

**T03K**, multi-media performer, involved in Amsterdam free media since the eighties. At the moment he is working for DFM rtv International and Radio 100, which at the moment had to go off air. Questions asked by Jan Brueggemeier.

**Jan Brueggemeier**: How was your break, did you take a holiday?

**T03K**: No, I am going to have the break tomorrow. I am in the middle of formulating DFM as project for subsidy. ...

**JB**: Digital pioneering?

**T**: Yes.

**JB**: What you want to do with it?

**T**: With the money? I have a scheme of equipment which I want. That would be dedicated encoders, more dedicated machines, because I run everything on my own three computers. ... to have encoders real steady, which won't be disturbed by the work and what I do and won't be disturbed by running on the same computer. Controller- machines, I'm gonna put video in. ...

**JB**: And it is all for webcasting 24 hours eight days a week?

**T**: Exactly. ... to realize things, which we want to realize with the DFM-project. DFM is a project, which is paid out of our own pockets. it is paid by our parents, grand- parents ...

**JB**: and welfare ...

**T**: (laughing) indeed, the welfare. We gave our welfare to DFM. This is to make it a bit more professional. We are talking about remote- control, we are talking about connecting more studios, open studios in several cities, where people, artists can go. Like you, if you have artists visiting, bands playing, you can drag them in your studio, get them online and we can pick you up the whole live concerts, artist- performances.

**JB**: Are you talking about the open studio- network? I checked it out myself. There are some in the U.S. ...

**T**: Yes, there are definitely more projects. What we do in fact is, that we take bits of things we like, what we experienced and glued it together. It is happening everywhere, that people want to go back to just sharing, jamming, have fun together and all that. The separation between the commercial media, commercial artists, music- industry, as they even call it, that really become industry, there is no personal touch in there anymore. We only do personal touch, if there is no personal touch, we don't want it.

**JB**: How did you get involved in the free radio and when did that happen?

**T**: It started in 1982. That's long ago. Many people still not even been born then nowadays. I started in 1978 with punk- bands. First thing we experienced was that the media was not enthusiastic about us getting on the radio and on TV. In fact we found a lot of resistance. Even if we would arrange things, they would keep us out. We experienced that, there was no media for people like us. So we started organise things ourselves like festivals, helped other bands. There was already some kind of networking starting there. Other people started fanzine, because if you wanted to publish articles or pictures, you couldn't do that in the available magazines. People started to do lots of things for themselves and by themselves, small- scale stuff. That was a development, which came from punk, which was really good. At a certain point that was in 1982, when I came to Amsterdam after travelling around a bit, there were radio- things going on in Amsterdam that came from the squatter- movement in those days. The first free radios, they

were broadcasting from occupied squats, where the police was kept outside, barricaded. It was war-like situation. In those days they put a transmitter in the house. The people could listen to the radio until the last moment the police trashed the transmitter. The squatting- movement was a bit radical and the radio was very political, but after a while there were also much more relaxed times. There were no needs for political fighting. In that relaxed times people said, hey we still have the transmitter here, why don't we switch it on and have some fun. Let's play some reggae, let's play some punk. On that moment they switched on the transmitter for not politically activist broadcast, but just for fun. In fact that is the moment when the real free radio came in, because the squatter- radio, which still exist, they still are much focussed on squatting and politics. When for us on that moment the real open free radio started, because everybody could make radio in a way. There was a very quick separation between the hardline- squatters and more cultural orientated people. In a way as friends they separated and the squatter- radio went on till this very day. The other ones founded more cultural stations, where everybody could come in with less politics stuff and music. That was in fact the very beginning also for me, when I came in, because I didn't feel much like the political stuff, but I liked punk- music. On that station in that moment there were only few people. There were students, homosexuals, and red- peoples not really communist but socialists. There were all typical spokespeople for groups in the city. I said, where are the punks. I don't see no spokeman for the punks. (laughing) so I became that. They didn't like punks, but they had to allow it, because punk is also a big group in the city. That's where I started with a punk- program in 1982. We made it all ourselves the radio, the studio. We build everything ourselves. The music we went to record concerts ourselves. This is also the point when the independent distribution and networking started in a real analogue way still in those days. We dumped the whole music- industry, commercial thinking. We built a world for our own in that sense. That's good. It is still existing and had its impact on the society here after all this years and we can do much more things then twenty years ago.

**JB:** Looking back to the beginning did your relation or approach to radio has changed or what has happened?

**T:** That's a good question. In fact nothing changed over the years, except for my technical thinking about how to do it and what we can do. From the content, the feeling I still make the same work with radio as I did from the first very moment. It developed, evaluated into new forms, but the idea is still there, with I started with.

**JB:** What is this moment, which is still fascinating you?

**T:** That's open, that's interactive. That's independent, free. Nice thing is that it's ongoing. At a certain point we became 24 hours a day. The mix, the sound it never stopped anymore. We keep it up now for at least ten years, I think, we are pumping continuously 24 hours a day our strange mix of sounds, music, soundscape, artists. It became an ongoing process. On this very moment the nice thing is that it is even running without that I have to continuously working with it. Technically it stands on itself more and more and with the grace of computers and internet and all that stuff. We have some automation going on, but that's all about live and free stuff. It is not

that computers are taking over. We are still and we will stay the content.

**JB:** How would you describe your way of radio-making? ... Because on your website it says this is not a normal radio-station.

**T:** Yes. I should take that off. Maybe I should put there, we are the most normal station. These are words, I mean, it is strange, if you have to put down on a website what are you, why you do what you do, same like in this interview. There is so much to say, but you can only put up few sentences. To say that you are normal or we are not a normal station, what are we saying with that? More like not average ... it is not a station you are used to. If you tune the radioband then you would hear hundreds of stations. Indeed we were totally different, if you get to our station. It is same now with internet. If you tune on us, you will notice that there is something different. We call it non-normal, because they say you are not normal and in a way they are right, but it all can be twisted around. We can say we are normal they are all not normal.

**JB:** DFM is supposed to be directed to listeners within the media, what does that mean?

**T:** I was wondering where you get this question from. DFM is supposed to be directed to listeners within the media. Did I say that?

**JB:** I think so.

**T:** Or is it a mix up of language?

**JB:** I think, it describes the situation of the very early situation of net-radio and one has to be familiar with the media. It is harder to access it, to find a way to it. That's how I understood it.

**JB:** Yes, let's say it this way. DFM ... you can not direct it, you only can broadcast that means from one to many. If you throw a stone in the water, you see the rings. The effect becomes wider and wider until it dies out. That's little bit the same with transmitting. You send out a lot of power, but the further you get the weaker your signal becomes until it dies out. ...

**T:** You are not happy with this 'within the media'?

**A:** Yes, I am thinking about it. I live, I am within the media, but that's also not really true. I don't think most listeners are within the media. ... I think, it has to do, that we have been so specialized and our music and sounds have been so different that only a very small group of people, who enjoyed it, who could open up for it. I am not talking about the eighties, where people freaked out and said, woa, that's like a washing-machine, this is like a vacuum-cleaner, this is not music, this is not art, this not this and this is not that. On a certain point it became more radio and media for ourselves, for the people, who were doing it. That has been already enough, when we are having fun with a few artists, jamming and broadcasting it on the same time. We are having fun, enjoyed sharing the fun, broadcasting it. Whatever the listeners does, we didn't care about that anymore. If you want them to understand, it ends up that people are calling the station all the time and instead of jamming with your instruments, you are talking for one hour on the telephone to the listener, who are telling you, that you are crazy and should stop and go away or whatever. ... We were very elite, but this is changing. Not that we really changed, but we are more versatile and not that much more into hardcore-noise and torturing the listeners. We are having music from all other the world, from all kind of romantic stuff to ambient and still hardcore-stuff. We

are more gentle in our signal. Many more people are tuning in. More people are opening up, because they are really, really bored with normal media. So more and more people are picking up interests in what we are doing. We are ready for them, we are really open for everyone. We are not so secluded, so lonely (laughing) as we were before. It is very lonely at the top (laughing) ..

**JB:** You once said to me that radios like radio 100 are free, because nobody is listening to them. What do you think, who is nobody?

**T:** That's a related question. Who is nobody, nobody is listening to us. That are some statements, because if you put up a transmitter, there will be somebody listening. This can be one, five or a few hundreds people. It was meant pushy, punchy to get some reactions. If you say that, people come up saying, no, no I was listening to you. ...

**JB:** I liked that statement that "we don't care about primetime", when DJs always want to be on primetime. ...

**T:** Yes, everybody wants to be on primetime and we just take all rest. They can fight over the primetime and we take all the rest, which is about five, six times more than the primetime. So we were in the night indeed and in the morning. We could do our shows twelve hours long. We could extend it as long as we felt as we wanted to. If we felt good, we continued broadcasting. We were not limited to program of one or two hours.

**JB:** Getting back to the nobody and the general public, whatever that means. ...

**T:** Nobody listens to us, that would be then all the nobodies. I am a nobody. There are many nobodies. Very many nobodies are listening to this very broadcast on this moment. We are getting together at this moment, that's the point. For the media, music- industry we are nobody. We are the nobodies and we are listening to each other. I am listening to my friends and artists and I know the people, the artists. We have personal relations. As I said we make our own networks for performances, installations. We travel, we meet, we organise congresses. We have a lot of stuff going on not even parallel of the established media. We are totally on our own way and that are the nobodies (laughing). Nobody listens to us, because all the big- shots, everybody who is somebody, they don't listen to us. But this is also that attitude to get reactions, to be a little bit upfront. I am proud to be a nobody.

**JB:** Can you tell me more about your idea about condition and noise as an analogy to radio?

**T:** You are skipping the philosophy of the niche? (laughing)

**JB:** Yes, I am ... I mean, I picked up that phrase on that very day, when DFM was topscoring with over 120 unique listeners. I think it was on that day of dutch princess Maximas wedding. ...

**T:** Yes, we highscored our webvisitors on that day, when maxima married. ...

**JB:** ... and you said and that was an interesting relation to the protests on the streets with quite spare participation, that the scene somehow moved to the media and you have been talking and making fun about it all night long on the radio and that was in a way only possible because 'nobody' is listening.

**T:** That's a good one. There are a few things, which you can't do. You can not insult the queen (laughing and coughing). ... I mean don't do that. I don't care. I don't insult maxima or Prince Willem, Alexander and all the other. I study the media and all effects and I can speak freely, when all the others are ...

they are very nice. Nobody talks about the protests. We are very small, we are in the niche, because we are in the margin, we are not really there, because we only have a few listeners. First at all nobody - here is the 'nobody' again - hears us. Only the nobodies hear us. The other one are busy attending the party, marriage or are watching the big TV-channels gazing, gaping on that stuff. ... It was very interesting, because many, many people from all over the world were just looking for Amsterdam and web-cams and they didn't find interesting stuff except for us. For us it was more a joke to keep that topic, because we noticed all these listener. Of course we understood that it was related to that marriage. So we left enough fun and talking about that marriage, so the people stayed with us. But we were feeding them with DFM-program, with hefty music, ambient, some joking. In that sense we have been educating them with alternative stuff. The talking was not so serious, just to have some fun and keep them interested. If I would have done that same thing on a big radio-station, I would have lost my job, if I would have been employed there, democratic as the Netherlands are. I was almost arrested in Hungary, because I made a remix, a cutup of a song not even the national hymn, but they have about five songs, which are kind of religious songs to them about the country. You shouldn't fuck with that ... fuck - excuse me. I made a really dramatic cutup out of this. Police were looking for me. Someone from the communist party phoned 'Herr Kommissar'. They were looking for me on a big festival. The person, who has organised it and got me over there, were asked to get my passport. Police were waiting for me when I woke up and she asked for my passport. I asked, why you want my passport. No, no just give me your passport. I will give it back. She didn't want to say why she wanted my passport, so I didn't give it to her. There were a heavy discussion and she got really crazy and we had to pull it out. Finally I walked away on a big festival with 20.000 people and they didn't catch me. There was radio, too, pirate-radio from an island in the middle of the Danube. Okay. ... Sorry, there are lot of anecdotes in the history of DFM in these twenty years. What you want to talk about condition and noise? ...

**JB:** Yes.

**T:** I was getting little bit into noise, I got carried away and the anecdotes and the nice stories come in. So we loose the thread, you are trying with this interview. You want to hear certain things, You have some ideas, You want to get to a point. ...

**JB:** Yes, exactly. ...

**T:** But if I go telling nice stories. That's ok, that's fun, but it is noise compared to what we want. Condition in this case are that is already late in night, that I had a drink, a smoke, I am very tired, I have been working all day. These are kind of personal conditions. If you call me in the midday, I would be much clearer. Conditions I see as an environmental thing influencing what you are doing. In fact they have nothing to do, that's at least what You would think, with what you are doing. I give another example with radio-broadcasting that is happening with FM. At some point people say that there are conditions. That means if there are a certain humidity and the clouds are at a certain height then your FM-signal from your antenna bounces of the clouds back on earth, because normally it would go into space, because you only surf a small area of your signal and the rest goes into space, and you can about double your reception-area. Because of these conditions people, who normally can not receive you, can receive you. Conditions can work for you but also they

can work against you. These are two important things: condition and noise. Noise is just so much information that you can not distinguish the individual sources anymore. That is kind of official declaration what noise is, too much signals that melt into one. ... We want to get out of the noise in a way. You want to be heard, you have a message. If you want to get it across, You are dealing with conditions, You have to be aware of the conditions surrounding. This is all about information- exchange (laughing) ... It is a heavy topic. I would love to speak long about this, but I would need a projector, images, schematics, real lecture on condition and noise. I don't think I answered Your question. I mean Your question was, tell me more, that's what I did. Do you understand what i mean or is it still noise? ... I am learning to see conditions, use and create conditions. I have an eye and ear for places where we can manifest, where one can go as a group install broadcasting- and studio- equipment and we just use the conditions, tools ...

**JB:** I asked that question, because I actually just wanted to read your text, which You eventually can not find at the moment.

**T:** It's about the feelings of people and the situation, where You are in, the political stress around You, the movement, where You are in. I could rewrite that whole article and add a lot of social psychology in it. This analogy works for many things. This was just an analogue story how people communicate and what the problems and the good things can be. It was told as a radio-story like broadcasting, but I see what i say, what I tell to You, even if it is just the two of us as broadcasting. ... (pause)

**JB:** I will just wait till You will rewrite that article, which You definitely should do.

**T:** I am totally in the middle of noise and work and all that. There so many things I should do like write and go here, go there. I am battling the noise. I am spending much time on building filters and isolating a bit myself to have rest and peace to think. The media is bombarding us with noise. (laughing) There is not much information in it. It's too much noise. It's good to get some room in your head for more own thoughts, for things you want. Instead of information flowing in, flowing in ... That's what we do with DFM. We create our own station and within this station we are keeping this relaxed atmosphere without giving the game away by doing everything ourselves. ... There is too much to go right and make things clear. I would say that I am not in that good condition. (laughing). There is much noise in my life, but I am keeping in track. The basic ideas are still there, because they are really good and we are still building on them. It is interesting to become more professional and get money from the state or other people. At the same time you are dealing with other people again. The way we used to work was totally amongst ourselves with artists, musicians and friends. In a way we don't need that money. That's a kind of point, where thing can become corrupt. This has been demonstrated in the twenty years. We had several separations in this station. New stations were formed. A lot of groups tried it different ways. All these projects died and are not there anymore. Only us the totally free projects with no boss, no organisation survived everything. You talk about radio 100. It's already a year ago radio 100 went off the air, but that's maybe another story. They just started to send bills to people big fines, lots of euro. If You won't pay that, then whenever You travel and cross the border, they look in their computer seeing that You have a big fine to pay. From that moment on, they put you in jail. Many people don't like it anymore

to run radio and media, where you have the possibility to go into jail. ...

**JB:** Free radio has always been illegal and criminalised ...

**T:** Yes, but we are now also talking about the internet and broadcasting. I am talking only about broadcasting, if You get your message out, then you are broadcasting. If You say, but I want it on fm on that frequency, then You are making conditions saying like it has to be like this. We just keep on broadcasting, we just go to another medium, to another frequency. For us it is more important to go on then that we try to find a form, which the other people, who don't like us, are happy with. Come on, Jan, that's ridiculous in a way. But that's the niche, the margin, which we also mentioned. If You are small, if You are outside everything, if You are not in their way, if they don't see You, if they don't know You this is an area, a free space, where You can work, where You can be without getting hassles, problems all the time. But that's low, You only have small publics, You work in buildings, which are cold in the winter. It is all a bit shabby, it's not luxurious (laughing), but I prefer that, I have rather prefer the pure thing, then glitter and glamour and polished up and smelling with too much perfume and drinking expensive drinks. I like the pure stuff and You can hear that in the music, in the choice of music and musicians we let play.

**JB:** Ok, let's get to the final the final question. from a personal background you told me, You believe in successful ways of protest or in achieving goals with protest. Do You think that the forms of protests have heavily changed in the last twenty years and what do You think about projects like indymedia and recent forms of anti- globalization protest?

**T:** With protesting I went to whole lot of stages and not only me, but everybody, who was born in the same time with me, who had the same cultural background, who lives in the same kind of environment and this kind of movement. There was a development and changing of culture and thinking about culture. The sixties were really very different from the seventies, from the eighties, from nineties and the same with us. ... If there is injustice You of course should raise Your voice like a trumpet and tell it to the people. There are many songs about that. I think people should look for solutions not protest against things You don't like. The protest should fuel a discussion and thinking about what indeed has to change and how. People should use their energy constructively and creatively. You have to do something, too. ... With doing a thing I don't mean protesting (laughing), but actively forming things. We see it with indymedia, you mentioned, we have seen last years protests of many, many thousands people even travelling out of Europe, people jumping from America to Europe to protest and vice versa. This protest- movement became global, too. There is a globalisation in the protest. The good thing is that there is also this media forming like indymedia or like what we do. The free voice, the microphone on the streets, voices from the street otherways it is only cnn. You are already listening to what has been made, what has been build, if You listen to these indymedia-broadcast, which we did and like they do themselves. You asked if the forms of protest have heavily changed? Yes, I think so. There still lots of people in the streets. I have seen helicopter web- cam images and all that. I have seen more of the situation then the people in the situation. These were heavy images, but they never got to where the big- shots were. ... The message of the protest is not delivered at the doorstep for whom it was meant. They can

again walk around it, be in the margin where it is happening. The protests you talk about, the whole center of the cities were closed off with steel-curtains. Nobody could enter there. In the outskirts, outside there you could do it. There are people sending chain- emails asking You to sign it and send it to all Your friends to help this or to do that. There are many ways people looking for to put pressure. ... I mean I don't know if they want to put pressure. ... On the other side, we have the hardcore terrorist action on these moments of people, who do not feel right with all this. That is also a kind of protest and where are we? I don't know. I am looking for ways to make more friends, if people get fucked up to make them feel good. I try to just make everyone in my environment to feel good. I help where I can and if everybody would do that earth would be a nice place. I am not making war, I am not bad guy (laughing). That's the best thing, look how You can network and spread a good vibe. If they call You and say, You have to go to war. What do you say? Come on, You have get this gun here and shoot the people with the strange clothes, all the people, who have hair not like us. Go shoot everybody, who is not like us. You can protest, if they call You and take Your gun, it is not even Your gun, but if they call You up for war and if the people say no, then there would be no war. That's the thing. If You are willing to go to jail or have them try to ... they can not really torture You in Netherlands or Germany. They are going to psychologically maybe try to get all the weaklings in their army. That's protesting by not going into these kinds of things. You have the right, if You are busy with good things, You can say, no I am busy with good things, I am not going to do that. I am busy with good things and that's what I do and nothing else. It is just all the people are giving in, who make this war. It is all the -let me not call names- , but it is all the people, who go there. It's heavy topic. For me Your protesting starts, when Your girlfriend makes a stupid remark or a friend in Your neighbourhood makes something stupid and You go to him and tell him, hey man! ...

**JB:** My very final question: What would be a public feeling? Looking to the ongoing transformation of private and public situations like my mobile turns the public sphere into super- personal realm, my web- cam turns my sleeping- room in something public, but none of my neighbours will probably ever notice it. Looking on to the strike, it is somehow a strange feeling, if you have a situation with more then 800 people, which is not the love- parade, but a plenum- like situation, in which everybody is asked and can express her- /himself. Here I think most media- practises are tending rather to privatise relations- ships then make them more public.

**T:** If you are on streets people even before the handy phones, they didn't really look at each other. If you are on the street, You are on Your own. You can not look at everything and everybody. It was already very private, You are really on Yourself. You have to take care on the streets, You have to watch out. The mobile is a good escape from that, because people feel uncomfortable being just on the street in the wild. The mobile connects them to their friends and to the home- base. That's exactly the same what we are doing with the artists and when I travel. First thing I do is connect back to the base, to the group, to my friends. That's give you a good feeling. You can be where- ever You are in the world, but You are not alone. You have that link. That's a kind of cyber- link indeed. This will become a real multimedia- link in the near future. In the moment is just the telephone. I don't know where this leads to. This I already said a long time ago, that the ego, the person itself

became way more important. Very contradictory is that networking become popular. Everybody became much more on themselves, alone, isolated and at the same time networking became popular. This is very logic. On the moment You feel alone, You want to network. (laughing) The public space, which you mentioned, that's not really public space, I don't think so. I think we are creating a new public space, which is friendly and we feel good with it. It is like if the radio gets pushed off the air, then instead of going to fight for that specific place, we just move to another medium and continue what we are doing. That's the same with the street. If the street is not of us anymore and it is not nice anymore, we just do our thing elsewhere. These are tendencies, which go through history. Cities change and there are generation of this and generation of that. If You look in ten years, things will be different again. The transitioning of our art, of our work to the virtual is not really safe, that's what people finding out now, too, with all these viruses ... of 18 year- old German hacker.

**JB:** What you think how would the radio of the future look like?

**A:** Radio is an old- fashion name already. The very name radio will disappear at some point, but broadcasting is still there. How would it look like?

Telephones will get smarter, become multimedia- devices. The computer will get smaller and will become multimedia- devices. In the end it all will be small and do everything. If You can use it, it is interesting. If You don't have any use for it, it is just a stupid gadget, which cost you money and time. I had nice examples with people with the first handheld computers as a kind of telephone- book and they have been putting all their addresses in, but they didn't know about the battery. One or two years later, the machine is totally empty because of empty battery. Those things are happening, too. What they also say, is that electronics will disappear from our dimension. The chips are becoming smaller and smaller. For the processing of one of these chips they needed twenty years ago a whole room full with machines needed for. We are talking here about nano- technology. nano- technology is too small for us to handle, we need something in our hands. But it could be build into your body very easily without you having any problem with it. You get an injection in Your arm with a very tiny capsule in it and the wound is healed within an hour already. You can receive everything, can broadcast and are continuously connected to the matrix. What you say? Radio? This sounds little bit like fantasy. Then if you can say like if you would receive everything that is noise. Then we are back on the noise. Then You can talk about selectivity, what You want to hear, what not and how You can control it. That's a very important point, You should control the media. That's a message, too. You can not be connected to the matrix and receive everything, Your brain will burn out. So be selective and don't make war. (laughing) it is all the same.