



a slow-cooked stew of wintry dissed contents
DECEMBER 2008 - Send stuff to rupture@headfuk.net

ACTIVE AT THE CORE?

I've been asked to write something about the recent 'upsurge' in parties in London, the 're-born' scene gathering momentum on the back of a few big multi-rig parties. It was put to me that we party-goers are experiencing a 'mini-boom', following a period of mediocre and dangerous parties, that these recent events have harked back to an earlier Golden Age of raving.

I'm not too sure I go along with such thinking. Are we actually moving forward, or going back? Is this a revival, a new beginning, or something else? As with music, squatting, you name it, there are cycles of activity, and lulls or pauses, sometimes there's not much going on, at other times it's a full-on rollercoaster ride of thrills and excitement. Sometimes we even make some progress with our contribution to the bigger picture! A few warehouse parties doesn't amount to some revelatory culture; putting the 'factory' back in 'satisfactory' ain't good enough for me. Personally, I don't buy it.

The first of these 'Scum' parties in Acton was great, apart from the door tax of a tenna (though the side doors were opened as many times as possible so people could get in for nowt). Top atmosphere, lots of rigs and variety of music (nothing especially new or futuristic, but hey how often does that happen?). As the first such party for a while there was a genuine excitement at the event, the building was great (which makes such a difference) with its confusing layout and rigs popping up and disappearing throughout.

One noted feature of this Acton party (and the follow-ups) was the hired security

with metal detectors. Having big geezers on the door does work up to a point - until they leave, which is usually before the party ends, and when the remaining few people are perhaps at their most vulnerable. But friends have shown me their pen-knives they managed to 'sneak' in, and does

COMMERCIAL WAREHOUSE PARTIES have always charged in. Often this has paid for top-quality artists, while squat parties have varied in entrance tax from donations upwards (paying a fixed amount for squat parties outside London is virtually unheard of), and you still might get properly amazing music from people doing it for the love. In any event, there is no linear succession from late 1980s Sunrise-style mega-commercial enterprises - £30 in and £15+ for pills, which according to 'Altered State' were brought out of the back of trucks using sack barrows - to free parties as put on by Mutoid Waste Company/L.S.Diezel/Spiral Tribe etc (in London) to now. The latter might have been a response to the big commercial events, and pushed a message of revolution through personal involvement and action, although acid house parties on traveller sites in c.1987 (or even earlier) actually pre-date the commercial events that grabbed the headlines in the next few years. And once we're into the 1990s, there is a parallel 'evolution' of both free/squat parties and commercial events, as the mainstream fed off and robbed the underground to sanitise it (recuperation), and the underground responded with 'critical noise' (as Kovert calls it), subverting genre specificities to keep the music moving forward and people on their toes. 'Breakcore', for example, was originally a musical style of critique in response to what was happening in jungle and 4/4 in the late 90s rather than a genre as such - 'hardcore' too, which meant 'no compromise' in the development of sound rather than a specific style. Techno, the style of electronic dance music going back the furthest, potentially has the most open canvas not bound by tempo, a particular sound or defined beats, it can be anything the imagination and machines are capable of making happen...

Recommended reading: Matthew Collin, *Altered State: The Story of Ecstasy Culture and Acid House*. **ALSO, OUT NOW: Datacide #10** A magazine of rave-related articles, cultural critique, record reviews and more put out by Praxis Records: praxis.c8.com

anyone remember the running battles with bits of de-constructed bannister at a party not so long ago? It's very much hit and miss as to whether there's trouble, as much down to location and the actual building as to who turns up.

Safety at our parties has been a key issue since, er, they started, let's say (for our purposes now) in the late 1980s. Sorry to dispel the illusions of anyone wearing ecstasy goggles, or with mix and match

memories from the corner sweet shop, it's not actually the case that there ever was a Golden Age when no one got robbed or there weren't gangs of dickheads on the roam looking for easy prey. Same as it ever was.

Some of the robber/violent dickheads actually seem to be growing up a bit - hard to believe, but fair play if it's true and continues - nothing like awakening maturity or a bit of peer pressure from some of the bigger now ex-psycho... What about the rest of us - are we changing for the better too?

My problem with paying security to hold down the party is that it fosters the attitude that someone else is there to do the work for you, while you consume the party as an inactive participant - you pays your money to the management, and if you're lucky nothing goes wrong. To me this is exactly the same as voting, ie. it's absolute bullshit, pretend democracy run by a few people passed off as a great success story. A better idea might be everyone at the party really being on the case, taking drugs to enhance performance rather than cloak perception in vacuous, anaesthetised drooling. Giddy-up!

In Ye Good Olde Days - or, better put - at vided up parties throughout the last 20 years, there's been marauding gangs of on-it, active, smiling people called 'ravers' (rather than 'punters') looking to push things forward; this starts with a safe atmosphere where we can let go and take in the new information made available by top music and high quality drugs (or even total sobriety!).

Continued on the inside...

Continued from the front...

For me, free parties are an opportunity to celebrate creativity and to tap into the potentials we all have and boost them with loud music, to get all the tribes together and make things happen. But too many parties are just a rinse-out on all levels, our power diluted as we gladly accept our roles as consumer sheep.

There's been a number of ScumTeks in London in the last few years. Personally, I don't like the name 'Scum', and the attitude it promotes. Why revel in stupidity at the expense of (self)respect, dignity, and collective responsibility? These are the very qualities of humanity that are often taken from us in everyday life.

We did some maths on the Scumoween party, and cautiously guesstimated that after paying security and sound systems (the same amount per rig, whether it was just one crew or a multi-rig link-up – Nice!), the organisers (ie. the building crew) walked away with a 5-figure sum. Time to cut out the middle men? Cos rigs do need money for kit/repairs, and party-goers need to hang onto their pennies to buy over-priced booze and mostly crap drugs... If this had

been a benefit party with a less exclusive door policy (ie. fivers rather than tennas, or even – shock horror – donations), some sound active-resistance crews might have enjoyed the results of our night out, and everyone attending would have been part of something bigger than a capitalist enterprise (or a 4-hour queue).

Being part of the London 'free' party scene, you'd probably never know that Cultures of Resistance exist anywhere, ironic considering how much exploitation and money laundering etc emanates from our inglorious Capital, long time repository of bad karma of Empire. Direct action, resistance, sustainability, system meltdown anyone...?

Free spaces are important, whether they are dance parties or social centres, art spaces or protest camps, squats or traveller sites. We need somewhere to exist, to pool our strengths and make freedom happen. A sound system in a disused building squatted at the last minute for a party is ok, but if we are all contributing and creating then this is a bare minimum, and shows a lack of ambition that anyone who's experienced more will find disappointing. Our reference

points and access to more imaginative thinking seem to be lacking. And any divide between the squatters, the sound systems, and the party-goers magnifies this lack of activity.

**FREE PARTY
means not
running for the
loot...**

**FREE PARTY
means escalating
a culture of
resistance...**

**FREE PARTY:
The Enemy of the
Leisure Industry...**

MUSIC REVIEWS

\$pitting V!trio! / Richard Hillman [Noisetek]

Somehow we've missed reviewing this beast of a release for a couple of months. From the opening moments of \$pit's track 'Nightmare' you just know that if you like your 'ardkore as ruff as a whore's gusset then you have bought the right record. Tumbling kickdrums, fierce and firing breaks scorch a path across your poor eardrums (you will have turned it up by this point). His next track turns up the noise till the knob comes off aided by a stomach churning kickdrum. Flipping the disc and you get a lighter touch (only just) and increased wonk from Richard Hillman. Get this and be bitch-slapped to merry blissdom.

Squarepusher – Just A Souvenir [Warp]

Shockingly pants album from a progenitor and godfather of breakcore who has seemingly lost the ability to rock the dancefloor with brain-scrambling breakbeats. Here he prefers 'rocking-out', with many tracks coming across like an amateur prog-rock band down The Nags Head. Where he spares us the rock aesthetic instead we are treated to more examples of just how good he is at playing jazzy drivel on his slap bass. He's been traversing this path to wanky

no-goodness for many years now, so probably isn't fussed that he's pissing all over the expectations of his original fans.

Starkey – Ephemeral Exhibits [Planet Mu]

Sheer quality on display here as NYC's Starkey drops a full-length album which consolidates his synth-heavy, emotionally drenched and slightly wonky grime/dubstep style. The production and mastering are crisp and each track varies enough to keep you interested across the span of the LP. Though it is chunky and would add interest to a DJ mix, it isn't the jump-up sorta shit you will want to drop at a party.

Ghost – Mu Fu Da Jiang Jun [Life4Land]

From label/collective of the moment Life4Land is another full-length blast of sizzling amens that leaves the listener frazzled and bedazzled. Errr, what I mean to say is that this is like that IDM shit people go on about, except it's good, and like, the Intelligent bits are thrown in to make people look silly on the dancefloor. Doing it straight up, with no chaser, is like bare 1990s.

Kid606 – Die Soundboy Die [Very Friendly]

The Tigerbeat6 bossman is in danger of coming over like an old giffer convinced he's as cool as the cool kids after this

fairly embarrassing outing. After putting out Luke's Anger's wonky tek on his labels he's having a stab himself, though this mostly involves stabs in the dark, perhaps cause he's blindfolded. It's time to stop being so shameless, we all gotta get old sometime.

Buckfunk 3000 – Jump/Disrupt [Noodles]

Si Begg gets into his Buckfunk jumpsuit and pops out 3 solid electro/breaks numbers. It will appeal to fans of Begg or Tipper but it's not got enough character for me to wanna drop it into a set.

Pinch – Underwater Dancehall [Tectonic]

This comes in vocal and instrumental versions. The music is pretty boring on the whole really – way too floaty and relying too much on a murmuring sub for the weight, rather than bringing any edge via the midrange. Overall though, it's a mature dubstep work made even deeper on the vocal version by a wide spread of reasonably talented vocalists.

Funckarma – Vell Vagranz [n5MD]

Brooding downtempo electronica from the Dutch producers who are perhaps best known for providing the excellent backing music to electronic-hip-hop act Shadow Huntaz. This is more minimal than those efforts and passes without incident.

Loosening the Noose Guide: ART & CREATIVE EXPRESSION

WHEATPASTING

Printing or painting your work onto paper first and then pasting that up onto a suitable wall or surface can be a faster and more efficient way of getting it up on the street than stencilling etc.

Wheatpaste recipe: 4:1 ratio of warm water to flour (any old flour will do). Mix till smooth in a large enough cooking pot. After properly mixed, put pot on a medium-heat stove. Mix often with a whisk to keep it smooth. It will slowly get thicker to a glue-like consistency; at this point you can add a bit of sugar for extra stickiness. Don't boil further or the sugar will burn. Put it into a container, let it cool and then paste it up! It will only last a few days before it goes bad, but it's cheap.

If you want free, big sheets of paper you should contact your local printing press and ask for the ends of their paper rolls. Web presses (those used for newspapers) are your best bet. This newsprint paper weight is also pretty good for pasting as it will take the glue well and be harder to peel off.

If you want to get your design nice and big then you can use an OverHead Projector. Photocopy your design on a sheet of acetate, or run it through a laser printer, and then use the OHP to project the image onto your big sheet of paper and trace over it. Alternatively, if you are computer savvy you can use Adobe Illustrator to print a large image tiled over several sheets of paper. There are also free online services which do something similar and of course, you can give it a bash on a normal photocopier. When you have your 'tiles' trim the edges and either paste them back into the composition when you're out or secure together with masking tape on the back beforehand. The websites: homokaasu.org/rasterbator / www.asciiposter.com

SCREEN PRINTING

Silk-screen printing is a simple way to mark a design onto t-shirts, posters, cardboard CD/record covers and more. Presses can vary from simple table-top single-colour devices to carousel type presses which can print up to 8-colour designs. Plans for you to make both a table-top and a full-blown four-colour carousel are online at www.instructables.com, as well as guides for vprinting.

What you need: Squeegee – a kind of rubber trimmed handle that drags the ink across the screen, to effectively 'push' ink through the hole that is the image. Frame/screen – you can get silk(esque) mesh (you can use net curtain or some sort of nylon, but be careful with natural fibres as they can be easily destroyed by the chemicals needed to wash the screen) and stretch your own, but beginners would probably be better off buying the cheaper wooden frames or the sturdier metal ones (which should be bought with mesh as it is virtually impossible to attach the mesh without the proper glue and a machine). Be mindful to get the right 'T' of the screen (this is the amount of holes per inch/cm, depending on where you are buying from), which relates to how fine the mesh/silk is. You will want smaller holes for fine lines and varying sizes for various materials you might print on. Ink – it's better, and more economical, to use

water-based inks when you're starting out because you can wash them with water when they are still wet, and you don't have to get mixed up with chemicals which are abrasive and possibly expensive; they're available in air dry forms too. Hot gun – just a simple paint stripping device, and I suppose you could use a hot hair dryer. This process is called curing because the ink has



**NOOSES ARE FOR
THE NEARLY DEAD**

to be dried, mostly with heat. This stage is imperative as the design will wash out quickly otherwise and I'm sure you want your masterpiece to last as long as possible – so take your time, especially if you are doing a small run of prints. I also take the precaution of washing them the first time on a cool wash, and it is good practice to turn them inside out to increase longevity.

Admittedly making screens can be a bit of a kaffuffle as making a screen that will last for 100's, or possibly 1000's, of prints you need to use a special light-sensitive emulsion. In theory, it acts the same as photographic emulsion/paper i.e. when it is exposed to a light source it changes the composition and bits drop out to reveal a pattern/image. You will have to check the Instructables site or the links at the end for the actual printing technique, though if you've got as far as making a screen and have got the kit together you can probably imagine the rest. More on this in the expanded version of this series to be published at some point.

STICKERS

Any free stickers you can get (mailing labels at work, post offices that still leave them out) can be reused. Put a load of them on some newspaper and paint/spray paint over them. When they're dry you can add your design. Or you can get packs of large-ish sticky labels which can go through A4 printers can be bought cheap from Ebay, including vinyl stickers (only use a laser printer for that kind of surface). Spraying a fine layer of clear lacquer/acrylic over your finished design can seal them from the elements when they're on the street; apparently, some hairspray works but you will have to experiment. If the adhesive on your stickers isn't up to scratch you

can always bolster it with wheatpaste or even something more hardcore like No More Nails.

STENCILS

Cereal boxes or manila folders make good material to make stencil from, though in theory anything fairly thin will do. Start with simple designs until you get a good feel for where you need to insert bridges (the little bits that stop your design from falling apart because of islands in your design) and the hang of using a scapel (unless you're a surgeon). Again, here you can use a computer – take your drawing or find a photo and then use Adobe Photoshop to desaturate it, whack up the contrast and effect it until you get to a simple image with only black or white areas (PS functions like levels, threshold and cutout are your friends here). Don't waste your time with crappy blades if you're even slightly serious about stencilling. Go to an art shop and buy a cutting mat, a good scalpel handle and plenty of spare blades – they get blunt pretty quickly and you don't want to screw up your stencil at the last minute.

SPRAY PAINT

Avoid buying cheap shit spray paint if you want to make something look good. Make sure to get a load of fresh caps with your cans as well. Always clean your caps after some action and store the cans on their side when not in use. A quick spray into the air, holding the can upside down, before you spray onto a surface will unclog the nozzle. When spraying stencils, be careful to hold the can perpendicular to the surface and spray evenly and lightly, a few inches away. Grab some wide masking tape to put round the edges to help avoid overspray. A list of paint/ink stockists here: www.duncancumming.co.uk/shops.cfm or www.artofthestate.co.uk

TACTICAL EVASION

As much as creative expression on the streets (now with 110% more urban flava!) is much needed to poke through the blanket coverage of our environment by dastardly advertisers and 'da authorities' it sadly is illegal – so don't get caught! You can buy a box of disposable latex gloves from £-shops; they can keep tell-tale signs of glue and paint off your hands and they also serve to protect your skin from the nasty chemicals in many of the products you will be using. Obviously, it's not only your hands that can pick up evidence – check your shoes, clothes, hair, face for evidence too and take appropriate action sooner rather than later. Make plans (always make plans!) before doing an action. Check out possible escape routes, note CCTV cameras, take paint remover, spare clothes etc. Ideally work in tandem with one person always on the lookout. Have a good story in case you get collared by the filth. In this country they are blaggable a good deal of the time. If you are in a less tolerant area then be prepared to run like hell. Try to take a good quality photo first!

www.artofthestate.co.uk

www.woostercollective.com

www.streetblitz.org

godisart.com/articles.htm

visualresistance.org

PARTIES + EVENTS

www.headfuk.net
 www.nofixedabode.info
 www.pitchless.org
 www.ketwork32.com
 www.squatjuice.com
 www.crossbones.co.uk
 www.partyvibe.com
 www.hekate.co.uk
 www.tribeofmunt.co.uk
 www.clubneurotica.com
 www.ragandbonerecords.co.uk
 www.uglyfunk.com
 shockraver.free.fr
 www.dayliterobbery.org
 www.rif23.org
 www.abacussounds.net
 www.hyponik.com

ART + MEDIA + THE REST

www.taaexhibitions.org
 www.randomartists.org
 www.network23.org.uk
 www.resonancefm.com
 www.dbreach.fm
 c8.com
 www.indymedia.org.uk
 schnews.org.uk
 www.eroding.org.uk
 www.squatter.org.uk
 squatworld.blogspot.de
 www.riseup.net
 www.56a.org.uk
 libcom.org
 www.braindamageradio.com
 www.dirtysquatters.com
 www.instructables.com

PARTYLINES

Headlight
Fuckery 07092 898151
Disjunkt 07835 175534
Arena.lsd 07985 552013
NFA 07092 812259
Hekate 07092 017667
Pitchless 07946 839775
Ill Eagle Rig active, phoneline not
Abacus 07974 892670
FUBAR 07984 199768
Malfauteurs 020 7806 9555
Unsound 07946 466573
Club
Neurotica 07788 856941

If you run any of the above infolines please put the date on your messages so that people don't travel to an empty building!

THOUSANDS OF PEOPLE HAVE BEARDS.

WHAT IF SOMEONE HAS ONE THAT'S JUST TOO WEIRD?

Terrorists love beards. They feel that having a great and well kept beard is just as important as being able to carry out a suicide bombing, or kickstarting a jihad. If you see a beard which you think could only belong to a terrorist it's your duty to do something about it. Call our hotline today.

TERRORISM. IF YOU SUSPECT IT, REPORT IT.
 CALL 0800 789 321 CONFIDENTIAL ANTI-TERRORIST HOTLINE

METROPOLITAN POLICE
 CITY OF LONDON POLICE
 BRITISH TRANSPORT POLICE

21.12.08 LARC'S 10TH WINTER SOLSTICE PARTY
 Come any time after 5pm if you can help get the place looking good and ready. Knees up starts at 8pm. London Action Resource Centre, 62 Fieldgate St, London E1 IES
 www.londonarc.org

22.12.08 KRANKENHOUSE PROJECT
 A terrible Kabaret with Roc Roc It and La Troupe Chingona of Krankenhause. Krankenhause, 149 Park Rd, London N8
 myspace.com/krankenhauseproject

26.12.08 INTERNATIONAL PIZZA PUNK DAY
 The 11th year of subverting the regressive myth-based false ritual of ChristMass by making vegan pizzas is at hand.
 www.eroding.org.uk/pizzapunx.htm

31.12.08 HEADFUK / BEDLAM
 Young and old gits in the area, look sharp! Supported by DRSS + Bastard Sonov. London venue tbc. 07092 846566 / 07957 991732

31.01.09 SYSTEM FEEDBACK
 Inner-city filth vs countryside madness rig clash in the main room. More free party sytems elsewhere in the building. 10pm onwards, £5 bl 11, more after Lakota, Upper York St, Bristol
 www.unknownsoundsystem.co.uk

OTHER SOURCES FOR LISTINGS:
 Cheap/free things in London:
 www.freelondonlistings.co.uk
 Other parties: www.headfuk.net/parties.htm
 EU parties: shockraver.free.fr/infoparty23.htm