

Turn it Down **Resource Kit**

**TURN IT
DOWN**

**A companion to Soundtracks to the
White Revolution, published by The
Center for New Community in coop-
eration with The Northwest Coalition
for Human Dignity**

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Cover photo: fans at the 2001 Plea for Peace Tour



The Turn It Down campaign developed in the summer of 1999, shortly before the murderous rampage of former white power skinhead Benjamin Smith, who also had been a member of the neo-Nazi group the World Church of the Creator. Since then, the campaign has grown tremendously, thanks to the support of hundreds of bands, record labels, and distributors, as well as tens of thousands of people who have united against hate groups that target youth.

The *Turn It Down Resource Kit* is intended to be a companion piece to *Soundtracks to the White Revolution: White Supremacist Assaults on Youth Music Subcultures*. After publishing *Soundtracks to the White Revolution*, we realized there was a need for tools to effectively and creatively challenge the growth of white power music. In the *Resource Kit* you'll find the stories of people who have done just that, as well as a variety of DIY (Do It Yourself) guides to stopping the hate and violence associated with white power music.

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Devin Burghart
Center for New Community

If the Kids are United – Sham 69

for once in my life I've got something to say
I wanna say it now for now is today
a love has been given so why not enjoy
so let's all grab and let's all enjoy
if the kids are united
then we'll never be divided
if the kids are united
then we'll never be divided
just take a look around you
what do you see
kids with feelings like you and me
understand him, he'll understand you
for you are him, and he is you
I don't want to be rejected
I don't want to be denied
then its not my misfortune
that I've opened up your eyes
freedom is given speak how you feel
I have no freedom how do you feel
they can lie to my face but not to my heart
if we all stand together it will just be the start
if the kids are united
then we'll never be divided
if the kids are united
then we'll never be divided

Introduction

It is important to deal with any issue relating to white power. It being such a youth targeted thing, and music being such a powerful force; it's a bad combination. Music is a great way to get a point across, make something seem cool and disguise something as something it's not. Manipulation and distortion are always at the bottom of the WP [white power] way. If they gave out too much truth, they wouldn't be able to pull in as many as they do. So, what to do? Educate. Make people see that these people will use any means they can to achieve their aim and that the aim is most likely, everything that they believe in. I think that as time goes on, young people are getting harder and harder to fool. –Henry Rollins

Rollins, formerly the singer with the seminal punk band Black Flag, is now a writer, spoken word artist, and singer for the Rollins Band.



“White power music” evokes an image of shorn-headed shouting men sporting swastikas, combat boots, and tattoos. Skinheads. And while there’s some truth to this stereotype, it’s not the whole story by far. On the one hand, most skinheads aren’t racist, but rather apolitical or even radically anti-racist. On the other, the white power message has infected a variety of music subcultures, ranging from heavy metal to folk. White power music is an international industry with multi-million dollar sales per year. The products are showing up on the shelves of our local record stores with such frequency as to seem normal. The bands play venues near us, often booked into clubs where the management doesn’t realize the music’s core element of hatred.

This all means that white power music is now the number one recruitment and fundraising tool for organized white supremacist groups. Targeted subcultures include hardcore, metal, darkwave, ambient, experimental, and folk. Under the cover of “artistic freedom”, white power musicians denounce and dehumanize Jews, people of color, and gays and lesbians, and provide volatile young people

with the ideological ammunition to commit hate crimes. Since the mid-1980s when white power skinheads appeared in the U.S., they have committed over 50 murders. They are responsible for thousands of assaults, and countless acts of vandalism, mayhem and terror. In the music scenes they inhabit, and in broader communities, they create a climate of constant intimidation and violence.

Fortunately, a number of young people are concerned about the spread of white power music. They act to protect their music scenes as vital places where they celebrate, energize, find community and appreciate artistic expressions... hate-free. Acting through their schools, places of worship and communities, these young activists are working to make sure that organized bigotry doesn’t find a home in their homes away from home. In this resource kit, we’ve taken a look at the problems they’ve had, and more importantly, we’ve mapped out their solutions.

How to Use This Book

If we are going to limit white power music’s reach and influence, we must respond actively on every front. Those most affected by the growing assaults

on youth culture need to become active: young people, their parents, teachers, bands, music industry people, and community organizations. This handbook is intended to equip youth, parents, teachers, civic leaders, and the record industry with tools that can be used to challenge the threat of white power music. Challenging the neo-Nazi presence in all musical subcultures interrupts supremacists’ recruiting efforts. What follows are some practical strategies for battling hate music.

The first chapter is a DIY (do it yourself) guide for young people looking for ways to turn down white power music in their music scenes. It draws upon the experiences of many musicians and fans now active in fighting racism.

The second chapter deals with combating white power music in schools. It is specifically designed to help students, teachers, and school administrators.

Chapter three starts with the in-depth story of parents whose child was recruited into the white power music scene and what they were able to do to help their child get out. It gives tips and strategies for family members on how to respond when hate comes home.

The fourth chapter focuses on steps the music industry – labels, distributors, booking agents, and record stores can take to shut down the peddlers of hate. In this chapter we also discuss the issue of free speech, and how activists can work for change within the music industry.

The appendices provide additional resources that will help you turn it down: lists of white power bands, symbols, and language.

What is Turn It Down?

The *Turn It Down* Resource Kit is part of a larger project. *Turn It Down: A Campaign Against White Power Music* was launched by the Center for New Community, a Chicago-based organization committed to building democratic communities for justice and racial equality. The Turn It Down Campaign responds to white power music in two ways. First, it provides tools for educating the public. Second, the Campaign seeks to provide accurate and straightforward information about the threat of white power music, its history, and its links to organized bigotry. The campaign has published another book, titled *Soundtracks to the White Revolution- White Supremacist Assaults on Youth*

Music Subcultures. This companion volume is the result of research conducted by the Center for New Community, Seattle's Northwest Coalition for Human Dignity, and The International *Searchlight* Network. It includes articles on white power bands in the skinhead music scene, in black metal, and in experimental music, in both the U.S. and Europe. It includes a lexicon of their terminology and symbols. You can have a look at the book online at the campaign website www.turnitdown.com, or you can order a copy from the Center for New Community.

Our hope is that Henry Rollins is right, that young people are getting harder and harder to fool. We think we know how this might be happening, and these resources can be part of the process of making positive change.

Chapter 1: Turning It Down in Your Scene



Roddy Moreno and The Oppressed have been anti-racist skinheads since the late 1970's.

Grab the Mic: Some Bands Blast Bigotry, and Some Preach Hate

White power music brings out both the best and worst in youth. It has been the best tool for recruiting and organizing the next generation of youthful haters who, much like the previous generation, have a penchant for violence. However, it has also motivated those involved with youth subcultures to come up with creative and effective ways to protect their scenes. Responses to white power music have brought about a new cultural ethos of unity and diversity. The music is powerful; it has hurt and it has healed.

This chapter of the Resource Kit focuses on some of the ways those who are active in a youth culture can respond to white power music. It looks at the success of several past campaigns and makes suggestions for the future. This section is dedicated to those people

who care enough to become involved in protecting their subcultures from hate.

Know Your History

One of the ways in which white power music damages youth subcultures is by trashing the images of the infected music scenes. For instance, over the course of the past two and a half decades, a scene that started out as a multi-racial, working class youth subculture heavily influenced by Jamaican Ska, reggae and American soul music, came to be known as the embodiment of racist terror. It has never been able to free itself from the stigma.

It surprises many to learn that early skinheads in Britain regularly interacted socially with black immigrants from the Caribbean, and used their fashion preferences (combat boots, rolled up jeans, thin suspenders or “braces”) to distinguish them from other contemporary youth subcultures (like mods and hippies). Around 1969, Oi! began as a subset of the Ska and reggae scene just emerging in Great Britain.

It was mostly white working class kids and wasn't a style of music, just a subculture that listened to Ska. By 1979,

“Oi!” was part of a major subculture; it developed into and alongside the punk scene as it found a sound all its own. But it wasn't by and large racist.

White power skinheads first appeared in Britain after neo-Nazi groups recognized a potential in the anger of white working class youth. Professional neo-Nazi organizers saw the British skinheads as a pool of racist street fighters – if only they could be recruited to the cause. Then as now, music was an important recruiting tool. The very first white power band, Skrewdriver, appeared about 1979. Shortly thereafter, all skinhead bands were tarred by association and Oi! bands in particular came to signify racist violence and hate.

Roddy Moreno, singer for the influential anti-racist skinhead band TheOppressed, explained how it happened:

When I started off, we were doing well. We were on a compilation album and were making the national charts. But once racist bands like Skrewdriver and Brutal Attack came out singing songs like “White Britain” and other white power songs, all of a

sudden the media started saying that all skinhead bands were racist. Then all Oi! bands were painted as racist because all skinhead bands were Oi!. If you were in an Oi! or skinhead band, you could no longer get gigs, you couldn't play anywhere and no music labels wanted to produce or distribute your records. All of this because the white supremacists came in and most people stood-by and let it happen. If right at the start the whole scene had challenged their invasion of our culture, nothing would have come of it...but because most people stood back they were allowed to flourish and destroy our scene. Those into Black metal or industrial music should not allow white power into their scenes. They can't let them in at all. If you leave the door open, even a tiny bit, they'll be in there. They will take your whole scene. It took us years and years to get our scene back and it is nowhere near where it was.

Moreno watched his scene get hijacked by neo-Nazis, because few Oi! bands were willing to speak or sing out against them. Eventually, the scene attracted increasing numbers of hardened racists.

In spite of the increasing racist stigma attached to the skinhead subculture, most skinheads still fall into the anti-racist or traditional (non-racist) categories. The traditional skinheads (“Trads”) are a portion of the subculture that wants nothing to do with social justice causes; most claim to hate both racist and anti-racist skinheads. Their motto is “skinheads is not politics.” But an apolitical stance, however aggressive, isn't a good enough answer to the problem of white power music, as the next interview makes clear.

Shawn Stern was a singer with Youth Brigade, one of California's first punk bands, for nearly 20 years. He is the founder of BYO (Better Youth Organization) Records, one of the oldest American punk labels. He witnessed first hand the birth of the U.S. skinhead scene. “Skinheads listened to Ska music and stuff from Jamaica when it started,” Stern explains, “definitely not racist. The politics that came into the scene came

Degradation – Gorilla Biscuits

Tell me who's pure. Tell me who's right. Tell me the last time you fought a fair fight. A loser's way to find some friends, you look like a skin but that's where it ends. True, they're always at our shows, It doesn't mean we fit in with their hatred and racism bit. They ruin our name, you know what I mean. Racial supremacists degrade our scene.

You know that you can kiss my ass before I read your zine. There's no good side to this white power scene. Kids beat down for standing up. Your turn will come because we've all had enough. You look like kids we know. You're not welcome here. You don't like music and we don't like fear. I guess it's your right to be proud that you're white. Are you here for music or just to pick fights? Don't fool yourself cause you don't fool me. It's not just blacks you hate, it's everyone you see. Rich, poor, young, and old, whoever's in your way, what a boring life, hating every day.

YOU'VE GOT NOTHING BUT HATRED.



Shawn Stern is the singer of Youth Brigade and the founder of BYO Records.

from the National Front [the foremost racist organization in Britain], they didn't exist before then. A true traditional skinhead would oppose that because of where skinhead comes from and the fact that the music comes from all types of people.”

Stern's message to traditional skinheads is clear: “Out of common sense, you should oppose any kind of narrow-minded, ignorant racists. Traditionals might say, ‘Oh, I don't want to get involved...’

But you ARE going to get involved, and you have got to pick a side.”

Other musical scenes are also “taking sides” and getting involved. Abdul Beretay is a member of Third Eye Navigators; a New Jersey based hip-hop group, and part of Skillz and Politics, a project seeking to promote hip-hop as a legitimate art form and voice for social justice.

When asked why he as a hip-hop musician feels it's important to respond to white power music, Beretay quickly points out that social justice is at the heart of hip-hop. “Hip-hop started with people from a part of society that had experienced racism. They were looking for a structure in which to express themselves. Hip-hop, as a concept, is a response to the hateful rhetoric of white power music. While it may not attack [white power] skinheads, the political force behind it is a vital part in opposing the popularity of white power music and its ideas.”

Some musicians might feel that white power music is isolated within the punk or skinhead subcultures, but Beretay has a different take. “In hip-hop, we have to understand the Nazi mindset, and those

attitudes have to be challenged. We need to use our creativity. We have to give youth a sense as to why white power music is unhealthy. If it does gain popularity, it will destroy the gains of hip-hop as an art form expressing the urban reality.”

Like an increasing number of socially conscious musicians, he believes that it’s essential to stand up to bigotry—whether it be an instance of homophobic or sexist rhetoric, or a performance by a white power rock band. “The point of music is that while we need to enjoy music there also needs to be a message. Being young is not an excuse to ignore that we have a responsibility to society.”

Hip-hop activists like Beretay aren’t the only performers speaking out against bigotry. Although it may seem like a million musical beats from the urban street sounds of the Hip-Hop community, there are an increasing number of Country music artists taking the issue of white power music seriously. Dismissed by some as a genre for “rednecks” and “racists,” many young Country artists, particularly those who play what is described as “alt country” or “Americana,” are working to change that

image. Kelly Hogan is one performer making a difference. She speaks out against white power music on a regular basis. She notes that while she doesn’t encounter white power music too often in her music scene, “that doesn’t make it any less important to respond to it. We need to create scenes where no one would ever believe, not even for a second, the lies that it is spreading. I don’t want any style of music to be a vehicle for hatred.”

Another musical style grappling with the problem of white power music is death metal. Part of the heavy metal scene, death metal incorporates heavy guitars, growling vocals, and super-quick drums. Barney Greenway is a singer with Napalm Death, one of the most popular bands in the death metal scene. Founded in 1982, Napalm Death not only helped pioneer the death metal sound, but also carried a strong anti-bigotry message to a group of fans not often known for taking political stances.

“What do people want?” Greenway asks. “Do you want to go to a show and see the same people? Do you want to go to a show where there is no diversity? Where there are just 25-28 year old muscle-bound boneheads. Do you really



Kelly Hogan and Andy Hopkins at Country Against Racism”

want that? Or, do you not want people of all ages, all colors, and both sexes to enjoy your shows?”

Greenway feels it is important to respond to white power music. “As a musician and a singer, I would have to say it is like a poison spreading. It is a very influential thing. People always talk about Marilyn Manson and that sort of thing being very influential, but this whole white power thing really is a disease.”

He has two suggestions for people who want to act, proactively, to preserve their scene. First, make it clear that there will be no tolerance at shows for racism, anti-Semitism, homophobia, or other forms of bigotry.

Second, Greenway feels that bands need to be asked to support those who are working to protect youth subcultures.

Whether through helping local anti-bigotry organizations by allowing them to set up a table at a show, playing benefit concerts for anti-bigotry groups and causes, or talking about issues from the stage. He believes that bands have an obligation to do something. “Aside from that, benefit albums are always a great thing. Obviously, you can take them out on the road; you can help spread the message.”

To young people who are part of a music scene, Greenway says one of the best ways to handle white power music is “boycott, boycott, boycott.” He adds,



Jason and Kevin of the experimental band Tub Ring.

“Don’t buy the freaking records. Just leave it alone. These guys have got an agenda. Some of them don’t know what they are talking about. Some of these white power black metal bands are just stupid kids spreading poison, which is dangerous enough in itself. But there are certain bands where you don’t know that their proceeds aren’t going to funding maybe funding mailers [direct mailings], or maybe worse.”

Kevin Gibson, a singer with the experimental band Tub Ring, echoes the thoughts of Hogan, Moreno, Stern, Beretay and Greenway. “Music is a very powerful tool of influence. Those who preach bigotry and racial intolerance realize what a powerful weapon music can

be for them. Therefore, as musicians, artists, and people it is our duty to show another view. That way we can use the same powerful tools to support unity.”

Though they come from scenes that could not be further apart musically, these musicians all understand the importance of responding to white power music. No matter what scene you are from, no matter what type of music you listen to, no matter how political you think you should or shouldn’t be, the influx of white power music is becoming a problem for all of us.

Beretay perhaps summed it up best. “I like to dance, but I want to see politically relevant songs become just as popular as those with good beats.”

When Hate Comes to Your Show

If you have been part of certain youth subcultures, whether punk, hardcore, Ska, metal, or Oi!, you’ve probably witnessed it several times: you go to see a band perform live – looking forward to an evening of good music with good friends. When you arrive at the scene, all is not well. The crowd is a-buzz with rumors about a group of large men with no hair and swastika tattoos. White power skinheads are on the scene.

Ever since the early 1980’s, when white power skinheads first started showing up in the U.S., they have haunted the punk scene, disrupting shows, picking fights, intimidating fans, and generally wreaking havoc. They have become the bane of youth subcultures. While the white power music scene diverged from the punk scene and became a distinct subculture, racist youth still occasionally show up at all types of live performances.

It’s pretty difficult to figure out what to do when these characters do show up. Should you ignore them, or perhaps ask them politely to leave? Do you talk to them and try to convince them that their

belief system is wrong? These are options, but they might not be appealing when you are confronted with a menacing group of people who have come for the obvious purpose of picking fights and disrupting the concert. So, how can you handle organized bigotry when you’re standing right next to it?

The basic principle is this: **never simply leave the bigots alone.** Turn the situation around. This is a opportunity to condemn hate activity. If you care about your scene, it somehow has to be made clear that those who espouse bigotry are not welcome. Band members, deejays, club owners, club managers and bouncers are perhaps better positioned to deal with the problem. The most effective solution may be to bring it to their attention and ask for them to make it clear that the hate isn’t wanted and that there is no place at the event for bigotry and intimidation. What follows are a couple of examples of how well this strategy can work.

The Milwaukee Metalfest is the largest heavy metal festival in the country. Spanning three days, it features 140 bands, more than 30 vendors, and attracts a crowd of more than 5,000

(each day) from across the globe. For the past 14 years it has been heavy metal and “extreme” music’s premiere event.

At the 2000 Metalfest, a group of racist skinheads showed up sporting white power tattoos and t-shirts, making no effort to hide their racist affiliation. This wasn’t the first time white power supporters came to Metalfest. In 1996, the United States’ leading distributor of white power music paid to have copies of the racist *Resistance* magazine inserted into the grab bags given to all concert goers.

Ryan Downey, singer of the metal/hardcore band Burn It Down, noticed several white power skinheads casually walking towards the stage just before his band was about to perform. “I saw these three Nazi skinheads milling around just outside of the performance area. These guys were not young kids who just got into it; they were older, more hardcore. I knew that I couldn’t just let something like that go, so I said something. I did what any responsible singer or band leader would do in the same situation, make it clear that boneheads are not welcome when we play.” Following Downey’s condemnation, the group left the show.

Downey used a different approach when his band played a large festival in Indianapolis a few years back. Before Downey’s group took the stage, a contingent of white power skinheads was bullying a couple of young African-American men in the pit. A concerned Downey noted that, “None of the bands playing commented on the situation, so when we played, I made sure to mention our vehemently anti-racist stance.” The crowd roared in approval, while the white power skinheads ran up front and began “siege heiling” (giving the Nazi salute) and yelling threats at the band. “I taunted them for a second, then we continued our show. As soon as our set concluded, a large group of punks rushed the stage to thank us for speaking out. The Nazis followed behind them, shoving their way towards me. I stayed calm, and began speaking to them rationally. Rather than condescend to them, or react to their threats, I treated them with respect and kindness,” said Downey.

A few weeks later, some of the same white power skinheads came into the record store where he worked. “I instantly recognized them as the skins from the punk fest. One of them smirked, and

asked me if we carried any Skrewdriver records. I politely said no, smirking right back. Then I added that we didn’t carry any records recorded by idiotic, Eurocentric, white power morons. A conversation ensued, during which I kept my cool and politely explained that biologically, race does not exist. I explained that the true enemy of ‘white’ and all people is ignorance and fear.”

Over a year later, when his band was playing a local New Year’s Eve music festival, Downey was sitting behind the band’s merchandise booth when one of the white power skinheads from the previous encounters walked over. “He leaned close to me,” Downey said, “and shouted in my ear to be audible over the loud music. He explained that he was no longer a white power skinhead; that he had moved to Florida to escape his old friends and was currently working with an organization that combats racism. He told me that he had heard all of my

arguments before, but that I was the first person to have ever treated him with respect. He said that all other conversations about race had always come to blows, with both sides agitating the other into violence. He complimented me on being ‘nice’ but confident.”

Ultimately, there are no hard and fast rules for handling such situations. But, those interested in preserving their subcultures have to be prepared to deal with them when they arise. The question is not “When will it happen?” but “Do I care enough, when it does happen, to do something about it?”



Ryan Downey, singer for Burn It Down and editor of Superhero magazine. Photo Credit: Samantha Barbara

Asking bands, venue owners, and deejays to send a message that bigots are not welcome is key to protecting your scene. Whether in CD liner notes, the words of a song, or at a live performance, bands can follow Downey's example and take all possible opportunities to condemn hate activity.

“We Won't Share the Shelves”

Across the country, white power music has begun to enter the mainstream. Venue owners are politely urged to host a show for bands that describe themselves as “not politically correct.” Music publications are receiving more copies of white power CDs to review. Perhaps the most insidious and dangerous effort made by white supremacists today is to get hate music onto the shelves of mainstream record stores. Record stores now regularly receive direct mail (such as the card pictured at right) and phone calls asking them to carry white power music and magazines.

White power CDs are currently being sold in record stores in New York, Chicago, Detroit, Cleveland, Los Angeles, San Francisco, and numerous other smaller cities and towns across the country.

Quite often, stores are not even aware of the nature of what they are selling; seldom will a white power music distributor advertise his or her political beliefs. It is up to the record buyer to weed out hate releases.

In February of 1999, a group of high school and college students found out that Record Breakers, a suburban Chicago record shop, was selling white power music. When they called the store and asked them to take the hate music off the shelves, the owners and managers responded with insults and affirmed that they would continue to sell white power music. (This is, thankfully, not a typical response.)

The group persevered and found something to do about this situation. They launched a campaign called “We Will Not Share the Shelves.” First, they organized an industry boycott of the store, eventually convincing twelve record labels and distributors to refuse to sell any records to that store. Then they took their message directly to the community, handing out fliers to shoppers alerting them that their local record store was selling white power music, sometimes to children as young as 10 years old.

It is now nearly two years after the “We Will Not Share the Shelves” campaign began and Record Breakers is still selling white power music. However, they are now commonly known throughout the area as “Racist Records.” Bands, such as The Strike, have cancelled in-store appearances. Former Strike guitarist Chad Anderson commented “I'm glad that somebody was paying attention and let us know about the record store before we played. We went there to check it out and the guy at the store said that they do indeed order from a white power distro [distributor] and intend to do it again. It's too bad, especially when they can choose not to do it. We cancelled our in-store appearance.” Because of the actions of “We Will Not Share the Shelves,” the store has become a pariah to Chicago's youth subcultures.

Youth can exercise a significant power by withholding dollars from any busi-



Cards like this have been mailed to record stores by white power record labels.

nesses, be it pressing plants or record stores that spread hatred by promoting and selling white power music. The same financial leverage can be applied to the record industry: bands, labels, venues, and distributors,

Playing out: Anti-Bigotry Activism Live

Concerts are havens. Live performances are where people meet, celebrate, appreciate and belong. So when these havens are disrupted by hate activity, it is doubly harmful. It affects not only the

people in the invaded subculture, but also creates a false and lingering perception within the larger community that the scene is rife with violence and racist, anti-Semitic, and/or anti-gay and lesbian views.

Over the past twenty years, there have been a number of highly successful examples of groups and individuals creating an anti-bigotry culture, undermining the appeal of white power music. During the 1980s in Great Britain, Rock Against Racism concerts spread a powerful message of anti-racism and helped counter the rise of the British white power skinhead scene. In the early 1990's, when Rock Against Racism came to the United States, it spawned dozens of local "Rock Against Bigotry" concerts.

By the end of the decade, however, another white power skinhead growth spurt in the U.S. convinced two young guys that the Rock Against Racism con-

cept needed to be resurrected – with a contemporary edge. In the fall of 1997, Mike Park of Asian Man Records, decided he wanted to help raise awareness of racism for the punk and Ska subcultures. Looking to the example set by Rock Against Racism, he launched a national tour featuring 12 bands, playing in more

than 25 cities. The Ska Against Racism Tour brought bands, information tables, and a clear anti-racist message to tens of thousands of young people in Chicago, New York, Los Angeles, Houston, Seattle, Atlanta and other cities.

Two years later, now calling it Plea for Peace, he did it again. The tour, which began in Japan, crossed the Pacific and stopped in 20 cities across the U.S. during the summer of 2000 before continuing on to Europe.

Another example of anti-bigotry organizing comes from the Positive Youth Foundation. PYF travels across the country with summer festival tours such as



Van's Warped Tour and numerous bands promoting self-education and involvement in anti-racist causes and ideals. They promote the anti-bigotry message in the form of a Stop Racism Booth – a traveling tent where t-shirts, pins, patches, and other anti-racist paraphernalia are sold to raise consciousness and funds. The Stop Racism Booth also distributed tons of free information about young people working together responding to hate.

Tad Thomas, a founder of PYF, feels that their efforts are well received. "Response to our booth is always both positive and exciting. Every day tons of kids stop by and support the booth by buying something or grabbing some of our free literature or a sticker. The idea behind the Stop Racism booth is to spread ideas and education through cool gear like tees, patches, stickers, and buttons, as well as educational materials. These items make people think and grab the attention of others."

Thomas and Park not only are acting as a clearinghouse for anti-racist information and style, they connect with other young people. As Thomas explains, "Over the years we have become experts at reaching

kids, and giving them something to go away with. We don't just give out slick brochures; we talk to kids and try to network them with other kids in their area who share similar ideas. We talk to bands and encourage them to take a public stance on these types of issues".

National and international tours featuring prominent bands may not be easy to arrange, but local Music Against Bigotry shows are a fun and creative way of getting young people to stand together against bigotry. It also contributes to building a vibrant scene. Whether in a high school auditorium, a neighbor's backyard, or the basement of a church, synagogue, or mosque, live performances dedicated to turning down the sound of hate can benefit the entire community. (See page 36 for DIY [do it yourself] advice on holding your own show.)

Another great story about harnessing the power of music for social justice comes from Eugene, Oregon, where despite the perception that aging hippies outnumber youth, there is a thriving punk and Ska music scene.

The band Fugazi, a popular punk band from Washington, D.C. whose members are well known for their outspoken

Homophobia – Chumbawamba

Up behind the bus-stop in the toilets of the street
there are traces of a killing on the floor beneath your feet
Mixed in with the piss and beer are bloodstains on the floor
From the boy who got his head kicked in a night or two before

Homophobia the worst disease
You can't love who you want to love in times like this
Homophobia the worst disease
You can't love who you want to love in times like this

In the pubs clubs and burgerbars breeding pens for pigs
Alcohol testosterone and ignorance and fists
Packs of hunting animals roam across the town
They find an easy victim and they punch him to the ground

Homophobia the worst disease
You can't love who you want to love in times like this
Homophobia the worst disease
You can't love who you want to love in times like this

The siren of the ambulance the depa of the cops
Chalk to mark the outline where the boy first dropped
Beware the holy trinity; church and state and law
For every death the virus gets more deadly than before

Homophobia the worst disease
You can't love who you want to love in times like this
Homophobia the worst disease
You can't love who you want to love in times like this



Plea for Peace, a tour that exists solely to educate youth about issues of social, economic, and racial justice.

political views, was scheduled to play at a local community hall in Eugene. Two weeks prior, a white power skinhead was arrested. When he was searched, a flier found in his back pocket called for racist skinheads to disrupt the concert. White power skinheads were angered that during their tour, Fugazi had refused to play if racist skinheads were allowed into the shows. Unfortunately, the Eugene community panicked and the show was cancelled. Several folks from the community and some people involved in the local music scene decided to take action to ensure that bigots would never again dictate the choices of

the local alternative music scene. Out of this meeting, Communities Against Hate was born.

This new group quickly attracted a number of volunteers and began to do educational outreach about the white power scene and how to respond to it. They also began publishing *The RaceMixer*, a quarterly 'zine which often ran articles exposing white power organizers in the community. Eventually, the bad publicity became too much for the white supremacist recruiters, who left the Eugene community as quickly as they had come.



The Positive Youth Foundation's Stop Racism booth provides vital information as it follows bands across the country.

A little more than a year later, Communities Against Hate welcomed Fugazi back to the same local hall where the show had been cancelled. This time, instead of an empty hall, there was a packed house. Fugazi showed its support by donating a percentage of the door back to Communities Against Hate. Communities Against Hate continued distributing its 'zine and organized a two day Ska Against Bigotry concert. Eight Ska bands came together to send a message that Eugene would not be

intimidated by organized bigotry. Over a two-day period, nearly 600 people listened to some great music and discussed long-term solutions to racist organizing within their communities. "This is a great opportunity to build long-term relationships and for Ska bands to make a commitment to speak out against hate violence," said a member of Moon Record's band the Skoidats after playing to a packed audience. Bands from all over the country participated in the Ska Against Bigotry event.

The Ska band Maga Dog drove cross-country from Florida to support Communities Against Hate. One member of the band said, "touring for years around the country it has been apparent how easy it is for neo-Nazis to sell their violence and disorder. Finally, we were given the opportunity to tell our peers what we have wanted to tell them for years. Even though hate is easy to sell, don't buy!"

Plea for Peace and Communities Against Hate are great examples of how live performances are the heart of most youth subcultures. These performances provide a place for people with similar interests to meet, expose fans to new bands, and offer a safe haven for many young people to celebrate their ideas and interests – a place they know they will be welcome. Hosting a live performance devoted to spreading the powerful message of tolerance and diversity is the most effective and fun way of working to turn down the sound of white power music we know.

In addition to touring, the Positive Youth Foundation produces a free magazine. If you would like more information about the PYF, including how you can obtain a free copy of their publication and ways to get involved, please contact them at PO Box 64, Greencastle, PA, 17225. You can also check them out at www.positive-youthfoundation.org

Mike Park and Asian Man Records continue to put on the Plea for Peace concert tour. For more information, please visit www.asianmanrecords.com

10 things you can do to Turn It Down

1

Get to know the warning signs.

One of the clearest indicators of white supremacist activity in a community is the appearance of their symbols of hate. White power organizers can sometimes be identified by the symbols they wear on T-shirts, pendants, and patches. Familiarize yourself with these symbols, and keep your eyes open for them (see Appendix B). Club owners and people in your scene need to be prepared well in advance for a time when they might have to respond to white power organizers attempting to recruit or intimidate individuals in your scene. If you know of

white power activists organizing in a club or venue, alert the owner, promoters, and local media to the problem.

2

Expose.

Exposing white power bands, 'zines, and record labels by distributing information at local shows can take away some of their power. Don't hesitate to ask your favorite local band or DJ to participate by speaking out. When you discover white power music, find out that a white power show is scheduled for your town, or come across racist literature, make sure you let other people know about it. The Turn it

Down Campaign is set up to help share that information worldwide. Contact the campaign and we will help you get the information out to everyone involved. Call (708) 848-0319, or contact us via email at report@turnitdown.com.

3

Visit your local record store.

Appendix A contains a comprehensive list of white power bands from the U.S. and abroad. Take this list to your local independent or chain record store and do a little investigating. If you find white power music, there are three steps you can take. First, alert the store management. Often they do not know that they are selling the stuff. Second, notify the Turn It Down campaign by emailing store@turnitdown.com, or calling (708) 848-0319. We are compiling a list of record stores where white power music is sold, so we can make that information public. Third, notify your friends and partners about the

store. If you do not find the music on the shelves, thank the store manager and give the record buyer or manager information about the Turn It Down campaign to ensure that they won't begin to sell it. Encourage the store to support the Turn It Down Campaign, and have them fill out the campaign endorsement form (Appendix D).

4

Write your favorite band.

Bands taking a public stance against hate are an important part of the struggle to build a culture of anti-racism. Write your favorite band or singer and encourage them to condemn white power music and the hatred that it represents, and to join the Turn It Down campaign. You can photocopy the endorsement form (Appendix D) and sign them up for the campaign. Then email, fax, or mail the form back to us.

5

Talk to local venue owners.

White power bands are fond of coming in through the back door and tricking venue owners into hosting their shows. You can make a pre-emptive strike against this tactic by talking to the owner or manager of your favorite nightclub or bar and warning them about what might be coming down the pike. Give them a copy of the list of white power bands, and ask them not to host their live performances. One group of young people convinced club owners and music stores to display a sign reading “Those who promote mindless bigotry such as homophobia, racism, sexism, and anti-Semitism can go anywhere they want tonight—EXCEPT HERE!”

6

Spread the word.

Sometimes the best offense is a good defense. One of the largest obstacles in countering white power music is lack of

knowledge about the problem. Even within youth subcultures, there is not a clear understanding of the threat that organized bigotry presents. Talk to your peers, parents, children, teachers, and religious leaders about white power music. Remember, “Knowledge is power.”

7

Speak out.

Sometimes people may not know that the band they are listening to promotes white power. Most scene ’zines running ads from white power distributors, interviewing white power bands, and reviewing white power albums and CDs, do so without any awareness. When this happens, don’t stay quiet. Write a letter to the ’zine and let them know what’s going on. The best way to get people to turn down white power music is by making sure they know exactly what it is. You can also talk to your teachers and school administrators. Suggest that a speaker come to talk about the problem

and discuss possible solutions. Schools can play a vital role in responding to white power music. By letting them know the problem exists, you help them get positioned to respond to it.

8

Unite!

Form your own anti-bigotry group in your school, place of worship, community center, or wherever you and others gather regularly. See Chapter 3 for a “do it yourself” guide to forming your own group on campus and in communities.

9

Do something!

Set a positive example by getting involved in the struggle to keep youth subcultures hate-free. No matter what role you play, there are ways to set a positive example that others can follow. Set up a table or make a presentation at a show. Hold a rock against bigotry concert. Create a website. Pass out fliers at the mall. Have a group over for a dinner party or house meeting.

Whatever it is that you choose to do, you will help spread the word among your friends and families that promoting white power music is not okay. Even if at first it appears to be harmless, let your people know that they are supporting things that will ultimately come crashing down on your scene.

10

Join the Turn It Down Campaign.

You can stay on top of all the latest developments in white power music, and learn about the creative new ways people are responding to organized bigotry, by joining the Turn It Down Campaign. You can also help by distributing copies of this Kit and copies of our book, *Soundtracks to the White Revolution*.

Tabling at a concert

Setting up an information table at a local concert is a great way to help build a culture of anti-racism in your community. Tabling allows you to meet like-minded people and help initiate and promote a dialogue about overcoming bigotry and hatred. It is also an effective way to reach out to a large number of people in a relatively unthreatening and relaxed atmosphere. Actually, your information table adds to the concertgoer's experience, by introducing them to a supportive network of people working for and caring about justice and equality.

The first step in making your table successful is setting some specific goals. What do you want to accomplish? Are you looking to start up a group of your peers? Do you want to spread information about the ideas and issues that you feel are important? Are you interested in working with a larger national or regional organization?

Whatever your goals, your next step will be to find a local band or concert venue that is friendly or at least receptive to your issues. A local support network is the key to building a lasting social

movement. Each time you table you have the opportunity to expand your network and help others to get involved.

Put together a list of addresses, email addresses and phone numbers so you can keep contact with potential supporters. Be sure to talk to each of the bands that played and ask the manager of the venue if you can come back for other shows. Leave your number with a band member or venue owner but also ask for their numbers as well so you can contact them in the future. Be persistent and get right to the point – bands, venue managers, and promoters are very busy. You cannot rely solely on a band to promote your cause. They can offer a helping hand, but in the end they cannot build a movement for you.

If you get turned down, try again. Don't get discouraged; keep trying even if you are not immediately successful. Sooner or later, you will find the right mix of support within your local scene. Remember to be creative and non-exclusive; reach out to every scene from punk rock, to hip-hop, dance and techno, to country, pop, and folk. If your peers are going to be at an event or concert, make sure that you and your table are there



Tabling at a concert is both fun and rewarding – you get to hear great bands and recruit folks at the same time.

also. You will be surprised at how many people will be willing to lend support. If you get close to a band, branch out and ask if they might be willing to take you on the road with them for a weekend tour or to an out of town show. At the least, they might be willing to take your information along on their tour.

Selling merchandise to raise money is a great way to support your group and get enough money for a post office box, photocopying expenses, and other costs associated with building your network.

Don't feel that you must have a ton of merchandise to sell at your table right away. Pins and stickers are a relatively cheap and easy way to raise money and spread your message at the same time. Be sure to talk to the venue manager about selling your stuff before the show. Tell them how helpful the sales from the merchandise will be to your fundraising efforts.

Once your table is up and running, use it to network with other local, regional, and national organizations. Contact like-

minded organizations (like the Center for New Community), and request copies of their literature and publications to help enhance your table.

When creating a sign-up sheet, or contact information for others to get in touch with you, be sure to include a few options such as e-mail, a P.O. Box address and telephone number. You can sign up for free voicemail boxes on-line from services like www.onebox.com. It is very important to be responsible and timely about returning calls, emails, and letters. Remember though, not everyone may be happy about what you're doing, so don't use your home phone number or address.

Organizing a Rock Against Bigotry Show

There are three essential components to hosting a successful Rock (or any other style of music) Against Bigotry show. First, you need bands, rappers, or deejays willing to donate their time. Second, you need a venue that will host the show-preferably for free, or at least for a reduced rate. Finally, you need to get out in the community and promote the show so that people will know it is happening

and they will come. No matter what sort of show you put on, it is important to recognize that you can't do it all by yourself. Reach out for help and involve as many people as possible and your show will be an even greater success. By organizing a successful show you can accomplish several things, including raising community awareness about the issues, earning money for the work of your group, and bringing in new people to the organization. This will make your work that much more effective.

The first element of pulling off a successful benefit show is the music. Attracting a Dee jay, rapper, or band willing to donate their talent can be a rather daunting task. If you have been tabling at shows, talk to the bands that have hosted your tables. If you are starting from scratch, ask around at your school or among your group of friends. Chances are, someone knows somebody in a band. When you get a commitment from one band, ask them what other groups they think may be interested. Be persistent and be sure to get firm commitments from bands rather than vague statements that they might be interested in playing a show, "you know, sometime in the future."

Then you have to find a venue. Here, there are two possible routes. If you have gotten to know the owner or manager of a local for-profit or non-profit venue, ask them to host the concert. They may, however, ask to take a portion of the proceeds to cover their expenses. If they are taking more than 50% of the profits, it is not worth it.

You can also host an event in a backyard or church basement. If you decide to do this, there are a few details to notice. If it is in a backyard, investigate if there are noise ordinances and parking laws that may cause problems. If it is in a church basement, be certain that there are no other functions going on at the same time and figure out the firecode – mandated maximum occupancy for the area. Attention to detail is very important. Try to find a venue that has successfully hosted concerts before.

Finally, you have to promote the show, heavily. It is important to allow at least 4 weeks for best results. Be sure to lock down the venue and acts before your promotion efforts begin. When you

advertise, make it clear that this is not just another concert, but a benefit show for a very important cause (i.e. a Ska Against Racism, Rock Against Racism, Country Against Racism, etc.). If it is in a non-traditional venue (backyard or

church basement), be sure to include directions on how to get there from a major intersection or highway, the availability of public transportation, and where people can and cannot park. Include a contact e-mail address and phone number for people to get more information (remember, using your home phone number is not a good idea).

Given your probable financial situation, the best promotion is free promotion. Talk to local record stores and café owners and ask them to post fliers in their windows. Go to other nearby concerts and hand out fliers to people there. Post fliers wherever you see other fliers posted. Call the college radio station, or any local alternative station, and ask them if you can make a PSA (public service announcement) on tape that they can play over and over again announcing the show. In some areas,





Less Than Jake was a part of Ska Against Racism, a national tour against hatred.

even mainstream radio stations will air a PSA for a concert against racism.

Also, contact your local daily, weekly and alternative newspapers to request that your event be added to their entertainment section. Be sure to contact them at least two weeks in advance of

when you would want the listing to appear, giving all the information you would put on a flier.

Advance ticket sales can be a nightmare; it can be extremely difficult to collect the money, even when stores agree to sell them for you. Selling tickets at the door

is simpler and more effective.

There are a few other elements to hosting a benefit show that are important to consider. First, decide what you will do with the funds that you raise *before* the show happens. Do you want to use the money to put on another show? Buy supplies for your organization? Donate them to established anti-bigotry organizations? Donate them to local efforts? It is very important that you have a plan for the money before it is raised. And since ticket buyers can be a curious lot, make sure that you tell them how their money will be spent.

During the show, there are other important issues to consider. You need to know who will be providing the security and how you are going to encourage the crowd to respect the venue. This will insure that you can go back and have shows there at a future date.

Also, recognize that a benefit show is not just a place to raise funds. In fact, there are other things that are important as well. For starters, you are setting a fantastic example, demonstrating in a very real way the connection between music and politics. You are also taking a

public stand against bigotry, encouraging other people who are struggling for racial equality. Finally, you are attracting a group of young people who can help you produce the next show or become members of your organization.

Before the last band takes the stage, make sure to have a spokesperson go on stage, take the mic, and give people the information they need to get more involved. Be sure your table has both information and a sign-up sheet for people to give you their names, e-mail addresses, and phone numbers, so you can contact them later.



Over 400 students attended "Culture of Hate: A Youth Perspective", a day-long event on how to respond to bigotry. Photo credit: Mark Montgomery.

Chapter 2: A Guide for Students, Teachers, and School Administrators

Often teachers and school administrators rush to dismiss the problem of white power music. It is a phenomenon that many of them have never witnessed or heard much about, and they'd probably just as soon avoid it.

For young people, however, white power music is a very real threat. At a community event held after a racist killing in Elkhart, Indiana, high school teachers, counselors, and students came together to speak about the realities of race and bigotry at their school. Several teachers and staff members painted an unrealistic picture of harmony and peace. When the students spoke, it sounded like they were attending a completely different school. They spoke about the hateful and bigoted language they heard every

day and the fears they had for their personal safety. The students were living in a different world than the one their teachers and administrators knew.

As with every generation, today's teachers and administrators must work to gain an understanding of the day-to-day life of young people. To do this, they must cooperate with, rather than ride herd over, youth. Under the best of circumstances, school officials can support peer-based efforts rather than quash them. They can also provide a safe environment where young people can speak out about the problems they are facing. Fortunately, there are lots of examples of teachers and school officials working together with young people to turn down the sounds of hate.

By using materials from the Turn It Down campaign, educators and youth around the country have been able to explore and employ different methods in their attempt to dismantle the racist, homophobic, and anti-Semitic ideologies that are assaulting youth subcultures. The following teachers, educators, and students have some sound advice and suggestions for folks in the school system wishing to address these critical issues.

How Schools Can Help or Hinder

Mona Mendoza, a teacher at Meany Middle School in Seattle, Washington, conducts educational and instructional trainings for teachers and administrators on the dangers of white power music. Mendoza acknowledges that many adults in the school system are hesitant to express their feelings about these issues. Though folks agree that racist, homophobic, and anti-Semitic music needs to be dealt with by educational institutions, Mendoza feels the lack of training, funding and “practice time” for educators, makes “you feel like an island out there.”

Mendoza believes that the inability of school districts to address the issues is

basically an indicator of how much stress is on the educational system. “It’s not out of lack of commitment. If presented the issues, they (educators) understand, but it’s not high on people’s radar until something happens in your school.” Mendoza is an advocate of a proactive, systemic response, rather than the usual, reactive, “crisis response” mode of only dealing with issues in schools after bad things happen. She suggests that trainers put together a 30-45 minute lesson plan that can be distributed to teachers. These lesson plans should be very user friendly, because she understands that “just lecturing people isn’t going to work.” Finally, Mendoza encourages educators to be persistent, to keep bringing up these issues. It’s obvious to her that “one training isn’t going to cure anyone.”

While some would argue that talking about white power music in school gives hate undue publicity, Dan Williams, dean of students at a suburban Chicago high school disagrees. Williams teaches a multicultural issues class at a very diverse high school. He believes that discussing white power music in the classroom “was great because it helped

me raise an issue that high school students usually don’t think about – the relationships between racism, anti-Semitism, and culture. Once they start talking about a white power culture, they begin to think about biases and prejudices in their own culture and lives.”

Tyler, a high school sophomore from Bonners Ferry, Idaho, attended a training on combating the spread of white power music. He said he came to the training because these issues “haven’t come up in school. I went to the meeting to help prevent it.” Tyler suggests that both educators and students must “make people aware, for people don’t know that much.” He suggests that youth in the school system talk to their teachers and start human rights programs/clubs. Tyler plans on starting a human rights group at his high school and wants to begin fundraising around these issues. He warns however, that many folks “don’t think it’s an issue.” People can’t be forced to attend these lectures or meetings. “They need to come on their own,” he said.

After hearing about a plan to distribute white power music at the local high school in East Peoria, Illinois, 11-year old

Jesse and his family decided to attend a special Turn It Down workshop. After the presentation, Jesse honestly admitted that he had never heard white power music before. “But in three years,” he said, “I will be in high school, and then I’ll be prepared.”

Teacher Eric Edmunds of Lake City High in Coeur D’Alene, Idaho, helped coordinate the training Tyler attended. Edmunds suggests that schools could get involved and start addressing these issues by hosting educational forums and conferences. He recommends involving students in coordinating the training. “Students helped with mailings, publicity and they really got involved,” he said. “This work is pretty important for their future, and now they’ve definitely been involved in something.” According to Edmunds, “schools can act as a catalyst for this kind of (human rights) work.” Human rights clubs in high schools are an integral part of combating the spread of white power music. Edmunds feels that ongoing student involvement “keeps the issues in everyone’s mind.”

Edmunds’ advocacy of student involvement applies to college and university students as well. After a student-spon-

Unity – Operation Ivy

There's a war going down between
my brothers tonight
I don't want no war going down tonight
Civilization, ha I call it as I see it
I call it bullsh-- you know I still
cannot believe it
Our evolution now has gone the
way of hate
A world evolved resolved in this stupid fate
Stop this war
All so different yeah I say were all the same
All caught you know in the division game
Self destruction fast impending like a bullet
No one can stop it once its fired no one
can control it
Stop this war
A final word, wait it's not a call to action
We ain't no sect, we ain't no faction
Unity unity you've heard it all before
This time its not exclusive we want to
stop a war
Unity – as one stand together
Unity – evolutions gonna come

sored presentation at the University of Wisconsin-Madison some participants said they were shocked by the scope of the problem. “I was surprised that there are so many people that support this industry, directly and indirectly, from the artists to the labels, all the way down to those who make the cellophane packaging,” first-year student Rachel said. Other students, however, were aware of the growing industry and came because they were concerned about its effect on their lives. “I was intrigued by the topic of discussion because I listen to a lot of the genres that are being infiltrated by white supremacist music, but sadly, I wasn’t surprised at the growing population of the movement,” noted sophomore James.

Cristien Storm, of Home Alive in Seattle, Washington, incorporates an educational track on white power music when she trains groups on the violent relationships produced and maintained by white nationalist culture. She presents information about what violence and violent relationships look like, and then asks the group to think about “how things would look if the violence wasn’t there.” Searching for a more proactive strategy,

Storm asks, “What do we want and as a collective, how can we do this together? How can we work towards what we do want?” Looking to the future, Storm asks people to think about “what we want from artists and performers and musicians? Who do we listen to and promote and support?”

Tracey Flynn of Safe Schools Coalition of Washington concurs. She finds that dialogue is a fundamental element for combating the spread of white power music. Flynn says she “offers youth an opportunity to dialogue about the music rather than tell them not to listen to it.” Youth need to distinguish and identify what they do and do not value in music. With informed decisions, “kids can decide what they want to do.” Flynn has also found that trainings conducted by student and adult teams are extremely effective in the classroom.

Because of its ever-widening scope and influence, white power music represents a serious threat to the future of our communities. It is imperative that youth, administrators and educators mobilize against fascist infiltration of youth subcultures. Countering racist ideology in our schools calls for proactive community



Floyd Cochran, former white supremacist, speaks with youth about overcoming hatred and intolerance

strategies, along with full institutional support.

“Culture of Hate: A Youth Perspective”

When school leadership and community groups work together, they can also put together educational events outside of the regular classroom – like a student conference in Chicago that was co-sponsored by school leadership, the Turn It Down campaign, and the Human Relations Commission.

On a cold December day, over 400 youth from Chicago-area high schools packed the auditorium at Malcolm X College for a conference on the “Culture of Hate: A Youth Perspective.” This gathering on white power music was an eye-opener.

For weeks prior to the event, the Human Relations Commission staff had worked

very hard to recruit Chicago public and parochial high schoolers to participate in the conference. Others focused on recruiting from suburban high schools.

Mailings and follow-up phone calls made all the difference in turnout. As the vans, buses and cars rolled in with students and their teachers, it became evident that the work had paid off.

Inside, students, teachers, and other community members heard Human Relations Commission and law enforcement representatives talk about hate crimes. Staff from the Center for New Community presented a multimedia presentation on the problem of white power music. Everyone received a resource packet containing a variety of materials about countering hate, as well as a copy of *Soundtracks to the White Revolution*, the Center for New Community’s in-depth study of white power music.

Over box lunches, students dealt with all sorts of questions about hate groups and

hate music. After a raucous discussion in the cafeteria, question-filled students returned to the auditorium for a dialogue with a former neo-Nazi named Floyd Cochran. Floyd, who has become a tireless anti-racism advocate since leaving the Aryan Nations in the mid-1990s, told the diverse group how he was recruited into the white supremacist movement, how he recruited new members, and how he managed to escape its grip. Were it not for the buses waiting outside, the students would have stayed late into the evening asking Floyd questions.

Clarence Wood, Chairman of the Commission, said “we see the conference, and the study, as proactive outreach. The study provides an opportunity to tell these kids about this situation, and to explain what it’s really about. I was especially gratified by the number of white and suburban kids who came, because it helped the event bring diverse kids together.”

Seventeen-year-old Nichole best summed up the day, “I finally understand why my friends feel so strongly about fighting against racism. People need to be educated about this and I’m glad this gave me the opportunity to learn.”

Do

Support student human rights organizations. Make sure students are in leadership positions.

Use the school building and other resources to sponsor educational forums and conferences.

Compile written educational materials for administrators and construct “user friendly” lesson plan for teachers

Look for creative ways to address the issue.

Don’t

Ignore the issue. Silence only contributes to the problem. Be reactive. Be proactive.

Just lecture people. Create dialogue between students, teachers, parents, and administrators that explores what we expect from artists, musicians, and performers.

10 things teachers and administrators can do to Turn It Down

Across the country, many educators are designing programs and classes that work with young people to address the dangers of organized bigotry in the school. All of these educators are in agreement about the importance of respect for student subcultures; it is important to remember and stress that not all subcultures are bad. Do not demonize all youth subcultures, and be careful not to overreact and ban all activity from your school.

1 **Get your ears to the ground.**
Listen and learn about what is happening with youth, both in school and at home. Learn from youth about the level of hate and bigoted activity in the community; don't ever assume you know. Ask students if they have heard white power music, or know where it can be purchased. Ask them if they have seen

white power symbols around or in the school or community. Hold youth forums to discuss racism and bigotry, and learn from youth what they encounter. Have them talk about their own experiences with hateful behavior and activity.

2 **Create a safe environment to share.**
Create a space where young people can speak out about the problems that they face. Listen, instead of rushing to tell them what their problems are. Make it acceptable to talk about bigotry in the classroom, and always ask students what they think should be done about it. Provide opportunities for discussing racism, bigotry, and white power music. Dialogue is essential.

3 **Inform and involve parents.**
Urge students to discuss white power music with their parents. Keep parents informed and let them in on the discussions you are having.

Whenever possible, distribute materials to all students so that they can take it home to their families.

4 **Help students and faculty recognize white power warning signs.**

In addition to white power CDs, there are several other warning signs of white power activity. Symbols are often displayed on notebooks, clothing, patches, bumper stickers, graffiti, and the like. There are numerous symbols, and different types of literature and fliers containing derogatory references to race, ethnicity or sexual orientation; and caricatures of racial/ethnic groups. After familiarizing yourself with these signs, do not be afraid to share the information with school officials, other faculty members, and students. Discuss what students can do when they find or someone gives them a flier or a CD. Emphasize that anyone finding or receiving a flier should immediately inform a faculty member. Ignoring

the flier or dropping it on the ground only makes it available for others to find. Include material about white power music in hate prevention training for all staff, including teachers, administrators, school security personnel and support staff. **There is a listing of white power symbols in Appendix B to help you identify white power warning signs.**

5 Support, don't control, peer-based organizing.

Support youth in their efforts to unite to counter hate, but keep out of their way as they set their own course for action. Youth themselves have to take back their music and their culture.

Provide institutional support.

Encourage students to create anti-hate web pages on the school website which are focused on local concerns. Provide them access to a meeting room.

Always ask what kinds of concerns youth (and adults) have about these issues. Help youth clarify and define the concrete issues they want to focus on.

Don't let your opinions of youth music or fashion dictate your level of support (three contributors to this kit had multi-colored hair in high school).

Identify youth leaders who will work with you and other youth to organize an education event or discussion group. Make sure that youth themselves are provided the opportunity to speak out and provide the leadership on these issues in their schools, religious communities, and in the media.

6 Gather resources to help students.

In addition to the Turn It Down Resource Kit and the book, *Soundtracks to the White Revolution*, there are several other resources available for teachers and students. They include:

Anti-Bias Education Resource Guide. Northwest Coalition Against Malicious Harassment, P.O. Box 21428, Seattle, WA 98111

Bigotry on Campus: A Planned Response. American Jewish Committee, 165 56 St. New York, NY, 10022-2746.

CRS Bulletin: Responding to Hate Crimes and Bias-Motivated Incidents on College/University Campuses. Community Relations Service, U.S. Department of Justice, 600 E Street, N.W., Suite 2000, Washington D.C. 20530

Organizing against Hate: A Campus Guide United States Students Association Foundation, Student of Color Campus Diversity Project 1413 K St. N.W. 10th Floor, Washington DC 20005

Preventing Youth Hate Crime U.S. Department of Education, <http://www.ed.gov/pubs/HateCrime/sta.html>

Responding to Hate at School. Southern Poverty Law Center, 400 Washington Avenue Montgomery, Alabama 36104

Safe Schools Resource Guide. Safe Schools Coalition of Washington, c/o AFSC 814 NE 40th Street, Seattle, WA 98105, <http://www.safeschools-wa.org/>

When Hate Groups Come To Town. Center for Democratic Renewal, P.O. Box 50469, Atlanta, GA 30302.

White Noise: Inside the International Nazi Skinhead Scene. Searchlight Magazine, <http://www.searchlightmagazine.com>

7 Stop the music.

Investigate the source of white power music or symbols. When the danger signs are uncovered, treat white power music like all other forms of hate—denounce it immediately and make sure to provide additional support to those targeted by the lyrics of white power music. If there are local busi-

nesses near the school inadvertently or knowingly selling white power music, approach them and ask them to stop.

8

Develop school policies on white power music.

Make sure that school policy reflects a zero-tolerance attitude towards the bigotry of white power music, but do not criminalize all forms of youth expression. While there are many bands that may make offensive comments, white power music plays a different role and deserves to be treated differently in a school context.

9

Enforce appropriate consequences.

Do not dismiss incidents of bigotry as isolated incidents or mere youth rebellion. Educate students who violate school anti-hate policies about the meaning of the words or symbols they have used and the reasons those words and symbols are hurtful to entire groups of people.

With a counselor, teacher, or trained peer mediator present, an education session might prove to be as successful as a disciplinary conference.

10

Contact local authorities and anti-bigotry organizations.

When white power recruitment or distribution of CDs or other white power materials occurs at your school, inform anti-bigotry groups, other school districts, and law enforcement agencies immediately. Make three copies of any material distributed by the individual or group. Give one to law enforcement, file one, and send one to an organization that tracks hate groups, such as the Center for New Community or the Northwest Coalition for Human Dignity.

How to form your own anti-bigotry group

In the High Schools

High schools are a favored recruiting ground for white supremacists.

Organized bigots have become adept, through the use of their music, at reaching out to alienated young white people searching for a sense of identity and place. Organizing an anti-racist group at your high school is an effective way to respond to a problem that already exists and is a good way to prevent one from happening.

The first step in creating a group is finding a supportive teacher, counselor, coach, or administrator. Approach a teacher you feel comfortable talking with; even if they are not able to help, they can probably direct you to someone who might. Talk with them about ways that you can attract members, and about a range of different projects you can work on.

Meet with the dean of students to reserve a room during lunch or after school, to learn what rules there are concerning passing out fliers, and to find out what the possibilities are of

having an announcement about your first meeting read during the next school assembly.

There are a number of different activities that a high school group can do. Many groups have started graffiti patrols. They regularly check on high graffiti areas, document any racist, anti-Semitic, sexist, or homophobic graffiti, and then clean it up. It is important to document everything and provide school officials with photographs. Other groups have organized daylong diversity events, combining student plays, role-playing, workshops, and discussion groups that are centered on issues of race.

In the Colleges

There is a long history of anti-racist organizing on college and university campuses. In the 1960's, many students from the North traveled to help register voters in the South. In the 1960's and 70's students participated in a myriad of civil rights activities and worked to establish black studies and women's studies programs at their schools. In the 1980's, Student Committees Against Racism (S.C.A.Rs) across the country challenged their universities' economic

support of apartheid in South Africa. In the 1990's, broad-based coalitions organized to protect Affirmative Action and minority studies programs.

The first step in forming a campus anti-racist group is to visit the office of student activities or student affairs and learn exactly what must be done to become an official campus group. Only officially recognized organizations are able to get the full benefit of campus resources, such as meeting room access and funding.

Typically, schools require that a new student organization draw up a constitution, write a statement of purpose, and recruit a minimum number of members as well as enlist the support of a faculty advisor.

A good way to recruit members is to attend meetings of other groups on campus and ask to speak briefly. Remember to include religious and cultural groups when you reach out they may be vital allies when working on larger projects.

Find out if there are policies regarding posting fliers (you don't want to make any enemies in the administration) and handing out leaflets around campus in high traffic areas. Do not forget to post your fliers at nearby off-campus hangouts

as well. Include contact information so that people who cannot attend have a way to get involved. If it is the beginning of the year, find out if there will be a student activities fair and how you can get a table.

Finally, plan an agenda for the first meeting. A good agenda will help everything to run smoothly and efficiently. No one wants to spend more time at a meeting than is really necessary. Make a place on your agenda for contributions from new attendees. Remember to set a regular meeting time, and elect officers. Ask for feedback on which issues people consider most important. Have an easy project in mind for the group to start, such as co-hosting an event with an established student organization. Be sure to get everyone's telephone number and e-mail address and call to remind them just before the next few meetings.



Creating peer-based anti-racist groups is key to countering hatred in school. Photo: Mark Montgomery.

Ich Bin Ein Auslander - Pop Will Eat Itself

Listen to the victim, abused by the system
The basis is racist, you know that we must face this.
“It can’t happen here”. Oh yeah?
“Take a look around at the cities and the towns.”
See them hunting, creeping, sneaking
Breeding fear and loathing with the lies they're speaking
The knife, the gun, broken bottle, petrol bomb
There is no future when the past soon come.
And when they come to ethnically cleanse me
Will you speak out? Will you defend me?
Or laugh through a glass eye as they rape our lives
Trampled underfoot by the right on the rise
“You call us...”Ich Bin Ein Auslander (x4)
Welcome to a state where the politics of hate
Shout loud in the crowd “Watch them beat us all down”
There's a rising tide in the rivers of blood
But if the answer isn't violence, neither is your silence
If they come to ethnically cleanse me
Will you speak out? Will you defend me?
Freedom of expression doesn't make it alright
Trampled underfoot by the rise of the right

Chapter 3: Our house: when hate comes home

Families experiencing the “bigotry brought home” trauma of white power music often go through several stages of response. The first is often denial: “this can’t be happening to us,” and “that’s not how we raised our child.” Next, comes anger. And once families have moved beyond the denial and anger stages, many express frustration over the lack of information available on what other families have done to help extricate their children from the grip of organized bigotry.

Just as there are numerous reasons why young people are attracted to the white power music scene, there are just as many reasons why they leave the hate behind. Even if there is no single “perfect” answer to this complex and multi-faceted problem, some insights can be gleaned from the experiences of those who have been there, and from those who have helped them.

We begin with the successful story of a family whose child was recruited into the white power scene. At the family’s request, the names and details in the following story have been changed to protect their identity. However, they have asked us to share their experience with others. By sharing their story, they hope to help break down the isolation that accompanies such a difficult situation. They want other families to know that they are not alone in this struggle.

When Hate Comes Home: A Parent’s Story

Alison was fourteen years old. She attended a good school in an affluent suburb of St. Louis, Missouri. Wanting to fit in, she began to date during her first year of high school. Soon afterwards, her hairstyle, dress, and mood changed drastically. Her parents, Susan and John, thought that it was her “being a teenager” phase, nothing more sinister.

Her parents did not recognize the symbols and the patches that Alison began to wear as having anything to do with white power. They thought that the loud, heavy music emanating from her room at all hours of the night and day was little more than a nuisance.

Alison, unbeknownst to her parents, had been recruited into the white power skinhead scene.

Through personal contact with white power skinheads (most prominently her boyfriend), she had entered a different world. At first, these people simply befriended her. Then, they slowly got her more and more involved with their white power crew. They gave her cassettes with explicitly racist and anti-Semitic lyrics, slipped her increasingly graphic white power literature, and engaged her in long discussions about Adolf Hitler and neo-Nazi ideas.

“At first, I didn’t think much of it,” notes Alison looking back on her early white

power days. “They just tried to make friends with me and be nice and just make the whole idea seem really attractive.”

Reflecting back on the recruitment tactics of the group, Alison explains “at first, they didn’t expose me to some of the really violent things that went on. They were just my friends. As time went on, they revealed more and more about who they really were and how violent they could be.”

By the time she was sixteen, she was staying out all night, drinking, getting into fights, and leaving for days at a time to attend white power concerts hundreds of miles away. Frustrated and isolated, her parents lost nearly all influence on her life – she just wasn’t interested in listening to them. On a number of occasions, her parents resorted to calling the police.

After stumbling across a white power cassette in her bedroom, they knew



Can you tell the difference between white power music and anti-racist punk?

they had to talk to their daughter. They decided that they would not yell or scream; instead, they would try to understand why she had come to believe the hate-filled musical messages they discovered. While they did not demean her or her beliefs, they did challenge her. They also made it clear that they did not share her opinions. This didn’t seem to work; she was already deeply involved. Susan and John looked hard for other options. “Our first inclination was to kick her out of the house. We did not want to tolerate that kind of hatred under our roof. But this wasn’t some stranger – this was our daughter” said Susan.

John continued, “She was still a child. We realized that. As difficult as it was going to be, we had to keep her in the house and under our influence as long as we could.”

They realized that they couldn’t do it alone, and decided to ask for some help. After meeting with her teachers and high school guidance counselor, they decided that Alison’s focus needed to be diverted away from hate. Susan and John began thinking about new interests that could be cultivated to

get her away from bigotry.

Ultimately, it was her interest in fashion that drew Alison to beauty school and gave her a reason to grow her hair out. Her self-confidence was restored and she found a new group of friends. Nearly two years after Alison had become involved with racist skinheads, she was finally able to leave the hate behind.

Alison now thinks her parents handled her white power activity the right way. “They let it be known that they didn’t like it, and when I decided to get out of it they supported me in every way possible,” she said. When discussing what had the most influence on her decision, Alison explained that “my parents always being there for me is what helped the most.”

Alison now wishes there was something like the Turn It Down campaign around when she was younger. “Getting involved with the White Power Movement was the worst choice that I have ever made. Had I understood the true severity of those groups beforehand, I probably would have put more thought into joining.”

Recognizing and Responding to a Potential Problem

Young people are white supremacists' primary targets. It is increasingly important that parents and other family members familiarize themselves with the warning signs of organized white supremacist activity.

Parents play a vital role in recognizing and working to counter the influence of white power music. In every case where a young recruit was drawn out of the movement, parents, working together in close cooperation with others have been the crucial factor. There are three guidelines parents can follow, which will make it easier to identify if a child has become a target.

Overcome the “it can't happen to me” attitude

White kids from all different socio-economic backgrounds have been seduced into the white power scene. Whether your family is rich or poor; living in an urban, suburban, or rural setting; or in a one or more parent household, there is always a risk.

Try to understand youth culture

White power music, in all its various

forms, is more than loud guitars and raspy vocals. Today, the white power music scene is its own distinct subculture, complete with its own dress, language, symbols, and attitude. If adults hope to recognize when white power music is being used as a recruitment tool, they must make efforts to understand youth culture.

There's no way in this media-saturated society that parents can recognize every youth subculture and succeed in keeping their kids entirely away from any of them. Accordingly, it is very important not to overreact and demonize all youth subcultures. Many young people go through periods of healthy youth rebellion and use the trappings of music subcultures to express their uniqueness and individuality. So, this means that parents must invest some time in understanding the subculture their child enjoys. Parents need to go beyond the music's trappings and styles of dress, beyond their kids' mercurial mood swings.

Here's what to look for in order to spot problems with hate music. First, familiarize yourself with the symbols of hate (Appendix B). Notice more than what your child or student is wearing. Pay

attention to their friends, the lyrics of the music they listen to, and the magazines and publications they read. Most importantly, talk to them about their attitudes towards issues of race, gender, religion, sexual orientation, etc. Look for the specific signs and ideologies that indicate involvement in the white power scene.

Be involved

Understanding youth culture and overcoming the feeling that “it can't happen to me” are not enough. Parents need to be involved in their children's lives. This does not mean that parents should be their child's best friends, but it does mean that parents must make a concerted effort to be more than just a live-in chauffeur. Become a meaningful part of your child's life, and you'll be among the first to know if he or she is encountering the dangers of organized hate.

Resources for the Long Haul

It is difficult and often heartbreaking when parents discover their child has become a member of a hate group. As white power recruiters continue to attract youth, parents of those recruits must take a proactive approach. They may not have bargained for it, but parents of these youth

Across the Lines – Tracy Chapman

Across the lines
Who would dare to go
Under the bridge
Over the tracks
That separates whites from black

Choose sides
Or run for your life
Tonight the riots begin
On the back streets of America
They kill the dream of America

Little black girl gets assaulted
Ain't no reason why
Newspaper prints the story
And racist tempers fly
Next day it starts a riot
Knives and guns are drawn
Two black boys get killed
One white boy goes blind

Little black girl gets assaulted
No one know her name
Lots of people hurt and angry
She's the one to blame

have a responsibility to educate their families and their local community about the presence of the threat. According to Eric Ward of the Northwest Coalition for Human Dignity, parents of neo-Nazi youth ought, first and foremost, take responsibility for educating themselves.

Ward believes that parents must grapple honestly with their own biases on a personal level and within the context of the family. “Parents need to set an example and establish a climate in the home that is anti-racist; one that examines issues of privilege,” he says. “This understanding must be articulated to youth in a way that points out how racist, anti-Semitic ideologies flourish.”

Moreover, this self-education process should include information on how youth are recruited and why youth are drawn into the movement. “A lot of these groups offer a sense of identity, belonging, and unity. The recruitment begins on a personal level. Established Nazis befriend potential youth recruits and develop camaraderie. Eventually the youth is indoctrinated with white supremacist philosophies,” notes Ward. Parents must become aware of these tactics and pay close attention to the

people their child spends time with, the music they listen to, and the clothing they wear. Parents aware of white power music and youth subcultures can quickly identify neo-Nazi symbols and rhetoric when they appear.

While proactively establishing an anti-racist climate in your home, Ward suggests that parents challenge their children’s white supremacist perspectives and participation. “Try to open up opportunities with the youth to sit down and talk about their involvement. Find out what’s fascinating about this particular subculture and pressure your child to construct a viable argument. Dissect their ideas, find the discrepancies in their rhetoric,” and in the white supremacist philosophies. Learn the arguments and familiarize yourself with the language, at least as well as your child.

You can advocate anti-racist positions by actively demonstrating your long-term commitment to these attitudes. Counter your youth’s racist and anti-Semitic attitude by volunteering for different anti-racist community projects. Local human rights organizations offer many opportunities for community involvement and provide a solid base of support. Northwest

Coalition organizer Kate Boyd suggests getting involved with administrators and faculty in the school district, and through direct participation in the school district. Continue to raise these issues, however uncomfortable they may be. Ward believes that peer pressure is an effective tool in combating the spread of white supremacist ideas, and schools can help create an environment that is uncomfortable for neo-Nazi youth – one that is proactively anti-racist.

Parents of youth involved in the white supremacist movement have a responsibility to expose activities that put others in the community at risk. If your child is involved in any illegal activity, notify the proper authorities. Furthermore, due to the extremely violent nature of neo-Nazi subcultures, safety issues should always be foremost in your considerations. If your child is deeply entrenched in the white power scene, it is often dangerous for them to leave it. In this case, contact the Center for New Community or Northwest Coalition for Human Dignity for a personal consultation relating to your specific issues.

Here are some additional tips for parents struggling with neo-Nazi youth.

Do not belittle the ideas they hold.

No young person appreciates scorn or condescension, especially regarding something for which they care passionately. Belittlement can drive your child deeper into the white supremacist scene.

That said, be clear about your opposition to philosophies that preach hatred and bigotry.

Set limits about what is and what isn’t acceptable in your home. (i.e. bigoted language, white power “friends,” Nazi paraphernalia, etc.)

Often people who leave the hate movement do so because of family and friends who have continued to struggle with them.

Strange Fruit - Billie Holiday

Southern trees bear strange fruit
Blood on the leaves
Blood at the root
Black bodies swinging in the
southern breeze
Strange fruit hanging from
the poplar trees
Pastoral scene of the gallant south
The bulging eyes and the
twisted mouth
The scent of magnolia sweet and fresh
Then the sudden smell of
burning flesh
Here is a fruit for the crows to pluck
for the rain to gather
for the wind to suck
for the sun to rot
for the tree to drop
Here is a strange and bitter crop

Chapter 4: With a Little Help from our Friends—Turning It Down in the Record Industry

Turning It Down in the Record Industry

Although young people, parents, and teachers play important roles in countering the efforts of white power music, their efforts are, in certain ways, limited. While they can work to organize young people to respond to white power music, they cannot directly prevent the production and distribution of hate music. The record industry can play a vital role responding to white power music.

White power music has become an international industry, selling millions of dollars worth of CDs and other merchandise each year. It is also one of the largest sources of revenue for the white supremacist movement. While white

power fanatics used to raise money by counterfeiting and bank robbery, now they sell hate ideology set to a beat – and get rich doing it. The industry has matured from photocopied fanzines and third-generation cassette tapes to glossy publications and compact discs. For this reason, the record industry has become a crucial battleground for people opposing organized hatemongers.

Since white power music first appeared over 20 years ago, the mainstream record industry has had a love/hate relationship with it. Many record labels, distributors, venue owners, bands, and promoters have risen to the challenge and worked vigorously to push white power music out of youth culture. Some have

tried, some tried and failed, others haven't tried at all. Their complicity in the spread of white power music is due either to greed or ignorance.

White power music is impacting the music industry. Numerous record labels, record stores, distributors, A&R representatives, studios, venues, designers and layout specialists, CD pressing plants, promotion companies, fanzines, and even web portals are targets for white power activists desiring to move their message into the mainstream.

The white power music industry has professionalized since the days of photocopied 'zines, third generation cassette tapes, and homemade t-shirts. Although the Internet and mail order catalogs are currently the primary venue for sales, local record stores and distributors are the next big targets. White power musicians don't have their own professional recording studios or pressing plants, which means that they must continue to rely on the mainstream record industry for production, mastering, and duplication.

This final section of the Turn It Down Resource Kit outlines what various com-

ponents of the record industry can do to stand up to white power music. Venues and booking agents, music manufacturers and pressing plants, labels and distributors, and local record stores can all be vital allies; many have already taken courageous stands against white power music. Here are some of their stories.

Venues and Booking Agents

Local club owners, concert hall booking agents and event promoters are important allies in stopping the spread of white power music. An excellent example of club owners acting responsibly occurred in a city plagued by white power skinhead violence – Portland, Oregon.

In 1998 the band Intimidation One announced that they were going to play



Napalm Death stresses that the record industry has a role to play in countering white power music.

a small club in Portland. Intimidation One is one of the more popular bands in the white power skinhead scene, notorious for songs like “Bagels and Blood”, “White Power Skins”, and “Boot Party”. The group prides itself on being associated with racist violence; their name was taken from the Oregon hate crimes law.

After learning about the event, a number of young people decided to take action. They compiled information about Intimidation One and white power music and met with the venue owner. Mindful of the fact that white power bands will often hide their racism and anti-Semitism to secure a venue, they approached the owners, assuming that they did not know their club would be hosting a white power concert. They were right. When the owners learned about Intimidation One, they cancelled the show. Encouraging them to take a further step, the concerned youth were able to convince the owners to pledge never to host a white power concert in the future.

Elsewhere in the city another group of young people convinced club owners to post a sign near the entrance to the

club that read simply: “Those who promote mindless bigotry such as homophobia, racism, sexism, and anti-Semitism can go anywhere they want tonight – EXCEPT HERE!”

Chris Thies, a talent and booking agent for several music venues, sees great value in this sort of pro-active response. “No venue should knowingly host a band or concert dedicated to spreading racism, anti-Semitism, or homophobia. Not only can I guarantee that you will lose money on the gig itself, but you will turn off a good number of patrons. Educate yourself about white power music to prevent it from ever happening, but also have a plan in case you should ever unknowingly be host to a white power gig.”

Concert promoters act as a vital bridge between venue owners, booking agents and the public. Promoters also need to play a part in turning down white power music. Barney Greenway, Napalm Death's singer, cautions promoters, “Show some integrity. Stop these people from coming in and infesting the scene. If you think it is any good for the scene, then think again. It's just going to cause all kinds of problems.”

Music Manufacturers and Pressing Plants – “Shutting Down The Peddlers of Hate”

In Europe, Combat 18, a neo-Nazi terror group, produced white power CDs through its ISD Record label. (ISD Records takes its name from the late Ian Stuart Donaldson, the former lead singer of the neo-Nazi band Skrewdriver.) As part of a campaign called “Shut Down the Peddlers of Hate”, the international anti-fascist organization Searchlight discovered that ISD CDs were manufactured overseas. It became clear to Searchlight that Combat 18 had an ally within the music industry.

Searchlight’s investigation led them to a company called Music Media Manufacturing, responsible for the production of the racist CDs. When they informed the director of the Music Media Manufacturing about his company’s involvement in the production of neo-Nazi music, he was appalled and shocked. “I had no idea what the lyrics contained; we never listen to them,” the director admitted. The investigation discovered that it was not only Music Media Manufacturing assisting

the white power music scene, but also Sony DADC of Austria, DCM in Sweden, and Nimbus in the United States.

By informing the music industry and the public about white power attempts to hoodwink the CD production industry, Searchlight was able to bring pressure to bear on the white power music scene in Europe. After the information was exposed in the press, Nimbus (UK) called in the police to investigate the possible illegal content of the CD. Nimbus also handed over the master and the cash

Searchlight magazine’s special investigation into the white power music industry.



that Combat 18 had paid for the production of the CDs.

One Searchlight organizer summed up their campaign against white power music by saying, “In the end the Nazis lost everything.”

Mia Park is the co-owner of Dig It All Media Works, a company that duplicates compact discs, makes posters and stickers, and works with a number of independent bands and labels from across the country. While Park recognizes the right of individuals to work to get their music pressed, she also sees that the industry has a responsibility and the right to refuse service to those who use music to promote hate.

“A great thing about America is that in a capitalist society and as a business owner, I can choose to do business with whomever I want,” Park explains. “I would prefer not to do business with someone who holds ideas and values that I disagree with. I don’t think that white power music is positive; I don’t think it sends out the right message or



Mia Park of Dig It All Media Works and the rock band Kim

energy to people, and I just completely disagree with it. I think people should be allowed to say what they want, but I don’t have to listen or help promote it if I don’t want to.”

While many in the record industry talk the talk, they often do not walk the walk. However, the greater problem is ignorance. No matter how close to the music scene some in the industry are, they often simply aren’t cognizant of the issues. “To be quite honest, I guess we weren’t really aware of the popularity or the demand for this kind of music,” Park explains. “We were kind of ignorant of it until I talked to the Turn It Down campaign.”

Dig It All Media Works is, in this respect, in the same position as most others who duplicate compact discs. Operating outside of the creative and marketing realms of the music industry, pressing companies are in a difficult position. They have little to do with the content of the product. Some companies have begun to screen their orders. “We do get the CD’s early enough in the day so I try to make a conscious effort to listen

to them or at least listen to parts of each one to make sure that it is something that we agree with. I would feel pretty crappy pressing a white power CD and not even knowing about it,” Park acknowledged.

Larger companies, such as Discmakers and Nimbus, receive thousands of orders every day. They can't realistically screen each disc. However, these companies and all those outside of the creative and marketing process can familiarize themselves with the names of white power musicians, labels, distributors, and fanzines. They can also adopt standards that make it clear what kinds of artists they are and are not willing to support.

Labels and Distributors: Shutting off the White Power Pipeline

A Cymophane, pronounced 'kymo-phane', is a red-brown stone shaped like an Eye. It is also the ancient Greek word for “the coming wave”. If American neo-Nazi leader William Pierce had his way, Cymophane would have been the next trans-Atlantic wave of white power music. However, thanks to the work of an international network dedicated to “turning it down,” record distributors

were able to turn off the pipeline of hate.

William Pierce is the author of the infamous neo-Nazi novel *The Turner Diaries* and leader of the National Alliance, America's fastest growing and most dangerous neo-Nazi organization. (Pierce died on July 23, 2002, as the *Resource Kit* was going to press. Erich Gliebe, the CEO of Resistance Records, has taken his place as leader of the National Alliance.) As part of an ongoing effort to recruit young people into the neo-Nazi movement and generate revenue, Pierce has taken control of a number of white power record labels. The most recent addition to his growing musical empire was Cymophane, LLC (Limited Liability Corporation) – the U.S. side of a music label specializing in “national socialist black metal” (nsbm).

The perfect point-of-entry into the black metal scene appeared on Pierce's West Virginia doorstep in the summer of 2000. German nsbm musician Hendrik Möbus brought the Cymophane record label to Pierce while eluding German authorities in the United States. Möbus, a convicted killer, enticed Pierce into purchasing Cymophane and releasing the

“Tribute to Burzum” CD that Möbus began prior to fleeing Germany. In addition to the Tribute CD, Cymophane would become the exclusive source for Burzum material in North America.

Burzum is the one-man-band of Norwegian Satanist-turned-neo-Nazi Varg Vikernes. He is currently serving a life sentence for murder, and for several arsons at Norwegian churches. Through the music of Burzum, Vikernes moved far beyond the confines of the nsbm scene. As black metal rose in popularity in the mid-1990's, Burzum sales rose as well. Today, Burzum is one of the biggest selling acts in the entire black metal market, most of which is non-racist.

The widespread popularity of Burzum made the Cymophane purchase a deal Pierce couldn't refuse. It gave his neo-Nazi outfit instant credibility in a new scene, from which he could recruit and also make a significant amount of money. In addition to Burzum there were several other groups of interest to the National Alliance. Prior to his arrest, Möbus was negotiating a deal between Pierce's Resistance Records and the

German label No Colours Records for the distribution rights to the Polish nsbm band Graveland.

The deal for Cymophane was completed in the summer of 2000. Signaling the shift in ownership in June, the contact address for Cymophane quietly moved from Washington State to New York City. The new address in New York, however, turned out to be nothing more than a National Alliance mail drop box. Cymophane's new headquarters were hundreds of miles away, in a compound in the hills of West Virginia.

Pierce's purchase of Cymophane is part of his strategic plan to dominate the international white power music scene. In the spring of 1999, Pierce purchased Resistance Records, America's leading white power record label. A few months later, he traveled to Europe and purchased the entire stock and all remaining band contracts from the Swedish white power record label Nordland Records. In the spring of 2000, he bought the Johnny Rebel white power country music label. At the compound in West Virginia, the National Alliance built a warehouse, complete with a loading bay for large trucks.



Cymophane now markets a variety of white power titles to the non-racist black metal scene, such as white power skin-head bands Berserkr and RAHOWA, (the catch-phrase for “Racial Holy War”; Appendix C).

Pierce’s plan hit a serious snag when the Center for New Community uncovered his business plans to open up a pipeline for hate, thanks to help from international colleagues at *Monitor* in Norway, *Expo* in Sweden, *Antifaschistische INFO-Blatt* in Germany, and *Searchlight* in London. They discovered not only that Pierce purchased the label, but also that Cymophane had negotiated an exclusive distribution deal with Dutch East India Trading Company (DEI)-a well-respected distributor of independent and hard-to-find music, based in New York.

After pulling the facts together, Turn It Down immediately alerted Dutch East India to the recent National Alliance takeover of Cymophane. Turn It Down put together a background brief with all the details, and faxed it to DEI. Within hours, DEI staff responded to the fax with a phone call.

“As a company, we were totally unaware,” explained Peter Boyce, a music buyer at Dutch East India. The distributor was faced with a decision. They could choose to distribute what promised to be a high profile release that would almost certainly generate a profit, or, they could choose to stand up for youth culture and condemn the racism and anti-Semitism that Cymophane Records and William Pierce represented.

Peter also shared the story of how his company was surreptitiously approached; “Cymophane sent DEI info on the Burzum tribute via email with an inquiry about distribution-short and to the point. Some guy by the name of Erich was the label manager at the time. The few communications we’ve had with the label were primarily via email and fax. All we knew about the Tribute CD was that it featured a bunch of popular metal bands paying homage to a legendary Black Metal band that sells extremely well.” (“Erich” turned out to be National Alliance leader, Erich Gliebe.)

As a result of the contact from the Turn It Down Campaign, “we were able to stop any dealings with Cymophane before it reached a point of no-turning-

back, and we were able to withdraw our offer of help in time to prevent us from being linked with this highly dubious release” said Peter.

When asked what advice he would give to other record labels that deal with white power music distributors, Peter answered emphatically, “Don’t! The more groups like this are supported, the more credibility they tend to gain.”

Peter also emphasized, “anyone who lends kudos to anything hate groups do is sinking to their level and should realize that by aiding these people they are not only furthering violence and hatred towards thousands of people unjustly, but lending their name to a cause.” He also encourages anyone carrying bias-motivated releases to “not only stop doing so, but put the question of whether or not they carry a release to a pool of socially-conscious staff before deciding to stock such items.”

Not only did the distributor end all relationships with Cymophane, but they also enthusiastically joined the Turn It Down campaign against white power music. Turn It Down has signed up over two hundred bands, labels, distributors, man-

ufacturers, publicists and others in the music industry to oppose the spread of white power music. (Check out www.turnitdown.com for an updated list.)

A Record Store Speaks Out: White Power Music and Responsibility

For five years the Clubhouse has been a staple in Chicago’s punk, hardcore, emo, indie rock, and metal subcultures. One of the most respected stores in the Midwest, the owners have worked hard to build up a loyal customer base. Nick Goodwin, co-owner of the Clubhouse, feels strongly about white power music, and believes he and his store have a responsibility to help counter it.

“At this point, my store has gained a rep as a record store that can be trusted. For every kid who sees us as just another store, there are 5 kids who have had good experiences and see us as something different. We started the store, like many other independent record store-owners, to try something different, to provide an environment where if you’re a little different, we’ll accept you. I will not betray all the good kids who believe in the Clubhouse and what we do by

selling white power music.”

In the fall of 1998, a young man with short-cropped hair walked into the Clubhouse. After nervously browsing through the store, he selected a CD and brought it to the counter. While his purchase was rung up, he tried to hand the clerk white supremacist literature. While working in this small, independent record store, the clerk had been approached before by racist skinheads trying to distribute literature. She refused his pamphlet, gave him his change, and thought little of the encounter until the July 4th weekend of the next summer.

That weekend, pictures of the same young man flashed across CNN and other news outlets. His hair had grown out and the “Sabbath Breaker” tattoo emblazoned on his chest was covered up. The young skinhead who had tried to pass her literature had killed himself after going on a two-state shooting spree which left two dead and 11 wounded. He had shot himself rather than face capture by the police. The young man’s name was Benjamin Smith. As a high school student Smith was

recruited into a white power group that provided him the ideological ammunition for him to rationalize carrying out acts of racist violence. Like an increasing number of young people attracted to organized bigotry today, Smith didn’t read about it in a book or see it on TV, he heard the sounds of hate. When his own personal “racial holy war” came to an end, police discovered money, weapons, ammunition, and several white power CDs in his car.

Goodwin offers the following advice to record stores considering selling white power music. “Is it worth it? Bottom line: is it really worth it? If you sell Skrewdriver records, the kid you sell it to today might be on the news tomorrow because he shot and killed a black woman or beat up a Korean storeowner. Then you can’t claim ignorance. The decision is yours, but you will have some degree of accountability and you will to be to blame for any backlash from your loyal customers.”

5 things the record industry can do to Turn It Down

1

Adopt A Company Policy Regarding White Power Music.

For many record stores, labels, distributors, CD duplicators, and radio stations, white power music is a bit of an enigma. Solve the problem of what to do when approached by the white power music industry by creating an official company policy that tells employees and customers that you do not support white power music.

2

Promote Anti-Racist Bands. No matter what market or scene a record label markets

itself to; they are bound to encounter talented bands that promote an anti-racist message. Rage Against the Machine (rock), the Mighty Mighty Bosstones (ska), Asian Dub Foundation (electronic), or the Roots (hip hop), are examples of bands combining talent with political consciousness. Record labels should try to sign and promote bands that do more than just make them a bit of green; sign bands

that will also have a positive impact on the culture. If you own a record store, prominently feature anti-racist bands and their politics in your advertisements. If you do reviews for a 'zine, mention a band's political stance. If you book shows, encourage community groups to table at the shows of anti-racist bands.

3

Support the work of Anti-Bigotry Organizations.

Supporting bands that promote positive messages is only one half of the equation. While songs can help motivate young people to work for justice, that energy can be wasted if there is no ready outlet for it. If you promote shows, invite local anti-bigotry groups to table. If you are on/have booked tours, invite national anti-bigotry groups along for the ride. If you own a venue, allow peer-based organizations to distribute fliers inside during shows.

4

Promote Awareness.

If employees are to enforce any type of policy, they must first know what to look for. Educate your employees or co-workers about what white power music is and how they can identify it and respond to it if they find it. Provide employees with lists of white power bands, labels, and distributors. Ask them to familiarize themselves with the symbols of hatred. Work to prevent an incident before it ever even happens.

5

Join the Turn It Down Campaign.

The Turn It Down Campaign is seeking endorsements from record labels, distributors, bands, record stores, promotion companies, 'zines, and anyone else who plays a role in the music industry. If you are part of the record industry in any way at all and would like to state publicly that you will not support the hatred and violence that white power music represents, contact the campaign at web@turnitdown.com or at 708-848-0319.

It is important to respond to white power music, musically speaking, because most people don't even like to bring it up. It is important to attack it because it is one of the major reasons people get into the white power scene. Unless your parents are messed up Nazis and teach you to be that way, music is the way that people get into this stuff. It's important to go after white power music because it is the most effective recruitment tool they have.

—Pat Thetic, drummer of the band Anti-Flag and an employee of AF Records, based in Pittsburgh, PA

Artistic Freedom and Free Speech

In their efforts to counter the spread of white power music, many activists hear the same criticisms over and over again. "But what about the First Amendment? Aren't you advocating censorship?" Discussions of free speech and Constitutional rights, while important, tend to muddy the waters around the heart of the issue – youth recruitment by organized bigots.

Those struggling to turn down the sound of white power music are not interested in prohibiting free speech, nor are they trying to put warning stickers on records or force distributors to edit racist language out of songs. Rather, they are urging those within youth subcultures – bands, labels, and fans – to use their First Amendment rights to condemn racism and anti-Semitism. Be ready to discuss the issue. The First Amendment is an important artistic and political freedom, one that comes with a corresponding responsibility. We have the power to decide what we say, what we sing, what we buy, and what we sell. And these decisions make the difference.

Record storeowners, nightclub booking agents, A&R personnel for record labels, and radio station deejays must constantly make choices about what bands they will and will not support, based upon any number of factors. It is certainly valid to make a choice not to work with a band on the basis of ideological content involving racism, anti-Semitism, homophobia, and other forms of bigotry.

There is no obligation to help white power musicians by buying their hate or peddling it. The issue is not censorship, it is standing up for what you believe is right.

Those in your scene who are concerned with an expansive analysis of free speech might also reflect on the fact that freedom of speech is only one of the many rights guaranteed by the U.S. Constitution. Other rights, such as the right to live free from fear based on a person's race, sexual orientation, gender and religion, are also important. The behavior of white supremacist groups or individuals, including the emotional impact of bigoted speech and symbols, intimidates many people in traditionally oppressed groups. In the final analysis, unrestricted and unchallenged hate

speech aims to destroy community, diversity and a democratic society.

Mike Park, owner of Asian Man Records, feels strongly about white power music and the role the record industry ought to play in responding to it. "It's a simple reality that the sales from white power labels directly fuel the movement of white supremacy. The argument that 'They'll get it somewhere or we don't believe in censorship'-just plays into their hands. It's counterproductive to what we're trying to do. And that's to destroy the outlets of this brainwashing of white power."

Free speech in a democratic society is extremely important. Your job is to focus on your scene and on the issue of choice that comes with this freedom. What will we choose to hear, buy, promote? Don't let a weak understanding of the issue stop you from making a strong and effective response to hate activity. Be ready to explain the free speech responsibility that comes with the free speech right. If you are attentive mutually to the demands of the First Amendment and the injury that bigoted expressions inflict on your scene, you will have taken a giant step in saving what you have worked so hard to build: a real community.

Nick Goodwin of the Clubhouse sums it up best.

As an independent record store, we are approached constantly by white power record labels asking us to sell their records. I tell them all the same thing: not on my shelves. The music industry has a responsibility to shun white power music, and as a small business, I have a responsibility to my community not to allow such filth on my shelves. It is not about censorship. It is about doing what's right.

Appendix A

White Power Bands

In this appendix you will find two lists of known white power bands that you can use to help identify the music of hate when it shows up in your community.

The first list is arranged alphabetically by the name of the band and includes information about the band's country of origin and the genre of music that it performs. This may be the easiest and quickest way to identify whether or not a particular band is involved in hate music. Please photocopy; this is your handy reference.

The second list is arranged first by country of origin, then genre. This offers a better feel for the white power music scene as a whole.

Sometimes several bands share the same name. Every effort has been made to distinguish non-racist bands from white power bands with identical names, and when necessary a note follows the entry containing the information needed for correct identification.

I. White Power Bands alphabetical listing, by band name

- white power skinhead
- NSBM (national socialist black metal)
- ▲ fascist experimental
- 卍 folk
- ★ country

- o8/15 (Nullacht/Funzehn) (Germany)
- 14 Palabras (Spain)
- 9ème Panzer Symphonie (France)
- Abigor (Austria)
- Absurd (Germany)
- Abyssic Hate (Australia)
- Acirema (United States)
- ADL 122 (Italy)
- Aggravated Assault (United States)
- Aggressive Force (United States)
- Allerseelen (Austria)
- Amphiarus (Spain)
- Angry Aryans (United States)
- Angry White Youth (United States)
- Archivum (Hungary)
- Arngrimmr (Finland)
- Arresting Officers (United States)
- Ars Occulta (Italy)
- Aryan Brotherhood (Germany)

- Aryan Terrorism (Ukraine)
- Aryan Tormentor (United States)
- Aryan (Canada)
- Asgard (Germany)
- Attack (United States)
- Aufmarsch (Germany)
- Avalon (Great Britain)
- Bagadou Stourm (France)
- Barking Dogs (Germany)
(note: not the band from France)
- Batallón de Castigo (Spain)
- Battlefront (Canada)
- Battlezone (Great Britain)
(note: there are 2 bands named Battlezone. The Battlezone that Paul Dianno sings for is not racist.)
- Before God (United States)
- Behemoth (France)
- Bekhira (France)
- Berserkr (United States)
(note: not the band 'The Berserkr', but simply 'Berserkr')
- Better Red Than Dead (United States)
- Biely Odpor (Slovak Republic)
- Bifrost (Netherlands)
- ★ Big Reb (United States)
- Birkenau (United States)
- Block 11 (Italy)
- ▲ Blood Axis (United States)
- Bludgeon (United States)
- Blue Eyed Devils (United States)
(note: there are two bands with this name. The blues band from the San Francisco Bay Area is not racist.)
- ▲ Blut Kampf (United States)
- Blutarche (Finland)
- Blutkrieg (United States)
- Body Checks (Germany)
- Böhse Onkelz (Germany)
- Bonzenjäger (Germany)
- Boot Boys (United States)
- ★ Bootleg Bill (United States)

- Bound for Attack (United States)
- Bound for Glory (United States)
- ▲ Boyd Rice (United States)
- Brigada NS (Brazil)
- Broadsword (Australia)
- Brutal Attack (Great Britain)
- Buldok (Czech Republic)
- Bulldog Breed (Great Britain)
- Bully Boys (United States)
- Bunker 84 (France)
- Burzum (Norway)
- C.I.S. (Christian Identity Skins) (United States)
- Capricornus (Poland)
- 卍 Carl Klang (United States)
- Celtic Connection (Great Britain)
- Celtic Warrior (Great Britain)
- Cenotaph (United States)
- Centurion (United States)
- Chaos 88 (United States)
- Chingford Attack (Great Britain)
- Code 13 (United States)
(note: there are 2 bands named Code 13. The Code 13 on Havoc Records is not racist.)
- ★ Col. Sharecropper (United States)
- Command (Brazil)
- Confederate Storm (United States)
- Conquest (United States)
- ▲ Control Resistance (United States)
- Crew X (United States)
- Cross (Canada)
- Dark Fury (Poland)
- Das Reich (United States)
- Day of the Sword (United States)
- ★ De New Sheriff (United States)
- Decadence Culture (France)

- Defensor 14 (Poland)
- Definite Hate (United States)
- Der Sturmer (Greece)
- Dirlwanger (Sweden)
- Dirty White Punks (United States)
- Dissident (Australia)
- Division 250 (Spain)
- Division S (Sweden)
- Dla Idei (Poland)
- Dr. Martens Skinheads (Slovak Republic)
- Dragon Lance (Great Britain)
- Dread Moon (United States)
- Dying Breed (United States)
- Eisenwinter (Czech Republic)
- Ekspansja (Poland)
- Elite Terror (United States)
- Elivagar (Finland)
- Endstufe (Germany)
- ENDUPDEAD (Finland)
- English Rose (Great Britain)
- Eric Owens (United States)
- Estirpe Imperial (Spain)
- Ethnic Cleansing (United States)
- Evil (Brazil)
- Excalibur (France)
- Extreme Hatred (United States)
- Eye Of Odin (Great Britain)
- Faustrecht (Germany)
- Final Solution (United States)
- Final War (United States)
- Fist Of Steel (Brazil)
- Foierstoss (Germany)
- Forgot (Russia)
- Fornost (Germany)

- Fortress (Australia)
- Frank Rennie (Germany)
- Freibeuter (Germany)
- Freikorps (Germany)
- Freya (France)
- Freya (Sweden)
- Frontline Fighters (Australia)
- Frostfodd (Sweden)
- Fullmoon Rise (Russia)
- Fullmoon (France)
- Funeral (France)
- Furher (United States)
- Galgenberg (Poland)
- Germania (Germany)
- Gestapo SS (United States)
- Godless North (Canada)
- Gontyna kry (Poland)
- Granulosum (United States)
- Graveland (Poland)
- Great Vast Forest (Brazil)
- Griffin (Canada)
- Grom (United States)
- H8 Campaign (United States)
- H8 Machine (United States)
- Hakenkreuze (United States)
- Hammer Strength (United States)
- Hammertown (United States)
- Hate Crimes (United States)
- Hate Society (Germany)
- Hated and Proud (United States)
- (note: not the bands from Philadelphia or Detroit)*
- Hatemonger (United States)
- Heroes in the Snow (Sweden)
- Herrenvolk (United States)
- Hets Mot Folkgrupp (Sweden)

- Heysel (Sweden)
- Hobnail (Great Britain)
- Holsteiner Jungs (Germany)
- Honor (Poland)
- Hyperborea (Italy)
- I Shalt Become (United States)
- Ian Stuart (Great Britain)
- Infantry (United States)
- Infernal Hatred (United States)
- Infernum (Poland)
- Intimidation One (United States)
- Involved Patriot (Canada)
- Iron Youth (Greece)
- James Mason (United States)
- Jocke Karlsson (Sweden)
- Johnny Rebel (United States)
- Judas Iscariot (aka Veltmacht (United States))
- Juvenes (Poland)
- Kataxu (Poland)
- Katharia (United States)
- Ken McLellan (Great Britain)
- Kick to Kill (United States)
- Kill or Be Killed (United States)
- Killer Boots (France)
- Kindred Spirit (Sweden)
- Klan (Spain)
- Konkwista 88 (Poland)
- Korrozia Metalla (Russia)
- Kraftschlag (Germany)
- Kreuzfeuer (Germany)
- Kristallnacht (France)
- Landsturm (Germany)
- Ledung (Sweden)
- Legion 88 (France)

- Legion of St. George (Great Britain)
- Leitwolf (Germany)
- Lightning Rod (United States)
- Lionheart (Great Britain)
- Lord Wind (Poland)
- Macht Und Ehre (Germany)
- Marching On (United States)
- Matti S. (Sweden)
- Max Resist and the Hooligans (United States)
- Midgard (Sweden)
- Midgards Soner (Sweden)
- Midtown Boot Boys (United States)
- Misen (United States)
- Mistreat (Finland)
- Moonblood (Germany)
- Mors Summa (Italy)
- Mudoven (United States)
- Nazgul (Spain)
- Necrofeast (Netherlands)
- Nefandus (Sweden)
- Nemesis (Scotland)
- New Minority (United States)
- No Alibi (United States)
- No Fear (Great Britain)
- No Justice (Great Britain)
- No Quarter (Great Britain)
- No Remorse (Great Britain)
- Noctifer (Italy)
- Noie Werte (Germany)
- Nokturnal Mortum (Ukraine)
- NON (United States)
- Nordic Thunder (United States)
- Nordmacht (Germany)
- Norske Legion (Norway)

○ Odin's Law (Canada)
 ● OHTAR (Poland)
 ○ Oi Boys! (United States)
 ● Open Grave (United States)
 ● Order from Chaos (United States)
 ● Osculum Infame (France)
 ★ Otis and the 3 Bigots (United States)
 ○ Ovaltinees (Great Britain)
 ● Pagan Fire (Poland)
 ● Pantheon (United States)
 ○ Parabellum (Slovak Republic)
(note: not the US heavy metal band on New South Metal Magazine Records, or the French punk band of the early '90's)
 ○ Patriotic Bois (Germany)
 ○ Patriotic Front (Canada)
 ○ Patriotic Front (United States)
 ○ Paul Burnley & the Fourth Reich (Great Britain)
 ○ Peggior Amico (Italy)
 ○ People Haters (United States)
 ● Perunwit (Poland)
 ○ Plunder and Pillage (United States)
 ○ Pluton Svea (Sweden)
 ○ Proissenheads (Germany)
 ▲ Puissance (Poland)
 ▲ R.N. Taylor (United States)
 ○ Rage N Fury (Great Britain)
 ○ RAHOWA (Canada)
 ○ Raven's Wing (Great Britain)
 ○ Razors Edge (Great Britain)
 ○ Retaliator (Great Britain)
 ○ Rheinwacht (Germany)
 ○ Riot Wing (United States)
 ▲ Robert X. Patriot and the White Devil Conspiracy (United States)

○ Rohstoff (Germany)
 ★ Roughneck Rebel (United States)
 ○ Rungholt (Germany)
 ○ S.S. Totenkopf (Germany)
 ○ Saga (Sweden)
 ○ Sampo (United States)
 ○ Scheinheilige Brüder (Germany)
 ○ Schlachthaus (Germany)
 ○ Schwarzer Orden (also Macht und Ehre) (Germany)
 ○ Sedition (United States)
 ● Selbstmord (Poland)
 ● Shadowthrone (United States)
 ○ Shortfuse (United States)
 ○ Shutdown (United States)
(note: there are 2 bands of this name. The Shutdown based in New York on Victory Records is not racist.)
 ○ Siegeszug (Germany)
 ● Sigrlot (Sweden)
 ● Siren (Germany)
 ● Skjul (Canada)
 ○ Skrewdriver (Great Britain)
 ○ Skullhead (Great Britain)
 ○ Sleipnir (Germany)
 ○ Soldiers of Freedom (Germany)
 ★ Son of Mississippi (United States)
 ○ Soul of Steel (United States)
 ● Spear of Longinus (Australia)
 ○ Spearhead (Great Britain)
 ○ Squadron (Great Britain)
 ○ Steelcap (United States)
 ○ Steelcapped Strength (Great Britain)
 ○ Stigger (Great Britain)
 ○ Stonehammer (Canada)
 ○ Storm (Sweden)
 ○ Stormbringer (Great Britain)

○ Straightlaced Nightmare (United States)
 ▲ Streicher (Australia)
 ○ Strike Back (Germany)
 ○ Strikeforce (Czech Republic)
 ★ Stubbs, Reid (United States)
 ○ Stuka Attacke (Germany)
 ○ Sturmwehr (Germany)
 ○ Süd Sturm (Germany)
 ○ Svastika (Sweden)
 ○ Svitjod (Sweden)
 ● Swastyka (Poland)
 ○ Symphony of Sorrow (Sweden)
 ▲ Tan Trick (Sweden)
 ● Temnozor (Russia)
 ○ Terrormachine (Germany)
 ● Thallium (Brazil)
 ● Tha-Norr (Germany)
 ○ The Brawlers (United States)
 ★ The Crusaders (United States)
 ★ The Jigs (United States)
 ○ The Klansmen/Ian Stuart (Great Britain)
 ○ The Nation (United States)
 ○ The Skulls (Brazil)
 ○ The Voice (United States)
 ○ Thodthverdthur (Czech Republic)
 ● Thor's Hammer (Poland)
 ● Thunderbolt (Poland)
 ○ Torquemada 1488 (Spain)
 ○ Totenkopf (Germany)
 ● Triskelon (Sweden)
 ▲ Tronus Abyss (Italy)
 ○ Trouble Makers (Canada)
 ○ True Blood (Sweden)
 ○ Ultima Thule (Sweden)
 ○ Ultimatum (France)

○ Vaginal Jesus (United States)
 ● Vagrant the Noachian (United States)
 ● Valkyria (Sweden)
 ○ Vanguard (United States)
 ○ Veit (Germany)
 ● Veles (Poland)
 ● Veltmacht (akaWeltmacht) (United States)
 ● Viking Metal (Sweden)
 ○ Vinland Warriors (Canada)
 ○ Violent Storm (Great Britain)
 ○ Vit Aggression (Sweden)
 ○ Volkszorn (Germany)
 ● WA88 (Poland)
 ● War88 (Germany)
 ▲ Warcom (United States)
 ○ Warfare 88 (United States)
 ○ White American Youth (United States)
 ○ White Hope (United States)
 ○ White Law (Great Britain)
 ○ White Lightning (Great Britain)
 ○ White Terror (United States)
 ○ White Warriors (Canada)
 ○ White Wolf (United States)
 ○ Whitewash (United States)
 ● Wineta (Poland)
 ● Winterblut (Germany)
 ● Wolfsburg (Germany)
 ○ Youngblood (United States)
 ○ Youngland (United States)
 ○ Youth Defense League (Y.D.L.) (United States)

II. White Power Bands- indexed first by country of origin, then genre

United States

White Power Skinhead

Aggravated Assault
 Aggressive Force
 Angry Aryans
 Angry White Youth
 Arresting Officers
 Attack
 Berserkr
(note: not the band 'The Berserkr', simply 'Berserkr')
 Better Red Than Dead
 Bludgeon
 Blue Eyed Devils
(note: there are two bands of this name. The blues band from the San Francisco Bay Area is not racist.)
 Boot Boys
 Bound for Glory
 Bound for Attack
 The Brawlers
 Bully Boys
 Chaos 88
 C.I.S.
(Christian Identity Skins)
 Cenotaph
 Centurion
 Code 13
(note: there are 2 bands named Code 13. The Code 13 on Havoc Records is not racist.)
 Confederate Storm
 Crew X
 Das Reich
 Day of the Sword
 Definite Hate
 Dirty White Punks
 Dying Breed
 Elite Terror
 Ethnic Cleansing
 Extreme Hatred

Final Solution
 Final War
 Furher
 Hakenkreuze
 H8 Campaign
 H8 Machine
 Hammer Strength
 Hammertown
 Hatemonger
 Hate Crimes
 Hated and Proud
(see note from list #1)
 Infantry
 Intimidation One
 Kick to Kill
 Kill or Be Killed
 Lightning Rod
 Marching On
 Max Resist and the
 Hooligans
 Midtown Boot Boys
 Mudoven
 The Nation
 New Minority
 No Alibi
 Nordic Thunder
 Oi Boys!
 Patriotic Front
 People Haters
 Plunder and Pillage
 Riot Wing
 Sampo
 Sediton
 Shortfuse
 Shutdown
(note: there are 2 bands named Shutdown. The Shutdown that is based in New York and is on Victory Records is not racist.)
 Steelcap
 Straightlaced
 Nightmare

Vanguard
 Vaginal Jesus
 The Voice
 Warfare 88
 White American Youth
 White Hope
 White Wolf
 White Terror
 Whitewash
 Youngblood
 Youngland
 Youth Defense League
 (Y.D.L.)
National Socialist
Black Metal
 Acirema
 Aryan Tormentor
 Before God
 Birkenau
 Blutkrieg
 Conquest
 Dread Moon
 Gestapo SS
 Granulosum
 Grom
 Herrenvolk
 I Shalt Become
 Infernal Hatred
 Judas Iscariot (aka
 Veltmacht)
 Katharia
 Misein
 Open Grave
 Order from Chaos
 Pantheon
 Shadowthrone
 Vagrant the Noachian
 Veltmacht
(aka Weltmacht)
Fascist Experimental
 Blood Axis

Blut Kampf
 Control Resistance
 James Mason
 NON
 Eric Owens
 R.N. Taylor
 Boyd Rice
 Robert X. Patriot and
 the White Devil
 Conspiracy
 Soul of Steel
 Warcom
Country
 Big Reb
 Bootleg Bill
 Col. Sharecropper
 The Crusaders
 De New Sheriff
 The Jigs
 Johnny Rebel
 Otis and the 3 Bigots
 Roughneck Rebel
 Son of Mississippi
 Stubbs, Reid
Folk
 Carl Klang-

Austria

National Socialist

Black Metal
 Abigor
Fascist Experimental
 Allerseelen

Australia

White Power Skinhead
 Broadsword
 Dissident
 Fortress
 Frontline Fighters
National Socialist

Black Metal

Abyssic Hate
 Spear of Longinus
Fascist Experimental
 Streicher

Brazil

White Power Skinhead

Brigada NS
 Fist Of Steel
 The Skulls
National Socialist
Black Metal
 Command
 Evil
 Great Vast Forest
 Thallium

Canada

White Power Skinhead

Aryan
 Battlefront
 Cross
 Griffin
 Involved Patriot
 Odin's Law
 Patriotic Front
 RAHOWA
 Stonehammer
 Trouble Makers
 Vinland Warriors
 White Warriors
National Socialist
Black Metal
 Godless North
 Skjul
 Czech Republic
 White Power
 Skinhead
 Buldok
 Strikeforce
 Thodthverdthur
 National Socialist
 Black Metal

Eisenwinter
 Finland
White Power Skinhead
 ENDUPDEAD
 Mistreat
National Socialist
Black Metal
 Arngrimmr
 Blutarche
 Elivagar

France

White Power Skinhead

gème Panzer
 Symphonie
 Bagadou Stourm
 Bunker 84
 Decadence Culture
 Excalibur
 Freya
 Killer Boots
 Legion 88
 Ultimatum
National Socialist
Black Metal
 Behemoth
 Bekhira
 Fullmoon
 Funeral
 Kristallnacht
 Osculum Infame
 Germany

White Power Skinhead

Scheinheilige Brüder
 08/15 (Nullacht / Funzehn)
 Aryan Brotherhood
 Asgard
 Aufmarsch
 Barking Dogs
 (NOT the band from France)
 Body Checks
 Böhse Onkelz
 Bonzenjäger
 Endstufe

Faustrecht
 Foierstoss
 Freibeuter
 Freikorps
 Germania
 Hate Society
 Holsteiner Jungs
 Kraftschlag
 Kreuzfeuer
 Landsturm
 Leitwolf
 Macht Und Ehre
 Noie Werte
 Nordmacht
 Patriotic Bois
 Proissenheads
 Rheinwacht
 Rohstoff
 Rungholt
 S.S. Totenkopf
 Schlachthaus
 Schwarzer Orden *(also
 Macht und Ehre)*
 Siegeszug
 Sleipnir
 Soldiers of Freedom
 Strike Back
 Stuka Attacke
 Sturmwehr
 Süd Sturm
 Terrormachine
 Totenkopf
 Veit
 Volkszorn
National Socialist
Black Metal
 Absurd
 Fornost
 Moonblood
 Siren
 Tha-Norr
 Winterblut
 War88
 Wolfsburg

Folk
 Frank Rennieke
 Greece
 National Socialist
 Black Metal
 Der Sturmer
 Iron Youth

Great Britain

White Power Skinhead

Avalon
 Battlezone
(note: there are 2 bands named Battlezone. The Battlezone that Paul Dianno sings for is not racist.)
 Brutal Attack
 Bulldog Breed
 Celtic Connection
 Celtic Warrior
 Chingford Attack
 Dragon Lance
 English Rose
 Eye Of Odin
 Hobnail
 Ian Stuart
 Ken McLellan
 Legion of St. George
 Lionheart
 No Fear
 No Justice
 No Quarter
 No Remorse
 Oualtinees
 Paul Burnley & the
 Fourth Reich
 Rage N Fury
 Raven's Wing
 Razors Edge
 Retaliator
 Skrewdriver
 Skullhead
 Spearhead
 Steecapped Strength
 Stormbringer
 Squadron

Stigger
The Klansmen/Ian
Stuart
Violent Storm
White Law
White Lightning

Hungary

White Power Skinhead
Archivum

Italy

White Power Skinhead
ADL 122
Block 11
Hyperborea
Peggior Amico
National Socialist
Black Metal
Ars Occulta
Mors Summa
Noctifer
Fascist Experimental
Tronus Abyss

Netherlands

National Socialist
Black Metal
Bifrost
Necrofeast

Norway

White Power Skinhead
Norske Legion
National Socialist
Black Metal
Burzum

Poland

White Power Skinhead
Defensor 14
Dla Idei
Honor
Ekspansja
Konkwista 88

National Socialist

Black Metal
Capricornus
Dark Fury
Galgenberg
Gontyna kry
Graveland
Kataxu
Infernum
Juvenes
Lord Wind
OHTAR
Pagan Fire
Selbstmord
Perunwit
Swastyka
Thor's Hammer
Thunderbolt
Veles
WA88
Wineta
Fascist Experimental
Puissance

Russia

National Socialist
Black Metal
Forgot
Fullmoon Rise
Korrozia Metalla
Temnozoz

Slovak Republic

White Power Skinhead
Biely Odpor
Dr. Martens
Skinheads Parabellum
(note: not the US heavy metal band on New South Metal Magazine Records, or the French punk band of the early '90's)

Scotland

White Power Skinhead
Nemesis

Spain

White Power Skinhead
14 Palabras
Batallón de Castigo
Division 250
Estirpe Imperial
Klan
Torquemada 1488
National Socialist
Black Metal
Amphiaraus
Nazgul

Sweden

White Power Skinhead
Dirlewanger
Division S
Freya
Frostfodd
Heroes in the Snow
Hets Mot Folkgrupp
Heysel
Jocke Karlsson
Kindred Spirit
Ledung
Matti S.
Midgard
Midgards Soner
Pluton Svea
Saga
Storm
Svastika
Svitjod
Symphony of Sorrow
True Blood
Ultima Thule
Vit Aggression

National Socialist

Black Metal
Nefandus
Sigrblot
Triskelon
Viking Metal
Valkyria
Fascist Experimental
Tan Trick
Ukraine
National Socialist
Black Metal
Aryan Terrorism
Nokturnal Mortum

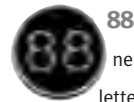
Appendix B

White Power Symbols

Described below are many of the symbols common in the white power subculture. Some of these symbols are more-or-less unique to white power and neo-Nazi symbolism — for example the Swastika— while others have been hijacked from other subcultures and are now seen most often, but not exclusively, in white power contexts.

14 Words

phrase from Order member David Lane, “We must secure the existence of our people and a future for white children.”



88 neo-Nazi shorthand for the eighth letter of the alphabet, twice-HH. Short for Heil Hitler.



American Front

the symbol of the racist and anti-Semitic American Front. Once popular among skinheads, it has now re-emerged in the experimental scene.



Aryan Nations

the flag of neo-Nazi group Aryan Nations.



Celtic Cross

the Celtic cross, popular among racist skinheads, is also occasionally used by non racist or anti racist skinheads. It is sometimes accompanied by four letter around its four quadrants, an acronym of their crew's name. The Celtic cross is also sometimes found worked into the highly stylized names of racist black metal bands.



Celtic Knot Work –

common in the experimental music scene, this patch is given with each order to people who purchase materials from Storm Records.



Combat 18

the symbol of the European racist terrorist organization Combat 18.



Death's Head

originally a pin worn on the lapels of Nazi SS soldiers, the Death's head has become popular with experimental musicians, black metal fans, and white power skinheads.



Eye of Wotan

the logo for the Heathen Front, an organization active within the NSBM scene.



Hammerskins

the crossed hammers represent the Hammerskin Nation, the largest confederation of white power skinhead groups in the United States. Different regions will picture the hammers and cog in front of different flags (i.e. Confederate Hammerskins have a Confederate flag in the background).



Inequality

the "equals" sign with a slash through it is featured on a pin sold by resistance records.



Iron Cross

most common among racist skinheads but also found among non or anti racist skins, the Iron Cross is a symbol of strength. It is also seen with a small swastika in its center to identify itself as white supremacist.



Iron Eagle

another symbol used by Hitler's Nazi Germany, it is commonly found among racist skins and neo-Nazi black metalers.



Ku Klux Klan Blood Drop

the cross with a drop of blood in the center.



Krackenkreuze

originally a symbol of Austrian nationalism, it is now the symbol of the neo-fascist band Blood Axis.



National Alliance

the symbol of West Virginia-based neo-Nazi outfit, the National Alliance, it is a life rune combined with ivy leaves.



Panzerfaust

a patch for the white power skinhead label Panzerfaust Records, based in St. Paul, Minnesota.



Resistance

one of the patches sold by Resistance Records, a mainstay of the U.S. Nazi skinhead scene.



Rolling Sevens

the "rolling sevens" symbol represents the Afrikaner Resistance, the South African movement to bring back apartheid. It is popular among skinheads



SA

the original symbol of the SA (Sturmabteilung), the Nazi paramilitary organization that brought Hitler to power.



SS Lightning Bolts

originally worn by Hitler's SS (Sturmabteilung), the bolts are common among neo-Nazis.



Skrewdriver

the symbol for Skrewdriver, an influential white power skinhead band.



Stars and Bars

the battle flag of the Confederate South, the stars and bars represent the white supremacy of "the good ole days" to racist skinheads.



Swastika

first used by Hitler and the Third Reich, this symbol is common among nearly all elements of the white supremacist movement.



Thor's Hammer

Thor's Hammer, worn by (primarily, but not exclusively by racist) Odinists represents the tool of the Norse god Thor.



War

worn by followers of Tom Metzger's White Aryan Resistance, known as WAR-skins.



WCOTC

the symbol of the racist and anti-Semitic World Church of the Creator.



White Power

the most common slogan amongst white power skinheads.



White Pride World Wide

a Celtic Cross encircled by the slogan "White Pride Worldwide" is commonplace amongst white power skinheads.

Appendix C

Lexicon of Hate

14 Words – slogan popularized by David Lane, member of the neo-Nazi terror group, the Order. The 14 words are “We must secure the existence of our people and a future for white children.”

88 – neo-Nazi shorthand for the eighth letter of the alphabet, twice: HH. Short for Heil Hitler.

Anti-Semitism – dislike, hatred, prejudice, discrimination or persecution directed against people of Jewish descent or of the Jewish faith. Within the white supremacist movement, Jews are typically considered to be the ultimate enemy engaged in a conspiracy to destroy the white race.

Aryan – a term derived from mythology and used within the white supremacist movement to refer to people and cultures of northern Europe.

Aryan Nations – a neo-Nazi organization that is the political arm of the Church of Jesus Christ Christian-Aryan Nation, a notorious Christian Identity church. The group bridges the gap between Christian Identity and neo-Nazi ideas. Within the white supremacist movement “Aryan Nation” is used idiosyncratically to describe “pure” northern European nation-states.

Bigotry – intolerance of any creed, belief or race that is not one’s own.

Biological Determinism – the idea that “race” is a biological category subject to scientific measurement and evaluation and that biological factors determine cultural, social and economic circumstances.

Black metal – a sub-genre of heavy metal that features loud, fast guitars and growling vocals, sometimes accompanied by synthesizers or orchestral arrangements. While it often contains menacing themes, it is not always white power.

Bruder Schweigen – a German term meaning Silent Brotherhood, the name chosen by Robert Mathews for his terrorist cell. See Order, The.

Christian Identity – a theo-political movement derived from British Israelism which argues that white Anglo-Saxons are God’s chosen people, people of color are a sub-species of humans and Jews are children of Satan. Christian Identity provides a theological justification for racist violence. The term is used interchangeably with Identity or Kingdom Identity.

Corpse Paint – the heavy make-up worn by some black metal fans. It features white face paint with black accents around the eyes

and mouth, giving the wearer the appearance of being dead.

Experimental – a genre of “extreme” music actually containing many different musical styles. Apocalyptic folk, some forms of industrial, gothic and noise make up this genre that is defined by the shared ‘zines and listeners rather than style. Experimental music pushes the musical, and often ideological, envelope, using bizarre sounds and, in some cases, legitimizing fascism and Nazism.

Fascism/Fascist – used to describe an organization, individual or ideology that resembles that of the historic fascist movements of the World War II period, i.e., Italian, Spanish, Bulgarian, or Japanese.

Hardcore – as a music subculture that combines elements of traditional punk with metal, hardcore is considered by many to be a genre of punk. Fast drumbeats and loud guitars characterize it.

Hatecore – a style of music that combines neo-Nazi ideology with hardcore punk music. It can also refer to a style of hardcore that has “hateful” lyrics, lyrics that have dark themes but are not racist.

Hate Crime – the United States Department of Justice Uniform Crime Report defines hate crimes as, “...crimes that manifest evidence of prejudice based on race, religion, sexual orientation, or ethnicity, including where appropriate the crimes of murder, non-negligent manslaughter, forcible rape, aggra-

vated assault, simple assault, intimidation, arson; and destruction, damage or vandalism of property.” Also referred to as “bias crime,” “ethnic intimidation” or “malicious harassment.”

Hate edge – White Power straightedge (See straightedge).

Heathenism – also known as “paganism”, this philosophy advocates returning to one’s pre-Christian European roots. Within the white power scene, it manifests itself in the form of violent racism and anti-Semitism, and a hatred of Christianity.

Historical Revisionism – reinterpretation of historical events; a term used by Holocaust deniers to bolster the respectability of their work (See Holocaust Denial).

Holocaust Denial – attempts to deny the Holocaust as an historical event, and in so doing to suggest that the so-called myth of the Holocaust is part of a larger Jewish conspiracy. Holocaust denial is the tool used by neo-Nazis throughout Europe and the United States to minimize the atrocities committed under National Socialism; it most often appears under the guise of academic scholarship.

Holocaust, The – the genocidal, systematic and planned execution of over six million Jews in Europe under the Nazi regime in Germany. The term was coined specifically to refer to this aspect of Nazi mass murder, distinct from Nazi persecution and extermination

of the physically and mentally handicapped, political opposition, gypsies, homosexuals and others who suffered under the Third Reich.

Industrial – a genre of music that grew out of the 1970s German electronic music scene. Industrial music combines synthesizers, aggressive electronic beats and samples with guitars and vocals.

KKK – See Ku Klux Klan.

Klan, Klansman – See Ku Klux Klan.

Ku Klux Klan, Klan – white supremacist organization that emerged after the Civil War to oppose Reconstruction with violence. Today there are numerous Ku Klux Klan factions such as the Knights of the Ku Klux Klan, the American Knights, and the Imperial Klans of America.

Leaderless Resistance – the notion of “leaderless resistance” emphasizes the formation of small units of terrorists that can avoid detection and penetration by authorities, strike quickly and disperse, and safeguard, to some extent, the political leadership of the white supremacist movement, unlike more “mass movement” based actions. Centralized decision making structures are replaced by diffuse education, with bomb-making manuals and assassination handbooks as the curriculum available anonymously through mail order outfits and the Internet. Racists are encouraged to form their own small units and choose their own targets without formal direction from recognized leaders in the movement. Louis Beam and Tom Metzger were the

earliest promoters of the strategy within the white supremacist movement. Beam coined the term.

National Socialism – National Socialism, a subset of fascism, is a political philosophy that is most notorious for having been the party ideology of Adolf Hitler’s Nazis. National Socialism combined an appeal to workers and the middle classes, radical anti-capitalism (in its movement stage) together with political opportunism, anti-Marxist agitation and violence, and fierce ethnic nationalism, anti-Semitism and racism. Upon achieving state power, the doctrine of National Socialism has proven to be genocidal, totalitarian and imperialist. National Socialism claims to resolve the contradictions between capital and labor, often through a “third way.”

Nazi – refers to the organization, ideology and paraphernalia of the Nazi. Used to refer to the organization, ideology and paraphernalia of the National Socialist German Workers Party (NSDAP) circa World War II, as well as to war criminals or others associated with that period in their current manifestation, and to political forces that collaborated with the NSDAP during that period.

Neo-Nazi – describes individuals or organizations whose ideology directly resembles or attempts to resemble that of the German Nazi Party or one of its factions.

New World Order – a term used by President George Bush during the Persian Gulf

War to describe the post-cold war geopolitical realignment of nations. White supremacists have interpreted the expression as confirmation of their belief in an age-old conspiracy to establish a one-world government and to take away the rights of white, Christian Americans.

Noise – a style of experimental music that combines sampled sounds with synthesizers and occasionally vocals. Noise challenges traditional music conventions by lacking a rhythm, extending the duration of songs to absurd lengths, and redefining music.

Odinism – a “religion” that is based on Norse mythology, particularly those stories surrounding Odin, or Wotan. Popular among many white supremacists, Odinists do not necessarily believe in the existence of Norse gods, but rather look to them as archetypes of European strength.

Oi! – a musical form arising from punk music in the late 1970s and adopted by the skinhead subculture. The term Oi is Cockney meaning “Hey” and is not a racist term.

Order, The – a terrorist white supremacist organization founded by Robert Mathews in the early 1980s. The Order was responsible for a murderous crime spree in the mid-1980s that included the assassination of a Jewish talk show host and a number of robberies netting millions of dollar, most of which was never recovered. Mathews died during a standoff with Federal agents in 1984.

Punk – a term used to describe both the

musical style and the subculture. Punk music is characterized by loud, chord-based guitars and faster drums, but has diversified into sub-genres such as crust punk and pop punk.

Racialism – a word used by white supremacists to connote white racial superiority and express white nationalism.

Racist – used to refer to an individual or group or action based on emotional or cultural dislike or hatred for those unlike oneself, grounded in perceived or actual racial or ethnic differences. It is a more powerful term than prejudice or discrimination. See White Supremacist.

RAHOWA – a truncation of the term, “Racial Holy War.” This term is associated with the World Church of the Creator.

Scapegoating – the act of blaming shortcomings or failure on innocent (or at most only partly responsible) individuals or groups.

Scene – a scene is the cultural space that a subculture occupies. It can refer, but is not limited, to live performances by bands, discourse and debate that takes place, and the physical places where fans hang out.

Silent Brotherhood – See Order, The.

Skinhead – a youth subculture that first emerged in the late 1960s in Britain and experienced a revival in the late 1970s with a large segment adopting neo-Nazi politics along with the pre-existing aggressive, proletarian or working class symbolism. The skinhead style consists of close-cropped hair (or a

shaven head, hence the name “skinhead”), suspenders, jeans, and heavy working boots. Beginning in the mid-1980s, the style was adopted by some young people in the United States. The term skinhead should be used in conjunction with a qualifier: “anti-racist,” “traditional,” or “racist” (neo-Nazi) to recognize the three distinct ideologies that co-exist within the broader subculture.

Straightedge – a segment of the punk and hardcore scene that does not drink alcohol, smoke cigarettes, or do drugs. Many straightedge adherents also refrain from eating meat and pre-marital sex, though neither are requirements.

Strasserism – see Third Position. The Strasser brothers, Gregor and Otto, were two early influential leaders within the NSDAP (Nazi Party) that fought for a radical national socialism. The SA (Sturmabteilung), the paramilitary organization that brought Hitler to power and that the Strassers led, was destroyed by Hitler’s SS (Schutzstaffel) after he achieved state power. The term “Strasserism” is often used synonymously with “Third Position” to indicate an emphasis upon white workers as a vanguard of neo-Nazism.

Third Position – a variant of fascist theory with origins in Europe that is generally considered radical within the broader neo-Nazi movement. Third positionists are often at the forefront of fusing xenophobic and authoritarian positions with environmentalist

causes, (such as reducing third world population to save the environment), (white) women’s rights, and outreach to the political left-wing based on opposition to Zionism or capitalism.

White Separatist – a euphemism for white supremacism. The label has been adopted by individuals and organizations to obscure or present a more benevolent facade for the beliefs in racial segregation and/or neo-Nazism. The term is not interchangeable with white supremacist.

White Supremacist – an individual, group or action embodying the ideological notion of biological, genetic, intellectual or other inherent superiority of whites over other population groups.

Zine – an abbreviation for “magazine.” A product of the D.I.Y. (Do It Yourself) punk subculture, “zines” are the publications of a subculture. Zines are typically short-lived, one person operations that feature scene news and band interviews, though there are some exceptions. Also known as fanzines and, in the case of skinheads, skinzines.

ZOG – an acronym for “Zionist Occupational Government,” an anti-Semitic term referring to the federal government. The assertion embodied within the term is that the Jews control the United States government.

Appendix D

ENDORSEMENT FORM

Turn It Down: A Campaign Against White Power Music

A growing number of “White Power” bands and record labels have emerged within the skinhead, experimental, and metal scenes. White supremacists, recognizing the power of “extreme” music, have sought to infiltrate these scenes to find new followers and create the cultural space for racist, anti-Semitic, and homophobic ideas. Internationally, White Power music has become a multi-million dollar-a-year industry, providing funds and new recruits for continued campaigns of racist terror. Although it takes many forms, the message is still the same – racism, anti-Semitism and violence.

Racist skinheads have spent decades battling for the hearts of working class youth within the skinhead subculture. Other white supremacists are now quietly featured on compilations alongside respected experimental artists. Bigots looking to transform them into havens for hate have besieged even newer scenes, like death and black metal.

Organized bigotry can only be pushed out of a community from within. The music industry — especially those companies that work outside of the mainstream — have a responsibility to counter this phenomenon. Youth subcultures are places where those who might not fit into the mainstream find acceptance. They provide a haven for “outsiders.” The music industry must be free of the violence and bigotry that accompanies organized white supremacy. We are committed to protecting our scene.

We the undersigned pledge to preserve this haven, providing young people with an environment that reflects and respects the basic humanity of every individual. We will not support bands that preach hate, we will not support record labels that produce hate, we will not support distributors who spread hate, and we will not support record stores that sell hate. **We will Turn It Down!**

Name/Business or Organization:

Address:

City: State: Zip code:

Phone: E-Mail:

The Center for New Community and the Turn It Down Campaign have the permission to use my organization’s/business’s/band’s name and contact information on their website and in their publications:

Yes _____ No _____

Please fill out and return to Turn It Down, P.O. Box 346066, Chicago, IL 60634.

Questions? Call 708-848-0319 or e-mail endorse@turnitdown.com.

The Center for New Community is working to fight this influx of hatred and violence. Turn It Down: A Campaign against White Power Music exposes the racism and anti-Semitism within extreme music, educates youth subcultures about how to respond to this hate, and informs the greater community about solutions.



A CAMPAIGN AGAINST
WHITE POWER MUSIC

p.o. box 346066 • Chicago, Illinois • 60634 • www.turnitdown.com