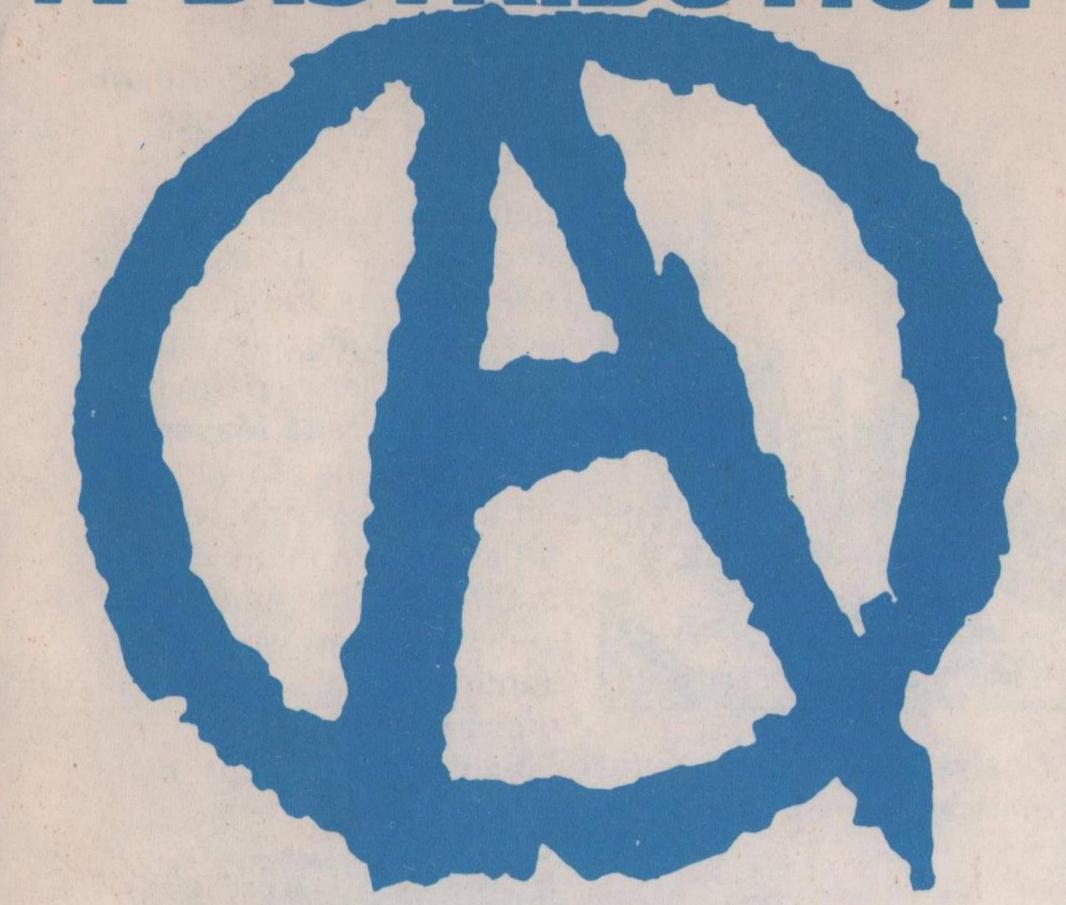
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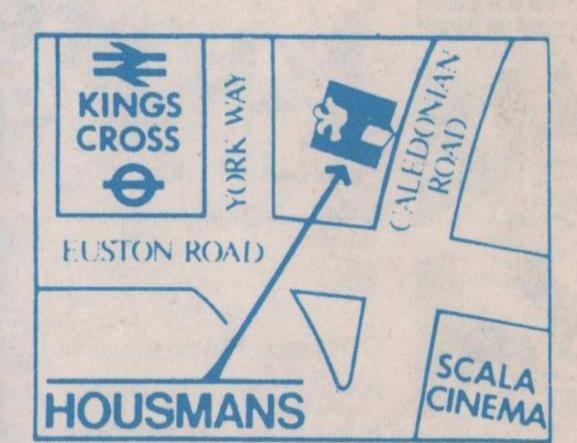
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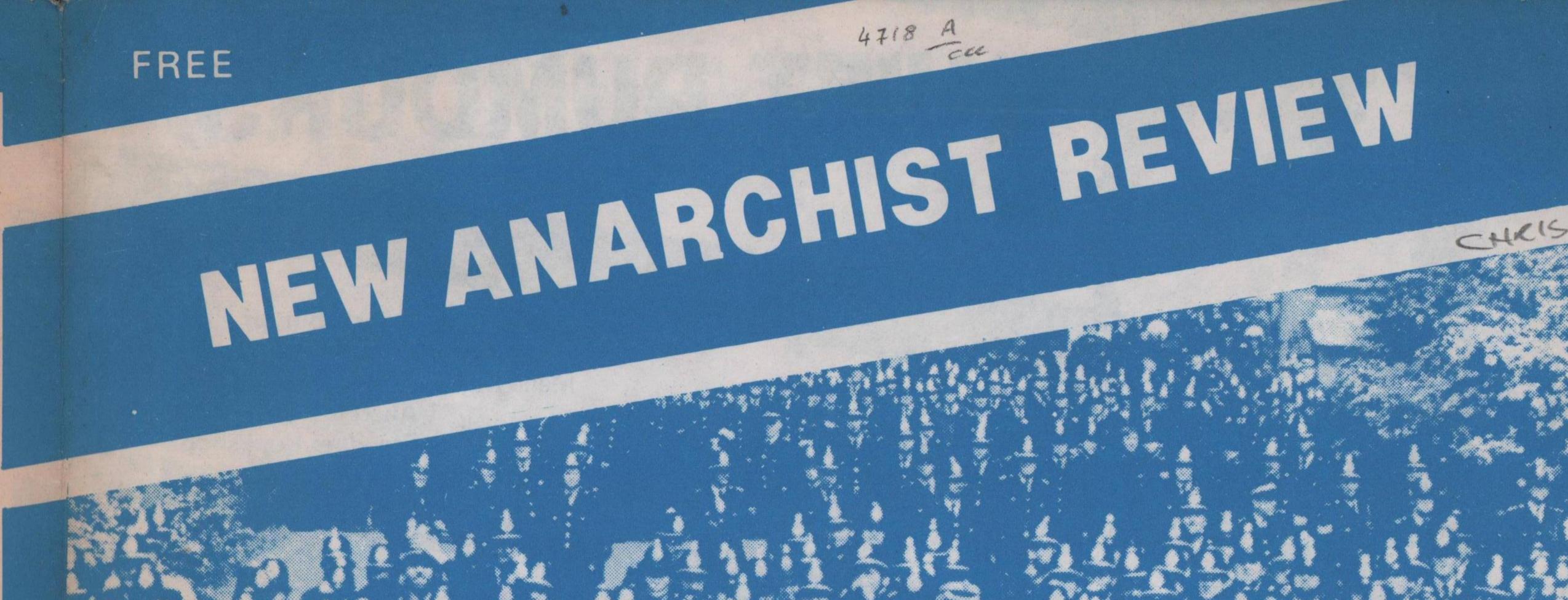


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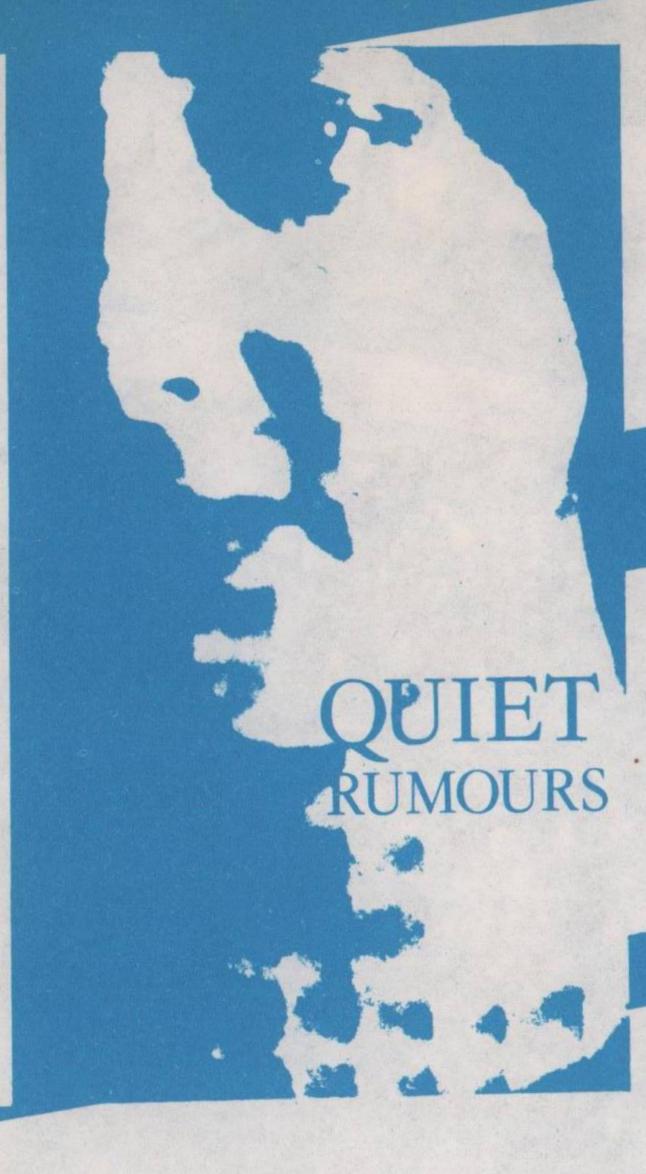
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QUIET RUMOURS

Dark Star and Rebel Press pamphlet, 72pp Trade:

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Quiet Rumours — an anarchafeminist anthology

Contents:

Anarcho-feminism; two statements by Chicago anarcho-feminists and Black Rose anarcho-feminists.

Feminism as Anarchism by Lynne Farrow

Anarchism — The Feminist Connection by Peggy Kornegger The Making of an Anarchist by

Voltarine de Cleyre

Socialism Anarchism and Feminism

Socialism, Anarchism and Feminism by Carol Erlich

The feminist movement that began in the late '60s developed its own organisational form and practice, at the heart of which lay the small group — for example for consciousness raising — often composed of close friends. From a base of thousands of such groups grew the larger, international movement.

In its early years the feminist movement was notable for its absence of leaders (and led), its decentralism, its federalism — best witnessed in the thousands of magazines, newspapers and pamphlets that wove the movement

together — its complete lack of dogma and its denial of any one ideology or line. Lastly, springing from all this, its overall emphasis upon a non-hierarchical movement. It must be pointed out that all these forms of organisation appeared spontaneously without any external direction or pre-conceived programme

By the mid '70s most of these principles were in real danger of being forgotten as the movement became dominated by political ideologies, ideologies that some women regarded as essentially male, for example marxism and its many brands. Also the movement began to be directed towards mass and reformist campaigns which were often inherently hierarchical and centrist and of course intended to appeal to the ultimate expression of the patriarchy — the state.

For those feminists already aware of anarchist ideas the dangers of these developments were immediately clear and all too familiar. The anarcha-feminist critique gained popularity and was widely studied. The first English anarcha-feminist groups appeared in 1977 and soon grew to a national network with its

own bulletins and newspaper, with two national and several regional conferences. Throughout this period the Black Bear group was busy publishing pamphlets on anarchafeminism, all of which were extremely popular, going through several reprints and selling in their thousands.

But by 1980 the anarcha-feminist movement had to all intents and purposes ceased to function. It seems, looking back, rather short-lived. For one thing it faced opposition not only from marxist and reformist feminists but also from the traditional, and male dominated, anarchist movement, which regarded anarcha-feminists as some kind of threat to its position. Partly because of all this, anarcha-feminists moved away into other areas of activity, particularly the growing anti-nuclear movement.

However, a great demand still exists for the pamphlets first published by Black Bear and so they are now collected together for the first time in *Quiet Rumours*. Hopefully their reappearance will once again stimulate readers to consider and recognise the value of their arguments.

NAR is a joint project by the following organisations:-

A DISTRIBUTION: A co-operative of anarchist publishers set up to provide a joint distribution network for books and periodicals.

HOUSMANS: Long established bookshop and distributor of 'alternative' publishers.

FREEDOM BOOKSHOP: The main anarchist bookshop in Britain. Also linked with FREEDOM PRESS, publishers of anarchist titles since 1886.

ANARCHIST BOOK SERVICE: The youngster of the team, one year old and growing. It was set up to provide a wide selection of titles by mail order for those having difficulty obtaining them through their local bookshop.

AGAINST HIS-STORY AGAINST LEVIATHAN

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Housemans Bookshop

Fredy Perlman
Black & Red (USA)
Paperback
£4.50

'We are here as victims, or as spectators or as perpetrators of tortures, massacres, poisonings, manipulations, despoilations.'

Thus does Fredy Perlman describe the wasteland which is our world in which everyday life confronts the public secret — that our 'freedoms' leave us powerless, that our 'civilisation' is universal barbarism.

If the rise of civilisation has been the systematic enslavement of humanity and the progressive destruction of nature, this process has matured into an ecological potential in which the parasite has the capacity to kill the host. One might say that 'mankind' is killing 'Mother Earth' but for the fact that there have always existed communities that do not commit acts of war against the biosphere. Free human communities have existed for thousands of generations, whilst civilisation is a young Frankenstein's monster of at most two or three hundred generations — it is from this historical perspective, akin to Paul Goodmans Neolithic Conservatism, that Perlman charts His-story.

Through the vision, insight and experience of these countless generations have been erased, it is still possible to see through the proponents of civilisation when they tell us that 'animals lead happier lives in cages', and to know they are talking about us. The 'Golden Age' is still described and dreamed of — it is 'the state of nature', 'primitive communism', 'anarchy', 'matriarchy'.

The villain of the piece which Perlman seeks to expose is a life devouring monster, only the

attributes of which have been understood by Marchists and Anarchists. This monster is driven on its crusade against 'the wilderness', by the 'Western Spirit', it is a conquistador for civilisation against free life in all its forms. Within a narrative which confidently weaves its way relentlessly through His-story, Perlman's task of describing the body of the beast is undertaken.

Our epic tale begins in the birthplace of our civilisation, the Middle East, among communities up against the hard land misnamed 'the Fertile Crescent'. Their struggle for survival gives birth to the Leviathan, by the permanent institution of emergency 'austerity Measures'. This proved not to be a still-birth, though the monster is a dead thing, its body is given movement by the 'zeks', the forced labour squads trapped within its body. Leviathan grows, but, dependent on its zeks, its progress is continually plagued by their withdrawal to pastures new and resistance that throws it into decomposition. Unfortunately dead things have powers humans lack and Leviathan, like a dismembered worm, can grow anew from its segments. Like the machine it is, Leviathan can be repaired, human communities however, once dead stay dead.

Civilisation's institutions are the segments of this worm and surplus product, the material content which can not exist outside its body, its entrails. Trade burgeons, being something people do to their enemies (to friends they give), as



under the tutelage of Leviathan virtually everyone becomes everyone else's enemy

Within His-story the only human element is the Resistance, the rest is Leviathanic progress. Resistance need not be explained or justified, it is a natural response by humans to dehumanisation. Historically, those that shrug off Leviathan are faced with daunting tasks, they cannot return to the old communities long since murdered. They must start again, yet culture cannot regenerate overnight. They must face the new life camped amidst the monsters remnants, that can be reactivated by 'any good mechanic', to set the zeks back in their 'proper place'. It is the great mystery of civilised life - the compulsive and compulsory reproduction of the monster.

In the modern world, having exterminated the communities of outsiders, our Technological Wonder is generating outsiders within itself, replacing zeks with machines, and creating pockets of internal exiles. Having consumed everyone and everything, leaving only itself for reference, Leviathan entertains itself, exploits itself, wars on itself. It has nothing left to progress against except itself.

Published by NEW ANARCHIST REVIEW c/o Dark Star,
5 Caledonian Road,
London N1 9DX.

ATLEAST CRUISE IS CLEAN

Lynchcombe



Publishers Niccolo Press have been astonished by the success of their pamphlet At Least Cruise is Clean. An everyday story of small-town corruption, set against the background of canals, ducks and the arrival of Cruise missiles in Newbury, the publishers expected it to have a limited local readership.

However, within two weeks over half, the print-run had been sold thanks to a front page article in the Newbury Weekly News (reprinted opposite).

With the free publicity, suddenly

AT LEAST CRUISE IS CLEAN

Lynchcombe Niccolo Press pamphlet, 48pp £1.20

considerably.

made were true.

everyone wanted a copy. But with

Newbury bookshops banning it,

distribution was a problem. People

in Newbury were travelling up to

London to buy copies and even

photocopies were being sold. Since

then distribution has improved

Reaction to the pamphlet in

Newbury has been good. Even a

that he knew some of the allegations

At Least Cruise is Clean is published

combe, the pseudonym used by the

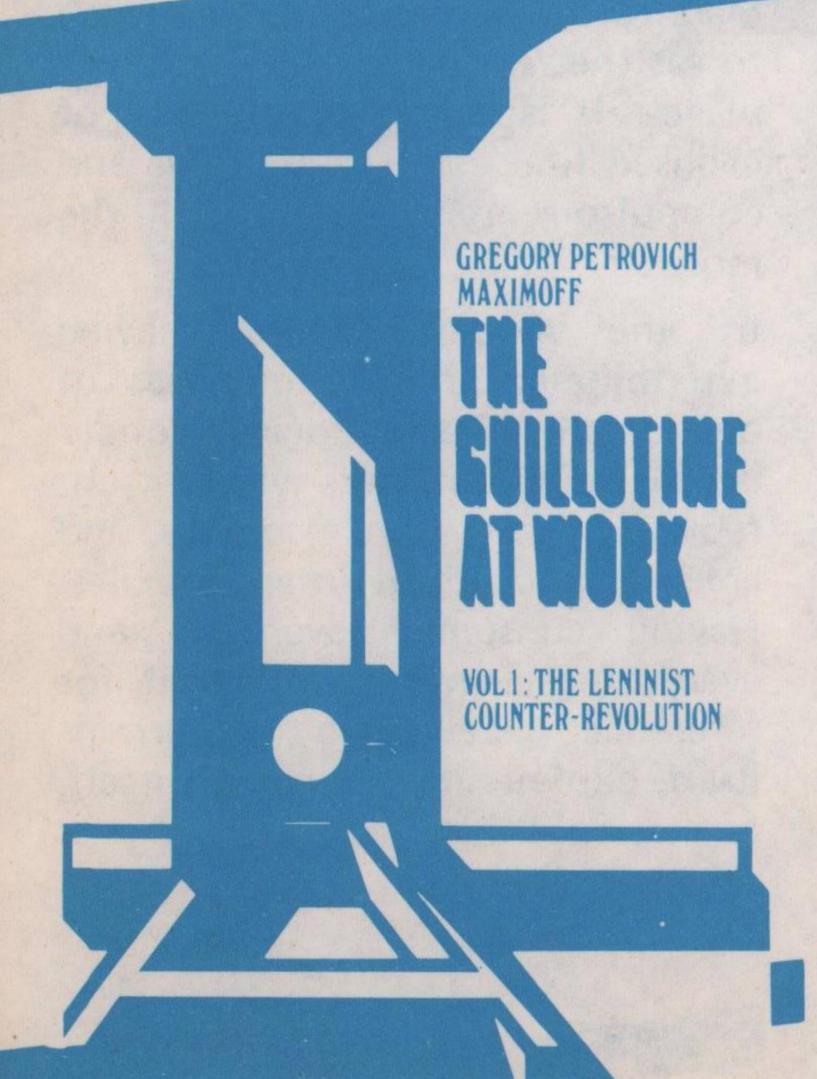
Newbury Weekly News' editor in

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THE GUILLOTINE AT WORK

Gregory Petrovich Maximoff Cienfuegos Press hardback, 340pp £5.00

his local chit chat column).

The Guillotine At Work is the definitive study of Soviet terror after the Revolution. It develops the theme that the Stalinist Atrocities of the 1930s, the bureaucratisation of Russian Society, the Imperialist Escapades, are not aberrations in the development of a Socialist society, but rather a logical development of Marxist philosophy.

Maximoff, the author, was himself the victim of Bolshevik repression. As one of the foremost Anarchists

during the Revolution, he was imprisoned twice and eventually exiled. He spent the rest of his life denouncing the Bolshevik terror which had usurped the Revolution.

The book was published in 1979 by Cienfuegos Press. Unfortunately Cienfuegos is now defunct, but A Distribution has a number of copies of the book. Available in hardback, in unusually mint condition for A Distribution stock! It represents excellent value.

A Distribution Trade: Mail Order: Anarchist Book Service Housmans Bookshop Freedom Bookshop

All FREEDOM PRESS titles are available via:

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expanding it.

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Errico Malatesta's

pamphlet Anarchy is an introduction

to anarchism and his Life and

Ideas is a collection of his writings

together with an appraisal of the

man widely regarded as anarchism's

Berkman's ABC of Anarchism is an

application of anarchist ideas to

practical problems. Later on this

year two more Freedom Press titles

will run out and, finance permitting,

will be reprinted. These are Colin

Ward's Anarchy in Action and

Marie Louise Berneri's Journey

is just maintaining the present

Freedom Press list, rather than

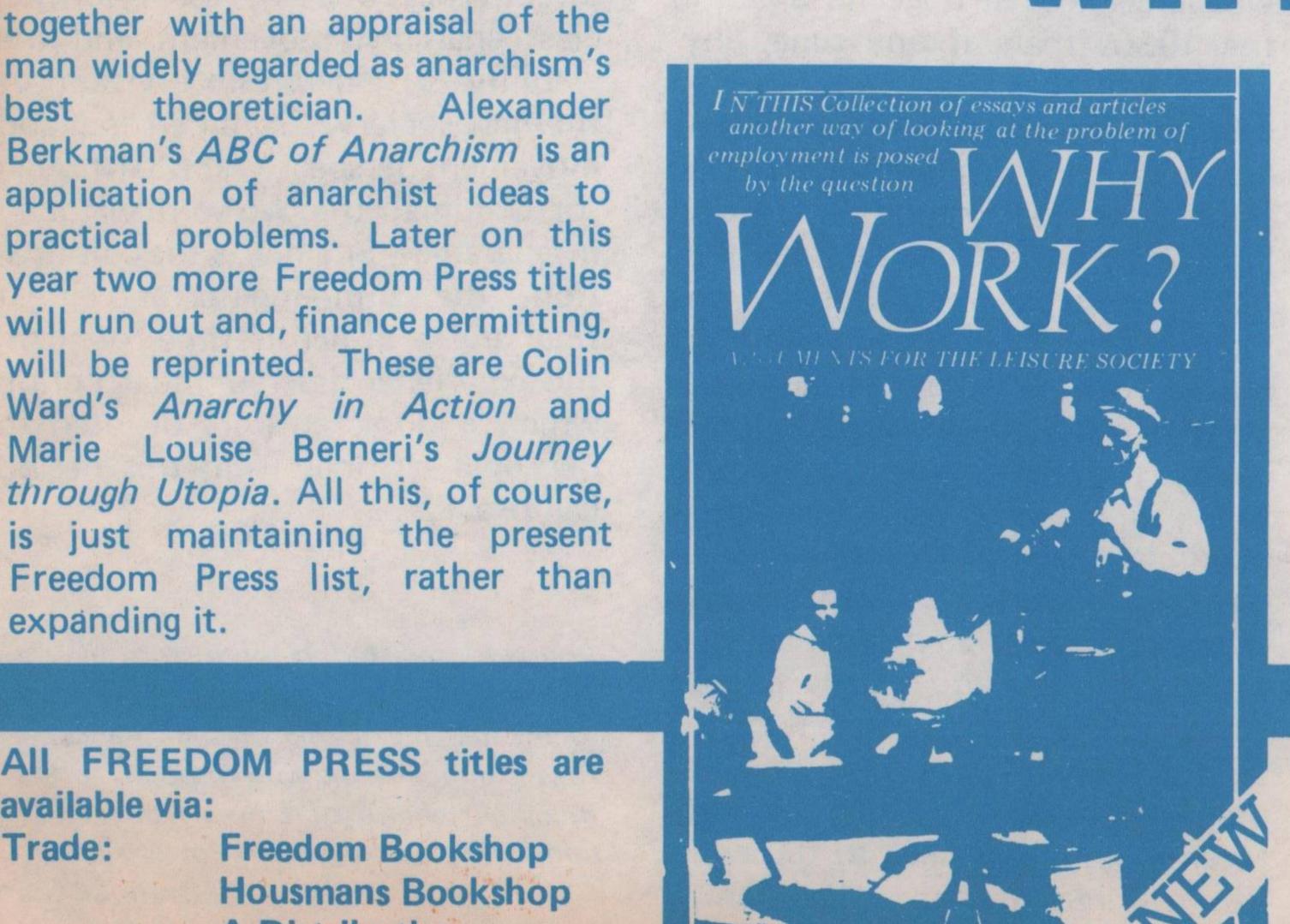
theoretician. Alexander



The last new title from Freedom At present Freedom Press has about Press was Why Work?, a collection a dozen titles in print. More of writings by different authors importance is attached to the questioning the work ethic. 'This writings of this century rather than the last one and so none of the book does not offer solutions to famous anarchist writers of the last the problems of capitalism. On the century, Bakunin, Kropotkin and so contrary, it seeks to persuade its on, feature in the current Freedom readers that the capitalist system is Press list. If, as is hoped, Freedom good only for a relatively small Press is able to expand and increase number of people and institutions its number of titles, then it should while the rest of the community are its victims.' All but two of the be possible to bring out editions of famous anarchist works like contributions are from this century, Kropotkin's Mutual Aid. (An including the six drawings by edition, incidentally, considerably Clifford Harper which describe a cheaper than the imported one 'vision of a post-industrial society.' Such a society isn't here yet and currently available.) For the moment at least, finance restricts whilst millions live just above starvation point it is easier to get Freedom Press to twentieth century anarchist writing and three such Freedom Press titles have just been

than producing food for those who need it. Why Work? criticises the present situation where wages are in inverse proportion to the social value of a job and as more and more people in the industrial world find it difficult to get work, so the potential audience for a radical examination of capitalism grows. The next title from Freedom Press, due out in October, will be Uprooting War by Brian Martin. A three hundred page examination of war and militarism, capitalism and patriarchy, by the author of (for those who remember it) the pamphlet Changing the Cogs. More details when it's

a job in the armaments industry



... an excellent volume, in the dignified tradition of the Freedom Press. . . .

The Match!

. . . the contributions are all worth reading. . . .

Manas

On the whole the book is well rounded, thought provoking and highly recommended.

Processed World

Mail Order: Freedom Bookshop **Anarchist Book Service** Housmans Bookshop



Emma Goldman described the efforts of the Spanish workers and peasants to build and defend an anarchist society 'with almost bare hands and every hindrance in their way' as 'an inspiration one cannot easily forget'. It is a rare and intensely moving experience to witness, through her eyes, their constructive achievements and their travail, caught between the fascist hammer and the communist anvil, ignored by Western 'progressives'. In the material he has found and presented, and in his own informative and insightful commentary, David Porter has made a very significant contribution to the never-

ending struggle for freedom and justice.

Noam Chomsky

Those acquainted with Emma Goldman's life know that she was one of the most influential and self-revealing radical anarchists in the United States over the past one hundred years. For those not yet introduced to this woman, the first part of Vision of Fire provides a brief sketch of major events and forces in her life. Hopefully, the rest of the book will motivate such readers to pursue further the detailed and lengthier descriptions already published. Goldman's autobiography, Living my Life, provides an excellent description of anti-authoritarian politics and life-style, far more insightful than the usual outsider's account of radical history.

Writings on Emma Goldman to date offer surprisingly little on her activism and views in the Spanish revolution. To be sure, the years

WISION ON FIRE

Trade:

David Parker (editor) **Commonground Press** paperback, 360pp £5.95

period as a speaker and organiser

was crippled by forced exile from

the United States, the social context

where she was most at ease and had

her greatest popular appeal. Despite

such qualifications, it is still fair to

say that Goldman's life saw its great

final test in Spain during the late

1930s. For one dedicated to the

anarchist cause for half a century,

having devoted such constant

courage and energy, and having seen

personally the wrenching tragedy of

the authoritarian turn of the Russian

Revolution, Goldman viewed her

participation in the Spanish

Revolution as indeed 'coming home

The organised anarchist movement

was larger and stronger in Spain in

the 1930s than at any time, any-

where in the world. Awesome to

outside observers such as Emma

Goldman, the uniqueness of this

force also raised serious questions.

What were the nature and depth of

its roots in Spain? What did the

Spanish experience suggest about the

possibilities of large-scale anarchist

movements in general? Most

basically, how could organisations

such as Spanish CNT and FAI

maximise personal freedom and full

use of individual potential, yet

assure effective co-ordination and

solidarity at the same time?

Anarchists insist on creating the

desired new society in the very

process of confronting the old.

Means must be similar to the ends.

For this reason, appraisals such as

Emma Goldman's about the nature

after a lifetime of pilgrimage'.

and organisation of the movement actually become appraisals of the likely new society as well. Obviously, such issues are just as important today as forty-five years ago. Currently, they are discussed in a wide variety of decentralised efforts, from alternative schools, cooperatives and communes to antiauthoritarian political movements, whether explicitly anarchist or not.

Housmans

Freedom Bookshop

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For Goldman personally, Spain was a source of great revolutionary energy after so many draining years of activist effort and disappointment, an agony augmented by the trials of exile and the June 1936 death of her lifelong comrade Alexander Berkman. But beyond that, for Emma Goldman and the anarchist movement internationally, events in Spain represented the finest test to date of both the revolutionary effectiveness of a large-scale working class anarchist movement and the viability of anarchism's vision of the new society. From personal and movement perspectives both (though for Goldman the two were virtually inseparable), Spain was the culmination, the summing-up and great final drama of her lifetime. As such, the experience deserves the attention which a book entirely devoted to her own writings from this period can provide.

Anyone interested in the history of the Left in the 20th century, anyone sensitive to the terrible drama of the Spanish Revolution, anyone who responds to the trenchant charm of Emma Goldman's mind will welcome David Porter's book. Ursula Le Guin

THE EDUCATION OF DESIRE THE ANARCHIST

GRAPHICS OF CLIFFORD HARPER

PUBLISHED BY ANARRES CO-OPERATIVE

Anarres are pleased to announce the publication of The Education of Desire, a collection of graphics by radical illustrator Clifford Har-

The work of this artist has comic art, including his regularly decorated the versions of The Black pages of the magazines Freighter from Brecht's and newspapers of the Threepenny Opera and radical movement. Now, Sassoon's bitter war poem for the first time, the best of Fight To A Finish. his drawings are brought Alongside the graphic together in The Educa- work The Education of tion of Desire. Reproducing more than fifty drawings this book displays the development of this artists concerns, from his involvement in the utopianism of the early 1970's to the rigours of the present de-



sire includes the most im- Desire contains an intiportant examples of his mate and candid interview era



ON THE BLACK

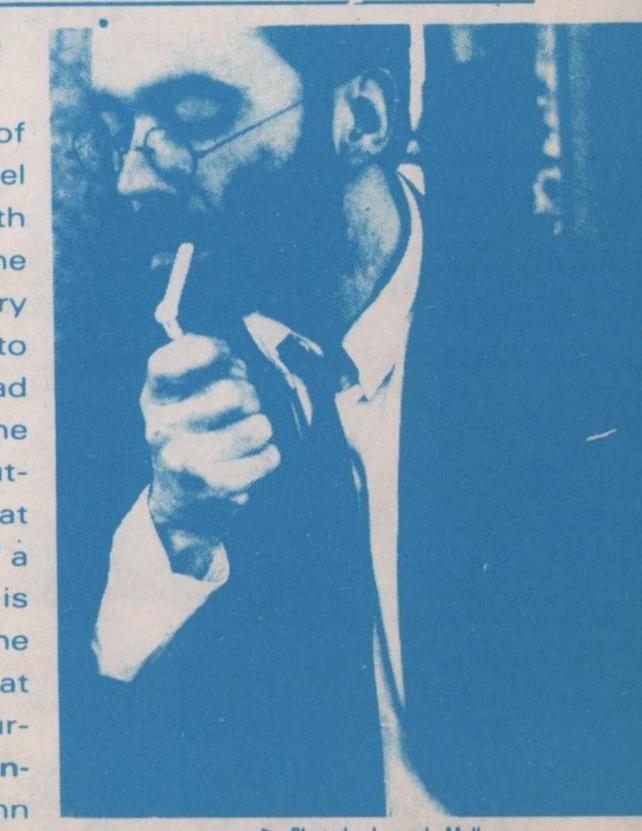
by american poet Adam Cornford which looks in detail at the connections between Clifford Harpers experience of the last twenty years and his work, acknowledging his debt to such earlier committed artists as Frans Masereel, and locating his own efforts within the radical artistic tradition that emerged with nineteenth century Bohemianism and continued via German Expressionism to the Situationists of our own



The publication of this book will bring the work of Clifford Harper to a new and deservedly wider audience. The Education of Desire is beautifully produced in large format, printed on coated art paper and bound in sewn signatures. The cover, illustrated with an original drawing by the artist, is printed on heavy-weight soft boards. In an appendix, the artist has contributed a series of notes to the

ABOUT THE ARTIST

Clifford Harper was born in 1949 into a working class area of west London. After a fairly typical childhood of low level education and brushes with the law he escaped, along with thousands of his generation, into the heady experiences of the late sixties. Life in communes, drug-taking and the discovery of radical ideas led straight to a wholehearted commitment to the politics and ideals of Anarchism. As the optimism that had characterised the sixties was displaced by the reaction of the Besides his work as an '70's he turned to developing a skill as an illustrator, contributillustrator Clifford Harper ing to the countless radical publications that flourished in that is well known on both period, utilising their pages to depict the anarchist vision of a sides of the Atlantic as a free world. Now halfway though the 1980's, Clifford Harper is comic strip artist, princi- as convinced as ever of the relevance and necessity of the pally through his contribu- Anarchist perspective and continues to produce an art that tions to the West-coast speaks with everyday images of that perspective. He is cur-Anarchy Comix and in Lon- rently working on an illustrated book, 'Anarchy for Begindon to Knockabout Com- ners', to be published by Writers and Readers in the autumn ics. The Education of De- of 1984



► Photo by Jamoula McKean

112 pages, includes 41 illustrations, 22 pages of comics and 35 page interview. Endpapers. 3 colour over on heavy boards. Size: 297mm by 210mm.

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