



Bundeskriminalamt

HERBST-
BKA TAGUNG 2012
AUTUMN
CONFERENCE

**The suppression of right-wing extremism –
a challenge for society as a whole**

BKA Autumn Conference, 13 - 14 November 2012

The right-wing extremist music scene

Abstract

Thomas Kuban

Freelance journalist and author

"Come on, why not just let them enjoy their music..." This is just one of many similar comments on neo-Nazi concerts that freelance journalist Thomas Kuban has heard over and over again. All the same, the right-wing extremist rock music scene is that part of the Nazi movement that recruits new young followers. On a massive scale. The party Nationaldemokratische Partei Deutschlands (National Democratic Party of Germany, NPD) has even optimized the strategy of the internationally operating "Blood & Honour" network to spread right-wing extremist ideology through music. Although the election results of those who call themselves "National Democrats" have gone down, the party plays an important logistic role for the white-power rock scene and thus also for the neo-Nazi movement, since the party can obtain permissions for major public events whereas no "Free Comradeship" would ever be granted permission for such events. During NPD events, young people can get into contact with organized neo-Nazis: a decisive step into the right-wing underground, which organizes conspiratorial concerts for audiences of up to 2,000 people on a European scale. Whatever country the gig is in, as a rule, German neo-Nazis account for a decisive part of the audience and the performance on stage. In some cases, they even travel to concert venues, for instance in Italy, by coach.

Kuban's presentation offers insight into this spiteful, inhuman sub-culture and reports on its political dimension, its close relationship with right-wing terrorism and its spread into other scenes such as the hooligan scene and motor-cycle gangs. He explains the methods he used for his research and outlines the results. He describes how neo-Nazis have managed to stake their claim in areas of legal vacuum.

Kuban criticizes the work of security agencies, and the work of the mass media – without offering sweeping criticism, since he is well aware that even within all these "apparatuses" there are people doing a good or even excellent job. When discussing how the terrorist cell "Nationalsozialistischer Untergrund" (National Socialist Underground) could emerge and remain undetected for years, he considers it not sufficient to focus the discussion and scrutiny almost exclusively on the mistakes and shortcomings of the police and the offices for the protection of the constitution since in his opinion, journalists have failed to a similar extent: the neo-Nazi movement has been and continues to be given too little attention. So far, media reports have largely focused on the NSU only, although dead or arrested terrorist suspects no longer constitute a danger – whereas the neo-Nazi groups that still exist do. Even if they had no contacts with the NSU. To support his criticism of the media, Kuban offers material such as the documentary »"Blut muss fließen" – Undercover

unter Nazis« ("Blood Must Flow" – Undercover among Nazis), which is based on the results of Kuban's research and was directed and produced by Peter Ohlendorf. At his own expense, since none of the public TV stations was interested. The film was presented to the public during the 2012 "Berlinale" film festival. More than half a year later, it has still not been scheduled to be broadcast.

»Thomas Kuban« is the pseudonym of a freelance journalist and author who specialises in undercover research.

In October 2012, Campus publishing house released a book under the same title. This book portrays the author's experience from 15 years of research into the neo-Nazi scene.