

**FREE JACK**



**FREE THE  
AIRWAVES!**

**THE REPRESSION OF FREE LIFE + MUSIC IN ATLANTA**

**CPC**

**CREATIVE PEOPLES COMMITTEE**

## FUNDRAISER FOR JACK'S LEGAL FEES

From Jack's solidarity website: "The political repression in Atlanta has cost an arm and a leg but the fight for social justice is broad and resilient. Currently Jack has been denied bond, but will have another bond hearing in late March or early April. Jack and his support system need funds to hire a lawyer who will represent him for this hearing, and beyond. This fund will also cover Jack's commissary, jail phone calls, bills, and home repairs from the destructive raid."



*QR code to link: [givebutter.com/tLAvDE](https://givebutter.com/tLAvDE)*

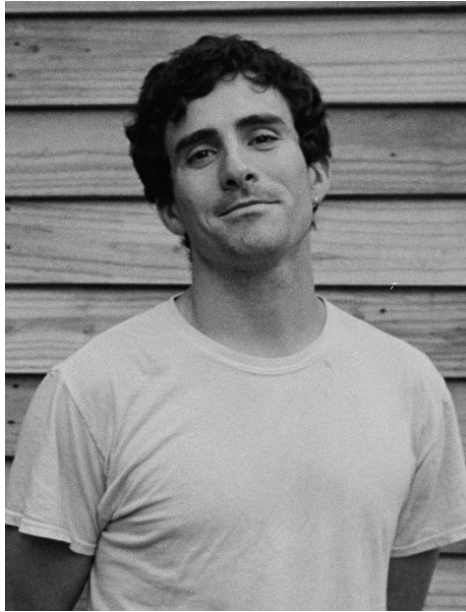
### **WRITE TO JACK:**

Please write to Jack and show your support. Let him know he is loved and supported! Please remember to address envelopes to 'John' but you can refer to him as Jack inside the letters.

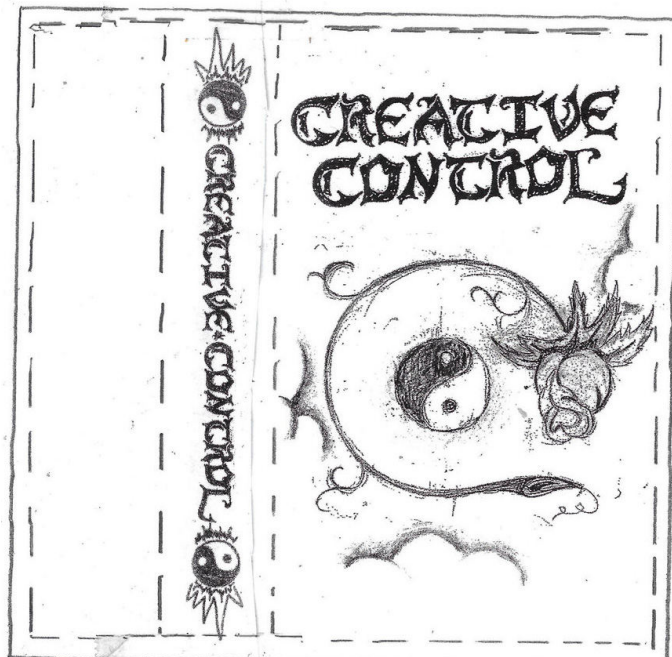
- Letters must be written or typed on white paper, with blue or black ink and no drawings or pictures.
- Letters must have a return address.
- When writing, please DO NOT mention the specific allegations or discuss the nature of Jack's case.

***Information about solidarity with Jack was  
found at [freejack.co](http://freejack.co)***

## WAYS TO SUPPORT JACK

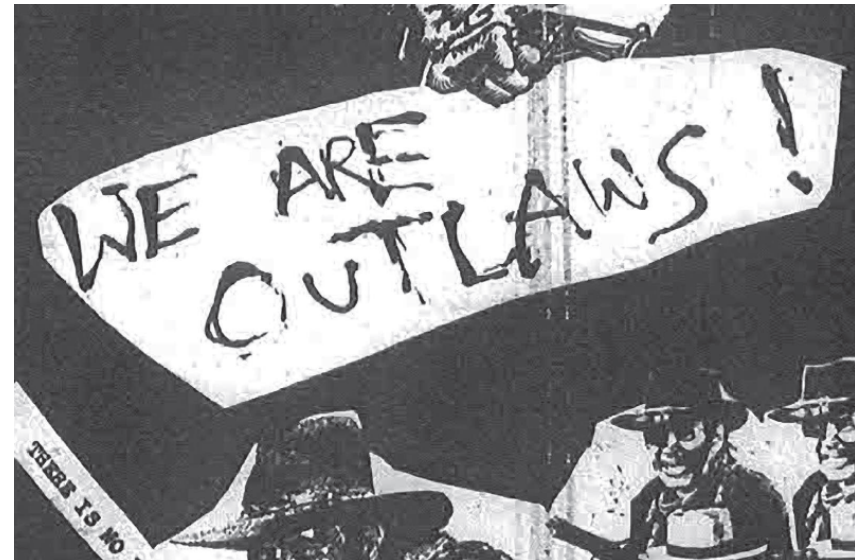


Jack is a beloved community member living in Atlanta. He's been an outspoken political activist for many years. He's been an active member in multiple DIY music scenes. **Check out his band Creative Control on Bandcamp.** He loves rock climbing, nature, and world history.



*Creative Control, Misfortune Mishaps Demo 2024*

## THE STRUGGLE FOR A LIBERATED LIFE IS THE STRUGGLE FOR A FREE MUSIC



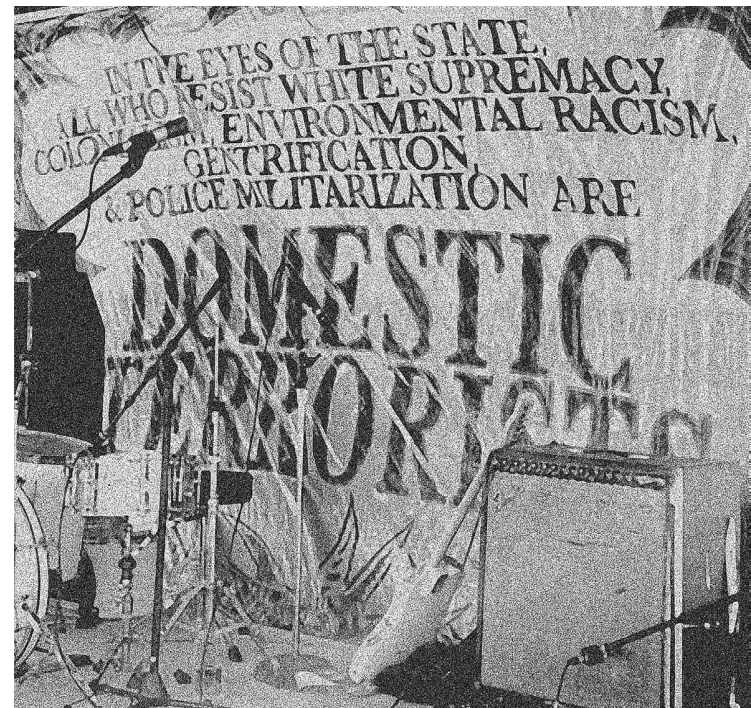
For three years, the movement to stop the construction of a 90 million dollar police training facility known as Cop City has brought together environmentalists, abolitionists, farmers, punks, students, clergy, teachers, bikers, hikers, and everyone in between. What unites our opposition to the forest-destroying project can be boiled down to one common thread: the struggle for a life where community, not cops or politicians, have the power to make decisions. In this paradigmatic struggle, the world of Cop City is fought by those who dare to imagine a new world on many fronts.

One of these fronts of struggle is the *airwaves* - the physical space of sound and music. The repression of the movement to Stop Cop City is the same violence that polices music into zones of control and commodification. People who are called to make music for community cannot imagine themselves as mere supporters in the movement against empire - by breaking the state's control over the airwaves, and refusing to limit our creativity, we join Fela Kuti, Up Against the Wall Motherfucker, Underground Resistance, the Situationist International, and others in the ranks of political actors breathing life into our artforms and the movements that breathe life into us.

# REPRESSION

In the early hours of February 8th 2024, the APD, GBI, FBI, and ATF raided 3 homes of movement participants in southeast Atlanta, trashing belongings, breaking in doors, pulling hair, pushing a woman onto the street topless, and displaying pilfered nude photos of residents. Jack Mazurek was arrested that day at his home, and at the time of this writing has been jailed for over a month at Fulton County Jail (Rice Street), one of the deadliest jails in the country. During his incarceration he has been denied a vegan diet, refused a chaplain, and been subjected to unsanitary living conditions. Jack is an avid rock climber and expert carpenter. Jack, like many of us, has devoted his life to the DIY scene, playing in punk bands and hosting shows. This escalation of repression comes close to a year after 23 people were arrested and charged with Domestic Terrorism at the South River Music Festival on March 5, and months after 61 people were charged under the state's Racketeering Influenced Corrupt Organizations (RICO) act.

On the same morning across the globe, the Israeli Occupation Forces continued their 124th day of genocide against the Palestinian people in Gaza. As part of the Georgia-Israel Law Enforcement Exchange (GILEE) program, APD and IOF routinely train each other in urban warfare tactics.



## JOIN THE REBELLION !

If you and a few friends can make noise somewhere in public, be it with drums, a PA system and a generator, brass instruments, a choir of screaming children, or whatever else, you can join the rebellion against the state's control of the airwaves. Or maybe you cut the fence at a big corporate music festival in your town, making it free for whoever wishes to come. Maybe you disconnect the mic system so your fascist mayor can't project lies at a speaking event. Making detailed plans and taking precautions for renegade sound is great, but don't be afraid of doing something messy and imperfect. Ecosystems of resistance form around bold actions and creative experiments.

Our power to make noise is worthy of so much more than "good opportunities" for playing big shows in stuffy music venues, being exploited by record companies, getting a permit just to play outside, or any of the other distractions foisted onto us. **This is not a call for moral or artistic "purity"** - rather, we have to use whatever powers we have at our disposal to create breakages in the system's regime of control over all aspects of life. The fraught distinctions between "artist" and "revolutionary" and "human being" are melting away in the furnace of a new world.



Atlanta, Georgia - Code of Ordinances / Chapter 74 - ENVIRONMENT / ARTICLE IV. - NOISE CONTROL

VERSION: JAN 2, 2024 (CURRENT) ▾



ARTICLE IV. - NOISE CONTROL<sup>[4]</sup>

➤ ARTICLE I. - IN GENERAL

Footnotes:

## ARTICLE IV: NOISE CONTROL

The Atlanta Police Department and other american pigs throw political dissidents in jail and slap them with trumped-up charges. The IOF corralls Palestinians into carved-up, heavily militarized enclaves in their apartheid regime. And all the while, **the spiritual, ancient, human power of music is forcibly cordoned off into three zones of control: the car stereo, the speakers at home, or the state-approved music venue.** Our joyful, creative resistance against this control is crucial to destroying systems of oppression.

# \* SONIA DAFANSE ☺

We are lucky to be here. In the limitless possibilities of the cosmos, in the mad flux of events, reactions, and anomalies of the past 12 billion years since the birth of our universe, it is a statistical impossibility that we would be here now. But we are here, alive, together. Such incredible circumstances have brought us here. Among them, the incredible and innovative resistance to defend this place from becoming a police training compound.

This resistance, which brings together the most cunning and resilient techniques of the radical environmentalist movement with the incredible courage and ferocity of the George Floyd uprising, is not just about a small piece of land. It is not being fought between police and their goons on the one hand and some activists and their friends on the other. We are witnessing a collision of two competing ideas of happiness, of life, of the future.

In this competition, experiments with new types of free culture play a decisive role. The movement cannot be reduced to what is happening in City Hall, on social media, or in meetings. For two years, we have descended on these woods, finding refuge from the high rents and predatory booking fees of the corporate venues and bars. We have not come here to redecorate the actions of some activists, as "allies" lending our service to the drab and loveless militancy of something we do not otherwise care about. As the gentrification of Atlanta intensifies, more and more DIY venues and clubs are shut down and free spaces to play shows and dance are pushed further and further from the city center. Our free time is pinched as rents increase and traffic keeps us waiting longer and longer. That's going to change.

Music is not like other forms of human culture. It is different from painting, drawing, poetry, literature, or film. Art, politics, and symbolic culture in general represent the passions, conjuring strong feelings from the shadows of reality, pulling them from the depths of the soul or the back of consciousness. Music, on the other hand, is perhaps the only form of human creativity that contacts those feelings without any mediations. Music is physics. Music is reality.

The system we live in is at war with reality. This system is destroying forests, rivers, mountaintops, and oceans. It is destroying our imaginations, our bodies, and our world. To defend ourselves from certain annihilation, it will not be sufficient to strike the right notes at the right time. We will have to make recourse to other means, to more direct means. And that is why we are here. .

The Defend the Atlanta Forest revolution will be economic, political, as well as cultural. We are building a new era of human history, where music will be at the steering wheel. What is needed cannot be taught without first being discovered. We are those adventurers, plunging the depths of the cosmos for the contours and textures of a free existence, of a life without dead time. When it is necessary, we will defend ourselves by the means appropriate to the task: not with words, not with denunciations, but with actions. Real, concrete actions. As real as the sounds. As real as reality.

*This document was distributed at the South River Music Fest during the 5th Week of Action to Stop Cop City, March 2023*

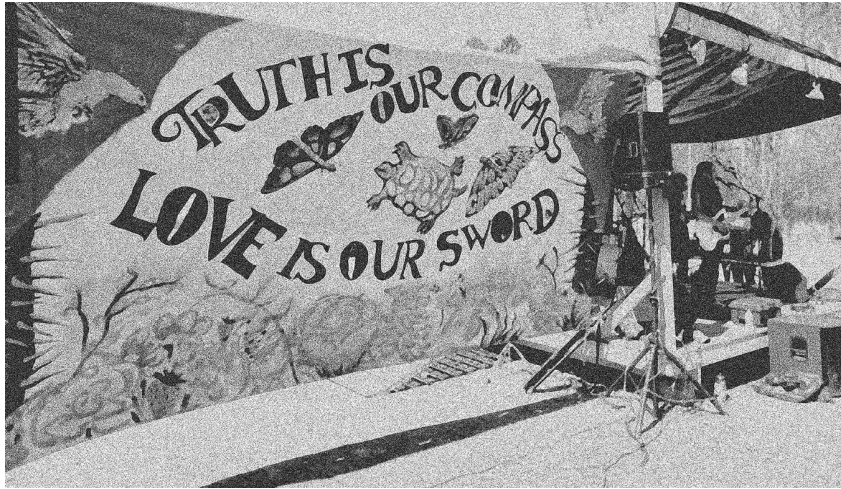
When we look at the lungs, the larynx, and the intricate muscles of the lips, it is clear that music is indeed an integral part of the human experience. For millenia we've sung songs, built our instruments, formed bands, and danced together. Like the sonorous clap of thunder and pierce of birdsongs, our sound and our lives are part of nature, part of the universe. Music is *real* - when guitar strings, drums, or any object vibrates, pressure is exerted on particles in the airwaves; an immediate, physical response. Listening to and creating these waves of pressure is something that humans use to bring people together, to commune with the natural world, and to express deep truths that resonate, without the mediation of language, writing, or other symbolic depiction. **The immediacy with which music travels and communicates is precisely why it is so tightly controlled.**

Empire has long sought to rein in music. On Sundays in 18th century colonial New Orleans, enslaved Africans played music and danced in informal gathering places throughout the city - backyards, riverbanks, wherever they could find. Their sound drew the ire of colonial authorities, who decreed that a clearing at the "back of town" - later known Congo Square - would be the only place where these gatherings could take place.

In most places in the US, noise ordinance laws give a range of distance where sound becomes illegal - in Atlanta, sound is illegal if it can be heard more than 300 feet away after dark, and 100 feet away after midnight. The biopolitical project of the state even lists regulations for "human-produced sound" that must follow the same rules. Noise complaints and sound curfews are an essential part of how the police reproduce capitalist hegemony as the norm: it's 10 o'clock, don't you know everyone here has work at 9am?

Unsurprisingly, law enforcement and industry exempt themselves from these laws. Their gunshots, explosions testing, sound cannons, and the decibels of their masters in the construction, aviation, and mining industries **can move freely through the airwaves without the threat of force awaiting them.**

Central to this logic of control over sound is the commodification of music - if people buy less records or less concert tickets when money gets tight, then surely all of music is a luxury, not a spiritual need for community life. This logic is reflected in the state's perennial disinvestment in music and art in public schools.



## THE WORK IS THE ONLY THING WORTHY OF OUR CREATIVE POWER

Attending a rock show in a backyard, rave in an abandoned warehouse, or dance party in someone's house is an act in direct defiance of capital's regime of control of sound. Renegade outdoor shows and DIY collectives represent an archipelago of experiments in freedom. The attraction to these spaces is not merely for aesthetic taste or convenience - they are some of the only places in the empire where we can exist together freely. In the context of ever-increasing gentrification, unprecedented surveillance, and rapidly widening income inequality, **it is no surprise that the most daring, creative, and inspiring people of our generation have taken to throwing shows outside the 3 zones of music control.**

The music of the movement to Stop Cop City shows us precisely why the state has such a vested interest in policing the airwaves. Free raves and music festivals in the Weelaunee forest curate a collective affinity toward the bramble. Once the forest makes itself known to those of us chasing the faint hums of techno music, we become immersed in the contested grounds. The sounds of hardcore punk - loved at solidarity shows - distinguishes the urgency and conflictuality of the movement from the rest of the liberal, sanitized political landscape. The distorted shrieks and beats of freak folk and experimental music blast a radical, un-coopted queerness. Our music, made and loved together, is a powerful magnet for others who share our lust for resistance.

When our music smashes through the 300 foot bubble in the airwaves erected by the biopolitical state, we experience a resonance and connection that humans are consistently denied. The brave and sincere people who make music in and contribute to the proliferation of these spaces are guided by revolutionary love and spirit. Because we know that music is essential to life, we are called to resist the world of Cop City and build our own worlds together. **But we can't do this through music alone.**

This work necessitates being more than just "artists" in the commodified sense of the term - we need to imagine ourselves **as revolutionaries and comrades in struggle.** The police, the legal system, and the financial controls of capitalism are the source of noise control and all forms of domination and oppression. We have to situate our creative resistance on a unified field of struggle that involves all options available to us - whether that be renegade shows, clandestine actions, interruptions, skillshares, protests - anything that carries the same urgency and realness of music travelling through the airwaves.

