

INTRODUCTION

This book was put together due to popular demand by a bunch of pirates, with a lot of help from the Free the Airwaves campaign and the D.R. Communications technical group in Bristol. Its been a long time coming but well worth waiting for. This is the First Edition, January 1987, its still a bit rough but we hope to update it regularly.

Its intended as a 'Do-It-Yourself' Pirate's Handbook, aimed at promoting neighbourhood, political and open-access radio pirates...But obviously you can use it as you wish...You can build the transmitters and use them to jam out Auntie Beeb, you can play your favourite music, or you can set up local open-access stations as we suggest...Or you can set up a fascist station and we'll come and kick your heads in!

This is an action propaganda book. We're not trying to 'cover the subject' or write an 'objective history'. We do include a brief section on recent political pirates in Britain, and another on radio pirates around the world. But the only purpose of this is to illustrate hard learned lessons and brilliant ideas to help and inspire the 'would-be' pirate of tomorrow.

The practical 'How To Be A Radio Pirate' section is a much longer and more detailed version of the pamphlet by Our Radio (the open-access pirate, 1981-1983) which has been long out of print. This should kill off finally any 'technical mystery' on the subject which might be holding you back. It practically tells you how to do up your shoelaces before venturing forth to put your message on the airwaves. Its mainly about FM piracy, though we include a shorter section and a transmitter design for the less popular Medium Wave.

The aim of the large technical section is to spread the art of transmitter building from the few semi-professional technicians to the 1000's of eager electronics enthusiasts all over the world. Its just about possible for the complete beginner to build a transmitter from this book. And you can write to Free The Airwaves and D.R. Communications, who are more than happy to give you help and advice with problems as you go along. We also include projects for the more advanced, and contacts for obtaining still more advanced designs.

We also include a section on the legal situation in Britain, and a good range of contacts for current radio pirates and technical info sources. And 40 Elizabethan sonnets to round it all off.

Its quite logical really that this handbook was finally produced and printed by anarchists. No one else (least of all political parties) looks forward with glee to the undermining of the Institutions of The State, or to setting the radio media free for you and me and Joanna Soap to use as we wish!

Forward: LET 1000 AERIALS RADIATE

Welcome to 'Radio is my Bomb'. This is it, at last the manual of the guerrilla pirate, as complete as we can make it. Of course there have been radio pirates since radio was discovered, Marconi himself became the 1st pirate, when the authorities prevented him fully using his own discovery. But in the last 10 years, with the popularity of FM radio, becoming a pirate has become ever cheaper and more simple. You can't go out and buy a transmitter at the corner shop, but you can buy all the components. Now at last using the information in this book, and for the price of a couple of dole cheques, you and your friends can come on air on the half empty FM band as a local station.

In other countries, (France, Belgium, Italy, Holland and now Spain), the State has tried to control and own the radio waves, and simply been flooded by an uncontrollable mob of largely commercial local FM pirates.

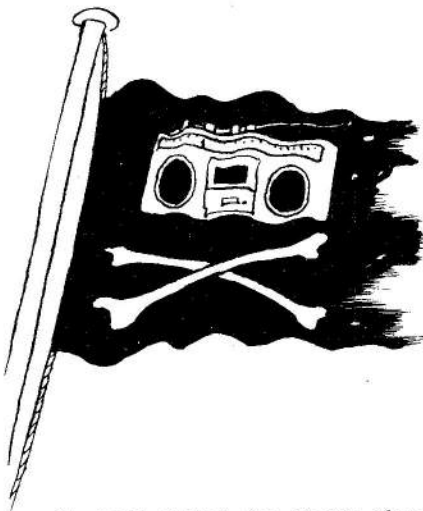
We want that to happen here too. Thats why we made this book. But we're not too keen on the commercial pirates, who spend their time trying to hog the technology imitate the commercial trash stations, and even sabotage the competition, and all to make quick cash for the businessmen who run them. The 'Free Market' is only free for the rich and powerful. Repeating tracks and ads at intervals designed by computer to entrap the non existant average MAN into buying their crap, till every station sounds exactly the same.

Nor are we turned on anymore by the traditional pirate DJ's, who tend to be all the same white sexist macho morons, preening their egos and spewing forth inane chatter in the hope of getting a fat career in the legal media.

We'd like instead to put everyone on air! To reclaim the airwaves from the parasites who infest it.



We'd like to see ethnic radio, womens radio, tenants, unions, anarchists, community groups, old people, prisoners, pacifists, urban gorillas, local info, gays, straights and of course every possible variety of musical entertainment.



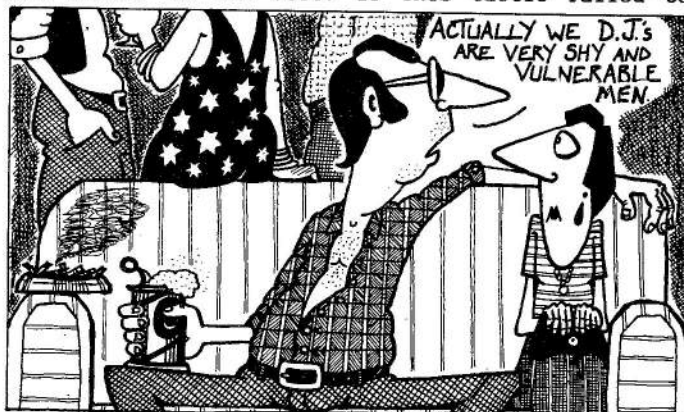
A few people have tried to start these kinds of pirate stations in the recent past but have been stamped on by the State (by both Tory and Labour Governments). We can learn quite a lot from their experience, which we go into in following chapters. One thing that's clear is the value of numbers, simply that they can't stamp on everyone.

Another lesson is the value of being local, first of all because it's much more difficult for the nasties to track and catch you, and less rewarding when they do, and secondly because there's a 'commercial gap', people can't make much money out of local stations, while anti-commercial pirates could survive and thrive. There is another reason why we're pushing for a new wave of local pirates, because we think radio should be a two way thing, with as much feedback as possible and lots of groups taking part and making their own shows. To hell with Broadcasting Authorities, Peers, Lords, Judges, MI5 moles and pontificating middle class professionals!

You may now be thinking this is an anarchist book trying to create chaos just to get back at Big Brother. Think what you like. We'd prefer radio chaos to the 'aural diarrhoea' we have right now! But in fact chaos has nothing to do with it. For a start there's plenty of room. 'Free The Airwaves' have calculated there's room for 471 one mile FM pirates in London alone without interfering with anyone (then

This may all seem a bit idealistic, and what is wrong with that! Any new wave of pirates will come from people and popular culture. It will certainly NOT come from the 'broad left', divided as they are in 100 fragments competing for power, members and soft jobs in a Labour Party regime. Nor will the new pirates come from the 'Community Radio' (CR) movement, called into being by nazi Norman himself, and when denied licences have proved incapable of putting a single pirate on air, for fear of breaking the law. Now the CR activists are waiting for grants and token controlled licenses under Labour. These SLUMPIES (Socialist Leaning Upwardly Mobile Persons) should beware, socialists love state control even more than Tories. Consider the Eastern Block with totally controlled media and pirates hunted down by police and army. The Labour Party has been the biggest pirate-buster of all (as well as bringing in Nuke Power, the Bomb, Internment etc) and even tried to jam Radio North Sea off the air (in 1970).

We are optimistic nevertheless, in fact we're quite sure the FM band will fill up with pirates again, simply because the technology is becoming so cheap and simple. The State knows this quite well, and seeks to postpone it with the carrot of controlled 'Community' Radio and the big stick of the latest anti-pirate laws. This is where the real battle lies, and why we devote so much of this book to 'How to get away with it'. In fact it's a complete myth that 'political' pirates get busted more often than others and even a half dozen 'open access' stations could flout the present laws, with a little organisation and imagination. But the State has more strings to its bow than brute force, as the history of pirates in other countries shows. If they can't bust us off the air, for whatever reason, they may try to buy us off - legalise a few under their control, infiltrate them with middle class professionals who will spout their ideology (they don't have to arrange this, these people will descend like locusts), and crack down harder on the rest. If this tactic failed to



work, for whatever reason, they might have to fall back on the 'Italian' solution. What happened there was there were suddenly so many pirates that the State just declared a free for all, in the knowledge that the big commercial, party and religious stations thus created would eventually swamp the autonomous pirates off the air!

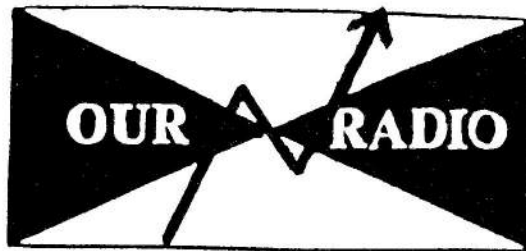
Some people still naively think that radio is somehow unbiased.. Think again!. Apart from the authoritarian BBC and IBA control by rich people with upper class views, the kind of people employed can be relied on to spout the prejudices and preconceptions of their class (and this before thinking of the now proven infiltration by MI5 state agents!). Of course if you're a nationalist, sexist, fascistic little SUN lover you may notice nothing amiss. Its interesting the way we're conditioned and controlled by the media, you can look at it by listing the people, subjects, views, music, languages etc left out or barely represented. Or consider where the news on radio actually comes from and why its chosen as important.

When you say 'Free The Airwaves' you need to work out what you mean by Freedom. We know what WE want, and its a lot more than a 2 minute phone-in slot caged in the 'media zoo'. This book is for people willing to think, who know quite well what they want, and are prepared to take simple practical steps towards making a new reality from their own dreams, and even to have some fun in the process. The empty dial is tuned over to you!

radio

of course there's the space the police have 'pirated' and will eventually have to move off). We're talking about cooperation, not chaos and competition. About open access radio, where all kinds of people can share facilities and put out occasional shows or info as they wish. We're talking about frequency sharing, about community defence, about each ethnic group having programmes in their own language, etc. And when such a wave of local pirates begins we'll be talking about networks, or a movement, or a federation, or whatever we wish to call it. Like for instance the federations of the anti-commercial pirates in France or Spain (see International Section). So that problems and overlaps can be amicably sorted out and repression can be fought together. And we say now that any future Federation should be anti-commercial, and ban racists, fascists, sexists and all political parties from our ranks!

If you have any more, or better information please send it in to us for the next edition to : RATS, c/o BM Hurricane, London WC1N3XX.



OUR RADIO



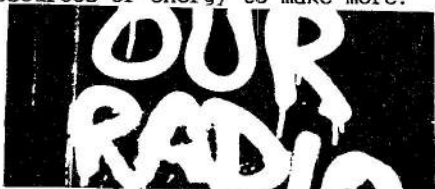
'This is OUR RADIO, London's only open access community pirate, coming to you on 103.8 FM'.

Our Radio was the most successful open access pirate so far, and what happened to it gives us some useful lessons for setting up non commercial, political, or community based pirates in the future. So we go into its interesting history here in some detail.

TELEPHONE

Our Radio grew out of a campaign for open access radio called Com Com, in the late 70's. This campaign got nowhere, and in 1980 some disillusioned members formed London Open Radio (LOR), a lobby group for alternative radio. LOR also got nowhere, but it was given some cash, and decided to go pirate instead.

Thus Our Radio was born, two of the real, unnamed, heroes were a couple of blokes who set about building transmitters (TX's). At that time TX designs were even more a guarded secret of commercial pirate engineers. The aim was to liberate such designs, copy them, and develop a version which was easy to mass produce by non experts. They failed in this last aim (they were also happy to train anyone interested) but left behind a lot of info which provides the groundwork for much of the Technical section of this book. In the long run Our Radio was defeated on all fronts, after the last bust we had no TX's left (except a MW rig which turned out to be a dud) and no money, resources or energy to make more.



Regular Our Radio broadcasts began in Feb 82. It was announced as an open access station, and people were invited to make programmes. But the response was very slow. We had chosen 103.8, at the top end of the waveband beyond the police, as our frequency as it was officially declared an unused channel (later a whole range of pirates followed us) but we had no ready made audience like the music pirates. We had to fight for our audience by putting out regular programmes. A big problem was that there was no support network, and no income but what we put in ourselves (but we were mostly on the dole) or raised from a few benefit gigs. We knew that at a certain point we'd gain publicity and a mass following, and so get the people and cash to expand and make us very hard to stop. We chose Wednesday nights, with the idea of getting quietly established, at that time raids were normally made at the weekends. For a long time this tactic worked, but listener support still didn't materialise. It seemed that passive consumption of the media was as ingrained in our audience as any other. Nor could we go live, or do phone-ins, for one thing we didn't have a 'link' TX (though we were close to this when the final busts began).



One programme to join early and stay with us was UTAPIA, an independent cassette programme, produced mainly by one bloke with amazing energy and extensive

contacts. It included poetry and plays as well as music which featured the Murphy Institute, Danny and the Dressmakers, Charles Bakowski, etc.

Gaywaves

Then there was GAYWAVES, the first programme in this country made by and for homosexuals. Most criticisms of Gaywaves have been based on prejudice, it did suffer at first by being made mainly by just one man, but others quickly joined in and it became highly informative and entertaining, very soon it had to be extended to two hours. It was a magazine programme, with music, news, humour, jingles etc. It was also an open access programme for gay people, gay men as it turned out, though a lesbian show was planned... 'We wanted to involve other people to gather news and info, which would then go into the show. This was known as the Gaywaves Network and we got a few things through that. We had an arts section with poetry, stories and reviews of non commercial places... What we really wanted was a 6 hour show, with 2 hours of us, two of Lesbian programming and 2 of mixed humour, with a lot of camp fun and music to balance it all out'.

Gaywaves was attacked from all sides, not only by the press and the police, but by the straight gay media (papers) themselves, who were jealous and hated its left wing slant.

Of course Gaywaves wasn't restricted solely to gay issues. For example the first time Our Radio lost a transmitter we were playing a Gaywaves tape of Arthur Scargill speaking at a CND rally, hardly a gay issue but an important one all the same. To this day Gaywaves remains a unique and brilliant example.

For Our Radio as a whole Gaywaves was a big plus, just the kind of thing we were advocating. Phil Cox the presenter has since complained bitterly in print that we were slack, unreliable, unprofessional, not in stereo, and got up at 8.30 in the evening etc. This is pretty unfair, in fact a few people were working round the clock to keep all the gear going with no money or resources. For us the only problem with Gaywaves was that they remained consumers...ie they wouldn't help with the broadcasting side of it at all. So they hadn't much idea what was involved. For example, after a hard day of problems like locating and checking a new site, borrowing leads, repairing gear, collecting tapes, waiting for buses, missing rendezvous, setting up the aerial, hiding from neighbours, doubling back because of suspicious bods, rain, hail, wind and snow, we're finally ready to come on air and cover most of the London area, five minutes early! ...Then a lookout reports a police car parked by the next block..could be a bust..we start to dismantle everything but he soon drives off. We switch on at last, only 20 minutes late. A Victory! Then we get complaints about always being late, getting up at 8.30pm and not being in stereo! So it goes. In all we broadcast about 40 Gaywaves programmes, a lot of them 2 hour shows, and a lot of them under severe pressure. In fact when the police broke down the door at 9.30pm on 23rd March 83, in the bust that finally finished Our Radio, it was Gaywaves that they interrupted. The next programme would have been Women on the Waves.

Women On The Waves

WOMEN ON THE WAVES was a later addition to Our Radio. It began with a couple of women playing their favourite music, all by and for women, and quickly developed from there, with the Women in the City feminist group from Islington joining in, as well as anarcha-feminists from Brixton. Women On The Waves was a new and vitally necessary form of programme, a tiny women's space on the airwaves, in opposition to all the other media which more or less openly pro-

motes sexism, exploitation, attacks on women and the erosion of womens 'rights'. Women on the Waves began doing news, information and interviews of things like Greenham Womens Peace Camps, Womens Aid, prisoners, demos, music, womens music events etc. Unfortunately Our Radio was closed down before Women On The Waves could develop much further. There wasn't any division between Women On The Waves and the station as a whole



which was a good thing, some of the same women worked on The Message and other programmes, and were involved in organising, fund raising, controlled the cash (what there was), publicity and were becoming involved in the broadcasting. Not that Our Radio was free of sexism, but it was being confronted on a daily basis.

The Message

'If the time is 9 o'clock, then this is THE MESSAGE on Our Radio, 103.8 FM'. The Message magazine programme was radical radio at its best, and really the heart and platform of Our Radio. Usually fantastic, occasionally diabolical, it was put together by four to ten people, who all brought material, prepared tapes and records to the Our Radio studio and crafted the whole lot together onto a one hour tape. Most other pirates hated us for being 'political' and for disproving the pirate myth that one word out of line will get you busted immediately. In fact Our Radio was only successfully busted twice in over a year (compare this to London Greek radio's recent record of 3 busts in one week!).

One original purpose of The Message was to lobby for Community Radio licences, on the lines of Australia or Canada. Another was simply to entertain, with music, mock advertising, outrageous spoofs and wild humour. A third purpose was to air the views and news that you never hear on the highly restricted, class based and self censoring British media. One advantage of The Message was that people with no experience could easily join in and quickly learn the basics of sound recording. For instance in Sept. 82 people

from Brixton Squatters Aid heard the open access invitation and came along to do a spot. At that time there were only two such local groups among London's 30,000 squatters and BSA were promoting (and still are!) such self organisation and resistance to evictions with their news sheet, 'Crowbar'. But BSA is based at 121 @ Centre, and within weeks half the anarchists in South London were reading out items on The Message, and bringing some welcome new energy into Our Radio. Almost everybody involved in Our Radio had something on the show, including one Labour

Party member! Here's a short list of some of the favourite items and topics I remember :... Mock street interviews on the Nuclear Holocaust, Drug taking in the Falklands, Police Monitoring News, Greenham demo tapes, The Pope on Abortion, police death squads in Ireland, the Fallout Marching Band, the People of No Property, Shit of The Week Competitions, Rasta raps, Colin Roach demo tapes, The fake Queens Xmas Speech, Hip Hop News, 'Millions of Dead Cops' interviews, Comiso Campaign, Community Policing by Morons, Crowbar news, Christy Moore, Free The Airwaves and Cambridge Community Radio News, Anti Fascist Songs, Angry Brigade Communique.. 'Look over your shoulder, Fig...', Shoplifting Ad and Robin Hood rap, Prisoners News, Hippy take offs.. 'I feel like a used roach in the cosmic totality, man'... Poison Girls, Windscale Expose, ALF Interviews, Drug Prices on The Block Exchange (joke), Crass, Vandal of The Month Awards, Billy Connolly, Macho morons sketch, CND slag off, Medical Experiments, Falklands: Remember the Dismembered, Pirate Listings, Soul music, Chile and El Salvador interviews, ...etc'

I think i tend to remember the outrageous stuff, we actually produced some serious researched material.

The Freespace

'This is THE FREESPACE, Anti Capital Radio on 103.8 FM'.. After a while The Message was getting so full that music and interviews were being crowded out. The Freespace was planned as a pure anarchist show, against all authority, but we only began making it at the end when the crackdown had already begun, and it was only broadcast once. Its hard to say how the programme would have developed. The first tapes were full of take offs, impressions, satire, attacks on the police and punk and reggae music.

'Here come BPAC on 103'...but they never did. BPAC was the Black Peoples Action Centre, a big youth squat and police monitoring group in Croydon, who had begun preparing tapes for Our Radio through anarchist contacts just before the final bust. The BPAC was burnt down by local fascists, with blatant police collusion.



The Bag

THE BAG, Our Radio's latenight show, was a programme of music and cut-ups without any nagging DJ to bother you. It was beautifully and skilfully made stuff, each programme had a theme eg. Religion, Money Society, etc and a title eg. The Undercover BAG Operation, The Good The BAG and the Ugly, The Five Pound BAG, etc. Lots of clever dubbing and playing round with film and TV theme tunes. Sometimes if things were going well the Bag could stretch on for two or even three hours, since it was the last show of the night. The person behind the Bag was one of the best and anonymous organisers of Our Radio, and was largely responsible for the open studio, music and sound resources, as well as working with the broadcasting crew and promotion to the bitter end.

Radio Solidarnosc

RADIO SOLIDARNOSC was a late addition to Our Radio's programmes, and usually went out first at 5.00 pm, half in English and half in Polish, and had a good audience among London's Polish minority. It was produced by one small group out of the large array of political Polish exiles, its purpose was to support the embattled Solidarnosc Free Trade Union, and also provide contact, news and info. Its worth noting that Radio Solidarnosc (London), with Our radio was closed by State repression well before Radio Solidarnosc (Poland) was finally crushed by General Jaruzelski and the KGB. The main producer of Radio Solidarnosc was a rather volatile character, who had little sympathy with our increasing problems of prior-

ities, resources and repression. After we had failed to broadcast his tape a couple of times Radio Solidarnosc gave up and left Our Radio some weeks before the final bust.

DBC

DREAD BROADCASTING CORPORATION (DBC) started off with the help of Our Radio, in fact for their first 6 months or so they were borrowing our transmitter. DBC was a unique and exciting first radical black reggae station and gained instant popularity. It's been said in print that DBC left Our Radio because they disliked our politics. This is lies. We were happy to help DBC start up by lending our TX, that was the arrangement, and they broadcast as a separate station on their own night, never declaring themselves part of Our Radio, much as we would have liked it, it wasn't their aim to be part of an open access station. They have their own unforgettable place in pirate radio history.

Mistakes and Failures

What went wrong with Our Radio, and what lessons are to be learnt. We were closed down by the State through the DTI and police, but they could only do this because we were already weak. By the start of 1983 the team of people around Our Radio were coming under heavy pressure. The main problem was lack of support, reflecting the wider divisions among the 'left' in London, the lack of any people's movement, just single issue campaigns, created, exploited and finally killed off by parasitical Trotskyist and Stalinist middle class intellectuals, for the sole purpose of increasing their own membership, profit and prestige. (pew.typist)

We decided to seek publicity, the alternative and music press weren't too interested so we tried to get on TV, and did a good interview with Thames, but the only part they screened was the shot of one of us putting up an aerial, the only bit we were worried about.

On the technical front we were building our own digital frequency counter, and also a 'link' TX and receiver so that we could go live. But we still didn't have a reliable repeatable TX design. After the bust of Dec 15th 82 we scrapped the 'link' and put the bits into a new TX. We had no money for parts, it was a case of borrowing the bus fare. In a place like London even keeping in touch with everyone can be a big hassle unless you have phones.

Another line of getting support at this period was through the GLC. This proved to be a blunder. Richard Barbrook, the sole Labour Party man in Our Radio set up a meeting through his friend and big nob in the GLC, John McDonnell. We went along with it in the hope of some quick quiet cash for Our Radio. But it turned out that any cash would take much time and have to go through front groups like 'community

studios'. Next thing the GLC started doing press conferences and publicity in support of us. Since the Tories were at the time trying to stifle and abolish the GLC completely, such publicity was like signing our own 'bust warrant'! Barbrook's own aim, as he admitted in the book 'Rebel Radio' was to hustle himself a career as a Labour Party spokesman on community radio. To him Our Radio was 'just agitprop' to establish his credentials and get a fat grant (he got up to £200,000 off them and Camden after we were closed down) for his next projects. (In fact Barbrook abandoned Our Radio after the March 83 bust, refused to be a witness at the trial or help with the bust fund for the squatter who got nicked, though he himself owned an apartment in Hampstead, and later wrote a load of lies (in Rebel Radio) attacking the feminists and anarchists in Our Radio, presumably to distance himself from us). The lesson from Our Radio's flirtation with the GLC must surely be 'Never trust a politician!'

In fact there weren't many open political confrontations in Our Radio, though there could have been; we operated in a makeshift 'consensus' fashion, having no constitution or voting membership or anything like that. The consensus was 'nothing racist, sexist or fascist', but unfortunately didn't exclude political party members (since Our Radio had evolved from LOR which had Labour party sympathies). We were also anti commercials, though we weren't about to impose this preference on anyone else. In fact nothing was ever censored on Our Radio, though it

could have been. For instance if Richard Barbrook had succeeded in getting any Labour Party groups to make tapes, we'd probably have refused to broadcast or 'lost' the tape (a bad solution) or called a general meeting and had a split. Open access can only go so far. In this instance we'd be daft, even if we agreed with Parties, to support one which has been the biggest pirate buster of all, even trying to jam Radio North sea off the air (back in 1970) in true Kremlin style, not to mention other indiscretions (like the Bomb, Internment, Nuclear Power, etc etc).

So the reasons for the end of Our Radio weren't as simple as they first appear. The main reason must have been that they disliked our politics, but it was also partly just cos 'our turn came up'. When they finally decided to get us we played 'cat and mouse' with them for about six weeks, since we could not afford to lose our last TX and gear. This enraged them and they turned all their resources against us. For the broadcasting team it all got quite exciting, though our schedule was decimated. Here's a brief countdown to closure:



The End of Our Radio

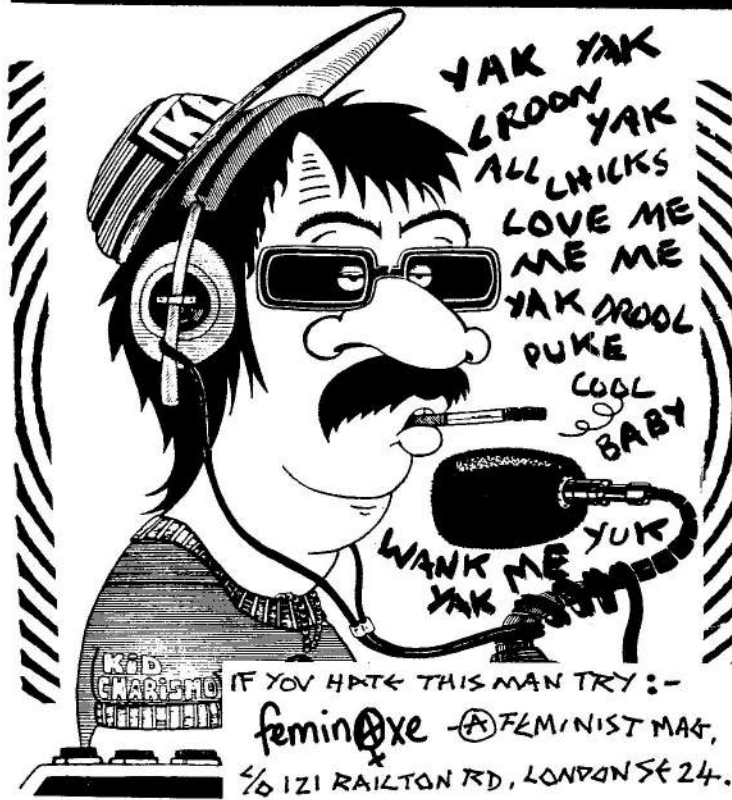
Wed. Dec 15th 82. The police and Home Office (now DTI) slip past our lookout and raid us on top of a Tower Block in Kilburn. One person was nicked and later fined £80 plus loss of all the gear. A 'bystander' gets fined for admitting 'listening to pirate radio', we are off the air for 5 weeks building a new TX.

February 1983. We notice the Home Office are shadowing us, by monitoring their radio channel, lookouts, etc but manage to keep clear of them and broadcast normally.

Wed 23rd Feb 83. They stage a full scale raid on us while broadcasting from a Tower block in Bermondsey. But our security works and we move ourselves and all the gear into a friendly squatted flat, with some seconds to spare. Fuck you Eric Gotts! Then we put out the story that we ran down 15 stories and hid all night in a cupboard.

Wed 2nd March 83. We broadcast a full show from Eddystone Tower in Deptford. Though the Home Office are about, watching us with night sights from a neighbouring Tower Block, and a police helicopter 'buzzes' us while putting up the aerial. We find out somehow that they can't get enough police support to bust us (there were only 3 of us!). Good sport.





Wed 9th March. We set up on top of a Tower Block in Camden, switch on, and after less than 10 minutes a half dozen plain clothes cars are moving in, keeping radio silence on their own channel. We switch off and just about escape with all people and gear to a nearby flat, as loads and loads of them storm the building. Shit. No show.

Wed 16th March. After barely a half hour on air we safely escape from another North London site, as five carloads plus a van of Home Office wait for the police to arrive. This is getting ridiculous.

Wed 23rd March. We're back to Eddystone Tower, no options left, so we prepare a 'dummy' TX and aerial at one end of the roofs, hoping thus to escape. We broadcast OK till 9.30, when they move in in force. Though we get everything down to the squat in time they now have a search warrant for the flat, and come straight there, ignoring the dummy TX. We shouldn't have been using the same flat again. We lose everything, though only one person is actually nicked.

March to Sept 83. Much reduced and demoralised by lack of support Our Radio struggles to raise cash for new gear and fines. We make several attempts to put out shows on our MW transmitter, but it turns out to be a lemon.

Our Radio continues in some form as a support group for new political pirates, and helps Sheffield Peace Radio and Rebel Radio in Bristol to get off the ground. The Our Radio 'How to be a Pirate' booklet is reprinted (also in the book 'Rebel Radio' though they cut out the entire technical and contacts sections, bastards!) several times, and finally turns into this manual.

Andromeda

Andromeda Independent Radio began on Jan 23rd 1979, broadcasting from the Pennines to the Manchester, Sth East Lancashire area. Andromeda didn't belong to any organisation, or rent its gear from anyone, they were non-profit making and decided everything at collective meetings.. "We believe that community radio CANNOT be commercial radio... We broadcast : Greenpeace info, tapes of local bands, details of anti-nuclear/CND activities in our reception area and details of times/frequencies of land based pirates". They also carried 'inverted advertising' which they called the 'Instant Rip Off' show, publicising goods making excess profits or just being shit.

Andromeda were an excellent advertisement for low-power local piracy. They claimed their transmitter had only 1/2 watt power, yet could be heard 35 miles away from their broadcast site in the hills, and they produced reception reports to prove it. The TX cost them a mere £6, and they were able to transmit so far due to their height and by using a directional aerial with 'gain'. Andromeda were partly inspired by an earlier station, Radio Aquarius, which broadcast in the same area every weekend from April 1971 to May 1975. Aquarius finally gave up after repeated busts, one which followed a programme condemning the treatment of Black workers in South Africa. Andromeda too went for a long time and were busted several times before closing down around 1982.

Radio Active

Radio Active was another small anarchist pirate, who broadcast in the Tottenham area of North London in 1980. The collective put out a series of excellent programmes, concentrating on anti nuclear and anarchy-feminist issues, before closing due to other commitments, they weren't busted. People inspired by Radio Active later went into Our Radio.

Radio Avalon

Radio Avalon was a 'Festival Pirate' a precursor of Sheffield Peace Radio, which took to the airwaves to entertain and inform the 30,000 crowd at the 1983 Glastonbury CND Festival, broadcasting 72 hours of programmes. It was very well received, and broadcast with a tiny 1 watt transmitter, which covered the whole site and nearby Pilton village.

Cambridge Community Radio

We're sorry not to have a full report on CCR (see next edition!). Cambridge Community Radio began as an access station broadcasting music and local community news, and developed into something more radical, until it was put off the air, with a series of heavy busts in 1983. People from CCR then took responsibility for developing the Free The Airwaves Network and Campaign over the next couple of years, and produced a series of well researched technical, legal and news bulletins, before passing the job on to a London based group.

SPR

SHEFFIELD PEACE RADIO.

The idea of SPR came from Radio Avalon in 1983. At the time some CND supporters were flirting with the idea of setting up their own media in response to the almost total blackout by the press, TV and radio of their activities.

SPR broadcast in Sheffield during the CND conference on 2nd to 4th Dec. 1983 with a range of well programmes on peace issues and actions. But the CND hierarchy were hostile, refusing to endorse or advertise SPR (this was the 1st and last pirate at a CND Conference). However the broadcast itself was a great success, partly because of a cock-up by the DTI and police, who persuaded Sheffield's commercial station Radio Hallam to close down temporarily to aid them in tracking SPR on an adjacent frequency. In the end they didn't catch SPR, and when Radio Hallam closed everyone returned to SPR. Lots of good publicity.

Encouraged by this a new, non party collective began broadcasting as SPR on Sunday evenings, starting in Feb 84. It consisted of music, news features and interviews on themes like the Miners Strike, the anarchist Stop The City demos, the Campaign against the Police Bill, Legalise Cannabis, anti nuclear and peace stuff, and not forgetting animal rights. The group developed quickly into a genuine radical local alternative station and received lots of encouraging interest and feedback. They also produced the booklet 'Sound Advice', advocating THAT MORE PEOPLE DO THE SAME THING. SPR was also active in the Free The Airwaves Campaign and friends with Rebel Radio in Bristol, Radio Pleb and Our Radio in London, and the short lived anarchist Radio Revenge in Leeds.

However on 20th May 84 the police and DTI followed the bus they took to their transmission site (a field) and nicked all four of the SPR team and all the

gear. Though fines were low (less than £100 I think, and spirits remained high, SPR stayed off the air, due mainly to lack of transmitters or the ability to build them.

Rebel Radio

Later in 1984 another local anarchist station came on the air in the Bristol area. Also on Sunday even-

ings Rebel Radio broadcast anti nuclear, womens, squatters, STC, and miners resistance news and apparently excellent music. While claiming to broadcast from a 'top secret hideaway' Rebel Radio actually went out from the roof of 'The Demolition Diner', the famous squat caff and shop in Cheltenham Road. Though the police made a few failed attempts Rebel Radio was never busted and closed down due to 'transmitter and group problems'.

The Jackie Conspiracy

Radio Jackie began way back in 1969, and gradually built up into a 24 hour per day station, becoming Britain's biggest and only tolerated pirate, broadcasting non stop pop and advertising to all SE England, using a big MW transmitter, from its base in Tory controlled Sutton Council. Radio Jackie is a company, though it illegally fails to submit Accounts or Annual Returns (Radio Jackie Ltd, No 1928150). It was wholly controlled by Peter Stremes and Michael Collis, who raked in at least £13,000 from advertising, while using volunteers to run the station. Jackie was no different from any ILR station (those set up by the Tories in '72) except it had none of the fees, restrictions and costs, but as a pirate it was unique..it never got busted!

Jackie put out a popular 'Community' image, with free ads for local events, etc., while stating often that they were MORE self censoring than the BBC, and all other pirates should be blitzed! 'We broadcast nothing about homosexuals, drugs, CND, animal liberation, politics or anything that might be considered

controversial..' Michael Collis. ..'We have no links with other pirates. the ones who break into tower blocks and steal other peoples' electricity are criminals and should be stopped...' With attitudes like this Jackie got the support of Tory Sutton Council, and even 2 QC's, no wonder they weren't busted. (A Labour amendment in the Council calling for a token amount of 'community input' was heavily defeated).

As for Peter Stremes (co-owner, Director and Secretary of Jackie and editor of the trade paper Broadcast) he is a man of some interest, since he single handedly began and fucked up the 'Experiment in Community Radio'. He stands firmly in the fascist extreme right of the Tory party. He's also a spokesman and writer for the Adam Smith Institute and a Director of the Centre for Atlantic education in economics Ltd (No 1691243), both of which are fronts for the CIA! He also ran his own paper organisation called The Campaign for Successful Radio, which advocated US style commercial radio. Quite a bastard.

Community Radio Experiment

The recent programme for experimental Community Radio in this country began, not because of campaigning by the liberal lefty Community Radio Association, or due to pressure from pirates, but because Peter Stremes and the Adam Smith Institute put together a report on CR which was accepted by Leon Brittan, then head of the Home Office. The idea was to get Radio Jackie an open licence. People were then invited to apply for 21 local licences (for the whole country) and a Home Office Panel was set up to pick the winners. But the panel included members of the Community Radio Ass. (CRA). All kinds of problems arose, and the decision was delayed again and again, while several hundreds of groups applied. Radio Jackie stopped broadcasting (along with some others) to aid their application, after a symbolic bust. There were more problems, which ethnic station to choose? How to weed out lefty infiltrators? etc. With this CR carrot the new 1984 anti-pirate laws were being brought in. But the main problem was that the brief given by the Home Office panel obviously EXCLUDED commercial stations like Jackie and Horizon. When Peter Stremes and co realised this (they'd put in an extravagant bid reckoning they'd make £72,000 a year!) they determined to wreck the whole scheme. It was 2 years too late to stop the scheme, but they did it, probably by getting their contacts in the CIA and MI5 to make false reports to the Home Office that their applicants were all lefty infiltrators trying to subvert the Tory controlled media. But more than that they persuaded the Government of the obvious truth, that the whole idea of CR (open access and non commercial, if tightly controlled) was the opposite of Tory philosophy. Among the hundreds of applicants were a couple used to scare the government off..A BLACK (horrors) station, JBC, supported by 'loony left' Brent Council, and an open access station, Spectrum, supported by 'The Peoples Republic of Islington'!

Eventually (1986) Tebbit stepped in and announced that the whole CR experiment was being scrapped before it had even begun. as Clement Freud of the Liberals) commented..'Could it be that Mrs Thatcher is afraid of the voices of ordinary citizens; that its alright for Mr Murdoch to take over the Times, but too dangerous to allow 21 community stations to experiment'. We knew that all along of course, and the scrapping of CR is no surprise to us.

After the Axe

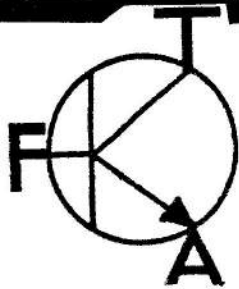
Our first reaction to the axing of CR was joy and hope. Maybe the 100's of applicants would now get transmitters and go on air, giving the DTI and police an impossible job. The answer to this was a loud NO. Few of the applicants had any real interest or commitment and were pacified when the Home Office agreed to compensate them for their wasted time and money. The CRA, as the only recognised lobby group threatened its members that if they went pirate they would NEVER get a licence (the old 'wait till Labour gets in' trick). There were a few token protests and once ads on LBC radio were jammed, a group called Ancor briefly threatened to start an open access pirate and broadcast everyones tapes, but stopped after threats from the CRA.

Meanwhile Peter Stremes and his mates set about rectifying their blunder. In Oct 86, at a meeting of the pissed off CR applicants, a new pressure group was set up..the Assoc. for Broadcasting Development, to represent the lobby for legalising commercial right wing pirates, on the US model, with a token 'community' input. If the CR experiment is ever revived by a Tory Government it will be the likes of the new ABD (and NOT the CRA) who will be vetting the applications. If set up by a Labour Government the original scheme will certainly go ahead. The same old shit with different coloured bog paper!



RADIO WAPPING 50 watts Mobile?

Radio Wapping kept up regular broadcasts, on top of LBC, in North London, throughout June 86. These took place at various times, though usually in the morning on Saturday or Sunday.



We reprint below two articles from 'Radio Crimes'...

FREE THE AIRWAVES

BCM Box 1502, London WC1N 3XX



Free The Airwaves is still going strong, as an info exchange and promotion group for radical local pirates. In this book we reprint their 5w transmitter design and add their new amplifier which takes it up to 25watts. (This amp. can be tuned for less power and used to feed the amp. design taking you up to 80Watts). Any technical queries, write direct to Free The Airwaves and join the network. 'Radio Crimes' is the name of the FTA bulletin, and will carry full technical updates on these designs, and much more. To join FTA and receive the bulletin send £2 (for organisations: £10) to the address above.

YOU AND THE HIT SQUADS

The idea of a community/neighbourhood Radio Station as part of a countrywide network has never been properly explored. In purely practical terms the viability of Free Radio has always been hampered by the activities of the 'Hit Squad' of the Dept. of Trade and Industry (The Radio Investigation Service). Stations able to afford highly sophisticated gear like a studio to transmitter microwave link have found themselves with court cases to be proud of and been put off the air with the confiscation of their gear. Few involved in 'propagandist' radio can afford such losses.

Low powered radio transmitters are cheap to replace (around £35 for a 4 watt one) but the most important factor for such stations to survive is to have the protection of the community they serve - safe houses and flats to disappear into, guaranteed escape routes and refusal to co-operate with the R.I.S would make such a station hard to put off the air. London could support 480 such stations operating over 1½ square miles, which would in itself make enforcement impossible. In Japan the manufacture of small FM transmitters (just a third of a mile range) has produced over 700 stations in Tokyo alone. Normal, 'big' radio has produced only one way communication to a false community invented simply by the act of broadcasting.

A small number of high powered transmitters means a greater filtering of input into the station as pressure on airtime grows and necessarily makes it more remote from the people who are supposed to be providing the programming. The only people who benefit from this are already organised pressure groups. Anyone with any pretensions to breaking down the mystification round transmitter and programme construction and providing a medium open to all is deluding themselves if they see high powered transmitters actually providing an 'alternative' voice, unless it's the spurious 'alternative' of hip capitalism.. no matter how good the intentions, accounting inevitably becomes more important than content.

This is not to say that the use of high powered transmitters should be ruled out. Radio communication has the advantage of being nearly instantaneous, virtually tamper free and best of all, its possible to broadcast into areas the state would never allow left propaganda to go. In situations like strikes, occupations and evictions radio is unique in its ability to pull people together in mutual aid and defence. Pirate

radio in the service of left wing causes has still enough novelty value to attract an audience, and unlike other forms of 'propaganda by deed' its more likely to win the sympathy and even the involvement of the unaligned.

The main contention is that this kind of broadcasting has to be on a 'hit and run' basis if its to have any chance of survival.

The only way of producing an open access, demystified democratically controlled revolutionary radio out of the hands of the state is for it to be organised on a small scale neighbourhood basis.

ANTI AUTHORITARIAN RADIO

Every establishment radio station wants us to conform to its cosy image of the listener. They assume what we are and tell us what we should be, just to make sure. We're condescended to, given our xmas turkey recipe (we all eat turkey, don't we?) a dose of God (we all believe in him/her?) train delays in Surrey (where we live of course), the shares in the city (that we all have) flight arrivals from rich paradises (where we spend the winter). And then there's the token bit of 'community' charity as porky middle aged middle class males read out a few low paid jobs for the rest of us. Then its time for the news values straight from the 'Daily Mail', with anything not favourable to the state and its chicklets (the Nuke industry, the police etc.) laundered, suppressed and moved to some tiny 30 second slot after the latest on some royal.

When we're told we have 'Free Speech' its in a controlled way. In London we have Brian Hayes, an irritable pompous man who may give us one minute to 'air our views'. Well, Big Deal. In phone-ins, people are caged in the radio zoo for entertainment..listen to the proles 'getting it off their chest'.

The broadcasting system in the UK reflects all the embracing State, Monolithic, Patriarchal and Inaccessible. The existing system is designed to maintain and reinforce Law, Family, God, Men, Meat, Military, Might and Money and its not about to be voluntarily dismantled by the British Government. By handing out a few licenses (or not, as it happens) the State hopes to buy off and neutralise dissent, complaint, protest and investigative news because these are harmful to its interests. The monster will not bite off its own head.

Some believe its possible to use the existing legal framework for back door radicalisation but the machinery of the IBA can easily pressurise or close down any of the stations (if they ever start up!).

Campaigning for change isn't easy but its best done by establishing alternative low tech stations of whatever types (specialist music, political, anarchist, everything). This would give broadcasting a volatile dangerous edge and create a climate for flushing the Brian Hayes and the Steve Wrights away forever, and with this, a climate for more general political change. If we can reclaim the airwaves that will be a start.

Pirate Radio Scripts

PROGRAMME EXAMPLES

There follows two examples of programme scripts, which may inspire or at least amuse you. The first is from the anarchist/squatters news section of a programme called *The Message*, which used to go out across London on the open access pirate *Our Radio* back in 1983. The second is from the *Miners' pirate*, known by the media as *Radio Arthur*. Both scripts were produced and broadcast by people with very little experience.

We have to print them small so that they can fit.

SQUATTERS NEWS FROM LAMBETH

Intro and backing music 'Dirty Squatters' (punk song) .Louder between items.

VICTORY

The right wing alliance in Lambeth Council collapsed this week with the defection of Councillor Gordon Ley..for the 2nd time!. Mr Ley has left the SDP and will now vote with the Labour group, giving them a one vote majority and bringing down the Thatcherite council. He claimed high motives for his defection, denying he has broken down under heavy pressure from local squatters.

MUSIC

In June when mass evictions of squatters became certain in Lambeth, Gordon Ley was one of the councillors who had his home graffitied with squatters slogans and got a fake Notice to Quit his home. Then his lorry was vandalised and then his shop windows were smashed several times, and finally his beautiful car was stolen, graffitied and burnt out... No wonder the poor man broke!..

MUSIC

JOY UNCONFINED

The news of the Council's fall (especially of the corrupt Thatcher imitation, Mary Leigh) was greeted with joy in the big squatted communities in Lambeth. It will mean at least a delay in the mass evictions and the demolition of the squatted streets in Heath Rd and Gypsy Hill, until the equally corrupt Labour Party get their act together.

MUSIC

BARRICADING FEVER

But down in Brixton town the squatters are showing no faith at all in Ted Knight and his new Labour Council. After all its only a fortnight since Labour agreed to and signed the order to evict and demolish the squatted black clubs at the Front Line in Railton Road.

MUSIC

Latest news is that at least five houses are being barricaded against the police and bailiffs , all face imminent eviction after losing their court cases. The collapse of the Tory-led council seems to have spurred on the squatters to defend their homes, and they are relying on strong doors and their own Alarm Network, rether than the whims of corrupt politicians

MUSIC FADEOUT...CRACK OF THUNDER...

Backing music from ITAL DUB or other suitable

And now for a COMMERCIAL BREAK..(womans voice)..

Are you homeless, sleeping out on cold winter streets?

Or are you just fed up with rents or mortgages?

Do YOU resent the Rat Race..Or are you lonely and just bored with life?..

(new voice) Well..TRY NEW SQUATTING TODAY!!

Yes today, we can offer you a choice of 100's of fine homes, abandoned by their owners, for ABSOLUTELY FREE..So why not come along to your friendly squatters meeting every Sunday at 121 Railton Road in Brixton. Or phone 2746655 for more information.

SO TRY NEW SQUATTING TODAY.

THUNDER and FADEOUT

Intro (Freedom(prison music) louder between items)

RIOT CASES (with 'Brixton Incident' starting in middle)

Last Tuesday people nicked in the previous Mondays riot in Brixton came to court at last in Camberwell. Police had used severe brutality in at least one case, tried to get another remanded in custody and tried to stop another getting Legal Aid..

In another case they were forced to suspend a ban on entering the Railton area. All cases were remanded to Dec.16th in Camberwell Court.



MUSIC

BIG BROTHER (with clips of 'Left,Right,You're nicked)
This week we have more news of new security measure being tried in the Brixton area and Notting Hill. From now on the police will be using listening devices and 'other surveillance techniques'. This was in the 'Daily Express' on Nov 15th. A new instant printout exchange, 1st of its type in Britain, which can 'monitor' 200 phone calls at once, will also be installed in, guess where, Brixton.

MUSIC

MORE BIG BROTHER

It has been announced that the new Brixton police chief will be Alex 'headbanger' Marnoch, former head of the notorious SPG. An extra 29 ossifers have been permanently assigned to Railton Road (half of which is now demolished) under some pig called Inspector Bob Bligh.

MUSIC..'Dancing in The Streets'

POLICE MADE FOOLS OF

On Wed 18th a local black youth was stopped in Railton he refused to be arrested, broke away, and led the police a long and merry chase. Even when a vanload of SPG joined in he managed to elude them all with a classic sprint.

End of Music.....LAUGHTER.

And now ..back to our regular spot.. its this weeks TOP OF THE SHITS (new voice)

Well hello there . And this week we have a clearcut winner, in fact today is his birthday , yes its the Duke of Westminster, howdy baby, who owns 15,000 acres in Cheshire, 11,000 in Wales, 100,000 in Scotland 900 in Shropshire and thats just for starters. He has an estate in Fermanagh, shopping centres in Vancouver, a land development in Hawaii, a 10,000 acre sheep farm in Australia and 300 acres of Mayfair and Belgravia back home. This last little plot alone is worth a cool billion quid, , making it probably the biggest

stash in Europe. He's in his twenties and terribly camera shy. We're sorry we can't find his phone number, but he's definitely our TOP OF THE SHITS.

LAUGHTER

NOTRE DAME OCCUPIED (Hymn music)

Supporters of the Radio Libertaire, the Paris based anarchist radio pirate occupied the Notre Dame Cathedral on Saturday 5th November to protest at continued State Harassment

BREAK STRAIGHT IN

ANGRY...I'm Angry (poem with backing) cue tape ready)

TRUMPETS (womens voice)

LADIES AGAINST WOMEN ('Gismo My way' fade in)
Yes girls, you too can be a real lady, just listen carefully to our MANifesto

- 1) Make England a MAN again..Invade abroad.
- 2) Protect the rights of the unconceived...sperms are people too, yet millions are murdered daily!
- 3) Restore Virginity immediately as an O level requirement.
- 4) Suffering not Suffrage Lets get women out of the polling booth and into the maternity ward.
- 5) £1.50 an hour is TOO MUCH for women. Its quite unladylike to accept money for working!
- 6) Burn homosexuals. What was good enough for the dark ages is good enough for the Thatcher years.
- 7) PROcreation not recreation..recriminalise sex..close your eyes girls and do your duty for Britain

That's it girls, so hurry up and join us now..yes we Ladies against Women are seen and not heard..join NOW and be seen at urgent unladylike events in proper polyester attire, defending Ladies against Women.

(Mans voice)

To find out more..send your name, address and husbands permission to Ladies Against Women, The Thatcher for Ayatollah Committee, 4 Whitehall St, London EC1..

Donations, including Kruggerands or cheques from your hubbie or father are ALWAYS welcome. Misterhood is powerful! Why not ask them to join our mens club?...Ladies against Women supports the Moral MANopoly. We have the manopoly on Morality..and God Incorporated is on our side!

TRUMPETS fadeout to Poison Girls I'm not your fucking mother.

Intro ..INTERNATIONALE

And now listeners for some sad and serious news that has come to us form VOLYA, the bulletin for Solidarity with the Soviet Working Class

We are sorry to report the arrest last summer of the mathematician Valery Senderov, a member of the Soviet Free Trade Union, SMOT, on a serious charge of preparing and distributing SMOTS underground info bulletin. He is still in prison.

Also arrested is Natalia Lazaereva, for her activities in the unofficial womens movement. She has been charged with anti-Soviet agitation and propaganda

Still in the Soviet Union, and Big Brother is here too. We report that the Soviet Press has recently been honouring the 50th anniversary of the death of a Young Communist informer, Pavlik Morozov, who effectively killed his own father by denouncing him in the purges of 1932. Pavlik was then killed by his grandfather and cousin in revenge and then they too were shot. Pavlik was then built up as a Stalinist hero, lauded

d everywhere by the State, with a statue and a Museum in his home village. Now the Morozov story is kept alive to revive the purge atmosphere. Most Russians assume that at least one in ten people work part time as State spies..The CP Central Committee for instance gets on average 1500 letters of Denunciation every day..

INTERNATIONALE fade up and down

And now a word from Hungary, where there is conscription to join the army, and a growing number of conscientious objectors. One of these, Tobor Pakh, was arrested in the University church for staging a hunger strike to protest the confiscation of his passport. He was transferred to a psychiatric clinic where he had 3 teeth broken by wardens while being force fed. The institutions 'experts' stated that he was suffering from "negation of food" and "erroneous belief". Happily he was eventually set free after protests by Hungarian intellectuals and Amnesty International. This comes from the Austrian journal, Profil.

INTERNATIONALE

You can get a copy of the latest VOLYA, bulletin for solidarity with the Soviet Working Class, from 83 Gregory Crescent, Eltham, London SE9.

And now for another poetry spot..this one was written on May 22nd this year by the 18 year old Jimmy Heather Hayes in Ashford Remand Centre, the notorious youth prison, where he was being held for petrol bombing Teddington police Station on 3rd March at the height of the Falklands War. On 7th July Jimmy was found mysteriously dead, hanged in his prison cell, alone.....These are his words.

(Sth London voice)

"I don't want no part
Of your death and glory
I don't want to rot
Under wooden crosses
I ain't going to die
For your fat rich bosses
I don't want a letter
Saying I died a hero
I don't want a wreath
Its just a colourful zero
I don't want no tales
Of patriotic deeds
Cos its off our deaths
That your system feeds".

MUSIC...For J.H.H....CRISIS...PC84.

We hope to have more of Jimmy Heather Hayes' poems for you next week. Meanwhile, to round off this part of The Message on a lighter note, we go over in a minute to our regular agony column with Auntie Annie.

OUR RADIO..JINGLE..AD..

Dear Auntie.....(middle class man's voice).....
I am a young go ahead business exec. in a consultancy firm. I have my own house and a sleek car and a nice little wife. All appears well, but still I'm dissatisfied. I'd really like to get to the TOP, or get involved in a really exciting hobby. Whats your advice.....Yours.....Alienated.

Dear Alienated.....(womens voice)

Yes I quite understand your terrible problem. My advice is to go down today to the Centre Point building in London. Take a lift to the very top. Open a window, break it if it wont open. Consider the panoramic view, and throw yourself out!with love.....Auntie Annie.

Sound Effects FALLING CRASH LAUGHTER

Dear Auntie.....(womens voice)

I have a problem. This man keeps following me home from the tube at night. Sometimes he follows me right up the stairs. Today I yelled at him to Fuck Off, but he just stood there leering at me in the shadows. What can I do?
.....yours.....desperate.

Dear Desperate

You're quite right to be worried. My advice is to get a gang of women together, wait for him in a quiet spot. Then beat the shit out of the bastard. Can I come?.....Auntie.

Backing Pink Panther theme fade in and out.



And here is a quick word from our sponsors
ARE YOU.....running a prosperous business? Wealthy but would like to get richer? Pompous? Self seeking? Open to corruption???

If YOU answered YES to all these questions then YOU are the sort of chap we want in THE FREE MASONS! AND HERE IS WHAT YOU GET! (fade in and out)
A super set of handshakes to try out on strangers.
A super pinny to keep your pants clean when making Dirty Deals.The knowledge that you're part of an elite group helping to keep Britain where it is.....A super clip to keep your trouser leg hoisted! (fade in and out)
SOUNDS GOOD?? but there's a little catch. We have to approve you (we can't have any old riff raff). A big car and wage packet are a definite PLUS.

Radio Arthur

(JULY 1984. Breaking in on top of news bulletin of Radio Trent, ILR station)

A: Coal Grandad...whats coal?

B: Coal's what made this country the workshop of the world.

From coal we've built an empire. We've fought two world wars and won. We exported coal all over the world. We had the finest coal industry in the world, and the finest miners.

A: But Grandad..what happened?

B: I'll tell thee, lad..Now, as I recall, a Tory government got into power and then the greedy fool closed down the pits destroyed the mining villages and sold off bes' pits to highest bidder. In the end there was nowt left to the mining industry. It were a terrible and shameful waste to the nation's best assets. It were an absolutely terrible, terrible shame

C: Mr Oppenshaw !Wake up Mr Oppenshaw, you've been dreaming.

B: Dreaming? That were no bloody dream, that were a nightmare. Comrades, dont let your cola industry become a thing of the past..join the strike now, and never forget that today's blacklegs are tomorrows dole queues.

(Note: The start of this script is take-off of a Unigate Milk AD, and not a piece of rightwing nationalism! Ed.)

(Choir music, followed by the epitomised Northern tune 'You're a Lady' by Peter Skellern. Fade to...)

B: It is not the normal practice of this radio station to read extracts from the newspapers, but this particular article has a special significance and highlights the real dangers of privatisation, which are to smash the trade union power, to make the work force totally subservient, and to close down and asset strip any section of the industry that does not show enough short term profits. The article is from the TIMES newspaper...

(Reading of a newspaper clip relating to a cabinet sub committee discussing 'private investment' possibilities for the NCB)

B: So there you are..And that from the TIMES newspaper. This could well be the fate of the Nottinghamshire coal pits ..wholesale destruction of the industry. You have been warned! Join the strike now and help to fight against privatisation.

(More music...)

B: This government is committed to destroying the NUM at any cost and, according to the City Of London analyst Phillips Andrew, has spent £15 million a week so far. Truly amazing. Millions of pounds spent on smashing a trade union, while doctors turn away sick people from hospitals and, in some cases, send them home to die in misery for lack of money for the health service. I wouldn't trust these Tories to run a public lavatory.

(Glory, Glory Hallelujah...)

B:...We were very pleased to see our brothers from Cortonwood in Nottingham on Thursday August 23rd. The men

Contact us now. If you're a suitable candidate you'll be fully trained in the art of Corruption and finally will pass through a silly and embarrassing CEREMONY, full of mystical gibberish and hoisted trouser legs!

Note...Sorry ladies, this isn't for you..But if you ask hubby nicely he might bring you along to an overpriced and exclusive dinner!

MUSIC fadeout

If time, Barrier Block + Berlin Evictions

Well we're sorry that's all we have time for this week. After a very short crackle and click we'll pass you on to an hour of Women on the Waves, then Gaywaves, Radio Solidarnosc and finally late night music from the good, the BAG and the ugly.

fade in The Message theme. 'Don't push me cos I'm close to the edge'

from Cortonwood are marching to the TUC Conference in Brighton. We wish them well and Godspeed.

(Welsh Choir...)

B: ..To the Nottingham working miners I say this. If you want to save the pits, don't believe the lies that the Coal Board tells you. Don't believe the renegade strike breakers. Don't be fooled by what you see or hear on the media. Listen to what your union tells you. We care about the mining industry, jobs, the future..And now is the time for you to join the strike !

(Glory, Glory Hallelujah again, building to 'His truth is marching onnnNNN!')

Voice of Arthur blights the air

GUARDIAN 22/8/84

POLITICAL pirate radio, a rarity in Britain, is rearing its head again. It has nudged its way into the coalminers' strike on the side of Arthur Scargill.

It is the first recorded instance of a pirate radio station broadcasting political material since Radio Enoch stopped its racial broadcasts when British Telecom investigators got close. That was at the beginning of last year.

The pro-Scargill pirate radio is causing the Department of Trade and Industry (which has now absorbed the investigative side of British Telecom prior to its privatisation) even more trouble, because it is probably being operated from a series of private houses or a car boot.

The denunciations of "scabs" and the "geriatric axeman Ian MacGregor" have been going out in the Nottingham area on the same medium wave frequency (301) as Radio Trent in Nottingham. Earlier this week the transmissions worried Radio Trent even more by also going out on VHF frequencies.

"It is a sinister development, because it may mean the pirates have found some way of getting in to the Independent Local Radio System," said Mr Ron Coles, managing director of Radio Trent.

For the past six weeks pro-Scargill Pirate Radio has

been on air only spasmodically, exactly at the same time as Radio Trent news bulletins. Mr Coles said that he was not suggesting that Mr Scargill personally was broadcasting, but extracts from his speeches could have been taped from radio, television or live meetings.

Mr Coles has been inundated with telephone calls from angry listeners, especially housewives who think that it is Radio Trent itself which has been broadcasting the exhortations of Mr Scargill against a background of martial music or Parry's Jerusalem.

"Either they think it is us and are angry, or they know it is not us, but think we are doing nothing to stop it," said Mr Coles. "But it is difficult to stop because it is difficult to trace the broadcasts because they are so spasmodic and seem to be made from different places."

Radio Trent has complained to the Independent Broadcasting Authority, the Home Office and the DTI. Unfortunately the DTI is short of staff in the Nottingham area which has cut down investigations.

Mr Coles would not say how the pirates might have "penetrated the system" of ILR broadcasting itself to put out its newer VHF broadcasts. "I don't want to help other people do it," he said. "Things are bad enough as they are."

A World Of Experience

The aim of this section is not to attempt any comprehensive view of pirates around the world, but to

illustrate some examples and experiences useful to the small 'Do It Yourself' pirate broadcaster today.



The Italian Explosion

It all happened in Italy after 1975, when hundreds of FM political pirates (left wing) took to the air. "The idealism of that first hour, when we thought we had found THE medium of communication..by and for the masses". Round the clock discussions were the order of the day, as literally everyone seemed to be on the airwaves! There were 'autonomists', house wives, anarchists, squatters, workers, womens groups, intellectuals, marxists, etc, all clamouring to get their views across. Everyone spoke and sang and put out an incredible range of programmes. It was a revolution on the air waves. "We did it for contra-information, against the media and the monopoly of the RAI..

what went wrong in the end? Or was it just the 'live fast die young syndrome' at work?"

In 1975 there were suddenly hundreds of such stations in Italy. But by 1980 there were only 10's, and by 1985 probably not one.

The first repression of 76 to 77 was quite severe, but the pirates just kept coming back on air and had plenty of support. Then in 1977 a new tactic by the

state...the law was suddenly changed in our favour, or so it seemed, as the RAI (State media body) was declared to be 'without authority'.

But this soon proved to be a curse in disguise, as swarms of commercial pirates began taking to the air. A long losing battle took place, as their money and high powered transmitters literally blotted us off the airwaves, one by one. A prime example of "free" capitalism destroying the creativity and collectivity of the people. By the end of 1977, as their numbers increased above 2000, commercial and party bosses began putting stations of up to 40 w on the air.

The big commercials brought back uniformity of programming and less and less spoken word. To raise their advertising profits they formed into chains, buying each other out and standardising their reactionary 'formula' programming.

As all this was happening the political pirates were themselves being divided, reflecting and reproducing the arguments then tearing apart the Movimento (Movement) itself, before stupid and elitist acts of marxist terrorist resistance gave the State

excuse for ever heavier police repression, practically finishing us off altogether.

Some alternative radios turned commercial, just to survive. Others just closed down. Others found that the idea of total community participation wasn't as easy or as successful as they had hoped.

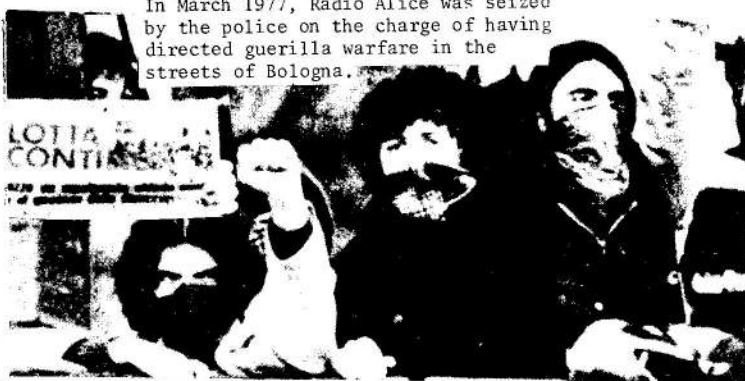
Radio Polare (Milano), is one of the few to survive since 1976, and to weather both the commercial assault and the collapse of the Autonomist Movement. Its now an alternative information station, financed by membership, workers, benefits and.... commercials.

The demand now is that part of the FM band (104 to 108 mhz) should be made free for non commercial pirates, with no regulations (other than that) from the State.

Radio Popolare, 5-7 Via Pasteur, 20127 Milano.
Radio Citta Futura, Via Buomarrotti 51, 00147 Roma

"This is an invitation to speak and to think, and invitation to be always present in the situations in the town the neighbourhoods the schools the barracks the factories the roads, let's exhaust the enemy, let's wear the giant monster by beating it all over its body. Let's not talk about desires anymore, let's desire: we are desiring machines machines of war."

Collective A/Traverso: Radio Alice.



In March 1977, Radio Alice was seized by the police on the charge of having directed guerilla warfare in the streets of Bologna.

Netherlands

Pirate radio here began back in 1974, with popular sea pirates like Radio Veronica, followed by a wave of successful land based Medium Wave pirates. In 1979 the police were prevented from seizing the transmitter of Radio Paloma by 100's of outraged listeners.

The first FM pirates appeared around 1980, and the growth of the autonomous squatters movement after 1979 led to the first wave of Action Stations. The Vrij (Free) Keizer Radio was named after the huge squatted complex in the Keizersgracht in Amsterdam centre, where it broadcast from, and which proved impossible to evict. Others of the Action Stations still broadcasting today are Radio Rataplan and Radio Vrij Den Bosch. These stations broadcast mainly squatters and resistance news and music, and went live during big demos and riots. The police mainly tolerated them, except during demos etc when there were some heavy confrontations.



The Vrije Keizer was the main alternative pirate, dividing up its wavelength to allow womens groups, local squat groups, anarchists, ethnic groups etc to do their own radio, but many other stations followed in other cities and towns (eg. Stads Radio, Oranje, Zwarte @ , etc.) Many of these no longer exist, partly due to the relative decline of the movement after 1983, and partly due to police raids. Also the format of such stations has changed, with more

stress on sub- and anti- culture, and less on direct action (but this may change again). Nevertheless some excellent pirates, including the Vrije Keizer, and also Radio Rataplan and Vrij Den Bosch survive as brilliant examples to the rest of the world.

The number of commercial FM pirates exploded after 1980, with estimates of 6 to 10 thousand (Insiders say 10 to 20 thousand) pirates totally overwhelming the authorities. But this does not seem to have 'blotted out' any of the Action Stations, as happened in Italy (perhaps this has some relation to the flat ground?). Each year about 3500 pirates are raided, and there has been heavier repression since the start of 1985, but it still fails to stop them. There is a State plan to open up Cable Radio, in 86/87 as a means to divide and rule the pirates.

At the end of 1985 there was a youth conference in Amsterdam for pirates from around Europe. At the same time a new station, Factum FM had opened up, and also the 'Radio Cafe Marconi' which was a development of 'open Microphone programmes, with the aim of direct participation.

By 1986 times were changing, though the squatters were being slowly defeated the struggle had broadened a lot, with a whole range of Direct Action groups attacking sexism, racism, militarism, nuclear power, apartheid, pollution etc, giving the pirates plenty to report. In 1984 Radio Got had developed a wild new style, starting from the Vrij Keizer 'stable'

it soon distanced itself from the Movement to take in a wider audience. Activists saw Got as a trendy sellout, while the producers claimed they included all the action news, while adding their own music programmes. And they did broadcast live from mass squat centre of Wyers, during the struggle to evict and demolish it for a Holiday Inn. Got died soon after, and some of her crew went into legal stations, as predicted, while others joined Factum FM, to make radical news and documentaries, as well

as drama, experimental music and open access programmes.



Vrije Keizer Radio

The Vrije Keizer Radio (VKR) was born of the Amsterdam squatters movement, and has stayed a part of it ever since, reflecting the breadth and creativity, as well as the internal contradictions of that movement. It began at the end of 1979, broadcasting from six heavily barricaded squats, known as the Grote Keizer, in central Amsterdam. After the victory of the Vondelstraat Riots in Feb. 1980 the Grote Keizer became a symbol of freedom and a big problem for the State. VKR began as a small local FM pirate at the beginning of the FM pirate boom, and broadcast on 101mhz throughout the gigantic 'Queens Day Uprising of April 30th, 1980. The Grote Keizer could not be evicted, instead the Council bought the houses, and allowed the occupiers to stay there..on the condition that the Vrije Keizer Radio should MOVE OUT! But this divide and rule tactic turned out to be a blessing. VKR got itself a bigger transmitter and started broadcasting for 2 hours each day from a squat in a different neighbourhood (moving each day). This brought much wider support and interest, and many different groups came and went. For a long time the line-up was Womens Radio (Vrouwenradio) on Tuesdays, Anarchist Radio on Wednesdays, the Pijp area on Thursdays, weekends from the Central area, etc. The radio went on like this for years, basically different groups sharing a transmitter and moving it about, but it wasn't strong enough (or high enough) to cover the whole city, and interest wasn't that high, except during actions or evictions.

RIOT RADIO.

Whenever there were actions, riots or evictions on a big scale everyone was suddenly tuning in to the Vrije Keizer for the real news. For instance during the Oct 82 'Lucky Luyk' evictions and resistance the VKR went live throughout, with on the spot interviews and instant information on police movements. This could be done through reporters and phone-ins, as well as a direct phone line we had with the 'Scanner Group'. This Scanner group are basically radio 'buffs' who tune in to the police radio (which is not on a public wave band as it is in the UK) and follow them with computer scanners. Important police communications are now 'scrambled' but it wasn't long till the Scanner-Groep had their own de-scrambler. Activists carried small radios with them, often with earphones under their hoods, tuned to VKR, they often knew in advance the exact movements of the mass of riot police, and could decide their own response in instant street

meetings. In fact it got to the stage that, with all our resources and people, we had a better picture of the battle than the police themselves, and they too were tuning in to VKR to find out what was going on!

During that particular 'Lucky Luyk' eviction riot the police made a major attack on the Tetterode squatted buildings from where we were broadcasting, but when our listeners heard it reinforcements rushed to the area, and the police had to fight their way out, only to find they had seized two transformers instead of the transmitter! Within an hour VKR was back on the air, playing a crucial role in the struggle. There have been several other police attacks on VKR when broadcasting 'riot radio' but up to now they have never captured a transmitter.

By 1983 the weekend 'Central Amsterdam' group (mainly music) wanted to split off, with the reason that VKR was 'too unprofessional'. The solution was to build 2 new transmitters, and keep the present one as backup. These were payed for by donations, gigs, and the new 'Flux' squatters disco which had begun in the Tetterode. The weekend group became 'Radio Got' (God) with a big new 200watt transmitter, which they shared for a time with the Vrouwenradio (womens), while the Anarchists and the Pijp groups shared a 100watt rig. All the groups still used the same 95.5mhz wavelength, and co-operated for evictions, but otherwise not with Radio Got, who the others considered too trendy and becoming. The new transmitters covered the whole city, and better aerials and broadcast sites were also used. More volunteers came forward and things got better, with lots of brilliant programmes, especially on squatting, anti-militarism, anti-nuclear anti-sexist and third world struggles, as well as many discussions, open microphone sessions and lots of recordings of live bands. VKR also occasionally broadcast gigs or conferences live from squatted buildings. By this time programmes had become more structured, with regular news times, and background programmes and features.

VRIJE KEIZER TELEVISION 1982 - 83.

In late '82 a gang of TV pirates suddenly appeared, broadcasting through the cable television networks. (Amsterdam is all cable) They did it after the regular channels had closed down, there was a legal hitch in stopping them because the Cable company's constitution said the cable had to be left switched on. The TV pirates put out crappy music, advertising, music videos and lots of pretty gruesome porn. That is except for Vrije Keizer TV (VKTV) which began transmitting excellent unshown videos on the squat movement, the German movement, the Womens Strike, the 3rd World, and ads for squatters bars etc. This was the first ever anarcho-squatters pirate TV, and of course it was superb. Making and editing videos is however 10 times the work of making a cassette tape (at least) for radio. Before the VKTV really got itself going well the Cable company got around their legal hitch and switched off the pirates. The VKTV group kept going for a while, making their own videos and

trying to get a regular TV transmitter together. This latter proved too hard and expensive (since everyone was on cable) but the videos still come out.

RECENT HISTORY

1984 brought new problems and challenges, with the decline of the squatters movement. The Spuigroep (anarchists) finally stopped broadcasting on VKR, and 'non commercial' music pirates began on the same frequency, these were WHS, Rabotnik and RVZ (a student pirate) and co-operated with Radio Got who had become popular, had their TX stolen twice (probably by commercial pirates). The Womens Radio stopped sharing with Got, which split in two and Radio Twist (an anti-commercial music and politics group) was born. Then the Black Womens Radio began as well, and the new line-up was VKR.. Tues,Wed,Thurs. Radio Got..Fri & Sat. Radio Twist.. Sun afternoon. Womens & Black Womens..Sun Eve.

Due to regular fortnightly meetings the various groups managed to co-operate in sharing equipment, frequency and often studios, despite their obvious political diversity.

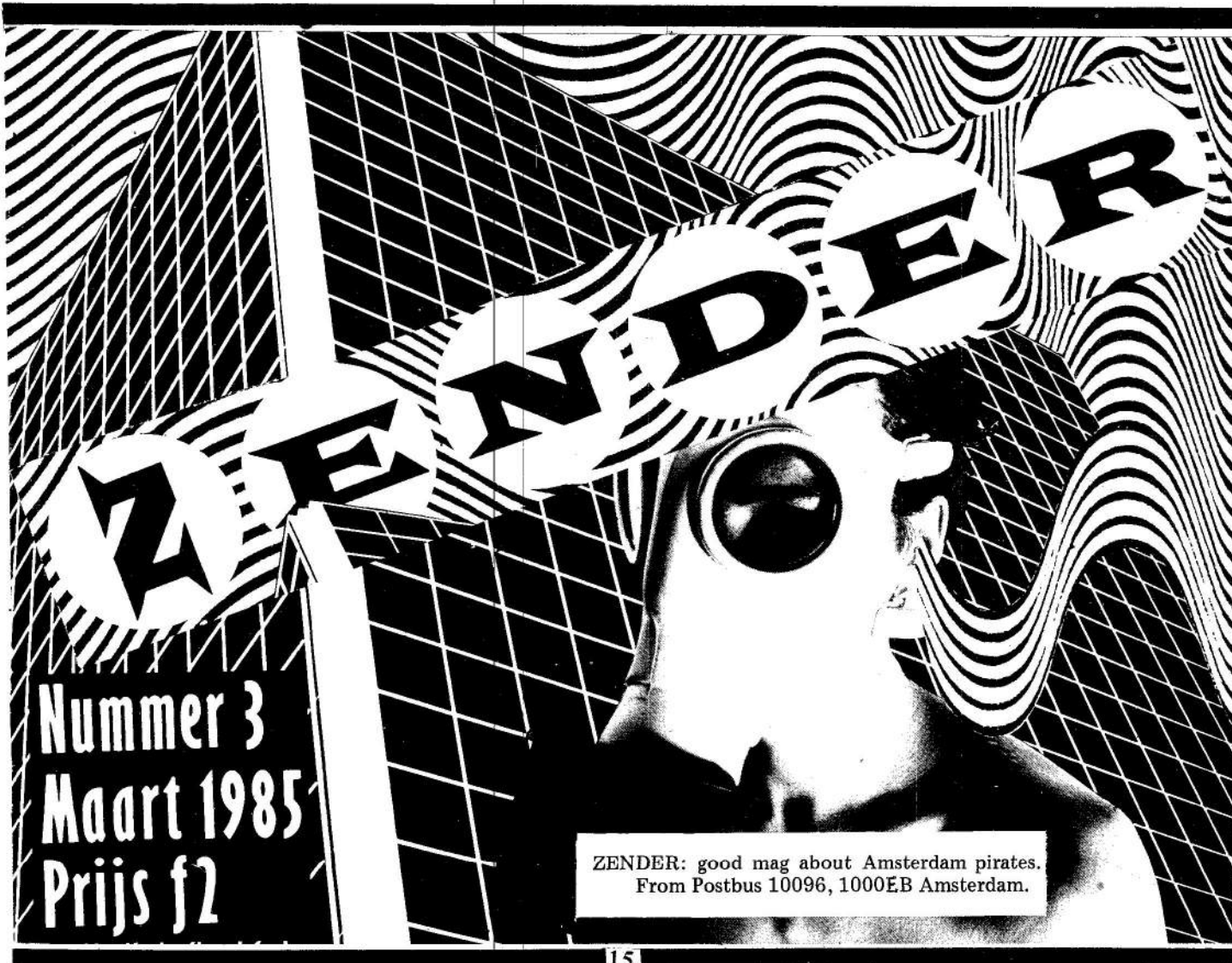
At the present time VKR reckons to have about 1000 listeners at any one time, with everyone tuning in for evictions or major demos. Recent feature programmes have included: Anti prisons, the junkie problem, the anti-Olympics campaign, Co-Ops, Ireland/Nicaragua/Iran/Sth Africa etc, a regular squat

news programme, the anti gas price increases campaign, phone-ins, music, etc. Just now we're interviewing old people about their youthful experiences.

For a while a left wing Turkish group joined in on Monday evenings, before getting their own station together. But shortly afterwards their station (Halk Der) had to close after heavy fascist attacks. VKR itself then came under attack, after we made a programme about the Turkish Fascists, the Grey Wolves, and their "democratic" fronts, with the names of those involved (often getting Council grants!) The programme was jammed out twice by the fascists, but went out the third time, starting a scandal. They did not attack our transmitter site, which is a heavily fortified squat with good escape routes.

In 1985 there were further changes. Radio Twist split off and Got died finally. Radio Factum began their Radio Cafe Marconi. A new GrachtenRadio (Centre) joined in, based on the big Frankrijk squat, cafe and pub, and finally a German group began International Radio (½ Dutch ½ German) on Fridays.

Due to regular meetings these diverse groups got on OK for a while, but eventually Rabotnik, WHS and Factum got together on 100MHz. By late 86 VKR had actually closed down, but may now be back on the air.



SWITZERLAND



LORA. Postfach 477, 8034 Zurich, Switzerland.

West Germany

"Radio must be changed from a means of distribution to a means of communication"- wrote Bertold Brecht in 1932, and it is as true today. In East Germany the State has taken total control of the media, while in the West an unholy alliance of State and big business contrives to be nearly as authoritarian and restrictive. Historically the German workers have been among the first to practice free radio. During the 1918 uprising and Revolution people took control of radio stations and illegal radio broadcasts (ArbeiterRadioBund) persisted throughout the Weimar Republic.

Despite well organised and very serious efforts, pirate radio has now been all but wiped out (but for one notable exception) in the whole of West Germany.

The Action Radios still exist, but have been reduced to doing 10 minute programmes, with new names every time. And unfortunately there aren't enough 10 minute pirates on one wavelength to make them worth listening out for. The repression of any non conformist views, actions or even dress is now very heavy, with the squatters movement wiped out completely and activists continually persecuted by the computer controlled police force. It takes ten minutes from when you switch on your transmitter before a gang of riot police breaks down your door. Hence the 10 minute pirates. Such pirates can also occasionally be heard in the Eastern Bloc (eg Radio Solidarnosc) and in the USSR. The action stations are always trying to reappear, for instance during big demos (eg the broadcasts from moving cars during the StartBahn West campaign against the new US airbase at Frankfurt). In Berlin, Radio Metropolis now broadcasts from the Eastern Sector, where the position is slightly easier, and Radio Gaga still exists as far as we

In Zurich the womens radio, WELLENHEXEN and SCHWARZ - KHATZE (black cat) still do some broadcasts. The police are very quick to attack any pirates, using the British pretext of 'causing radio interference'. Radio 24, the huge commercial pirate broadcasting from Italy is now closed down. In Zurich a group of alternative radio buffs and ex pirates got together under the name LORA and got a legal frequency from the State when some were handed out in 1982. 32 licences were given from 230 applications, to 31 commercial stations...and LORA, as a 5 year experiment. The irony is that only LORA is prospering, due to membership, donations, benefits and volunteer workers. Its quite a democratic station and encourages listener participation. Different groups put out Womens progs., newsmight, culture, music, etc., LORA's view is this.. "If the state extends our licence in 1988 we can see our project as a failure".

know. There are no commercial pirates to worry about in Germany. Another popular method pioneered in Germany is Break Ins (See How to Broadcast Section), quick interceptions of programmes on local or national radio, usually a quick message about a demo, or a responsibility claim for an action by one of the increasing number of guerrilla resistance groups.

RADIO DREYECKLAND

The only and total exception is Radio Dreyeckland, whose story is an inspiration. It was begun way back in 1977, by a coalition of French, Swiss and German anti-nuclear activists, who broadcast across the borders from mountainous forest to France and to the Freiburg area of Germany.



Radio Dreyeckland began with a weekly dual language programme and the police and PTT (French) had no luck finding the transmitter, despite attempted raids. After 1981 they were tolerated by the French authorities and the station split into five different transmitting sites, serving different local areas in Germany and France. By 1984 they were doing 2 hours a day, and then jumped to 6 hours a day, with broadcasts from France beamed to a mountain/forest transmitter and re-directed into Germany. The original anti-nuke pirate was also still going strong.

The daily news programmes deal in subjects like the environment, 3rd World, gays, prisoners,

ethnic minorities and the independent music scene. By this time Radio Dreyeckland had much support in Freiburg, with democratic listeners meetings, support gigs, membership, donations etc. The pirate receives no state, party or commercial backing of any kind and is all volunteer, except for a few office workers. The French part is now legalised, but in Germany you can't even apply for legalisation! However in 1985 the German State put out feelers about licensing some commercial stations. Radio Dreyeckland responded by coming down from the mountains and attempting to broadcast in Freiburg itself!

On 20th April 85 Radio Dreyeckland began to broadcast in Freiburg, from a studio open to the public. Five days later in a massive police raid the entire building was smashed to bits, despite hundreds of people turning out to defend the station. But the

transmitter could not be found anywhere, and meanwhile a second hidden transmitter was continuing the programme! Ha Ha.

In July there was a second raid, again everything was destroyed, and people were badly beaten up by the riot police. But again..the police COULD NOT FIND THE TRANSMITTER! Obviously Radio Dreyeckland had spent years in the mountains planning this strategy! There followed house raids on radio staff and supporters, confiscating much gear and personal possessions. But by now support and goodwill were at a very high point, especially in Freiburg, and after a summer break Radio Dreyeckland came back on the air, broadcasting 6 hours a day from Freiburg.

Radio Dreyeckland. Habsburgerstr. 9, 78000 Freiburg

Spain The next to Go

At the end of the 1970's Spanish radio was still much like that before World War Two in the rest of Europe, thanks of course to the fascist dictatorship of General Franco. A year after his death the State monopoly of radio was broken, and a year after that the first Free Radios appeared, along with commercial pirates.

In 1983 all the Free Radios in Spain united in the CRLE Federation and agreed on a common charter, to fight against commerce on the one hand, and State censure on the other. They voted to:

- 1) Keep independent of political parties and trade unions.
- 2) To promote independent artists labels.
- 3) To transmit only with a limited power, so as many as possible could get on the air.
- 4) etc.,

There are by now hundreds of good Free Radios in Spain, for example Radio Pica, broadcasting alternative culture, news and listener participation, 22 hours a day. Or Radio Luna in Madrid, more interested in anti militarism, prison struggles, squatting, etc., broadcasting 6 hours a day and supported by its workers.

There are also some independent anarchist stations among the pirates, for example Radio Libertaria in Valencia.

Denmark

There aren't any pirates that we know of in Denmark. Two years ago 84 stations were legalised for a 3 year experiment on local radio and were given 10watt FM transmitters. Of these about 10 could be described as progressive, but only one, Radio Sokkeland, in Kobnhavn, is run by alternative groups. In Radio Sokkeland about 100 activists put together 45 hours of radio a week. Its mostly aimed at young people. Commercials are prohibited, cash is given by groups linked to the stations



Radio Clara
Apdo. 461 - Tel. 963/51.16.88
VALENCIA

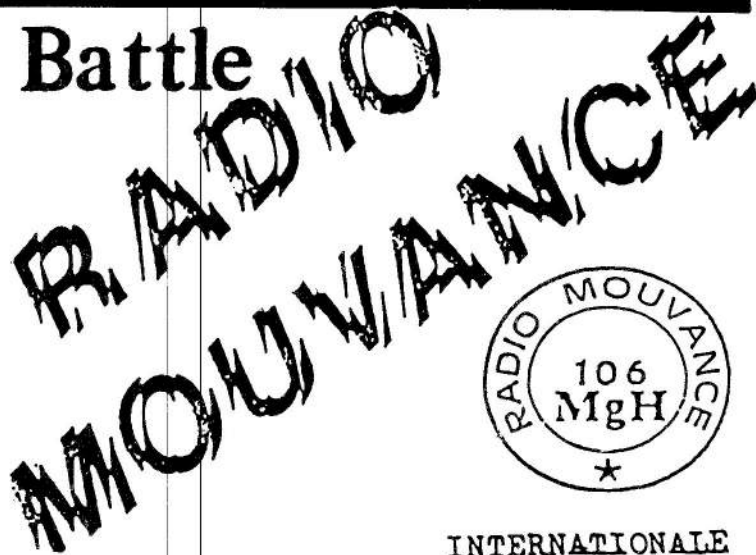
Radio Cornellá
Tfos. 377.82.00/377.35.18
Cornellá (Barcelona)

Aikario
Radios Lluers, una practica
alternativa
Ateneu Libertari
de Harmonia ,c/ Servat 15
Barcelona 08030.

Radio Linea IV
c/ Argullóls, 92
Barcelona - 08016

Radio Pica. PO Box 9242, Barcelona, Spain.

France : Political Battle



The pirate explosion in France in the late 70's was heavily repressed by the right wing regime led by Giscard D'Estaing, and there were a long series of busts, seizures and arrests. In France the battle was intense from the start, with many thousands of people involved in Free Radio (partly due to heavy political control of the 'straight' media) and the State taking the 'danger' very seriously.

The first to transmit regularly was Radio Verte in 1977, soon followed by stations like Radio Lorraine of the Longwy steelworkers and Radio Verte Fessenheim, an anti nuclear station in Alsace. The Federation, L'Association pour la Liberation des Ondes,ALO, (Free The Airwaves) began also in late '77.

In the run-up to the May 1981 General Election the continued repression of the pirates became an election issue, with the ascendant socialists supporting legalisation, and even setting up Radio Riposte, their own pirate, which of course got legalised when they won. After May '81 there was a huge explosion of cultural, music and political pirates all over France, with seeming 'carte blanche' from the new Socialist Government. But the State moved quickly to control the situation. From 1982 a number of 'Radio Projects' were indeed legalised, along with some of the Free Radios, but those favoured were the big commercial pirates, with their uniform music and style, while the State tried to keep a monopoly on the 'serious' radio listeners. It became very difficult for the smaller militant radio pirates to survive and fight off the superior power (in watts and money) of these commercial and State stations. There were by now several Federations, the FNRL with 300 stations wanted to remain non-commercial, with 'civic participation'. Repression began again, gradually, against the smaller militant stations who couldn't or didn't want licences, but also against the wave of unlicensed commercial pirates. The government was hostile to an 'Americanisation' of the airwaves, and took note of what had happened in Italy. This worked in favour of the militant anti-commercial Free Radios, though some left/cultural pirates also wanted to sell advertising.

One major success story is that of Radio Libertaire, the station of the French anarchist federation, which was raided, legalised, banned, raided and is now tolerated with an extensive listenership. (See next section).

Another from this stable is Radio Mouvance, which was started by an Anarcho-Syndicalist from Radio Libertaire in March '83 as a very radical 'youth experimental' station with open access to a range of left wing and minority groups and campaigns. Radio Mouvance refused to even consider legalisation, and began to broadcast 24 hours a day on an anti-racist, anti-fascist, anti-imperialist basis. It soon became a platform for many extreme left groups as well as anarchists, foreign workers, prisoners, 3rd World independence fighters (like the PLO and militant

Kanaks), gays, etc. But it was the style of Radio Mouvance that made it so different.. "it is a dazzling hotch-potch, one minute hunger striking prisoners, the next minute press releases from Actione Directe, then music" etc. To facilitate this style and lively participation 5 different phone lines were plugged into the mixer at all times, leading to a brilliant, if a bit cacaphonic effect.. "We don't want to be legalised, at present 3,000 'projects' are still awaiting their licence. We say that licensing one means censoring the rest, and the licensing process has everything to do with promoting business and becoming commercial. For example 15 of the 22 legalised stations have already been bought and sold again, even that of the 'radical' newspaper Liberation".

Big money had indeed become one of the main factors in the struggle. Mouvance itself had 3 failed attempts to seize their transmitter, followed by two successful raids by the police in July '85, but came straight back on air, despite more threats of raids and arrests. The station is anti-commercial, very much so, and functions by the support of listeners, workers, and from benefits. Its main demand is that part of the FM band, 104 to 108 mhz be given over for non commercial radio, with no further regulations by the State. With the return of Chirac and the right in 1986 the days of stations like Radio Mouvance were strictly numbered. There have since been further raids and persecution, and as far as we know Mouvance is not presently on air.*

Radio Mouvance: Ave.Trubaine 29, Paris.

FRANCE. .LATE NEWS. .Dec. '86

In Paris there are now about 80 stations on the FM band, as opposed to a mere half dozen in most parts of Britain. Of course many of the french stations are pirates, including a host of rock stations and minority stations, often sharing frequencies, for a dozen different international tastes. Still going strong at the end of 1986 are Radio Libertaire (89.4mHz), * Radio Mouvance (106mHz), Frequence Gaie, anti-commercial gay station (97.2mHz), Radio Ici at Maintenant, Ca Bouge dans ma Tete (93.8mHz) and many more.

The CIA station ,Voice of America, has a pirate repeater on 94.8mHz, and there seems to be one right wing pirate, Radio Solidarite, on 99.3mHz.



RADIO LIBERTAIRE..ANARCHY ON THE AIR.

Radio Libertaire was set up as the pirate station of the French Anarchist Federation, and as such had plenty of militant supporters from the start. The station was busted, with strong resistance, then legalised, then rebanned and busted, then tolerated, and is now coming under increasing pressure as the right take control of France.

Radio Libertaire soon became much more than just a pirate for anarchists, partly because it allows

other groups to use space on it, partly because of the good music and 24 hour per day broadcasts, and partly because listeners could expect something much closer to the 'truth' from a station opposed to ALL political parties. In any case a very large audience was built up, which was a big help in the campaigns against attacks by the State. Some broadcasts are re-broadcast on smaller pirates around the country.

Radio Libertaire: long, hot Summer

There follows an interesting interview with "Laurent" of Radio Libertaire on the attacks on the pirate in the summer of 83, and how they were successfully resisted.

Magazine Libertaire: At the start of summer '83 what was happening with the FM pirates, was Radio Libertaire prepared for an all-out attack?

Laurent: The campaign began with a concert in support of Radio Libertaire, featuring Bernard Lavilliers, at the Olympia on June 30th. It was typical of the 2

months that were to follow: heated, rythmic, intimate and full of surprises!

"Free Radios..Watch out for the Holidays" warned the headline of our weekly, Le Monde Libertaire, on July 7th. A few days before, Fillioud, the Minister responsible, had said that 11 complaints had been lodged against stations in Paris for "using frequencies without permission" and promised such pirates would be removed after a short delay to allow appeals under a plan by the Media Ministry. We saw this as a Declaration of War and began mobilising our supporters, listeners and sympathisers. A hot summer was upon us.

Magazine Libertaire: Was this kind of campaign really possible in mid-summer?

Laurent: During a June broadcast Leo Ferre (an anarchist who is also the most popular singer/songwriter in France) had proclaimed "You can count on me if things get rough and you're put off air". And furthermore 1000's of listeners were saying "We are with you". This mass support in July '83 hadn't come by the flick of a magic wand. Friendships and political alliances had been forming on a daily basis since our first broadcast in Sept. '81. Through Radio Libertaire (mainly) the idea of "an anarchist milieu" had come back after a long absence, allowing us to escape from the "folkloric marginality" the media and politicians had relegated us to. Radio Libertaire reached 1000's of people. A minority were anarchists, libertarians and sympathisers, but the vast majority weren't in any broad agreement with our politics. Yet everyone had got a strong attachment to the station, and this was clear as early as summer '82 when the 'List of Authorised Stations' was announced without Radio Libertaire on it. With this support we were already facing up to our old enemy, the State, in confident mood.

The holiday season was however a big drawback, as a big proportion of our listeners were away from Paris.

Magazine Libertaire: How did the summer's events unfold?

Laurent: It started with a long period of waiting.

Radio Libertaire proposed a 'common front' of all the Free Radios, but unfortunately there was no lack of manipulations, provocations and attempts at recuperation (even the rightwing paper Le Figaro was doing somersaults, waxing lyrical about 'justice and freedom for the Free Radios'). We steered well clear of this type of activity, and our stubborn determination was to be seen far away from the backrooms where the government and Free Radio representatives were plotting...the liquidation of the Free Radios themselves! Our attitude gained us respect and we became an important example to the rest. On 17th Aug., just as it was being suggested that the government might back down, 'Carbone 14' was busted off the air, sending a shock through the FM pirates. Radio Libertaire acted immediately against the "vandalism of the Carbone 14 studios". But another station 'Frequence Gaie' were quick to begin broadcasting on the same frequency, now allocated to them, and so shattering the so-called unity of the Free Radios.

At 6.00am on 20th August six more stations were raided by the CRS (French paramilitary police). These were 'Lumiere 101'(fundamentalist catholic), 'Made In Italy', 'La Voix du Cedre (Lebanese pirate), 'Radio Tiers Monde' (3rd World) who had all their gear smashed, and 'Radio Arabe Paris'.

That evening Filioud announced that 'the radio waveband is saturated, when a plane has 145 seats there's no room for 50 extra passengers'....

Magazine Libertaire: In this tense situation, what was the mood at Radio Libertaire?

Laurent: Tragic, cos we knew the seizure of our equipment was imminent, but our mood was fantastic. All of us there and the listeners and the militants of the Federation Anarchiste were prepared to fight to protect our station. We had no idea when they'd come so several teams were set up to patrol the area and to warn us by CB's if the police were coming. The studio was barricaded and we stayed on air 24 hours a day. The phones were ringing day and night with support calls. The government was mistaken if they thought the holidays would stop our support. We waited, hot and tense, till 5.40 am on Sunday August 28th..A militant had spotted police and the information was put on the air immediately. But by the time we could say they were definitely coming for us it was too late for supporters to get in. The police quickly cordoned off the surrounding area. The door was broken down by the CRS, those present were being beaten and kicked, and the aerial was cut. But we had got a phone call through to the pirate 'Ici Et Maintenant' (Here & Now), who began broadcasting news of the raid. Listeners and anarchists were already arriving, despite the early hour, but couldn't get through the CRS police lines. Further away militants in cars were being stopped by plainclothes cops pointing guns in their windows! Some Radio Libertaire listeners were beaten up as they were forced to watch the painful spectacle without being able to help. Technicians cut down the aerial, the equipment was loaded into a truck and driven away, and all those present in the studios were hauled off to the police station.

And that was that. Worse than the expected silence on the Radio Libertaire frequency 'France Culture' came on broadcasting early morning Mass!

There was no question of giving in. The raids were given the number one slot in the media. From the Anarchist Federation's HQ in Amelot Street the news went out to the 4 corners of the world: the response will be worldwide!

A little later in the morning the 'clean-up' of the FM band, so dear to Monsieur Filioud, was completed as the CRS, using tear gas, seized first 'Radio Voka', then 'Radio Mouvance' and finally 'Jet Theleme'. Twenty two pirates had been seized since 17th Aug. ust.

Magazine Libertaire: What kind of support work took place.

Laurent: Outside of Paris the French Anarchist Federation groups did a variety of actions as well as petitions. But the international anarchist movement also responded, with actions in Switzerland, Belgium, Germany, Italy, Australia, Japan, the USA, Mexico, etc. In Madrid the CNT (anarcho-syndicalist union) was received by the French ambassador, as was the ANORG in Norway and the @ syndicalist Fed. in Sweden. The IFA, SIA and numerous groups, organisations and publications sent telegrams to the Prime Minister. In Paris a demo was called for 3rd Sept, to which all the other Free Radios were invited. At this point the only way to contact Radio Libertaire was through the @ Fed. bookshop. A few other stations did great work, especially 'Ici Et Maintenant' in giving access to pirates who had been raided. Without stations of our own, we heard our listeners on other stations!



In a few days 1000's of tracts, posters and a special edition of Le Monde Libertaire were printed to tell our listeners of the demo. On the morning of the 3rd, militants who had hardly slept for 2 months, were making the final preparations, putting loudspeakers into cars, finishing up banners, etc. The bookshop was packed, beating all previous records, and the 2 phones couldn't cope any more. The hour of truth was approaching. By 2.00pm there was no longer suspense...Supporters in their 1000's were thronging into the Place De La Republique. The demonstrators streamed into the Boulevard de Magenta, shouting 'Radio Libertaire will not be silenced'. Banners unfu-

rlled reading 'Civil Liberties Union', 'Pacifist Union', 'CNT'. 'Les Occupants Renavoteurs', 'Libre Pense', 'CGT proofreaders', etc. People were in great mood. No one wanted it to be a sombre funeral procession. Other pirates, including Radio Voka, Carbone 14 and Amplitudes FFI had responded to the call. The mood was festive as we began to arrive at the Barbès. Not far away, in the studio devastated by the riot police, Julian, our technician, was preparing the highlight of the day: Radio Libertaire, back on the air!

The microphones were attached to sticks of wood, and thanks to Julian's brilliant improvisation, it worked!..The transmitter was set up and purring on the toilet seat. At 4 o'clock Lavilliers' 'Belonging To No One' was ready to be broadcast. If the cops returned this time there was nothing to stop them except the door which had already been smashed in!

The broadcast was heard, on some radios and via the sound gear we had set up in the demo, and was well received by the 1000's of people present.

Magazine Libertaire: What conclusions do you draw from this period of Radio Libertaire's history?

Laurent: By our determination we were able to go back on the air, and later to force the State to give us an infamous 'permit', whereas our enemies, who are very

numerous, were saying our chances of survival were nil. Though the anti-anarchist laws are still in place, we have forced the state, the media and the rest to admit the existence of the anarchist movement.

The main thing that summer was that we discovered something new, which I think is crucial for the @ Federation and Movement: Radio Libertaire had found a true place in the heart of the public.

Translation by M.W. (thanks)



Belgium: Victory for Pirate Flood.

As in Italy and France the first Belgian 'Radios Libres' began in the late '70s, followed by a deluge of commercial pirates. After a period of tolerance the State began legalising some stations after '81, and by mid '83 380 stations had been legalised on FM. Those especially favoured being stations which had fallen back into the standard 'professional' routine.

There are two federations, Free The Airwaves is the voice of the 'Radios Libres', but is losing out steadily to the commercial Federation (GRIB). There is still a deep gap between the Flemish (dutch speaking) and French speaking communities, and this is reflected among the pirates. In addition the 'straight' Belgian media is quite politicised, with the French channels mainly supporting "socialist" parties, while the Flemish being mainly Christian Democrat. The "Liberals" (the fascist party) don't get much air time, and have sometimes joined up with right wing commercial

pirates to get on air. In a recent scandal Radio Free Europe (a CIA channel) made use of a Belgian pirate. So there's a deep division between the 'radios Libres' and the commercial pirates. In addition, in the French speaking areas commercials aren't allowed on any channel. Its all a bit confusing.

One of the least commercial and oldest of the FM pirates in Flanders is Radio Toestel in Ghent. It's half financed by benefits and donations and has a democratic structure with at least 80 volunteers. In 1985 Radio Toestel was given a whole frequency and went legal, merging with Radio Central from Antwerpen. In Brussels Radio Air Libre has now also been legalised, despite its name its mainly an art and culture station, though it does allow groups to make their own programmes. It was with Radio Air Libre that Chantal Paternostre was working at the time of her arrest and frame up for CCC bombings (see inside cover). We don't have more info at present about the radical FM pirates in Belgium.

Ireland

After a decade of confusion and a growing herd of mainly music pirates the Coalition Government have agreed amongst themselves to license a number of 'non-commercial, community managed' stations. There are already maybe a half dozen pirates calling themselves 'Community Radios' up and down the country, and this is good news for them, especially the famous Bray Community Radio. But the music

pirates, some of which claim higher audiences than RTE the State system, will face a crackdown. Typical 'divide and rule' tactics. There aren't really any alternative music or politics stations on the air that we know of. Surprisingly Sinn Fein haven't got a pirate together, considering they're banned from speaking on state radio or TV.. The Irish republic has also been a haven for international short-wave pirates.

The Rest of the World

Once you move outside Europe you're talking about very different cultures and political situations, and the experience of such pirates is not so relevant.

Radio is a part of the international battleground, the medium, for instance was used effectively both by Hitler's fascists, who excelled at mass propaganda, and by the French and other resistance partisans. After the 2nd world war almost every conceivable guerrilla and national liberation movement had its own 'pirate' stations..the Irgun, the IRA, Basque separatists, Kurdish rebels, Spanish or anti-communist exiles, etc., etc. During the Cuban revolution, for instance, there were at least 9 stations battling it out, 3 revolutionary and 6 run by the CIA and the Right. These included the famous 'Radio Rebelde' set up by

Che Guevara in the Sierra Maestra in 1958, which set the tone for later resistance and 'people's' radio.

For the purpose of examining overseas pirates we can divide them roughly into five groupings: Commercial / Sub cultural, alternative / subversive, anti-state / Community, participatory / and Revolutionary, nationalist.

In fact the label 'pirate' itself becomes quite meaningless, for instance in civil war struggles. And are not the superpowers, BBC World, Voice of America and their Soviet and Chinese equivalents, guilty of much worse than piracy in flooding wavelengths in every corner of the world with their more or less subtle power propaganda?

Central America

EL SALVADOR.,

A good example of a classic revolutionary / nationalist pirate is Radio Venceremos in El Salvador, broadcasting from the liberated Marazan mountains despite continuous army and air force attacks by the right wing US funded regime. Radio Venceremos is the voice of the FMLN federation of guerrilla movements and began regular broadcasts on 10th June 1981, after a year of sporadic 'people's revolutionary radio' in the capital city. During the '82 'elections' the air force failed to bomb Radio Venceremos off the air, and they had to be jammed out by US vessels offshore. The station gives a completely different world view to the State media, and is well supported by the poor and dispossessed (90% of the people). Such radios are an essential part of building and participating in a pre-revolutionary movement, in this case one postponed indefinitely by US intervention and the Death Squads campaigns. One danger of such radio, is that it can perforce become cut off from its supporters, and also lends itself too easily to institutionalisation as the 'party radio' of the new state after such a left nationalist revolution. Radio Venceremos has tried novel ways to gain audience participation, for instance in Jan '86 when they in-

ited their audience to gather information on suitable targets for sabotage, and send it to a Box Number in Mexico City!

BOLIVIA.

Believe it or not there is, or was till recently, a tolerated 'community radio' system in Bolivia, existing alongside the State and commercial networks. Since the 50s, for instance, radio has been used by Bolivian miners in the course of their struggles, and many mining towns have for various periods sustained decentralised, autonomous and self managed radios with permission from nobody, in the face of military dictatorship. Now most mines have been closed, resistance smashed and the miners dispersed as penniless day labourers amid total economic collapse.

We don't have info on other Sth American pirates except that they are many. One is Radio Liberacion, the voice of Chilean Resistance, which does 'break-ins' onto State radio and TV broadcasts, calling for strikes, demos etc., against the fascistic Pinochet regime.

The USA

In the US everything is free if you have the money. Radio and the media at large seem to be in private commercial hands, though much of it is controlled by huge corporations enmeshed in the State and the 'military industrial complex'.

So, its free to go on the airwaves, but: 1) It takes years to go through the licence procedures of the controlling body, the FCC. 2) It costs many 1000's of dollars. 3) To get such a licence you need to be a 'respectable hierarchically organised group'. With Boards of Directors, etc. 4) What they give, they can take away, if you did by some miracle get a non-commercial licence they would stop it at the first wrong move.

"Public" radio in the US began to be licensed in the '50s (in the US context 'public' means non-profit and NOT run by the state directly). By now one in eight stations are 'public'. One in five of these 'public' stations are in the Community Federation and thus claim to 'have no institutional affiliation', in fact they see themselves as some kind of social workers. The community radio movement (now 60 stations) was begun by the anarchists and pacifists of the KPFA station in Berkely, SF, in 1949, and anarchist principles were incorporated into the charter. KPFA still exists today, and is the mainstay of the Pacifica Foundation (5 stations, one in New

York) which has come under increasing attack (despite all being "free") in the Reagan years. A right wing group called 'Accuracy in the Media' accused Pacifica of broadcasting 'filth, racism and communism'. Back in '81 a National Enquirer expose screamed 'Your Tax Dollars Support Red Broadcasters', but the licences have not yet been revoked.

While commercialism, rather than the State directly is the controlling force in the US, with most stations flooded by inane advertising and playing the same few top records, there is nevertheless such a big range of stations that you can find alternatives. For instance in New York you can tune in to over 60 channels on the FM band, including lots of ethnic language or 'minority' music stations if you look for them. In Britain by contrast you can find just 4 or 5 official channels on FM in most parts of the country. The argument that there is no room to legalise pirates in Britain is demonstrably ridiculous.

We have no information on any pirate stations in the USA.

Canada

Canada has a fairly liberal radio system and few if any pirates. In Quebec 'Community Radio' is a legal alternative, and in some places is the main local station. This idea is also strong in Vancouver.



Japan, mini TX boom.

FROM RELAY MAG.

An intriguing loophole has created the possibility of legal piracy in Japan. Technical ingenuity has created wireless microphones, remote control devices for TVs, garage doors and model planes all of which use small transmitters. To ensure they are legal, all transmitters which generate less than 15 microvolts per metre 100 metres from the source are excluded from the regulations requiring broadcasters to be licenced!

A tiny FM transmitter, broadcasting in the 76-90 MHz band, and within legal limits, can reach a radius of 0.3 of a mile, an exciting prospect in a crowded city. Manufactured primarily for CB enthusiasts, and costing £20, the technology was easily available, and with 9 months of the first tentative experiment 100 stations were broadcasting. Soon the media had picked up on the phenomenon and there was an explosion. By August '83, just three months' later, there were 700 mini stations! Once again the fantastic demand for access all over the world was evident. And, as always there were very different interests involved. The first stations included two which illustrate the differences. Radio Polybucket, started by free radio enthusiasts from Washo University; and the media wise Radio KIDS wanting an audience for their home-produced music cassettes.

KIDS was backed by advertisers wanting a liberalisation in Japanese broadcasting law, and when publicised widely ensured most pirates were what one Japanese, in his first encounter with a style which seems all too familiar to us, described incredulously as "childish monologues with American pop music!"

Radio Kids

In Tokyo there are severe restrictions on street life because of the riots in the late 60s and after. Even stopping on the street without police permission is illegal. But the freedom of the airwaves enabled Radio Contemporain to create a completely new kind of event. Broadcasting from vans they put out a mix of rock music and political protest against the visit of the US nuclear carrier Enterprise. As youngsters walked the streets listening on their Walkmen, the radio station drove amongst them. A mobile

station and a mobile audience managed to have a demonstration, a public meeting and a benefit all at the same time!

The Japanese Government is worried, and have proposed ways of closing the loophole. But every day that passes brings new stations. How can they confiscate so many tiny transmitters, especially because they are so cheap to replace? And the draconian powers, not to mention the resources, needed to fully extinguish the movement would be out of all proportion to the harm they do.

Reflecting

Perhaps our own pirates are too eager to mimic normal radio, not just in content but in service area as well. Wanting to broadcast to a large population makes for relatively expensive equipment, and for fewer stations. If London were a maze of hundreds of small pirates enforcement would cease! And perhaps, as in Japan, the small scale would stimulate some real community radio.

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How To Be

A Radio Pirate

What You'll Need

- A. A group of committed people who get on with each other and have plenty of time and energy.
- B. A programme, presuming you have something worth saying or playing. You don't even need a studio to start off with. Just borrow someone's stereo and a microphone and start making practice recordings onto good quality cassette tapes.
- C. A Transmitter. Ideally over 10 watt power, but 5 watt is fine for local broadcasts or when using an aerial with 'gain'. (see Technical section). You can't buy one over the counter in Britain, but here are some alternatives:

- 1) Buy one from another pirate (beware of rip-offs).
- 11) Buy one over the counter abroad (see Contacts).
- In Italy for instance you can get a high quality 50W transmitter over the counter for \$200. You can buy kits in Belgium, France, Netherlands, USA, etc. You then have to smuggle it home.
- 111) Build your own. A hobbyist can build a low power FM transmitter from the instructions in this book. You can add on amplifiers later if you need more power.

Try to interest radio

VHF : Pros and Cons

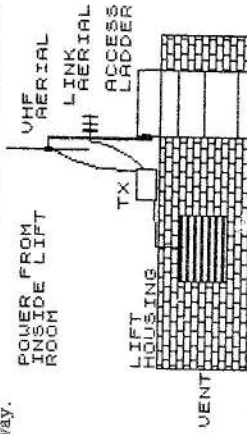
First let's deal with FM (Frequency Modulated) broadcasting, which is your probable choice. The advantages of FM are many. The transmitters are small, light and quite cheap. Reception tends to be either very clear or non-existent. Its excellent for music and for recording off and on quite easily be adapted to transmit in stereo (impossible with AM). A major plus for the pirate is that its easy to hide and transport the gear, aerials are comparatively small and can be made collapsible. Its also possible to put it in a vehicle, even a bicycle, and go mobile, albeit with a smaller and changing reception area. The average 5 to 20 watt transmitter would be in a metal box not bigger than 12" by 6" by 3" in size, and weigh not more than 8 lbs with the rest of the gear (but not including the car battery if you're using one). The aerial is not only shorter but more efficient and of course more practical than the long and tricky procedure for MW aerials. Also low power FM transmitters ('rigs') can be tuned to slightly dif-

fer. Also don't assume a 100w rig is ten times as powerful as a 10w one, it doesn't work like that.

To sum up, FM broadcasting is the ideal for the guerrilla or community pirate, cheap-mobile and adaptable. Another advantage is that there's loads

The Broadcasting Site (FM).

In cities tower blocks have been an ideal answer for good coverage and wide reception, and are especially favoured by commercial pirates (who often use a 'Link Transmitter' from the studio to the tower block so as to 'go live'). A further advantage is that there are usually electric sockets in the lift or heating rooms on the roof, so you can just plug in, provided your gear is so adjusted, rather than lug car or lorry batteries about. This is 'Stealing Electricity', of course, if you're caught broadcasting the Electricity Board could bring this additional charge, though in practice we've never heard of it happening. The advantage of sticking to car batteries is that you can conceal your rig anywhere on the roof, rather than having it right by the plug socket, though in a surprise raid your aerial cable will lead them straight to it any way.



To get onto the roof of a Tower Block you need a crowbar or better a key. The 'firemans keys' have to be standard for all blocks, so once you have one you can get onto most roofs easily. Try asking other pirates, or possibly a friendly caretaker or fireman. Or you can break the door, steal the mortice lock, get keys made up for it, then replace it, such keys may not fit all roofs.

When on the roof BE CAREFUL (sudden gusts of wind can blow you over at this height!) and always wear soft shoes and keep quiet. Lots of people have been busted simply because the tenants below heard them and called the police. Its useful to dress like a repair person, and claim if seen or challenged, to be a lift mechanic. The main problem with Tower Blocks is that, if raided, you can easily be trapped. (See How To Get Away With It.)

MEDIUM SIZED BUILDINGS

If you're a local station, or have a high power rig or an aerial with 'gain' (or if you're just testing) you don't need to be on a Tower Block. Any building higher than most others will do, and you can increase your height, for instance by mounting your aerial on top of a high, well secured scaffold pole (note: there must then be a wooden or plastic section between

of room on the FM broadcast band, its literally half empty, and there will be more when the police eventually move off it. On MW its pretty crowded, and at night you're likely to be blotted out by continental interference.

The Broadcasting Site (FM).

the pole and the actual aerial).

The advantage of lower buildings is that you can multiply both the available sites for broadcasting. You will have to switch sites as often as possible. Also you will have many more escape routes and 'bolt holes' than on a tower block. Unfortunately this may also mean you have to watch more potential approach routes by the police and DTI, and you'll need more lookouts if you're planning to save the gear when attacked.

BROADCASTING FROM HILLS (FM)

If your town or city has hills this is a good option, the higher the better. You can use a piece of derelict or common land, or at night you can use parks, cemeteries or even allotments. A better option is if there are hills outside the built up area, then use a field or wood away from houses. If you use the directional aerial you can cover the city just as well. This was done by Andromeda radio, to good effect, they used to cover most of Manchester from a high hill outside, using a mere 4 watt transmitter with directional 'gain' aerial. If you can get up into mountainous forests you're even better off and can adopt classical guerrilla tactics, often see the enemy coming miles away, and be very difficult to stop. (See example of Radio Dreyeckland, International Section, who were never caught.)

On a hill within the town or city use good lookouts, escape routes, CB's etc and have regular 'escape

VAL LORÁ
RADIO
LIBERTARIA
106.5-FM



drills'. Best place for the aerial is a high, easily climbable tree. If it's not too obvious leave it up there and have a spare ready. An added problem with hills is that you normally have to lug at least one car battery about, which is terrible if you have to climb fences, ditches, etc at night (wear gloves and old clothes against acid spills), something like a pram or shopping trolley can help. You can't leave the batteries on site as they need re-charging for your next broadcast. So mains electric is a big help if you can run a lead from somewhere. Outdoors all your gear must be in waterproof cases, or covered with a tent or tarp. Tents are good if you can pretend to be camping. Take care also of yourself and your group (you need at least two people, preferably four. Hot drinks, food, waterproofs, short shifts for lookouts, etc are good ideas. It gets boring after a few hours. CBs are excellent, but get ones with earphones if possible to avoid noise.

SOD THE HOUSE: WORK! I'M GONNA BE A RADIO PIRATE!!



If on a hill you can also use an ordinary house, flat, squat or decrepit, and just set up your aerial as high as practicable on the roof (eg. sliding it up, atop a scaffold pole, through a skylight). Its better to get a place by squatting or if you're rich, by renting, specially as a broadcast site, no one likes to live under constant threat of the police storming in. In practice you may have to use someone's house, then don't use it too often. If you must use your own place DON'T leave dope, stolen goods, false ID's or other naughties lying about. It is possible to run your antenna cable from your house to the aerial on another roof, and whip the cable off quick, and you come, but this would only work once, and you lose output power with every extra foot of co-ax cable going to your aerial. More of this in the 'How to get away with it' section. NEVER have your studio at the broadcast site. They'll confiscate the lot, under the new laws.

OTHER POSSIBLE BROADCASTING SITES

FESTIVALS, especially large free festivals are an excellent and common broadcast sit. A small 4w rig will do fine. Set up on high ground in a tent or vehicle, and invite the festival goers to protect you from possible police attack, much more unlikely

in these circumstances. If possible make a 'live' studio in a tent, caravan or truck and get everyone involved. Try to get mentioned in pre-festival publicity, or do your own, so people will bring radios. This is pirate radio at its best.

DEMOS, especially long ones, like blockades for eg... of Nuclear Stations or War bases, can be equally worthwhile. (See Sheffield Peace Radio). In this context the pirate can be a perfect medium for discussion, information and warnings of police movements, as well as for entertainment and music.

BARRICADED SQUATS OR SQUATTED VENUES are another obvious and much underused site for the guerrilla pirate, especially during big meetings or gigs, which you can broadcast live from the roof. This has been done successfully for instance in Amsterdam and Berlin.

OCCUPIED FACTORIES or industrial areas during strikes and disputes provide an excellent and often missed opportunity for the more political pirate group, and can provide vital communication for mobilising, publicising and gaining support. There have been many such opportunities in Britain over recent years.

SIT-INS and protest occupations (eg. Greenpeace) are another good possibility, which we don't think has been tried. Especially occupations of high towers, buildings or pylons for publicity. But in this situation capture is pretty certain, therefore a small disposable transmitter would be ideal. A good strategy is for everyone to deny using it, and to use any following trial for more publicity, eg. on the lines that the army etc and police are already hogging most of the airwaves.

'NO GO AREAS' are a step up from occupied factories. We know for instance that nationalist pirates broadcast from Free Derry and parts of West Belfast when they were 'no go areas' to the state. Of course there are now no true 'no go areas' in Britain, but there are plenty of inner city estates where the police rarely venture, especially in the evenings in the riot season, for fear of 'concrete rain' or worse from the roofs. A high block in such an area could be an excellent site, especially if you can tip off the local youth to lend a hand. Whenever major rioting begins large areas are suddenly devoid of police, till they can group in numbers and re-take the area. This is another opportunity for 'on the ball' local pirates. By monitoring police radio, runners, and phoned in reports such 'uprising radio' could be a brilliant aid to the fighters on the streets (see Amsterdam in Int. Section) though you would need good security, disposable transmitter, quick getaway routes, disguised voices, etc.

LIBERATED ZONES ! (Let us know if you find one!) Practically every guerrilla or Nat. Liberation movement, be they right or left wing, has their own pirate radios, which are often a crucial influence in

such wars, broadcasting from freed zones or neighbouring countries. But you're not likely to come across this in Britain.

INTERNATIONAL WATERS is of course a favourite

How To Set Up Your Gear. (FM).

BEFORE YOU GO

Before setting out you had best brief everyone, especially newcomers, on what will or might happen. Talk about getting caught, for instance have good excuses made up for being at or near the site. If you are planning to give false names, for instance, you'll need an address where someone will confirm you live, otherwise you might have troubles getting bail if you were arrested. In this case keep your first names the same, to avoid being caught out. (See Legal Section).

Make out a standard 'check list' of all you need, and go through it before you set out. Its surprisingly easy to find yourself on top of a Tower Block, or climbing some tree, only to discover that your cassette deck lead is at home five miles away.

HERE IS A SAMPLE LIST OF THINGS YOU NEED
Transmitter (TX) / TX mains lead, or 2 clip on battery leads (large & well insulated) / TX lead to cassette deck if not attached / cheap cassette deck plus mains lead or 2 clip ons and 6 volt bike battery / charged up car battery 12 volt, if not on mains / Antenna (aerial) check you have the butterfly bolts if collapsible / the co-axial cable (with plug attached and clips or programme tapes (rewound to starting position) / small FM radio receiver(s) to monitor broadcasts / CB's for lookouts, fairly essential, (£10 licence fee optional) / plastic 'gaffer tape' / soldering iron and solder in case of broken leads / torch / warm clothes / munchies / bus fare!.

ON THE WAY

Ideally you need four people, at least two. Carry the gear as inconspicuously as possible, in holdalls or placky bags. The antenna is a problem. If its a big long one make it collapsible, using butterfly nuts in assembly. Or try to keep it somewhere close to the site. On arrival at the site, especially if you've used it before, send an empty handed scout ahead, to be sure the police and DTI aren't waiting for you and all is clear. Check also you're not followed.

SETTING UP

In the case of a tower block. You should have been there beforehand, and have either a key or a broken lock, to get straight onto the roof. Lock the door quietly behind you. If there's two doors onto the roof have access through both. Take your gear to the lift/ heating room and find a plug in wall socket

site, but out of the question for the small 'do it yourself' pirate.

GOING MOBILE, from cars, vans or even bicycles is discussed with 'Guerrilla Radio' later in this Section.



avoid interference. Keep the dim lead well away from the power leads. Interference between leads can often cause loss of power and/or "Sprogs" (unwanted signals on the wrong frequency). You can go so far as to plug leads from each other with bricks.

Plug in the cassette deck and the TX to your plug board (or connect to batteries) and switch on. If you have that facility just switch on the 'exciter' stage of the TX first for testing, no need to alert Big Brother prematurely. Go to the other end of the roof with your radio receiver and tune in. Then adjust the modulation on your TX, in relation to other channels, to get the best sound. If that's OK but there is unusual knocking or crackling sounds try moving the cassette deck further from the TX, or raise it above ground if possible. Try further separating or screening the power lines from the dim lead.

You may well find that you have sprogs (harmonics or spurious signals) all over the waveband. Check for this. If so check reception with your lookout

BROADCASTING....HOW TO GET AWAY WITH IT KNOW YOUR ENEMY

On a tower block, in London, the DTI squads can tell where you are, within 20 metres, less than 10 minutes after you switch on. So they can bust you any time. In the case of new pirates the procedure is to monitor you for a while (in case you're just messing about) before busting you. It could easily be a few months before your first attempted bust. If you play anything but straight music they will record and keep all your programmes for possible further use against you (though voice prints aren't used in court).

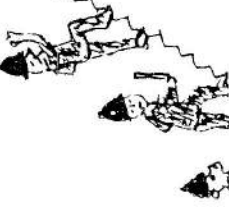
In other cities they are generally slower to get after you. In smaller towns they don't have permanent staff so will have to come specially, depending on your usual broadcast time, so switching your time is a big advantage.

The detection squads are now directed by the Home Office through the Department of Trade and Industry (DTI) and are officially responsible for stamping out "radio interference". They have recently been reorganised and upgraded with fancy new equipment. Their HQ is at Waterloo House by Waterloo Bridge and they have several other fixed triangulation stations in London, for instant tracking. We think their facilities are also connected to the GCHQ bases and MI5. They use also mobile detection vans and lots of unmarked cars and have a depot in East London for vehicles and gear. We don't know where they keep their extensive horde of stolen transmitters prior to disposal. They also have their own radio frequencies, they used to be (and still may be) using around 86mhz, just off the commercial FM waveband.

The DTI squads are not supposed to arrest you, so they have to bring the local filth along on busts, which makes them a lot easier to spot and makes them less flexible, as they often have to wait till the cops have the time free.

broadcasters can both get pissed off and become a power elite ('I'm not transmitting this crap!').

Don't of course broadcast your location, real names or addresses. Don't give your phone number either, certainly in Britain, the days of phone-ins and instant access to pirates are numbered (see Legal Section). If you're really into phone-ins get a



THE RAID..SAVING THE GEAR

A) HIDING IT ON SITE

Some pirates have tried building the transmitter into walls, parapets, roof, chimney stacks etc. You can conceal it under water tanks, central heating or lift machinery. Better still have it hidden in a legal or squatted top floor flat (possibly 2nd to top would do) concealing your co-ax cable, either up the side of

the building, by boring a hole in the roof, or by running it up ventilation or 'stink' pipes. Another variation is to have your tape player in a flat, and a long concealed dim lead to the TX on the roof. The possibilities are endless, and most have been tried. On one occasion Our Radio tried the 'dummy transmitter' trick, with its own dummy aerial, leading the hounds to one end of the roof, while they left by another door. Inside the transmitter box was a can of beer and a 'Booby Prize' note. In all these cases you still need to at least remove your co-ax cable before the baddies arrive, or of course it'll lead straight to your TX.

B) LOOKOUTS

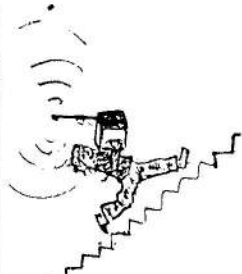
You need two, preferably three, and take it in turns, and if possible also monitor police and DTI radio channels. You can use torches or signals from ground to roof. If on CBs turn them very low or use headphones, and use codewords, they're very public. Watch out for cars or vans with too many aeriats, electrical gear in the passenger seat, hanging around

trying not to look suspicious, police cars passing several times, etc. Keep an eye on nearby tower blocks or anywhere they may observe the roof with field glasses. A raid is usually obvious, two or three cars with uniformed police accompanying them (though piggies may be also in an unmarked car). They usually try and rush in a side or back entrance, so watch out.. its quite embarrassing to have all your friends nicked, and you still standing out front yawning! Usually they take the lift (sometimes using a 'firemans key' to bring it down fast) and often send a few young ones up the stairs.

C) CAT AND MOUSE

This involves moving and hiding the gear, in flats, stair cupboards, lift shafts, hanging out windows, disguised as something else, etc., etc., etc., etc., etc. they have no case if they can't find it, but under the new laws they might try to do you anyway if you're caught. If your lookout system works you have at least 2 minutes warning before they reach the top of

phone in a false name at a temporary address or squatted flat (NOT your studio). Tape the calls and check you're not followed there. For letters use a box number (BM boxes are best) and assume all mail is read, or use a forwarding address. When travelling to sites vary your means of transport.



the tower block. You can delay them by switching off the power in the lift room, but if doing this be quite certain you're not trapping anyone, which is difficult. You can call the lifts immediately, and if you get them first jam the doors open. You should practice for quick dismantling and packing of the gear in advance. Sometimes its easier to leave the antenna and build a new one.

A good simple 'Cat and Mouse' is to run down several flights of stairs with the gear, hide it in a good spot (the ideal is the flat of a 'neutral' friend) and turn into 'normal' citizens. If you get stopped have a good excuse for being there.

Cat and Mouse is a good system to start off with.. But remember they have done it 1000s of times before. When they become determined to bust you you'll need more and more determined people and new broadcasting sites to stay ahead. After a certain point they're sure to catch you, as they learn more about you, your faces, your habits, your tricks, and as they put more and more men on the case. If you want to get away with it its time for a complete change of tactics.

D) DISAPPEARING

When the DTI are really on your tail one thing you can do is take a weeks rest, then come back with a different name, style and timing. Of course this fucks up totally your efforts to make a name for yourselves and gain a regular audience, but at least you're still on air, with maybe a few months grace before they start after you again. Also change your frequency and voices on tape if possible.

E) SWITCHING

In theory this is a good system, but you need a big team, your own transport, and two or three transmitters (on the exact same wavelength). The idea is this...as the police and DTI close in on one location, the signal switches to a second site. Either you're using links, or have copies of the programme tapes. The team at the first site evades the police and sets off for a 3rd site and sets up. If they go for the 2nd site you switch to the 3rd site and carry on, etc.

When combined with Cat and Mouse tactics this can make you difficult to stop. The problems are, if you're using tower blocks your choices are limited.. If you set up say 5 miles away your reception area may be completely different, and you'll need plenty of dedicated people ready to wait night after night to play games with the police..And when they become determined they will still get you. We know of one South London pirate, who used switching with apparent success, then one night all 3 of their transmitters were seized within 15 minutes!

Switching would work better when combined and varied with other methods of getting away with it. Particularly if you're doing a local station, where you don't need so much height, and have lots more choice of broadcasting sites.

F) GUERRILLA RADIO

This is one of the main ideas this book is trying to promote (See Chapter One). Guerrilla, or Hit and Run radio is the war of the flea. First of all you can reduce the risks of getting caught drastically by broadcasting not at fixed times or with a fixed name, or by doing it only for 1/4 hour periods. The problem of course is that your audience is also random and small. The guerrilla idea is to get together quite a few stations, broadcasting on the same frequency with cheap mass produced transmitters, thus forming one big loose station which listeners would have a good chance of finding on air, while being very difficult for the DTI and police to stop.

BREAK-INS

Break-ins are a higher and riskier form of guerrilla radio, as used in this country by Radio Arthur and Radio Wapping. The idea is to grab your audience by broadcasting on top of a legal station. The sentences are much higher (see Legal Section) but there is little chance of getting caught if you keep your break-ins short, say for five minutes, on top of the news or advertising of a major station. You're taking advantage of a quality of FM broadcasting that the stronger signal tends to 'win', blotting out the weaker one completely. With a small transmitter you'll only 'win' for a short distance, but even a few hundred yards could cover a whole high density estate. For break-ins strength of signal is the main factor, a big powerful transmitter (100 - 200 Watts) would be ideal, and your TX needs to be built and tuned exactly to the required frequency so you can break in with your message on the most popular channel on prime time. For break-ins all precautions should be doubled, also be sure to clear right away from the area as soon as you've finished, and don't use the same time or broadcast site again. It's as simple as that.

Break-ins are also easily possible on TV, but only over the sound.

Break-ins are more common in countries where pirates have been repressed, e.g. in W. Germany or the Eastern Block, and are ideal for announcing demonstrations etc..

There is another and better way of doing break-

ins on FM, which may have been used by Radio Arthur. This is to use the VVHF microwave transmitter, beaming your signal at the microwave dish receiving the signals of a legal station from their studio's. Their dish then picks up your signal, and providing you're close enough to be stronger than their signal, you get re-broadcast by their main transmitter, thus giving your break-in perfect coverage throughout their reception area.

However, we don't have technical plans to build such tricky VVHF transmitters, and it would be quite expensive. Though this type of break-in is possible at present. (To stop you fast, they'd have to switch off the entire station). They will probably make it more difficult by using access codes to receiver dishes, as is already done to avoid piracy of satellite dishes. (Note: Don't play around with microwave, they can be dangerous). See also Radio Arthur, Radio Wapping.

GOING MOBILE

In theory this is an ideal way of getting away with it, but there are quite a few problems. If you're going in a vehicle you can use an ordinary car cassette player, but you are better off having a separate 12-Volt car battery to power the transmitter. One problem is with the aerial. If you use a bigger, more efficient one it will be very obvious, one possibility is to have it under a tarpaulin on a roof rack. A bigger problem is height, unless you can park or drive up and down on a high hill, your coverage will be badly blocked. And then of course your reception area will vary radically if you're driving any distance. Not much use for gaining or developing an audience. The main advantage is that you will be much more difficult to stop.

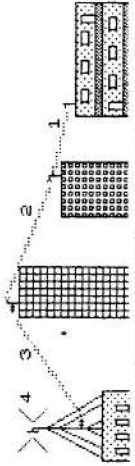
Going mobile is more practical as a publicity stunt, or possibly for local broadcasts. To a small extent, having a bigger TX will compensate for lack of height. Going mobile is good for broadcasting at random just for the hell of it.

Doing break-ins in this way would be great fun in the rush hour traffic.

LINKS, TIMERS, SQUARE WAVES.

These aren't for the shoe-string pirate, though you can build them cheap if you have the know-how. As we said earlier links often prevent you being busted personally, if you can afford to lose the gear, and allow you to do live programmes. All it involves is

- 1 INFRA RED LINK FROM STUDIO
- 2 MICROWAVE LINK
- 3 UHF LINK
- 4 UHF BROADCAST SIGNAL



using a receiver instead of a cassette deck, then beam- ing up your signal from your studio, or wherever, using a small UHF transmitter (eg on 370 mhz) or

adapted cordless telephone, or an FM exciter on a different frequency (or even over an ordinary phone line, though sound quality suffers). You also have to make a small directional high gain antenna. If you're using a low power link and a narrow beam, it was impossible for the DTI to trace you, and it was assumed it was safe to link from the studio. But recently studios using links have been raided, in a few cases, with every bit of equipment, furniture, record collections etc etc seized under the 1984 laws (eg. a raid on Radio Horizon's studios in late 85 when over £20,000 worth of gear was 'stolen' legally. This may not however mean that the DTI's new gear can detect links. It's just as easy to find your location by gossip, phone taps or just by following you. Links can make you personally safe, if they can trace one you could

Next, you need to consider how you'll get the signal from the studio to the transmitter. The main priority is to ensure the studio is as difficult as possible to trace, so DJs won't get caught and fined large sums of money. To do this you need a series of complex, hidden links. Studio will get the signal from the transmitter or receiver - the main priority is to ensure the studio is as difficult as possible to trace, so DJs won't get caught and fined large sums of money.

Infra-red links have the advantage that they are undetectable unless you find the transmitter or receiver - the main priority is to ensure the studio is as difficult as possible to trace, so DJs won't get caught and fined large sums of money.

As you can see, it takes time to locate these pieces of equipment and if the station is only operating one day a week, they may disappear before the DTI have finished to very far down the chain. With equipment hidden on buildings, finding the precise location may be even harder.

Pirates still have the leading edge over the DTI, but

TX

CONFRONTATION

A good trick if you can get away with it. The DTI and police (they normally only bring a few) are wide open to attack (the mouse becomes the cat!) when coming to get you. The problem is that in future you'll have to change your station name, frequency, even your radio voice and they'll always be on your trail. The good thing is that if pirates start attacking them they have to bring many more police with them, and can only do it when spare police are available. Also they are always looking over their shoulders, and have to be more careful with their surveillance work.

One easy way to hit back, on tower blocks, is to trap them in the lifts. The lookout signals up when they're in and you throw the main power switches in the lift room. (Careful you don't trap residents as well). Then you take your gear down the stairs, beating up any of them you meet on the

always use two, or three... what they don't and can't do is protect your transmitter, its main advantage is that it allows you to go live from the studio. To protect yourself you might as well use a timer, to switch the gear off and on remotely. Timers are pretty easy to build, and you can buy kits, but good ones are hard to find 'off the shelf' as they can obviously be used to make bombs. A good one to buy is the plug in variety, used for fooling burglars when you're on holidays, or by landlords to deter squatters. For remote switching you can also make sound activated switches, via a radio link, or 'square wave' switches, via a phone line (see diagram in Tech Sect.). What none of these devices can do however is to turn over a tape, so you still have to go to the site to do this, unless you want to broadcast for less than an hour.



They're catching up slowly on present methods. However, pirates are moving on into the time. In the future we may see lasers being used as links (not as far fetched as 'you bring it'!)

Lasers outside the visible range are completely undetectable and can travel large distances which makes it extremely difficult to find the transmitter.

So, how much does this all cost? Starting at the studio (see last month) you could expect to pay around £400 or so for a reasonably decent set of equipment. Link equipment would come to around £400 also, depending upon its complexity. A mast and antenna system could be typically around £500, depending upon the exact type, height and antenna gain. Then finally, you could expect to pay around £250 for a transmitter. Total cost: around £1,500. Sure beats the 1/2 million for IRL!

LONDON'S ALTERNATIVE RADIO MAGAZINE

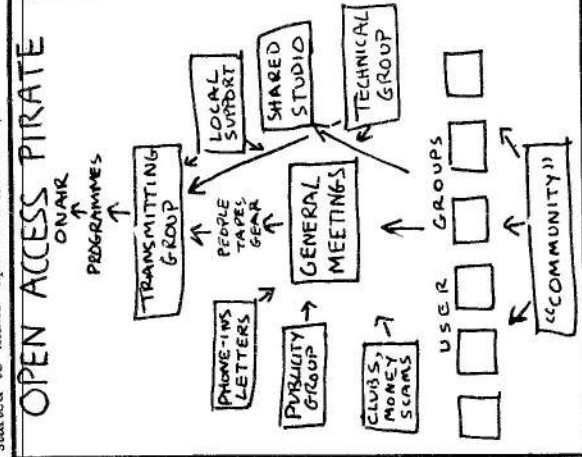
When the lookout signals a raid or anything very suspicious (e.g. a cop car cruising too close too often) immediately switch off, dismantle the

Building Your Pirate Station.

Britain who have no radio in their first language) you'll want to advertise widely through ethnic organisations. If you're a 'revolutionary' group planning to claim responsibility for armed actions you want to advertise at all. Minority music stations are the most common. But we'd advise you to widen and deepen your group, or join with others, if you're going to build and maintain the commitment (and cash) to keep a station going. Many music stations get backing from clubs, and are the platform for the disgustingly egotistical and insane DJ's who work in those clubs. Such solid backing is a good idea however. If you're running a station you'll be hard pushed to fund raise as well. If you see your station as part of a wider movement (eg. anti-war, women's, gay, anarchist, animal rights, etc) you should try to get regular backing from that movement. Another good trick is to siphon off small amounts of cash regularly from council, charity or student union funded bodies which your members are involved in. What you need is income, not a lot, even £20 a week would do if regular. If some of your members have good jobs they might be able to do it, otherwise you could be tied in with a money making co-op or small business. One example of this is the squatters pirates in Amsterdam, who can get a small regular income from a fund raised by a small tax on drink in squatted pubs and cafes.

OPEN ACCESS

Once your group is going well, and you've started to make tapes and get the gear and cash



together, you should think seriously about teaming up with other groups who you broadly agree with (or dont disagree). For example at the moment (late 1986) there are dozens of such groups who have failed to get Community Radio licences and are dying to get their stuff on air, though afraid to 'go pirate' in the present hostile climate.

The idea of 'Open Access' is to share a frequency, studios and even transmitting gear to start with, with different groups. The advantages are obvious...more money coming in from more sources, less equipment needed to begin with, pooling of technical abilities, more political clout, more participation, bigger audiences etc. A good way to approach this idea is by having public meetings, contact Free The Airwaves Campaign, etc. The problems come with coordination, political rivalry, possible infiltration and the sharing of tasks. For an Open Access grouping you need regular democratic meetings of all involved (at least monthly) and insist on full attendance. You need a few good people who are into organising it and making it work. Another problem is with broadcasting. You should aim for everyone having their own gear and broadcast team as soon as you can, so you will be more difficult to stop by the police and DTI. So you should insist on every group producing tapes providing at least two trusted people regularly both to the broadcast team and to work on the technical and backup side of it (building, repairing, purchasing etc.).

Open Access stations depend on cooperation, if you have that then all the other advantages come into play, but you are fighting all the time against our training, in this society, to be competitive and individualist. The ideas of Open Access radio have been pioneered in this country by stations like Sheffield Peace Radio, Our Radio and Cambridge Community Radio and its worth studying their experience quite closely, as well as the example of such stations and Federations of pirates in other countries. (See elsewhere in this book). Its often fatal to allow one person, however benevolent they may seem, to become a leader or spokesperson for an Open Access grouping. The straight media also love this to happen.

LOCAL / "COMMUNITY" PIRATE RADIO

The word 'community' has lost any real meaning, through misuse and over-use (eg 'Community Policing'). The old style communities are a thing of the past (if they ever really existed) except on the Soap Operas, as the system breaks us all down into individual consumers. So if you're talking about "Community Radio" you should be quite clear what you mean by it, and what the State means by proposing (and then cancelling) such an idea. What class, ethnic, interest, political or gender sections of the people are you aiming your pirate

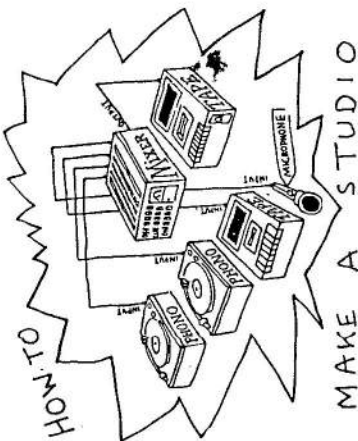
at? Or better, creating your pirate with? Or are you really working on your own career? Or trying to create 'community' in your own head?.....

Local pirate radio is a more clear idea. There are many advantages to broadcasting locally, eg. more broadcast sites, harder to get caught, room for more pirates on the broadcast band, cheaper easier to build transmitters, closer contact and participation of listeners etc. In a big city its a good idea for your station to base yourselves in one area, whether you're broadcasting locally or citywide. You need a local base, and local backing, financial if possible. If your station is appealing to one small section of listeners it may not however make sense to do a local station, because the potential listeners are fewer a local station should aim at a fairly wide section of the population. An open access station would work well on a local basis, as coordination would be easier, and all kinds of interest and minority groups could be persuaded to make programmes. On a local basis publicity and support are much easier to get, as is the possibility of mobilising people to defend you when attacked...eg. a popular station in the middle of a large housing estate. Local broadcasting in inner city areas can nevertheless involve hundreds of thousands of potential listeners. Most of the smaller existing pirates are, in effect, local stations, because of the limitations of height and the power of their transmitters, though very few allow any access or see themselves as a local voice and resource.



HOW TO MAKE A STUDIO

Back to square one, you've fooled around with tapes and microphones, but soon you're going to want your own studio. If you have no cash don't let that stop you! Most of the gear can be borrowed to start off with. For beginners purposes a studio is a small room, a couple of turntables and cassette decks, a microphone, headphones, a small disco mixer, a plug board, leads, some records and a table to put it all on. You'll also need some blank cassette tapes, and sound effects records if you can, (borrow from a record library).



After that its just practice and patience, knowing and collecting your material, and getting more or better sound gear as you go along.

Having said that there's plenty of tips we can give you. A permanent room is handy. Sound proof it if you can, cardboard, layers of carpet, egg boxes or styrofoam are all good. Try to plan it out before you start so as to have everything within reach of the operator(s), while having enough room for the interviews and group work (See Diagram example). If you build your own control desk you can drill holes and arrange for all the leads to disappear and join up underneath, much less hassle. If you're buying cassette decks try to get something also suitable for outdoor work. Try it out before buying, eg don't get one which leaves a loud click on the recording whenever you lift the 'pause' button. Quality and editing are better if you record your final product from the mixer onto a reel to reel tape recorder, though that means re-recording onto cassettes for broadcasting, and a good cassette deck can give near as good results and is cheaper. If buying a microphone its worth getting a good directional one suitable for studio and outdoor interviews, and make sure the 'impedance' suits your mixer. A 'cheap' £50 disco mixer will do the job (you can even mix through some stereo units). If you have the cash go for the flashy new £150 range with built-in graphic equaliser with which you can do wonders. Another tip, keep mike leads, din leads and power leads well separate from each other and make sure everything is well earthed (from the chassis if necessary). If you also have 'hum' problems with cassette decks try plugging in the power lead the other way round! (ie where it goes into the deck). Use cheap turntables, not automatics, and buy ones which use cheap cartridges, as you'll have to replace them often anyway. Use good quality cassette tapes however (TDK's are just about okay). C120s are best for length of programme, but get the best or they'll tear or jam. On the turntables put in your own on-off 'cue' switches, for ease of operation. When you've 'cued' a record to where you want to start, turn it a full turn back, by hand, to avoid 'slow start' up noise. Try and have an LED meter on the mixer

and on the final tape recorder, allow the needle to go just into the red for music recording, but only half way up for speech recording. For group interviews an omni-directional mike can be handy, and pay special attention to sound recording levels and background noise. Don't use a telephone in the studio. Though the phone is the lifeline of democratic radio, in the present climate it means you'll be busted and/or have everything in the room recorded by the police. You really do need two turntables, and at least two cassette decks...All these tips, and more you'll pick up as you go along, but its good to work out a standard 'how to use the studio' lesson for newcomers. Pay attention to safety, eg have the plugboard (fused) well out of the way, and don't allow coffee or beer near the gear. Read a book on basic sound studios.

One last tip, lock it up well, especially if its not in your own home, and barricade and cover any windows. There's one sure thing about accumulating sound gear...sooner or later someone'll nick it!

THE PROGRAMME.....

This, entirely up to yourself. No need to follow any conventions. Some people say you have to 'master' conventional programming before you can do something different. Other say if you do that you'll never do anything different.

Again there are some hard learned tips for pirates. Its good to talk with all concerned before starting, make a list of all the possible material gathered (music, interviews, sound effects, news items, jokes, or whatever) and try to put it into some kind of order. A signature tune or jingle isn't such a bad idea, as people recognise the programme by it, often after they've forgotten the name. Repeat the name of your programme often, but not too often, along with your frequency and broadcast time. Put your important items first (eg a demo next day, your appeal, etc) as its always possible you may be busted before the programme ends. If you're expecting a bust put all your best material first and keep the programme short. Use first names (false ones) and try to have a friendly, relaxed atmosphere and give everyone present a go on the microphone and control desk.



While throwing out conventions don't forget that we're all conditioned to quick variety and short attention spans. Long single person interviews are not so, no matter how interesting, but need breaking up, also remember people are continually tuning in (and

out) and if doing long pieces you need to 'flash back' the story so far. You need variety and interaction, without sticking in jingles every 30 seconds. Try and make it interesting/enjoyable/entertaining both for you and the audience, otherwise why bother?

Style and themes are your department. Its easy on radio to get arrogantly carried away with an idea of your own ego, or with 'in' jokes or political hobby horse, watch out for this. Practice with using the gear, good preparation and research make everything go much more smoothly. Background music and fading music in and out can be very effective if done well. A large studio, tea breaks etc, help a lot. The more time you put in the better the result (usually), you can spend a whole night making a good one hour current affairs programme, for instance.

More than that its hard to say, so much depends on the people, the subject, the projected audience, the time of broadcast etc. You should actively go out and seek feedback and opinions from people you know have listened. Probably you wont be able to do phone ins and mail is slow and erratic (dont worry if you dont get a big postbag, few stations or programmes really do). Its easy to become cut off and feel like you're talking into a vacuum, or get a completely wrong idea of what kind of people are listening.

Making programmes is really not that hard, however bad and inexperienced you are can quite easily improve on some of the 'aural shit' being pumped out by legal stations over the airwaves, 24 hours per day!

PUBLICITY

Publicity is very important, especially when you're starting off your new station. Of course your main publicity is to keep coming back on air, no matter what. But if you're hoping for a minority audience to tune in specially you need to advertise a lot where those people are likely to see or read it. Be warned, there's no real tradition in this country for large scale support for pirates, and people often tend to consume the media ie forget instantly they switch off. It could take you a long time to build up the regular, participating audience, and the solid support you need to attract new blood, break even financially etc.

If you're a local station your publicity is obviously a lot easier, and you can poster, graffiti or even leaflet your entire reception area. If you're a wider station make sure you're always mentioned in the 'whats on' papers and get articles or interviews into your paper likely to support you. Send out regular press releases to the local and national press, and try to cultivate contacts among the slimy reptiles (journalists). Almost any publicity is good, as those people likely to listen in to you will also likely read behind the bias of the Tory press. Oddly, one place you should certainly seek publicity is on radio, try for instance getting onto phone ins. On radio you are already talking to people who listen to it! TV, if you can find any way or stunt to get onto it,

is the most powerful publicity and you should certainly court the bastards running the local TV news, this kind of appearance really does stick in peoples minds and start them talking. Strangely enough the media are not overly hostile to pirates, providing you're just an oddity, not a direct threat. Many media workers hate the shit they're forced to produce and admire the 'romantic' pirates. You should play on this for all its worth, and always try and get your frequency and broadcast times across. They will sometimes put you on, as an interesting item. Remember that pirate radio is a 'victimless' crime!

If you're a mainly music station you should publicise where people listen to that type of music, if you have your own club, of course, you're laughing. Join Free The Airwaves and get publicity in their paper. Write articles for radio papers, and do benefit gigs, public meetings, media stunts, whatever you can manage. Choose a catchy, hard hitting name for your station. If you're doing political stuff they're going to go for you anyway, so you might as well get value for effort!

Remember, if you want to be a participatory station, you'll have to go out and seek feedback. Get on the street and do interviews wherever you can. Take along your cassette recorder to every type of event, the more different voices and views the better.

BUILDING UP YOUR PIRATE STATION

Its hard to give advice about longer term development, but there's a few things worth saying. First of all its important to pace yourselves. Its easy to start off with a lot of enthusiasm, then get busted off the air, or just burnt out with too much work or too few people. However good or different you are you will be very lucky to build up a regular audience or mass support overnight. Though your potential no. of listeners may be huge you can expect response to be slow. Breaking down passive consumption of the media is not easy. Having your own clubs, events, regular demos etc helps, as do dramatic publicity stunts. You need to work out what you're aiming at. We say support, participation and a large number of listeners is a good aim. But you may just be broadcasting as a way of pressuring for a licence (which is a bit of a sellout and a pipedream). Ideally you should plan ahead and gradually increase your broadcasting times, while developing all aspects of your station, rather than going all out and then collapsing at the first 'bust'. The best advice then is to operate well within your capabilities, and to join up with any other pirates who are not commercial and not racist, sexist or fascist. Your longer term aim, as a pirate, should be to reach a situation where you have so much support (money, volunteers, transmitters, listener support etc.) that the state just cannot wipe you out at will. The best hope for pirates is to swamp the forces of repression by sheer numbers, as happened, at different times, in Belgium, the Netherlands, France, Italy, and now, it seems, in Spain. This does not imply chaos, but cooperation.

federations and sharing of the available airwaves and times. This swamping of the airwaves is NOT going to be caused by the commercial pirates, hogging, hiding and mystifying the technology and even sabotaging each other. However if we do manage to start a non-commercial movement of pirates capable of doing this then commercial pirates will jump onto the airwaves, with more power, and try to force us off. This would be a major problem. (See International

Medium Wave

Advantages and Problems.

At the moment FM broadcasting, with all its advantages, is the favourite for pirates. But its well worth pointing out that at least 25% of radio receivers in Britain can't even receive FM, so you can't pick up most pirates on older radios. Another thing, in some hilly areas FM broadcasts have a very bad coverage area. And a third advantage, you can cover a very much bigger area on MW, at least potentially. MW can be the best choice for you, especially if you're in a country area, or in hills or mountains, or only want to broadcast by day and aren't too worried about sound quality. MW transmitters are also fairly cheap and easy to build, and because you use a crystal there's no problem with tuning or with 'sprogs' (harmonics). Though the antenna is a huge length its just a roll of wire, and doesn't necessarily have to be up high, which gives you a quite different, if still limited, range of possible broadcasting sites. MW works by bouncing radio waves back off the stratosphere, not by line of sight like FM.

Of course there's lots of other disadvantages, one is sound quality, and stereo is out of the question, and there's not much free space on the wave band, chiefly because of a host-of-European stations, which become stronger at night, blotting out your relatively weak signal (this is due to atmospheric changes we are told). The TX is also bigger and heavier (about 12"X8"X6") and you'll probably need to use car batteries.

One thing I forgot, if you want to reach any of the 50,000 prisoners in Brit jails, you must use MW, FM is still banned in prison, for some typically petty reason.

It is also agreed that you're generally less likely to get busted. In the present repressive climate that's well worth considering.

HOW TO BROADCAST ON MW (540 - 1600 KHz).

YOUR TRANSMITTER.

Enough general talk. So you want to broadcast on MW. So here's how to do it. First, your transmitter. Medium Wave transmitters aren't so hard to build, any good amateur radio buff could do it, and there's people around who will build them (reckon to spend £100 to £150). The technology is tried and tested and our design (see Tech Section) is as good as any. The TX is valve operated and you use a crystal (which you have to order on the chosen wave length) which

SETTING UP YOUR AERIAL (Medium Wave).

Security precautions and preparation are the same as for FM. But there the similarity ends. For a start your total aerial length is ¼ your wavelength, so if your wavelength was 200 metres, for instance, your aerial would be 50 metres long! You use ordinary thin single strand wire. Buy a roll, keep it on the roll and measure it out, metre by metre. Ideally the aerial would point straight up, but that's just not feasible, unless you hang it out from the side of a tower block or a steeple, or suspend it from a balloon (only the balloon blows away). The normal method is the 'dogleg' which works just fine (See Diagram). The ideal site is a field, or deserted common land, far away from houses, with two tall trees (only 2 if possible, poplars are best) about 30 to 40 metres apart. Now string the 'dogleg' between the trees and down to your TX without touching branches or leaves. Sounds impossible? If you have a trained monkey that's just fine. Otherwise try our method. Practice and patience is necessary.

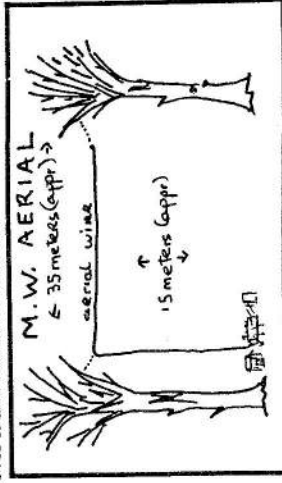
Bring along with you a catapult, a long reel of 70 lb strength fishing line, and plenty of lead fishing weights (not too heavy for the catapult). Also some small plastic rings (cut out lids of plastic containers work fine).

SAMPLE CHECKLIST. Things to bring along when broadcasting on Medium Wave outdoors.

Transmitter. TX battery leads. Cassette Deck, and battery leads. Din lead from Cassette to TX. 12 volt and 6 volt batteries (charged). Earth leads and stakes. Aerial wire. 70lb fishing line and weights. Catapult. Plastic rings. Disguise gear (eg kite-fishing rods). Screwdriver & pliers. Soldering iron & solder with 12v transformer (if possible). Programme cassette. CB's or torches or whistles. Plastic sheet or large umbrellas (for gear in rain). Fieldglasses. Food and drink. Radio receivers. Waterproofs (warm). Possibly a tent.

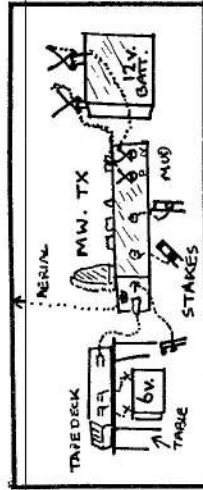
Tie one end of the fishing line to a lead weight, leaving the line coiled neatly and loosely on a piece of bare ground. Then fire the lead weight from the catapult right over the centre of a tree! Go and search for it (don't try this at night). Tie on your plastic ring in place of the weight and pass about 30 metre of your aerial wire through the ring. Now get your mate to pull in the other end of the fishing line, if it doesn't get tangled pull it till the ring is about 5 metres from the tree top. Tie the fishing line securely (to the tree), cut it, and head for the second tree. Repeat the performance, firing right over the tree from the far side. Pull the aerial end through, and this time tie it to the ring. Pull up as before to about 5m from the top and tie the line. Now back to the roll of aerial wire (extended with fishing line as necc.) and start pulling it in till its suspended without touching the trees! Its hard to get it just right so the aerial reaches your X and is tight, adjust fishing line lengths and/or position of TX. Better choose two

trees too far apart than too close. When you finally get it all set its hardly worth taking it down again after the broadcast, though you should loosen it off or it'll snap in the wind. Disguise it if possible. A further problem can be with kids and passers by, disguise your actions, bringing along fishing rods or a kite is a good ploy. One of the best broadcast sites is a clearing in a large wood. On Medium Wave remember, you can go right outside the city and still cover it and lots more besides.



SETTING UP THE GEAR (Medium Wave).

See the Diagram. The transmitter should be on wet ground. If its dry, wet it. Mud is good stuff. The aerial wire should be taut all the way. Bushes are an advantage, for concealment, but don't let any touch the aerial. You power supply is a 12 volt car battery. Bring two, well charged up, if you're broadcasting for more than a few hours. Medium wave uses lots of power. If your TX is on mains (240vAC) you'll have to get it adapted using a 'rotary inverter', its not difficult. A lorry battery is the real thing, but what a drag to carry! If there's a chance to go on mains, by running a line from somewhere, you should go for it. Otherwise wear old clothes and gloves against acid spills. When choosing your site balance the need for



remoteness with the problems of moving the gear. The Transmitter must be very well earthed, the earth is an essential part of the aerial system. Use a ring of metal stakes (eg tent stakes) and file off any rust or dirt for good connections. Attach the stakes securely to the chassis of your TX, with thick metal straps or wires held by butterfly nuts or strong clean battery clips.

So far so good. The cassette player, on the contrary, should be off the ground, on a box or whatever. As usual keep the din lead, battery leads, and aerial wire as far apart from each other as possible. The cassette player is normally powered by a 6 volt motor bike battery, with suitable leads. Torch batteries are dear and have a pathetic lifespan.

Section, especially Italy.)

It is a mistake and an excuse to blame the Tories and the new draconian laws for the lack of alternative pirates in Britain. The main thing stopping us is the lack of any strong combative movement (whether it be workers, womens, anarchist, or whatever) in which to build a big wave of new pirates, though there are literally millions of sympathetic people about.

keeps you on frequency without the problems of FM. So you have to decide from the start which frequency you're going for and stick to it, or buy a new crystal. When choosing your frequency remember that it must be divisible by 9...MW frequencies are separated by 9 KHz by international treaty. If your signal doesn't conform you'll probably have your signal DTI and police down on you faster. If you have problems getting a MW transmitter you may be able to buy a kit (See Contacts) or adapt an amateur radio transmitter.



ADAPTING A MW TRANSMITTER

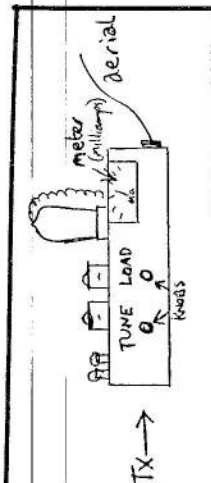
I'm not exactly an expert on this and the following info comes from the US. Apparently you can easily buy second hand radio ham transmitters and adapt them. The best to go for is the Viking Valiant (200watt) or the Viking Ranger (75watt), both made by Johnson & Co. These ham radios are well built, have excellent audio, and moreover have built in VFO's (variable frequency oscillators) which make them simple to modify to work on the top end of the AM band. All you need to do to the RF (radio frequency) circuits is to add capacitance to the 160 meter tuned circuits. And all you must do to the audio circuits is to bypass the first pre-amp (assuming you're using a line level instead of a mike level). One other thing, you must bypass the speech frequency filter, which is located between the 2nd pre-amp and the driver.

When buying such a 2nd hand ham transmitter a) get one with 160 meter capability. b) Don't pay more than £100 for one. c) make sure it has plate modulation (look inside and check there are two transformers well separated from each other), and e) don't get a 'kit built' one with dodgy wiring and if possible check the valves before buying, they're costly.

SWITCHING ON

Connect up your batteries, load up your cassette player with a 'trial tape' and you're ready to go. (See Diagram B):

- 1) Turn tuning adjuster to the right till the meter gives the lowest reading.
- 2) Turn 'load' adjuster till meter rises about 50 milliamps.
- 3) Tune again till it drops about 25 Ma.
- 4) Load up again as above.
- 5) Carry on procedure till you get a load of about 150Ma on a 20 watt transmitter, or 100Ma on a 10 watt rig. Your last tuning adjustment should produce virtually no dip on the meter needle.
- 6) Adjust modulation in relation to other channels to get your best sound. Use a radio receiver held at least 50 yards away for testing.
- 7) If there is crackling, knocking or bad sound, repeat from the beginning. Check that your stakes are in well to damp ground, that all lines are well separated, that aerial isn't touching trees, hold receiver further away, etc.



If you've done all the above you should be broadcasting loud and clear. If your signal is still wretched, chances are your crystal is burnt out, or something is blown. Then go home.

If all is well, switch off and await the time your programme is due to start. Don't detach aerial wire with the TX still turned on.

BUSTS...IF ALL GOES WRONG

You're nicked. (See Legal Section). What you say to them depends on the circumstances. If they haven't got you, deny it point blank, give them your cover story and a verifiable address, and stick to your story no matter what. The problem with this is if they have nicked others and they give different stories, a different name for you etc. Best discuss all this beforehand. If caught on the hop, best say you don't know any of the others. You're caught in the act or with the gear. Give them a verifiable name and address and refuse to discuss the matter further. No matter what. People have managed to get off in the past, even with the gear in their hands, but under the new laws this is unlikely.

Although they can arrest and charge you, illegal broadcasting is still normally treated as a "summons offence". Which means they question you, let you go

and fingerprint you. You can't refuse under the new Police Bill.

When nicked your best bet is to remain calm. Demand to ring your solicitor. Don't panic, it's not the end of the world. Smile at the bastards. Have a good kip in the cell - you've done your best.

FIGHTING YOUR CASE. (See Legal Section).

It's usually months before your summons arrives, if they decide they have a case. Get legal aid if at all possible, and a good solicitor who knows the by now, pretty complex legal situation. Plead NOT GUILTY, but beware if you have money, they may award costs against you if you lose. Get your Bust Fund together, with gigs/jumble/radio appeals/donations all round etc. It's good to campaign about your bust on the air if your station is still going. Most commercial (read 'conservative') pirates don't do this, carrying their bid for respectability so far as to ignore their own best weapon. Make sure the address you gave when arrested is 'clean' they could possibly raid you to look for further evidence. If you're a political station watch out for suspicious break-ins where nothing is stolen, the Branch often do this.

Get your story straight, get any witnesses to write out their statements together, make copies and give them to your solicitor. Don't trust your solicitor too far, they sometimes say 'plead guilty' just to save themselves trouble, if he/she starts getting cold feet get yourself a new one (they don't like this at all but it can be done). Get your solicitor to ask for copies of the prosecutions witness statements in advance of the case and make sure you see them. In court dress neatly and be polite to the bastard (magistrate) and the filth. Have a good 'hard luck'

story for your solicitor to tell, its always good to say you're just getting married/starting a new job, etc but don't say you have money or the fines will be bumped up higher, if you're going to 'bend the truth' a little don't tell your solicitor you're doing it, and be sure friends watching in court don't start laughing! The DTI and police will lie anyway, more likely than not, get your witnesses to focus on these lies and your solicitor to cross question them closely, especially any police witnesses, who are more stupid and inexperienced in this kind of case. Demonstrations outside the court are good for publicity and can intimidate the magistrate if big enough, but don't always help your case (eg. if you're pleading 'dumb bystander' how come all these people are so concerned about you?) If you want press, send out Press Releases at least a week in advance, so the hacks can put it in their diaries, and phone round with reminders the day before.

Your fine should be paid by the Bust Fund if at all possible. If not extra costs should be divided up among everyone in the station (always plead poverty and ask for time to pay).

When you've been busted once you shouldn't, ideally, work on the broadcasting end again, though you could still do lookout, backup, monitoring etc., as second offenders normally get the maximum fine.

If you win the case, as quite often happens, have a good party!

If you win there is also some possibility, in theory of claiming the gear back, though this is much less likely under the new laws. Ask your solicitor about it, and if there's a chance get someone else, with some kind of receipt, to apply for it, saying they'd bought it before the bust.

Radio Support Group

To join Radio Support Group and get updates and development aid write to:

Radio Support Group, c/o Drowned Rat Communications,
Box 010, 27 Stokes Croft,
Bristol, Avon BS1 3PY

Free The Airwaves

BCM Box 1502, London WC1N 3XX

Radio Crimes is the name of the FTA bulletin, and will carry full technical updates on these designs, and much more. To join FTA and receive the bulletin send £2 (for organisations £10) to the address above.



JOIN NOW

Legal Briefing

(condensed and added to from:

FREE THE AIRWAVES. June 1984

The following is a summary of the legal aspects of unlicensed broadcasting on land in the UK. The Acts of Parliament are:

Wireless Telegraphy Act 1949
Wireless Telegraphy Act 1967
Telecommunications Act 1984

which we'll refer to as 'the 49 Act', 'the 67 Act' and 'the 84 Act'. We also include info about your rights under criminal law generally, but NOT details of changes under the Police and Criminal Evidence Bill. (Not then enacted. Ed).

THE OFFENCES

The main offence is under section 1.1 of the 49 Act as follows

"No person shall establish or use any station for wireless telegraphy or install or use any apparatus for wireless telegraphy except under the authority granted by the Secretary of State, and any person who establishes or uses any station for wireless telegraphy or installs or uses any apparatus for wireless telegraphy except under and in accordance with such a licence shall be guilty of an offence under this Act".

The terms 'station for wireless telegraphy' and 'apparatus for wireless telegraphy' are interpreted (s19.1) as referring to stations and apparatus for emitting or receiving over paths which are not provided by any material substance constructed or arranged for that purpose, of electromagnetic energy of a frequency not exceeding 3 million mHz, for purposes of conveying messages, sound or visual images, or for the actuation or control of machinery or apparatus, or for purposes of radar.

So 'apparatus for wireless telegraphy' includes relay transmitters (links) and remote control devices as well as broadcast transmitters. (And also TV transmitters but possibly not infra red 'links' Ed.) The term 'station' is ambiguous and isn't interpreted more under the 49 Act. Strictly speaking a station refers to a 'place set apart and equipped for some particular purpose' and in this case should only refer to the transmitting site, and only include the studio if progs. are live, or possibly if broadcasting takes place from the same premises as the studio.

For an offence to be made out under this section it has to be shown that you have been involved in setting up or using a transmitting site, or installing or operating transmitting gear. Any of the site crew could be charged on the angle of being 'involved in establishing or using a transmitting site'. But unless programmes are live it shouldn't include people who make programmes, supply tapes or interviews, advertise or provide a mailing address. The DTI did once threaten to do advertisers for aiding and abetting but this hasn't happened. (also not till 1986. Ed)

Under the 49 Act its unlikely that you'd be prosecuted unless the transmitting gear has been tracked down or traced.....
...(but under the 84 Act you can be. Ed).. and you had to be more or less caught in the act.

Section 7 of the 67 Act (as substitute by s77 of the 84 Act) provides for the Secretary of State, for the purpose of preventing or reducing the risk of interference with wireless telegraphy, to make orders applying restrictions to wireless telegraphy apparatus of any class or description. Any of the following actions are subject to restriction under this section:

- manufacture (whether or not for sale)
- selling or offering for sale, letting or offering to let on hire or indicating one's willingness to let on hire
- having in one's custody or control
- importation

(its made clear that manufacture includes construction by any

FREE THE AIRWAVES
BM Box 1502, London WC1N
3XX

Free The Airwaves is still going strong, as an information exchange and promotion group for radical local pirates. In this book we print their transmitter designs, up to 25W, (any queries write direct to them).

RADIO CRIMES is the name of the FTA Bulletin (with full technical updates), to join and receive it send \$2.00 (minimum donation) \$10 for organisations to the above address.

method or the assembly of component parts).

When such 'orders' are in force a, b, or c are offences under the 49 Act, though in the case of c (possession) the words 'without reasonable excuse' are added.

In 1984 the only order in force was for d, importation, though this appeared to apply to only CB rigs (with an inbuilt or connected microphone or microphone socket). And the penalty for importation is only confiscation (under the Customs and Excise Management Act, 1979).

(However by 1986 it seems that a, and b, have been invoked by 'orders'. According to the Feature, 'Pirates and the Law' in TX magazine, Jan 86, with the same max fine of £2,000, no prison sentence. We have no reports of any prosecutions for sale or manufacture, and as late as Oct 86 a TX rig was returned by police after being taken in a drugs raid, with the advice.. 'You'd better not use that'. Ed).

THE PENALTIES

49 Act (Section 1.1) The main offence of unlicensed broadcasting. Its a summary conviction (ie magistrates court) and the maximum penalty is 3 months in prison or a fine of up to £2,000 or both. In practice present penalties (1986) range from £200 to £1000 for a first offence. It depends where you are (in Central London fines tend to be much higher than elsewhere) and on the mood of the magistrate (check they haven't got shares in your local IBA franchise!) Fines are likely to be greater for persons seen as ringleaders, and for 2nd or 3rd offences, with the chance of a suspended sentence after more convictions. (But we have no reports of anyone going to prison yet, and some people have a dozen convictions. Ed 1986)

Also under the 49 Act (s1.1) its an offence to listen to pirate radio. So your entire audience is breaking the law! We have a record of one member of an Our Radio team being done for this (they couldn't get him on anything else). He got a £30 fine.