

Ultra-red asked,

"WHAT IS THE SOUND OF THE WAR ON THE POOR?"

[FOURTH IN PUBLIC RECORD'S P.O.P. SERIES.]



33

TOSHIRO BISHOKO MARSEILLE

"Ballad Of The Sick Pony." I did this piece like a cake with lots of layers, trying to find somehow a kind of distortion in my little idea of harmony, thinking in terms of music but like a non-instrumentalist visual artist who loved My Bloody Valentine . . . War is inside between poverty of courage and acceptation of reality . . .

31

EMILY ABENDROTH PHILADELPHIA

"Property : None." All the words that make up this piece were lifted from the intake cards for incoming prisoners of Eastern State Penitentiary (Philadelphia, PA), as recorded by prison administrators between the years 1927 - 1932. The two "vital" "identificatory" statistics it draws upon most particularly are those documenting either the amount of property or the amount of cash encountered on the body of the apprehended person in the moment of their entry into the prison.

32

DIETER BEHR & PETER SIHORSCH-JENSEIDE VIENNA

"Workers Struggle In Sevilla." The recording of the sound took place during the squatting of the main office of ROYAL FRUIT, a huge fruit and vegetable corporation in Sevilla, Spain. About 100 landworkers had occupied the huge bureau for more than 4 hours in order to protest against syndical repression and bad labour conditions on the fields. The recording tries to capture the dynamics of the squatting until the police rings at the door violently.

36

PAWAN DHALL KOLKATA

"Problem Of Plenty?" Water gushing out unchecked from ill-maintained roadside hydrants in slums; men and children bathing in the open around these hydrants; water trickling to a halt in many homes after just a couple of hours; men and women queueing up to fill cans and buckets from mobile water dispensers; waterlogged streets in the rain . . . The sounds of war on the poor in Kolkata are often "extreme" water sounds, creating a paradox for everyone - governments, citizens, artists . . .

34

ŽELJKO BLAĆE CAPLJINA

43°06'36"N 17°42'00"E. Original FM Radio broadcast (recorded in January 2009) of Federal and Local Radio news from Capljina (Republic of Bosnia & Herzegovina) presenting issues of gas shortages/restrictions/instructions to the end consumers from antagonistic perspectives of regional nationalist politics using the language of either old socialist bureaucracy or populist pragmatism.

35

DEISON UDINE

"From The End." Silence is the voice of the poor during the war, a long silent hiss remains unlisten; only few noise-emissions are captured from the inside!

37

FAX MEXICALI

"El Jardín." Pieza reflexiva sobre un espacio global -- un jardín -- (casi utópico) donde todos los seres humanos ricos y pobres disfruten de las mismas oportunidades de crecimiento y desarrollo.

38

FIELD OF THE NEO-FUTURIST COLLECTIVE BRIGHTON

"Black Friday." A binaural recording made outside the New York Stock Exchange on Wall Street, the weekend of the Lehmann Brothers collapse. The difficulty of trying to read out the stock prices on the indicator mirrors the speed at which the global market moves. The voice is submerged both in the surrounding soundscape and the noise of the market itself. . . .

39

HOPEN
 Geneva

"Ward." An Unstoppable Scream of the World, War.

40

I CUT PEOPLE
 SANTA ROSA

"System Failures" is about hopelessness. (That's just the way it is. Some things will never change.)

41

MANRICO MONTERO
 MÉXICO CITY

"Alameda Central." Soundscape generated using custom microphones and field recordings of the Mexico City Historical Downtown.

42

DUNCAN SPEAKMAN
 BRISTOL

"Champagne and Riots." Memories of the riots that broke out in Redfern (Sydney) after the death of Thomas Hickey. This work extracted and remixed from a series of soundwalks I created for Performance Space. Interviewee: Geoff Cole.

43

**KEVIN VAN METER
& TEAM COLORS**
 PACIFIC NORTHWEST

"Special Low Frequency Version" is a field recording of an unoccupied and "unproductive" factory in the Pacific Northwest where "work," at least in this moment, has stopped. Team Colors suggests that the "sound of the war on the poor," at certain temporal and spatial intersections, with an "economic crisis" raging the planet, is a low droning hum: the sound of unoccupied machines. Is unproductivity for capital is unproductive for our lives? "One No, Many Yesses!"

44

THE VECTORIST
 LONDON

"Hegemony." Inspired by the current situation faced by Britain's elderly that the media has quaintly termed "heat or eat", the rise in both food and gas prices leaves people facing the stark reality of a winter in which there is a real possibility that they can afford neither. While our reliance on the Corporations who provide these staples for daily life allows their dominance of our future to increase.

45

ADERN X
 PISTOIA

"It Rains." If you hear a message of "number unavailable" it means you know there's an area uncovered by telephone service so, in the information age, it means there's some sort of ghetto where citizen can't communicate. The idea behind that is without money you are not allowed to communicate today so you are separated from others (one example is the concept of "digital divide") just like a citizen of a country defeated in a war.

All are invited to send a one-minute audio response to the question, "What is the sound of the war on the poor?" Send WAV or AIFF files (no MP3 or other compressed formats) to info@ultrared.org. Length per submission must be exactly one-minute. Entries over one-minute will be edited. Selected contributions will be posted to Public Record. All files will be licensed through Creative Commons Attribution-Share Alike License. We are eager to hear from you.

Thanks to all the artists who sent sounds with special thanks to our friends at Cyan Records.

Photo by Eddie Peel. Sleeve assembled by **u-r. Public Record** at www.publicrec.org is the fair-use archive of the Ultra-red organization. "The record only exists in its excavation. The record demands to be used. And the record exceeds the demand."

This work is licensed under the Creative Commons Attribution-Share Alike License. To view a copy of this license agreement, visit: <http://creativecommons.org/licenses/by-sa/2.0/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, CA 94305, USA.