R.A.M.S. ATTACK
AUTOMATIC RADIO

The dream of equalitarian media seems to be over. Especially in a country poisoned by an unparalleled concentration which politics humbly kneeled before, full of broken journalists. A country at the edge of a cesspool of authoritarian heartless and resourceless and consequently inhuman unity — slime.

Technologies have turned out to be problem makers, as an end in itself where limited techodisciples worship in ecstasy — in the dusk — a golden calf, full of hope for the fictive Nirvana in the warm uterus of virtual realities.

R.A.M.S. ATTACK is brutal radio, a radio terminator which as a taker of hostages subjects its hostages to thematically glossed interrogation, commanding absolute obediance to ignore everything — like a great inquisitor — that seems not to fit in with his arbitrary schemes, stupid machine-intelligence! R.A.M.S. ATTACK is the backlash, radio for masochists who celebrate theirorgasm in the first fuck.

The central module harbours a hierarchical language program with a working question-answer system on a reverence word basis within acceptable tolerance ranges, as the hugest subprogram. The data basis contains "keys" of the theorems of art which produced theories of the partition of the distribution paths. Emotive words act as attractors.

The coding away and "mapping" of the conceptual depth structure during broadcasting is effected by integrating the immediate conversation data into new question structures. Set prognoses correspond to the formal structure of the conceptual basis of medial statements on a wider context-related level than knowledge about the real world which is assessed in question-answer systems as represented by our broadcasting program. In line with the pioneer programs of the magical year 66: **try 66**. The information industry provides the materials and the hardware to create an active installation that investigates the social transformation it triggers off. The political peripheral conditions of the constantly changing cultural and commercial situation provide the "material".

In the "installation program" ATTACK, the compulsory control system for the recipients and interagents can be physically fully experienced and disperses with every virtuality Sequence and Choice of the Broadcasting Program System and hardware configuration via* sampler, mixer, live play and control computer are the framework and the core.

an INTERFACE

a PRODUCTION of the broadcasting and interaction event

an occupation of the relevant concept data banks which are allocated to certain samples or questions.

Discussion about broadcasting technology possibilities and immanent program factors in the province of UA. The medium itself appears as an algorithm of the program and is intergrated in the composition concept of ATTACK radio.

Radio attacks take place unexpectedly. The transparency of system-orientated sequences is transported in the medium GOAL: Not fully automatic radio as a closed, predetermined and

preproduced system, but animated live program reacting to the direct action. CONTENT: Not the functionability of the industry's system configurations should be exemplified, but the breaking open of the system in relation to what is happening in situ and the existing program in the province. The preproduction is dissolved in the sense of real experience.

• Phenotype in radio
• Transmission time
• Duration of the production

The result should be defined program spaces in addition to a permanent presence in points in the entire provincial program. RADIO ATTACKS are here the defined danger in the local program.

The parallel music program consists of samples which are to be formed in every program as a fraction of the samples into an ever new techno-piece. The pieces are allocated to terms from the conversation data bank. RADIO INTERROGATION TALK: Light is blinding for the radio. The summons to comment is computer-generated.

Questions are called in via determined chance. The interrogation structure is analyzed, stipulated — next question follows on a hierarchical conceptual level structure which similarly operates with the available conceptual collection.

CONSEQUENCE: The radio system itself is the new machine interview. Situation simulates knowledge and/or intelligence of the system.

The medium radio has, in the meantime, largely lost its sensation structure, replaced by more effective communications systems. Productions are replaced by programming and is more and more frequently being effected automatically. People increasingly play a subordinate role in what is going on, supplying the human aspect for a program that simulates a communicative character.

Interventions in the program sequence are allowed, however, to increase attractively. Interactive users become an integral part of a system whose efficiency as a control instrument is based on wide-scale public acceptance. The possibility of co-creating is controlled by clear points and is limited to a cliche of apparent communication.

FAST, CHEAP, EFFICIENT in the very near future, radio will change over from electronic to digital space. Compatible to all data networks, by means of digital coding, a fast and efficient propagation medium results for traffic and safety control systems. Radio, as a driving system that purposefully controls vertical flows on account of their complexity and overload, shortly before breaking down gets back something of the sensation of happening, in understatement to the acoustic accompanying program.

CONTEXT:

We are creating an interface where the medium and the public clash together. The public ends up in the difficult position of having to communicate with an uncommunicative program. The radio as a superordinated system stipulates the procedure.

The second sector is the transmission to a wide public. The conflict between being played in program sequences and listening habits and a breaking through of this scheme, produces a field of tension for a discussion with the definition of how radio operates. The prerequisite is

the occupation of existing spaces and an as offensive as possible breaking open of unreflected mechanisms.