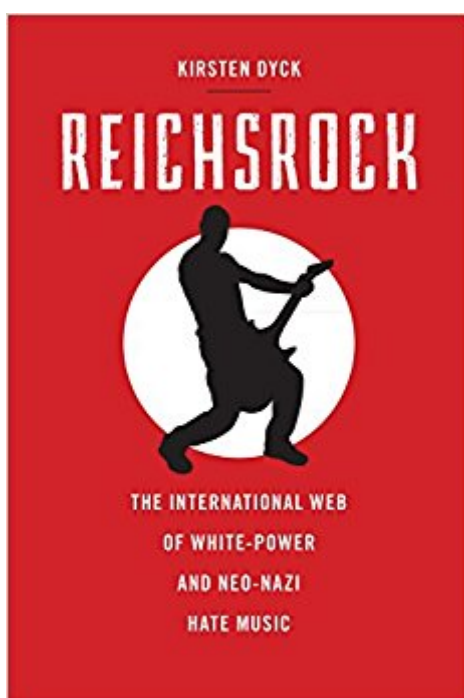


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Reichsrock: The International Web Of White-Power And Neo-Nazi Hate Music



Synopsis

From rap to folk to punk, music has often sought to shape its listeners' political views, uniting them as a global community and inspiring them to take action. Yet the rallying potential of music can also be harnessed for sinister ends. As this groundbreaking new book reveals, white-power music has served as a key recruiting tool for neo-Nazi and racist hate groups worldwide. *Reichsrock* shines a light on the international white-power music industry, the fandoms it has spawned, and the virulently racist beliefs it perpetuates. Kirsten Dyck not only investigates how white-power bands and their fans have used the internet to spread their message globally, but also considers how distinctly local white-power scenes have emerged in Western Europe, Eastern Europe, Latin America, the United States, and many other sites. While exploring how white-power bands draw from a common well of nationalist, racist, and neo-Nazi ideologies, the book thus also illuminates how white-power musicians adapt their music to different locations, many of which have their own terms for defining whiteness and racial otherness. Closely tracking the online presence of white-power musicians and their fans, Dyck analyzes the virtual forums and media they use to articulate their hateful rhetoric. This book also demonstrates how this fandom has sparked spectacular violence in the real world, from bombings to mass shootings. *Reichsrock* thus sounds an urgent message about a global menace.

Book Information

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Customer Reviews

"In this disturbing study of the rise/success of racist rock that recruits, rallies, and rouses angry,

hate-filled followers of darkly apocalyptic music, Dyck reveals a disturbing, emerging medium with global roots. "Highly recommended." (Choice) "Fascinating and by far the most comprehensive treatment of the topic. No other book provides this level of detail regarding white power music." (Pete Simi author of *American Swastika: Inside the White Power Movement's Hidden Spaces of Hate*)

KIRSTEN DYCK is an instructor of history, humanities, writing, and English as a foreign language at James Madison University in Harrisonburg, Virginia. She is a former fellow of the United States Holocaust Memorial Museum, the Auschwitz Jewish Center, and the German-American Fulbright Commission.

While this book does provide a general introduction to RAC music, it falls flat because of the predictable bias against this art form. The author constantly refers to White Power Rock 'n' Roll as "hate music," and seems to believe that this music is inherently . . . I don't know, evil. No other art form has encountered such Orwellian balderdash in recent memory. And, as usual, we are told that RAC music--and apparently no other music, no movies, no books, no anything else--is used to seduce people. It is a gateway drug, if you will. It appears that the author believes that all white kids have to do is listen to a few Skrewdriver classics, and they will become cross-burning maniacs. Actually, what the author really seems to be saying is that when people get a chance to listen to this music, they like it. I don't see a problem with that. I know plenty of people who listen to rap music (I like Young Buck), and not a single one has smuggled drugs or participated in a drive-by shooting. Ultimately, to me, the author has an agenda, and "Reichsrock" is a book that promotes censorship. No thank you. I will decide for myself.

This is a critical academic study of what might be called "white power" music. The book does not concern the music as such, and deliberately does not cite lyrics because, the author notes, of the difficulty of determining copyright owners (much of the music is underground with a changing cast of recording labels. Not much is known about audience size, number of recordings sold (or downloaded or otherwise consumed) or the numbers of attendees at events. Most of the research done to date is either in English or German, she says, with little study of the international connections. Here is a comment that outlines the author's point of view: "Far from being a fringe phenomenon, contemporary racism flourishes in the very structures that support Western life" and "This is not to say that the majority of contemporary Westerners listen to or espouse the ideologies

expressed in white-power music, but rather to say that white power musicians and fans are exploring ideas that appear more often in mainstream Western socio-political discourse than many people who consider themselves non-racist would prefer to acknowledge."The book sees the music as a propaganda strategy and also--in the form of concerts and group activities--a social bonding mechanism.Chapter 2 studies white-power music in Britain. The music developed from skinhead culture in the late 1970s, which adopted a form of music often called "oi." The chapter is a fascinating one. Concern about nonwhite Britons and about immigration is a major theme. Chapter 3 investigates white power music in Western Europe, with a focus on where it is strongest, Germany. A particular focus of the music is Turkish immigrants in Germany, but there are also themes of master race and the third reich. Some white power groups in Germany (and elsewhere in Europe) have faced considerable government persecution. Despite tough anti-hate speech laws, Germany has the largest white-power music scene in the world. The chapter describes white power music in Sweden, Norway, and also in France, Spain and Italy. There are some regional elements as well, North Italian prejudice against Southern Italy, and some suspicion of Spanish racial purity. In Italy and Spain there's less admiration for Third Reich history than for Italian fascism.Chapter 4 examines white power music in Eastern Europe. The focus there seems to be on Slavic identity, with the largest elements in Russia and Ukraine and Belarus. Chapter 5 looks at the history of white power music outside Europe, particularly in the US and Australia. Some of it exists in Latin America and quite oddly, in Japan. The music and subculture is focused on immigrants and on nonwhites in general.Dyck sees the culture and music as intermixed, and potentially dangerous, with some violence and a few murders committed by advocates. Throughout the book there is a description of groups coming together and breaking up, of volatile music groups constantly reforming.The book is arranged geographically rather than by theme. One of the fascinating aspects of the book is the differences. German music of this kind is concerned with Slavs and Jews and true German-ness, while American music is more explicitly focused on anger about black and brown people. Dyck says there is little connection other than core beliefs in Jewish conspiracies, hostility to sexual minorities and anyone visibly not white. The Jewish conspiracy commonly seen by such groups is one to breed the white race to extinction by race-mixing and intermarriage.

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