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SIR OR MADAM.

REGARDING THE BILL - I'M NOT A CANDIDATE, I'M JUST A RADIO BUG/DYER OF SORTS. THE

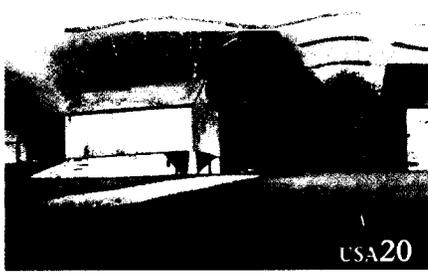
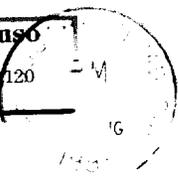
JAN 11 1999

POWER MAXIMUM OF 3 KW SEEMS TO BE OF SUFFICIENTLY FOR ZONE ONE (NORTHEAST U.S.). I WOULD THINK 1,000 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, IN NOISE QUESTION THE ANTENNA HT LIMIT. IF ANTENNA BUBBLER, 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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FCC MAIL ROOM

C.C.
OFFICE OF SECRETARY
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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

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NOV 24 5 42 PM '98

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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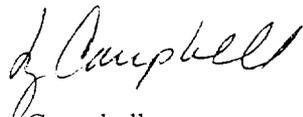
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Bruce
RAMON
Mass Media
Bureau
RM-92081
RM-9247

OFFICE OF

JUN 3 3 33 PM '98

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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 their own radio station where they can speak their minds and tell people out there what is really important. It's 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 ^{really} had no reason for it either. Was it because he 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 ~~licensed~~ 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? ... an ... that's completely unreasoned. Why don't

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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 out "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 2112

A concerned punk,

Tommy Faulkner

...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 us 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.

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 it.

J: Who are the most musical bartenders who have the toys?

B: There's a guy in the bar called El Albuquerque who has a little table in the back where he really likes to bring all kinds of music. He's got a lot of records. A lot of it isn't on the radio. It's a lot of strange noise.

J: How do you feel about the community here? Is it a pretty red-neck type of community, ranching and farming an 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.

B: I think it's a pretty red-neck type of community, ranching and farming an 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.

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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." (laughter)

"I encourage any musicians or any people who are into music that I meet to just come on by and play it." (laughter)

"There's a guy in the bar called El Albuquerque who has a little table in the back where he really likes to bring all kinds of music. He's got a lot of records. A lot of it isn't on the radio. It's a lot of strange noise." (laughter)

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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 record done?

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 then they won't show up for a few weeks and it'll change with the student population. We haven't got any mail for a few weeks because everyone's probably on vacation.

T: There's a lot of people who are interested in it, but they don't have the time to do it.

B: And since we're a community station, we want to have people who are interested in it, but they don't have the time to do it.

T: There's been a lot of people who are interested in it, but they don't have the time to do it.

J: And there'll be a lot of people who are interested in it, but they don't have the time to do it.

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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 can 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 could have it in the parts of town that you don't go to, that's the dream. I mean, you can't have it in the parts of town that you don't go to. Another way of looking at it is that if you don't like it, you can have your own station, which would be a lot of fun to talk about.

T: Hopefully we'll have a lot of people who are interested in it, but they don't have the time to do it.

B: And since we're a community station, we want to have people who are interested in it, but they don't have the time to do it.

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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



RADIO MUTINY

CM: Why did you decide to get involved in micro power radio? What was the motivation and what was your personal experience?

PD: Well, for me personally, I work as a carpenter and a handyman during the day. I listen to a lot of radio and I watch almost no TV, but I listen to the radio a lot. Radio broadens my cultural horizons and it adds to my source for news and information and that sort of thing. Listening to the radio is very important to me. One of the things that led to Radio Mutiny was the round of censorship of Mumia Abu-Jamal. There were several very dramatic incidents over the past couple of years involving Mumia

Abu-Jamal. Mumia is a former radio journalist in Philadelphia who has been on death row for many years. He recorded a series of commentaries from prison, talking about prison life, talking about what it's like to be awaiting the death penalty and so on. NPR was very excited to bring these commentaries to the general public and unfortunately it was just about time for NPR's funding cycle to come up and Bob Dole got on the floor of the Senate and he said "I'm not going to fund NPR if it's going to broadcast the commentaries of cop killers. What kind of journalism is that?" And to it's great shame NPR backed down. They pulled the series. All of a sudden they lacked journalistic merit whereas just a bit earlier they were all excited about it. There was just a real shameful spectacle of the way supposedly non-commercial public media are influenced by the conflict of power and influence. Then a second incident was that the Pacifica Radio Network chose to carry some commentaries by Mumia Abu-Jamal as well. In their case they were carried in Pennsylvania by Temple University's radio station and the very day the Mumia commentaries were due to air on that station [...] Temple did not merely cancel the show, they canceled the entire Pacifica Network. After that there was no longer any Pacifica programming available in the entire state of Pennsylvania. Now Pacifica is a nationwide news network consisting of you can hear Pacifica network news on hundreds of stations across the country. In an act of fiat, Temple just canceled the programming. What that proves to us at Radio Mutiny was that we need a kind of a radio that is not first of all beholden to commercial interests. Second of all, to the government for its funding and third of all, not even to large institutions like universities. If you are an administrator at Temple you don't want to upset the local police department, you have to stay on good terms with them. That did not add up to the kind of journalism that people can rely on to get their news and information. So that had a lot to do with it. It's also, in the past couple of years, radio has just gotten dramatically, dramatically

We talked to the Mystery Kickboxer and PetriDish of Radio Mutiny in Philadelphia on Friday, January 23rd. They were making their second stop on their East Coast Micropower Radio Tour, which ended up visiting 20 cities on the East Coast. The next day, PetriDish held a pirate radio workshop at the Civil Disobedience Conference which was held at American University. The workshop was attended by over 60 people

worse. There's been a massive move towards concentration in media, ever since the 1996 Telecommunications Act. The limits on station ownership by single corporate entities, it used to be that you could have no more than 20 AM stations and 20 FM stations. Now there are chains of hundreds and hundreds of stations owned by such bastions of independent journalism like Disney. It's really a shame. One of the most important precepts behind radio regulation in

most of this century anyway, in most of the history of radio has been the idea of localism, that radio's services should be reflective and of service to their local neighborhoods and communities. What is happening now is that there is a massive move away from that. Of the 10,000 stations across the country, about 4000 have changed hands in the last two years. Almost all of those sale and acquisitions have been independent stations falling into the hands of the large chains. And these are commercial stations.

CM: And the non-commercial spectrum?

PD: Its been dramatically [reduced]

CM: We lost a jazz station here last year in D.C. which was switched over to being the C-SPAN channel.

PD: There's quite a few pressures on the non-commercial spectrum these days. Universities are tending to cut their budgets, so more and more stations are being asked to be self-supporting in terms of their income and that means that they generally mimic commercial formats. And that's a real shame because universities-the whole idea of setting aside frequencies for universities is that they can be of an educational nature. I don't remember the last time I heard anything of an educational nature coming from a university station, there's very little in the way of public affairs programming. You never hear... in the early days of radio.

CM: You mean NPR is not public affairs?

PD: (laughs) Well, I would say that NPR kind of carried a fair amount of public affairs, but university stations produce very little of their own programming. In Philadelphia, a only one station, which is the Temple station, has one half hour of local news. Which is absurd. The only reason that universities have those licenses in the first place is because they are supposed to be doing something of service to democracy, of service to creating a public sphere where people get information that doesn't necessarily have to pass through the censoring hands of commercial America. Back in the old days of radio, sometimes you would hear university professors giving lectures on the radio, on topics of interest. Of course, that's gone, long, long gone. It's unfortunate that there is very little on the radio today that people can really sink their teeth into.

Interview by Chack Madison

CM: Mystery Kickboxer, why are you interested in micropower radio? Why do you hate current radio? What are your problems with it?

MK: Well, all those things that Pete just said definitely agree with, pretty much. Mostly I got involved because nobody else had ever given me the opportunity to be on the radio and express myself. Now I have the opportunity to do that and work on a project with my neighbors and do something hands-on and express my ideas.

CM: Do you have a program on this station?

MK: Yeah, I have programs on WPPR since almost since it started up. I'm involved because I like the other people's programs too and it's just really satisfying to be involved with it.

CM: Tell us about Radio Mutiny, history how long has it been on the air? What's going on these days?

PD: Yeah, Radio Mutiny started with 4 or 5 people, who, for the reasons I described above you know, they were very sick of business as usual and business as usual in radio. We managed over the course of a few months to get a kit for a transmitter and assemble it and get it working. First we were on for one night a week. We went on the air first in October of 96, suppose. Ever since then we've been building. Right now our schedule is 6 nights per week coming on around 5pm to midnight or so. We do a variety of public affairs programming, a lot of music programming, some local news and information, some sort of, you know, kind of literary programming, both reading stories and [...]

CM: Do you have a program?

PD: I don't. I personally am part of the collective so I have a lot of responsibilities having to do with operating the station and that sort of thing. Very involved in the national political fight for micropower radio. My dream program to do is... I would like to do a show that basically look at... it is going to be called "Science under the Microscope." It will be sort of an ordinary citizens look at science asking the questions that don't get asked. Sort of like pop science that as Where is the funding come from for this research? Who set the priorities that said that we should devote all this effort to this work? There's a paradigm shift. How come everything can be explained by... these days, when we're very busy, when everything could be explained through... all sorts of this... Friday? PD: Yeah, that's why I do science Friday. I would love to do... but look at that with more... all the questions that do get asked in... CM: Why the Micropower Tour? What's motivating you to do this?

MK: I think that's a really good reason for the micropower radio. It's good time for station... We can help out... in the North... for the whole... And you know, in pure people or them technically... just share ideas about... One reason why it's a... time now to start a station is because there's case in court right now, the Berkeley [Radio Berkeley] case. The United States up against a pirate station and the pirate st

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 franchise 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 exposes 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 brainstorming session, we came up with bar-bones 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 communally 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 counterculture 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 of us work shit jobs to scratch, a couple of us have college degrees, most of us are somewhere in between. The programming that we are doing on the air is old and still does reflect this reality, but by slowly bringing in more people and more programming from different

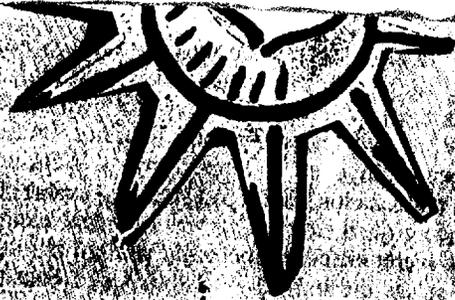
sub-communities, and being as conscious as we can of the complex dynamics that we turn loose within the group whenever we make change: we have managed to maintain the radical mission of the station and add voices that definitely reflect a broader slice of the Gainesville community as a whole.



It's time to listen.

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PO BOX 1584
GAINESVILLE, FL 32604**

**SUNDAYS 5pm-11pm
WEDNESDAYS 10pm-11pm**



... power that corrupts but fear
of losing power corrupts those
... it and that of the courage of
... corrupt 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.

WOMEN'S RES FUL



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THE RADIO MONOPOLY

By James W. Harkleroad

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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 sta-
ess.

JAN 11 1999

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Who benefits?

Big business gets a new monopoly which permits them to increase their license 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 to the government for their services.

The citizens who lose jobs need welfare. A need for more tax revenues is created. Fewer radio licenses are being sold. To 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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The Radio Monopoly - Harkless

Page 2

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 1st State Prison. Any comment/question may be addressed to him at P.O. Box 187, #030597 / Starke, FL 32091.)

SAVING THE INDEPENDENT ISPs

By James W. Harklewood

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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 fixing 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 main 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 181 #030597 / Starcke, FL 32041.)