

Ultra-red asked,

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

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



46

PABLO ALVAREZ
BASINGSTOKE

“Cuando la pobreza . . .” The first thing that came to my head was the proverb ‘Cuando la pobreza entra por la puerta, el amor salta por la ventana’. Although it is a romantic expression, it reminds us that there is no romance in living in poverty. The sound was produced using guitar, contact mic, effects and postcard weevil.

47

AVA BROMBERG
LOS ANGELES

“Estrella Children’s Park in South LA.” The rumble and hum of freeway traffic is louder than the laughter of children in this small pocket park run by the Neighborhood Land Trust. This is a treasured green gem in park-poor LA, where only 1/3rd of children live within walking distance of a park and low-income neighborhoods and communities of color have the least access to green space. Conviviality and play persist in the sound shadow of engine breaks and the invisible particulate matter that settles in developing ear drums and lungs. This the sound of the war on the poor.

48

SEAN BURN
NEWCASTLE UPON TYNE

“MCFISTJOBBED.” monetarisms death-throes scapegoats us disabled / traveller / benefit-claimant / protester etc an elongated scream, fucked beat, and (whispered) - sexiled / slanguage / revoltage / angerland / semtexts / wounding / gobscore / scorcharch / carstration / (declaimed) mc-fist-jobbed / bank-ruptured / term-oiled / us-adgressed / con-con-consume / so much red missing / bloodfoundation / ragejuiced / redred-missed / dying ov the money / mc-fist-jobbed / (sung) have yu any wool / yes sir yes sir bags full / one for the master / and one for the master

49

CASSY
BERLIN

“Miserrima.” I would like to know who the poor are. It seems to be an ongoing reflection to no avail. who are the poor? In one way I didn’t have to look far. I still find the majority of women’s imagination very poor. All around me. I don’t have to stir far to find myself surrounded by poverty . . . but anyway: who are the poor?

50

WILLIAM CRISP
THE HEYGATE ESTATE

“Pie And Mash.” The sound of 2 residents from the Heygate Estate talking a couple of weeks before being evicted. The redevelopment of Elephant and Castle in London is seen by many residents of the estate as social cleansing — with the current population being uprooted and displaced to make way for yuppies and students, a transitory population with more disposable cash. Underneath the speech is the sound of ‘squatter proof’ sheet metal being welded to the front of a recently vacated flat.

51

ELDERS OF ZION
MILAN / SEATTLE

“Basra Memorial Orchestra.” On April 30th 2009, British troops handed over control of Basra to US forces, ending six years of UK combat operations in Iraq. The names of British, American, Dutch and Italian casualties of the conflict were recited during the handover ceremony. The vocal part of this track is culled from this memorial. The rest is processing.

52

ISMAIL FAROUK
JOHANNESBURG

“Mozambican Mechanic.” A Mozambican mechanic complains about the criminalization of the informal motor mechanic industry in Johannesburg. The mechanics derive their livelihood by providing motor related services to taxis and private motor vehicles on the sidewalks, in direct contravention of the city by-laws. The Mozambican mechanics are continually being harassed by the Metro Police who hand out fines and confiscate tools, thereby taking away the right to earn a living.

53

GITAR
SANTA ROSA

“Simply Buried.” This version of Chopin’s “funeral march” has been developed over two years of live shows, as a sombre critique of the war in Iraq and as an illustration of the feelings and images that the war inflicts upon the people of the world.

54

**SUSANNE LANG &
FRANZISKA FRIELINGHAUS**
BERLIN

“The Murder Of Virgil Sahleanu.” Virgil Sahleanu was a local union leader in a metal processing factory in Iasi, east of Romania. When the company was to be privatized, the workers organized against it. They fought through actions, demonstrations and in the court. They won on all levels. Nevertheless, the company owners had the union leader Virgil Sahleanu assassinated on the 14th of September 2000, out of revenge as they stated. The company was privatized a second time in 2002.

55

AUGUSTO PALMA
MÉRIDA

“Another Fine Example of NAFTA-Related Jobs.” Audio taken from news report in Tijuana from an interview with “El Pozolero” a.k.a. Santiago Meza, who for a weekly fee of US \$600 dissolved in lye around 300 corpses of enemies of his boss. Edited to cut reporters’ voices, processed and mixed with skipping-CD glitches, granular delaying and a slightly out of sync cloned track. Most of this done using free software Gletchlab 2.2.

56

ANDREW POPPY
LONDON

“You Are Really Looking (fragment).”

57

ILICH SABOTAGE
TIJUANA

“Another Zapatista Suicidal Military March.” A one-minute recording of the march that the Zapatista soldiers did when entering the Asamblea in Oventic the night of Dec 31 2008. They are so small and still marching firmly against the capital powers that be . . .

58

STARRY ZAFARA
MELBOURNE

“Go Direct” is an expression of distaste directed at all the highfalutin speakers and advertisers of the world; directed to those saying that happiness and freedom are just a \$499 seminar away.

59

T ERNEST WILBEY
LONDON

“Fox Sake.” Two vocals played concurrently in left + right channels.

60

UNION DE VECINOS
LOS ANGELES

“Chamulas.”

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.”

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