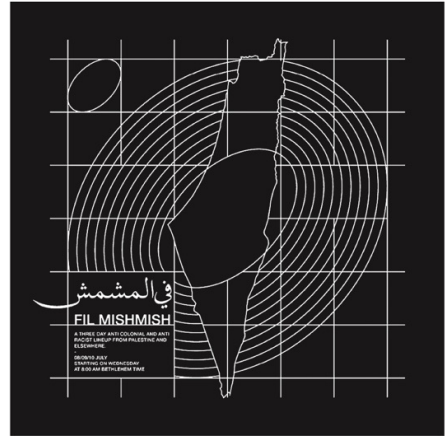


R a d i

O



Advert for Radio Alhara Fil Mishmish online protest event

A c t i

The growth of internet radio through the 2010s and the pandemic conditions of the last year have created an explosion of music on air, with new stations launched and musicians turning their creative energies to broadcasting. Radio in the present moment takes as many forms as there are ways of listening: intimate real-time connections over the airwaves, site-specific experiments in broadcasting, deep dives into specialist archives, MP3s dropped in WeTransfer links, websites mirroring broadcasts or electromagnetic receivers on another part of the planet, ‘filecasting’, radio apps, decentralised broadcasting networks, and of course tuning into the humble FM band.

Our list of 100 essential stations and programmes covers radio activity across six continents, across airwaves, websites, streaming sites, and often all of the above. Many of them are just a Google away but URLs have been included to guide your search. Broadcasting schedules range from 24/7 to occasional events to organised chaos, and information provided may be transparent or cryptic or anywhere in between.

This is a portal to teeming underground scenes, avant garde experimentation, forensic DJ knowledge, the outer reaches of sound art, and vital networks nurturing solidarity and sustainability.



Arising from Palestine in the midst of the pandemic Radio Alhara uses its fluid schedule to forge international solidarity.
By **Shane Woolman**

Radio Alhara sprung up in March 2020, largely as a means of connecting people during the first Covid lockdown. Formed by a group of friends residing in Bethlehem, Ramallah and Amman, Radio Alhara – literally The Neighbourhood Radio – broadcasts via the Yamakan online network to an ever growing global audience, with daily listeners currently numbering around 4000. “The station encompasses the idea of a public space,” co-founder Saeed Abu-Jaber explains. “It hosts musical sets, conversations, recordings, discussions and its main aim is to blend the limits between producers and listeners.”

I spend a week locked to the station and it’s clear the musical currents run deep. Whether it’s hip-hop, soul, funk, or jazz, dance music, field recordings or contemporary classical, much of it with a Middle Eastern flavour, Alhara seems to possess an uncanny knack of hosting shows from clued-up music lovers, which lends a warm, cratedigging feel to the listening experience. Highlighting the work of home-grown artists is one area in which Alhara excels, and the week showcases impressive catalogues of artists such as Jerusalem group Sabreen, hip-hop crew DAM, the Ramallah Underground collective and rising rapper Daboor.

Keeping the programming fluid is a modus operandi

at the station (“we take it day by day and adapt it as we see fit, it keeps it fun and relevant”) and this came to the fore during the bloody conflict between Israel and Gaza that spiralled out of control in May, when regular scheduling took a back seat. “We have asked residents and friends to send in music, words or anything that fits within the context of what is happening in Palestine,” Abu-Jaber says. “We termed it the Sonic Liberation Front, and it’s been beautiful seeing the amount of support to the cause by everyone.” The project has been a phenomenon across the online radio network, with broadcasts mirrored by stations from the Middle East to Western Europe, and contributors from all around the world.

Reactions within the DJ sets have often taken dramatic musical turns. One large swathe of co-founder Yousef Anastas’s mix features a choir performing Tchaikovsky’s *Liturgy Of St John Chrysostom*, which seems to linger and weave for an age through the ensuing melodies and beats. *SONICFRONT13*, a broadcast by Ramallah musician Dirar Kalash, slowly unfolds with the sounds of a protest that glide into an emerging squall of shrill radio frequencies while ominous, slowed-down voices bark unknown commands. Later, bursts of feedback merge with screams, punctuated by the sound of

gunfire beneath a bass throb that harnesses a very real sense of dread. It’s sound art that conveys the pain and anger of a region which has been in its own form of permanent lockdown for years, and at the time of writing, is enduring relentless airstrikes and scores of civilian casualties.

Highlights of my week of listening include a show crammed full of contemporary Palestinian tracks from Ruptured Records label head Ziad Nawfal, the *Hour Of Liberation* show with its mixture of music and informative chat (one highlight being a translation of the lyrics of Lebanese rapper El Rass), as well as some inspired sets from an international host of selectors such as Loris (Mexico), Laura Jackson (UK), Alia Mohamed (US), Nithin Shamsudhin (India) and 嵯桐 (UK). The action-packed ‘solidarity takeover’ by Colombian DJs and artists was another high point of the week.

Radio Alhara’s appeal works on a number of levels: on the one hand, it’s proving a vital lifeline through which to connect with the global community; on the other, the music is rewarding in and of itself. And it’s also an insightful, valuable way to experience the rich culture of a people who continue to endure impossibly great hardships on a daily basis. □ yamakan.place/palestine

v i t y

Radio Activity A–Z

100 essential stations and programmes

||-node France
p-node.org

This flexible distributed broadcasting network, based partly in Paris and available on DAB there, uses hybrid/modular radio technology to create “a decentralised broadcast structure where each of the network’s nodes serves to both receive and transmit information”. Tune in on the website, and you’re presented with field recordings, experimental broadcasts and political transmissions. The website contains all the necessary information on how to build your very own ||-box.
Derek Walmsley

20ft Radio Ukraine
20ftradio.net

The Kyiv based online station broadcasts from a shipping container (size: 20 feet) placed in a former ribbon weaving factory. Five founders launched the radio in December 2017, and through its well-organised archive, you can tune into shows digging Anatolian rock, Ukrainian psychedelic pop or Kyiv’s emerging electronic scene. In May, special police forces disrupted a 20ft party and broadcast, but the station still remains on air.

Miloš Hroch

Abelian Global
abelian.org

Abelian collects round the clock streams of the very low frequency (VLF) radio band. These sounds of ‘natural radio’ are characterised by a series of whistles, crackles and pops, generated by thunderstorms and lightning flashes bouncing off the Earth’s ionosphere. Currently, the site hosts streams from locations in the US, Italy, UK and Germany.
Iliia Rogatchevski

AFM Aotearoa/New Zealand
audiofoundation.org.nz/afm

Broadcast by the venue Audio Foundation in the sub-basement of the Parisian Tie Factory in Tāmaki Makaurau Auckland, AFM is an events based radio station. An eclectic portal to new work from

experimental musicians and sound artists, it hosts three monthly broadcasts presenting sound installations, local urban field recordings and guest mixes, broadcasting online and on 88.3 FM.
Kiran Dass

Ars Sonorus Venezuela
arssonorus.org

Venezuelan artists Jorge Gómez Aponte and Amarilys Quintero are well-established in the worlds of sound poetry and sound art. But their specialty is radio art, a discipline of which they are among South America’s foremost proponents. Based in Bogotá, their project Ars Sonorus offers online courses on these subjects. It also launched the radio programme *Oír Es Ver*, led by Aponte, a wonderful introduction to the international movement of radio art, as well as a space for experimentation in its own right.

Alonso Almenara

Aural Thicket US
wcrsfm.org

Jen Powers is known for her twinkling hammered dulcimer playing as part of the folk-drone improvisation pair Powers/Rolin Duo, but she’s recently started bringing her curatorial interests to the radio on Columbus, Ohio community station WCRS. Powers handpicks a mix of psychedelic, folk, drone and jazz tracks for her hour on air, bringing listeners into a delicate trance.
Vanessa Ague

Balamii Radio UK
balamii.com

Transmitting from a shopping arcade in Peckham, London, Balamii launched in 2014 with live broadcasts from nightclubs like Corsica Studios and Bussey Building. The station has grown up alongside a movement of South London house, jazz and garage; shows from the 22a label, femme crew BBZ and Brazilian specialists Far Out Recordings sit alongside club DJs LCY and Riz La Teef, and international house heavyweights Fred P and Eli Escobar.
Chal Ravens

boxout.fm India
boxout.fm

Founded in 2017, boxout.fm broadcasts from Gulmohar Park New Delhi, India seven days a week. The station lists more than 100 resident selectors, including Syrphe founder C-drík, percussionist Sarathy Korwar and promoter Shama Anwar, and under usual circumstances brings New Delhi partygoers together every week with its regular club night Boxout Wednesdays.
Meg Woof

CAMP Radio France
listen.camp

Broadcasting from the French Pyrenees, CAMP Radio features a wide array of experimental music and sound, from tape wonk to synth pop, improv to field recordings. Transmissions from the UK underground – Opal Tapes, WANDA GROUP, Crow Vs Crow, Guttersnipe – share frequencies with out sounds from Brazil, France and Japan. Numerous shows have an environmental remit, exploring the sounds of plants, insects, the outdoors and site-specific performance.
Stewart Smith

Cashmere Radio Germany
cashmereradio.com

Cashmere Radio – a wonderfully unique concept station that is also home to a community garden and goats – is an experimental hub based in East Berlin. The project also hosts installations, workshops and one-off events beyond its regular broadcasting in an attempt to celebrate the performative, social and informative power of radio as a collaborative and politically engaged medium.
Chloe Lula

Clyde Built Radio UK
clydebuiltradio.com

Clyde Built Radio has been broadcasting live from a stall in Glasgow’s Barras Market since January 2020. Founded by the team behind the Huntleys & Palmers record label, the station has become a much needed rallying point for DJs and producers in the city throughout

lockdown, particularly showcasing newer artists like DJ Peanut, Plantainchips, DJ Bean and Lizzie Urquhart, alongside shows from Monorail record shop.
Joel White

Dublab US
dublab.com

With around 100 shows in its schedule, dublab is driven by the philosophy of “Future Roots” celebrating music from different eras and genres. In their programming and live events, they strive to present and support artists making obscure underground music. Dublab currently airs mostly prerecorded shows hosted by Mutant Sounds, Richard Chartier, Mike Harding of Touch, etc plus Paul Holdengräber’s topical discussion show *The Quarantine Tapes*.
Vanessa Ague

EastEast Radio Russia
radio.easteast.world

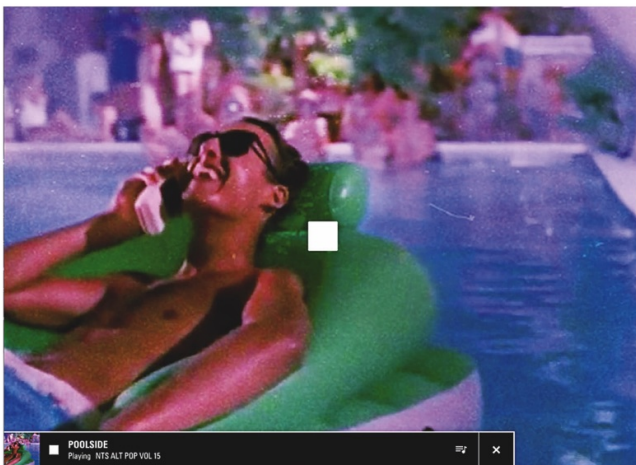
This round the clock stream works in symbiosis with *EastEast* magazine, whose core goal is to challenge and reinvent that geographical idea. The curated mixture of rare music, guest mixes and podcasts reflects the unpredictability and eclecticism of sounds from the east.
Nikita Velichko

Efferralgang Radio France
efferralgang.love

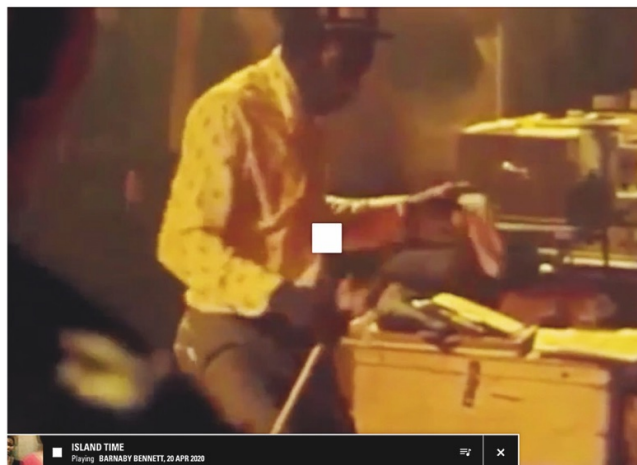
A gang of freeform radio heads whose station is as effervescent as it is bewildering. The schedule is obscure but the archive is deep, with scores of shows embedded on YouTube links that will make your laptop’s fan hum. Highlights include Thom Griffin’s experimental/collage/improvisation trip *Métrocassette* and a regular broadcast of weird rock and noise by revered US radio veteran Brian Turner.
Derek Walmsley

Faltradio France
faltradio.substack.com

Once a week, Faltradio – a venture of Marseille’s Falt Records – makes available for download a half-hour mix of sounds, accompanied by a skeletal track



POOLSIDE
Playing NTS ALT POP VOL 15



ISLAND TIME
Playing BARNABY BENNETT, 20 APR 2009

Infinite Mixtape channels at the NTS website

An endless mixtape function created by influential London broadcaster NTS is the logical next step in preserving and celebrating the art of the DJ mix.

By **Dave Mandl**

Flipping through the virtual dial in the TuneIn Radio app during the depths of last year's lockdown, I stumbled onto a station called Expansions run by the radio network NTS. Being as drained and exhausted as everyone else, I found that the stream suited my mood perfectly much of the time: a seamless, round the clock webcast of the 1960s and 70s jazz I love most, alternating between Sun Ra's more avant garde recordings, Blue Note-era Herbie Hancock, spiritual jazz by the likes of Eddie Gale and Ahmad Jamal, fusion, and the occasional Afro jazz or Ethiopian track. There were no voices – no vocals, DJ mic breaks, or spoken station IDs. At my most stressed, it provided as calming an ambience as I could have wished for.

This heavenly station, loosely branded as "Jazz and its many mind-expanding variations", is one of the Infinite Mixtapes streams from influential UK broadcaster NTS (who recently celebrated their tenth birthday). Separate from the two real-time channels that NTS is well known for, Infinite Mixtapes is a sub-network of themed feeds that includes among others Island Time (mostly reggae and dub), Poolside ("Balearic, boogie, and sophisti-pop for poolsides, beaches and car stereos"), and Slow Focus (ambient, drone and ragas). All are programmed intentionally as background music or immersive environments meant to evoke specific moods and be relatively unobtrusive. There are few vocals – or voices at all – on any of them, they play around the clock, and rarely repeat.

My first assumption was that these streams were hand-assembled, an unimaginably complicated, time-consuming task: just consider trying to put together an endless mixtape, track by track, in one or another

specific style. Or perhaps the streams were built automatically using stylistic tags, like the ones NTS attaches to its radio broadcasts? But that wouldn't work either: tags are woefully inadequate for anything but the grossest kind of categorisation, even more so when they've been applied at the level of a programme rather than a track.

As it turns out, the Infinite Mixtapes streams are simply woven together from whole shows that roughly fit the brief, taken from previously aired programmes on the station. NTS producers remove between-track patter, tighten up the space between cuts, and very occasionally remove a track that is a blatant outlier for the stream (handy feature: while listening to an Infinite Mixtapes station on the NTS website, you can see which show the track currently playing came from).

Infinite Mixtapes are a clever innovation: on one hand, they're a set of fairly narrowly themed streams meant to support specific moods or vibes in, as an NTS spokesperson described it to me, "a sort of 'set it and forget it mode'" while working or studying, say, or in public spaces. On the other hand, they're something like a sampler (in the sense of a record label compilation) that serves as an entry point into NTS's core offerings. For instance, I discovered NTS's Japanese Jazz Week through the Expansions stream. They also dispense with the radio banter that can be an annoyance or buzzkill at the wrong time or place.

You might think that'd make Infinite Mixtapes something like the auto-generated, themed channels available on streaming conglomerates like Spotify or Pandora, but you would be wrong. Crucially, these streams honour the traditional DJ-led model. NTS shows are very consciously human-hosted mixes, from

label heads, record collectors and musicians with a deep knowledge of their subject – this elevation of the cratedigger, rather than the broadcaster, has been the inspiration for many internet radio start-ups in the last decade. Any good DJ (either radio or club) will be conscious of the critical importance of sets and segues as almost second nature. They don't view a show as a mere sequence of tunes – a track dropped in the wrong place will sound terrible, and in the right place like a work of genius. Creating a feed as a (gently edited) rebroadcast of already assembled shows respects and preserves the DJ's decisions and expertise.

Stylistic or generic tags attached to songs only ever work on the roughest level – I think we can agree that "Donna Lee" is JAZZ and "Whole Lotta Love" is ROCK, but from there things get tricky. DJs, on the other hand, mostly operate on intuition. Who knows why this track works after that one? It just does. Funnily enough, a small percentage of the music on Infinite Mixtapes is assembled specifically for those streams, rather than from previously aired shows, so even that content has been selected by humans for the purpose.

It's surely no accident that the official descriptions of the Infinite Mixtapes streams are somewhat vague. For a while I thought of Expansions as 'the spiritual jazz station', but a lot of its content doesn't fit that description, and it's certainly not advertised that way. In the end, there's some kind of vague stylistic connection in each of the Infinite Mixtapes streams that you can feel rather than put into words, and if you hear something that's not working for you, you can make use of one of radio's most useful features: change the station. □ nts.live/infinite-mixtapes

A rolling park in the Hudson Valley is home to WGXC which puts installations and the landscape in dialogue with the airwaves. By **Kurt Gottschalk**

In 2018, WGXC-FM in upstate New York was facing a problem. Resources and energies were stretched between running the radio station and managing the commissions, installations and residencies for artists working in transmission arts as part of the larger organisation it is was part of, Wave Farm. With the station's schedule divided between community programming during the week and experimental sounds on the weekends, WGXC seemed to be facing an identity crisis. And with the contract for their broadcast tower up for renewal, decisions had to be made.

The solution might seem simple in hindsight to executive director Galen Joseph-Hunter and artistic director Tom Roe, but at the time it meant making a firm, if potentially risky commitment to their core mission. They re-upped the antenna, integrated the community and arts programming on the station schedule, and cemented their radio station as a key part of the Wave Farm venture. And three years later, WGXC is celebrating its tenth anniversary on the air.

Joseph-Hunter and Roe met in New York City in 2000 and discovered a shared love for radio as a medium and art form. They launched the micro-broadcast station free103point9 in Brooklyn, and used it as a springboard for events and performances incorporating radio wave transmission. Before long, the couple, now married, were looking for ways to create more space for transmission arts. When a 29 acre property in Acra, a short distance from the Hudson artistic enclave in upstate New York, became available in 2004, they jumped.

Initially, Wave Farm's wooded grounds were home to outdoor installations and a resource centre with quarters and workspace for artists in residency. But in 2006 the Federal Communications Corporation opened a rare licensing opportunity for noncommercial broadcasters. They won the license, built and equipped a studio on the Wave Farm grounds, and went on the air in February 2011.

Despite a commitment to community involvement, Wave Farm met with initial resistance – people objected to the noisy programming and called them a “hippy cult” at local government meetings, according to Joseph-Hunter. But Wave Farm has slowly integrated into the culture of the community as well, as has the former radio pirate couple. The current radio schedule includes *Clubhouse Radio*, produced by young people in recovery or otherwise affected by substance abuse, and *Music From Recent Centuries*, a programme of classical and American fiddle music hosted by 15 year old cellist Miles Goldfarb. A couple of elected officials from the area have programmes.

Part of what makes WGXC unique is the integration between the station and the rest of Wave Farm's activities. Wifi routers and audio jacks throughout the property allow for outdoor studios and performance spaces, and the grounds regularly feed the WGXC signal and web streams. For example, *The Pond Station* transmits a live audio feed of a pond on the property from dawn to dusk, and visiting artists have amplified and performed along with its inhabitants. Mixing indoor and outdoor station feeds is done via a 36 channel board donated to the farm by Pauline Oliveros.

Installations on the grounds generally are designed to “activate the property to bring out things unseen and unheard”, according to Joseph-Hunter, often by creating or translating the waves in the air. The *Here GOES Radiotelescope*, created by Heidi Neilson and Harry Dove-Robinson, features a booth where visitors can see and hear data collected from weather satellites in real time. Quintron's *Weather Warlock* also uses weather data, with outdoor sensors wired to control an indoor synthesizer. Patrick Quinn's *Dead Drop* is a USB drive embedded in stone where visitors can copy or leave audio files. Jen Kutler and Ian Vaneck's *Boomerang* is an old phone booth wired to let visitors send their own messages to space

Japanther's *Remote Audio Outpost* is a small wooden structure designed for visitors to record and listen to each other's confessions. *M49*, an old truck once used by Hudson artist Max Goldfarb (Miles's dad) as a mobile radio studio, is now hidden by trees and transmits an AM signal within the reaches of the property, further layering the sound in the air.

The Wave Farm site operates on a budget of about half a million dollars a year, divided between the station, transmission arts programming and artist grants. But with modest means and a skeletal staff, Joseph-Hunter and Roe have managed to create what they set out to secure: space for the ephemeral work of artists who use radio waves as their medium. “The community should own their airwaves,” Joseph-Hunter says. “It's like parkland. We can give artists transmission space for their work. It's unheard of in this country.” □ wavefarm.org/radio/wgxcschedule

Here GOES Radiotelescope



Transmitter at Wave Farm



Courtesy Wave Farm

list: a weird stumble through mysterious murk and gloom, like being led blindfolded around a haunted village. With each mix available only temporarily, the whole experience feels like an indecipherable, ephemeral dream.

Daniel Spicer

Fluid Radio UK

fluid-radio.co.uk

Stylistically, Fluid Radio is by far the narrowest music stream that I listen to, but I don't know of any better source for discovering new ambient music. It's often my soundtrack when I'm going to sleep. Tranquil, vocal-less and usually devoid of percussion or even completely arrhythmic, its fingerprints are instantly identifiable. The station has its own label as well.

Dave Mandl

Freeness UK

bbc.co.uk/programmes/m000b075

Dropping on the stroke of midnight between Saturday and Sunday, one of BBC Radio 3's most adventurous projects uses the idea of freedom to connect jazz, improvisation, electronics and points elsewhere, with thoughts from musician, promoter and researcher Corey Mwamba.

Derek Walmsley

Hollow Earth Radio US

hollowearthradio.org

Since 2007, Hollow Earth Radio has been a paragon of freeform online radio on 104.9 FM in Seattle, sonically and politically centring the marginalised. Now also airing on the Low Power FM dial as KHUH, the station hasn't diminished its adventurousness and whimsicality. As I type, the playlist includes tracks by James Blood Ulmer, Brooklyn Raga Massive, Michael Rother and Mulatu Astatke.

Dave Segal

Hong Kong Community Radio Hong Kong

hkcr.live

Founded in 2016, HKCR is perhaps the most prominent of the recent internet community stations in Asia. There's a focus on Hong Kong, but DJs from across Asia flock here to spin everything from hyperpop to noise to reggaeton.

James Gui

Hope St Radio Australia

hopestadio.community

Taking its name from the northern suburb street where it was conceived in 2017, Hope St Radio began as a transient broadcast platform focused on live sets streamed real-time from various venues; ie radio in social space. Following seasons from locations as diverse as Melbourne Zoo, Melbourne Museum and Lazerpig pizza bar, the station found a permanent home alongside other artist-run initiatives at the new Collingwood Yards precinct. Highlights have included sets by Acid Mothers Temple, Severed Heads, David Chesworth and countless others.

Joel Stern

Intergalactic FM Netherlands

intergalactic.fm

Ferenc E van der Sluijs (known by his artist moniker I-F) started the Hague based electro, Italo, wave and exotica platform in 2008 following the closure of its predecessor, Cybernetic Broadcasting System. The site, which broadcasts 24/7 on the internet along multiple channels, has become closely affiliated with Sluijs's canon-defining electro label Viewlxxx and regularly airs the best from the genre. Its top 100 rundowns are events in themselves.

Chloe Lula

Internet Public Radio Mexico

internetpublicradio.live

The Guadalajara based station airs music from local and international DJs alike, focusing on sounds that foreground warped and rave-ready techno, breaks, club, grime, industrial and house.

More than other community stations, Independent Public Radio has cultivated a wide-ranging collection of residents hailing from Paris, Brooklyn and beyond.

Chloe Lula

KCSB US

kcsb.org

An FM and online station located at the University of California, though by no means confined to either its student body or California's sprawl, with DJs dialling in from the UK and Japan among other locations. KCSB has been broadcasting for nearly 60 years and its current programmes range from *The Hey Girl! Health Show* to *Two Old Guys Playing Metal*, alongside rebroadcasts of shows like *Maximum Rockroll* and *Democracy Now!*.

Noel Gardner

Kindred Radio UK

kindreverything.com

Based at a record store in Clerkenwell, Central London, Kindred operates as a radio station every Tuesday. Hosting an average of six DJs a day, it specialises in house, techno and garage. Sessions are archived online, but it's best to visit the shop for the live sets, if you can.

Iliia Rogatchevski

Kiosk Radio Belgium

kioskradio.com

Directly facing the castle of Belgium's king in Brussels' royal park is a wooden kiosk which now operates as a bar, radio and live venue with just enough space for the performers. Tune or check in for garage and EDM or more experimental sounds. The present king's grandfather had Europe's first purpose-built radio receiver in the early 1900s.

Kurt Buttigieg

KTRU US

ktru.org

Operating out of Houston's Rice University on 96.1 FM, KTRU boasts an impressive 24 hour, seven day a week schedule for

a college radio powered by volunteers, and has been around for half a century.

The schedule leans towards the independent, experimental and plain weird, with solid dub selections.

Derek Walmsley

Lahmacun Radio Hungary

lahmacun.hu

The Budapest based community music radio station has been broadcasting since 2018, connecting Hungary's diverse underground subcultures through more than 50 shows and concerts staged at the community space Gólya where the station itself resides. Its mission is to disseminate local independent music, from experimental electronics, harsh punk and metal, weird rock, pop and hip-hop to abstract sound collages and noise, while stirring art and social issues into the mix.

Miloš Hroch

Lower Grand Radio US

lowergrandradio.com

This Oakland org beckons, "WE WANT YOU TO DJ ANYTHING". *One Billion BPM* features a modulated, personality-free entity announcing tracks by artists such as Ekkehard Ehlers, Tyshawn Sorey and Susan Alcorn. *Natural Disasters* airs an intriguing mix of underground rock (US Maple, Judy Nylon, Amoebas In Chaos, Mosquitoes) and avant jazz (Sonny and Linda Sharrock, Don Cherry, Julius Hemphill). An omniverse of piquant surprises.

Dave Segal

LYL Radio Belgium/France

lyl.live

French sponsor-free station LYL first broadcast from Lyon's artist-run space Atelier SUMO in 2015. It has since moved base to a bistro and opened other physical headquarters in Paris and Brussels, with a roster that relies on underground party organisers, committed collectors, label founders and shop owners who steer clear from corporate DJ culture.

Meg Woof

Manila Community Radio Philippines

manilacommunityradio.live

The new kids on the block around the Pacific Rim, MCR launched during the Covid-19 pandemic and immediately hit the ground running with 1000 hours of air during its first six months. Their mission cuts close to the ideals of community radio, representing underrepresented and marginalised voices.

James Gui

Movement Radio Greece

movement.radio

Athens' Movement Radio runs the gamut, hosting regular slots from Alan Bishop, Moor Mother, Nyege Nyege Tapes, Teranga Beat's Adamantios Kafetzis and a slew of others both known and unheralded. The brief is to cover the criss-cross sounds and routes of the Mediterranean: in practice, it's an international stew, cooked up far beyond any boundaries.

Francis Gooding

Mutant Radio Georgia

mutantradio.net

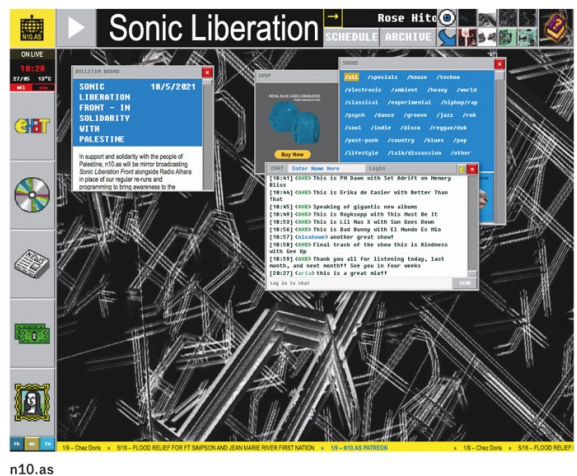
Tbilisi's Mutant Radio's online broadcasts have a nomadic nature since the studio resides in a mobile radio wagon parked in an old electricity station. Mutant's aim is to travel, broadcasting artists from different regions. Given the state's bitter relationship with the Georgian music scene and the unpredictable political situation, Mutant has become an essential platform for independent music and local communities.

Miloš Hroch

n10.as Canada

n10.as

Pronounced antennas, n10.as is a Montreal based station whose website is an experience in itself. With a design that mimics pre-Y2K operating systems – pixel art icons, blocky bevels, unpolished fonts – n10.as feels like a portal to the past. Come for the website, stay for the programming, which has a particular focus

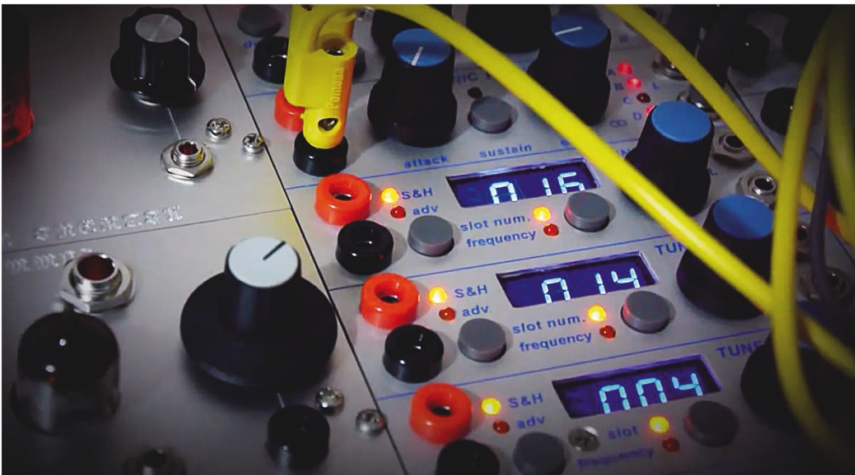




ADDAC102



Teenage Engineering OP-1



Buchla 272e

Wisdom

The mercurial sound of the radio dial has led a new generation of instrument makers to tap into the airwaves.

By **Marc Weidenbaum**

In 2011, six decades to the year after John Cage's *Imaginary Landscape No 4* instructed two dozen performers at Columbia University to use radios as instruments, a small Swedish company named Teenage Engineering released a portable music-making device. With the OP-1, radio went from being used as an instrument to being part of an instrument. An FM receiver was among the OP-1's feature set, alongside a keyboard, synthesizer engines, sequencers and a digital record mode that borrowed its user interface from old-school cassette tapes. (Which wasn't entirely unprecedented. In the 1980s, Casio released a piece of Frankengear called the CK-500, which combined two cassette decks and a radio with a four-octave keyboard. It went precisely nowhere.)

The design of the tidily integrated OP-1 earned a spot in the permanent holdings of the San Francisco Museum of Modern Art, meaning it's in the same collection as various Cage drawings, including the graphic notation *Score Without Parts (40 Drawings By Thoreau)*. "It felt natural," says Teenage Engineering co-founder Jens Rudberg via Zoom. "Because to make music it helps to have inspiration, so you can sample from the OP-1's microphone, or what you're playing, or you can tune into whatever radio stations are around you."

Something must have been in the air in 2011. Two other notable instruments with radios debuted that same year. San Francisco Bay Area synth legend Don Buchla debuted the 272e Polyphonic Tuner in 2011 at NAMM, the massive Southern California trade fair. The 272e module, released commercially the following year, includes four separately tunable FM receivers. Also in 2011, ADDAC Systems, based in Lisbon, Portugal, launched the ADDAC102 module which, like Buchla's, provided the ability to alter FM tuning via control voltage, the electrical impulses by which synthesizers send and receive instructions for things like volume, pitch and pace.

Joel Davel, who worked on the 272e with Buchla, says the device took half a decade to complete. "In particular, Cage's *Imaginary Landscape No 4* was motivation to have at least a quad radio module." Davel himself uses the module: "It was while playing with Don in 2011 in Mexico City that I learned of Steve Jobs's death over Mexican radio through the 272e."

Among 272e enthusiasts is San Francisco electronic musician Thomas Dimuzio, who tells a funny story about radio's adoption by synthesizer designers. In spring 2007, two years after Bob Moog's death, his namesake company announced the MoogerFooger MF/FM. Its advertising read: "Actually captures radio signals, routes them through electronic wizardry." Dimuzio and a friend excitedly called the Moog offices, only for the receptionist to remind them it was April Fool's Day.

Four years later, come 2011, a radio instrument was no longer a joke. And a decade on, there are still more gadgets purpose-built for adding radio to musicians' kits. Even as conventional broadcast radio is on the decline with the rise of streaming services, it is experiencing unprecedented utility as a tool for making music, rekindling a legacy of radio experimentation that runs through Cage, Keith Rowe, Holger Czukay, Christina Kubisch, John Duncan, and many others. Polyend's Tracker instrument, a grid device with a generous screen, includes an FM radio, which company founder Piotr Raczyński used in late 2019 on vacation: "I went to Egypt with my preproduction unit, and I grabbed samples from religious radio. I love those samples. They opened a totally new window for my music."

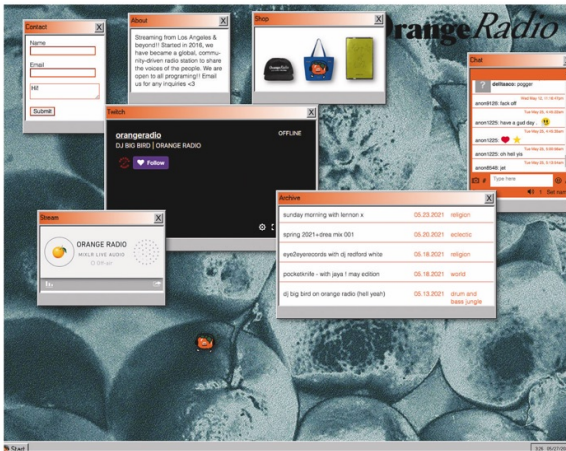
Teenage Engineering's co-founder Rudberg agrees: "When you're somewhere else, it's easy to find something to sample because it's different. It's easier to do something new."

Several recent radio devices are, like ADDAC's, in the Eurorack format. These include the ST Modular Radio and the Tesseract Modular's Low Coast, the

latter of which looks like it was yanked from a car dashboard. Another, the KOMA Field Kit – Electro Acoustic Workstation, was initially funded on Kickstarter by nearly a third of a million euros in 2017, and includes not just FM but AM and the enduringly popular zone of shortwave, too. KOMA was founded in 2011 (there's that year again) by Christian Zollner and Wouter Jaspers. Speaking from its Berlin office, Zollner talks about the personal influence of the annual event Klangwolke, which translates as Sound Cloud, in his native Linz, Austria: "Ever since I was a kid, every civilian is supposed to put their radio in their window. Pieces play, and as you go around the city, you go through this sound cloud." Robin Rimbaud aka Scanner is synonymous with radio music thanks to his sampling efforts in the early 1990s, and credits the tool with maintaining tension in his performances. As part of a lengthy email correspondence, he writes: "I enjoy letting these sources take me in a direction I might never expect, using indiscriminate signals that I just pull down in real time and improvise around." Rimbaud's sense of chance aligns with the indeterminacy Cage sought in composition, much as the employment of control voltages connects with the role of process in his work.

American musician King Britt in turn credits Scanner with having opened his ears to the textural qualities of radio. Britt identifies the KOMA as his instrument of choice. Speaking after teaching a UC San Diego course, he tells me about recording his 2005 album *Sister Gertrude Morgan*. "Tim Motzer and I were in the studio. His guitar was super loud and his amp started picking up radio signals, including this organ part that was in the same key we were playing in. I immediately hit record, and we worked it into the song."

The lesson being: you don't even need a radio in your instrument for radio to get in your instrument. □ teenage.engineering, addacsystem.com, buchla.com, polyend.com



Orange Radio

exploring electronic and experimental sounds.

James Gui

NAISA Radio Canada

naisa.ca

The broadcasting wing of Ontario's New Adventures In Sound Art organisation presents round the clock broadcasts of soundscape works, electroacoustic composition, field recordings, sound art, collage and other extra-musical trips exploring new adventures in listening.

Derek Walmsley

The Neon Hospice UK

theneonhospice.com

Regular readers will recognise some names on this Margate based online outlet from their *Wire* bylines (Stewart Smith and Daniel Spicer). The brainchild of veteran airwave anarchist Jonny Mugwump, The Neon Hospice's programming incorporates beamed from home DJ sets and live jams spanning everything from global free jazz to Eastern European electronics, with shows archived via Mixcloud.

Noel Gardner

Netil Radio UK

netilradio.com

Netil Radio sends out its signal from a shipping container in East London's Netil Market. Music shows touch on jazz, funk, disco, vintage wax and oddball electronica, but there's conversation too, with *A Real SisterHood* touching on mental health and *Recycled Sounds* tackling the environmental emergency. Sunday nights are a highlight, with diggers Wes Baggaley and Jaye Ward representing East London's queer club scene.

Chal Ravens

New Ratio Japan

jp.cic.com

While a lot of live performance in Japan has transitioned to video streaming through the pandemic, broadcaster,

seasoned traveller and former BBC *Late Junction* host Nick Luscombe presents this essential regular show from Tokyo tech and innovation hub CIC, which can easily be accessed on YouTube. Music ranges from across the world with an ethos of experimentalism.

Derek Walmsley

New New World Radio Russia

nnwradio.com

The Russian based station has always been interested in exploring scenes on the periphery of the Western focused music world. Unprofessional hosts, professional musicians and other music enthusiasts are welcome on NNW. *The Wire*'s Shane Woolman, Joseph Stannard, Emily Bick and Josh Feola have recorded shows for NNW. Nikita Velichko

No Condition Is Permanent US

luxuriamusic.com

"Bad music for bad people" is the slogan of the *No Condition Is Permanent* show broadcast on Luxuria by Count Reeshard (sometime *Wire* contributor Richard Henderson) and Lee-Roy. On episode 270, they plunder the underground (Koes Plus, Charanjit Singh) and mainstream (Eddie Kendricks, Small Faces) to deliver maximal and diverse aural excitement, with frequent epicurean dips into the trash and exotica aesthetic.

Dave Segal

Noods UK

noodsradio.com

Launched in 2015, Noods is ground control for Bristol's thriving club scene. Geared towards local talent, the station broadcasts from a bar in the city centre and showcases many labels in the area, among them Avon Terror Corps and Black Acre. There are proper radio personalities in the mix – try *Get Loose! With Bruce* for a dose of humour alongside tuff selections from the Timedance label producer.

Chal Ravens

Normm Radio Indonesia

radio.normm.com

Streaming from a tiny shopfront in Bandung, Normm Radio channels the booming indie 'distro' subculture of Jakarta's artsy neighbour, providing electronic grooves, global soul and a taste of the city's alternative labels. Check out *Sonic Philosophy* with sound art scholar Bob Edrian, and sets by Aditya Permana, Noor and Ngangah on SoundCloud.

David Novak

No Signal UK

theresnosignal.com

One of the success stories of lockdown, online radio station No Signal brought Black communities together through their regular DJ battle show *NSV10x10*. With DJs airing everything from Ghanaian hiplife, 1970s jazz, Afro pop and Francophone music, No Signal is a platform where the Black diaspora can thrive.

Stephanie Phillips

Novas Frequências Brazil

mixcloud.com/novasfrequenciasradioshow

The radio show of curator Chico Dub continues the bold work of the Brazilian festival of the same name, presenting South American music and artists exploring experimental or innovative sounds, with recent shows spanning grime, noise and ambient music.

Derek Walmsley

NTS Radio UK

nts.live

One of the big beasts of online radio, NTS recently celebrated its tenth birthday in style by bringing in guest curators like Theo Parrish and My Bloody Valentine. But along with regular favourites like Charlie Bones, DEBONAIR and Anu, NTS still brings the weirdness, with shows from London venue Cafe Oto's Takuroku label, freak folk collector Aaron Angell, musique concrète with improviser Graham Dunning, and Bass Clef's themed *Open*

Hand Real Flames shows, which have recently zoned in on lap/pedal steel guitar, insects, whistling and mechanical instruments.

Chal Ravens

Observations Of Deviance US

kxci.org

A "freeform, vinyl only" show with a focus on jazz and free music on Tucson, Arizona station KXCI, *Observations Of Deviance* has become a *Wire* deadline weekend staple for its exhaustive dives into artist back catalogues, and a global purview which traces connections between US music and all points beyond.

Derek Walmsley

On The Wire UK

mixcloud.com/otwradio

Longrunning *Wire* contributor Steve Barker's show – the longest running underground music programme on UK radio – has survived breaks in transmission through the pandemic to establish itself online, and continues to make sporadic broadcasts on BBC Radio Lancashire with its mix of reggae, post-punk, ambient and wherever else the dub virus might go.

Derek Walmsley

Orange Radio US

orangeradio.us

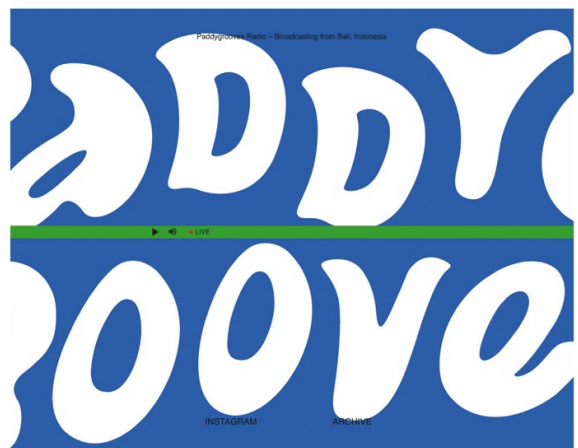
This Los Angeles station's cheery retro website design, teleported in from an early 2000s PC or Mac desktop, belies a progressive programming ethos that privileges diversity with expert curation. For example, *Sunday Morning With Lennon X*, classified as "Religion", features Merle Haggard, Pastor TL Barrett, Loretta Lynn, Haruomi Hosono, Mdou Moctar and Dorothy Ashby.

Dave Segal

Paddygrooves Indonesia

paddygrooves.radio

Paddygrooves (riffing on the Balinese rice paddy) spins out of the vibrant electronic



Paddy Grooves

A new wave of community radio stations across South East Asia is subverting the top-down power dynamic of traditional radio by any technological means necessary.

By **James Gui**

A shirtless American bangs out drum fills, driving forward a lengthy, dissonant jam session with a Vietnamese noise rock band, complemented by grainy MTV-style fisheye visuals, all broadcasting from Shanghai on the Chinese website Bilibili. The event is Out Of Touch Festival, hosted by Shanghai Community Radio (SHCR), and irreverent (post-) teenagers Ran Cap Duoi are performing. The online festival, held in March this year, connected pioneers at the margins of underground music scenes across the world. With performers ranging from Shanghai electronic artist Rui Ho to maximalist Malaysian pop singer Shelhiel, the globe- and genre-spanning event was an index of the musical innovation happening in cities typically ignored by Euroamerican myopia. And internet based community radio stations in Asia have been facilitating connections between these scenes in recent years.

Community radio stations have a long history in the Global South. As early as 1949, miners in Bolivia used community radio to organise against capitalist exploitation; decades later, Zane Ibrahim of Bush Radio in South Africa coined the adage that community radio should be “90% community, 10% radio”. The term community radio came to refer to these grassroots efforts to organise in marginalised pockets of the postcolonial world.

But while the current crop of internet radio stations in Asia might draw their names from this history, the online community radio phenomenon in Asia actually took its direct inspiration from Europe. “I’m from London, grew up with pirate radio. With the internet and streaming, that opened up the door for a sort of pirate radio 2.0,” says Richard Price, co-founder of Seoul Community Radio with Juhwan You, who makes music as DJ Bowlcut.

The Community Radio designation was borrowed from Berlin Community Radio, the station co-founded by Sarah Miles and Anastazja Moser to service the multinational creative community in the German capital. “Lots of other crews around Asia saw that, hit us up and said, ‘Yo, how do we start our own?’” remembers Price. “The first was Hong Kong Community Radio. Gavin [Wong] was like, ‘How do you do this? You don’t mind us using the community radio

name?’ and I said ‘it’s fine, it’s community radio, man!’ Anyone can take that.”

SCR and HKCR launched in 2016 and kicked off a wave of interest in community broadcasting in Asia, spreading to cities including Shanghai, Taipei, Chengdu, Singapore, Tokyo, Manila, Delhi and Karachi. These stations aren’t just connected by their monikers, but often collaborate on offline and online events. For SCR’s third anniversary, they hosted an exhibition featuring a map of Asia with photographs from the various online community radio stations in their network at the time. Later that night, they hosted a rave in the gallery.

These stations focus on connecting geographically scattered electronic and experimental musicians, rather than organising proletarian resistance as community radio stations have done in the past. Traditional community stations operating on low-power radio still exist: in Thailand, they played a pivotal role in the 2010 Red Shirt protests by broadcasting luk thung songs that lamented economic disparity. But online community radio is a markedly different beast, facilitating connection between the local and the global instead of within a specific community.

But that commitment against oppression remains. During the recent protests against violent evictions of Palestinians in Sheikh Jarrah, SHCR and HKCR mirrored the Palestine based Radio Alhara stream in solidarity. And the vocabulary surrounding the community radio of yore has stayed as well: “It’s like a revolution from the ground up,” said Karachi Community Radio co-founder Daniyal Ahmed in an interview with the Red Bull music website about their ethos. Such stations in Asia continue to subvert the traditional broadcaster-listener paradigm, a key feature of UK pirate radio that media scholar Richard Barbrook noted in the 80s.

Further embracing the DIY spirit of UK pirates, these stations are using any and all platforms at their disposal, depending on their needs and capacity. HKCR and Manila Community Radio broadcast from their own servers, hosting a radio stream directly on their websites; others, like Tokyo Community Radio (TCR) and Taipei Community Radio (TPCR) used to broadcast on Facebook before heightened copyright

restrictions effectively shut down their operations on the platform. While Twitch, a live-streaming platform owned by Amazon, provides a stopgap for broadcasters in Singapore, the question of ownership and copyright plagues community radio stations across the globe. SHCR has found it particularly difficult to build their own platform across China’s Great Firewall and has been streaming from Bilibili ever since Facebook streaming became infeasible. This fragmentation of channels and platforms has made it difficult for these communities to coalesce, but they have persisted with a dogged spirit. “Our initiatives are to create tools and networks that make our own existence,” says Gavin Wong of HKCR. SCR’s Price puts it thus: “It’ll change formats and the DNA of how people listen will change, but I think the essence of community radio will always be there somehow.”

Ironically, the station that initially inspired this surge of interest in community radio in Asia has already shut down its operations. Failing to receive the funding it sought, Berlin Community Radio ceased broadcasting in 2019. Their closure mirrors that of numerous ill-fated stations in the past. Francis Peter Kasoma’s guidebook on community radio in Zambia warns against the NGO-isation of radio, creating situations where the station loses control over its operations. And Andrea Smith notes in her preface to *The Revolution Will Not Be Funded: Beyond The Non-Profit Industrial Complex*, “On one hand... foundations can indeed control your organising, and on the other hand, there are other ways to resource movements when we think outside the foundation universe.”

Berlin Community Radio may have dissolved, but its Asian counterparts are persisting despite the odds. Last year, Seoul Community Radio moved to a larger studio space right before the city went into lockdown. But their efforts at building community paid off, as they were able to stay afloat thanks to a loan from a supporter that they paid off when things eased up. Either way, however, it’s never solely about the money or even achieving the biggest listenership. As Price puts it, “Even if there’s one live listener, the fact that you’re doing it as a community and growing together, that’s the most fulfilling thing.” □

Maverick Somerset broadcaster TOR Radio crashes the airwaves with surprise attacks of punk and polemic.

By Taro Qureshi

In 2009, two pirate radio veterans SamTheDog and Dave-Martin were motivated by the “almost total lack of anything radical on the air” to repurpose a crusty Citizen’s Band (CB) station in Somerset to blast anarchist messages and political punk music across the Glastonbury Tor (from where the station takes its name), using a set-up comprised of homemade all-transistor transmitters built from scrap.

No doubt in response to innumerable metamotivations, since 2017 TOR radio has doubled down on its aggressively political/anti-government stance. In a snarl from their website, they put it like this: “TOR Radio is in the business of pissing people off, and I think that a good job is being done! If the people from OFCOM and PC-Plod aren’t after us the religious nuts and political tossers are.” The radio audience can be lazy – indeed, their torpor may be a response to the inescapable Rupert Murdoch media miasma. TOR Radio are the pointy stick for those that need a good jabbing awake.

Anarchy tends to agglomerate in the back channels. Today, the station is perpetually besieged

– and because they are apparently the target of “government and other attention”, the broadcast schedule remains esoteric. In fact, catching a Tor broadcast is so rare that there is a section on the website for the privileged few to report if they caught it. The operators are reluctant to give a specific frequency range, or even a programming time. Listeners are asked to consult a Time-Sector chart to narrow down the possible window to a few hours. This could be before 6am and might consist of a blast of UK punk from Subhumans or Sanction This, followed by a spoken piece of thoughtful anarchist praxis. The lectures – referred to as The Rants - are concise and urgent, with a runtime of around 20 minutes. They feel like a whispered sermon in a function room above a pub.

Here’s a quote from a broadcast which was pulpitted on 5 May 2021 by frequent contributor Dionysia Anarqista, which covers ground between the sentencing of Derek Chauvin to the welcome collapse of the European Super League proposal: “We need to scrutinise the arguments of those who would

tell us ‘people are terrible’ as if this, all by itself, were an unanswerable argument in favour of coercion, exploitation and control. What kind of person would think ‘people are terrible’ but then go on to think that it was, therefore, a great idea to give some of them almost complete power over the rest of us?”

In a news update from Dave-Martin and SamTheDog, we are told about a recent incident: “Our feb/march transmissions were ended early by an attack on the output site resulting in the loss of the 1602 medium wave transmitter it’s link and the use of the site for any future broadcasts.” In a series of follow-up posts on hobbyist forum radionecks.com, SamTheDog writes that the station was set upon by a group of local far right drunks, who beat up their lookout and threw him down a hill into the undergrowth. You see? Nothing about anarchist praxis exists in a vacuum.

Containing the radio’s schedule as well as transcripts of The Rants, the TOR website can be found at qq22.net/tor. Provided you can decipher the cryptic notes, you can also tune in through websdr.org or another browser based receiver. □



Moving gear at TOR Radio

music scene in Bali, mixing off-kilter IDM, synthy reverberations, Javanese chanson and live sets from local and visiting DJs.
David Novak

Pan African Space Station South Africa
panafricanspacestation.org.za
The roving radio arm of the formidable South African Chimurenga organisation, PASS is a migratory installation, an expanding archive, a meeting point, a revolutionary vibration space for histories, futures, memories and music. Shows are archived on mixcloud, in-studio conversations are filmed: guests have including Shabaka Hutchings, Kodwo Eshun, Lefifi Tiadi, Louis Moholo-Moholo and countless others.
Francis Gooding

Priyom Global
priyom.org
Not a broadcaster but the site of an international organisation of amateur radio enthusiasts who research number stations. These notorious stations transmit encrypted messages on shortwave frequencies, most likely directed towards intelligence agents across the world. There is a comprehensive directory of current and former stations along with short samples of transmissions, a station schedule and links to live digital streams.
Iliia Rogatchevski

Radio 80000 Germany
radio80k.de
This busy operation in Munich follows the DJ/cratedigger model familiar from many of the new crop of global internet radio stations, and you'll usually find solid selections whatever time of day or week you click on the stream. Operating out of a shipping container site, it's allied to the local Public Possession record shop.
Derek Walmsley

Radio Alhara Palestine
yamakan.place/palestine
Conceived during – and as a response to – the global pandemic, Radio Alhara grew in one year to become a veritable virtual agora. Broadcasting out of Bethlehem, Palestine, its airwaves transcend the borders of a country often described as an open air prison. In a recent interview, resident Hatem Imam wrote: "It's the radio station we never knew we needed – and now can't live without."
Mazen Kerbaj

Radio Bonita US
prettyrecs.com/radiobonita.html
"Your go to source for music and politics on the Lower East Side." Radio Bonita is a fiercely political voice of anti-imperial Latin power with a website full of advocacy and solidarity links, plus a tracklist of music new and old from across the Americas. Currently off-air, it's due to return in the NYC summer.
Derek Walmsley

Radio Campus Belgium
radiocampus.be
Founded in 1980 at the Université Libre de Bruxelles and taken over by students and ne'er-do-wells (as it should be). There's plenty of social and political programming, nearly all in French, and musically, anything from harsh noise to reggae is fair game. This radio station keeps strange noises emanating from car stereos citywide.
Kurt Buttigieg

Radio Carbono Argentina
carbonoprojecto.net
Fabián Racca has spent many years at the forefront of Argentina's experimental music scene, as well as of those of radio art and mail art. Started as a podcast, since 2019 his Radio Carbono has become a 24 hour web radio, and the programming uncannily mixes new music and sound art with folk music from every continent.
Alonso Almenara

Radio Caso Argentina
centrodeartesonorocultura.gob.ar
Founded in Buenos Aires in 2017, the government funded Centro de Arte Sonoro is Argentina's first institution dedicated to the promotion of sound art and experimental music. Its web radio is managed by a young team led by Florencia Curci. The diversity and abundance of its programming is impressive: genres such as contemporary classical, techno and Argentine folk music are explored, with 24 hour marathons dedicated to record labels, as well as programmes focused on vinyl releases or female artists.
Alonso Almenara

Radio Centraal Belgium
radiocentraal.be
Established in 1980, Antwerp's foremost and oldest underground radio is also one of Belgium's first pirate radio stations. The programming remains just as radical as its founding ethos, with "live painting with sound", firebrand psychedelia and outsider country music.
Kurt Buttigieg

Radio La Colifata Argentina
lacolifata.com.ar
A world famous radio station that broadcasts from a mental health facility at Borda Hospital in Buenos Aires, Radio La Colifata went on air 30 years ago and its therapeutic model of clients taking to the airwaves has been duplicated around the world ever since, boasting an effervescent mix of pop music, talk, live music and more.
Derek Walmsley

Radio Enemy China
radio-enemy.bandcamp.com,
soundcloud.com/subjam
A decade-long project of occasional *Wire* interloper Yan Jun's subjam organisation in Beijing, *Radio Enemy* is an ongoing series of programmes hosted by its founder and a rotating cast of guest



Radio Garden

musicians, sound artists and writers. Episodes feature new works, mixtapes, interviews and discussions with many of China's foremost experimentalists.
David Novak

Radio Flouka France
radioflouka.com
The bedroom based web radio station of Haroun Ben Hmid channels North African and Middle Eastern rhythms from DJs and broadcasters across multiple countries, in among organising parties in their current Paris base.
Derek Walmsley

Radio Garden Netherlands
radio.garden
This edition of *The Wire* would not be complete without a quick mention of Radio Garden, the wildly popular non-profit website and app developed by the Netherlands Institute for Sound and Vision. Since 2013, long before pandemic-shuttered borders and shelter in place orders, its spinning globe interface to stations around the world has provided a launchpad for countless armchair adventures. Offering a worldwide selection of stations, the choice can be bewildering, but that's part of the fun. While I generally lean towards Africa – Balla Radio in Cameroon, Rahel Radio in Addis Ababa – recent months have revealed newer and less expected pleasures, chief among them the mesmerizing, datar-driven folk music of Turkmenistan's Owaz FM.
Dave Stelfox

Radio IDA Estonia/Finland
idaaida.net
IDA is a community station broadcasting two parallel streams from Helsinki and Tallinn. Typically online in weekday daytimes, there is a wide range of programmes including DJ mixes and talk shows. The archive is tagged by genre, so it's easy to find new connections and discoveries.
Iliia Rogatchevski

Radio Kapital Poland
radiokapital.pl
Community broadcasting is for Poland's Radio Kapital the voice of resistance. As the collective would see it, it is impossible not to be political in times of state-supported homophobia and the wave of women's strikes. Kapital has released a benefit compilation for Belarus, and hosts include feminist punk singer Siksa, cultural writer Agata Pyzik and avant rap producer Piernikowski.
Miloš Hroch

Radio Karantina Lebanon
soundcloud.com/radiokarantina
"From Beirut to the rest of the world [and/or vice versa]", Radio Karantina was launched in 2020 by Lebanese DJ Nasri Sayegh with the aim of "broadcasting from isolation" during the early days of the Covid-19 outbreak in Lebanon. Curated by Sayegh, along with his network of contributors, its broadcasts range from stunning sound collages by artists such as Jessika Khazrik, to musical love letters in support of Beirut in the aftermath of the explosion last August.
Maha ElNabawi

Radio Laude Czech Republic
soundcloud.com/laudeprg
Prague's Radio Laude started its regular Sunday audiovisual broadcast in the pandemic year of 2020. Residing on the roof of the now closed Ankali club, it hosts DJ sets by local techno collectives Rare and Wrong. When the dancefloor went silent, Radio Laude provided an emergency platform that helped hold together Prague's club scene. In a wave of international solidarity, they recently launched the initiative Transmission For Palestine.
Miloš Hroch

Radio Ma3azef Egypt/Lebanon/Tunisia
ma3azef.live
When *Ma3azef* launched in 2012, it quickly became known as the region's

Across months of pandemic and lockdown radio has emerged as a vital force for connection and innovation in the sphere of sound and art, says Radio Art Zone's **Knut Aufermann**



Call Centre Of Destruction event at Paripar Festival

Feet First

Stay home and turn the radio on! This phrase, taken straight out of a public service announcement textbook, has for myself and many others turned into a basic manual of how to get through a pandemic. Official ratings have shown that radio listening has increased significantly during the recent periods of confinement, an opposing trend compared to almost all other forms of media. My explanation for this shift is that radio offers not only information and entertainment but also company and comfort. The instantaneous connection between microphone and loudspeaker in radio space allows us to tune in to another person's whisper, much closer than at two metres of social distancing, without the danger of catching anything but a resonant electromagnetic wave.

These were my experiences of radio, as a practitioner and listener, during the last year, many of which were influenced, forced or even inspired by the global pandemic; there are many future radiophonic highlights to look forward too, also.

Just as their ties to the listeners were being strengthened, many radio stations decided to temporarily close their studios in spring 2020 for safety reasons and had to figure out new ways to connect their programme makers to the airwaves. \square node in Paris seemed to have been preparing for such a situation ever since its inception in 2014. Founded by a collective of artists and computer programmers, their decentralised broadcast structure, which combines both web and Hertzian transmission, began to shine as soon as police officers monitored the curfew at every other street corner of the French capital.

Years of workshopping, resulting in the development of streaming tools for smartphones and self-built \square -boxes – which allow anyone to send high quality audio to their server – suddenly spawned a huge increase in radio activity. Their collectively filled schedule started to swell, and recently awarded licences to broadcast on DAB+ in Mulhouse and Paris added to the general excitement. During the first wave of confinement in France, there were up to 17 hours a day of live shows coming direct from the radio makers' homes. And not necessarily just one at a time, as the \square node set-up allows for many incoming streams to be played simultaneously or even mixed live to air: Sarah T Brown for example regularly called for participants to stream in domestic noise which she turned into a cathartic big band sound of doing the dishes, drilling and other DIY duties.

Another artistic expression that found a technological home at \square node was the CWCH collective spearheaded by my collaborator Sarah Washington. Under her guidance, a roster of 18 sound and radio artists strewn across the globe met on air every week for a radiophonic live improvisation. The uncertainty principle of audio streaming – quality versus delay – was fully tilted towards sound clarity and produced a sonic transparency for those performances that would put any BBC effort to shame.

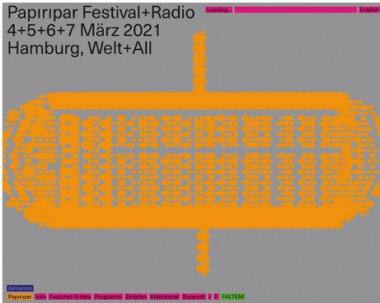
On the other hand, this meant that a delay of anywhere up to 30 seconds existed between a player releasing sound into their home router and hearing it back in the overall mix. Despite and also because of this supposed handicap, many complex musical structures arrived as if by magic: voices answered each other by pure premonition, rhythms developed

and colourful landscapes formed. The online archive of those 15 CWCH editions captures the emergence of a specific form of sonic collaboration which was needed for this time of isolation. By the end of the series, ten radio stations in seven countries were syndicating the CWCH collective, live or in a later slot, which demonstrates the prevalence of solid alliances between community broadcasters when it comes to sharing content.

One of the stations flinging its doors wide open to any extraordinary radio offerings, even at short notice, was Resonance Extra, programmed since 2019 by 24 year old Milo Thesiger-Meacham. Several music festivals seeking solace from the forced exodus of their live audience found a home on Resonance FM's sister station, which combines online broadcasting with DAB+ transmission in Greater London and four other UK cities. And when festival makers realised that live radio offers a completely different type of stage compared to their usual activities, great things happened. The Papirpar festival for experimental pop music and art in Hamburg, curated by Nika Son, Florian Bräunlich and Felix Kubin, decided to stop the game of moving dates for their latest edition and instead jumped feet first into the ether. To acoustically anchor their programme in the listeners' imaginations, they kicked off by sinking a hydrophone into the canal just outside the venerable Westwerk venue, picking up the lapping waves, hunting crayfish and platform announcements from the Stadthausbrücke underground station beneath. The scene was set.

What followed was a kaleidoscope of radiophonic performances that tested the boundaries of the

The Ether



Papirpar Festival & Radio website

medium. For *Call Centre Of Destruction*, an unused car workshop became a rage room for luminaries of Hamburg's cultural scene, who attacked items they wanted to destroy with an expertly curated selection of tools including axe, sledgehammer and crowbar. The implosion of a cathode ray tube from an old TV set was commented upon by the hosts for the ear-witnessing audience, who in turn were invited to call in and take part in the action over the phone with their object of choice. Dozens of people did so, and were put on air without any vetting: the best-sounding effort a combination of egg cooker and hatchet.

Another high point was a soundwalk led by Günter Reznicek which featured short performances by the participants he termed his nursery group, and encounters with cursing strangers on a local train. A contractual obligation forced him to make a phone call to Anton LaVey and his evil Wurlitzer – played so convincingly by Felix Kubin himself that even his daughter did not recognise his voice. It was a miracle of grass roots radio engineering that this two hour guided tour of Hamburg reached listeners live around the globe in pristine quality without a hitch.

Two other festivals which excelled in turning to the air were the 14th edition of Tsunami in Valparaíso, Chile, and the fourth of Seanaps in Leipzig, Germany. The former incorporated a vast number of South American sound artists into their 11 day round the clock programme, increasing the scope of the Radio Tsunami web channel. The latter already possessed a penchant for making radio and in 2020 went all in. Memorable moments from Seanaps were Jasmina Al-Qaisi's earworm replacement service called *Schnelle Musikalische Hilfe* (or *Rapid Musical Aid*), and the unleashing of vocal improviser and trained soprano Nina Guo as the continuity announcer with a licence to shrill. Also in Leipzig, the D21 art gallery hosted six weekends of artist-led radio broadcasts under the apt title *Anybody Out There?!* to celebrate 100 years of radio in Germany.

A station which has grown from temporary exhibition project to fully fledged 24/7 flagship radio in just two years through the recent turmoil is Radio Kapitał in Warsaw. Conceived by theatre director Grzegorz Laszuk and managed by 25 year old Tosia Ulatowska, Radio Kapitał has developed quickly into the defining force of Polish community radio with hundreds of collective members. A typical day covers everything from a cross section of the musical underground to protests against the country's draconian abortion laws – a programming approach

that will not see them being awarded an FM licence in the near future.

However, besides establishing studio outposts in cultural spaces throughout the country, Radio Kapitał has found new headquarters in the centre of Warsaw in anticipation of providing a post-pandemic social hub for radiophiles. They are not the only station to follow this countercyclical path: Resonance FM, the inspiration for countless radio art projects around the world, has just secured a former chapel in Central London as its new home.

Radio is a function of the space it is transmitted from. This couldn't be more true for Skylark FM, a new conceptual station covering the Dartmoor National Park in South West England and the brainchild of Soundart Radio's Lucinda Guy. Consisting purely of an algorithmic composition, all content for its constantly evolving soundscape is recorded on Dartmoor and can also only be received there. Skylark is FM-only, a bold statement in a world driven by the Internet Protocol, and an invitation to visit and explore the radio terrain.

As for the future, radio art in its gallery manifestation can be experienced from June to November at Espace Multimédia Gantner, a dedicated centre for contemporary art in Bourogne in northeastern France. Pali Meursault's exhibition *Shaping The Ether* will bring together a collection of installations, as well as musings on the nature of radio in the form of video statements, by French and international radio artists, with of course one of the exhibits functioning as a live radio studio.

And next year a unique large scale radiophonic experiment will be taking place as part of the European Capital of Culture Esch 2022 in the south of Luxembourg: Radio Art Zone is a joint project by Mobile Radio (Sarah Washington and myself) and Luxembourg's community station Radio ARA, broadcasting for 100 days from 18 June–25 September 2022 online, locally on FM and via simultaneous broadcast on a host of international partner stations.

The schedule for the radio event will consist of only two daily programmes: a 22 hour radio art production, alongside a two hour lunchtime kitchen show. The lunchtime shows bring a domestic scenario on air: locals and visitors cook, talk and relax together. Meanwhile, 100 international artists and groups will be invited to each produce a 22 hour long programme, a challenge which has so far been met with an astonishingly positive response. Imagine a radio that sounds completely different every day. □ radioart.zone_esch2022.lu

Into

leading Arabic language music magazine. In 2020 it announced the arrival of Radio Ma3azef with mixed sets and audio stories focused on exploring contemporary music, art and culture across the Middle East and North Africa.

Maha EINabawi

Radio MACBA Spain

rwm.macba.cat

"Our content dwells in the folds of art, sound, critical thinking, activism, and radiophonic practices," declares MACBA's website. The project – based at the Museu d'Art Contemporani in Barcelona – has cultivated an academic bent in its programming, putting out podcasts and texts (what has been termed filecasting) that engage in an open dialogue about music making and non-hierarchical knowledge exchanges. Particularly notable is Chris Cutler's longrunning *Probes* series which attempts to map out a complete history of experimental music.

Chloe Lula

Radio Nopal Mexico

radionopal.com

Transmissions from San Rafael, Mexico City. In keeping with the vibrant history of community radio and innovation in Latin America, Radio Nopal uses an open source transmission device called mensajito.mx, which was developed to make internet broadcasting more accessible.

James Gui

Radio Panik Belgium

radiopanik.org

The grand old dame of Brussels underground radio. Founded in the early 1980s and rooted in local radical politics, their podcasts and live programmes span everything from alternative hip-hop and obscure pop to community programming.

Kurt Buttigieg

Radiophrenia UK

radiophrenia.scot

The brainchild of Glasgow based sound artists Mark Vernon and Barry Burns, Radiophrenia is a temporary art radio station that has been broadcasting for two weeks a year since 2015. Through commissioned works, live shows and features, it encourages radical new approaches to the medium, and with no archived shows, you need to be locked in. Contributors have included Luke Fowler, Helena Celle and Jason Lescalleet.

Stewart Smith

Radio Punctum Czech Republic

radiopunctum.cz

Punctum-Krásavka is a space for experimental music in Prague, and the collective runs a tape label and online community radio to form new alliances and collaborations beyond the venue. Since 2015 Radio Punctum has ranged from sound art to dance music, from ambient to grindcore and occult folk. *Archivecast* showcases the place's concert history,

and the feminist collective Trigger uncovers new transformative sounds from women, nonbinary and LGBTQ+ producers.

Miloš Hroch

Radio Relativa Spain

radiorelativa.eu

From its base in Madrid, Radio Relativa streams genre-spanning shows that connect and promote the city's cultural creators. The community radio station was formed in 2017 by a collective of members and remains independent and experimental, broadcasting a range of voices 24 hours a day.

April Clare Welsh

Rádio Quântica Portugal

radioquantica.com

Established in 2015 by Portuguese artists Violet and Photonz, Lisbon's beloved Rádio Quântica gives a platform to local DJs, producers, activists, creators and crews. The non-profit station broadcasts 24 hours a day, seven days a week, and covers everything from techno to punk, plus live sessions and political talk shows.

April Clare Welsh

Radio Raheem Italy

radioarheem.it

Based in Milan, Radio Raheem seeks to explore contemporary culture with music as a starting point, focusing on the local scene but with an overarching appreciation of matters cosmic. In practice, it's a wellspring of impeccably programmed electronica, drum 'n' bass, disco, jazz and much more.

Daniel Spicer

Radio Submarine Egypt

soundcloud.com/yaramekawei

Launched in 2018 by Cairo based electronic music producer, composer, and sound artist Yara Mekawei, Radio Submarine aims to archive Africa one country at a time through a range of sets mixing traditional music with contemporary pop, rock, beats, ragga, jazz, hip-hop, sound art and more. From Cairo to Nigeria, Namibia and beyond, Radio Submarine's shows have covered over 40 African countries in just a few years, unearthing the musical magnitude of the continent.

Maha EINabawi

radio.syg.ma Russia

radio.syg.ma

A curated selection of music "for the active listening", including but not always limited to ambient, field recordings, noise and everything experimental. The Russian born founders now live in different cities, one of them being the Berlin based musician Perila, who has her own show *Personal Border Assistance*.

Nikita Velichko

Radio Tsonami Chile

radiotsonami.org

If you were looking for an excuse to learn Spanish... bingo! An offshoot

from Tsonami, South America's longest running sound art festival, Radio Tsonami offers way more than the usual festival related content of artist interviews and performances: it presents an array of shows and podcasts examining the possibilities of sound and the word as a tool for social communication and artistic exploration. A beacon for the continent.

Chico Dub

reboot.fm Germany

reboot.fm

The Potsdam based station predominantly broadcasts German electronic music but it's also home to a political magazine tackling issues of gentrification, refugee rights, public art and policy in Berlin. Unlike many of its contemporaries, Reboot has a permanent home on the airwaves on 88.4 FM, which it shares with other local experimental radio initiatives.

Chloe Lula

Refuge Worldwide Germany

refugeworldwide.com

The broadcasting arm of a Berlin based fundraising collective, Refuge Worldwide launched in January 2021. In addition to local and international artists, the station offers a platform to marginalised communities and grassroots groups. Resident DJs are joined by guests such as Roger Robinson, Joshua Idehen and Valentina Magaletti.

Stewart Smith

Repeater Radio UK

repeater-radio.com

Repeater Radio is closely linked to Repeater Books and shares that imprint's commitment to leftist politics, sociocultural commentary and music. *Wire* contributors Mariam Rezaei and Stewart Smith's *Radical Scotland* series has been a recent highlight, featuring conversation with and guest mixes by the likes of Ilan Volkov and Usurper's Ali Robertson.

Daniel Spicer

Resonance FM UK

resonancefm.com

London's pioneering art and community radio station continues to thrive as its heads towards its 20th anniversary, moving into a cavernous new broadcasting space and continuing to innovate with its maverick programming, from radical politics, climate broadcasting and off-grid documentaries to *The Wire*'s weekly *Adventures In Sound And Music* show. Sister station extra.resonance.fm can be found online and on DAB in selected cities, presenting programmes that continue to push at the boundaries of the format.

Derek Walmsley

Rinse UK

rinse.fm

Perhaps the only pirate station to go legit and still retain its underground cachet, Rinse FM continues on 106.8 FM

in London but attracts a global audience through its website, SoundCloud archive and sister station Rinse France. After 25 years of trail-blazing through grime, UK funky, dubstep and beyond, Rinse is now more musically diverse than ever. The longrunning *Hessle Audio* show remains a must-listen, and *Marital Aid*, hosted by spouses Surgeon and DJ Bus Replacement Service, is bracingly weird.

Chal Ravens

Root Radio Turkey

rootradio.live

While many European stations fill their websites with images of the stylish crews behind the microphone and on the decks, as you head into Western Asia the stations prioritise text and plain backgrounds to keep their broadcasts as accessible and mobile as possible, with hidden schedules preserving a hint of mystery. Root Radio is based in Istanbul and its global community of cratediggers (Maft Sai, Jay Glass Dubs), explore anything from techno to free jazz to Thai luk thung.

Derek Walmsley

Seoul Community Radio South Korea

seoulcommunityradio.com

Established in 2016, SCR is a stalwart of electronic music in Asia. Operating out of a studio in Itaewon, it added an additional space in 2020 for pop-up events, album launches and other community events. Tune into their Twitch streams to keep a pulse on the bleeding edge of underground club music.

James Gui

Shanghai Community Radio China

shcrad.io

It's difficult to create space for independent broadcasting in an environment as heavily regulated as China's. Without access to their own radio server, SHCR makes do with a stream on Bilibili, a Chinese livestreaming platform – one of many examples of stations across South East Asia adopting and adapting platforms to suit their needs. One upside: bullet comments, a feature specific to the platform that displays chat text in real time, a form of interactivity that feels as communal as it does chaotic.

James Gui

Singapore Community Radio Singapore

sgcommunityradio.com

Broadcasting from their Twitch channel every Tuesday–Saturday, Singapore Community Radio is not so much a radio station as a multimedia platform: editorial features, podcasts, mixes and video all find a home at their website. For a peek into Singapore's broader creative community, look no further.

James Gui

sound poetry etc Australia

copperpiperaudio.com.au

Hosted by poet, writer and Asemic Editions founder Tim Gaze every Tuesday

Patrick McGinley considers himself to be anything but a radio host. "I've always considered *Framework* the mouthpiece for a community," he explains. "A widespread virtual global community of artists working with field recording. So the show is made by them, and I am its technician, custodian, zookeeper."

However he describes his role, McGinley has been at the centre of *Framework*, which in turn has been a linchpin of London arts radio pioneer Resonance FM's programming schedule, for nearly 20 years and over 750 episodes. The show, a weekly hour-long mix of field recordings, musique concrète and audio vérité, exemplifies Resonance's role as a platform for new sounds and perspectives. "Resonance is all about opportunity and discovery," says McGinley. "The opportunity for an otherwise unheard voice to be heard, the discovery of sounds you won't hear anywhere else. This is a perfect fit for *Framework* – listening to what has not yet been heard is precisely what the show is about."

McGinley became enamoured of radio after he discovered the late-night programming of Boston College's WZBC station (tagline: "No Commercial Potential"). After moving to London in the early 2000s, he saw his chance to "return the favour for the next generation of curious listeners" when Resonance sent out a call for programme proposals. He and co-host Joel Stern nabbed one of Resonance's first slots. The station began airing on 1 May 2002 and *Framework* premiered six weeks later.

Stern moved back to his native Australia after a year (and now continues to engage with sound through Melbourne's Liquid Architecture organisation) but McGinley continued the show solo, walking to the Resonance studio on Denmark Street

in Soho on Friday nights, "dodging through all the drinkers and revellers in the street, and slipping into the relatively quiet calm of the studio with my stack of CDs and records". This era came to an end in 2007, when Resonance moved to South London and McGinley left the capital, but continued to produce *Framework* episodes from France. These days he's based in Estonia, and the programme is now broadcast from some 14 stations around the world, though Resonance is still the show's "spiritual home".

Framework is defined by McGinley's masterful mixing. Rather than playing tracks in succession, he overlaps them for several minutes at a time.

Sounds intermingle across tracks, and without artist attributions it is impossible to distinguish their sources. For example, Episode 756 begins with a child laughing, water splashing, dishes clattering, a piano in a minor key, long hollow drones, bursts of static and wooden creaks. A careful perusal of the episode's playlist reveals that most of these sounds are derived from Yenting Hsu's "Begonia flowers □ □", but the drones are from Alexandra Spence's "Tidewater", while the static and creaks are from Stéphane Marin and Ludovic Medery's "s'introbruit".

McGinley assigns himself the role of audio chef de cuisine. "I've discovered over the years that almost anything can sound good with almost anything else, if it is mixed carefully and sensitively," he explains. "There's a lot of chance in how I mix a show – I select the ingredients, throw them in a pot, stir them up, see how they settle, adjust the seasoning, and see how it sounds. Usually, it sounds pretty good."

Aside from the aesthetic impetus behind this mix and match approach, McGinley's selection of tracks

seeks to be inclusive. "I don't really distinguish between 'established' and 'lesser known' artists. I don't see any reason to." Yet he does "try to strike some balance of diversity, geography and gender in the show".

The above-mentioned artists are a case in point: Yenting Hsu, a sound artist from Taipei, Taiwan, self-released her album *Relight+MUSIC*, while Alexandra Spence's *A Necessary Softness* is her second for Brisbane, Australia's Room40 label. Meanwhile, Marin and Medery's collaboration crosses the border between France and Belgium to become only the fourth release on the new German label Weber & Alcantu.

Framework is unique in its radical juxtaposition of newcomer and seasoned veteran, wherein an amateur's first recording may be combined with – or even confused with – an established artist's newest piece. In addition to soliciting submissions from any and all field recordists, McGinley invites his listeners to record their own introductions to the show and he features guest hosts for the biweekly *framework: afield* series.

It's all in service to his conception of radio as a basis for community. When *Framework* began in 2002, he saw that radio was "about collective experience, hearing something at the same time as someone else was hearing it. It was a form of community, of being connected to other listeners." Despite the rise of on-demand listening and podcasts, it's still the goal to maintain that connection any way possible. "People want to listen when they want to listen, so collective listening has become scattered. We still listen 'together', but we don't listen together at the same time." □ frameworkradio.net, resonancefm.com

For nearly two decades Resonance FM's *Framework* programme has provided a meeting point for a dispersed international network of field recordists, sound hunters and deep listeners. By **Matthew Blackwell**



Patrick McGinley recording at Rapina Papermill, Estonia, 2015

Adventurous broadcasters in Poland, Hungary, Estonia and Finland unite on the Easterndaze platform to disrupt the Western focus of the global music network.
By Miloš Hroch



Lahmacun Radio crew at Easterndaze x Berlin, 2021

“Although at least geographically, underground music scenes in Central or Eastern Europe are very close to each other, the awareness about each other is often lacking,” declares the Slovak music journalist Lucia Udvardyová, who has been trying to reverse the situation. That was the premise of the Easterndaze platform she established with Peter Gonda in 2010. Since then, Udvardyová has been travelling around Eastern European countries and reporting from the front lines.

In April 2021, she initiated a unique radio and social experiment at Easterndaze x Berlin, as part of the festival she has co-run in the city since 2016, where several independent community stations joined forces for a collaborative broadcast on Berlin’s Cashmere Radio.

Entitled Easterndaze On Air, this Community Radio Week stimulated a lively dialogue between representatives of the music underground from former Eastern Bloc countries. It brought together Radio Kapitał from Poland, Lahmacun Radio from Hungary, and IDA Radio from Tallinn/Helsinki. All these stations are DIY – or more precisely do-it-together – and based on non-hierarchical principles.

Mixing diverse music with politics, they function as megaphones for local producers, promoters and bands. For Kapitał, community radio is the voice of resistance, so you can tune into feminist punk singer Siksa’s spoken word programme *PIOSENKARKA*, or the self-titled show of Oramics, an emancipatory collective supporting unheard voices in electronic music. IDA switches between two cities and different moods, mainly digging into club tunes and techno. Lahmacun has the rawest edge with its daily blasts of hardcore punk, harsh noise and weird rock.

Hosts from different stations co-created the Easterndaze broadcasts, rotating each other’s shows via participating stations the whole week. “It

was an effort to connect regions that face similar problems and can learn from each other,” explains Udvardyová. The hot issues of the day are funding, radio know-how and the struggle against oppressive far-right governments.

During its week of programmes, Radio Kapitał imagined community radio as a much needed safe space at a time when freedom of speech is limited and human rights are under threat in Poland. Lahmacun Radio contested the possibilities of radio storytelling, and instead of a showcase, they created a surreal dystopian radio play about today’s Budapest underground, where darkwave meets messy noise-punk. Some hosts played with radiophonic techniques or experimental electronics; others transposed the marching atmosphere of street protests to the broadcast.

“This is a new type of radio closely tight to the local scene. It’s a relatively low threshold and democratic medium that anyone can get into,” observes Udvardyová. “I was fascinated by radio as a format because you work with the sound.” In the late 2000s, Udvardyová presented a show on London’s Resonance FM introducing Prague’s sound art scene; she now hosts an Easterndaze show at the politically active Radio Cashmere in Berlin. She also worked at Czech Radio for many years. Compared with public service broadcasting, community radios are “free space to experiment, the crazier, the better”.

The Easterndaze week required months of regular coordination meetings. “By providing exchange and sharing air space, we tried to break down the idea that a radio stops when the frequency or website is changed,” explains Daniel Gottlieb from Cashmere Radio, which is run by more than a hundred volunteers broadcasting in multiple languages from all over the world. He considers the scale of the achievement: “The mere fact that several radios

opened themselves up to sharing each other’s streams was a great radio experiment. During the Community Radio Week, we have learned about a fuckload of amazing radio throughout Europe.”

The collaborative broadcast reflects new connections in music and sound that are starting to take shape across Eastern Europe. As global currents are changing, the alliance between Kapitał, Lahmacun and IDA presents a notable roadmap of sounds and places to discover.

Nevertheless, independent and underground broadcasters from Central and Eastern European countries are still disadvantaged. “It is different when you’re from a territory which is a bit suppressed,” commented the representative of IDA, in a streamed discussion with members of Cashmere, Kapitał and Lahmacun. Nomadic journalist Udvardyová puts it thus: “Survival is complicated, the cultural funding and infrastructure are incomparably smaller than in Western Europe. If you want to do things that are different from mainstream production, you often have to do them for free.”

In time, such alliances might help to shift focus in global underground music networks away from the Western Europe that dominates attention. This is why the people at Cashmere Radio, which is run chiefly “by non-Germans in Germany”, are trying to keep this radio alliance going. Discussions for the post-pandemic future are already taking place.

These include plans for a weekly exchange wherein radio stations live-stream each other. On site residencies and exchange programmes are also mooted. “I think this is a wake-up call about a general tendency to allow radio to be banal, [and] just another kind of platform to stream DJ sets. This isn’t sufficient anymore,” declares Gottlieb. “The way people have turned to radio for a kind of virtual touch confirms this.” □ easterndaze.net



Spaz

afternoon from Adelaide's south eastern suburbs on the eccentric Copper Pipe Radio platform, *sound poetry etc* surveys "other manifestations of voice" alongside radio plays, field recordings, animals and synthesized speech, offering a particularly valuable window into some obscure corners of Australian and international avant garde activity. Episode 44, which had just dropped at time of writing, is a particularly beguiling cacophony of manipulated growls, moans and vociferations from artists including Ami Yamasaki, Jo Truman and Martin Gubbins.

Joel Stern

Spaz US

spaz.org
Click on the pulsating boombox icon located on Bay Area station Spaz's homepage and immerse yourself in a mélange of obscure, exotic sounds that will often stump your Shazam app while beguiling your mind. The site's kaleidoscopic, strobing backdrop mirrors the music it pumps out. There is no running playlist here, just an ecumenical stream of electronic and global music, enriching your life and deepening the mystery.

Dave Segal

Sweet Dreams Australia

3cr.org.au/sweetdreams
Broadcasting weekly since 2016 on staunch leftist Melbourne station 3CR, *Sweet Dreams* offers experimental, electronic and noise music through a queer-femme prism with live sets and interviews from artists on the scene. Musicians Nina Buchanan, Emma Hart and Ede Eves founded the show out of a desire to hear their underrepresented friends on air, before passing the hosting baton to Romy Fox, Brennan Olver (Wet Kiss) and Daniel Ward (Bodies) in 2019, and *Sweet Dreams* retains an elegantly wasted sharehouse party feel.

Joel Stern

Tak Tent Radio UK

taktentradio.com
Based in Central Scotland, Tak Tent Radio started in May 2020, uploading weekly mixes curated by figures such as Lumpen Nobleman of Extra Normal Records, Glaswegian weird folk duo Burd Ellen and Richard Youngs, whose "all voice, all vinyl" a cappella special was an early highlight. The station's small but growing constellation of residents and guests has the feeling of an extended friendship network, with new submissions actively encouraged.

Joel White

Threads UK

threadsradio.com
Based in the North London venue The Cause, Threads is a global radio station with a hyperlocal focus. The main station is an outlet for local communities to share the exciting new music coming from their area, while its sister station Threads* broadcasts shows from around the world, hosting underground artists from Mexico City to the emerging counterculture in Palestine.

Stephanie Phillips

TOR Radio UK

qq22.net/tor
This station is named in reference to Glastonbury Tor, where these clandestine anarchists first set up their pirate gear, rather than the traceable web browser – although that too would be apposite for a collective who only announce their broadcasts of punk, metal and political rants at ultra-short notice, and then with coded terminology, to avoid being raided.

Noel Gardner

Vers Libre Norway

verslibre.no
A small but perfectly formed freeform station on Bergen on the West Coast of Norway with a few links to the city's boldy experimental Borealis festival. Vers Libre has a modest and unusual part-time

schedule (new shows on weekday evenings, particularly on Thursday and Friday) but a convivial atmosphere that gives the DJs space to do what they want, with a welcome amount of talk about the music and what's happening on the ground.

Derek Walmsley

We Are Various Belgium

wearevarious.com
A radio station transmitting from within Antwerp's museum of photography, with events, launches, artist talks and related shenanigans. Soul, indie, electronic music and sounds further afield are cast online and for the physical audience at the museum.

Kurt Buttigieg

WFMU US

wfmu.org
New York/New Jersey's freeform radio institution has spread its reach in recent years, with a new FM signal and dedicated performance space Monty Hall as part of its extensive studio and music library complex. Its DJs continue to reach parts that others cannot reach, as evidenced by dedicated cult and new age show *Music Of Mind Control*, exotica and beyond on *Explorers Room*, and the oddball throat vibrations of *Vocal Fry*.

Derek Walmsley

WGXC US

wavefarm.org
WGXC is a noncommercial radio station based in a 29 acre studio space and installation park in the Hudson Valley, dedicated to providing artists and listeners a place to experiment with and learn about radio technology. Run by the team that created Brooklyn, New York broadcaster free103point9, its programmes range from news to free jazz to a John Cage hour, and residencies give artists new opportunities for music experiments using media as an art form.

Vanessa Ague

WOBC US

wobc.org
Since the early 1950s, WOBC has beamed its transcendent weirdness from tiny Oberlin College, broadcasting across the cornfields of northern Ohio on the outskirts of Cleveland. Fully student-run original freeform programming hums with, and practically defines, the insistent eclecticism and passionate independence of college radio.

David Novak

The Word Radio Belgium

theword.radio
An online community radio set-up broadcasting from Brussels' last urban farm. Linked to the local English language magazine of the same name, it's particularly good for live performances (often with video) and intermedia, as well as providing a panorama of the different strands of Belgian underground music.

Kurt Buttigieg

WORM Radio Netherlands

worm.org
Located in Rotterdam, WORM is a multidisciplinary art space focusing on alternative new media practices, experimental performance and the development of non-academic knowledge. The radio station broadcasts from the basement and predominantly showcases avant garde music. Live from around noon onwards every weekday, the full schedule is published on the radio.worm Instagram page.

Iliia Rogatchevski

yamakan.place Lebanon

yamakan.place
Maverick and independent broadcasters from Beirut, Tunis, Palestine and other locations across North Africa and the Middle East make sporadic transmissions via this basic but powerful streaming platform presented in base-bones HTML with a chat box buzzing down the side.

Derek Walmsley

Worm Radio



Resonance FM new studio location, Borough, South London

The power of the radio studio to unite broadcaster and listener is being extended in an era of home recording and new broadcasting locations. By **Jennifer Lucy Allan**

When I started as a presenter on BBC Radio 3's *Late Junction*, I'd arrive at the studio handover with the continuity announcer, then turn the lights down and the monitors up. My producer Alannah Chance would tell me to talk as if I was in someone's front room playing them records, because really, that's exactly where I was. The BBC broadcast tech – speakers, screens, mixing desk, microphones – created a sort of den, and the sound in the room was one of soft silence – no echo, with carpeting on the floor and the walls.

Chance is currently in residence at London's Somerset House, alongside her ongoing production work. "Radio is a bodily kind of medium, it enters into someone's ears, so the space that it's recorded in needs to be rendered invisible," she tells me. "So, the studio space should be totally ignored in a way – it's just there to facilitate the communication. The only time I notice the studio is when it's a problem."

That invisible space generally means no distortion, nothing bouncing from walls or ceilings, but also the upholding of an illusion: that a listener is being spoken to directly. "It's an age-old radio saying, but you're talking to one person," says Chance. "The best presenters sound like they're talking to you. They're never talking to a room. It's not a presentation. And that's the fiction of radio that takes time to get your head around – you don't need to project your voice in a studio, because you're having a conversation with one person. And yet you're also aware that it's an audience... [In the studio] it's this continual interplay between intimacy and the reality, which is that you're in a space like a fishbowl."

At some stations, the tech plays a part in our listening. *The Wire* contributor and WFMU stalwart Dave Mandl thinks the mic (an Audio-Technica 4047) is of particular importance at the New Jersey station: "I'm not a gear-head, but I love that mic," he says. "It has what is sometimes called a vintage sound, very warm and deep, like a big sonic blanket. There's a sweet spot on the mic, and if you hit it just right it sounds fabulous. I think it makes my voice sound ten times better than it does in person."

When Covid hit and many radio broadcasts had to go prerecorded and remote, presenters across the world jerry-rigged ad hoc booths from duvets, wardrobes and cupboards to effectively try and erase the homes around them and recreate the studio's soft silence. The surprising thing was how many pulled it off, and how some (including myself) were instantly more relaxed talking from home. Zakia Sewell set up her Saturday morning NTS show *Questing* in her bedroom to broadcast live. "I've got my decks and CDs set up next to the bed, surrounded by all of my posters and little trinkets and pebbles I've picked up on beaches, which fits with the vibe of the show and contributes to the sense of intimacy," she says. "It can get a bit chaotic when I start tripping over records and knocking over mic stands – my room is pretty small! It will be interesting to see how it feels to be back in a neutral mediated space when the studio opens."

Pioneering London arts station Resonance FM is currently making plans for a whole new studio and will move from its home near London Bridge where it has been for the past 15 years, to an abandoned Victorian

chapel they want to develop into an expanded experimental radio space. It is ten times bigger than their current studio, and while no formal plans have been laid down for the space, there are ideas for live sessions and various events or installations. Crucially, broadcasts will still go out live. "What's important is the palpable sense of connection to actual people in real time that radio offers; to know that this is happening right now – even only now," says CEO Ed Baxter. "A radio broadcast is a special kind of performance, one made enigmatic by its acousmatic nature: the gestural content we rely on in a concert is absent so other elements must come into play. Some are minute and to do with the micro-rhythmic elements of an individual's speech, say, or a precisely engineered silence; others are expansive, repetitive, bombastic, or are so familiar as to offer a grammatical structure, or to communicate architectural weight."

These verbal and acoustic cues often happen between the music, and are what forges listeners' attachments to favourite shows. How a presenter talks in an ad hoc or professional studio can become familiar with or without listeners consciously realising. Sewell delivers shout-outs as if they are cosmic blessings, and says her chatroom is "like a virtual meeting place for the extended community". Baxter thinks this is also about something profound, particularly when it comes to the experience of live radio. "It's not just a question of presence. A lot of our cultural transactions are about the creation of shared psychological experience," he says. "It's really about coming into a state of consciousness." □

The Brooklyn Pirate Radio Map presents a portal into the hyper-local listening habits that have proliferated among the diasporas during the pandemic. By **Chris Weaver**

I'm listening to loud, energetic shouting, presumably the glories of God being extolled in a French sounding Creole. The station is Radio Tele Miracle (87.9 FM), a Christian pirate aimed at the large Haitian community of Brooklyn, the most populous borough in New York. A couple of clicks further up the (virtual) dial, funeral announcements are read out over a syrupy music track on another Haitian station, Radio Comedy (90.5 FM). For a bit of light relief I filter the stations available by music, and the DJs are toasting over some soca on the Trinidadian Royal Radio (94.3 FM). This is the experience of spending time with the extraordinary Brooklyn Pirate Radio Map (pirateradiomap.com), a panoply of the underground broadcasts from dozens of migrant communities all squeezed into the 70 square miles that make up Brooklyn.

Created and maintained by radio producer David Goren, this ongoing archive spans over a decade's careful listening and documenting of the pirate radio landscape. The sound map was launched in July 2018 with about 150 recordings. Today it's up to 350 representing about 150 hours of broadcasts. Each station has ten archival recordings, giving listeners a flavour of the programmes, station idents and often adverts. The map interface presents an aerial view of the borough and can be filtered by nationality, music style and religion. A little tag shows what stations are currently active or off air. The site doesn't carry any live streams, nor are the actual locations of the stations pinpointed directly for fear of the site becoming "a listening station for the FCC [Federal Communications Commission]".

A 1982 *New York Times* article lists about 12 regular pirates in the New York area. Back then the early pirate radio scene was really just a means of putting a thumb in the eye of the government – electronics wizards tinkering with transmitters, radical political groups and pranksters broadcasting to their friends. The shift came in the 1990s, caused by the expansion of corporate media companies. A loosening of ownership rules (thanks to the 1996 Telecommunications Act) meant that smaller legal FM stations were swallowed up by the corporate likes of Clear Channel and replaced with homogenous syndicated programming. Many pirates today came in to fill those gaps in community programming.

From his home in Flatbush, Brooklyn, Goren regularly monitors about 30 stations currently on the air, their studios located in bodegas, churches, bedrooms etc. During the lockdown last year, he was "pretty much recording 24/7", the pandemic having the effect of galvanising the scene. Many stations switched to broadcasting full time, as opposed to just late nights and weekends, to deliver news and information about the crisis. There is nothing explicitly radical in these stations' output – music, news from back home, advertising for local businesses. But their hyper locality is special. They come from and serve their communities directly. Goren has spoken to their listeners, and it usually emerges that they didn't actually know these stations are illegal.

These stations follow a regular programming format, and when they first come on the air they are often playing a news feed from home. DJs can be

found broadcasting on the pirates as well as the established legal stations back in the home country. Politics and current affairs used to rarely feature in the programming – immigration law being the one notable exception – but the pandemic changed all that. At the beginning of the crisis, Goren explains, a two hour show which had very prominent politicians including the local Congresswoman, state reps and city councilmen discussing Covid shutdown in detail aired on a show normally mixing Caribbean music.

It seems anachronistic to broadcast programmes over FM given how easy it is to stream music over the internet. Most of the pirates have such a service mirroring their content, which begs the question why risk the fines, the equipment seizures, the legal threats, especially as the Trump administration signed harsh new anti-pirate radio legislation with huge fines? A handful of the broadcasters do want to become legitimate, but in contrast with the UK, there are few pathways for these pirate stations to become legal. Low power FM is an option, but only outside major urban areas, and then not if the licence holder has been convicted as a patriate.

But for some communities, there is a historical attachment to radio that is hard to shake – Haitians in particular talk about the "age of transistors" as a way of getting news during the longrunning postwar Duvalier dictatorship. Other stations cite radio's low cost and accessibility, reaching the elderly, the unemployed, people unable to get online. Ultimately it comes down to the fact that "radio is still free", in both senses of the word. □ pirateradiomap.com



The Brooklyn Pirate Radio Map interface

WIRE

ADVENTURES IN SOUND AND MUSIC | INDEPENDENT SINCE 1982

ON

Radio Activity

AIR

THE WIRE 449 | JULY 2021
£5.95 | 9 770952 068420 07



The state of sound and music on the radio

100 ESSENTIAL ONLINE STATIONS

Infinite mixtapes | Wireless communities
Pandemic transmissions | Radio instruments
Emergency broadcast networks

J MASCIS × SUNBURNED PAMELA Z

Scorn | John Oswald

+ 38 pages of reviews

Equiknox | Danny Elfman
Jeanne Lee | Éliane Radigue

Reviews

- 53 **Reviews Index**
- 54 **Soundcheck**
New vinyl, CDs, downloads and streams, plus reissues and specialist columns, including:
- 55 **Equiknoxx**
Time out for fun. By Neil Kulkarni
- 59 **Danny Elfman**
Untidy package. By Emily Bick
- 62 **Pablo Picco**
Todol list. By Hernan Muleiro
- 75 **Jeanne Lee**
Forever free. By Andy Hamilton
- 80 **Print Run**
New music books: Radio 1, Nadia Boulanger's world, Chinese sound art, journeys with The Orb, and more
- 85 **On Screen**
New films and DVDs: Paul Bishow & James June Schneider's *Punk The Capital*; Éléonore Huisse & François J Bonnet's *Échos*
- 86 **On Site**
Recent art shows: Ray Lee, *Points Of Departure*; Jo Thomas, *Massive Angels*
- 87 **On Location**
Recent live events and streams: Blacktronika, Tusk TV, Rewire, Counterflows At Home, Laurie Anderson & Jason Moran, and more

Features

- 10 **Unlimited Editions**
Zoomin' Night
- 10 **Unofficial Channels**
Wouter Van Veldhoven
- 12 **Sam Dunscombe**
The Australian field recordist remixes the Californian desert via discarded ephemera. By Abi Bliss
- 14 **We All Break**
Percussionists Daniel Brevil and Ches Smith run the Vodou down. By Stewart Smith
- 16 **Olev Muska**
Into the archives of the Estonian-Australian folk synthesist. By Joshua Minsoo Kim
- 18 **Mick Harris & Scorn**
Heavy manners from the blastbeater turned bass explorer. By Phil Freeman
- 20 **Global Ear**
The American Composers Forum meets the challenges of the present with an eye to the future. By Vanessa Rose, Dameun Strange & Amanda Cook
- 79 **The Inner Sleeve**
John Oswald on a Command Records inner sleeve
- 106 **Epiphanies**
Matthew Shipp recalls the good example set by a straight edged William Parker

Invisible Jukebox

22 J Mascis

Will the Dinosaur Jr guitarist and vocalist find himself "Kracked" by *The Wire's* mystery record selection? Tested by Sunburned Hand Of The Man's John Moloney and Rob Thomas



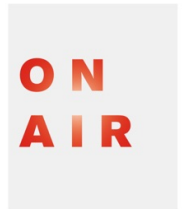
28 Pamela Z

Born in Buffalo, New York, the radio DJ, vocalist and composer has carved out a rich and compelling career, characterised by its innovative use of technology and engaging humour. By Emily Pohtast



32 Radio Activity

The growth of internet radio through the 2010s and the pandemic conditions of the last year have created an explosion of music on air. From the US to China, Palestine to Central Europe, South America to Africa, our global survey tracks online, FM and other regional developments. Plus a 100-strong directory of essential stations, sites and broadcasters



6 **Masthead**

8 **Letters**

52 **Charts**
The Office Ambience and other playlists

100 **Out There**
Festivals, streams, gigs, clubs

104 **Subscribe**
Print, digital, downloads and CDs