

LISTENING - ARCHITECTURE

The mainstream adapted. Many tower block stations evolved into legitimate stations or were swallowed by other stations. A battle had been fought and in some ways won. By the late 90s modes of communication and sharing of media had radically changed.

Accessible broadband reshaped media. Napster reached it's peak usage during 2001. The previous year, Radiohead's Kid A head reached number 1 in the US Billboard Chart, credited to the distribution of the album through the P2P network. In the wake of

*SEAN PARKER, CO-FOUNDER OF NAPSTER WENT ON TO SERVE AS FACEBOOK'S FOUNDING PRESIDENT. PARKER ALSO INVESTED IN SPOTIFY AHEAD OF IT'S US LAUNCH AND SERVES ON THE BOARD. PARKER COULD BE HERALDED AS THE OMNISCIENT DJ OF THE 21ST CENTURY -CREATING THESE LARGE SYSTEMS OF MEDIA EXCHANGE -SYSTEMS THAT ALLOW US TO CONSUME SEAMLESSLY FROM THE STREAM. PARKER TAKES ON AN AIR OF IMMORTALITY WHEN CONSIDERING HIS PORTRAYAL IN THE SOCIAL NETWORK BY JUSTIN TIMBERLAKE, WHO HIMSELF WENT ON TO RELAUNCH MYSPACE. FURTHER TO THIS POINT ABOUT JT, MAJOR SELLING ARTISTS ARE STILL TRYING TO GAIN CONTROL OF THE WAY MUSIC IS SHARED AND LISTENED TO E.G. TIDAL (FEAT. JAY Z ET AL) RESULTING ONLY TO FURTHER THE IMPRESSION THAT MUSIC IS NOT REALLY THE IMPORTANT PART, BUT CLICKING THE RIGHT LINKS AND PAYING THE RIGHT PEOPLE IS.

Napster were alternatives such as Kazaa, Limewire, eDonkey and of course The Pirate Bay.

For a while it felt as though we were all pirates on the digital sea, a sea shanty sang to the memory of the old dial up tone. Blogging platforms provide(d) vast archipelagos of dedicated fringe music. Troves of torrent links for rare vinyl rips.

If we consider for a moment the term PIRATE. O.K the pirate stations of the 60s, offshore pirate radio-they were in boats or disused forts. They were outside of the law, in international waters. As the use of the term persists through Tower Block mutinies and it's use today, other aspects of the pirate have to be considered. For example, the nomadic culture of the pirate, plundering and remixing. Pirate radio is the cry of the outliers. Those still unseen by the colonial mainstream. However, restricted by the physicality of tower blocks, the need to draw power from the mains and the limited range of the transmissions, these pirates could be seen as a final outpost for the nomad. The internet offers a psuedo nomadic experience, of being anywhere at anytime. But as we know from cartoons or Ralph Waldo Emerson- it's the journey that is important.

HTTP://RANDOMC.NET/2011/01/21/HUNTER-X-HUNTER-2011-148/

Obvious in the transition from radio waves to the internet is the absence of the DJ. A listener can surf the blogs, hot linking blogrolls, scanning aggregators. The listener has to be moving and selecting, making choices the whole time. The DJ used to be there, with us.

DEAD SOFTWARE, LIKE OLD TUNNELS OR CORRIDORS, COLLAPSED AND DUSTY / OLD PATHS YOU'LL LIKELY NEVER WALK / AND YET THEY SHAPE AND ECHO / OMINOUS / GM

Podcasts and Youtube channels exist within the same monitored legislation as licensed radio play,

-mediated by Apple etc. The enormity of these media platforms means that it is often difficult to escape their confines.

We're too often trapped into the complacency of the screen. It's a closed window. Lori Emerson writes about the early days of computing and a time when they were going to be flexible and shaped by each user. Our interactions now are increasingly shaped by algorithms predicting what we want to see or do.

LORI EMERSON, READING WAITING INTERFACE, FROM THE DIGITAL TO THE BOOKSOUND. SEE "FROM THE OPEN TO THE USER-FRIENDLY" CHAPTER.

OLD JOKES DYING AS THEIR WORDS SLIP AWAY

THE OLD ONE ABOUT, HOW DO YOU MAKE A WIRELESS? FIRST, YOU GET SIX PIECES OF WIRE. THEN YOU TAKE ONE AWAY.

Guattari wrote about this; "Technological development, and in particular the miniaturization of transmitters and the fact that they can be put together by amateurs, 'encounters' a collective aspiration for some new means of expression."

THIS QUOTE IS ACTUALLY PART OF THE WIKIPEDIA PAGE ABOUT PIRATE RADIO.

Potential tips into nodes of reality, collected moments of action. Some new expression; that answers the needs that have no expression. It is new.

Complacency in the face of closed systems is potentially dangerous. But it is also boring.

Listeners haven't needed a dedicated radio for a long time. Radios come with a car or television. The tower block as antenna is replaced by myriad other modes. Splintered, even more localised. The phone loudspeaker, Snapchat, BBM, Firechat.

Peer-to-peer networks put the power of the collective to work. When it was first launched Spotify utilised a combination of streaming and on-the-fly peer-to-peer networking to ensure continuous playback. It's a mode of sharing that has been villainised and yet is extremely robust.

The relative affordability of streaming now changes again the politics of accessing media - by not requiring the downloads of whole applications it's possible to access through more public locations. It gives the listener the further illusion of anonymity and transience.

RADIO IS LISTENING TO THE AIR. IT'S FEELING SOMETHING BEYOND OUR SENSES. LIVE RADIO VOICE, CONDITIONED, AFFECTED, MAGIC.

SOUND - OBJECTS

The voices change.

Within a community there is a need to write it's own mythology and track change and desire. The local pirate radio stations were doing this. They created a platform within that space for the musical tastes of that audience. The artists being played could also be local acts.

The presence of the DJ is noticeable in recordings and archive material. It's a presence that is almost absent from digital networks today. There are commentators, like a phone in to an empty desk. The voice is open - commanded by whoever visits.

Of course the DJ still exists and is there in different channels. It's that we seem to be conditioned to expect it's presence. There are algorithm's working tirelessly to present us with the content we hope to see.

HTTP://TECHCRUNCH.COM/2012/04/25/THE-FUTURE-OF-ALGORITHMIC-PERSONALIZATION/

The DJ was a part of the community as well as being apart from it.

HOW WE SOUND (HEARING VOICES)

The DJ is someones friend, brother, sister. The Pirate DJ shares and develops the sound of a community. Raves and house parties, advertised over the air. I don't doubt that the ex-Pirate DJ surely continues remains a part of that community - and the fight of the tower blocks was mostly won, I am looking for the digital pirate DJ who can continue to create positions of radical change stemming from a local need, that new means of expression.

THESE ARE JUST SPLINTERS OF THE THOUGHT. THE COMPUTER WAS DYING. IT WOULD BE SLOW AND PAINFUL. YOUTUBE TRANSCENDANCE YOUTUBE AFFECT.

Nothing left to share.

Empty processes.

Communal space.

The specific sound of each station generates an exclusivity and expertise that the DJ can share with the listener. Sonic spaces that have their own history and influences.

NEW RITUALS IN DEEP THOUGHT SHE WAS STARING AT NOTHING IN THE SUN LIGHT AND HEARING WORDS OF ALL WHO WALK BY TOGETHER AND ALONE.

Games utilise the radio trope with varying leanings towards pirate broadcasts. For example, Jet Set Radio Future, SSX, Burnout, Fallout, Saints Row, GTA, Sleeping Dogs... in series such as GTA the radio is a part of the open world. It has the appearance of existing regardless of the players movements around the map. However, the station is usually communicating directly with the player (the NPCs aren't really listening) adding information to some part of the narrative, a direct link to the real world, and the player. In this direct, urgent communication it is pirate.

*GAILLES PETERSON HOSTED A SHOW ON GTA V. PETERSON CAME TO PROMINENCE AS A DJ ON SEVERAL STATIONS DURING THE LATE 90'S TOWER BLOCK MOVEMENT AND HAS BEEN A CRUCIAL FIGURE IN THE SHARING OF THESE SOUNDS OF DIVERSE COMMUNITIES AND CULTURES AROUND THE WORLD.

HEARING - DREAMS

How does music represent issues outside of music? What does it feel like to be a part of a community and say something to that community?

It isn't about speaking back to the mainstream but growing something in the space the mainstream doesn't reach.

Thinking about ways that new networks and broadcasting platforms can be built that allow the same kind of behaviours and interactions as that thread of pirate radio- the act of protest around the world in the last few years has generated several possibilities. Dan Phiffers Occupy here turns a wifi router into a local forum for sharing messages and files, disconnected to the WWW.

SWITCH YOUR WIFI TO OCCUPY.HERE/DSEFSDF TO JOIN IN.

There will always be moments when the mainstream loses attention, its back is turned or it misses a step.

This loss of the DJ is maybe related to the idea of the acousmatic voice, that is, a sound whose source is unseen/unknown. Radio, effortlessly responds to an idea of magic. With dvr, netflix, iplayer, itv player, 4od etc and +1 channels, the sport of tv channel hopping has lost some of it's sparkle -yet that surfing is still there with radio- and probably a closer metaphor, than surfing the web, surfing the radio is a glide left to right and back again, you can hear the surf break in the radio static, you cut across radio waves.

(HTTP://WWW.NETPDM.COM/IMAGES/STORIES/FILE/SURFING...THE_INTERNET/SURFING...THE_INTERNET.PDF SURFING THE NET ORIGIN)

The pirate radio movement provoked a mutation in the mainstream media. What is at stake is the culture of the community. Ignored for long enough, it is forgotten or at the least becomes something else. Collective expression is essential and something that can seem untangible through digital constructs.

A SIMILAR DREAM

VOICES FLOATED TOLD ME OF THIS PLACE AND ALL AND THROUGH THEM WE WERE CONNECTED AND DREAMED

The present DJ is The DJ is presenting

"AAARRH-COUSTICS"

The sound could be anything - it's making the sound - listening to it that's important.

WHO TUNE THE OUR A WHO UNBODIED OWN SOUND WHO LISTENS IN VOICE MYTHOLOGY COLLECTION

Sampling, re-recording, overdubs. Electronic music is reaching the end of it's first century.

HTTP://YOUTUBE.COM/watch?v=3B6EMHJ-V8 HTTP://WWW.YOUTUBE.COM/watch?v=C7EXGDF8B8

Too reliant on the friendly interface. Learning to navigate the terminal.

Built out of local dialects, that special sharing of language that builds and sustains a community - that is the call of the pirates.

THE ACOUSMATIC VOICE TODAY IS A COMPUTER

PERCEIVING PERCEPTING INTERCEPTING WAVES CATCHING, OBSTRUCTING NOT REALLY AT ALL.

IS THE COLD CALLER SELLING SOMETHING POSSIBLY NOT HUMAN LOOKING FOR SOMEONE POSSIBLY YOU NO KNOWN SOURCE A THREE LETTER KOAN A BAD CONNECTION.

THE GREAT ACOUSMATIC EXPERIMENT: HMV A TRADEMARK BASED ON A DOG LISTENING TO THE RECORDINGS OF HIS LATE MASTER.

The nomadic local radio providing local surrogates, points of reference to other places -other cultures. It exists on the airwaves, anyone can listen within that space, but to understand you need to be a part of it. To listen with the ears of the mainstream, is surely among the great acousmatic adventures.

Digital waves are captured, made into static blocks, copies and interpretation, less direct iterations. Avoid closed-circuit clicking, trapped within a single body.

Speak to the people you live with. Collective rituals are the identity of a city, it's language, the fabric. Instead of radio, just stand at the corner and speak.

Somewhere I heard 'California Dreaming' again and it took me back to watching Chungking Express and falling in love - and often music and sound becomes that, just like a word pointing to a thing with varying complexity. And then like a name they change, over time, and encounters -repetition. And the ever changing listener as subject, incapable of, unwilling to, stay the same. STATIC BEINGS