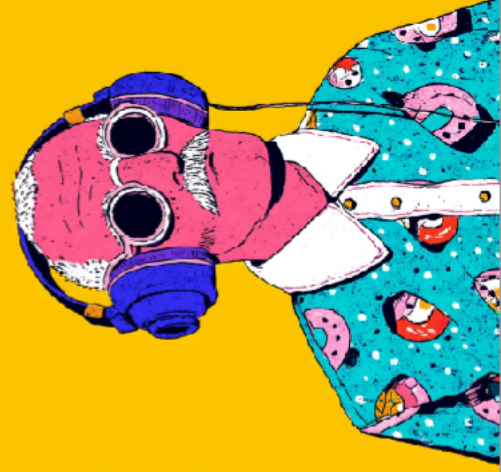


This zine contains the highly classified blueprints of Funk Rocket Radio. Inside, you'll find the exact telemetry used to beam forgotten 70s funk, raw electro-synth vinyl, and puppet-driven performance art directly into the digital stratosphere. Strap in, check your levels, and prepare for lift off.

I've always a love for radio and have always wanted to run my own pirate radio station. I also enjoy trawling independent record shops for dusty, forgotten 70s funk and obscure electro-synth vinyl, and so the idea for Funk Rocket Radio was born!

# The Funk Rocket Flight Manual



The fun part was building the studio. My studio booth is made from parts of an old wardrobe, so it's rather narrow. As I have a BT payphone too, I installed that into the studio as well. The payphone still works, so in theory I could take calls live on the air but I think I might use it as the microphone. As studio space is limited, I cannot fit a record player in there, so I digitise my tracks and play them via the very small laptop. The laptop and microphone feeds into an old Realistic mixer that was a pain to configure but is build like a brick. I found it in a skip.



Scan to listen

## Funk Rocket Radio



I want to make my online station a little hidden gem, so I've been producing stickers with a QR code for people to scan and listen. I put these up in various public spaces and always carry a few around with me whenever I go out. I also hand them out occasionally too and have even started putting the stickers in vinyl sleeves when crate diving in the record shops. Everyone loves a sticker, especially a Funk Rocket Radio sticker!

I originally wrote some software that allowed me to order my digitised vinyl tracks into sets and have them either played to a schedule like a proper radio show or played ad-hoc. I really liked seeing the music, software and studio pull together like this. I next built a website to host it all but it soon became clear that I couldn't just host and stream my music online without sufficient licences, so I chose Mixcloud to host the music which then feed through to the station's website. For the hosting and live streaming, this was the perfect platform as a Mixcloud pro account legally covers all the music royalties.

For the live streams I use Streamlabs OBS. It lets me capture the webcam video feed and mix it with the master audio coming from my mixer. It took a long time for me to get the sound levels correct, as it involved a great deal of trial and error. There is a little photo of the perfect mixer settings in the studio, just in case.

Once I was over the awkwardness of live streaming sets, it soon became apparent that the streams needs to be more visually stimulating. I worked on some artwork of people listening to music and was able to get AI to animate them. It's these animations that occupy the whole screen (The image stills are used for the Mixcloud thumbnails and banners too, so there is some visual consistency running through everything). There is a thumbnail feed coming from the studio's webcam to show what is going on. There is also a text ticker running along the bottom of the screen, for news and announcements. These were all set up within Streamlabs OBS and tutorials can be easily found on YouTube.

I'm rather camera shy, so I've been trying out other ideas in front of the camera when live streaming sets. The silliest is using a puppet DJ and if I'm clever with the camera angle, I can make it look like he's operating the equipment. Coupled with having the puppet wonder off screen or play on his phone just adds to the DJ's personality. Sure it's silly, but it's fun.