

ian commented, 'What We must go on inventing new all the time. I have it, the whites will m us, and we have to er again. It is as though ing hunted.'

ct of the white power on jazz has been not press it (although there of that for sure) but to certain way. For a long as the strongest black American 'culture', and eeded to be dealt with.

## AFRICA'

he context of the 'turn y black jazz musicians

of historical origins; Cecil Taylor said 'that the thing that unites us is the sameness in oppression that we have undergone at the hand of the white man, no matter where we are from.' Players such as Sonny Rollins, Albert Ayler, and Coltrane were not concerned with making a fusion of 'Afro-jazz', but with absorbing the structures of African music to help them create an original music which rejected more fully classical music norms, the deep traces of slavery; fundamentally, the diatonic scale, but also much else. 'I'm trying to move the music towards where it's not governed by European values' - Ornette Coleman.

'Savannah Syncopators'. He points out lots of similarities in vocal and instrumental techniques, and explores the historical connection in the slave trade. But this smooth image of continuity only tells us what we might assume anyway, and tends to play down the absolute difference of the cultures involved. We can learn more from the changes; for example, that the blues emerged partly out of the repression of drumming in slave music. The plantation owners suspected it as a means of sending messages ('talking drums'), inciting other slaves to rebellion, so they banned it. Jazz and blues have always lacked the insistent beat of the percussion-based sound of Africa.

trumpet produces only one or two notes, and the collective sound comes from each warrior taking turns and fitting his piece into the pattern. To impose this kind of discipline on jazz players would be meaningless, not even desirable. So much for the great future of 'fusion' music, let alone 'alternative' music. It only works, like reggae and high-life, when 'fused' from the point of view of the colonized, on their terms. It's not a question of whether any music is 'pure' (which is often the most patronising category, anyway, and always misleading), but of who is using who, and to what ends.

Dave M.

# BRADFORD 12!

like this one mean that t meet and work every mes for very long hours. with regular jobs, or with look after, cannot possi- d in. Nevertheless, some- have been allocated to g in supporters when eaflets to be handed out es to be addressed, if our at a time.

portantly, it seemed to e relationships between white, and between men , in the campaign were thrashed out. The fail- y these issues is not on- t for the internal work- campaign. This problem o the dynamics of poli- tment inside the work- a whole. If a campaign nnot start trying to re- esolved inside the class.

## PURE AND PAST

isings of last July are a of politics in Thatcher's may well be that the re- ne police, and their new ived from the North of ean that any signs of f last July will be so vi- pressed that the wide- tinuous rioting will not

e have already been in- major towns, barely re- ne press, which indicate ood from the inner city is from last summer. It is o recognise that the left no political impact dur- those rebellions. Partly

through our failure to recognise these events as essentially political, and partly because — particularly in the white left — we have so little experience of politics in and around the court-room, we virtually stood back and watched maybe a thousand and working class youth, black and white, go to jail after the events of April and July.

There must be many people who resent the Bradford 12 campaign because of this. For example, five white youth took two to four years for petrol bomb offences in Chapel-town, Leeds, while the defence committee got absolutely no support. So much energy went into the Bradford 12, because they could be fitted into the slot marked "politics", while so many others went away unnoticed.

The crucial issue for the inner city will be what happens among the mass of working class youth, next time they fight. Will the more organised sections of the revolutionary movement, black and white, be there to help? If they are, will they have learned the lessons of the Bradford 12 campaign?

Paul Holt

*The Campaign is still in debt. It will be producing a pamphlet about the campaign, jointly with Leeds Other Paper, whose indispensable weekly detailed court reports will be reprinted. Send money, orders for the pamphlet, requests for T shirts (still on sale) to: Bradford 12 Campaign, Box JK, LAP, 59 Cookridge St., Leeds 1.*

## Letter

# WHY A MEN'S MOVEMENT?

Dear BF,

*I am very disturbed by some of the articles and the BF about anti-sexist practice and the 'men's movement' in the newspaper, and by what seems to be a strong current in some BF men's attitude to the women's movement and their identification with such groups as 'Emerge'.*

*One basic disagreement is about the term 'men's movement'. There can't be a 'men's movement' because 'men' in general are not oppressed as a class, race or sex, whereas women or working class men or black people are.*

*The concept of a 'men's movement' is dangerous both from the point of view of women's autonomy and because it implies a struggle which is separate from all the others men are involved in. You are in danger of compartmentalising anti-sexist practice into an inward-looking, 'we are all boys together' movement.*

*Surely, instead of talking about workshops where one third of the men present considered suicide or castration (are we supposed to sympathise with how difficult it is to be an anti-sexist man and pat you on the backs, playing out the traditional women's role as 'carers?'), you should be taking your anti-sexism into the areas of struggle you are already involved in within the broad socialist movement.*

*Further, you should be listening to what women have said, are saying and will continue to say about women's autonomy and anti-sexist practice.*

*On the subject of male violence and pornography, although I agree that men should be taking action around these issues, I feel that they should be wary of imposing on or cutting across what women are already doing very efficiently themselves. Why do men always have to be in the limelight? It's not necessary to be seen in public*

*in order to support people in struggle. Men can challenge the use of pornography by other men in trade unions and the workplace, but for men to hold public protests is completely ludicrous.*

*As for male violence, as far as I understand it, Boston Women's Aid asked men to become involved in counselling other men who batter women. In Britain, the situation is entirely different. Women's Aid have not asked for such a service nor have women in general been asked by the men involved what they think of such initiatives as 'Emerge'. Wendy's letter in last month's newspaper shows quite clearly what women's experience of male violence is and kind of suspicions we have about groups such as 'Emerge'.*

*The one important decision which seems to have come out of the 'Men's Movement' conference is the stress placed on childcare provision and men's role in childcare. This is a fundamental and crucial area of anti-sexist practice for men, an area which can reverse sex-role conditioning, and is a practical way in which men can support women, without cutting across the work women are doing in public themselves.*

*What worries me most is the way some men in BF abd outside it don't discuss issues like 'Emerge' with women before becoming heavily involved and publicly supporting them. It just seems to me like the history of men oppressing women being repeated all over again, without men learning any lessons from the autonomous women's movement, only this time in the more subtle disguise of the 'anti-sexist man'.*

Claire, with the support of Hackney BF women