

# E M P T Y

BurningEmptiness Inc. Newsletter issue #4

## HELP

/If you had this directly from us, you should have at least two copies of it. One is for you, others for your friends. If you like your friends, you should help them discover some new music. In case you don't like the newsletter, send the spare copy to someone you don't like. In case you want more than one spare copy, drop us a line.

## ABOUT

/This newsletter is issued by BurningEmptiness Inc. It expresses our opinions on art we had through trades, CareWare, as gifts, etc. E M P T Y follows our non-commercial bad habits: we only write about stuff we like, we do not review our own productions, and we do not review anything from major-owned labels.

/If you wish to appear here, please send your stuff (not only music) to BurningEmptiness Inc. c/o B+D DEL NISTA- 19 rue des vignes - Le Clou - 18340 SENNECAY - FRANCE. You'll get some copies of the newsletter and some music from the label as a trade.

/bu-1@club-internet.fr - www.burningemptiness.fr.st

## ART

### The Telescopes 'third wave' -double agent-CD-beautiful digipack

/Such a record hardly needs any advertising coming from us. Who cares. Don't be misled as I was by the first track, a pure pop-rock song quite clearly labelled to be a hit single and please give the record a careful listen in one go before you think anything. This is truly a record with a soul. It's somewhat 'classical' pop music, yes it is, but it's so inventive, rich, varied (and guitarless, though due to the use of fuzz bass it strangely often reminded me of The Jesus and Mary Chain). It sounds so natural and relaxed, so easy and effortless. And it's got trumpets and theremins and piano and old school analogue synths and distorted 808/909 and videogames beats and... This could be the set for a quite weird electronics performance. I heard this one sells okay so the telescopes have now enough money to travel to more experimental soundscapes and I really can't wait to share their journey. If we had anything like an album of the month here, this would be it. #5 is something special: soundtrack to a Twin Peaks' episode starring Mr Elvis Presley and oh my how I'd love to see it.

/c/o Antenna PO BOX 603 Burton on Trent DE142ZX-UK

/antenna.records@lineone.net

### Fuxa 'the modified mechanics of this device'-antenna-CD-digipack

/A record starting off by a Suicide cover can't be wrong don't you think. And that Suicide cover features Spacemen Sonic Boom on vocals and is one hell of a psyche-pop hit. But what about the rest my boy, is it worth getting this record just for that song (it is), and how am I going to trick my little sister into buying this with her birthday money (the way you cope with your own personal little treason is your own little problem) and all. You definitely should buy this with your own money because I think your little sister would listen to it and then keep it. It's mostly, er, ambient you know and very different from the song it starts off with and travelling through synth-only melodic tracks and somewhat dub things layered with other warm and analogue sounding (emulated?) ARPs and SH-101. And some pop again, further in the record. And though it keeps brilliantly short enough, it takes time to travel through a lot of different places. I bet Mr Klaus Schultze could've been doing this sort of music if them hardware instruments manufacturers had emphasised the sound instead of the interface. If I had a taste for stupid jokes (I have) I could easily say this is moogy blues.

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### Ultra Milkmaids '03/02/USA lives'-Umohol-3" CDR-color cover

/Memories of their USA tour mixed (but not edited) to 21 minutes of pure pleasure. The best artistic comparison I can come to is a painting, something careful and delicate, something you imagine the painter has been thinking of for months and then is about to render in a couple of hours with very little color and very few elements. Sweet repetitive tunes played louder and louder till they become walls of melody. Sweet little drops of joy coming from a broken Alien-Beauty-Generator™. Limited to 50 copies: RUN AND BUY IT, cause I already have one and that's 49 left.

/www.ultra-milkmaids.com

### Arco Flute Foundation 'everything after the bomb is sci-fi'-cenotaph-CD-jewel box but really nice color artwork

/When I was a teenager (spots + long hair + this Fuck You All But I'd Be Glad If you Loved Me attitude-they still seem to enjoy these days) and a friend told me 'hey, listen to this. I bet you're gonna like it' it always ended in disappointment, tears and thinking even .my dearest friends bet my mind was full of dogshit. Now I get adult tickets when I want to go someplace and everything's so different. Is it because my brains positively did turn into canine faeces that I like music my friends bet I'll like? I'll bet it's because my very few friends now are somewhat great people (and you can't possibly be bad when you have great people as friends, can you).

/Anyway apart from my personal life, I was given this record by a friend who bet I'd like it. He was right. Call it post-rock (but you shouldn't, I'm afraid the name's not *en vogue* anymore), call it post-psychedelic pop, call it instrumental experimental old-school post-Sonic Youth circa Evol at its best, call it post-Skullflower post-playing post-ambient with post-electronics, call it people able to do a 9 minutes long song without being boring deserve a medal, call it it'd fit on an LP so why is it on CD. Or don't call it anything, relax and enjoy. And consider quitting post-calling things names.

/po box 81941, Pittsburgh, PA 15217-USA

/www.arcoflutefoundation.com

### Seda E Marg 'animosity'-mechanoise labs-CDR-jewel box color cover

/So you really thought them ant-zen crew were the most terrorist rhythm activists one could find. Maybe you thought their stuff was oh-so brutal. So now you just send the children to bed and we're gonna talk about being brutal with Mechanoise Labs productions. Compared to this, The whole tribe of industrial strength techno or whatever silly name it's called again is as brutal as Kylie Minogue's latest single-they're not naked in their videoclips so they maybe (a little) more valuable than the cocaine-driven pornopstar. Don't get me wrong, though, this is not just another Merzbow-wannabe (now that computers made it so easy, there's not enough room for their records in them huge green plastic rubbish containers down the street). It's good music, but it's harsh good music. You got some quiet moments, but those are LOUD quiet moments. Pretty good.

/mechanoise.free.fr or www.altern.org/mechanoise

### Aghast/Tekken split-weewee-CD-beautiful&original color artwork on cardboard

/I suppose Aghast is thought of as emo-core by their fans and we all know that emo-kids as they call themselves are thought of as rather narrow-minded by narrow-minded somethingelse-kids. Allright as I don't give a damn about whatevercorethiscouldbe I guess I won't be influenced by any cliqueness. Something special in Aghast is their singer, let's talk about him instead of saying it's probably not the most original hardcore you've ever heard (who cares about THAT anyway?). I thought French people weren't very good at being angry nor desperate but oh-so wonderfully angry and desperate this guy sounds. Even with a somewhat 'light' production this time especially on guitars, Aghast sounds far better than most bands I hear coming from major-owned self-called independent labels.

/I used to dream of what my grindcore-back-when-I-was-15 should've become. Relentless speed. Less than 20 seconds songs that manage to include two breaks and four different riffs. Lots of nonsense humour with lyrics against everything especially writing lyrics. Guitar players who think 'guitar solo' is a brand of vacuum cleaners. A genuinely punk attitude (and it's not 'nu' or 'neo' or 'the new generation of anything'). In fact it came close to that when I was 15, so where's the dream? Now I can get it all on proper CDs with nice artworks instead of crappy tapes and be sure it was MEANT to sound that lofi. And it can be done without any corporate business money. And it's cheap. And the CD cover reads 'TEKKEN'.

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### Tumour/FCKN BSTRDS!- autoprod-superb 10" RED vinyl-wonderful homemade cover

/This came unexpected by the post as a result of our massive trading policy. Red 10" translucent vinyl, DIY sleeve, weird artwork, real noisy and short record, now that's how I like my grindcore. Buy it if you find it (no readable contact info or anything on the sleeve).

### Y Camerau Cyflynder 'cyfleoedd'-catchpenny-CDR-BW artwork

/Another rock-sung-in-Welsh-mixed-on-four-tracks-record- from catchpenny. Sounds again a bit like Joy Division (who can make any kind of rock without 'sounding a bit like Joy Division?') and is perhaps a little less good than the Y Prefateerwy 'long danfor' was. Still this is worth every bit of your attention. Of course I'd love to have them singles on 7" vinyl but of course I know this became impossible for very small labels now that all independent vinyl manufacturers closed in the UK. Why don't you try and release these singles as 3" CDRs next time?

/PO BOX 88, Mold CH7 4ZQ, CYMRU-WALES or catchpenny@lycos.com

### EHI 'heritage gallery'-FDR-CDR-BW artwork

/Now please don't get me started on power electronics again. The genre's been corrupted by tons of shit made by tons of uninspired (and of course distorted) push-buttons trying to advocate for their crappy political 'opinions' with their crappy self-called music (now give me a minute to wash my hands after writing this, I don't want *them* to infest *me* with that lame nazi horror they call their 'opinions'). Right, but I suppose this is not MY fault is it. The words 'noise ambient' became a synonym for hours of very loud boredom and you can't sleep in front of it because it's just sooo loud and you'd like to cause it's sooo boring. Right again but should you really blame ME for that? So what? Clichés? You mean them sampled vocals (from every kind of adult-rated films), them sound collages Nurse With Wound would have thought clichéd in 1985, the omnipresent white noise and these various feedbacks, buzz and hisses that always seem to come from the same broken amplifier and then processed through them higher-than-0db-dynamics compressors? So why don't we talk about clichés in electronica? You know all this thinking you're talented because you don't answer your emails and speak only with monosyllables and own the biggest arty-farty G5 and the biggest arty-wanky 78" monitor and are full of contempt and make the most unoriginal form of commercial techno but you're using pops and clicks instead of drums so you call it avant-garde

art and all? I warned you: don't get me started on power electronics. Okay so if I want to review a pure power electronics/noise ambient record here, I guess I'm allowed to ain't I? Because I liked this one. Good heavy atmospheres, you can listen to the tracks twice without instantly yawning, and there's a refreshing humour as well (is that guy talking in a very tired voice about how he should make a split tape only self-derision?). And this one-person label's got a catalogue that's well over 100 references including much more acoustic soundscapes and tons of splits/collaborations! Now that's what I call an active independent label! This record's too long, you say? Of course it is, but would an issue of this be the same without someone not saying ONCE some record is too long?

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#### **Marco Farina & Kei Yokota 'rottura'-Rarefazione Uterine-CDR-funny color artwork**

/Same comments apply, replace power electronics with Japanese. Not bad. Too long, as usual. Good DIY artwork, really. And this Marco Farina guy does videos and a lot of collabs with a lot of people so please support him.

/Marco Farina CP137, 17047 Vado Ligure - ITALY or Kei Yokota 064-0807, Sapporo Minami 7, Nishi 12, 2-5-384 JAPAN

#### **Dermatology Series-BW Xeroxed cover-3" CDR-Tabula Rasa**

/Weren't we just talking about power electronics? Well this is not a power electronics record, this is whole BUNCH of them. Tabula Rasa seems devoted to releasing very difficult records with wonderful packaging around what I would call concepts if I knew such words. This time is no exception. This is a series of 3" CDRs, theme seems to be skin diseases or am I wrong. All of them stars of the scene are here, from MSBR to Richard Ramirez (who's got strange opinions on things or so I'm told), from Mourmansk 150 to Guilty Connector, I'm sure you already know all these names. Records are what you can expect: walls of every kind of extreme/excellent noise there can be (computer generated, voice generated, analogue instruments generated) and the format limits the records to what I think is exactly the good length. An absolute must have.

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#### **Napalmed 'never mind the MSBR, here's the Napalmed'-Napalmed records-CD-color artwork**

/As you know if you're a usual reader of this, Napalmed have been around for a while (does that mean more than 10 years?)(it does), gathering a huge number of live performances, guest appearances on split records (a split with Merzbow, recently, wow)(aren't we talking too much about Merzbow in this issue)(we are), compilations on all formats, various labels and all. As I said power electronics or noise industrial or whatever you call it is definitely out of fashion maybe that's why this is their first full length release alone. Track 1 is good old noise, press fast forward if you're not a fan of that sort of stuff. Track 2 is a more than 50 minutes long live impro using just about anything you can think of to make sound with (including a kazoo, I think, but I won't risk my right hand on it). Imagine an hour-long jam session with them regular jazz virtuosos and their polyphonic fingers. Bore yourself to death. Once you're dead, replace them with four talented and experienced noise artists in a warehouse with loads of you know, STUFF, and you could get something like this. Multiple layers of alien sounds (was this some Vagon screaming?), I'm-trapped-in-a-robot-factory-gone-crazy atmospheres, rhythms that grow only to get lost in 15 seconds and endless variations (don't forget them very short moments of pure noise adding their spicy flavour here and there). This is quite an experience to listen to in one go. So I suggest you have a try at it, cause Napalmed truly deserves a larger audience. And I still think Komplex reviewed in issue 1 is their best recording to date and deserves an even larger audience.

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/www.napalweb.host.sk or mailto napalmed@volny.cz

#### **Six and More 'way out'-archegon-CD-jewel box-color cover**

/The Improvised Noise Meets Jazz Orchestra is back! 16 tracks recorded live as usual (four performances between 99-01). 10 years, they've been around for 10 years. And there's a mere 43 of them. I mean band members, you know, although not more than 26 play together at the same time on this record. They make the most original and inventive kind of music and I met these people by COINCIDENCE you see, because autoproduction is their game while Universal is selling computer-generated crap labelled 'panflute music' and goes to court for it (and they loose, maybe there's some kind of justice over here in deepest France). Hooray for Six and More, buy their records and give yourself a chance to listen to the most adventurous, dangerous, NOT-easy listening top-quality live experimental with a soul. And the biggest Go To Hell for Universal Unmusic, burn their records and give yourself a chance to be free.

/www.archegon.de or mailto archegon@t-online.de

#### **V/A French Putschl-Brume-CD-pro jewel box**

/There's a French industrial electronics label, yes there is ma'am and it's called Brume records. Someone recently told me people in our rather uncivilised country needed some kinda stars to trick them into difficult music and this could be the appropriate CD. There's Mlada Fronta of course (how could you do any kind of French electronics comp without them) for the ambient soundtrack-like easy part and Komintern for the easy-but-harsh-dancefloor part. Flint Glass as well maybe seen as easier music but his cocktail of deep watery drones (and something that sounds like the didgeridoo electronic counterparty) and dub-like rhythms build up something that can act as a bridge between easy and not-so-easy electronics. My

personal favourites: Holger Vice (who quite amusingly uses very 1980-sounding drumkits to build up some kind of dry and sharp dance music for very slow androids, the kind Kraftwerk could've shown on stage-or think Visage after the Apocalypse), Prbn, techno for robots (for very serious-looking warlike black steel ones this time), and Atelier 112, an experimental-impro collective, managing to do noise-electronics-sounding music with acoustic instruments, best track featured there. There's a video of their shows as well on the CD and it rocks.

/98 avenue de Flandre 75019 PARIS-FRANCE  
/brumerecords.com or mailto tremorin\_gwenn@hotmail.com

#### **Scramble 'land ahoy!' - autoproduction - CDR - color artwork**

/Scramble sound like no one else. And that's saying a lot, so often do I think everyone's music (including mine) sounds like everyone else's. Pop, techno, dance music, experimental electronica, folk, everything's in there.

/Putting this and that and whatever comes handy in a bowl and shaking it for three hours won't make anything you can eat your fish with (except if you're this type of lucky fellow). If you want something that tastes completely different from the jellified horror you usually buy at your local superstore you'll have to choose carefully good ingredients, mix them slowly in the right order for the right period of time, and then add the special touch. Scramble's music is like good homemade mayonnaise: looks easy and ordinary but when you taste it there's nothing like it.

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#### **ML - Loca - 12" EP - minimal artwork**

/Am I impressed by this? Yes I am. And I'm not that type that's easily impressed (probably because I'm now old and senile enough to be proud to say so). Quite strange to hear something so 'digital' sounding so GREAT on vinyl, this is one technical performance I admire. This is techno for sure, but Black Lung is as well, isn't it, and that's quite a compliment, isn't it. SUPERCHARGED with ultra-low frequencies while remaining wonderfully clear (another performance I again admire). Great use of digital degraders and this sort of 'chopped' sound you get abusing samples through tempo converters. This record is truly fantastic: makes Techno Animal sound like a newborn playing with a demo version of Rave Ejay.

/Loca's policy of using open-source music (EFF Open Audio license, similar to the LINUX GPL we also use) is the best one to use, pure and simple. I really feel so lucky when I have this sort of record coming from this sort of label in the mailbox. Support Loca.

/PO BOX 233 BRIGHTON BN2 3WX - UK  
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#### **NEW**

##### Label

/Records are Euro 5, £3, US\$6 or CareWare/trade and you can subscribe. Euro15, £10 or US\$18 or special CareWare/trade for 4 limited edition records (past, present, future). Email or write. We sampled an idea from Drone Records: **if anyone sends us Euro100, £70, or US\$100 (or an extremely special CareWare), he/she'll get ALL our records and stuff from now on. Ever (or till we realise how mad we are to try and run a label). Please pass the info on.**

##### Tin.RP

/abs.nce is Tin.RP's fourth and minimal album. Out now.

##### Moon

/Back to the Stars, Moon's second album, out in december. Songs about love and artificial intelligence, you see.

##### A Diet Off/dt.y

/split out in October, 60 copies limited release. dt.y is the D&B side project of y. (Ultra Milkmaids) A Diet Of is the dub/ambient side project of David (Moon) and DDN (Tin.RP). dt.y is classic&excellent D&B, A Diet Off is classic dub.

##### Noise Research Program

/Hardware compilation feat. artists from our online three-year-old project is up and going. Styles range from grindcore to dark pop/folk, from noise industrial to the poppiest electronica.: scramble (cymru), the trawsfynydd lofi liberation front (cymru), siemers (Germany), ultra milkmaids (France), midwich (UK), llybr laethog (cymru), 7U? (Australia), a diet of (France), Tin.RP (France), dt.y (France), Moon (France), Dave Handford (UK), JailBird (France), the guy who invented fire (UK), eric alexandrakis (USA), Transistor 6 (UK), astroglide (France), Margrave Ruediger (France), Flint glass (France), Sleepihed (USA), Trilemma (UK), V. + Sumerki from zeromoon (USA/Estonia), O (France), JE (France), kazumoto endo (Japan), NARC (Canada), winterbrief (USA), aspic (France), DarkembraceD (USA), IHAN / Yann Arexis (France), blue baboon (France), paul harrison (UK), TEKKEN (France). The comp's gonna be our first pressed CD, with an audio section (10-14 tracks) and mp3/video/data section (everyone who sent a track and isn't on the audio section will be there at 192 kbps). If you're interested in buying some copies they'll be available at cost price (around Euro 3) if you order 10 or more of them. To be released early 2003. Probably.

#### **GPL**

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