

## TURN IT DOWN!

### How to recognise and confront hate music

Music is practically the most significant feature and means of self-identification of the lives of adolescents and youngsters. Its forming power is extraordinary strong. Especially at the times of economical crisis when people start scapegoating vulnerable groups, it is quite dangerous for our societies if the lyrics contain racist and anti-semitic slogans and its visual part shows neo-Nazi symbols. They all have one thing in common – they are insulting, discriminating, humiliating. Often they are liable to prosecution.

Hate music is a threat. It incites violence. Ignoring the problem means that hate can grow in the middle of society without being confronted. The limit of tolerance is reached not only when the text contains elements of a criminal offence but when it violates the dignity of any human being. Any expressions of racist hate in public can never be tolerated.



#### NEO-NAZI SKINHEADS AND RACIST ROCK: YOUTH SUBCULTURE OF HATE

The skinhead phenomenon originated in the early 1970s on the streets of England and then spread to the rest of Europe. For some (not all skinheads are racists), the racist and chauvinistic attitudes held by these gangs developed into a crude form of Nazism with violence, frequent, racially motivated attacks on immigrants, homosexuals or Roma.

Neo-Nazi skinheads' views have varied. Some believe in orthodox Nazi ideology, while others adhere to a mixture of racism, populism, ethnocentrism and ultranationalist chauvinism. They have committed hundreds of racist murders in Europe as well as thousands of other crimes as beatings, stabbings, shootings, theft and damaging of synagogues and Jewish cemeteries. A major aspect of skinhead life is devotion to bands that play "oi"

white power music, a hard-driving brand of rock-and-roll whose lyrics pound home a message of bigotry and violence. Skinhead use of the Internet has almost exclusively focused on racist music. Music is the skinhead and neo-Nazi movement's main propaganda weapon and chief means of attracting young recruits. In this way, right-wing extremist concerts serve as "identity-establishing" gatherings. Thus, they organize more and more such concerts. For example the international network Blood and Honour (B&H) was able to organise road tours with concerts in several European countries lasting for a few weeks. There are big European-wide festivals being organised, such as "Fest der Völker" in Jena/Germany.

*More info:*  
[www.adl.org/poisoning\\_web/racist\\_rock.asp](http://www.adl.org/poisoning_web/racist_rock.asp)

## GOOD PRACTICES: Embrace the inspiration

### ARGUMENTS AGAINST EXTREME RIGHT

In 2004, right-wing extremist comradeships started to distribute music CDs close to schools and youth clubs with the aim to involve youth in the right-wing scene. After the Ministry of Justice banned the CD for glorifying violence and disseminating hate, the NPD adapted the idea and started to produce own "Schoolyard CDs" in the frame of its election campaign. The new CDs contained propaganda songs which were legally watertight and could thus not be confiscated. To counter it, creative ideas and good arguments are necessary. The NGO "Arguments and Culture against Right-Wing" (in cooperation with the University of Applied Sciences Düsseldorf) published a comprehensive argumentation kit against the Schoolyard-CD in German language. All interested teachers, youth workers and parents are invited to download it for free or ask for it at the Service Bureau. (phone +49-421-33008915, serviceb@jugendinfo.de)

More info: [www.arbeitsstelle-neonazismus.de/news/36\\_Argumente-gegen-NPD-CD2.pdf](http://www.arbeitsstelle-neonazismus.de/news/36_Argumente-gegen-NPD-CD2.pdf)



### EARS OPEN!

#### Track and report hate music

White power music has become the most significant recruiting tool for organized bigots across the globe. It has succeeded in infiltrating numerous youth subcultures, transforming healthy youth rebellion into hardcore white supremacy. Initiated by the Chicago-based Center for New Community, "Turn it Down" is a campaign against white power music. Turn It Down is youth, bands, parents, teachers, and friends in the record industry speaking out, standing up, and turning down the sounds of hate. Young people and hundreds of bands, record labels, distributors, pressing facilities, and booking agents have joined to work against the spread of hatred. The Turn It Down Campaign seeks not to demonize all youth culture, but to create a culture that is immune to the hatred and violence that white power music represents by teaming with young people, parents and teachers, and the record industry.

Turn It Down is on Myspace! Over the last few years, Myspace has become an immense recruiting tool for bands

of all variety, including white power bands. Myspace maintains a policy banning content which "is patently offensive and promotes racism, bigotry, hatred or physical harm of any kind against any group or individual."

This is a commendable policy, and Myspace is fairly quick to delete profiles of individuals and bands that are viably reported for promoting bigotry, including those who use hate symbols on their pages.

More info: <http://turnitdown.newcomm.org>

### THE PROJECT IMAGINE:

#### Music against intolerance

Hate music is not a known phenomenon in Spain, however there are many Nazi clandestine concerts all around the country. MCI, an antiracist organisation, has been reporting that for more than a decade, but this was not enough to involve rock musicians to raise awareness on the matter. This is why MCI decided to start the "Project Imagine" in order to use the creative capacity of rock music for the struggle against intolerance. It is based on participation of three bands, respectively from Sevilla, Malaga and Cordoba which have already recorded a number of songs that had been composed specifically for the project. The songs express such values as tolerance and the rejection of hate. Apart from this, members of the Movement against Intolerance have also composed and produced two songs that summarize the values which they hope to spread. All this music will be put on a CD and become available in the internet in order to raise awareness on the issue. The aim of the project is to involve more and more musicians and keep on composing music against intolerance. The project was launched at a press conference as a part of the rock festival "Utopia". Some famous rock stars have posted information of the project on their websites.

The project is inspired by the aesthetic and intellectual reality of the 60s of the 20th century, in which the geniuses of rock-and-roll made a revolution through music and with the crossbreeding of the blues. You can listen to the songs of this project at: [www.myspace.com/proyectoimaginemusicacontralaintolerancia](http://www.myspace.com/proyectoimaginemusicacontralaintolerancia)

More info: [www.movimientocontralaintolerancia.com](http://www.movimientocontralaintolerancia.com)



## **LOVE MUSIC HATE RACISM**

Love Music Hate Racism is a British organisation that uses the positive energy of the music scene to fight back against racism. It was set up in 2002 in response to the increase of racism and electoral successes of the British National Party. Love Music Hate Racism set up music events all around the country aimed at uniting young people. Back in October 2005 it organised a charity concert in Liverpool in memory of teenager Anthony Walker who was brutally murdered because of his skin colour. The money raised by the gig was presented to Dominique Walker, Anthony's sister, at Love Music Hate Racism's National Conference. Four massive music carnivals were staged in Leeds, London, Manchester and Liverpool to keep racist organisations out of the 2006 local elections. Up to now, there have been over 400 Love Music Hate Racism events, from large outdoor festivals to local gigs and club nights.

*More info: [www.lovemusichateracism.com](http://www.lovemusichateracism.com)*

## **MUSIC AGAINST RACISM**

The Music against Racism campaign in Poland was inspired by the British Rock against Racism movement initiated by famous English songwriter Tom Robinson in the late 1970s. As part of the Polish campaign, several compilation CDs have been released by the NGO Nigdy Wiecej (Never Again) in cooperation with independent music labels, featuring well-known Polish and foreign rock bands, and Music against Racism concerts have been organized. One such event, the environmentalist and anti-racist Przystanek Woodstock Festival gathered a massive crowd of 250,000 young people who responded enthusiastically to the anti-racist message. Many musicians made antifascist statements from stage and

the Never Again information booth was busy throughout the three-day festival. The event was repeated successfully in August 2002 with the strong presence of Never Again and its proactive anti-racist campaigning.

More than 100 concerts were held under the banner of Music against Racism all over Poland and many of the organizers were members of Never Again's information network. At other numerous concerts (of all musical styles!) anti-racist information desks were set up by activists encouraging young people to reflect on the issue of racism and intolerance. The Music against Racism campaign was supposed to end in 2001 but it has been continued spontaneously by people all over the country.

*More info: [www.nigdywiecej.org](http://www.nigdywiecej.org)*



## **SHARED EXPERIENCE: get motivated but play it the right way!**

### **TABLING AT CONCERTS AND FESTIVALS**

Setting up an information table at a local concert is a great way to help build a culture of anti-racism in your community. 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. 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 solely rely 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 also. You will be surprised at how

many people will be willing to offer 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 least, they might be willing to take your information along on their tour.

Once your table is up and running use it to network with other local, regional, and national organizations. Contact likeminded organisations 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. Remember though, not everyone may be happy about what you're doing, so don't use your home phone number or address.

### **ORGANISING A 'ROCK-AGAINST-BIGOTRY-SHOW'**

There are three essential components to hosting a successful show (any style of music). First, you need bands, rappers, or DJs 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 promote the show so that people will know it is happening. 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. 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 much more effective.

Finally, you have to promote the show on a large scale. It is important to estimate at least 4 weeks for the best results. Be sure to arrange 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.). 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, youth clubs 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 an announcement on

tape that they can play over and over again announcing the show. Even mainstream radio stations will air an ad for a concert against racism.

Also, contact your local daily, weekly and alternative newspapers to request that your event will be added to their entertainment section. Be sure to contact them at least two weeks in advance of when you would like the listing to appear, giving all the information you would put on a flier. Also, keep in mind that a benefit show is not just a place to raise funds. You can show in a very effective way the connection between music and politics. You can also take a public stand against bigotry, encouraging other people who are struggling for racial equality. Finally, you can attract a group of young people who will help you to produce a next show or become members of your organisation.

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



*This Thematic Leaflet was developed in the frame of the project: 'Civil Society against Right-Wing Extremism - Developing New Lifelong-learning Strategies for NGOs', a project supported by the Grundtvig Programme of the European Commission and implemented by UNITED for Intercultural Action in cooperation with partner organisations in 8 European countries.*



Education and Culture

Socrates

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*The information contained herein does not necessarily reflect the position nor the opinion of our sponsors. Sponsors are not to be held responsible for any use that may be made of it.*

*This publication is part of the project 'Civil Society Against Rightwing Extremism' part funded and made possible by the support of the European Union Grundtvig program.*

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# LEXICON OF HATE

## RIGHT-WING EXTREMIST MUSIC STYLES AND CODES USED IN LYRICS

**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.

**Bigotry** - intolerance of any creed, belief or race that is not one's own.

**Blood & Honour** - are a militant neo-Nazi network founded in 1987 in response to the Anti-Nazi League's Rock against Racism organisation. The group organises neo-Nazi concerts and distributes records. Sometimes the code "28" stands for "Blood & Honour", derived from the second and eighth letters of the alphabet, the initials B & H.

**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 edge** - White Power straightedge (Straightedge is 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.)

**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.

**Homophobia** - (from Greek *homós*: one and the same; *phóbos*: fear, phobia) is an irrational fear of, and aversion to, or discrimination against homosexuality, homosexuals, or individuals perceived as homosexual.

**Islamophobia** - is a neologism that refers to prejudice against Islam or Muslims. The term came into common usage after the September 11, 2001 attacks. In 1997, the British Runnymede Trust defined islamophobia as the "dread or hatred of Islam and therefore, to the fear and dislike of all Muslims," stating that it also refers to the practice of discriminating against Muslims by excluding them from the economic, social, and public life of the nation.

**Ku Klux Klan, Klan, KKK** - white supremacist organization that emerged in the USA after the Civil War. Today there are numerous Ku Klux Klan factions also in Europe.

**National Socialist black metal (NSBM)** - is a neo-Nazi subgenre of black metal music concerned with ideas of racial separatism and Aryanism. It is more of a scene than a musical sub-genre, as bands are often on the same underground labels with one another, as well as are Oi! and other punk-related bands. While Nationalism (or at least National Romanticism) has been an influence in black metal from early on, NSBM adds a focus on advocating National Socialism as an alternative to modern liberal society, while placing more emphasis on Anti-Semitism. Artists in the NSBM scene typically argue that not only Judaism but also Christianity is a major cause for the perceived present troubles of modern Europeans,

or "Aryans" according to Nazi ideology, which distinguishes them from many other neo-Nazis. As an alternative to Christianity, most NSBM bands have advocated variations of pagan beliefs. It should be noted that among black metal listeners, interest in Paganism is not restricted to those involved with NSBM.

**Neo-Nazi hip hop** - emerges in Poland (football hooligans), Russia, Slovakia and other CEE countries.

**New World Order** - a term used by President G. Bush during the 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.

**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.

**RAHOWA** - a truncation of the term, "Racial Holy War." This term is associated with the World Church of the Creator.

**Skinhead** - a youth subculture 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. 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.

**White power music** - is the most internationalised part of the far-right movement. As the authorities in Europe have attempted to close down white power operations, their organisers have used the international skinhead fraternity to move money, merchandise and CD production around the globe. Britain remains the spiritual home of skinheads but it is in the United States where most of the action is now. American bands are increasingly popular in Europe and a growing number of white supremacist musicians and bands now regularly cross the Atlantic to shore up their end of the European market.

**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", also known as fanzines and, in the case of skinheads, skinzines. As 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.

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

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