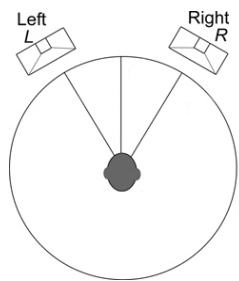


security at Club UK. According to Tony Thompson in 'Bloggs 19: the story of the Essex Range Rover Triple Murders' (London: Warner, 2000), 'Controlling the doors of a club instantly means that you control who sells drugs inside. Tucker began to charge dealers 'rent' of around £1000 per week in return for granting them exclusive access to the club... in March 1994, twenty-year old Kevin Jones died at Club UK in south London after taking ecstasy. In a bid to track the source, police put two of the club's suspected dealers under surveillance and discovered they had been paying Tony Tucker, the man responsible for security at the club, £1000 per weekend for the exclusive rights to sell ecstasy and cocaine'. Thompson also suggests that Tucker supplied the ecstasy to a dealer at Raquels nightclub in Basildon, the source of the infamous E that caused the death in November 1995 of Leah Betts at her 18th birthday party.

The Rettendon events are fictionalised in Jake Arnott's novel True Crime, where one of the characters declares: 'It's who runs the doors, Gaz. That's what this thing is going to be all about. It doesn't matter who runs the club, who promotes the event or whatever. It's who's in control of security, that's going to be the thing. That way you decide who can bring in drugs and deal inside the place'.

The real story of criminal gangs in the 1990s club explosion remains untold. There were all sorts of rumours - e.g. that members of the Inter City Firm ran The Leisure Lounge club in Holborn - and surely most of the players in that scene - DJs, promoters etc. - must have been on more than nodding terms with some very dubious people, whether they liked it or not. That gangsters like Tucker controlled the drugs trade in clubs is not surprising, but as they made more and more money it seems likely that some must have crossed over to investing profits in buying and running clubs. It would be interesting to know where some of the money came from for some of the high profile new clubs that opened in that period. And its a sobering thought that in any counter-culture/alternative scene organised around drugs, you are only ever two degrees of separation away from a thug with a gun.

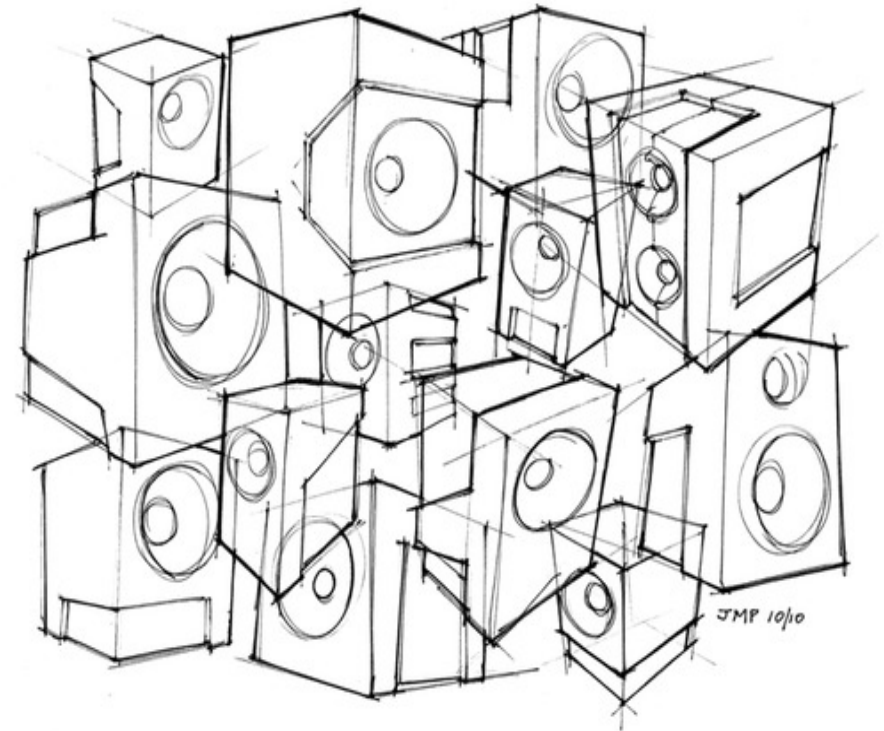


*'Revolutionary movements do not spread by contamination but by resonance. Something that is constituted here resonates with the shock wave emitted by something constituted over there. A body that resonates does so according to its own mode. An insurrection is not like a plague or a forest fire – a linear process which spreads from place to place after an initial spark. It rather takes the shape of a music, whose focal points, though dispersed in time and space, succeed in imposing the rhythm of their own vibrations, always taking on more density'*  
(The Invisible Committee, The Coming Insurrection, 2007)

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(sampler 1.0, published in London, October 2012)**

# History is made at night

## The politics of dancing and musicking



*'those in struggle communicate on the lower frequencies... no one speaks for them. The lower frequencies are open airwaves for all'*  
(Antonio Negri and Michael Hardt, Declaration, 2012)

**Inside: Malcolm X: Dancer & Drummer – Parties & Police 2012 – Portugal '74: Radio & Revolution  
– Club UK: Love, Ecstasy & Crime, 1993-96  
– Copyright & Capital**

**<http://history-is-made-at-night.blogspot.co.uk>**

# ©opyright and ©apital

One of the features of the 'entertainment industry' campaign to reinforce copyright on the internet and elsewhere is the obligatory wheeling out of musicians to argue that they need punitive laws like the US Stop Online Piracy Act (SOPA) to protect their livelihood. It may be true that in some cases the enforcement of copyright means that musicians earn more money, and like everybody else they have to make a living. But copyright laws aren't there to protect musicians/artists/cultural workers, they are there to protect the interest of property owners - record companies rather than musicians. The copyright laws also work against musicians, as many discover when they realize that their contracts mean that 'their' work actually belongs to the company.

I was reminded of this when I came across this story earlier this year from Zimbabwe: "Gospel musician Kudzi Nyakudya was last Friday arrested after he was found selling 200 pirated CDs of his own music... [he] spent the weekend in police cells and was only released yesterday after his recording company, Diamond Recording Studios, withdrew the charges. Selling pirated CDs is illegal as it contravenes the Copyright Act, which makes it a criminal offence to duplicate or photocopy CDs, books and any form of intellectual property without permission. In an interview yesterday, Kudzi confirmed the arrest, but said his actions were largely influenced by the recording company's weak distribution strategies... "Look, I have been getting a raw deal from the company (Diamond Studios), and I just could not starve, so I ended up duplicating my own CDs for resale," he said' (Nehanda Radio, 17 January 2012).

For the musician, what starts out as free activity can be turned into labour for the record companies in which the musician becomes a 'cultural proletarian' whose 'product is from the first subordinated to capital and intended only to utilize capital' - or to give the full Marx quote from way back before the internet, CDs or even record companies:

'The same sort of work can be 'productive' or 'unproductive'. Milton for instance, 'who did the Paradise Lost for £5', was an 'unproductive' worker. The writer, however, who turns out factory hack-work for his book-seller, is a 'productive worker'. Milton produced Paradise Lost for the same reason as that which makes the silk-worm produce silk. It was an activity wholly natural to him. He later sold the product for £5. But the cultural proletarian in Leipzig who churns out books (such as compendia of economics, for instance) under the direction of his book-dealer, is a 'productive worker'; for his product is from the first subordinated to capital and intended only to utilize capital. A singer who sells her singing on her own initiative is an 'unproductive worker'. But if the same singer is engaged by an entrepreneur who lets her sing in order to make money for him, then she is a 'productive worker': for then she produces capital' (Marx, Theories of Surplus Value, Vol. 1, written in 1862-63).

$$S = k + \frac{c_o \cdot r^j \cdot a_c}{100} + \frac{v_o \cdot w^j \cdot a_v}{100} = \frac{s \cdot v_o \cdot w^j}{100}$$

*Marx explains the music industry? Actually formula is from Henryk Grossman's 'The Law of Accumulation and Breakdown of the Capitalist System' (1929)*

time on a Saturday night - as soon as we stepped through the doors it felt like we were in the middle of an explosion of energy. The track playing was Reach Up (Papa's got a brand new pigbag) by Perfecto Allstarz - the whole place was erupting, there didn't seem to be any sense of a dancefloor, everybody in the place was dancing including the bar staff. You would meet all kinds of people there from public school kids (there were press reports of Etonians being suspended for taking drugs there) to squaddies - I remember on that first visit chatting to a couple who had done a bunk from a local children's home to be there.

Club UK was the opposite of cool, in every sense of the word. It was a sweatbox with little or no air conditioning, condensation dripping off the ceilings and sometimes unbearably hot and crowded. One night when we there they had to open the fire exit into the Arndale to let people breathe - so there was an impromptu chill out area on a balcony overlooking the deserted shopping centre (pretty sure this was on their second birthday party, July 1st 1995, with Danny Rampling playing). I remember sucking ice pops to try and cool down. The place was ecstasy fuelled, so many people would go the whole night without buying a drink. Many dubious clubs at that time used to turn off the water in the bathrooms so that people had to buy water from the bar. I don't recall Club UK going to that extreme, but sometimes the cold water taps were reduced to a dribble and they certainly made a small fortune selling their own brand of bottled water. Like in many clubs, there were many random acts of kindness as strangers offered each other sips of water on the dancefloor.

## RAID ON RAVERS

One hazard was the sporadic police raids. The first one was in December 1994 on a Friday night. Then in October 1995, 150 police raided it on a Saturday. Operation Blade involved dogs, horses, and the Territorial Support Group. 800 clubbers were turned out on to the streets, and many searched. 10 people were arrested. The police raid on Club UK was carried out with TV cameras in

attendance, correctly described by the clubowners as a 'media circus'. It seems the raid was deliberately timed to provide a story on which to hang the launch two days later of a new anti-drugs campaign called SNAP (Say no and phone). Ironically the police launched this campaign at Club UK's South London rival, The Ministry of Sound, a place where drug use was just as widespread.

With hindsight, there were though some very dodgy people involved with Club UK. As in the United States when prohibition of alcohol led to the Mafia control of drinking clubs, the prohibition of drugs like ecstasy created a huge market for UK gangsters to fill.

In December 1995, three men were found shot dead in a Range Rover in a country lane near Rettendon in Essex: Tony Tucker, Pat Tate and Craig Rolfe. There are different versions of why they were killed, as they had many enemies from their involvement in violence and drug smuggling. But it is well established that Tucker ran

half hours to shut down the party. Some officers even had a car driven at them 'at speed'.

But now some of those who were at the event have hit out at Thames Valley Police, saying the force used was over the top compared to the trouble they were facing. One man who wanted to remain anonymous said: "The police came in full riot gear – we were not there in riot gear, we were trying to have fun not riot. The police were shouting and threatening young lads who were just trying to see what was going on – 90 police officers in riot gear and a helicopter is excessive for a group of youths having fun, the police were trying to cause a fight with the heavy handed way they stormed in."

A barrage of comments have also been sent to MK NEWS following the incident. One reads: "I saw many armed officers brutally attacking unarmed men and women with truncheons and pepper spray." Another claims a woman walked over to a fallen officer to see if he was alright when she was hit with batons..." (Milton Keynes News, 8 March 2012).

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## Club UK: Love, Ecstasy & Crime (1993-6)

From 1993 to 1996, Wandsworth in South West London was the home of Club UK, attracting people from all over London and beyond to queue in Buckhold Road next to the Arndale Shopping Centre. Like many new clubs at this time, it was launched in a blaze of publicity about its luxurious decor and facilities. Like most, the reality was that the money was mainly spent on the sound system, and it was in fact a 'utilitarian, cavernous warehouse' (to quote DJ magazine), with 3 different music rooms - the 'techno room', the 'pop art room' and the main room.

There were two main nights. On Fridays, it was Final Frontier, a techno/trance night put on by Universe (who promoted the Tribal Gathering festivals with the Mean Fiddler). The flyers exemplified the rhetoric of that scene, with talk of 'our weekly marriage of spirituality and technology in perfect harmony' and calls for 'No rules, no limits and no sell out'.



Saturdays was a house night, with a dominant soundtrack of the kind of anthems despised as 'handbag house' by tedious musos, but which I loved. Yes lots of disco diva vocals and four to floor rhythms. When I think of Saturday nights at Club UK, the tracks that come to mind are things like Your Loving Arms by Billy Ray Martin (the Junior Vasquez Soundfactory mix), To the Beat of the Drum by La Luna, Wildchild's Renegade Master, Push the Feeling On by the Nightcrawlers. Oh and that piano break track with the sample of Blur's Girls and Boys (Pianoman - Blurred).

What made Club UK special was a crowd of 1400 people for which the term 'up for it' seems completely inadequate. I can still vividly picture walking in there for the first

## Malcolm X: dancer and drummer

The Autobiography of Malcolm X, written by him with Alex Haley, was published shortly after his assassination in 1965. Much of the book concerns his involvement with, and later break from the Nation of Islam. But the earlier part of the book contains some fascinating memories of nightlife in Boston and New York in the early 1940s.

In Boston, Malcolm worked as a shoeshine boy at the Roseland Ballroom and was clearly a big fan of the music played there. He talks approvingly of seeing Peggy Lee, Benny Goodman, Duke Ellington, Count Basie and many others, and recalls the fierce dancing competitions:

"Showtime" people would start hollering about the last hour of the dance. Then a couple of dozen really wild couples would stay on the floor, the girls changing to low-white sneakers. The band now would really be blasting, and all the other dancers would form a clapping, shouting circle to watch that wild competition as it began, covering only a quarter or so of the ballroom floor. The band, the spectators and the dancers would be making the Roseland Ballroom feel like a big rocking ship. The spotlight would be turning, pink, yellow, green, and blue, picking up the couples lindy-hopping as if they had gone mad'.



Before long, he was a zoot suit wearing dancer himself (and indeed had progressed from shining the musicians' shoes to dealing them 'reefers'), and describes with evident relish lindy-hopping to Duke Ellington: 'Laura's feet were flying: I had her in the air, down, sideways, around: backwards, up again, down, whirling... Laura inspired me to drive to new heights. Her hair was all over her face, it was running sweat, and I couldn't believe her strength. The crowd was shouting and stomping'.

Still for all its liberation, nightlife was completely racialized. At the Roseland, some white dancers attended the black dances, but no black people were allowed to dance at the white dances, even if the music was provided by black musicians. Moving to New York, black Harlem had been catering since the 1920s for wealthier whites looking for thrills but not genuine social equality. I was surprised to read the word 'hippies' dates back to that period: 'A few of the white men around Harlem, younger ones whom we called 'hippies', acted more Negro than Negroes. This particular one talked more 'hip' than we did'.

During the war, resentment against racist treatment grew. 'During World War II, Mayor LaGuardia officially closed the Savoy Ballroom. Harlem said the real reason was to stop Negroes from dancing with white women. Harlem said no one dragged the white women in there'. In his recent biography, Malcolm X: A Life of Reinvention (2011), Manning Marable provides some background:

'Since its grand opening in 1926, the Savoy, located on Lenox Avenue between 140th and 141st streets, had quickly become the most significant cultural institution of Harlem. The great ballroom contained two large bandstands, richly carpeted lounges, and mirrored walls. During its heyday, about seven hundred thousand customers visited each year... In a period when downtown hotels and dancehalls still remained racially segregated, the Savoy was the centre for interracial dancing and entertainment. On April 22nd 1943, the Savoy was padlocked by the NYPD, on the grounds that servicemen had been solicited by prostitutes there. New York City's Bureau of Social Hygiene cited evidence that, over a nine-month period, 164 individuals has "met the source of their [venereal] diseases at the Savoy Ballroom". These alleged cases all came from armed services or coast guard personnel. Bureau officials offered absolutely no explanation as to how they had determined that the servicemen contracted diseases specifically from Savoy hookers... The Savoy remained closed throughout the summer of 1943' (it reopened in October).

During the period of the closure there there was a major riot in Harlem on 1 August 1943 after a black soldier was shot by a white policeman. 6 people died and 600 were arrested.

Marable reveals an interesting detail that Malcolm does not mention in the Autobiography - that under the stage name Jack Carlton, he performed as a bar entertainer at the Lobster Pond nightclub on 42nd street in 1944, dancing and sometimes playing the drums on stage.

Sadly it was at another ballroom, the Audubon in Harlem, that Malcolm was murdered in February 1965 as he rose to speak at a public meeting there.

Still that wasn't the only link between that place and black cultural history – in the late 1970s Grand Master Flash and many others DJ'd and performed there (1978 flyer, left). It also gave its title to Lupe Fiasco's reflection on black history and culture, 'Audubon Ballroom'.



Gary Mayle, prosecuting, said that when asked by police if the turntables were his, M. said: "It would be pretty hard to have a party without them." Items seized also included 18 speakers, five electrical power generators and four "disco light projectors"(Norwich Evening News, 16 October 2012).

*Essex:* 'Footage of revellers at an illegal rave in Rochford woodland has been posted on YouTube. More than 200 people attended the event, advertised on Facebook, in Gusted Hall Woods, Rochford. Dozens of residents near to Gusted Hall Lane called police to complain about the loud music in the early hours.

Police say when officers first arrived at 1am they were pelted with bottles. After speaking with the organiser, they agreed to stop the music and clear the site. One man, who attended the rave, said it had been organised properly.

He said: "I am a qualified first aider. There were wristbands given out as proof of entry and they were checked regularly so there wasn't anyone who hadn't paid. There was no alcohol sold at the rave. The police turned up en masse, four riot vans, three cars and about 10 at the bottom of the lane. They were completely over the top in my opinion' (Southend Standard,(10 August 2012):

*Bristol:* 'Squatters have been kicked out of multi-million pound Clifton Wood mansion, leaving it trashed. Once Bristol's most expensive property – on the market for £4.2 million – many of the house's rooms today lay in tatters. In the end, it took more than 50 police officers to clear the building...

Officers got into the main room in the house where the party was being held at about 6am yesterday, but were met by a group of around 35 "hostile" revellers. Some of the squatters climbed onto the roof to pelt officers with bottles.

Police arrested four people and continued to monitor the property before returning at 7.30am. A fracas between police and squatters then broke out in the street, believed to have been sparked when further sound equipment was seen being taken into the house. Three officers received minor injuries during the incident. Dozens more police – around 50 officers in total – arrived at the scene and streets around Clifton Wood Road were closed off for most of yesterday morning. Officers then entered the house and removed the squatters. Eleven people were arrested during the night .

Following an order of possession being granted last week at Bristol County Court in favour of the building's owners, The Bank Of Scotland, bailiffs had been planning to evict the squatters. Some squatters – many who said they moved to the mansion after being evicted from the Occupy Bristol Camp at College Green – accused the police of brutality' (This is Bristol, 2 April 2012).

*Milton Keynes:* 'Ninety police officers that closed down an illegal rave have been criticised for their 'brutal' and 'heavy handed' tactics. CS gas and batons were used against some of the 200 revellers who had turned up to an Old Wolverton warehouse in the early hours of Sunday. The force helicopter was also deployed as police faced a barrage of bottles, coins and pieces of wooden pallets as they struggled for two-and-a-

determination of the workers caused the Revolutionary Council promptly to reverse steam. It found a way out: to decree the nationalisation of all newspapers, radio stations and television networks'.

In November 1975 the station's radio transmitters were blown up, effectively closing the station down before it was handed back to the Church in December.

## Police and Parties 2012

After the huge 1992 Castlemorton free festival the authorities swore it would never happen again and soon brought in the Criminal Justice Act with its notorious 'anti-rave powers'. Many feared the end of free parties, but 20 years later the cat and mouse game between police and sound systems continues unabated, as does press reporting of 'illegal raves'. Here's a few examples from this year .

*Norfolk:* 'Police were called to a disused quarry in North Creake over the weekend after reports of around 700 people arriving for an illegal rave. Police first received a call to the unlicensed music event at around 10.30pm on Saturday night, the event was located on a remote area of land that is difficult to access by vehicle.

Police air support were used overnight, in addition to officers on the ground, a local gamekeeper and farm manager to monitor the situation and bring the event to a peaceful and safe closure. Sound equipment and a van were seized from the site, and police made two arrests for possession of drugs with intent to supply. Police noted all vehicles leaving the site and many were searched with several dozen drivers being breathalysed, but none were found over the limit for drink or drugs. (Lynn News, 22 October 2012)

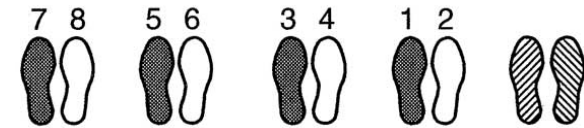
*Norfolk:* Two men have been convicted of organising an illegal rave, which attracted about 200 people to a site near Beccles. The pair, who pleaded guilty when they appeared at Great Yarmouth Magistrates' Court yesterday, [Monday, October 15] were told thousands of pounds of equipment, seized by police at the July 14 rave at Gillingham, would not be returned to them...

The pair pleaded guilty to a charge of committing unauthorised licensable activity under the Licensing Act 2003, after the court heard the rave attracted about 200 people and caused "extensive damage to property". They were also each given a two-year conditional discharge, ordered to pay £150 compensation to the farmer and £85 costs... The court heard that R. had sent text messages to a large number of people, saying "the number for the Norfolk party is" followed by a mobile telephone number, and "keep it off Facebook...pass on to safe ravers." It also read "see you rigside" – a reference to the large set-up of speakers and amplifiers used to play loud music, known as a "rig".

## Dancing and Musicking

People have always come together to move to music. In the process communities have been created, social divisions challenged, pleasure exalted over work and a billion relationships have blossomed. At the same time dancing bodies have often been subject to regulation – rules about when, where and how they can move, rules about who is allowed to dance with who, rules about what dancers can wear and put inside their bodies... That, in essence, is the 'politics of dancing'. 'History is Made at Night' started out as a blog in 2006 with the aim of exploring this politics. Later it extended its focus to consider what happens when people socialise to music - whether or not they are actually dancing, and whatever the soundtrack. That's where the term 'musicking' comes in, coined by musicologist Christopher Small in the context of defining music as a verb rather than a noun:

'To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing. We might at times even extend its meaning to what the person is doing who takes the tickets at the door or the hefty men who shift the piano and the drums or the roadies who set up the instruments and carry out the sound checks or the cleaners who clean up after everyone else has gone. They, too, are all contributing to the nature of the event that is a musical performance'.



Small's intention is to critique the idea of music as a one directional process from performer to passive audience. For him 'musicking.. is an activity in which all those present are involved and for whose nature and quality, success or failure, everyone present bears some responsibility. It is not just a matter of composers, or even performers, actively doing something to, or for, passive listeners. Whatever it is we are doing, we are all doing it together—performers, listeners (should there be any apart from the performers), composer (should there be one apart from the performers), dancers, ticket collectors, piano movers, roadies, cleaners and all'.

For Small, musicking is no small matter - it helps constitute our social world: 'The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world' (Christopher Small, *Musicking: the meaning of performance and listening*, 1998).

# Portugal 1974: Radio & Revolution

In April 1974, left leaning military officers overthrew the Portuguese dictatorship and ended its colonial wars in Africa. For the next two years Portugal was in turmoil, with workers taking over workplaces and many hoping to push the revolution further. The radio stations were one of the key sites of struggle, in particular Rádio Renascença. Here's a couple of contemporary accounts:

***The Revolution Started with a Song***  
by John Hoyland (*Street Life*, November 1 1975):

'3 am, April 25 1974. By prior arrangement with the rebel Armed Forces Movement (AFM), a DJ on Lisbon's Radio Renascença plays 'Grandola, Vila Morena', a popular song of the day whose possible subversive meaning had escaped the censor's ears. The song is a signal for a military uprising that, with scarcely any opposition, overthrows the Caetano Government, and brings to an end 50 years of fascism in Portugal. The next day, the people pour into the streets, and give the soldiers red carnations. The soldiers stick the flowers in their guns...'



'Tuesday August 26 1975: A visit to Radio Renascença (RR), the radio station that the workers took over from its owners, the Catholic Church. As well as broadcasting news of workers' struggles and discussions with workers and peasants, it plays a lot of good music — including the best rock music in Lisbon — and has an hour a day in Spanish, beamed across Portugal towards Spain. A couple of the workers describe the history of their struggle to take over the radio station from their bosses — how the AFM sent a unit of COPCON [a military organisation] to hand RR back to the Church, and how the occupying workers broadcast a call to the people of Lisbon to help them — with the result that thousands of workers gathered outside the building to defend it, the COPCON soldiers refused to obey their orders, and in the end the AFM was forced to ratify the occupation.

The workers — both young guys, one of them with extremely long hair — go on to say that they are currently linking up with all the Lisbon Workers' Commissions, with the idea of forming a city-wide co-operative that would control the radio-station, and also finance it. "Then we won't have to take any more advertisements, not even from the nationalised industries." (At the moment a radio talk on the concept of Popular Power and the Class Struggle is liable to be disconcertingly interrupted by a bleep and a jingle for Seven-Up.) Before the April 25 coup, Radio Renascença was on the air six hours a day, whereas now it's 24 hours a day. "We're the same number of workers, so we've multiplied our work-load by four. But you have to. The situation changes here so fast,

each hour in Portugal is like a day. Since the coup, we feel as if we've lived through about 30 years . . ." In spite of this, they seem very sprightly and determined people. But they aren't particularly optimistic: "Lisbon is a red island in a sea of reaction. We don't think the conditions for revolution exist in Portugal yet. Nor is there a party that could carry it through. In our view, the parties here are still too concerned about their own power, and not concerned enough about the needs of the workers.'

***From Portugal: the Impossible Revolution*** by Phil Mailer (1977):

'The radio station had been owned by the Catholic Church. Gradually, during May, the workers concerned had taken it over, disliking the line being pushed. Their communiqué of June 6 outlined what was at stake: "The complete history of our struggles at RR would bring together arguments and documents which a simple communiqué' cannot hope to do. When our story is written many positions will become clearer, as will the ways in which they relate to the overall politics of the country. The Portuguese people will then be able to judge the counter-revolutionary politics of the bosses, the immoralities of all sorts committed in the name of the Church, and the many betrayals carried out by capitalist lackeys in our midst. In their latest delirium the Management Committee (i.e. the Church) completely distorted our struggle and attacked the MFA. Of 127 lines, 73 were devoted to denouncing the government...



When they speak of the violent occupation of the radio station they forget to mention that the only violence was when Maximo Marques (a member of the Management Committee) attacked one of our comrades, who didn't respond to the provocation... The management argue that we are a minority of 20, whereas 30 would be more correct. Radio Renascença is a private company owning a radio station, a printing press, a record shop, two cinemas, buildings and office blocks, etc. In the station we are about 60 workers. The management say we are trying to silence the Church's mouthpiece, and prevent it from reaching a large section of the population. If by this they mean we are trying to silence fascist voices, they are right. Words like truth, justice and liberty lose all meaning when they come from the RR administration. We remember the time when the priests managed the station and censored encyclicals, Vatican texts and even the Bible (!) We propose that the management show their concern for liberty by supporting the current liberation of RR, now in the service of the workers and controlled by the workers. The workers of RR, June 6, 1975".

The struggle at Radio Renascença was widely supported. The options were fairly clear: to side with the Workers' Committee or with the Church. Vasco Gonçalves and other members of the Revolutionary Council decided to hand the station back to the Church. The decision was bitterly opposed by some 100,000 workers. A demonstration was held on June 18 at which Lisnave and TAP workers stood outside the gates and warned that RR would only be returned to the Church 'over their dead bodies'. 400 Catholic counter-demonstrators had to seek refuge in the house of the local Patriarcado. The