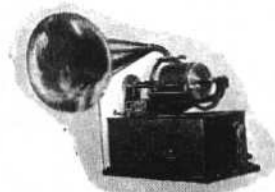




# GET INTO RADIO



In the late fifties Lorenzo Milam, a product of the Pacifica group, yielded to a personal passion to create radio in another way and after several years in Spain found himself with a station in Seattle which he named KRAB, and which he built himself, keeping costs to a minimum. Milam also had a hand in the creating of KBOO in Portland, KDNA in St. Louis, and KTAO in Los Gatos. KDNA in St. Louis is notable for my purposes in that it is currently the only station in the country which has taken the idea of community to its logical conclusion. KDNA started out as a commercial station, but after several months of struggle gained enough listener support so that it was possible to eliminate all commercial contracts. The station staff operates as a community, all living in a house in the ghetto in St. Louis. The community living aspect of the station inflicts some conflicts on the people who are involved in it, but it does build an interaction between living and communications. For the staff the radio is not a special thing, an idol. Instead, it is a responsibility, at times a chore, and a time obligation. Listeners provide the \$4,000 a month it takes to operate the station and support the staff. Perhaps the most important aspect of the station is its open mike. A drunk who hangs out around the station came in and introduced a few of his favorite records in a slurred voice that was barely understandable, and two young black girls who were walking along in front of the station were invited to speak on the air when they asked if they really could. They spoke about Angela Davis and left. The element of ego involvement is reduced to a minimum in that spoken programs are scheduled randomly throughout the day as are any of the programs which

are received from the Krab Nebulae, a loose association of the stations Milam started, and WYSO, in Yellow Springs, Ohio. If someone wants to go on the air, they may phone up in advance, or they may just show up and knock on the door. The radio station is the voice of whoever cares to speak, which is about as far as you can go.

KTAO in Los Gatos is a commercial station which is supplemented by listener support to a program guide. The station is operated primarily by volunteers which keeps operating costs down to about \$3500 per month for 24 hour operation. KTAO is unique in that the management has sold 25% ownership for \$2500 to an association of volunteers who operate the station. In addition, Milam, who formerly managed the station 24 hours a day, has turned over the responsibility for programming from 6pm to 6am to the Volunteer Association. This sets up a schizophrenic situation similar to the early days of a Philadelphia station, WDAS, which programmed classical music during the day and rock at night. An interview program on the station which dealt with educational experiments has attempted to receive funds from the Los Gatos city government for the establishment of a community resource network which would make available the volunteer talents of anyone in the community who cared to share his talents with another individual. This is significant in that city tax funds would be supporting an independent educational resource, and for the first time a commercial station would be in the position of serving the community with a resource exchange beyond lost-dog announcements and ride-requests.

Jeff Smith

For those of us who grew up before the great grey eye of television came to watch over us all — AM radio was the be-all and end-all of our lives. Late at night, with the tiny speaker under the pillow, listening to the music of Chicago, or the jazz of New Orleans, or the naked brothel sex voices out of Miami. Two or three in the morning — and there, transformed into a wandering wave into our ear — the sounds of a dozen cities; floating to us through cows and trees and bushes, distorted (slightly) by the Sporadic-E Layer, which did nothing to harm (by its distortion) the power of distance. Radio was an early (and faithful) lover to those of us in the pimple period of our lives.

L. Milam

Up until 1949 most of the available radio frequencies in the United States were used only for commercial gain. Sure, in the process we got some fine programs of comedy, drama, melodrama, science fiction, mystery, and all of the rest; but for the most part a few people made a lot of money from the entertainment pleasures of the masses; and what was more destructive, the concept of entertainment was limited by those commercial interests who were lining their pockets as a result of their understanding of this great potential tool. Then in 1949 the Pacifica Foundation got the brilliant idea that those who listen to a given station might actually become part of the radio phenomenon by expressing their support in terms of a contribution to the operating costs of the station. The station, KPFA in Berkeley, began to speak intelligently rather than in a broadcast school blathering, useless drivel. They went into the community at large which they served (reached) with their signal and used the community as a programming source. The community "saw" itself on radio. The Pacifica Stations grew after some struggle and they are currently four (KPFA, Berkeley; KPFT, Houston; KPFK, Los Angeles; and WBAI, New York) with a fifth in the birthing in Washington D.C. Everyone knows about them, but they aren't the only thing going; and some might feel they have become staid in their relatively old age.

## TRUE TO YOU



### RADIO GIRL Perfume

## TEG'S 1994

This is an intriguing head-level future-history framed by the author's plea that you take what you like and spin off. In serial print-out form, Teg (a girl) maps out the 'idea-development' of thirty years past (communications era, early phases), in reference to her own post-1994 future designs. The strategy is to place your attention beyond the high visibility of new hardware and the current myth of decentralization, to free you to look backwards forwardly.

Teg's language is unrelenting communication jargon — facilitator, synergist, ecofacts, entropic this and that. I tend to think if you're sucked into mimicking this Theobald's on to you. There's

not much here about non-print media forms, especially in a self-referencing context. Consider this one of the many white spaces to fill in your own projections.

—A.R.

**TEG's 1994: An Anticipation of the Near Future**  
Robert Theobald and J.M. Scott  
Mimeo form:  
Personalized Secretarial Services  
5045 North 12th Street  
Phoenix, Arizona 85014  
1-4 copies, \$5.00 postpaid  
5+ copies, \$3.00 postpaid  
Published form (Sept. 71):  
Swallow Press  
1139 S. Wabash  
Chicago, Illinois  
cloth: \$6.00, paper: \$2.50

*We did successfully create an ecofact production system based on cybernation, an inter- and intra-communications system largely based on new information techniques, and a terran community system based on decentralization. It is now clear, however, that far too little thought was given during the eighties to the concomitant reinforcing of the human personality and human behavior patterns. At the present time, ecofact abundance is becoming insecure because people are too "lazy" to communicate their needs, residents of communities are beginning to re-experience anomie, sociofact-production is diminishing because community myths are no longer completely supportive, and ethnocentrism is reappearing because the divergence be-*

*tween community myths is accompanied by a breakdown in inter-community interaction as SITUATIONALS grow further and further apart.*

#### AUTHOR'S COMMENTS ON READERS' RESPONSES

*Others felt that we had underestimated the power of science and technology to change man:*

*... The image of MAN as opposed to the image of men both psychologically and physically (color) is certainly bound to undergo greater changes due to genetic interference, much before 1994, yet this does not seem to enter in as a consideration in the discussions of 'cultural divergence.'* (Response 4)