

# CONNECT NOTHING WITH NOTHING

**#3- FREE ZINE**

**WEIRD SOUNDS  
FOR MARGATE**

**SUMMER LISTINGS  
HEY PIOTR KROPOTKIN  
MAGNETS AMPS-  
HOW DO THEY WORK?**



## **CONNECT NOTHING WITH NOTHING WEIRD SOUNDS FOR MARGATE**

We're Connect Nothing With Nothing, gig promoters in Margate. We don't really focus on any particular genre- more on a particular vibe and atmosphere. Weird stuff, heavy stuff, intense stuff, surprising stuff. Lots of psych, drone, doom metal, post-punk, electronica, but also sometimes political indie pop or techno. You never know. Fall down the rabbit hole- we promise to not be boring.

We also strongly focus on DIY, non-hierarchical and Mutual Aid based approaches to organising music. We're certainly not getting rich off doing this, so it might as well be fun and rewarding for everyone. There's an introduction in this zine to our approach. We want **you** to get involved. Start a band, put on a night, let's get things going.

We also try to make sure we are inclusive and widen our net when it comes to the musicians we put on. Music is not a straight white cis boy's club, and there is a whole wealth of talent out there beyond that demographic. We also will not tolerate racism, misogyny, homophobia, transphobia or other kinds of bigotry at our events.

### **Big thanks to:**

All the team at Elsewhere, our friends and family, and all the bands past and present who have played or will play for us.

## **ABOUT US:**

**Kevin:** I'm a devout Discordian, Anarchist and arch piss-taker. I love extreme music made by people who don't take themselves too seriously and a patron of all things noisy, fun, and funky. But I'm also a huge fan of sounds and art that's just plain grim. I'm a Scorpio/ Sagittarius cusp. So I blame the universe for my split personality. When I grow up I want to live on Mars

**Emma:** Did you think you saw Emma? You're mistaken. It was your mind playing tricks. Close the door behind you, just in case. Turn the light on. (Emma also draws/writes all the stuff)

**TICKETS AND INFO AVAILABLE AT  
[WWW.CONNECTNOTHING.COM](http://WWW.CONNECTNOTHING.COM)**

**MOST GIGS £8-10**

**NO-ONE TURNED AWAY FOR LACK OF FUNDS  
IF YOU ARE STRUGGLING FINANCIALLY,  
PLEASE COME ANYWAY**

**WE WANT YOU THERE**

**(You can give a token donation of change if it makes you feel less awkward)**

## **DIY or DIE**

*"Don't compete! — competition is always injurious to the species, and you have plenty of resources to avoid it! In the long run the practice of solidarity proves much more advantageous to the species than the development of individuals endowed with predatory inclinations."*

### **Peter Kropotkin**

You are never going to get rich from DIY music these days. You can exercise your creativity, have a good time and make wonderful friends, but you're not going to get rich.

We live in a society that is dominated by neoliberal capitalism- money and profit are everything, everyone is out for themselves and if anything bad happens to you, you're on your own.

It doesn't have to be like that in local music. You're not going to make significant money, so why treat it like the rat race?

Russian philosopher and scientist Peter Kropotkin identified the theory of Mutual Aid in the late 1800s. He explored how both animals and humans co-operate and help each other, and how it helps them to survive. People have used his ideas to create co-operatives and communities where people voluntarily help each and create something better than if they competed individually.

There is a whole network of DIY bands and musicians around the UK, playing on a circuit based on goodwill and mutual support. They're coming to Thanet these days too, so let's get some more local bands involved.

## **Here are the important features of Mutual Aid:**

- 1) **Voluntary**  
People take part out of their own free will. They are autonomous people with free will, who are equal to each other, who choose to take part and have full consent.
- 2) **Non-hierarchical- everyone is equal**  
No masters, no leaders, no bosses, no heroes. No two-tier system based on who is cool enough to be in the in-group and who is left out. No "we were here first- there's no room for you". Spaces are not limited.
- 3) **Not based on money**  
Money is very useful, but you can help each other without spending money, and support and help from others can replace money.
- 4) **Reciprocal but generous in spirit**  
Mutual aid is based on helping **each other**. Not one person always giving and another always taking. However petty score-keeping is also not part of the deal.
- 5) **Everyone respects each other**  
Everyone treats each other with courtesy and respect. Everyone present is equal, and racism, misogyny, homophobia and other kinds of bigotry have no place in a co-operative environment.
- 6) **Clear communication- no power games**  
Everyone present is equal, and willing to help within reasonable bounds. You are free to ask for reasonable things, and also to say no.

## IN

### **CO-OPERATION**

Help other people! Work together! Collaborate on projects and create a fertile field. Other people's success helps you to be successful- they can give you advice and contacts.

### **GENEROSITY OF SPIRIT**

Mutual Aid creates a virtuous circle where people help each other out with no strings attached apart from basic respect. It makes the world feel happier and less daunting.

### **INCLUSIVENESS**

Say hi to the shy new people. Invite them in. Make them feel welcome and included. There's no dress code.

### **SKILL-SHARING**

If you know how to do something and others don't, why not arrange a skill-share session? If you admire someone else's skills, ask them for some tips. Decent people will be happy to share and help- especially if you're a beginner.

### **SUPPORT AND SOLIDARITY**

The world is hard enough. Let's support and celebrate each other's projects, and be supportive and kind when times are tough. Provide a safe haven from the bigotry of the world.

### **ACTION**

Have a go. Not everything needs to be perfect, and it's ok to try things out. Let's create an atmosphere where people feel comfortable to try new things out and have fun.

## OUT

### **RIVALRY**

People in the same field are potential collaborators and supporters, not enemies. Creativity is not a game of winners and losers. Someone else's success is not your failure.

### **MEANSPIRITEDNESS**

Cutting others down. Always taking and never giving. Leave it to the Tories, we're better than that.

### **EXCLUSION**

Music and other types of creativity aren't exclusive for any race, gender or group. Cliques are for 12 year olds. Don't lock people out and make them feel unwelcome and un-included. It's not your private clubhouse.

### **GATEKEEPING**

Don't keep others out or act like information or skills are a state secret only to be shared with the initiated few. You don't need to be *this cool* to enter, or have *x years of* experience to join in. Let people have a go and get involved.

### **JEALOUSY AND SPITE**

Somebody else being good at something takes away *nothing* from you. If you feel your own work looks less in comparison, up your game rather than tearing others down, and everyone benefits. Jealousy just poisons the well.

### **TALK THAT GOES NOWHERE**

You want to do that thing, right? Why aren't you doing it? If you need help from others to start, why not just ask them?

## AMPS FOR BEGINNERS

If you are playing an electric guitar or bass, you will need an amp. Here's a guide to how they work, and how to find the one that will suit you.

You need a specific amp designed for the guitar or bass. Guitars will often sound bad and muddy through a bass amp, and playing a bass through a guitar amp can damage it, because it's not designed for such low frequencies. Even if it doesn't get damaged, it won't have that full, rich sound you're looking for.

### THE SCIENCE

The pickups on the guitar are magnets wrapped in wire. This creates a magnetic field. When you pluck the strings, it changes and disrupts the patterns of the magnetism, which turns into an electrical signal, transmitted via the cable. Of course you can't hear this, so you need something to turn it into a sound, which is where the amp comes in.

The preamp circuit in the amp turns the very weak signal from the guitar into something usable for audio, and then the power amp circuit turns it into a LOUD sound that can be played on the speaker.

Different types of preamp circuits in the amp give the sound very different kinds of character, and the well-known brands of amps all have their signature sound. Using the wrong amp for the sound you're trying to achieve can be really counter-productive.

## TUBES AND SOLID STATE

There are two kinds of technology used in guitar amps- valve and solid state.

Vacuum tubes or valves are the older kind. The current is passed through several large glass vacuum tubes to amplify it. Although the technology has been superseded, many people think the sound is warmer and richer, and still prefer to use valve amps. They also have a very distinctive warm distortion sound when the volume is cranked up high.

A valve amp needs more careful looking after- the tubes need time to warm up before playing, can get very hot in use, and can't be moved while they're still hot. You also need to be more careful moving the amp to not damage the glass inside. It's also a good idea to have a spare set of replacement valves for when something goes wrong.

Solid state or transistor amps use modern electronics and are more convenient. There's no glass to break or overheat. A lot of people don't find the sound as satisfying as a valve amp though. Many solid state amps now come with effects and amp modelling built in. This means there's a digital filter that tries to make the amp sound like different classic amps. Whether this is successful or sounds good depends on the specific model of amp and your personal tastes.

**Useful information:** Everyone hates the Line 6 Spider Amp. They're everywhere though, and lots of music shops throw one in almost free with a guitar. It's a solid state amp with a unpleasant basic clean tone and the CHEESIEST digital effects

## COMBOS, HEADS AND CABS

There are also two basic physical forms of amp- combo and head+cab.

Combo amps have the amp circuitry and speaker in one unit. You can get small ones for practice at home, and large ones for performance. On stage a combo amp will often be miked up- a microphone will be placed in front of it so the sound plays via the PA as well as through the amp speaker. This is the best place to start for a beginner and for playing at home.

Heads and cabs are two separate units. The amp head handles the amplification, and it's then connected up to separate speaker cabinets. This is more flexible, because you can choose different speakers with different sound characteristics and use BIG speakers. (One speaker is known as a *half stack*, and a pair one above the other is a *full stack*). Most people also choose this because it's REALLY LOUD. Smaller venues will often not mic up large speaker cabs- they're already loud enough.

Of course this is a more expensive option, and you will also need a practice amp to use at home to make sure your neighbours don't hate you. You really don't need a full stack if you're not playing live. There is also the issue of who will carry it up the stairs and how you transport it.

(And when you see footage of stadium bands with a million cabs behind them, often a lot of them are fake boxes designed to look like a speaker to make the stage look cool- usually only the top row is actually connected).

There are also rack-mounted sets, but we won't go into them, because that's more of a stadium setup.

Some people who are really devoted to amps use multiple amp heads simultaneously via a splitter pedal. You can create a really good sound and tone this way, but of course it's very expensive and you've got to know what you're doing to connect it all up correctly. You can't just get a splitter cable- you need the electronics of the pedal. Our friend Tanya who plays in Bismuth and Dark Mother has up to five amp heads in play.

## AMP ETIQUETTE

Often people are kind enough to lend equipment. **Don't assume- ask politely in advance.** This usually applies to cabs and combo amps. Most people are more precious about their heads. Make sure all cabs are connected right (see **ohms**) and don't crank it up without permission.

## SPEAKER SIZES

The speakers on combo amps and cabs come in different sizes. Bigger speaker cabinets usually have multiple smaller speakers under the cloth rather than one giant speaker.

- 6-8"**- very small speakers for guitar practice amps
- 10"**- punchy higher sound for guitar, and often used on bass amps too
- 12"**- standard for stage guitar amps. Big cabs typically have 4x12" speakers
- 15"**- a monster. Usually found on giant rumbling bass amps

## WATTS

The power of the amp is usually measured in watts, the higher the number the more powerful. Sounds simple? It gets a little confusing, as solid state and valve amps are rated differently, and combos and heads come out differently. As do bass and guitar So I will split them up by category:

### **Solid state:**

**Under 30W**- home practice amp

**30-60W**- for practice and small gigs

**60-100W**- stage amp

**200W**- bass stage amp

### **Valve:**

**Under 10W**- home practice amp

**10-50W**- for practice and small gigs

**50W+** - monster

Using a head and cabs also makes a difference. Using a low watt valve head with some big speakers can be **very very loud**. The bigger the speaker, the louder everything is too.

## CRANKING IT UP

This is also where the difference between valve and solid state amps come into play.

Basically valve amps sound good at near maximum volume, and solid state amps generally don't. Using a smaller valve amp and cranking it up high will have a smooth distortion sound, whereas a small transistor amp up high is harsh.

This is another reason why the wattage categories are different for the two types of amp. A 20W valve amp can sound really good on stage turned up high, but with a solid state amp you are better off having a larger amp at medium volume.

## HIGH AND LOW GAIN

Larger amps often have high and low gain inputs. The high gain option amplifies more and gives a "hotter" sound more prone to distortion. The low gain input is clean and smooth.

## OHMS

Electrical resistance (or impedance) is measured in ohms- $\Omega$ . You don't have to worry about this if you're using a combo amp. However it's important when plugging cabs in. Too much or too little resistance in the circuit can ruin equipment- especially when using a valve head.

Each speaker has an  $\Omega$  rating. Your head output has to match (there's a switch to adjust it). If you use one  $4\Omega$  speaker, switch the amp to  $4\Omega$ . Simple.

If you're using multiple speakers, then you need to be more careful:

**Speakers in sequence ("series"):** You're essentially sending the current uphill, so need a stronger signal- so two  $4\Omega$  speakers needs an  $8\Omega$  signal- you **ADD the ohms**

**Connected separately ("parallel"):** This is the opposite- two  $4\Omega = 2\Omega$  output- you **DIVIDE by number of cabs**

**SUN 12TH MAY ELSEWHERE - MARGATE**

**ACID CANNIBALS + CASUAL NUN + ORIZA**

They're back! Everyone's favourite undead weegie party force. For fans of Mötörhead, Sleep, kale and Buckfast.

**SAT 18TH MAY STRETCH GALLERY**

**OUTSIDER ELECTRONICS I:**

**KNIFEDOUTOFEXISTENCE + SOFT ISSUES +**

**MESHES + JAW-G**

A night of outsider electronics and art

**WEDS 22ND MAY ELSEWHERE - MARGATE**

**ZIG ZAGS + PUNCHING SWANS + MGF + DEAD**

**KACZYNSKI**

Castle Face alumni from LA- FFO Mötörhead, Dead Moon and Wipers

**FRI 31ST MAY ELSEWHERE - MARGATE**

**MOE + BRUXA MARIA + SEAN B GOLDRING**

Thrilling noise rock and soundscapes from Oslo, London and San Francisco

**SUN 2ND JUN ELSEWHERE - MARGATE**

**SLY AND AND FAMILY DRONE + HONEY RIDE ME**

**A GOAT + ARCHDRUID + SAMSTYKKJA**

Jazz-drone-doom-ambient maelstrom.  
FFO of Captain Beefheart and Melt Banana

**FRI 7 JUN TBC**

**OUTSIDER ELECTRONICS II: MAI MAI MAI +  
MIGHTY LORD DEATHMAN + POTATO BAND +  
JAW-G**

A night of outsider electronics and art

**WE'RE ON HOLIDAY THE REST OF JUNE AND JULY,  
THEN PREPARE YOURSELVES FOR...**

**FRI 23RD-SUN 25TH AUG ELSEWHERE - MARGATE**

**IT CAME FROM THE SEA II**

Three days of heavy psych, doom, drone, punk and ambient music. 30+ bands. £45 for weekend pass, £20 per day.

**ACCESSIBILITY INFO**

**ELSEWHERE**

Venue is in a basement with stairs.  
Gender-neutral toilets, currently no disabled toilet.

**STRETCH GALLERY**

Performance space is ground floor and step-free.  
Gender-neutral toilets upstairs, no disabled toilet.

**WE DO NOT USE STROBE LIGHTING. THERE MAY  
SOMETIMES BE NEON OR FLASHING COLOURS.**

Please email us at [connectnothing@gmail.com](mailto:connectnothing@gmail.com) if you have any other accessibility needs we can help with