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SIR OR MADAM.

REGARDING THE BILL - I'M NOT A LICENSE CANDI-

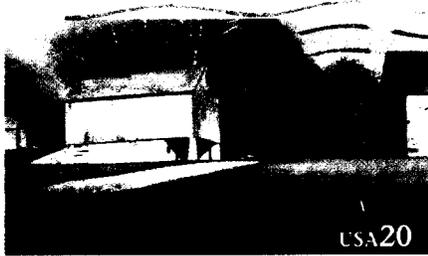
JAN 11 1999

DATE, I'M JUST A RADIO BUG/DIYER OF SORTS. THE
 POWER MAXIMUM OF 3 KW SEEMS TO BE COMMUNICATIONS COMMISSION
 FOR ZONE ONE (NORTHEAST U.S.). I WOULD THINK 1,500 OFFICE OF THE SECRETARY
 WOULD BE PLENTY FOR ZONE 2, AND 100 TO 500 FOR
 ZONE ONE. ANYTHING HIGHER AND THESE STATIONS WILL
 BE NO DIFFERENT THAN STATIONS ALREADY ON THE AIR.
 STATIONS IN LARGE METRO AREAS WILL HAVE TO HOLD
 TO 10 OR 100 WATTS DUE TO PRESENT DIAL
 CROWDING. FOR EXAMPLE THE ONLY OPEN FREQ FOR
 WASH DC. WOULD SEEM TO BE 93.5 WHICH MIGHT TAKE
 100 WATTS, I ~~NOTE~~ ~~QUESTION~~ QUESTION THE ANTENNA HT
 LIMIT. IF ANTENNA ~~IS A BUGGER~~ (BUGGER) THEN POWER CAN BE LOWER
 AND VICE VERSA.

R.S.V.P.
C. (GUS) MANCUSO



Thomas Mancuso
5615 Inwood St.
Cheverly, MD 20785-1120



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AUG 4 1998

FCC MAIL ROOM

C.C.
OFFICE OF SECRETARY
ROOM 222
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COMMEN



November 18, 1998

The Honorable John F. Kerry
421 Russell Senate Office Building
Washington DC 20510

RECEIVED
JAN 11 1999
FEDERAL COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

NOV 21 5 42 PM '98

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Re: RM 9208, 9242, 9246 Petitions for Legalizing Low-Power Broadcasting

Dear Senator Kerry:

I am writing to ask you to support the above-mentioned petitions, which advocate the reintroduction of low-power, non-commercial community broadcasting licenses.

I was a member of Radio Free Allston, a low-power community radio station that operated from March through October 1997. Our goal was to establish and promote a radio outlet controlled and directed by the community in which it was situated. Current FCC regulations made it impossible for us to secure a license, and although we did have the unanimous support of the Boston City Council and were enthusiastically received by the community, Radio Free Allston was shut down by the FCC.

Many philosophies can be found in the so-called "Pirate" radio environment. Many of us are not anti-regulation, but are *pro-fair* regulation. The airwaves are controlled more and more by fewer and fewer corporations and the voices of individual communities are being drowned out by the generic voice of the conglomerates.

While such things as cable access and the Internet do provide for a measure of community access and democratic control of certain media, radio is the most democratic of media (I have yet to hear of Cable-Free Europe).

I feel fortunate that I am from Massachusetts, as we enjoy fair and intelligent representation. Please help support fair and democratic control of the media. Thank you.

Sincerely,



Joy Campbell
43 Kingston St., #1
Somerville, MA 02144
Joy@sneaker.net

Copy: William Kennard, Federal Communications Commission
Susan Ness, Federal Communications Commission
Harold Furchott-Roth, Federal Communications Commission
Michael Powell, Federal Communications Commission
Gloria Tristani, Federal Communications Commission

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Bruce
RAMON
Barlet
RM-92081
RM-9247

OFFICE OF
JUN 3 3 33 PM '98
RECEIVED

Dear FCC,

JAN 11 1999

Please take the time to read this ~~FEDERAL COMMUNICATIONS COMMISSION~~
do not dismiss it as just a piece of trash. I'm
you this letter in response to what I've heard
about pirate radio and what has been happening
to micro-watt stations as of late.

Pirate radio is not a bad thing, as ^{you} seem
to think it is. All these people want to do
is have there own radio station where they
can speak their minds and tell people out there
what is really important. Its that simple, but
yet you choose to persecute these people for no
apparent reason. As was the case with Dag Brewer.
This man did absolutely nothing criminal except
speak his mind to the ones who wanted to listen.
Then in November of 1997 he was thrown to
the ground, shackled in handcuffs and guns pointed
at his head. This man was treated with brutal
force by your corporate muscle power. You ^{No of copies rec'd}
had no reason for it either. Was it because he ^{USA B C D E}
was interfering with corporate radio? No, almost
every single rebel radio station gets set up so
they won't interfere with any big wig station. Was
it because he wasn't tapped into the Emergency
Alert System. No, because if he were just legally
~~take~~ licensed he could air the warning very easily.
I don't see the point in pulling guns on this
man. Did you think that because he was a micro
broadcaster he was dangerous and might have weapons?
... on no that's completely unreasoned. Why don't

you just leave people such as Stephen Dunifer, of Free Radio Berkeley, alone. Their cause no harm to anybody. I believe the main reason that you are trying to shut all these rebel radio stations down is because they don't make you any money. All these big stations are paying at least \$50,000 to for a small FCC licensed station, while micro-broadcasters are only buying used pieces for under \$1000. It's because you ~~are~~ not making any money off these rebels that you dislike them and that's ignorant. It's all about your corporate profit, isn't it? Well it shouldn't be pure profit. Radio should be about giving people from every walk of life what they want and this is not happening. There is definatly enough airwaves to accomplish this feat easily. As Jello Biafra pointed at "I think it goes way beyond pirate radio and the FCC. It's more of a fight going on for how much access the average American has to relevant information that affects their lives." Just remember that the airwaves belong to the people. Thank you for taking out of the day to read this. I hope that you will ● consider my points and fight for a change. I enclosed some interesting articles please read them.

PS.-Please write back telling me your thoughts and opinions, at
Tommy Faulkner
43 Manchester Cir.
West H. - 10 - 1 or 1112

A concerned punk,

Tommy Faulkner

RADIO REBELS:

What motivated you to go on the air with Rebel Radio?

J: I think the original intent was that since Albuquerque in general has a pretty stifling media we wanted to do something to undermine corporate media. This town also tends to be a bit divided in the social movements that take place here and a lot of us wanted to maybe bring some of those movements together, just kind of provide a forum for free speech in Albuquerque.

B: My first impression when I heard about it—because I've only been involved half the time it's been on the air—was just the music. Then I realized

what else was going on, and what the possibilities were. What really appealed to me was being a voice for other people in the community who were actually doing something, no matter what it was, even if it was something that we might not necessarily agree with. When people are taking some kind of action it really appeals to me to let other people know about it. It's a lot of fun too.

R: What are some of the things that are happening in this community in terms of action and what kinds of free speech issues are there?

J: We've got people who come and talk about permaculture gardening. That's a pretty popular topic here. The southwest is all about creating communities. We've managed to do a little bit of that in Albuquerque. Although we're working on it, we're becoming even more involved with organic gardening. There's a whole lot of people who are doing some really interesting things. I think it's important to stop and think about what's going on in an individual's life and what it does to the community.

B: When people are talking about sacred sites, it's a really interesting topic. It's put a road through some of the things that have precedent. I don't know if you know, but there hasn't been done anything like that in the old roads in Albuquerque. It's a really interesting topic.

Other things that are happening are a lot of stuff. One of the things that's happened in a while is interesting. There's a whole lot of people who are doing some really interesting things. There's a whole lot of people who are doing some really interesting things.

R: What's the role of radio in all of this? How do you as a radio station interact with people who are involved in these issues?

B: I try to encourage people who are working on these issues to come to the broadcast to speak or to at least give us a tape or a

printed announce-

ment that we can read on the air. It's much better to have someone who's involved in the issue come because they can present it much better.

J: Yeah, I've heard of some radio stations where people have taken the route to be very secretive of everything and just have a couple of people doing it. Something that we as a group decided was to make it an open community station regardless of the possible repercussions.

Sheila: Albuquerque as I understand it is a town with about a half million people. Are you the only alterna-

tive station here. Is there any community radio that deals with any of these issues? What about the college station?

J: I wouldn't call the college station community radio. It's more like co-opted, jaded radio (laughs).

B: The college station is better than any other commercial station out there, but it's still very heavily NPR programming. To most people, that's pretty far left, but really it's pretty far right when you think about it.

R: Yeah, I agree. You mentioned music and I was listening to the station the other night and there's a pretty wide variety of music that you play. How do you see music fitting into this concern for free speech?

B: I think it's just another form of expression. There's somewhat of a music scene here. There's a lot of local bands. There are also, like anywhere else, a lot of cliques like "we're the kind of band that we play a different kind of music than you play the other kind of music." There are a lot of cliques.

Some of the bands that are playing are really interesting. There are a lot of bands that are playing a different kind of music than you play the other kind of music. There are a lot of bands that are playing a different kind of music than you play the other kind of music.

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the pulse for their community. So I think it's important that we try to find a voice for all types of music regardless of whether everybody's going to like it or not because that lets people know that there's pockets of community out there that they may not be aware of.

R: In terms of you two personally, why did you decide to go into radio as opposed to say doing a zine?

J: I've done a zine before and it was fun but I get kind of tired of writing. (laughter) and making photocopies and stuff. I prefer to do more hands-on, direct stuff that I know is going out over the air now and making a direct impact. Whether very many people are listening or not doesn't matter. It feels good to make a direct impact.

B: I've written a few music pieces for a few local zines, and my other job entails a lot of writing. So for me it's nice to do something else that's more immediate. No matter how much you write about music it really doesn't come across unless you can hear it. I forget who the quote was by but it was something like, "Writing about music is like dancing about architecture." Some people are just making music to have fun. Some people are doing it for a message. I grew up as a hippie and listened to hippie music. Back then it felt like a lot of people were doing stuff like working in collective bakeries and restaurants and co-ops. Now it seems like most people I know are way deep in debt (laughter) and driving fancy cars and all this stuff and something is missing. It's only been a few years that I've been listening to punk music. At first I thought, "Wow, this is something different." So I got really excited about it.

R: Have there been any instances that you can remember where something just happened in Albuquerque that you were there for and you were involved in it? Like some moments in Albuquerque that you were involved in?

B: Yeah, there were some instances where something just happened in Albuquerque that you were there for and you were involved in it. Like some moments in Albuquerque that you were involved in.

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S: You've both mentioned how punk mu-

to had a strong influence on you. When we tuned in last night we heard a variety of music and I'm wondering where you get your music. Where does it come from and how do you get exposed to this other music?

B: First it comes from our personal collections which I think we're all getting a little tired of by now (laughter). We also ask over the air for people to make tapes or send CDs or whatever, although we don't get a lot of response from that. We ask local bands or bands that are passing through for a donation. I spend a lot of money on music so I'll buy things for me, but I keep in mind the idea of playing them on the air too. Lately I was thinking about making up a cheesy little letterhead and sending it out to the indie record labels and explain what we're doing. Then again, Mind Over Matter has been really generous with us. They're our mail drop and all that.

J: They've given us CDs, promotional copies, stuff they didn't want. I was in there one time and they said, 'Why don't you just go in the used bin and take 10 or 12 records.'

J: Lately there's been people coming with their own records who want to be a DJ for an hour. That's really cool. Maybe they were just going to watch TV on Tuesday night and now they're getting out with other people and doing something creative.

B: And it's been a good variety. If it was just up to the main people at the station we'd probably play mostly punk and folk music, but we've had people come in and play an hour of Brazilian music and Latin jazz. This friend of mine comes in and plays classical music and everybody clears the room (laughter). They aren't used to it.

J: We've had some hip hop DJs come and spin turntables, acoustic music and big drum jams and all sorts of stuff.

B: So I encourage any musicians or any people who are into music that I meet to just come on by and play.

J: Who are the people that really get us, who have the toys?

B: There's a guy in the south of Albuquerque who has a little shop that sells vinyl records. He's really into recording all kinds of weird things. He's got a lot of records. A lot of it isn't anything you'd expect. It's a lot of strange noise.

J: What about the people that are into the station? Do you have any other people that are into the station?

B: There's a guy that's into the station. He's into the station.

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is a pretty red-neck type of community, ranching and farming and stuff, plus the fact that our frequency is between two Christian stations on either side. So we never know who's picking us up by accident.

R: How many watts are you?

J: We're at about 12 watts right now, give or take about two. We reach pretty much downtown from here.

R: Where's here?

J: Here's Albuquerque, in the university area which is kind of uphill from downtown, and downhill from the heights and the mountains. We don't really go too far uphill because of the way that the signal travels, but we do go pretty far downhill into the valley.

B: At this point we've got tens of listeners (laughter). We're not sure how many people we're reaching. We put out a little survey at the bookstore.

R: I saw that survey. Any responses on that?

B: We've got them here in our archives. What was most interesting to me was the number of responses we got that said they didn't like free form music. The local college station here used to be nothing but free form and there was a big scuffle over format because they wanted more subscribers.

R: That market-driven stuff seems to be happening all over at the expense of experimentation and idiosyncrasy.

J: I can give you some of the responses we had on our Rebel Radio questionnaire that Bret here made up. One of the questions was *What do you like about Rebel Radio?* Some of the responses were:

"It's for the people by the people and as good as we make it. I like the idea of a tiny community, that's us, putting something together not for sale but for the hopeful benefit of the larger community. Also, you kids are willing to talk about anarchy and Zapata on a real level, not an 'isn't that thrilling, honey?' level." (laughter) *What do you hate about Rebel Radio?* It hasn't reached its potential which is everyone's and no one's fault.

Another response was: "I like the idea of a tiny community, that's us, putting something together not for sale but for the hopeful benefit of the larger community. Also, you kids are willing to talk about anarchy and Zapata on a real level, not an 'isn't that thrilling, honey?' level." (laughter) *What do you hate about Rebel Radio?* It hasn't reached its potential which is everyone's and no one's fault.

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I. I was interested in knowing what kind of things people would like to hear, although that doesn't necessarily mean we're gonna play what they want to hear...

S: You'd invite them to come in and do it themselves?

B: Exactly. If you don't like what we're doing then come and do it yourself, (laughter)

Terry: Our motto is, 'If we suck, it's your fault.'

S: So where have people gotten these surveys, at Mind Over Matter?

B: Yeah, I guess if anyone is our sponsor it's Mind Over Matter.

J: So, of course our survey is a little biased towards those who shop at the punk record and zine store. We should probably put it elsewhere...

R: Have you thought of dropping it out of airplanes?

B: There's probably some other record stores who might put it up, otherwise I don't know who else would.

S: Maybe some of the people you're reaching out to when you put them on the air?

R: Terry, what do you do at the station?

T: I don't do a lot right now 'cause my schedule conflicts, but I used to set up and take down. I know basically all the equipment and I'm one of the setter-uppers.

B: You have done more than that: DJing, reading the mail...

J: Getting drunk (laughter).

R: What kind of music do you play when you DJ?

T: I play lots of women's music.

R: What does that mean to you?

T: Music played by women artists is something that's not usually on the air. The music industry is usually dominated by men. I take that slant to make it more equal, but it doesn't always work out that way. I think usually it's male dominated music, but I try.

R: How many women are involved at the station?

T: I think there's about three or four of us. There's two or three of us that come on a weekly basis and there's a couple others that come periodically. Or maybe six...

B: Now there's more...

T: But as far as setting up the equipment, I think I'm the only woman.

S: And how many are involved altogether, men and women, to get a radio show?

J: People that set up and play music, there's probably about ten of us.

B: Or less if you're not used to it. There'll be people who will come in and do it, but they'll probably show up for a few weeks and then drop out with the student population. We haven't got any mail for a few weeks because everyone's probably gone home for the summer.

T: There's a lot of people who come in and do it, but they don't stay.

B: And since you're a woman, you want to come in and do it, right?

T: There's been a lot of people who come in and do it, but they don't stay.

J: And there'll be a lot of people who come in and do it, but they don't stay.

B: Yeah, a lot of people who come in and do it, but they don't stay.

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glos that do the station and we want to try to diversify our programming.

B: There's a couple of young women who are in school who are friends of mine. They're interested in historical issues with the Spanish Land Grants here or the Chicano Rights Movement, and they have a lot of the music. So I've been trying to get them to come. They haven't made it because they're too busy with school, but hopefully they'll come during the summer.

R: When you get to be 30 watts, does that mean you'll reach the South Valley?

J: We should definitely, especially if we're still broadcasting from up here. We're more in the heights now and we can broadcast down into the valley, no problem. It's just reaching south.

T: Our technician said that it would cover all of Albuquerque so that would be really cool.

B: We already do get into the South Valley somewhat. I should explain that the valley is the oldest part of Albuquerque because that was where the farming was and the South Valley is mostly Spanish Mexican. The North Valley is where the rich, white folks have moved, and the land is still in big pieces because they can afford to keep it that way. But the South Valley is pretty poor. That's where the landfills are. That's where all the shit gets dumped.

J: There's also a lot of community activism in the South Valley. There's a lot of farming projects, and all sorts of different stuff happening down there. Actually, Pirate Willie went on a radio program which is on KUNM here, which is the college radio station, and he talked about Rebel Radio for a good half hour. It was all in Spanish so hopefully people got aware through that and eventually the snowball effect will occur. Albuquerque's not all that big of a place.

B: It'll be interesting to see what happens when we get the higher watts and cover more. Just because it's out there doesn't mean people are going to hear it, especially with digital tuners, people will just push in the buttons of the station they want to hear. I don't think many people will just happen to stumble across what we're doing, so

we also need to have a way to let people know that it's there so they can check it out.

J: My dream is to have all these little transmitters in all the different parts of town that can broadcast to each community every night so there's different representation popping up everywhere.

R: Yeah, like we were talking about earlier. If you don't like it, it's your party, your show, or you don't go to the party, or you don't go to the show. Another way of looking at it is that if you don't like it, or your own station, then you should be talking about it.

T: I don't think we'll have a snowball effect, but we'll have a snowball effect. I don't think we'll have a snowball effect, but we'll have a snowball effect.

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Don't be afraid of technology just because it's in the wrong hands, and if you can, get it in the hands of your community.

REBEL RADIO
90.9 FM



FREE RADIO AS COMMUNITY RADIO: A FREE RADIO GAINESVILLE PERSPECTIVE

Free Radio Gainesville began as an idea generated by an anarchist/affinity group—a small political work

group based on ties of friendship and community—that was organized in 1996. Some of us have lived in Gainesville almost all of our lives, and others are transplants, but we've been involved with each other through the youth culture/counterculture scene here for about five years now. Our goals for the station are basically to attack corporate media and provide a grassroots alternative, to try to get some of our "radical" ideas out into the community in order to stir up action and positive change in our town, and to have fun by being creative with a medium, radio, that has a lot of potential that we see being wasted by corporate culture with its bottom line agenda and narrow scope. Because of its small scale and D.I.Y. basis, unlicensed micro-powered radio has the potential to fill in all kinds of gaps that exist in the range of styles or perspectives available from current legally licensed broadcasters.

"Pirate" stations can fill in the many niches between the tightly-focused market-based approach of corporate radio and the wide-open hodgepodge of licensed non-profit community radio.

The micropower radio movement is growing exponentially at this point,

and there are many issues of legality, ethics, money and the lack thereof, and basic orientation and goals of the movement as a whole that current microbroadcasters are struggling with. One of the biggest issues is the question of how micropowered FM stations can fit into the communities in which they are based. This question has legal and economic sides that I will not go into here. For this article I thought I would focus more on the political and philosophical questions that we here at Free Radio are working on.

Through the years, we've been able to attract our own community and now, I see ourselves and our project in relation to it in the hope that I will provide some theoretical and practical provocations with some food for thought about the sort of basic existential questions like "What is free radio and how do we do it?"

Our radio station was conceived of as a political and cultural project in Gainesville. We are fortunate to live in a community which has a long history of radical politics and a long memory about the importance of grassroots politics that has not been forgotten. Gainesville has a strong sense of community and a strong tradition of political activism. We have had a lot of fun in this town for radical-minded youth to work with and learn from older activists, and we have all benefited from this. Gainesville also has a vibrant youth culture that is centered around a pretty independent-minded music scene, from D.I.Y. punk and hardcore to indie rock to funk to underground DJ's that spin a variety of styles in the local clubs. Some of our members who grew up in this scene just took the

ball and ran with it, and have been agitating and fuckin' shit up since they were in high school. The affinity group that started Free Radio Gainesville was organized in order to make a specifically anarchist contribution to the local scene. We wanted to create programs and actions that would complement other local grassroots projects while reflecting our commitment to anarchism and anti-authoritarianism. We had all been involved in activism through other groups, some of them more traditional "left-wing" groups, such as feminist and student organizations, and others more anarchistic in nature, such as Food Not Bombs.

Our little posse met through the natural process of networking that goes on in small town community organizing. Initially we all started hanging out as "just friends," but through our participation in the process of policy-building and organizing at the local radical infoshop, the Civic Media Center, we became increasingly aware of our shared commitment to certain political ideas—radical democracy, decentralized organization, open and inclusive group process. We first got together as our own separate group to study anar-

chist history and share ideas about the theory and practice of anarchism—things like direct action, consensus decision-making, and non-hierarchical group structures. We did so partly out of disenchantment with some of the goals and tactics of other local left groups (pushing for legislative action, voting drives, etc.) and partly out of a strong desire to participate in what we all saw as a long-growing revitalization of anarchy in North America. All of us were looking for a way to connect our personal interests and our political goals to the political culture of our community. We were reading the literature from the 1960s, the work of Ken Gougeon, the work of the scene in the early 1980s, we were doing the work from Food Not Bombs to Youth Lakes, sit-in classes, and workshops, we were studying the theory from Goldman and Korten to Gramsci and Bookchin, and we were learning the history from the medieval Free Speech Movement to the Industrial Workers of the World.

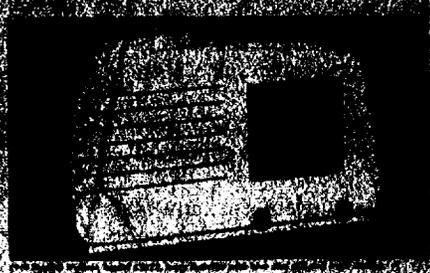
The 1960s scene was a mix of political and cultural ideas that were never really got off the ground, but eventually it developed into a more action-oriented project. Although the radio station has been our longest and most involved effort, we have also done street theater and organized solidarity events for the EZLN. We

ally do it in one of two basic formats: as the platform for an individual or a small group's narrowly focused agenda (like WTRA and Black Liberation Radio in the early days of the micropower movement), or as a community resource that puts just about anyone on the air (like the early days of Free Radio Berkeley's 24/7 broadcasts). It seems that either of these approaches can involve a station in some pretty confusing free speech struggles—whose station is it, and who has the right to say what does or doesn't get on the air on a "free" broadcast frequency? Things can get especially hairy when one person or a couple of people own the equipment and the space it's set up in and are trying to make it available to others for use.

At Free Radio Gainesville we are trying to strike a balance between the two extremes of a personal or narrowly focused set of programming and a wide-open, chaotic and contradictory free speech zone. We run our station as a democratic collective and have come up with some basic notions of what we as a group want to see get put out over the airwaves in our name. We do this for practical as well as philosophical reasons. We are all poor and none of us have the resources to individually "own" the equipment, and even as a collective, the potential legal expenses are daunting. On the philosophical side, all of our activity has tended to reflect what I think can be seen as the central ideal that the affinity group members all share: to have real freedom, we must have a dialectic, a creative tension or dialogue, between the free and open desires of the individual; and the material and practical needs of the community. This is where I think our group, and others like it, participate with the political and economic and the social and cultural. This is what anarchism is all about. Thinking through the brain-connections that are thinking trap us in: thinking through the ideas and trying to create a space where we can resolve the contradictions that are all confused and intertwined with our daily lives. We are all poor and we are all over and over again in the same ways, and we struggle with it in our own personal lives and in the process of creating our own lives and doing political work. The question is how can we recognize differences and how can we resolve them, and then how can we use them to find common points that will help us to get together and create a space where we can all produce our own lives and our own future? We are all poor and we are all over and over again in the same ways, and we struggle with it in our own personal lives and in the process of creating our own lives and doing political work. The question is how can we recognize differences and how can we resolve them, and then how can we use them to find common points that will help us to get together and create a space where we can all produce our own lives and our own future? We are all poor and we are all over and over again in the same ways, and we struggle with it in our own personal lives and in the process of creating our own lives and doing political work. The question is how can we recognize differences and how can we resolve them, and then how can we use them to find common points that will help us to get together and create a space where we can all produce our own lives and our own future?

Zapatistas).
Folks who create free radio stations usu-

By Riff Raff the Radio Rat



gether to survive?

This type of problem comes up over and

Gainesville issues as an example. The city council tries to sell the us citizens a lovely array of "development" schemes to bring "jobs" and "economic growth," to our humble burg, but they always seem to end up being the same old sweetheart deals for local developers and big-business corporate franchises who provide us with more shitwork for less pay and the same old Korporate Amerika strip malls, facades, and dangerous, polluting industry. Meanwhile the little mom-n-pop businesses that provide unique local culture and a semi-autonomous local economy go down the drain from the competition. "Downtown redevelopment" translates into creating safe zones for the local Richie Riches and their "vision" for our town. This means moves like trying to push the poor folks and "houseless" people out by threatening the shelters and the churches that provide services; putting police and economic pressure on the area's only punk rock bar to try to force it out of the heart of downtown, where it currently thrives and festers like a dirty little thorn of rebellion in the side of their oh-so-carefully planned corporate Kookie Kutter Kommunity; trying to force all the local papers to buy the same expensive, butt-ugly metal distribution boxes so that the independent papers' colorful old D.I.Y. boxes won't hurt their precious eyes; and selectively enforcing a lame little city ordinance that makes it a crime for activists, homeless people, and punk kids to hang flyers on city utility poles while Coca-Cola plasters those same poles with giant Olympic hype posters.

When you step outside of the confines of political debate that the corporate machine presents, it is easy to see how there could be many different kinds of solutions to the problems that a community faces, and we want to promote our particular vision of cooperative, collectively-created solutions that are based on real democracy. For example, if a neighborhood in town is having social and economic problems, let the people who live there come together to come up with ideas about how to solve them, and then vote on the proposals that they themselves come up with. Let them bring in outside "experts" for advice and reach out to others for material aid if they freely choose to do so. In the corporate capitalist mentality that rules now, there is only one way to come up with "solutions"-top-down government or business power. Their solution to the problem of "neighborhood decay": opening up "new markets" for big-money investors (strip malls, yuppie apartment complexes) and providing more fodder for the Prison Industrial Complex with more cops and harsher laws. If an idea does not somehow generate more power and more profit for a privileged minority, it just isn't worth considering. However, it seems to me that the success of micro-powered radio at the grassroots level is just one real-life example that opposes what a lie that kind of thinking is.

In December of 1997 the established FRG collective decided to formally draft policy pertaining to decision-making and the addition of new collective members and new broadcast programming. We had been broadcasting since July with minimal publicity in order to build up our shoddy equipment and try to work the bugs out. After having a five-hour intensive meeting and brain-storming session, we came up with bar-bonea written policies and some basic ideas about how to go more public with our station and reach out to other elements of the community at large. We also drafted and published a manifesto explaining the goals and intent of the project to the public.

It has always been very important to us that we make it clear to other folks here in town what our reason for doing radio is. We are not simply opening up a community free speech zone where all points of view get equal time. We have a mission to put certain perspectives on the air, to create a zone of free speech for certain marginalized or excluded voices that we as a group see as valuable and needing to be heard, and our responsibility to our community lies in living up to that goal. There is no room on our frequency, to use an extreme example, for the local KKK. Their interests run directly counter to the kind of political and economic empowerment we hope to promote. Let them find their own methods of outreach, and if they do, then let the

people decide if they want to pay attention. To use an example from our day-to-day practice, the only time any word from the local New York Times syndicate newspaper gets on the air is when the Radical News Hour reader uses it as fodder for attacking piss-yellow corporate journalism, comparing and contrasting it with coverage of the same issue from alternative press sources.

To build our organization and expand our programming, we decided to stick to grassroots methods of outreach: speaking out about Free Radio Gainesville at social gatherings and political events, publishing our manifesto and recruiting ads in the local radical paper, on-air requests for feedback and programming ideas, and personally recruiting individuals that we encountered on the street, in meetings, or at work. We ultimately intend on raising money the traditional grassroots way: music benefits, t-shirts, bumper-stickers, and soliciting funds from moneyed liberals who support our cause. We constantly request from our listeners music and equipment donations. We especially encourage music from local artists so that we can better promote our unique cultural scene. So far we have agreed not to accept money from anyone in exchange for advertisement. Instead it is our hope to establish barter relations (relations based on mutual assistance) with locally owned music stores, clubs and Non Governmental organizations.

Prospective members are asked to write a proposal detailing their program idea and how they think it might compliment our mission. They are then given a four week trial slot during which time the existing collective listens in. The trial member is encouraged to attend meetings to better get acquainted with FRG members and to receive feed back on their program. At the end of this trial period the prospective member is invited into the collective as a full member or rejected if the group does not have a solid consensus that their program complements the mission of Free Radio Gainesville. For example, a DJ that persists in being misogynist, racist, homophobic, puts out sloppy, self-contradictory information, or refuses to respect and take care of the equipment or the space.

Since these policy decisions were formalized, we have added one new full member and are trying out three more. The addition of new members to FRG was initially based on affinity. We formed the initial

collective by pooling our money and resources on the principle of "From each according to his/her ability, to the project according to its needs." We began building the group in size and diversity by inviting comrades of ours from other groups and friends from our immediate scene or community to join the collective and do programs. Among our first new recruits were Food Not Bombs activists and a woman who was FRG's number one listener and supporter in our early experimental broadcast days. But we knew that in order to expand our on-air time, broaden the scope of information that we put out, and serve more parts of the community, we would need to take on programmers from outside our own immediate circle of friends and activists.

In our case, that meant people from outside the mostly white, mostly middle-class dropout culture. The greatest obstacle we face being in a small, Old South town, which is also a university town, is the gap between the white countercultural street scene and the black cultural scene and street scene. The social/political breakdown of the original collective is like this: not all of us are white, most of us are queer, more of us are male than female, almost all of us come from middle-class backgrounds, some of us are on and off the street all day, and some of us are a couple of us are in the art world. Some of us are somewhere in between. The programming that we put out is a mix of the old and still does reflect the reality, but is slowly bringing in more people and more programming from different

sub-communities, and being as conscious as we can of the complex dynamics that we turn loose within the group whenever we make change. We have managed to maintain the radical mission of the station and add voices that definitely reflect a broader slice of the Gainesville community as a whole.



It's time to listen.

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GAINESVILLE, FL 32604

SUNDAYS 5pm-11pm

WEDNESDAYS 10pm-11pm



power that corrupts but fear
of losing power corrupts those
in it and that of the courage of
corrupts those who are subject

4 Kinds of Corruption

- corruption induced by desire
- corruption to pit those against
whom one bears ill will
- aberration due to ignorance
- fear which stifles and slowly
destroys all senses of right and wrong.
It lies at the root of the above three.

The first can be caused by a fear of
want and desire or a fear of losing
good will to those whom are loved.
This also can be caused by a fear of
being left behind, hurt, or humiliated.

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THE RADIO MONOPOLY

By James W. Harkness

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What happened when the Federal Communications Commission (FCC) decided to no longer license radio stations using 100 watts or less of power?

It was not too long after that Congress was "convinced" (they paid off) that it would "be good for the country" (i.e., big business and incumbent elected officials) to permit companies to increase the number of big power radio stations.

Who benefits?

Big business gets a new monopoly which permits them to increase their profits, pay less in FCC fees, and reduce the number of people employed.

Big business reduces their tax bills since the bigger the business the less in taxes they pay.

Incumbent politicians obtain large sums of money from big business for their re-election campaigns.

Incumbent politicians obtain slanted news coverage and biased editorial in their favor from big business.

Who loses?

The citizens lose program variety and services that are provided only by locally owned radio stations.

The citizens have to pay more for products and services as the companies pass along the increased advertising costs.

The citizens who lose jobs are not able to buy what they used to buy. Their purchases are further reduced due to the increase in prices of the goods and services advertised on the radio.

The citizens who lose jobs are no longer paying taxes as the government loses revenue.

The citizens who lose jobs need welfare. A need for more tax revenues is created. Fewer radio licenses are being sold. So the government loses revenue.

As the government loses revenue from lost jobs, fewer licenses being sold, and fewer companies paying less (if any) taxes the citizens' tax rates are increased to compensate for the lost revenues.

The citizens cannot make informed voting choices because they are denied the opportunity to learn about the people challenging the incumbent elected officials.

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What can be done to rectify these attacks on the nation?

All that is needed is that the FCC license radio stations using 100,000 watts of power. It is that simple.

The National Association (Big Business) of Broadcasters object to this solution on the grounds that the FCC can not police the airwaves properly now.

The FCC can not do what it has not the money to pay for. Money which would be raised by selling more licenses and from tax revenues paid by more companies being in business and more people holding jobs.

And by selling licenses there would also be an end to the problem of interference with other users of the radio spectrum.

(The author is presently serving a life sentence for first degree murder in the 11th State Prison. Any comments/questions may be addressed to him at P.O. Box 187, #070597 / 1 Surke, FL 32091.)

SAVING THE INDEPENDENT ISPs

By James W. Harkleroad

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JAN 11 1999

FEDERAL COMMUNICATIONS COMMISSION
OFFICE OF THE SECRETARY

Internet Service Providers (ISPs) who use the telephone system. Cable television systems are able to provide modem service that is faster than using copper phone lines. And the equipment that would speed up the travel time on copper phone lines is more costly and will take several years to put in place.

Thus, cable television companies are finding to drive phone line dependent ISPs into the "little money" corner, if not out of the picture altogether.

Meanwhile, traditional phone companies are in trouble as people switch to satellite and Internet phone services.

What can the phone companies do to stay in business and thus benefit the ISPs which depend on them and make them money?

Take a cue from the portable phone service providers. Use the radio waves.

The main base sends a signal to a sub-base. The sub-base forwards the signal to a local area station. The local area station forwards the signal (by fiber optic/copper line or radio wave) to the individual building.

(In apartment and business buildings, the individual phones would be reached by copper/fiber optic lines from the building's own server station.)

(1) Radio waves travel faster than electricity over copper lines.

(2) As the radio system replaces copper lines, then the copper lines, and their accompanying hardware, can be removed from the landscape. This reduces, especially in areas where there is much distance between the phone company and the phone to be served, installation and maintenance costs.

(3) Customer costs are reduced.

(The author is presently serving a life sentence for first degree murder in Florida State Prison. Any comments/questions may be addressed to him at Box 18, #030597 / Starke, FL 32091.)