

Millennials' Woodstock
Silent Rave
Everbody became an individual

Yeni neslin Woodstock'u
Sessiz Rave
Herkes birey oldu

Onur Karagöz
110611022

Tez Danışmanı: Öğr. Gör. Seda Ergül
Jüri Üyesi: Dr. Zafer Aracagök
Jüri Üyesi: Yrd. Doç. Dr. Selen Ansen

Tezin Onaylandığı Tarih : 28.12.2012

Toplam Sayfa Sayısı: 61

Anahtar Kelimeler

- 1) Rave
- 2) Gürültü
- 3) Sessizlik
- 4) Dinleme
- 5) Alt-Kültür

Keywords

- 1) Rave
- 2) Noise
- 3) Silence
- 4) Listening
- 5) Subculture

Abstract

In the late 80's, when electronic dance music genres Techno and acid house caught on in the illegal warehouse and free parties, rave emerged as a subculture. Generation Xers responded to Thatcher's and Reagan's conservative policies in United Kingdom and in U.S.A by dancing all night under the influence of psychedelic drugs. In the early 90's, widespread popularity of these control-losing all night dance events posed big threats for the governments and the media. Especially the illegal drug use, noise pollution, illegal venue use and public gatherings remained on the legislative agenda for several years. In today's world governments are making laws against raves and noise pollution in the name of environmental protection. Noise is defined as an unwanted sound, subversive. By the 2000's 'Silent Disco' concept emerged to combat the noise limits. In these parties people were wearing wireless headphones and dancing to the music which was broadcast via FM-transmitters. In 2003 this headphone partying culture jumped from silent discos to the streets. These spontaneous gatherings were called silent raves. Everybody was dancing to the music on their portable MP3 players (mostly i-pods). Silent rave didn't pose any threats for the governments and the media. They are silencing acts. Everybody became an individual, there is no society as Thatcher stated near 30 years ago. By mass culture products like iPods and MP3 players, by silencing 'individuals' Governments legitimated rave, the subversive act of 80's and 90's.

Özet

Rave, Techno ve House stillerinin popülerleşmeye başladığı 1980'lerin sonunda bir alt-kültür hareketi olarak doğdu. X-jenerasyonu gençliği İngiltere'de M.Thatcher ve Amerika Birleşik Devletleri'nde R.Reagan'ın muhafazakar politikalarına uyuşturucuların etkisi altında, geceler boyu durmadan dans ederek karşılık verdiler. 90'ların başında bu hareketin yaygınlaşması ve popülerleşmesi Devletler için bir tehdit oluşturmaya başlamış, neredeyse bütün basın konuya çarpıcı tepkiler vermişti. Bilhassa yasadışı uyuşturucu ve mekan kullanımı, gürültü kirliliği gibi konular yıllarca yasama gündeminde kaldı. Günümüz dünyasında Devletler, çevre koruması adı altında rave ve gürültü kirliliğine karşı önlem almak için yasalar çıkarıyorlar. Gürültü 'istenmeyen ses' olarak tanımlanmıştır ve yıkıcıdır. Gürültü limitleri ile savaşmak amacı ile 2000'lerin hemen başında 'Silent Disco' (Sessiz Disko) kavramı su yüzüne çıktı. Bu partilerde insanlar FM vericileri üzerinden yapılan müzik yayını kulaklıklarla dinleyerek dans ediyor. 2003 yılında bu kulaklıklarla parti yapma kültürü sokağa sızdı. Bu spontan toplantılar 'Sessiz Rave' olarak adlandırılmıştı. Bu sefer herkes sokakta buluşup kendi taşınabilir MP3 çalarından (çoğunlukla i-pod) gelen müziği yine kulaklık vasıtası ile dinleyip dans ediyordu. 'Sessiz Rave' Devletler için bir tehdit oluşturmadı ve bu etkinliklere hiçbir basın olumsuz tepki vermedi. Bu etkinlikler susturan, rave'in sesini bastıran hareketlerdir. M.Thatcher'ın yaklaşık 30 yıl önce söylediği gibi 'Herkes bir birey oldu, toplum diye birşey yok.' Devletler, i-pod ve MP3 çalarlar gibi kitle kültürü ürünleriyle 'birey'leri susturarak 80 ve 90'ların yıkıcı hareketi rave'i, yine bir alt-kültürü meşrulaştırdı.

Millennials' Woodstock;

Silent Rave

Everybody Became an Individual

İstanbul Bilgi Üniversitesi
Sosyal Bilimler Enstitüsü

Kültürel İncelemeler Anabilim Dalı

ONUR KARAGÖZ
110611022

28.12.2012

Contents;

Introduction.....	6
Part I;Rave.....	11
Part II;Silent Disco and Silent Rave.....	43
Part III;Loudspeakers vs. Headphones; Noise is unwanted.....	52
Conclusion.....	61
Bibliography.....	63

Introduction

Rave is an all night “happening” where people meet to dance together to electronic dance music. The term was first used in 1950’s to describe the frenzy, wild parties of the beatniks in West End of London. Later in early 1960’s a new youth subculture, mod was originated in London which combines elements of soul, R&B, Jamaican ska, fashion and motor scooters emerged. Their listeners “...appear to have been a group of working-class dandies, possibly descended from the devotees of the Italianite fashion style.” (Hebdige, 1993:167) The mod youth used the term “rave” to describe any crazy party in general. And the party people were called as “ravers”. In garage rock and psychedelic rock era of 1960’s the term “rave up” was used to describe the climax moment of a song where the music was played faster and heavier. Except Yardbirds’ 1965 album called “Having a rave up” and David Bowie’s song which included the line “it’s a crash course for the ravers” the term “rave” lost its popularity between mid-1960s and mid-1980s. By the late 80’s, when electronic dance music (EDM) genres Techno and acid house caught on in the illegal warehouse and free parties, rave emerged as a subculture. Generation Xers (generation born between early 1960’s and early 1980’s) responded to Thatcher’s and Reagan’s conservative policies in United Kingdom and in United States by dancing all night under the influence of psychedelic drugs. These pure hedonistic all night dance events developed as a resistance to mainstream culture. Widespread popularity of raves in the early 90’s posed big threats for the governments, parents and the media. Especially the illegal drug use, noise pollution, illegal venue use and public gatherings remained on the legislative agenda for several years. And in 1994, ‘Criminal justice and public order act’ described raves as gatherings with amplified loud music ‘includes sounds wholly

or predominantly characterised by the emission of a succession of repetitive beats' and gave police forces the power of raiding these parties in United Kingdom. Since early 90's numerous governments in the world made laws against raves. On the other hand rave scene brought a diversity of EDM genres, with the widespread club culture, commercialized festivals and parties it became a part of popular culture. I think today we can only describe the free party scene as raves, in terms of its subversive posture and indispensable resistance to mainstream culture (drugs are used illegally, noise levels are still high, the entrance fee is free and the venue is free to use). Rave is a happening, which doesn't have racial, class, gender and sexual discrimination. Although I do not want to exclude EDM festivals, clubs, parties and people who go to these events my center of interest will be free parties.

As an experimental electronic musician from Istanbul, I never heard about a free party in Turkey. Extremely narrow EDM scene is full of vulgar commercial sounds. In the late 90s the scene had a warm up with some commercialized festivals and big clubs but became neglected in a short period of time. Today, in spite of the thrilling new generation who has the advantages of fast growing internet, the emergence of music technology and electronic music schools in the last ten years, the EDM scene confined in 2 or 3 clubs in Istanbul, Izmir and Ankara. Therefore it is safe to say that neither rave nor EDM culture is established in Turkey. The narrow EDM club scene in Turkey seem to be the reminiscent of mid-80's London clubs and they are full of hipsters drinking alcohol, looking good stylish men and women, chatting each other but not dancing. There are no underground outfits or no stage for those who have the thrill of such underground outfits. In such an atmosphere, in 2009 I met with some Turkish underground DJs and people who are travelling and throwing free parties

around the world. We started to throw some closed parties at friend's houses, garages and I also started to go to psychedelic trance parties with them in Turkey. One of my DJ friends met with some French guys who are from free party scene in Istanbul, just in the middle of the street. They were travelling by their trucks and sound system. One week after that they threw a rave with my eight Turkish friends in the forest at the northern part of Istanbul. I was too busy and couldn't be able to participate in that rave but I got the chance to participate in a free party which is thrown by the same French guys in France in November 2012. I will explain my first free party experience in the rave chapter. So I came to rave culture as an outsider and impressed by these dance rituals where people loose their control to 'sounds wholly or predominantly characterized by the emission of a succession of repetitive beats'. I love all sounds and for a while I was researching about Cagean silence, noise and listening. Noise is unwanted, it's subversive, "With noise is born disorder and its opposite; the world. With music is born power and its opposite; subversion." (Attali, 1985:6). Noise is about being 'the other', about acknowledgement, about pleasure, it's opposite of control and it's not repetitive. In this context I think rave and noise are interrelated except repetitive structure of EDM. So the relation between noise and rave is not only limited to loudness of music.

In 2011, a few weeks after the French Sound System threw free rave in Istanbul, while talking with a group of friends, about the sound restrictions and related problems that rave might create in the conservative and control-freak climate of Turkey, I, for the first time, heard about something called Silent Rave. That night one of my friends told me that there was such a thing called 'Silent Rave'. When I heard the word 'silent', I was interested in and started to make some research about 'Silent

Rave'. The result was an absurd pseudo-rave where people dance to their own portable music player chosen tracks with headphones in a public place. Unlike in the old rave and free party culture 'Rave' in this context means an anti-social, absurd event and all the negative connotations which posed threats for the government and the media in the 90's, seemed to be washed away.

The sources of my research are limited to rave history books, documentaries about rave culture, sound system and free party culture, online blogs of ravers, webpages, interviews with ravers and people from free party scene, experiences in parties and raves. Although Silent Rave is a fast growing scene, it is pretty new, therefore the resources are still scarce and not quite scholarly and they consist of some Wikipedia and newspaper articles, some blogs about ravers, anecdotal reports from these blogs and very few videos on YouTube. So this is a new and fast-growing scene. After the explosion of rave and free party culture in the late 80's and early 90's, the governments started to take some unreasonable precautions. The word 'rave' became a bad word and associated with young people on drugs who were seen as the recipe for disaster by the governments and the media. Wikipedia contains information about 'Silent Disco' instead of "Silent Rave". For all you know 'rave is a bad word' situation is the reason of this incomplete information in Wikipedia.

I will begin my dissertation with a detailed electronic music and music technology history. I shall then give a detailed history of acid house, techno and rave culture history. While doing this I will consider the relation between noise and raves. Rave culture brought diversity in EDM so in the same section I will give a brief history of this diffusion. In the third chapter I will talk about silent raves in the context of not

silence but silencing acts. Then in the fourth chapter I will consider noise/silence dichotomy, listening, headphone listening, and I will give a brief history of portable music player culture. And I shall finally conclude this dissertation by considering how power is trying to legitimize something which is subversive by commercializing and silencing it.

'O Douceurs, ô monde, ô musique ! Et là, les formes, les sueurs, les chevelures et les yeux, flottant. Et les larmes blanches, bouillantes, - ô douceurs ! - et la voix féminine arrivée au fond des volcans et des grottes arctiques'.

'O Ecstasies, O world, O music! And here, shapes, sweats, heads of hair and eyes, floating. And white tears, boiling – O ecstasies! – and the female voice reaching to the bottom of the volcanoes and the arctic caverns'

Arthur Rimbaud, taken from 'Barbare', 1874



PART I

Rave

Rave culture is related to EDM, drug culture and technology. We can find the origins of EDM and how it started in the rave culture in which DJ's called as Gods. DJ culture's roots lie in the history of 20th century modernism. So I think it will help us to know about how music technology, production techniques, musical aesthetics and musical thought developed in the 20th century. Therefore before talking about the rave history, I want to start with history of electronic music, DJing, how early genres of EDM emerged and the history of using electronic machines as musical instruments.

Definitely the story begins with the invention of phonograph by Thomas Edison in 1877. Phonograph was the first machine which was able to reproduce recorded sound.

It's the origin of gramophone and turntables. Sound recording and reproducing changed our auditory world. Chris Cutler who is a composer and a music theorist argued that sound recording "throw the life of music production back onto ear." (Cutler, 1993:33). In the 20th century theories on musical thought played a decisive role as much as the technological innovations. In 1913, Luigi Russolo who was a prominent painter in the Italian Futurist movement wrote a letter to his friend, the Futurist composer Francesco Balilla Pratella. This letter was among the most important texts in the 20th century musical aesthetics; *The Art of Noises*; Futurist Manifesto. The manifesto expressed Russolo's radical alternative to the classical musical tradition. He argued that there had to be new ways to capture modern life's spirit, speed and noise, and that was not the traditional orchestral instruments and composition. Before the industrial revolution, the world was more silent. After the invention of machines, the human being heard sounds which are new for their ears. In the letter Russolo mentioned about this argument;

"We must break out of this limited circle of sounds and conquer the infinite variety of noise-sounds. We futurists have all deeply loved and enjoyed the harmonies of great masters. Beethoven and Wagner have stirred our nerves and hearts for many years. Now we have had enough of them, and we delight much more in combining in our thoughts the noises of trams, of automobile engines, of carriages and brawling crowds, than in hearing again 'Eroica' or the 'Pastorale'." (Russolo, 1913:11)

With this motivation Russolo held the first concert by the instrument 'intonarumori' in 1914. Intonarumori was designed by Russolo and projected by megaphones. Russolo described the instrument as an acoustic noise instrument. Somebody said that it was the end of the traditional orchestral instruments. In 1920's, nearly 60 years

before turntablism has started, Bauhaus sculptor, painter and industrial designer Laszlo Moholy-Nagy suggested that phonograph could be used as a musical instrument, as a musical production technique instead of using it only as a recording and reproduction tool. The next decade brought the invention of early electronic music instruments. 'Lev Sergeyevich Termen' developed the instrument 'Thremin' in Leningrad which is known as the world's first electronic music instrument. This invention followed by Ondes Martenot which was invented in 1928 by Maurice Martenot. These inventions led composers to write the first pieces for electronic music instruments. The new instruments started to take place in the classical orchestra instrumentation. By the 1930's John Cage inclined his ear to Moholy-Nagy's suggestion and experimented using gramophones as musical instruments. He did his earliest gramophone study in his piece 'Imaginary Landscape, No. 1 in 1939. Also in these years live bands and orchestras were playing in the radio studios and concerts which were broadcast via radio. It was 1935 when 'Martin Block' who was a radio announcer became the first who played records instead of live playing orchestras on the radio. Later in 1941 an American magazine 'Variety' would use the term 'Disc Jockey'. 'Jimmy Savile' who launched the first DJ dance party in 1947 by using 2 turntables for the first time in the world. By the 1940's the invention of magnetic tape recorders opened huge range of possibilities in sound reproduction and production for musicians and composers. Magnetic tape recorders gave the ability to record sound, slow down and sped up the recorded sound, forming endless loops and even the machines could be used as echo machines. Music Concrete pieces of Pierre Schaefer in 1940's were accurate predictions of EDM. Schaefer is called the godfather of the sampling technique. Music concrete used found sounds, recorded sounds (apart from musical instruments sounds from nature) as sources of the music production. On the

other hand in the early 50's Stockhausen worked in Schaefer's studio and correspondingly this time he composed with the electronically produced signals and this technique was called as Elektronische Musik. Meanwhile in another part of the world, sound system concept was gaining popularity again in 1950's, in Kingston's ghettos, in Jamaica. DJing in EDM originally came from the sound system concept of Jamaica. They were groups of Jamaican DJs who were playing ska and reggae music. DJs were loading up trucks with huge size speaker cabinets, turntables, generators and were setting up parties on the streets. Over the years sound systems became bigger, more popular and louder. With the mass immigration of Jamaicans to England in 1960's reggae and sound system culture was brought to UK. Later I will describe about hardcore, drum'n bass, free parties and sound systems of 90's who influenced by this Jamaican sound system concept. By the 60's, along with the academic studies there was an overflowing advance for independent artists as well. While on the other hand nightclubs and discotheques were closing due to the neighborhood block parties which were influenced by the Jamaican sound systems.

After the World War II, with the academic and the contemporary composer's studies that I mentioned above, several electronic music studios were started to establish all around the world. All the studios were full of electronic equipment like oscillators, tape recording machines and audio consoles. The theory of synthesizing sound was developing and companies were releasing new models of modular synthesizers. It was 1965 when Robert Moog released the first commercially available synthesizer. And in the next 3 years the developments in the synthesizers led the machine to become portable. While in the academic era composers and engineers were continuing to experiment with the new techniques and instruments, in 60's and 70's the popularity

of music which was produced by electronic instruments exploded. After the 'Moog Music Company' released the legendary Mini-moog, it became the most widely used synthesizer till today. Legendary The Beatles started to use electronic instruments like Melletron, progressive rock and synthesizer heavy Kraut rock outfits like Pink Floyd, Kraftwerk, Tangerine Dream and Emerson, Lake & Palmer added Mini-moog and many other new released synthesizers to their equipment. The first preset drum machines were released also in the early 70's and bands like Sly & the Family Stone and Can were using these drum machines in their albums. Sequencers first used in 50's but for the first time in 1978 Yellow Magic Orchestra used the technology to produce popular music. At the same time, a DJ culture was emerging in the ghettos of New York City. In 1974 Technics released the legendary DJ turntable 'SL1200'. During the mid-70's Hip-Hop music which consists of graffiti, MCing, DJing and breakdancing culture emerged in New York City. African-American Hip-Hop followed by the emergence of Disco. Disco which was a soul and funk blend dance music gave discotheques their rebirth. This time not with live bands but with DJs who started an all night dance party scene. It was very popular around Europe and USA especially in black gay clubs of Chicago. Disco hit the mainstream pop charts all around the world and was the starting point of DJ mixing techniques even we currently use today.

In the early 1980s a dance based music which was taking its roots from disco was born again in USA, Chicago. This repetitive music was called "house music". In 1983 DJ Frankie Knuckles played in the club called 'Warehouse'. He combined funky disco style with synthesizers and the newly released legendary Roland TR-808 drum machine's repetitive beats. The music then took the name from the name of the club.

At the same time in New York City DJs began to combine the elements of house and disco music. So the Garage was emerged. Slowly all-night dance scene was gradually growing in USA. DJs were experimenting new techniques and trying to combine styles. And it was 1985 when three black guys Juan Atkins, Derrick May and Kevin Saunderson combined House like repetitive beats with elements of synth pop and rock sounds along with sampling techniques in post-industrial city Detroit. That was Techno emerged again in the black gay clubs of Detroit. In a documentary called 'Universal Techno' which was produced by French TV 'Arte' in 1996, Derrick May was talking about using records as instruments and he states that:

"I've learned the philosophy of how to make records speak to each other. How to make records talk to each other. How to make music out of music. And that philosophy of making music with music, with records would something carry over into my idea of making music." (Arte, 1996)

This was the beginning of using records as instruments in EDM, creating new pieces live on the stage by mixing and manipulating them. Techno was instrumental rather than using vocals as disco and house did.

Concurrently, at the other side of the Atlantic, in Ibiza, a Mediterranean island which is a popular tourist destination for European youth, a new EDM scene was arising. Later called 'Balearic beat', the music was performed by DJs in big open nightclubs in this scene. Paul Oakenfold who is a London based DJ and a producer made his first visit to Ibiza in 1985. He discovered the nightclubs and the Balearic style DJing which all kinds of music was being played. When he returned to London, he immediately started a Balearic style club called Funhouse in South London. The

club couldn't achieve it and it ended in six months. The second visit was in 1987. It was Oakenfold's birthday celebration and he took his DJ friends, Danny Rampling, Johnny Walker, Nicky Holloway to Ibiza. Whole the summer of 1987 they danced all the night on ecstasy (MDMA) in Ibiza. Then he returned back to home and started a new Balearic style club again in South London with his partner Ian St. Paul called The Project Club. The club got so popular with its illegal after hour events. Oakenfold invited Alfredo Fiorillo who was a DJ from Ibiza to play and famous people from the fashion, film and music scenes into the club. In 1985 when Oakenfold started Funhouse, ecstasy was hard to find in London but in 2 years time when they opened The Project Club, the substance became available.

Here, in this part of the dissertation, let's give a short brief of MDMA; Ecstasy which is an entactogenic drug was first synthesized in 1912 and the original patent was held by German pharmaceutical company Merck. The substance was forgotten about for several years after the World War I. In 1950's C.I.A and U.S. military designed some projects in which they produce and test drugs like LSD, mescaline and MDMA to experiment mind control and behavior modifications. In the projects people were used as guinea pigs with or without their knowledge. In 1976 pharmacologist and chemist Alexander Shulgin synthesized MDMA. He tried the substance himself and described the effects in his book; "altered state of consciousness with emotional and sensual overtones" that can be compared "to marijuana, and to psilocybin devoid of the hallucinatory component". (Shulgin, 1978:74-83) Over the following years the substance used in experimental psychotherapy for relaxation of the patients. MDMA's potential as a dance drug was discovered in the early 1980's in popular gay clubs of Dallas and Texas, in U.S.A. It was widely used under its new name Ecstasy by the

young students during 1984. And in 1985 U.S Congress passed a law in which Ecstasy became illegal. Ecstasy brought to Europe in the mid-80's and became the most illicit drug. It became more available, cheaper, widespread among the rave and EDM cultures. The fundamental effect of Ecstasy is suppress, even kill fear. Ecstasy contrasts with the other psychedelic drugs by its effect of remaining in the normal state of consciousness, "...fearful behavior becomes a habit that cannot be dropped at will, inhibiting our enjoyment and preventing us from having meaningful experiences such as expressing nonsexual love. Ecstasy is called the love drug in the sense that 'love is letting go of fear'. (Saunders, 22.07.1995)

Now we can go back to the point that suddenly the atmosphere changed in London club scene by the arrival of Ecstasy and Balearic beats. Oakenfold mentioned about the issue in Simon Reynold's book 'The Generation Ecstasy':

"London clubs had always been about people drinking, trying to chat up girls, looking good but not dancing. All of a sudden we completely changed that – you'd come down and you'd dance for six hours. The idea was if you're not into dancing, then don't come down" (Reynolds, 1999:59)

In the same year, Danny Rampling and his wife Jenni Rampling started a new club called "Shoom" in a fitness center in South London. The club had a ruthless door policy and it was controlled by Jenni Rampling. "Shoom" was working with a membership system and pure Balearic style of music was belling. "Shoom" is a slang word used for when people take Ecstasy and the moment they realize that it's working. The club got so popular, celebrities were showing up, people who were under the influence of Ecstasy were making long lines in front of the door. The

ambience was foggy with lights everywhere, flyers and the membership cards were full of images like Ecstasy pills with smiley faces on them. Later the smiley face would become the symbol of acid-house. Shoom's manifesto was 'love, peace, unity, universal tolerance, we-are-all-the-same.' "Oriented around communal frenzy rather than cooler-than-thou posing, Shoom was the chrysalis for rave culture, insofar as rave in its pure populist form is the antithesis of club." (Reynolds, 1999:60)

It was spring 1988 when Oakenfold started another Monday-night club "Spectrum", where people were dressing freak clothes and dancing with their arms in the air. A few months later a new club where acid-house was belling instead of Balearic style was started by Nicky Holloway in West London. In these years according to the British club licensing laws, partying all the night was against the law. Hooloway's club was not allowed to be open after 3 AM so people were continuing to dance on the streets. Consecutively and quickly dance clubs were emerging in UK and people wanted to dance all the night. After the clubs closed people were dancing outside the clubs till the morning. This situation gave the rise to illegal warehouse party scene. RIP, a legendary unlicensed club was started in a labyrinth like old prison building near London bridge on Clink Street by Lu Vukovic and Paul Stone again in the spring of 1988. They were organizing illegal warehouse parties and after-hours. The club licensing laws worked to "RIP"s advantage because people wanted to dance till the morning on their cars under the influence of the drugs (usually ecstasy and LSD). As opposed to the more mainstream tracks at Shoom, RIP DJs like Mr. C, DJ team of Kid Batchelor and Eddie Richards were playing more underground house music. Balearic style was very popular at the moment in the clubs like Shoom but in RIP, acid-house and hard-house were belling. And the atmosphere was not shiny like Shoom. There

were no celebrities, no sleek men and women. Mr. C explained the atmosphere again in Reynold's book; 'If Shoom was underground and edgy, Clink Street was dark as fuck, sound-in-Hell!'" (Reynolds 1999:62)

By the summer of 1988 smiley t-shirts were everywhere and the tabloids exploded with acid-house. At first the media's response was positive but in a few weeks articles which were introducing ecstasy as an evil drug had published. In October 1988 the death of 21 years old J. Mayes in an illegal warehouse party took the media's attention to the evil drug, this time with a big obsession on Ecstasy's supposed aphrodisiac powers. A big sensationalized media campaign inflamed the police. The police started to busting warehouse parties. The negative media campaign didn't work. This time young suburbanites flocked to acid house scene. In Generation Ecstasy; Paul Oakenfold blamed the tabloids:

"they ruined it for us. Before, it was responsible people taking drugs. It wasn't silly. It got silly when they made it commercial. And that's when it got worrying 'cos you had young kids doing drugs 'cos they were told by the press that was what everyone doing. Everyone became sheep. Our club was about individuals, characters. But became horrible drugs, horrible people." (Reynolds 1999:68)

After the article about the club "Spectrum", Paul Oakenfold changed the name of the club to "Land of Oz". Fresh-faced new comers were called acid teds. Suddenly clubs became full of unfamiliar faces. Balearics panicked and the strict door policies came back, ecstasy replaced by cocaine, the music changed and acid-house replaced by Chicago and Detroit house. This opposition reminded me the mods versus rockers in 1960's. This time it was Balearics versus acid teds. Acid teds didn't know how to use

the drugs and they were taking too many pills. By this time everybody was having too much fun but there was no creative working. Even the house music in Britain was a poor imitative of Chicago, New York and Detroit house and techno. It took time for Britain's homegrown acid house to find its own sound.

These were the years when in East of Europe, Socialism was in retreat. At the same time Margaret Thatcher's 3rd consecutive term in Britain was started. According to Thatcher's conservative policies, a lot of people have made a lot of money, local government taxes were reformed and domestic rates replaced by community charges in which the amount would be charged to each person in a house, power of trade unions was reduced, miners had been defeated after a lot of stormy strikes, unemployment was increased, people were spending on credits wildly. These were the years of the eruption of entrepreneurial business and consumption craziness. Thatcher stated that "there were no such thing called society". Suddenly everybody became individuals.

On the other hand ecstasy producing were growing everyday. It was new for people to dance under the influence of ecstasy. In 1988, no one had vast knowledge and experiences about the best way to use this drug. People were discovering that it wasn't good with alcohol. Even the effect of the material could be disrupted by alcohol. Clubs started to serve glucose-rich soft drinks. It was about pure hedonism and self-acceptance. People were dancing collectively, bodies were touching each other but this was not about sexuality. Togetherness was highly perceived and acid-house was belling all around. Even the football hooligans discovered this togetherness. Supporters of the rival clubs who were having hand-to-hand combats were dancing in the same clubs, under the influence of ecstasy. They were hugging

each other, there were no alcohol and no aggression. Acid-house parties caused a shift from alcohol to Ecstasy. A new youth culture was occurred; people wanted to dance all the night on the streets under the influence of Ecstasy. This was the antithesis of Thatcher's conservative Britain. Reynolds also mentioned this:

“In the eighties, with mass unemployment and Thatcher's defeat of the unions, the soccer match and the warehouse party offered rare opportunities for working class to experience a sense collective identity, to belong a 'we' rather than an atomized impotent 'I.'”
(Reynolds, 1999:64)

As I said before, because of the club licensing laws the promoters started to organize illegal warehouse parties where they could go till the next day. Illegal Warehouse parties exploded in East London. Therewithal in Manchester the legendary club Hacienda started to play acid-house. ESP production was born and organized a few warehouse parties called “Bounce” in Castaways. RIP crew organized events in film studios and in industrial hangars. On the other hand, ICF was one of the several soccer firms which started to run parties. The new drug and dance culture became the target of entrepreneurs. Joe Wiczorek was one of them who started the world's longest-running rave club, “Labyrinth”. Wiczorek & Co. organized 120 illegal warehouse parties at 47 different venues in 2 years. The second big promoter in East End London was “Genesis”. Genesis was organizing the most gorgeous parties at that time. But gangsters became a big problem for the organization and they quit the organizing business. After a gang assaulted the dance floor in an illegal party of Wiczorek, they also stopped organizing illegal parties. The crowds were going bigger, younger and more hedonistic. The participation of criminal gangsters, football gangs in the warehouse party scene and the growing crowds took acid house scene to

the next phase in 1989 in which was called “second summer of love”. And the parties jumped from warehouses, industrial buildings through open fields, farms, hills, aircrafts and motorways. Being togetherness in this legendary acid-house summer has echoed hippies’ summer of love in 1967. But also there was an irony in this idealistic new youth culture revolution. New entrepreneur promoters whose motivation was only profit entered to the scene. Unlike the Balearic promoters they didn’t have any musical concerns. On one hand there were youth people who wanted to escape from Thatcher’s conservative Britain and on the other hand there were entrepreneurs who were making a lot of money out of it. The new promoters were also ok with breaking a few laws. Soon several new promoters like “Sunrise”, “Biology”, “Energy”, “Back to the Future”, “World Dance” started to work for bigger parties. Suddenly it became a big competition; which party would be the best? They hold consecutive illegal parties in open fields and motorways. Reynolds explained this revolution in his book:

“The spirit underlying this next phase of acid-house revolution was anarcho-capitalist. If the Summer of Love rhetoric ran against the Thatcherite grain (the prime minister had infamously proclaimed, ‘There is no such thing as society, just collections of individuals’), the spirit behind emergent organizations like Sunrise, Energy, World Dance, and Biology was an entrepreneurial audacity utterly in tune with the quick killing spirit that fueled the economic boom of the late eighties.” (Reynolds 1999:74)

In open fields, thousands of people who were wearing smiley t-shirts, bandanas and kickers, were meeting to dance. Again they were dancing hands in the air but this time with fun fairs, gyroscopes, bouncy castle, golden scans, colorful lasers around and with a sound output power of thousands of watts. These happenings became fully sensory experiences with visuals, loud repetitive EDM and the effect of the drug

Ecstasy. Tabloids attracted to acid house parties again as the parties themselves began to be called "Raves". The owner of the rave-as-private-party idea was Colston-Hayter Company. Mostly M25 motorway was used for these raves. It was very important to keep the location secret and have back-up venues. Secret locations were the problem of the police, they never knew where it was going to be. The promoters could get everyone on the move to the exact location or in the wrong direction if needed. Colston-Hayter's "Sunrise" was using British telecom Voice system as a method to overcome the police busts. People were calling the number which was written on the flyers and if the location was changed, organizers gave new numbers to call. The announcements of the parties were made by pirate radios (usually by Kiss FM). With the advantage of the telecom voice system the exact location of the rave wasn't revealed until the last possible moment. Hundreds of cars, thousands of people were looking for the location of the parties at nights. The police were trying to block the roads. They didn't want to let anybody. However main road blocking failed because police didn't have the permission to stop people who were getting out of their cars and walking through the parties. There was no law about this. Energy hold their first party in a film studio where in five rooms 12 DJs played for 12 hours. Slowly the rave culture was shifting outside London and Manchester (Madchester). In Liverpool and Blackburn illegal parties were started to be organized. The Sun, ran the famous headline 'Spaced out!' after Sunrise's megarave in an airfield in Berkshire which was attended by 11.000 people. In August 1989, World Dance hold their first event near M25 motorway with 8000 people. Shortly after police started to build huge database on rave organizers and eavesdropping on pirate radios. Even helicopters were seen around M25 motorway to spot raves. Energy made an announcement that the first

5000 to arrive their summer party would get in free. In 2 hours over 20.000 people were dancing in the field. So in 1989 Britain went crazy by open field mega-raves.

In mega-raves there were too many DJs coming to play from Detroit and Chicago. Acid house was imported from U.S.A and British youth built a culture around it. So these American DJs impressed by British rave scene and subsequently the British rave culture would be shifting through U.S.A and across Europe. In the beginning of the summer musically the atmosphere was changing; break-beats started to appear in raves. East end hip-hop tunes became anthems for mega-raves. By the late summer, the music in raves turned towards deep-house, Italo-house and garage. In 1989's summer, the clandestine nature of getting to these mega-raves and 'follow the car in front' game was addictive. Journalist Gavin Hills explained about these mega-raves to Reynolds in his book:

"1989 was the real explosion. It was till underground, a special club, even though it was a mass movement. It was us against them. Going out and trying to get past police roadblocks, having laugh – it was adventure." (Reynolds 1999:76)

Whole the summer of 1989 not only hooligans, this time blacks with whites, poor with reach, everybody danced together in love under the influence of ecstasy and LSD in the open fields. By October 1989 Biology, again a very big promoter, organized a huge event in a town southwest of London with a line-up included 'Public enemy'. People again looked for the rave location by driving their cars all the night because Biology had to change the location three times. At the end the party stopped by the police and 'Public Enemy' were arrested. According to the police reports there were near 30.000 people who were trying to get into the event.

In the next few months several events, clubs and radios in London, Liverpool, Manchester and Blackburn have raided by the police and organizers, DJs were arrested. Gavin Hills mentioned raves as underground in Reynolds book. I think the irony still continues here. The act of being in a secret location to dance until the morning, under the influence of illegal drugs might be called as underground but on the other hand organizers were still making millions of pounds by doing this job.

In 1989, for the first time raves and ravers became the subject of politics in Britain. Conservative party member of Parliament Graham Bright, drafted a bill about these all night raves. The bill was about increasing the penalties for unlicensed parties and even six months prison sentences. All the main promoters and DJs came together, 'Freedom to Party' campaign was announced and thousands of people gathered in Trafalgar Square, London. Again police banned the amplified music and arrested some DJs during the protest march. Police arrested these DJs and promoters just because of the noise. Dance and rave scene were trying to find the best way to party till the morning for several years. Regulations were seemed to be about drugs but I think this was just an excuse. At the end of July 1990 the bill passed. Fine for organizing illegal party was raised to £20,000 and six months imprisonment was accepted. This time the law allowed rave-style clubs to be open until 8 AM. Although the 'party is all over' feeling was predominant and the illegal parties had been stopped, with the liberalized licensing hours much larger commercial raves had emerged in 1990. Collectivity and noise was the biggest problem for the government. I've mentioned in the introduction section that the relation between noise and rave is

not only limited to loudness of music. Noise is unwanted sound. It's the opposite of the power. Later in the fourth section I will talk about noise more in detail.

By 1990, the increasing commercialization of EDM and rave scene brought a diversity of genres in which each one had its own particular attitude. So at the end rave culture was causing hundreds of creative outputs. With the reproduction of computer systems, sequencer and sampler softwares a do-it-yourself (DIY) movement was emerged in EDM scene which reminded 70's punk. Cheap computer based home studio productions and independent labels banged the mainstream pop charts and popular rave scene. Electronic music would create the first independent, underground music industry. That was the 'Hardcore' and 'Techno' time. Although a lot of punk veterans didn't get what was going on and criticized this new movement as machine made, soulless, British rave sound was going in a new direction. The transformation of music from Detroit and Chicago sounds through hardcore and European techno were accompanied by an explosion of independent labels. So it was the time for Britain's imported dance music to find its own way and sound. Do-it-yourself aesthetics of hardcore and techno record business and rave scene had ties with the punk culture and with Jamaican sound systems. As I said before, with the mass immigration of Jamaicans to England in 1960's reggae and sound system culture was brought to UK. In addition to the influence of Jamaican record business and sound system culture, for hardcore producers the inspiration of reggae's sub-bass frequencies and break-beats could not be ignored. At the same time there was also a white rock sound that was brought by Belgians and Germans to European dance music. American DJs and English house music producers were bothering about the new drug based hardcore and techno. "Shedding Detroit's ethos of cool, the British

and Europeans raised the music's temperature to a swelter. English house hipsters and Detroit nostalgics always complained about 'seaty ravers.'" (Reynolds 1999:114)

Sheffield, a city located in North Yorkshire part of England was one of the important locations which was contributed to the diversity of EDM. Sheffield was the center of stainless steel industry in England. The city had famous industrial and synth pop outfits originating from the city like 'Cabaret Voltaire' and 'The Human League'. In the late 80's, when acid house parties were banging the country, factories and warehouses located in the Sheffield's industrial zones were the ideal venues for illegal parties. Even without light, full of darkness, people were going frenzy in this illegal warehouse parties between 1989-1992. Like in London, Manchester and Blackburn, also in Sheffield, promoters were making quick and big profits. 'Warp', a legendary pioneering independent label was found also in Sheffield, in 1989. They started as a white-label company. White label records were vinyls with plain white sticker written the artist name, catalogue number and the recording time on it. They were produced in small quantities and given as demo vinyls to distributors and radio stations by the big record companies. In 1990, hardcore and techno producers started to distribute their home made productions as white-label vinyls to the dance music record stores. This was the direct and the cheapest way of reaching the target audience. At that time with the explosion of independent labels several producers were using this way. And even still today, many dance music producers are following the same way. Steve Beckett who was the co-founder of 'Warp' label, explained this situation in the book 'Generation Ecstasy' as follows; "Dance music was all imports, then people in Britain started doing it for themselves, and their tracks started to get better than the tunes from America." (Reynolds 1999:114) 'Warp' had good connections with Sheffield's

important dance music clubs. It was a label and also a record store. Suddenly record stores and DJs began to set up their own labels. DJs were producing their music in their home studios, playing in the clubs, working in record stores and this was connecting the producer of the music with its audience face to face. 'Shut up and dance', 'Unique 3', 'Chill' and 'Suburban Base' were the examples of producers and DJs who started their own label. The sound of North Yorkshire sound was influenced by again Jamaican sound systems. The floor-shaking sub-bass frequencies were driving people wild who were under the influence of ecstasy. This Northern style music was called 'bleep-and-bass'. Quickly Warp's artists like 'LFO', 'Nightmares on Wax', 'Tricky Disco' made hit tracks which appeared on pop charts. Several non-Warp independently released artists like 'F-X-U', 'Hi-Ryze', 'Original Clique' were belling in the raves and clubs. In the spring of 1990, again a non-Warp and a legendary electronic music duo 'Orbital's track 'Chime' banged the pop charts and became an anthem in raves. 'Orbital' took the name from the famous illegal acid house party location orbital motorway, the M25. While a new Northern hardcore sound under the influence of reggae and hip-pop was belling in North, in South of Britain with the same floor-shaking sub-bass frequencies a quite different sound was emerged. The difference was the break-beats. DJs were using break-beats which were sampled from old funk tracks instead of programmed drum-machines. This process was again cheap and influenced by do-it-yourself culture. Although American DJs tried this process before, in Britain this break-beat house which was a groundwork for 'Jungle' and 'Drum'n Bass' assured people to dance wildly. 'Shut up and Dance' was an important norm of this style. Composed of two black British young guys Shut up and dance also started their own label and their tracks were belling on the radios. The

tracks' lyrics were about anti-racism, London's escalating drug problem, and legal radios' bad choice of music.

At the same time across Europe new styles were emerging and rave culture was proclaimed by the DJs and producers. Like in Britain, Chicago house and acid house parties were popular in Germany during 1987-1989 too. With the fall of Berlin Wall in East Berlin free Techno parties were held by DJs and promoters in East Berlin. 'Ufo Club' was the pioneer for illegal parties which were established by DJ Westbam. Just months before the fall of Berlin Wall, 'love parade' was held in West Berlin. In the late 80's and early 90's while new clubs were establishing, DJ Westbam bent the sound of Detroit techno through a more harder edge by adding delays and noisy drones into the sound. These drones were called as 'hoover'. This analogy of 'hoover' came from the vacuum cleaner's sound. After Belgium's ordinary pop music of 80's, 'New Beat' craze was started in Belgium. In 1991, again in Belgium a more aggressive and faster new sound of techno was emerged. DJs like 'Joey Beltram' and 'Mundo Muzique' pushed techno music in a harder and darker direction. When Joey Beltram came back from America to Belgium he tried to add more whiter, rock-like sounds to Detroit techno. Influenced by Detroit techno, New Beat and Euro Body Music 'Hardcore's dark, noisy like distorted guitar sounds reminded people the 'heavy metal' times. Especially 'Beltram's tracks like 'Energy Flash' and 'Mentasm' ruled the techno and rave world for months and people danced wildly again under the influence of drugs like ecstasy and LSD in the clubs and parties. DJs like 'Beltram', 'Cubic 22', 'Frank De Wulf' and 'T.99' ruled the world of hardcore techno. Quickly hardcore sound was spread all around Britain, Germany, Netherlands, France and became a horror story for especially veteran ravers and hipsters. Melody was

replaced by noise, many tracks were full of sounds like sirens and bells which gave ravers a sense of panic and paranoia. In order to sub-bass frequencies British and Belgium hardcore artists restored mid-frequencies like distorted guitar sounds into the music. Everyday the tempo of tracks were going faster and faster till 150bpm. In Britain, labels like 'Rabbit City', 'Edge', 'Kickin' created an English hardcore sound. Suddenly the magazines started to use 'new heavy metal' and 'the rock of the future' analogies for hardcore. It was like blues-heavy metal dualism in the early seventies. Hardcore youth were taking too much ecstasy, 6-10 pills per night. Clubs were full of people dancing like epileptics, in darkness and aggression. Acid house rave veterans and Balearic hipsters couldn't accept the new aggressive sound and they saw hardcore scene as a megalomaniacal assault course. Again Reynolds mentioned about Hardcore in his book:

“Hardcore crusaders like Renaat of R&S celebrated the way that techno had resurrected the generation gap, supplanting rock as the noise that parents, older brothers, and squares in general just couldn't accept as music. But hardcore also created a generation gap within rave culture, as acid house and hipster elitists decried the new brutalism as a barbaric travesty of the original vision of Detroit and Chicago.” (Reynolds 1999:127)

While hardcore, this sixties punk like do-it-yourself movement was ruling the underground, commercial rave circuit in Britain was carrying on. In July and August 1990, 'Amnesia House' hold a few megaraves in 'Sports Connection', Coventry with thousands. In Autumn 1990, Briatin's legendary first all night rave club 'Eclipse' started in Coventry. 'ESP's event called 'Dreamscape' followed by 'Fantazia's big new year event in Westpoint Exhibition Center in 1991. In the summer of 1992, Fantazia hold two big raves. In one of them 16.000 people blocked the M1 motorway

and the second one was licensed for 25.000 people. 'Amnesia House' hold an event at a stadium in which 15.000 people danced together all the night. Ironically the promise of forbidden drugs and tough searches by securities helped the promoters to get licenses for the events. In these megaraves a pop hardcore sound which swept the UK charts was emerged. Every week a new anthem was rising in the megaraves. Popular artists of these commercial megaraves were 'Prodigy', 'SL2', Isotonik, 'Seduction', 'Messiah' and more. At the same time in Britain another new style of hardcore was coming into leaf, breakbeat hardcore. Styles were crossing into each other. Including intensive use of breakbeats, long buildups and exhilarating happy sounds combined with hardcore's dark overtones. This style was slower than techno and became popular in raves.; Especially tracks by DJs and bands like '4Hero', 'Shut up and Dance', 'Interface', DJ Seduction' all became anthems and hit the charts. During 1992-1994 pioneer independent label 'Warp' would take electronic dance music scene in a different way with their two compilations; 'Artificial Intelligence I&II'. Including legendary artists like 'Richard D. James', 'Autechre', 'Plaid', 'Speedy J', among others. "Are you sitting comfortably? Artificial Intelligence is for long journeys, quiet nights and club drowsy dawns. Listen with an open mind." (Sleevenote on Warp's Artificial Intelligence compilation, 1992) 'Warp', opened a new door for post-rave electronic dance music by describing it as 'electronic listening music'. This would be replaced by 'intelligent techno' later. Steve Beckett of Warp explained it in Reynolds's book:

"You could sit down and listen to it like you would a Kraftwerk or Pink Floyd album. That's why we put those sleeves on the cover of Artificial Intelligence- to get into people's heads that you weren't supposed to dance to it!" (Reynolds 1999:183)

So EDM and rave culture opened new doors in the way of musical thinking by summing up the conflicting structures. In 1994 'Criminal justice and public order act' introduced by home secretary of Prime Minister, Michael Howard. The bill's target was illegal raves, free parties, squatters and traveller, especially in sections 63-67.

In the 63. section which called 'Powers to remove persons attending or preparing for a rave' the bill described raves as gatherings with amplified loud music 'includes sounds wholly or predominantly characterised by the emission of a succession of repetitive beats' and gave police forces the power of raiding these parties. After the Criminal justice and Public Order Act sound systems started to travelling across Europe where laws are allowing free parties and police forces are not trained to stop the parties. These travels marked as free party culture which I will explain below.

Coincidence of internet technology revolution and the birth of Techno in the late 80's in Detroit where the mass production started, represents the unfastening of capitalism's twinges and the looming of free sharing strategies. By this we have witnessed that the first time in the history, individual seized the technology for the purposes of collectivity and free creation. I see sampling technique which is used by EDM as collages. We can hear in any genre of EDM a drum section which is cut from a jazz recording made in 1930 and pasted into an arrangement which contains sounds from now. We can manipulate this sample by speeding it up, by distorting, delaying or by any other process. This manipulation of the past and present subvert the authenticity and the real. Dick Hebdige mentioned this collage concept in his famous book 'Subculture: The meaning of Style' by referencing the use of safety pins and school uniforms together in punk culture. Hebdige used the term 'Bricolage' instead of collage and identified the term with surrealist experiments with collage. This

identification helped him to paraphrase bricolage as subversive. He used visual signifiers of punk culture, a dressing code as an example to analyze subversive activity bricolage. Seda Ergül dealt with the dominance of visuality in Western Culture in her essay; “Among the five senses Western Culture prioritised seeing, so that Western culture, Western philosophy and way of understanding life is developed under the dominance of visuality.” (Ergül, 2006:7) Although rave culture has some dressing codes like we mentioned before (smiley logo on t-shirts, bandanas...), the use of collages in EDM and the situation of bringing everyone together subvert that dominance of visuality and broke down the boundaries. Imothy Leary who was a writer and a psychologist mentioned in an interview that ravers were high-tech hippies. The use of technology in the purposes of pure pleasure and festival/carnival brought us the diversity in the EDM genres. This diversity incrementally came up to the present day and left us genres like; Techno, break-beat, hardcore, jungle, dub, trance, garage, electronica, glitch, industrial and hundreds of subgenres.

Raves are heterotopias. Heterotopias are the events or places which are challenging our way of thinking by creating pestiferous contrasts with their beings. They are the places or the events where discordant utopias come true. According to Michel Foucault, “...there are also heterotopias such as the carnival or fairground which are linked to time in the mode of the festival. These heterotopias are not oriented toward the eternal, they are rather absolutely temporal.” (Foucault, 1986:26)

In this context now I will talk about the most remarkable movement of the rave scene; free parties, Spiral Tribe, teknivals and crusty-ravers. For doing that, at first we must give a short brief about travelling culture. Travelling culture originated in UK where

‘New Age Travellers’ started to travel between music festivals in 1970s. With home like caravans, vans, buses and even with narrow boats, these nomad hippie convoys spent the summers travelling in free festival circuit. As a familiar story the movement posed a threat to the governments and the media. In the mid 80s after several cases of arresting and road blocking these travellers started to squatting. Like ‘New Age Travellers’ another squatting based travelling movement were the ‘Crusties’. As a urban subculture, with roots in punk Crusties spread in UK in 80s and 90s. Simon Reynolds described that ‘The Spirals’ were part of the crossover between the rave scene and the crusty subculture in his book.

Free parties are illegal parties where the venue is free to use. The location can be indoor or outdoor like airfields, hangars, farms, hills, military fields, abandoned buildings. The organization is made by travelling sound systems. Free in this context means free from the restrictions of any regulation; the drug use is available, there is no entry fee and the noise level is high. The principles are created by the participants and the rules are away from any hierarchical structure. Free party culture recalls ‘Hakim Bey’s description in his book ‘T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism’:

In short, we're not touting the TAZ as an exclusive end in itself, replacing all other forms of organization, tactics, and goals. We recommend it because it can provide the quality of enhancement associated with the uprising without necessarily leading to violence and martyrdom. The TAZ is like an uprising which does not engage directly with the State, a guerilla operation which liberates an area (of land, of time, of imagination) and then dissolves itself to re-form elsewhere/elsewhen, *before* the State can crush it. Because the State is concerned primarily with Simulation rather than substance, the TAZ can "occupy"

these areas clandestinely and carry on its festal purposes for quite a while in relative peace. Perhaps certain small TAZs have lasted whole lifetimes because they went unnoticed, like hillbilly enclaves--because they never intersected with the Spectacle, never appeared outside that real life which is invisible to the agents of Simulation. (Hakim Bey, 1991:104)

Free parties consist of one or more sound systems and larger ones were called as 'teknivals'. Travelling sound system culture which is influenced by Jamaicans started in UK. And the music played in these free parties is called 'free tekno'. Between 1990-1992 in UK several sound systems began to be established. 'Spiral Tribe', which formed in West London was the pioneer of this free party and free tekno culture. Sound system collectives like 'DIY', 'Circus Warp', 'Bedlam', 'Circus Normal' were born in succession and held huge free and squat parties during the early 90s. In legendary 'Glastonbury Rock Festival' in 1990, hippies and crusties who were angry with the rising ticket price of the festival, set up a free campside. They danced to techno sound by Nottingham based sound system DIY outside the festival. In October 1990, Spiral Tribe held their first squat party in an abandoned school building in London. In the summer of 1992, Spiral Tribe, Circus Warp and DIY sound systems hold consecutive free parties like 'Longstock', 'Happy Daze', 'Camelford' in Britain and Wales. In April 1992 'Spiral tribe' held a big free warehouse party in West London where police stopped the party and turned up in riot gear. Hundreds of people were injured. After one month various sound systems including 'Spiral Tribe', 'DIY', 'Bedlam', 'Circus Warp' and 'Adrenaline' came together and held the legendary week long free festival called 'Castlemorton Common Festival' in Worcestershire.

The result was 30.000-40.000 ravers, new age travellers and crusties gathered and danced to non-stop free tekno music for one week in this biggest free party. During the whole week tabloids exploded with the news about 'Castlemorton Festival' and the festival caused debates in the Parliament of United Kingdom. On the last day of the festival thirteen members of 'Spiral tribe' were arrested and the vehicles of the sound systems were seizure by the police. While police created a massive database of ravers' and travellers' vehicle license numbers, Conservative government began to prepare a law about free and rave parties. The trial lasted in four months and became one of the most expensive cases in British legal history. During that four months other Spiral Tribe members held a few squat and free parties with lower participation. After Spiral Tribe acquitted of all the charges they moved to Europe and the propagation of free party culture was begun. Between 1993-1998 they held several free parties and teknivals in countries like France, Germany, Ireland, Czech Republic, Italy, Austria, Belgium. In 1997 they toured USA with huge equipment. During these years the members started to move to other European countries individually and the tribe was gradually dismantled.

I've been to a free party in France in November 2012. France was the center of teknivals in the late 90's and has a huge free party and free tekno culture. In the introduction section I've explained how my Turkish friends met with French sound system guys in Istanbul. I was going to visit one of my close friends in south of France and so we just got in contact with these French guys via internet. We learned that they could be throwing a party on the same dates somewhere in south of France in memoriam of their lovely DJ who died of ketamine overdose one year ago. We decided to go to the party and we would be their guests. It was very important for

them because they were just impressed by the rave which was thrown in Istanbul with my friends totally 14 people. Me and my friend went there one day before the party and met with them. There were two main trucks they owned. The night before the party the gang gather in a forest house where they usually use as a storehouse for the sound system. Whole the night I just tried to interview with the guys especially the one who we contacted first via internet. He was like the leader of the group albeit not in a hierarchical sense. When I asked him questions he was answering me clearly. For example I asked him about his job and he easily answered me back that he was a drug dealer. The most remarkable moment for me was the answer he gave me when I asked about the EDM clubs in their areas. He just hit in my face in a second; “We don’t go to clubs man, f.k clubs”. Till the morning I heard too many techno, French hip-hop, ska and even bossa-nova tracks which were played as vinyls and all sounded great. Of course we were fresh participants in free party scene and both of us were going to see something like that the first time in our life. So we were curious about where the party was going to be held, but they couldn’t care less. We slept in the biggest main truck on the bunk that night. By the morning the gang started to expand. The only problem I experienced in that two days was the language problem. They all speak very little English but thanks to my Turkish friend that she speaks French so in two days she made a lot of work for me. Each time they try to speak in English they felt so ashamed because of their English. In the party there would be another sound system and the guys were talking on the phone with them the whole day and night; they were making a decision about place of the party. For 2-3 days they discovered for the right place of the party in the country sides. On the party day it was raining and cold like hell. In the afternoon after having hundreds of beers and coffees suddenly they started to load the sound system to truck which we slept the night

before. I was cheek by jowl with loading and carrying sound and music equipment since my high school years. As a musician I'm always carrying at least totally 30kg. of equipment for every concert and rehearsal and as a research assistant in department of music in the university I've carried and loaded dozens and dozens of kilos. I was the fresh participant and wanted to help them in loading the truck but I've never seen such a heavy sub-bass in my life. I was nearly crushed under the weight and decided to eliminate myself. With 2 trucks and 3 cars we hit the road. After 130km of driving with this cumbersome truck we stopped in a gas station to meet with the other sound system guys. We were the guests, they were always so polite and friendly. Me and my friend were traveling again with the main truck which is like a home for them. The whole equipment, sound system were loaded in that truck, so we were travelling with the sound system. With the other sound system more trucks and cars were added and we hit the road again. It was still raining heavily and the convoy was piercing the darkness of the night by searching for the place. After another 30 kilometers the convoy took the wrong turn and get lost. In the second attempt we all found ourselves in front of a huge barrier gate which was locked by very big padlock. They planed to break the padlock and in a minute somebody brought a very big toolkit which included nearly the whole construction materials in it. It was the time to commit a crime. We were standing in very front with our truck and saw the moment of breaking the lock. That was the point when I first felt a big happiness and everybody shouted like "Huhuuuw". Slowly the trucks and cars started to go inside the land. Just on the right side we were seeing the huge TGV train viaduct. At that moment we understood that the land was Government-owned. The idea was setting under the viaduct to protect the party from the rain. Trucks and cars got their positions and suddenly 50 person started to set up the equipment. A huge wall was separating the party into two.

So there will be two parties at the same time. I never saw something like that before. Everybody knew what to do, they never talked about what to do. Suddenly 50 guys started to work around like starting a town from scratch with their head torches. In three hours they set up two sound systems, one of which was a huge one like a club or disco with lights and everything, even set up a bar. Meanwhile we were shocked by everything. We were watching the trucks, minibuses, cars who were coming to the party consecutively. In three hours we all were there under the TGV train viaduct, more than 40 truck, buses and more than 50 cars which means hundreds of people. The guys were using internet and telephone technology to communicate highly up-to-date but I couldn't wrap my mind around the situation. Through the night everybody was so high on drugs, especially the ketamine while the young Djs were playing their vinyls on a candle end table which was put on the muddy floor. I've read so many blogs who were discussing about the bad effects of ketamine in free party scene and watched this just in there. Bad effect doesn't mean any misbehavior, we never experienced anything like that for two days. The discussion was about the substance's effect on the free party music. Unfortunately the only pinprick thing in that two days was the music. Our friends lost their original DJs one year ago and they are now trying train young fresh ones but they were really bad. I even don't want to talk about the adjoining sound system because they played bad electronica sounds for just 18 hours and I think this doesn't fit in such an act which is made on the street, just under the train viaduct. It's the music for clubs so playing electronica in a free party is like playing punk in a commercialized huge music venue. In this issue I was disappointed but totally being a part of it absolutely blew my mind. In France the current law allows free parties with under 500 people and subject to no noise complaints.



In the party after 18 hours only just one gendarmerie came to stop the party. He was polite so the music stopped, the party finished after 18 hours. The whole experience was near a spiritual one. Everybody was so peaceful, friendly, positive and nurturing each other. In the morning I saw too many people who were doing the garbage collection. We couldn't feel the everybody dancing together feel and bodies didn't touch each other so much because of the bad music but setting up something like this under the TGV viaduct together, the feeling of being together like that gave me a unique and huge pleasure. On the road back home I was only thinking that I lived with all of these guys for just 3 days in my life. But I can say that they are much more friendly, warm blooded and much more intellectual than the hundreds of people I know from the urban life. At the end for the first time in my life I experienced being a part of a "Temporary Autonomous Zone."

PART II

Silent Disco and Silent Rave

In today's world governments are making laws against noise pollution in the name of environmental protection. In United Kingdom where the rave culture has started noise became an issue of laws several times with 'The Control of Pollution Act 1974', 'The Environmental Protection Act 1990', 'Noise and Statutory Nuisance Act 1993', 'The Criminal Justice and Public Order Act 1994', and 'The Noise Act 1996'. In these acts noise is defined as nuisance, disturbing and the police is given the power to stop this nuisances. The origins of 'Silent Rave' based on the early 90's. According to the blog called 'Global Raver' in the early 90's some silent raves were reported in California. These were the times when eco-activists started to use headphone partying concept to minimize noise pollution. In silent parties, people danced to the music which was broadcast by a DJ via a pirate radio through the audience's walkman's radio frequency. On Wikipedia and a number of other sites, it's mentioned that the first visibility of headphone partying was in the Finnish film 'A Time of Roses', directed by 'Risto Jarva' in 1969. In a scene from the film we can see the people who are wearing headphones during a party. A Dutch company called '433fm' took this concept to further in the first half of 2000's. They created the 'Silent Disco' concept and started to organize illegal silent parties across Europe in 2002. In these parties people are wearing wireless headphones and dancing to the music which is broadcast via FM-transmitters. There are two channels on each set of headphones which allows participants to choose which channel they listen to. This means there are two different DJs and two different music. For example out of 1000 participants let's say 400 of

them is dancing to the first channel and 600 of them is dancing to the second channel. It's very simple, the result is lack of synchronicity and togetherness. I think this is very far from the sense of togetherness as I have described above in the rave chapter. After '433fm' held several silent parties across Europe, the company commercialized the concept and started to give services and sell products like hosting parties in festivals, clubs, fashion shows and home parties. In 2005, 433fm hosted a silent disco in the legendary 'Glastonbury Festival' in Britain. On BBC News website festival organizer Michael Eavies said that it was his daughter Emily's idea and they decided to host a "Silent Disco" due to imposed noise restrictions. He added:

"By using headphones the music in the venue can go on well into the night. We have been toying with this idea for years, trying to think of ways to combat the noise limits. Now Emily has finally got something together so the party can go on later into the evening without infringing the noise curfew." (BBC News website, 2005)

Since 2005, '433fm' hosted several silent disco events in countries like France, Scotland, Spain, Britain, Australia, New Zealand, Serbia, Brazil, China, Canada, USA, Japan, Indonesia, Singapore and now continues to spread across continents. The concept stirred up entrepreneurs like the acid house scene did in the late 80's and lots of companies started to offer this concept in the last 6-7 years. All these companies are claiming that silent disco is a new way to party, a serious alternative to common festival and night club sound systems and also appropriate solution to noise restrictions. One of the biggest company of the scene called 'Silent Arena' described the reason of going silent on 'River's Edge Music Festival's website;

“A Silent Disco is not only an amazingly fun and interactive event. It’s also a practical solution to noise complaints. We’ve had thousands of people in city centre partying late into the night just meters from apartments without disturbing them. Although a Silent Disco is not truly silent, as the crowd will sing and talk, because we produce no amplified sound including the loud bass, the sound produced is only a fraction of a traditional sound system. (River Edge music Festival official website, 2012)

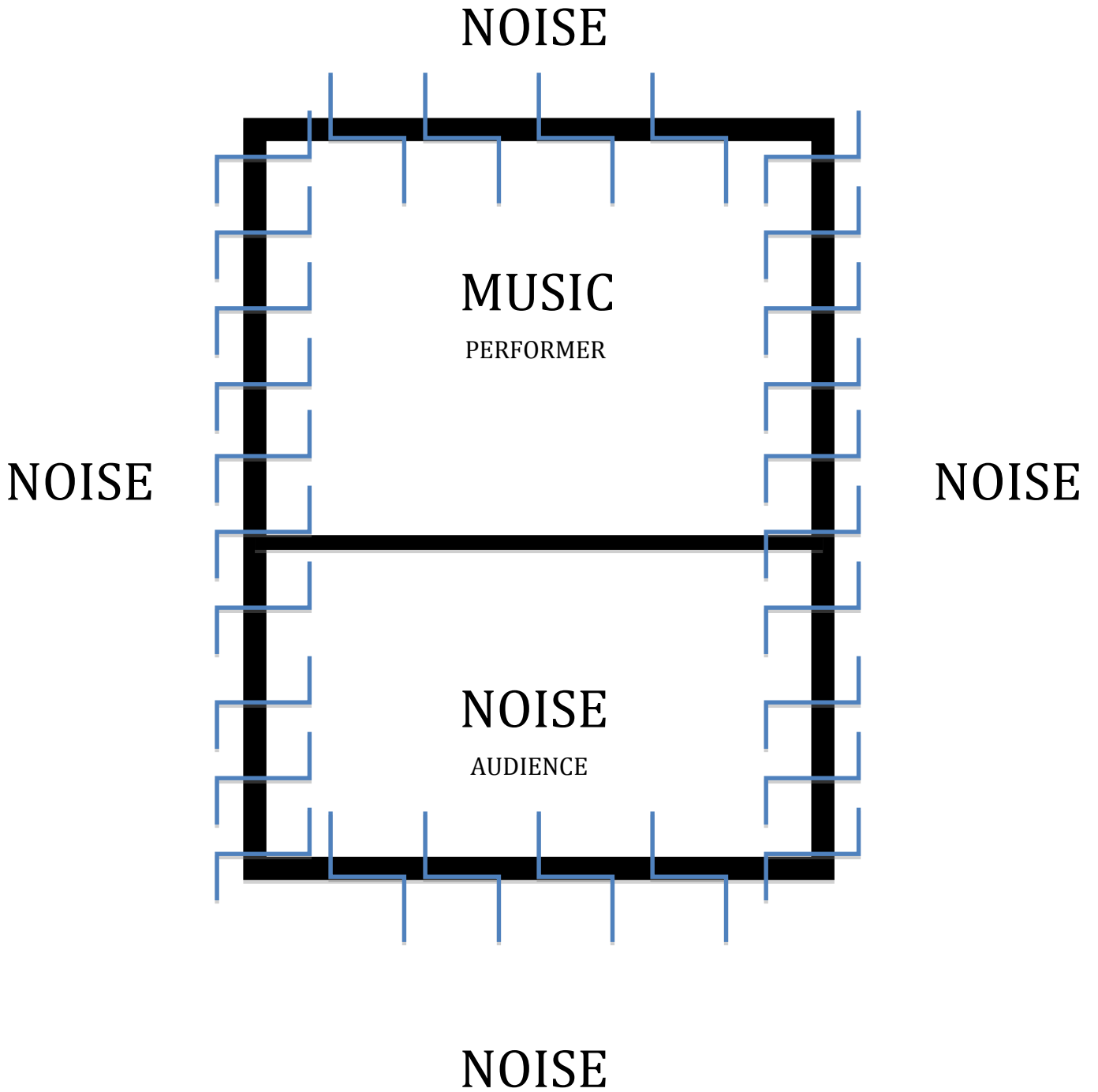
Even today, these companies started to produce ‘silent disco kits’ for partying at home. They are claiming that these kits are the best solution for partying without disturbing our neighbors. I described Turkish electronic dance music scene as extremely narrow in the beginning of this dissertation. However, I would also add that fast-growing silent disco scene reached to Turkey. In 2011, Istanbul’s famous alternative-rock festival “One Love” hosted a silent disco in a huge tent with hundreds and several DJs sponsored by one of the largest beer brand ‘Miller’. So, do people like to dance in Turkey? Do they like EDM? Or, do they like to dance just individually, with headphones? So don’t they like to listen to music via speaker systems? The people who are buying those silent disco kits and partying silently at home; do they like to dance at home? Again don’t they like speaker systems? Do they have a feeling of togetherness in silent discos like young people had in ‘Shoom’ or ‘Haçienda’ in the late 80s. Finally, at this point the problem is ‘noise’, is it? I will answer all of these questions again in the next chapter from the perspective of rampant individualism, subjectivity and isolation in the industrialized capitalist world. Before that I must mention Cagean silence because the company who found the silent disco concept is named as ‘433fm’. If John Cage’s composition *4’33”* is the reference of this name this is a big fail. Why is it a fail and is this fail acceptable?

John Cage's 4'33" was the most remarkable point in the 20th century music aesthetic and musical thought. In 1951, Cage visited the anechoic chamber at Harvard University. An anechoic chamber is a silent room which is designed to stop reflections of either sound, so it is fully isolated. Nothing disturbs you from outside. Cage entered the chamber expecting to hear silence, but he didn't;

“...and heard two sounds one high and one low. When I described them to the engineer I charge, he informed me that the high one was my nervous system in operation, the low one my blood in circulation. Until I die there will be sounds. And they will continue following my death. One need not fear about the future of music.” (Cage, 1961:8)

There's no such thing as silence. The world is acting, it is moving. We can't stand and watch everything from a distant without any movement. And our body is acting. It is a working machine. So it produces sound when we are alive. This experiment, the impossibility of silence led him to write the composition called 4'33". The piece was a three movement (the first being thirty seconds, the second being two minutes and twenty-three seconds, and the third being one minute and forty seconds) composition which was written for any instrument. It was performed for the first time by the pianist David Tudor in 1952. Tudor sat at the piano with a stopwatch and the score in his hands. To mark the beginning of the piece, he closed the keyboard lid and followed the time for the second movement. Then he again opened the lid to mark the beginning of the second movement. This process went on with the third movement as the same. No note was played by him. Tudor timed the three movement with the watch while turning the pages of the score. In an interview in Tudor was explaining that performance where he was telling about the confusion, chaos and snarling of the audience. It was scandalous.

Isolated Concert Hall



For centuries people went to the concert halls and silently listened to the music that was performed on the stage. Even they have waited for the breaks between the movements to cough or to sneeze. So here, the boundaries between the performer, the stage and the audience were broken. This reminds me the free party in France where DJs were playing their sets on the candle end table which was put on the muddy floor. Think about a concert hall. I tried to show you in the figure, above. The seriously isolated walls of the concert hall, there must not enter any other sounds from outside. If it enters to the inside, it's an error. The listener must be in a very deep silent. It's of course an error when the audience makes noise. Here the matter is control / uncontrol. Cage criticized the fundamentals of western music and western thought by proving that the most silent space is not silent at all. Life is not silent and wherever there are sounds, there is also life, then to welcome any sounds all the time is a way to understand and respond to life. This was the aspect of transforming the illusion of art through the life and life through the art. Here silence means noise and this way of thinking is about acknowledgement, accepting failure. So the company '433fm' is standing in error and now I accept it.

Let's go back to the point of Silent raves. Reminiscent of jumping of acid house scene from clubs through open fields in 1989, there is a moment of jumping from silent discos to the streets in this headphone partying culture too. These flash mob gatherings are called 'silent rave' or 'mobile clubbing'. Silent raves are spontaneous gatherings where people communicate over the internet (Facebook, Myspace), schedules the party, gather in a public place and dance to the music of their own choice. Unlike in club and rave culture these events last less than an hour. Like in silent disco, again there is no any loudspeaker system. Everybody use their own

portable MP3 players (mostly i-pods) and headphones. The thing is everyone has the right to choose their own songs and the starting point is the organizer's shout after the countdown where everyone try to push the play button simultaneously. There are some silent raves where the organizers are trying to send a playlist via internet to ensure that everybody would listen to the same music. I don't have any obsession about if anything is synchronous or not. Of course I don't think that synchronicity means togetherness but I think here again there's certainly a lack of synchronicity and togetherness. Rave culture of 80's and 90's reminds us the shamanic gatherings where the crowd lived experience of self-transcendence by using psychoactive substances, mostly listening to repetitive music and dancing around the fire. So club and rave culture were so much about dancing together, dancing to the same beat. Dancing with hundreds of people who dance to the music coming from their headphones is very far from the idea. Aside from the psychoactive substances, I think, sounds and organization of them can be sufficient to unify the crowds. But if you're not listening to the same music at that same time, does this happen?

Flash mobs are 'happenings' where people suddenly gather in a place and perform an act by the means of entertainment or artistic expression. Jonnie Wesson, who was a 18 years old student in Brooklyn and the man behind the first silent rave in USA stated in an interview by 'New York Times' that "The beginning time was a random time that was fitting in with the ethos of the flash mob." (Ramirez, 2008) The first silent rave was organized by a British artist 'Ben Cummins' in London's biggest underground station in 2003. Since 2005 it is continuing to spread all around the world. It's popular across Europe, USA, Canada and even in South Africa. Tabloids first attracted to silent rave in 2008 when the young student Jonnie Wesson throw the

first silent rave in New York City. Wesson organized the event through Facebook. It seemed to be 7000 people would attend the event whereas the number stayed at 2000. Journalist Melinda Blau who is the founder of 'Consequential Strangers' blog and also the writer of the book with the same name, shared an excerpt essay from the book on her blog which she described silent raves as "Millennials' Woodstock where no one had bad acid trip". (Blau, 2009). In the essay she reported Johnnie Wesson's Facebook invitation which was welcoming everybody:

"Punks; Goths; Ravers; Space-Cases; Indie-kids; Electro-heads; House fiends; Commuters; Teenagers; Retirees; Businessmen; Musicians; Emos; Jocks; Geeks; Teachers; Students; Christians; Jews; Muslims; Atheists; Agnostics; Upper East Siders and Coney Islanders; this event is for anyone who wants to dance and experience something truly wonderful!" (Blau, 2009).

Generally the media's reaction to silent rave was in contrast with the reaction it gave to raves in the late 80's and early 90's. The reaction was more positive where the media saw a big difference between these well-behaved kids and the ravers who were high on drugs in the early 90's. This time instead of panic and fear, sympathetic adjectives like 'funny, interesting, new, moral, clean' filled the tabloids. Apart from this majority of positive reactions a very few articles mentioned about anti-social abilities of these 'together but individual dancing events'. On the website of USA based 'National Public Radio' in an article, Eric Garment, a 17 years old silent raver who participated in Wesson's event, responds to these claims of anti-sociality:

"How is this anti-social? We've got hundreds of people coming together as one, all dancing together, but individually. You've got people meeting people, dancers meeting dancers, people who are sitting around watching meeting people who are just sitting

around watching, photographers meeting photographers. Everybody's meeting up with each other, right here, right now." (Pellegrinelli, 2008)

In the same article, Johnnie Wesson's striking description of silent rave is certainly striking. He declared that "clubs were not public places and silent raves could be seen as public taking back the parks for the uses that they want" (Pellegrinelli, 2008) Clubs are not public places, that's true. I think we can't take any public place back by silencing and isolating everybody so I don't agree with Wesson. If I compare silent ravers with free party ravers, rather than calling them ravers I would call them 'i-pod promoting teenagers.' In silent raves people are watching each other and serving as one another's audience, there is no togetherness. So was it the loudspeaker that unified crowds in the early 90s?

Silent discos and silent raves are organized by using online social networking, mass e-mailing or word of mouth. Rather than using loudspeakers silent partying people are using their own portable music players and headphones. So these events also have strong ties with technology like rave culture did but in a different way. If listening via headphones and portable music players controls our interaction with people and places on our terms, is it possible to see silent raves as events where public took back the parks for the uses that they want? Or silent raves are just meaningless acts of millennials? If the media and the governments didn't attracted negatively to silent partying like they did to the rave culture of early late 80's and 90s, then drugs were the excuse and the biggest problem was the 'noise', was it? I will answer all these questions in the last section but here finally I can say that silent disco and silent raves are not the anti-thesis of Thatcher's or any conservative policy. Silent partying people really became individuals and in this context there is no such thing called society.

“Without the loudspeaker, we would never have conquered Germany.”

Adolph Hitler, taken from the manual of German Radio, 1938

PART III

Loudspeakers vs. Headphones; Noise is unwanted

As I said in the previous chapters that raves are dancing together events and on the contrary silent raves are individually dancing together events. And again I mentioned that raves in the late 80s and the early 90s, posed threats for the governments whereas in 2000s the media even liked silent raves and the governments showed no interest to those events which new young generation danced with their headphones on the streets. Discos, clubs, dancing and raves... All these activities were social and in the past, people participated in a shared environment unlike these silent discos and silent raves. I think silent raves and discos are visual events. It's not astonishing for me to see the media and the governments who responded positively to silent rave. Noise was the problem of governments and so of the media. Regulations were seemed to be about drugs but I think this was just an excuse. So below, I will talk about what sound, loudspeaker, headphone and noise are.

Sound is a fluctuation in air pressure, transmitted through a solid, liquid or gas and caused by vibrating objects. It is composed of frequencies within the range of hearing. For all species there are different ranges of hearing. For human it's limited between

20Hz to 20.000 Hz. For dolphins it's between 75Hz to 150.000Hz. So dolphins can hear higher frequencies. Ear is the organ where audible vibrations detected and transduced into nerve impulses through the brain.

Technological innovations have played a big role for the auditory turns in contemporary culture. The digital media revolution already passed. Technology is growing so fast in our age. Today we use computer for sound recordings. The mechanism still has parts working like the tympanic structure of the ear. Now we see the waveforms graphically just like in phonautograph on the computer screen in milliseconds. Graham Bell modeled ear and mouth in telephone nearly 135 years ago. On the other hand the microphone also works like an ear. Speakers reversed the same mechanism. First loudspeaker experiments were made by Graham Bell and Thomas Edison in the late 1880s when they were working on the invention of telephone and phonograph. And in the beginning of 1990s a few companies produced record players using compressed air loudspeakers. These first loudspeakers were using electromagnets and they were also used as public address loudspeakers. In order to increase frequency response and for much higher volume companies started to combine 3 band-passes worth of drivers in 1930s. By 40s with the developments in the loudspeaker technology it's started to used in movie theaters. Since that time the developments in the loudspeaker technology continuing. By the microphone and loudspeaker sound became regardless of its source. They transmit the sound to where we can not see the source. For ages, a silent audience, in a closed space, separated from the sonic domain of everyday life, far away from the stage, listened to the performers who produce limited range of timbres with limited array of musical instruments. The invention of the phonograph (gramophone, sound writer) in 1877

by Edison, the advent of sound recording and radio affected the experience of listening. People couldn't listen to recorded music before. They could only listen to music in the performances and concerts. Sound recording revolutionized music and also re-sounded the modes of listening, the way we think about music and sounds. Recording and radio drew attention not only to the act of listening itself but also to what sounds could be heard as music. Today with our phones we can talk, hear, send and receive mails, recording movies, taking pictures. Now it's not just a hearing machine. With portable music players, with headphones sonic experience became a closed and individual event. With an iPod or a disc-man or a Walkman, we can arrange what Murray Schafer in his book "The tuning of the world" calls a soundscape. Sounds and samples are selected, edited and arranged by both the producers and the consumers. We can make our own collages, we can make our own DJing by creating our own playlists and we can turn up the volume to block out the external soundtrack or flip between the two. Ian Chambers mentioned that listening music via headphones and portable players is thereby domesticating the external world; "For it permits the possibility, however fragile and however transitory, of imposing your soundscape on the surrounding aural environment and thereby domesticating the external world." (Chambers, 1990:3)

In the beginning of the 20th century the telephone earpiece was the only way to listen audio signals before amplifying systems invented. In 1920s more sensitive headphones with moving iron drivers were manufactured. Charles Stankievech noted in his essay "From Stethoscopes to Headphones: An Acoustic Spatialization of Subjectivity" that headphone listening, in head listening is an experience traced by the

invention of the stethoscope in 1816. He argued that the interior of the body was resonating like an instrument:

“Whole thorax becomes a kind of resonating chamber;the lungs especially become like the interior of an instrument. A new sonic frame that was previously unheard—literally. The binaural stethoscope provided the first means of “in-head” acoustic imaging.” (Stankievech, 2007:56)

With the use of the stethoscope and later with the headphones “a sound field can be virtually located within the head. More accurately, space is created within the mass of the body where sound masses float in an impossible space.” (Stankievech, 2007:56) According to Stankievech, this experience of in head visualization can bring back in our minds the poetic description of the birth of the subject based upon the transcendental imagination, the description of the “night of the world” by G.W.F. Hegel. Stankievech stated:

“Moving through a dynamic space that blurs the exterior with the interior via the topology of a Möbius loop or better yet, a Klein bottle, the subject listens; or shall I say the outside is on the inside of the listener? The difference between contained and container dissolves, as does the difference between you and me.” (Stankievech, 2007:58)

So here body is the part of the instrument. But a further reading of the article brings one’s mind the question about how human being become more conservative and closed. 130-140 years ago human being was researching about the ear mechanism and how it can be used as a machine but today these data can be used to withdraw people into himself/herself with headphones. In the last decade the developments on the digital technologies enables the formation of new audio communities, networks,

resources and creates a vast virtual archive of sound and music available on massive scale. If I compare technologies of our time with the 90's technology, I can say that, today's music technology gives the ability of making music to everyone and the internet gives the ability to share it with the whole world. Kim Cascone who is an American electronic music composer indicates this point in his essay 'The Aesthetics of Failure: Post-Digital Tendencies in Contemporary Computer Music' as follows:

“Computers have become the primary tools for creating and performing electronic music, while the internet has become a logical new distribution medium. For the first time in history, creative output and the means of its distribution have been inextricably linked.”

(Cascone, 2002:396)

Also, portability of music was one of the most remarkable developments on these technologies. The importance of invention of Mp3 and the portable music players can't be ignored in this context. Portability and privatization of music listening started with the invention of 'Walkman' in 1980. After 20 years, this invention followed by i-Pod and people's listening cultures started to change. Nowadays, i-Pods, i-Pads and i-Phones are so popular. These portable players, tablet computers and smartphones gave people their private worlds. In an interview in the 'Wire Magazine' Dr. Michael Bull, a lecturer in media and culture at the University of Sussex in the United Kingdom, and the author of the book 'Sounding out the City: Personal Stereos and the Management of Everyday Life' was mentioning the social impacts of iPods:

“Before the Walkman, people never thought that they could take music with them and control their listening environments. But personal stereos reflect a cultural drift. There's a long history of individualized listening -- kids with stereos in their bedrooms, for example. In 1920s people listened to radios with headphones.... The Walkman, and now the iPod, is the perfect mobile acoustic environment. It's better than listening to the stereo in a car.... But it's not just about creating a private acoustic environment. It fits in with general cultural trends -- doing things when you want to do them. With the iPod, you have your music when you want it. It controls your interaction with people and places on your terms.” (Kahney, 2004)

People like to be controlled or like to control their environments. In urban life, people don't talk to each other anymore. Every morning in the ferry while I was going to my work, I always see too many people who separated themselves from the external world by their portable music players, i-pads or any portable game consoles. On the other hand the internet has an imposing impact on commerce and culture since the mid-90's and it's growing in every minute. We are living in a big cyberspace. Everything goes faster and faster. Even now when I'm writing this dissertation, on the right side of the screen notifications and mail alerts are flashing in every 10 minutes. We're living in a very big data junk. Now, we are using machines which we can read books, get mails, write something, read the newspapers, listen to music, play a game, make music, find in which restaurant to eat sea food in Papua New Guinea, share a song or a picture with our friends etc. at the same time and by the same medium without seeing or touching to any creature. The rapid alteration of these technologies changed our life and the way we live.

‘Paul Hegarty’ defined noise in his book *Noise/Music; A History*, intrusive and as an unwanted sound. In aural terms noise is the dirt, the sound that is unwanted. Noise is

what shouldn't been there, it is usually disturbing. So why are we accepting noise as disturbing? American Composer, John Cage furthered this discussion of the use of noise and its relation to composition and music thought in 1950s. His beliefs were that there is no silence at all and that music is organized sounds. Discussing the way this affects us in our acoustic ecology by quoting; "I believe that the use of noise, wherever we are, what we hear is mostly noise. When we ignore, it disturbs us. When we listen to it, we find it fascinating." (Cage, 2004:25) Noise is disturbing because it is symbolized as the physical so it belongs to the real world of man and reminds him his mortality. So I think silent raves are introverted events which are trying to domesticate the external world whereas raves are extroverted happenings which are trying to subvert boundaries by any means. On the other hand Jacques Attali, defined noise in his book 'Noise; The Political Economy of Music' as follows; "A noise is resonance that interferes with the audition of a message in the process of emission." (Attali, 1985: 26) Noise is disruption of any social process, any source of pain. Attali also mentioned listening to music is listening to all noise; "Listening to music is listening to all noise, realizing that its appropriation and controls a reflection of power, that is essentially political. More than colors and forms, it is sounds and their arrangements that fashion societies.(Attali, 1985:6) Attali's book's cover is a detail of 'Peter Brueghel's painting 'The Fight between Carnival and lent' which we can see below.



Peter Brueghel The Elder 'The Fight between Carnival and lent', 1559

Attali explains that the painting is a symbolic prophecy of his own ideas about music, noise and politics. If we draw a line (boundary) from the upper left corner to the lower right corner, the painting divides into two zones. "Speaking of a boundary also shows the existence of at least two areas split by this border and the question that immediately follows this statement will be if anything lies on the other side of the border.(Ergül, 2006:2) Western thought is built on exploring the world in binary oppositions. With this dualistic mechanism, pair of terms is differentiated by their opposition to one another. In the theory, this system proved the approval of the existence of something on the other side of the border however in Western culture there is also an aptitude of pushing something which is in the background through more background. Western culture has an aptitude of ignorance, connivance. The

Other, which is Other than the initial concept being considered, which is in the background. The German philosopher Hegel was among the first to introduce the idea of the Other as concurrent in self-consciousness. In his famous passage Master-Slave dialectic he wrote: "Each consciousness pursues the death of the other"(Hegel, 1977:113) meaning that in seeing a separateness between you and another, a feeling of alienation is created. Attali explored this division into zones captures the main oppositions and in my opinion carnival can be replaced by 'rave' and lent can be replaced by 'silent rave';

Carnival / Rave

Noise

Disruption and general violence

Distraction from the misery of life through the sacrifice of a god

Lent / Silent Rave

Silence

The bourgeois norm

The alienation of life made bearable by a promise of eternity

Conclusion

Rave was a subculture however it became a part of mainstream culture in the subsequent years like every subculture movement does. Ravers defined as being 'other' than the dominant culture. It wasn't just an escape or disappearing. Maybe rave didn't offer any direct political opposition like hippies did in 70's but this doesn't mean that rave has no political dimension to it at all. Rave manipulated the social control, the mass culture whereas silent raves and silent discos are the medium of social control and the mass culture. Silent raves are silencing acts. Everybody became individuals, there is no society as Thatcher stated near 30 years ago. Governments were always afraid of mass movements and togetherness. Although the silent ravers were considering that silent raves could be seen as public taking back the parks, this is just a silencing, legitimated way of raving. For media and the Governments there is no problem with silent raves. By mass culture products like iPods and MP3 players, by silencing 'individuals' Governments legitimated the rave. Instead of setting aside our differences in a mutual sacrifice, it is imposed us to secure our needs through violence by trading this violence, which is rave, in this context for order in a social contract. By silent rave, individuals refrain from violence whereas states are busy with wars and violence. If C.I.A and U.S. military designed some projects in which they produce and test drugs to experiment mind control and behavior modifications and if amphetamines were wildly used in World War II in U.S military to keep fighting without fatigue, then maybe the governments are possessing some data which shows the benefits of drugs. As I said before regulations were seemed to be about drugs but I think this was just an excuse, they were about noise. For several decades, the most influential subcultures are formed around musical

movements. Later each one is hooked into the boundaries of consumer culture and transformed into a leisure time entertainment. Power repress the act's essential objective by silencing raves and commercializing it by headphones and portable MP3 players. Power prevailed in legitimizing something which is subversive once again. We, human being have an error in thinking of ignorance, connivance. I think "acknowledgement" is a very important word. Millennials failed with their individual dancing events and they must acknowledge that. The beginning of fail is the power. In our culture we use an expression in our daily life. "Ağzından çıkamı kulağın duyuyor mu?" which means "Do you hear what you say?". I think even only this statement is enough to express how we think about sounds and noise. We must stop thinking of the day that we will know everything. The only certain knowledge available for us is the fact that we will be dead one day, we are mortal. As the life continues there will be sounds, there will be failure and there will be so many things that we won't be predominate. Let's listen to all sounds, let's listen to techno. When we listen to them, we will find them fascinating. They are acting, so do we? Let's disseize Hitler's loudspeakers and throw a free party anywhere on the universe.

Bibliography

Hebdige, Dick (1993) 'Subculture: The Meaning of Style', pg.167

Attali, Jacques (1985) 'Noise; The Political Economy of Music', pg.6

Cutler, Chris (1993) 'Necessity and Choice in Musical Forms', File Under popular: Theoretical and Critical Writings on Music (New York: AUtonomedia, 1993), pg.33

Christoph Cox and Daniel Warner (2007) 'Audio Culture; Readings in Modern Music', The Continuum Publishing Luigi Russolo, The Art of Noises; Futurist Manifesto, 1913, pg.11

Shulgin, Alexander (1978) 'Characterization of Three New Psychotomimetics', In Willette, Robert E.; Stillman, Richard Joseph. 'The Psychopharmacology of Hallucinogens'. New York: Pergamon Press, pg. 74–83.

Saunders, Nicholas (22.07.1995) 'The Guardian'

Arte TV Channel (1996) http://www.youtube.com/watch?v=RSX_r0u3uzE

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 59

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 60

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 62

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 68

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 64

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 74

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 76

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 114

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 114

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 127
1992, Sleeve note on Warp's Artificial Intelligence compilation.

Reynolds, Simon (1999) 'Generation Ecstasy', pg. 183

Ergül, Seda (2006) 'The sound of silence: How 20th century composers pushed boundaries of our culture', p.7

Foucault, Michel (1986) "Of Other Spaces: Heterotopias", *Diacritics* 16, Spring, pg. 22-27.

Hakim Bey (1991) "T.A.Z.: The Temporary Autonomous Zone, Ontological Anarchy, Poetic Terrorism", pg.104

BBC News website (2005) <http://news.bbc.co.uk/2/hi/entertainment/4389057.stm>

River Edge Music Festival official website (2012)
<http://www.riversedgemusicfestival.com/silent-disco-by-silent-arena/>

Cage, John (1961) "Silence: Lectures and Writings", pg.8

Ramirez, Anthony (2008) 'For 1,000 Solo Dancers, a Soundtrack of Silence'
http://www.nytimes.com/2008/04/20/nyregion/20rave.html?_r=4&ref=nyregion&oref=slogin&oref=slogin&

Blau, Melinda (2009) 'The Future of Consequential Strangers', pg.2
<http://www.consequentialstrangers.com/wp-content/uploads/2009/10/chapter-seven-excerpt.pdf>

Blau, Melinda (2009) 'The Future of Consequential Strangers', pg.1
<http://www.consequentialstrangers.com/wp-content/uploads/2009/10/chapter-seven-excerpt.pdf>

Pellegrinelli, Lara (2008) 'Silenravers dance together bur individually'
<http://www.npr.org/templates/story/story.php?storyId=94541066>

Pellegrinelli, Lara (2008) 'Silenravers dance together bur individually'

<http://www.npr.org/templates/story/story.php?storyId=94541066>

Chambers, Iain (1990) 'A Miniature History of the Walkman.' *New Formation* 11, pg. 3

Stankieveh, Charles (2007) '*Stethoscopes to Headphones: An Acoustic Spatialization of Subjectivity*', *Leonardo Music Journal*, Volume 17, pg. 56

Stankieveh, Charles (2007) '*Stethoscopes to Headphones: An Acoustic Spatialization of Subjectivity*', *Leonardo Music Journal*, Volume 17, pg. 56

Stankieveh, Charles (2007) '*Stethoscopes to Headphones: An Acoustic Spatialization of Subjectivity*', *Leonardo Music Journal*, Volume 17, pg. 58

Cascone, Kim (2002) 'The Aesthetics of Failure: Post-Digital Tendencies in Contemporary Computer Music', pg.396, Christoph Cox and Daniel Warner (2007) 'Audio Culture; Readings in Modern Music', The Continuum Publishing

Kahney, Leander (2004) 'Bull session with professor iPod'
<http://www.wired.com/gadgets/mac/news/2004/02/62396?currentPage=all>

Cage, John (2004) 'The Future of Music Credo', pg.25, Christoph Cox and Daniel Warner (2007) 'Audio Culture; Readings in Modern Music', The Continuum Publishing

Attali, Jacques (1985) 'Noise; The Political Economy of Music', pg.26

Attali, Jacques (1985) 'Noise; The Political Economy of Music', pg.6

Ergül, Seda (2006) 'The sound of silence: How 20th century composers pushed boundaries of our culture', p.2

Hegel, G.W.F (1977) 'Phenomenology of Spirit', p.113.