anarchists and Republicans. You may be interested to know I know an informant that has given me the addresses of leading RCG members and Anti-Apartied activists. Also I have 50 odd names on a petition to have Mandela released. I liberated this piece of filth from Colletts, the bookshop in London, and these addresses have been passed on to Blood & Honour and could be printed in a future issue.

I'm not one of these two-faced arseholes that listens to 'Black' music i.e Trojan Ska etc - but I do like Snuff so let them know I thought that they were good when I saw them - but supporting CSB stinks so I won't see them again. I also used to see the Upstarts quite a bit and I suppose they're just jealous that all their support has gone to bands like Skrewdriver and now they've got to rely on pro-communist idiots who only go to their gigs as part of the CSB pose. I myself am not a skin so I'm not following any particular trend within a trend. I am though, a dedicated National Socialist and a member of NSPUK and BM and I support all your old faves South Africa and the Klan and Ulster(UDA) and everything pro-white, pro-British. I am not particularly anti-catholic - but any of

them who support the IRA, or anyone at all who does deserves to be hung.

CSB/AFA and friends are all about disloyalty to their race and nation and just want a coffee coloured race mixing slum. I myself want apartheid world wide and we'll just leave the inferior races to rot.

Yours for Race and Nation
M.J? (Stevenage)

CSB: This is the second letter we've received from this dickhead, so we thought we'd better answer some of his questions.

Firstly, it's true the Main Event gig did go ahead, but as you can see from the report on the News page, it was in some out of the way place in Kent, and less than half of the number of people who had bought tickets actually got into the gig. Nine hundred pounds was lost on the venue in Camden, and more money was probably lost from people wanting a refund for not getting in. On top of this, various nazi boneheads got battered near the picket in Hyde Park, and around central London and Cutdown got smashed up in the evening, so we would hardly call that a victory for the Master Race.

The pressure that we put on Cutdown at the new address has now taken effect and the place has closed down.

As for other Skrewdriver and No Remorse gigs, as none of the Blood & Honour bands have the bottle to advertise, it is obviously difficult for us to find out about them, but despite all the secrecy we have had a number of successes in the past and will continue to do so.

M.J. says that amongst other things he supports South Africa. Well perhaps if he was to go over there, he'd discover, like Ray Hill (an ex leading nazi) that racial segregation is not the answer to the problems we have today.

Having answered some of M.J.'s questions we'd like to ask him one. Where were Blood & Honour when we put the Upstarts on at the George Robey? After the gig in the Astoria, Blood & Honour said that the Upstarts would never play again in London. But they have played a number of times since, always advertised, and have sold out on every occasion, even though only one of these gigs was for Cable Street Beat, and none of the audiences were 'trendy communists'. I would imagine that the Upstarts are pleased that the boneheads who now follow Skrewdriver have left them, I mean it can't be much fun having to look at a bunch of baldy morons for an hour or so. On the other hand, I imagine Ian Stewart loves singing to a bunch of his clones!

Dear CSB,

I think that as an anti-fascist and a musician, (well sort of!) that CSB is a sound idea and deserves national support and exposure.

Deserving and receiving, of course don't usually go hand in hand but I do think parts of the country do need reminding sometimes of the reality and hideousness of racist violence etc, and not just in London, in order to shake people out of tolerance and acceptance of a despicable state of affairs. Why don't you in the future embark on a national CSB tour to take your have 'fun and fight fascism' around the country? All the best C.K (Stafford)

CSB: Thanks for the letter, we are already in the process of organising this for next year.

Dear CSB:

I'm really pleased to hear that this new move of fascism is being countered by Cable Street Beat. I thought these morons had jacked in all this seig heiling ages ago but now I find the scum re-emerging in quite high numbers ready to brainwash gullible teenagers again. So thats why Im interested and pleased that some people are prepared to act against this scum, I mean it's bad enough having the Tories in power, nevermind this lot roaming the streets. Yours sincerely G.C (Watford)

CSB: Organisations like Blood & Honour brain-wash their followers by promoting abstract ideas like 'race and nation' and 'hail the new dawn' which are supposed to give the oppressed white working class something to aim for. What CSB is trying to do is show people that these and other fascist ideas offer no solutions to the problems we have today and that the white working class along with everyone else has nothing to gain from a fascist system.

Dear CSB

Well what a response. The mags I brought back from the UK sold out in 10 minutes at the first gig back. I mentioned CSB to a few people and all of a sudden I was talking our stuff to about 40 or so Skins, Rude Boys and jobs all interested and excited by it all. There are CSB stickers and pamphlets going out quick. Even the Ska show on Wednesday night is using "Move your feet to the Cable STreet Beat" as it's intro and throwing it in between songs. It seems that everyone wants this version of skinheads etc and we can only get stronger. The nazis are under the thumb and we shall get rid of them for sure. We are winning, we are strong, our Ska scene is gonna take off, the boneheads have nothing more to do but leach off our scene - but we have run outta blood and are biting back! It's looking alright.

Love H.A (Bexley, Australia)

Dear CSB

I am writing to thank the organisers of CSB for their generous contribution towards my defence costs, which I have incurred since being arrested outside the South African Embassy on Rememberence Sunday. So far I have appeared in court three times and am currently awaiting a trial date at the Crown Court. This has obviously proved to be an expensive exercise and the financial help I have received from Cable Street Beat has been most welcome.

Yours in Struggle
D.C (Manchester)



CSB

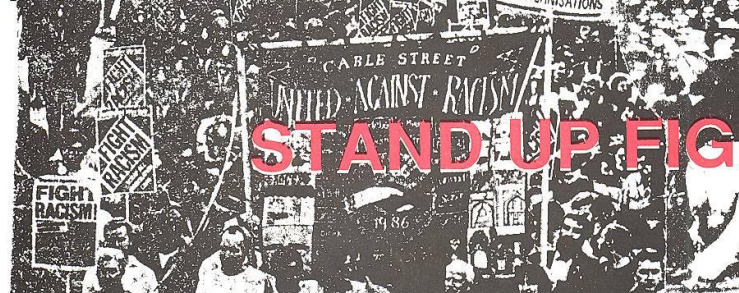
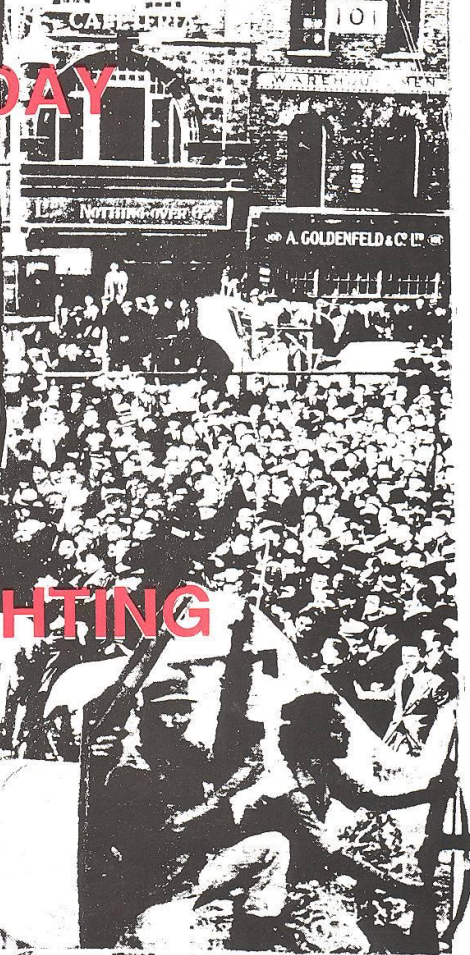
If you have any suggestions or comments to make regarding the contents of CSB rewiw – get involved! Alternatively please write to us a the following address:

**Cable Street Beat,
P.O.Box 273,
Forest Gate,
London E.7.**



BETTER TODAY

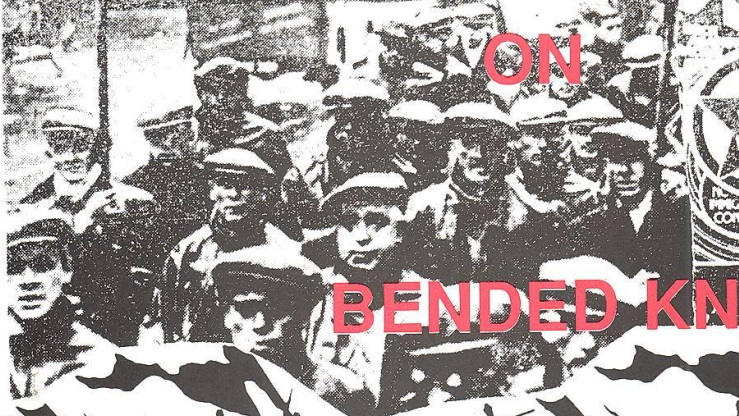
WE SHOULD



STAND UP FIGHTING



THAN TO LIVE



ON

BENDED KNEE

