

Ultra-red asked,

“WHAT IS THE
SOUND
OF THE WAR
ON THE POOR?”

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



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LUIGI ARCHETTI
ZÜRICH

“Again & Again.” beklemmung, passing shape
endzeit, forever and unfortunately again and again

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BLK W/ BEAR
WASHINGTON, D.C.

“Brokerage. Broker age. Broke rage.” Given
our locus operandi of Washington D.C., it
seemed somewhat natural to look towards the
Henry Cow track “Living in the Heart of Beast”
(T. Hodgkinson, 1975) for conceptual inspiration
and tempered by the immediacy of Miniatures:
A Sequence of Fifty-One Tiny Masterpieces
(1980), particularly the one-minute tracks con-
tributed by The Work (Tim Hodgkinson’s post-
Henry Cow effort) and the aggressive Brutalism
of Metabolist.

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GPV-C/E. CASTRO
EASTON

“Kipu.” This track features the vocals of
Emil Castro at 3 1/2 years old. Unaware of
much except that somehow a ‘kipu’ relates in
some way to a ‘doggy’. The rest is processed
ambient static and some random processed
guitar strumming. A war on the poor is a war on
the future at the cost of the self-definition of any-
thing halfway sentient and this creature’s ability
to see itself as more than grist for a pharma-
entertainment-slave-wage construct. A war on
the poor is a war on my son’s future, a war on me.

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ELLIPSE ELKSHOW
SANTA ROSA

“I’m Still There.” The machineries of war and
capitalism often lead ‘the poor’ to the front-lines
of battles that have absolutely nothing to do with
their wants, needs, dreams or goals. Recruiters
prey on these needs - offering money, travel
and experience - but only supplying the oppor-
tunity to increase the suffering of the world. The
memories, the struggles and the questions pile
up, but the answers that trickle down from the
top are rarely more than a clever lie and the
alarming sound of not-so-distant gunfire.

20

HERIBERT FRIEDL
VIENNA

“bi.” Is poor rich or rich poor? Is rich poor or
poor rich?

21

RYAN GRIFFIS & SARAH ROSS
CHAMPAIGN-URBANA

“The Science of Attrition.” The scientific
production, distribution and marketing of food
have become tools of the corporate state in
its continuing oppression and exploitation of
working and poor people in the United States.
This track combines archival clips (courtesy
of the Prelinger Archives) of mid-century food
science propaganda and current reports from
the front lines of the economic crisis, hoping to
make audible the continuation of wartime devel-
opments in food science with current policies of
nutritional warfare.

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KIXLY
TIJUANA / SAN DIEGO

“Religión Si / Religión No.” This track is
based on a recording of a friend and myself
having a discussion about the drawbacks and
benefits of organized religion, more specifi-
cally, Christianity. I wanted to explore the dual
impact that religion has on the poor. On one
side it gives them spiritual comfort and faith,
but on the other, it keeps them offering to the
church part of the small wealth they have, in
hopes of a place in heaven.

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KLIMEK
BERLIN

“GHETTO AMBIENT (sketch) aka The Kidney
Blues.” The worldwide demand for kidneys
and other organs continues to outstrip supply.
The commercialisation of organ donation has
been condemned as an unethical and exploi-
tative practice that targets vulnerable people in
poor countries. In May 2008, nearly 80 countries
signed the Declaration of Istanbul demanding
an international ban on organ trafficking.
(Contains a sample from Stephen Frears’ “Dirty
Pretty Things”.)

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PEDRO ROCHA
PORTO

“Untitled.” objectifying . . . keeping distant . . . suspending . . . to border . . . weakening . . . biased relativism . . . to frame . . . overpowering . . . to subject . . . self-seeking perspectivism . . . status . . . to besiege . . . turn into commodity . . . control . . . grouping . . . to enclose the echoes . . . aestheticizing . . . to silence . . . fake . . . overlapping . . . to dehumanize . . .

25

STEVE STUFFIT
BRISTOL

“Siren Ecology.” Site recording of emergency siren testing: list of multinationals operating at the port of Avonmouth, Bristol, UK. The range of heavy industries near the local population includes hydrocarbon importation, chemical & nitrate production. An accident in 1996 mobilised local pressure, forcing a siren to be installed to warn of future toxic incidence. But this siren cannot measure potential incremental damage. It is a siren ecology: safety from the spectacular, but not the everyday reality of capital.”

26

SWIMMING LESSON
PORTSMOUTH

“Normalisation.” The acquiring of values, morals and modes of behaviour through subtle, repeated media messages. The gentle, insidious grip of global capitalism on ordinary folk through the process of normalisation, reinforcing the idea that one becomes part of society by taking on debt. This may seem incongruous in the face of bigger issues of global poverty, but with recession affecting the wealthy west, I think we now have a clear picture of how corporate giants work.

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GERHARD SCHULTZ
LOS ANGELES

“For A Minute.” Having never played a string instrument until just a couple days before this recording, I tuned the instrument, a bass viola da gamba, in such a way as to make it easier for me. This gave it a strange, scrapper-type feeling. I recorded it outside with planes and taco trucks going by, and I also sped it up. So amidst this anxious, outsider scenario, I was looking for a human element, a moment of relaxation.

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MICHAEL TROMMER
TORONTO

“Two Worlds Collide.” The piece begins with a recording of the Calatrava atrium at Toronto’s BCE place: high heels on granite, the mellifluous voices of financiers, sanitizing muzak, the gentle chime of the high rise’s elevators. It abruptly cuts to the sounds of St. Christopher House, a homeless drop-in centre which lies about 2 kilometers away: coughing, cursing and demented screaming, accompanied by the constant din of traffic. All sound files were all recorded at 4:45pm on Thursday November 6th, 2008.

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X-CHRIS
SOUTH LONDON

“Goodbye Old Rowton House.” Simple silence of the erasing qualities of the much triumphed “regeneration” of my local area and how the area changes right under your nose as if by some other wealthier person’s magic.

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HÉCTOR ZÁRATE
MÉXICO CITY

“If (W) Then (Hope).” I started recording audio samples from TV news. I then processed and disposed them into a specific structure which tries to detach the natural characteristics of the sounds but, at the same time, attempts to highlight the feelings I experienced through this subject.

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.

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.”

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