

EMPTY

BurningEmptiness Inc. Newsletter issue #6 v1.01 – 2nd print – at least 200 copies

HELP

/Please help us: send this to your friends (send them the spare copies you had or print/copy this and spread it around). If you like your friends, you should help them discover some new music. If you don't like the newsletter, send copies to someone you don't like. If you want to distribute this, please drop us a line. Sorry for the newsletter font size but we get a lot of good stuff to review and have very little space to do so.

ABOUT

/This newsletter expresses our opinions on art we had through trades, CareWare, as gifts, etc. EMPTY 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– 12 RUE SANGNIER-13200 ARLES–FRANCE (from august 1st 2003). You'll get some copies of the newsletter as a trade.

/burning.emptiness@laposte.net or www.burningemptiness.fr.st

ART

Agathocles 'to serve...to protect/leads to'-No Fashion HC-CD-jewel yuckx

/This is a compilation of previously released material re-released on CD on some very obscure brasilian label so I guess I can review it now even if it's not brand new. Just in case you spent the last fifteen years in a bomb shelter on Mars and never heard about AG, let me introduce you to one of the last (and best) genuine indie metal bands in the world. AG keeps the true spirit of late-1980s grind/minicore alive long after all bands died or surrendered to the business, and this is probably because they were here to feel what the spirit was (first AG recordings took place back in 87-88 and I had long hair these years as well so don't be too ashamed of yourself). I'm glad there still is people who think racism is something worth fighting against and music is a good weapon to do so, because as clichéd as it may seem it still is. Music is fast, wonderfully simple and catchy in the grindcore way, songs are just short enough with that beautiful sense of melody AG usually have (no more than 5 notes in a riff, that's what I like). And it comes with the required EXTRALLOUD-level mastering. And I could make a whole newsletter with excellent reviews of the tens all are excellent AG records I have.

/massiser@hotmail.com; Jan Fredericx-asberg 8-2400 Mol-Belgium

Available from Namke Communications-CDR-FencingFlatworm-nice new design&package

/FFR is for us, for our artists, and for those interested in edge-music produced and distributed outside channels compromised by non-artistic concerns' says the new Fencing Flatworm Manifesto. Yeah, Robert, this is a very punk attitude, something I really can't dismiss. I could grow tired of saying every record I get from FFR is excellent but I don't think I'll ever be tired to listen to such great music. Available From etc. is say, err, electronica - influenced-dancefloor-dub-with-a-touch-of-techno and ain't this one another nice name. Makes you want to shake your body to the beat and I actually am as I write this listening to the record (and it's becoming more and more difficult as the beats are awfully catchy).

/www.fencingflatworm.cjb.net and new address 16 station parade-leeds-LS5 3HG-UK

Beck/Hession/Thomas 'the three b's'-FFR-CDR-new and nice color sleeve

/Free jazz recorded live, how classy on a CDR label! Nice record, fine label and FFR just changed their nice graphics and packaging for even nicer ones and lowered their prices. And these people have trouble in gathering enough money to run the label, blamey. So you lift off your lazy asses, you turn off your TV and you run and buy their records.

/www.fencingflatworm.cjb.net and new address 16 station parade-leeds-LS5 3HG-UK

Candi Nook 'night of the stumbleflea'-Fencing Flatworm-CDR-Plastic envelope color artwork

/I noticed Candi Nook a while ago on various compilations but I never had a chance to listen to a full length record from this talented artist. Candi's the person who resuscitates all them seemingly long-dead gimmicks of dance music with a good kick in their lazy arses, mixing 303 acid-type basslines with ambient sine wave drones, deep 808 bassdrums with clicking beeping rhythms and heavily processed vocals. It's rather varied too, parts being quite experimental others quite groovy, and you've got a soundtrack-for-a-sequel-to-The-Nameless-type track (#4) for the same cheap price. Move your body to the Candi, baby.

/www.fencingflatworm.cjb.net and new address 16 station parade-leeds-LS5 3HG-UK

Chaos Through Programming 'you bitreduced my heart'

/you bit-reduced my heart' oversampled mine. 8bit, the package is a well-crafted handmade piece of work inside an antistatic bag, the kind used to pack computer hardware. 16bit, it comes with an mp3 remix on a floppy and thanks again for releasing music on the marvellous magnetic medium (although I'd prefer the tracks to be in a light old-fashioned format such as tracker ones but I'm always whining about things). 24bit, the more I listen to it, the more the music's growing on me. 48bit, the musical references I hear there are obscure and excellent bands from the undergroundest underground. Think ultra-basic (this is a compliment in my mouth, mind you) videogame electrotechno like Darky, melodic poppy ambient like Ultra Milkmaids, add this noisy Trombone-like touch plus acoustic guitars and piano (yes, that's what you do) and very funny + very silly track names and you've got something you wish YOU had released/composed. Could we have some more, please? Ah, I've GOT to say something negative, so here it is: I'd rather have track 2 in the end of the record. Not that negative, is it.

/see at: www.pushthebutton.tk mailto: info@pushthebutton.tk

Comintern.com 'ausweis'-Earsay- CD in a beautiful sort of envelope

/There was a time I played in a rock band and listened to what I called noisecore all day, and bands like Craw, Dazzling Killmen or Thug or labels such as Bovine or Trance were my references. These were lovely times of hard-work-little-money-lots-of-playing- bass-guitar innocence I don't miss the last bit. If only I had the chance to listen to Comintern.com back then, I'd have been a rabid fan of their The-Swans-meets-Victim's-Family thing (and for more modern references like Milemarker or Converge I'm not the man to see). Fine crazy vocals with just the right touch of hip-hop and a drummer... Ah, well, I guess if there were more drummers like this one, no one would ever want machines. There are even welcome and well arranged experimental/ambient moments and the cover mixes communist and Jew imagery with a German title and there's a John Lennon cover too (being the greatest unfan of all Beatles' related crap, I never heard the original but this version of 'working class hero' is just perfect for me).

/www.earsay.com or c/o the Third Ear – 21 Shenkin street – Tel Aviv- Israel

Conscious/Unconscious 'put 2 part 1: containment'-Audiolaceration-CD

/This seemed rather unsurprising, sort of japanese-sounding power-electro-noise for fans of this kinda thing. BUT, then comes track 5 'lost prophecies' and this is a convincing hip-hop/digital noise crossover, a little not bad ambient and another hip-hop/indust crossover even better than the first one, plus another little not bad ambient. I wish I had a whole record sounding like these four tracks.

/mailto: audiolaceration@hotmail.com or P.O.BOX 8, SHEFFIELD S4 7YD, UK

Danny Boyle '28 days later'-(whichever major it is)-DVmovie

/Question one: this is a movie, aren't we supposed to write a music newsletter there? Question two: this proudly opens with the 20th Focks logo, aren't we supposed to review stuff from the underground? Question three: how come people are eating junk-food-with-a-brand all day because there's been some kind of apocalypse? Answer one, as you may read somewhere on the website or on the intros to paper EMPTYs, we'd gladly review something else but music if people actually sent us something else. Question two is a good question. I guess I should review underground movies, but that's the point: independent cinema died in the eighties if it ever existed because making a movie used to cost so much and distributing it used to cost even more (I bet you've never heard of Wireless, an excellent and truly indie film and I'm quite sure Eraserhead or Epidemic eventually came to be seen by people i.e. released by majors because their authors became famous, not because they're good movies –they are). Independent/underground cinema died because no one could see it. So here's answer two: this movie was entirely shot on DV-cam, an object even you can get if you're that kind of a little rich and lucky bastard and when you have the computer with the appropriate DVD burner to go with it and spread it around for almost nothing (when recordable DVDs are cheap enough which isn't too far from now I hope), then the only thing you lack is talent to make a good movie people can share with you. This is the first film I see showing DIY cinema is going to become possible at last. And it's released by one of those stinking cultural trusts, how funny. Answer three, are you absolutely positive about generic soda and generic candy bars all disappearing with the Fury and forcing people to drink pepsi and eat maltesers? Anyway, this is a great survival-horror movie, stuffed with references to Romero's Zombie Trilogy (references, mind you, not copy-pasting), packed with action and lots of senseless violence (which is a rather sane thing since I don't see how any violence could make any sense) including in-your-face gunfights and bloody fistfights, baseballbatfights and fightwithwhatyoufindfights, 52x speed zombies, a moral about how humans are the bloodiest virus around, a love story and a rather straightforward happy ending but I guess that's the price to pay to be able to release 90 minutes of misanthropic brutality at a theatre near me. And the music ISN'T nudeathtrasthmetalmetalshit, it's some kind of GSYBE-influenced melodic post rock and hats off for that choice mister Boyle.

Finkelstein/Vultures split-Fact-3"CDR-color artwork

/I can't imagine how/why people who aren't Justin Broadrick or Christian Greene think they can be any good at what's now called industrial metal (inventing a genre for one band is really too much of a compliment but doesn't Godflesh deserve it?). I can even less imagine what connection there is between industrial and metal, not only because of the music itself being so different but because the technical perfection sought by most metal addicts –you know, 'controlled feedbacking', 'perfect distortion' and so forth - doesn't look compatible with the raw improvisation, random white noises, metal percussion, prepared instruments, hisses and buzzes of the now long-dead-but-still-alive-somewhat industrial scene. And there's another problem as well: TG played hidden most of the time while most metal bands just show off most of the time. So where's the point? No point as far as I'm concerned, the whole Godflesh discography lies on the shelf and still gets listened to a few times a year and this is about all I want to know about industrial metal. Why am I listening to Vultures, then, its Israel's most famous indmet act? I usually am not, but their tracks on this split simply forget the second word in industrial metal to concentrate on the first and that's good news. Opens up with almost 4 minutes of good old simple but efficient rhythmic aggression then it's noise ambient with excellent and not too overwhelming vocals with the usual distortion and a not so usual ring modulator, some rhythm and a little welcome guitar. Then comes Finkelstein and well, fast forward. Second release on the label and it gets a 50%-not-that-bad score, so keep up the good work.

/www.factrecords.co.il

Grundik+Slava 'polise'-Earsay-CD-regular jewel box too bad

/Despite this not being packed in the great Earsay envelopes, it's a great record. Refinement isn't a word I like to use when trying to describe electronic music, but this is a sweet and delicate and melodic and carefully crafted refined electronic album. Think Oval with much of the annoying rhythm virtuosity left behind and the pop sense of melody emphasised, or (for you, underground fans) Dave Handford cooled down by a drink of chestnut syrup and fresh milk (this is delicious, believe me). These guys did sort of a MIDI remix of Tchaikovsky's major works (something I was prepared to hate, slag off & throw away), released on the same label and it's as great as this one is. Being ambitious and not appropriately talented makes you a boring fart, while being ambitious & appropriately talented can make you close to genius. Much respect to Grundik+Slava.

/www.earsay.com or c/o the Third Ear – 21 Shenkin street – Tel Aviv- Israel

Journeys without maps: a tribute to the lord of the rings-Bearos-CD-jewel box why are people still packing records in jewel boxes

/Having to fast forward the first track of a record isn't a good sign (Dreams of Tall Buildings sure got a nice name and do brilliant stuff people say but this track's very boring I'm sorry). But when it's the only track to FF, you got a good album. You got the Telescopes on their psyche side repeating the same riff for 5 minutes and layering it then letting it die to its climax. You got Solway Fifth and their Dawson/Badgewearer noisierock-with-a-jazz. You got Lash Frenzy improvising their free-grind-noise way to Helm's Deep for 10 minutes like Naked City high on Hobbit Beer. You got Og's Bunkadoo Band reckoning Boromir with a lofi bluesy rock sounding like it's been recorded in my backyard. KlusterB found a voice for an Ent far more convincing than Peter Jackson did (hey, this track seems to consist of only one sample repeated for 3 minutes and blamey, it's rather convincing!). You got Dept Noise X Terror, I guess these people aim to terrorise my grandmother using Gollum's voice. Radagast the Brown, not a very well known character, gets a funny poppy homage with a tune from Rodney Cromwell. J Foundation is back from the 1970s with a nice track seeming more suited for Barbarella than it is to the Wraithryders. You got acoustic pop on acoustic guitars and acoustic ballads on acoustic piano (hey, Simon of Grover, I too like Radiohead, I'm happy not to be alone, but I'm sure they won't ever play a ballad ending that way) and ambient of course. I had several fine visuals to come with this fine record, I hope the commercial edition comes with all of them.

/www.beros.freeserve.co.uk or PO Box 7179-Birmingham B29 6RA-UK

Neil Campbell + Rob Hayler 'in luck'-Fencing Flatworm-CDR-plastic envelope color artwork

/You may think I review every record I get and you're wrong. You may think I review every record I get from FFR and you're wrong again (no more than a little 50%). But the number of reviews you can read here show how prolific this label is, and how good its releases usually are. This one adds a little something to the somewhat watery melodic-synth-ambient R. Hayler as Midwich usually does, a rhythm there, a little processed guitar feedback here, a little tune elsewhere. No noise on this record but no silence neither, it flows continuously like it had been recorded in a sensory isolation water tank somewhere in space in the 70s or perhaps in the capsules used to grow Lt Ripley's clones in Alien 4. I guess my favourites there are 'radiate' and 'get down', the most rhythmic tracks. Perfect background for reading a science fiction novel.

/www.fencingflatworm.cjb.net and new address 16 station parade-leeds-LS5 3HG-UK

Sedaye Marg 'frashogard'-Coup d'Etat-CD-jewel box, sorry

/As you probably noticed reading this, I'm not a fan of ambient, especially when it's noise ambient or worse, symphonic ambient. This record is rather noisy symphonic ambient and for some reason I liked it, maybe it's because it sounds so much like the revisited score to a 1960's SF-horror-peplum movie (Laser-Maciste Meets The Daughter Of Dracula or Hercules Comes Back From Outer Space And He's Not Pleased By What He Sees, starring Steve Reeves as Hercules, -israelienne bava- and Christopher Lee as What He Sees), or maybe it is because I didn't listen to a record for more than 30 seconds in years. Who knows.

/www.coupdetat-comm.org

Sonic Disorder 'kings of an empty palace' and 'splitstream'-both on US-CDR labels with the usual b&w xeroxed terrible paper sleeves

/These records remind me of these junk-powder bags we had when I was a kid (called TANG I think) that were supposed to taste like orange when put in a litre of water. When you actually did the proper dilution it tasted like alien vomit, but when you ate it straight out from the packet... It still tasted quite alien but more like a substance aliens could become addicted to, in fact it was weirdly delicious. As these records total more than two hours, I'd like to point this out: 1-tracks on the 'splitstream' resampled to be a little shorter (7' instead of 70' would be perfect) could be power electronics with a touch of irony and 2-there ARE less than 3 minutes tracks on the 'king of...' and they all are listenable stuff and have their touch of humour as well, like much of the likewise hardware-produced-noise I get from the US. SO, you just FORGET the water, you keep it pure and basic and the next review is going to be a lot more enthusiastic than this one is.

/Erik Disorder-1987 Nevada Street-SLC, UT 84108 USA

Tekken self-titled demo-vendredi 13-CDR

/You can find most of the material here elsewhere but it's good to have it all in one place, press play, set the repeat mode on 'forever' and enjoy France's finest grindcore, as loud and fast and one-two-three as usual and as good as expected. Live tracks as well and remixes (my personal favourite is DSR's, grinding-EBM), buy it & that's it.

/25 rue Goudouli-31240 Saint Jean-France- david.weewee@laposte.net

The Inspired Riders 'so long and thanks for all the fish'-HalloGallo-CDR-nice handmade cover

/I don't exactly know what the connection between this improvised guitar noise and the 'Hitch-hikers' guide to the galaxy' book it's named after. Humorous song names like 'you don't win friends with salad' (I'd daresay this is true, except if you like rabbits or snails as friends), and noise, well, noise.

/Narburn Close-Brinnington-Stockport-SK5 8JQ-UK

The Tleilaxu Music Machine-demo CDR (I don't think there's more than one copy of this but I guess you're free to ask)

/This is a random collection of stuff from an American noise artist, nothing close to an album. 14 tracks of just about every kind of noisy noise (mostly digital I think) you can figure, quite inventive and spontaneous and all in all an interesting one-time listen.

/diebenetleilax@junglescene.com

Toshio 609 'music for babies'-Earsay-CD in a beautiful sort of envelope

/Actually starts like melodies a baby could listen to but rapidly indulges in a fine Skullflower-like instrumental improvised mess your mother sure couldn't. Circa 15' per track for a 45' total, live, one take, no overdubs, heavy use of toy sounds and effect pedals, super-free-noise moments and calm sweet ones i.e. the whole circus of not-so-serious improvised rock (which I always thought should be called jazz-rock). It does the trick allright and I listened to it several times yet and didn't find it boring: a fine record in a fine package (Earsay releases packaged in envelopes are uniformly beautiful).

/www.earsay.com or pidrus@netvision.net.il - c/o the Third Ear - 21 Shenkin street - Tel Aviv- Israel

Travis 'abort'-autoproduction-CDR-b&w sleeve (and a funny drawing on the front you should discover by yourself)

/What Travis says makes him instantly sympathetic to me: he says he uses that name (his name) in the hope he'll be sued by the crappopopy band, he says he doesn't remember recording any of the songs on this CD and doesn't know their names. I can't quite come to find words accurately describing this explosive-although-depressive mixture of weird humour, nonsense noise, pop'n'jazz, bluesy guitars and even more bluesy drunken&distorted&echoed vocals, so you just grab this record and we can make names for the tracks together. A very special mention for the seventh, The Naked Lunch Blues being my name for it. An excellent release in a most unexpected genre, thanks Reality Impaired for sending it.

/groundzro2002@yahoo.com or Travis Straub-107A E.Culton Warrensburg, MO 64093

Tzii '12 variations on tango 40's'-autoprod-demo CDR

/A tango-power-electronics crossover is something to throw away instantly you say. Mmh, not quite, not before listening to it. Because when you start listening to it you realise anything can be crosscovered when it's done with ideas and a soul, not with commercial ideas in mind (that's why Shakira's attempt at surf-punk is ridiculous while this record is a happy listening experience). Tzii calls this a demo but it sounds quite finished to me, so: could someone in the audience offer a proper release to that man?

/erickd66@hotmail.com

V/A untitled compilation feat finaldoll/finalcut, iloj tone, gezeda, planetaldol, astron, circonfrens6.x, der brotman-autoproduction-CDR

/As I am listening to this I wonder what difference there is between this underground French comp with its DIY-at-home design I'm trying to review and the supaclass-we're-artists-you-know Rune Gramofon comp I had from a friend a while ago. Packaging sure isn't as nice, and the whole record sounds probably a lot more lofi, but overall the music featured here could easily be on some sort of real label. Not that I'm a fan of this CD, featuring more or less noisy electronics, dub, ambient and an underproduced metal track, but there's material there one can listen to a couple of times, especially the finaldoll/iloj tone collab (iloi tone alone is also okay), and the astron track (astron being the French DJ Spectre, making some fine classical dub with carefully selected movie samples). If I still wonder about the difference, maybe it's because there's no difference in quality between CareWare underground DIY labels and the independent-but-still-distributed-by-Sony ones.

/Fumex Lamy-Les Theureaux-71220 Martigny Le Comte-France

Violet 'green' and 'let the sunshine in'-ZeroMoon-green CDR/3" CDR-superb shell box / superb slim sleeve

/music for record player, guitar, autoharp, tape' it says. Music for Sunday's after-lunch coffees, sitting together at the kitchen table, aware another week of work is behind without being quite aware there's another one ahead, I say. Absolutely charming, dreamy, peaceful and both wonderfully packaged. My personal favourite is 'Kwangmjonghoele' on the 'let the sun...' , a beautiful long song with a weird long name, background for meditation under the sun on a chaise longue in the garden with a smile on my face.

/www.zeromoon.com

ZeroMoon sampler-credit card CD

/ZeroMoon is the home of great artists reviewed here on a regular basis and the sampler is even better as one could expect: due to the format, you got 6 tracks on a less than 9" CD, making you ask for more at the end of each track.

/www.zeromoon.com

Peaches/Björk-live@Bercy-Paris-June 16th 2003

/We went through a 3 hours drive to Paris (real bits of traffic jams enclosed) to see Björk and arrived 15 minutes late. There she was on stage, wearing white mini-shorts and screaming like mad, encouraging a quite unenthusiastic audience to 'shake your dicks and move your tits' (not something I'd say to someone I know, let alone a 10000 people crowd, especially when those bastards think they're smart booing you, we're in Paris in case you didn't realize people there are stupid!), then changing for pink mini-shorts and then black ones and wearing a triple-X cape I'm sure Rocky Balboa would've thought sexy and it was all a mixture of 1980's New Wave on amphetamines, hardcore 4/4 boom-tack beats and death metal. These were 25 fucking brilliant minutes, to speak her language. But it was Peaches, not Björk, because Björk on stage is Atari Teenage Riot for the underground alibi and lots of terrible commercial club techno and mellow pop, with fireworks and a stage performance Guns'n'Roses (YUCK) wouldn't dismiss. Who cares about Björk, we've seen Peaches!

NEW AT BE_INC.

/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 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). Pass the info on.

/The Noise Research Program hardware compilation is still available (around 150 left out of 500), pressed CD, full color artwork. €5 per copy, ask for wholesale prices.

/This Is Not Red Paint played live June 14th 2003 at 'la salle bains' along with Imagho, FRZ, Darcy, Trombone, Margrave Ruediger, We are Gentlemen, Blue Baboon, etc.

/Brand new visuals, brand new website, new postal address...

GPL

/© BurningEmptiness Inc. JUN 02003. This newsletter is distributed in the hope that it will be useful, but WITHOUT ANY WARRANTY, without even the implied warranty of MERCHANTABILITY or FITNESS FOR A PARTICULAR PURPOSE. You can print, copy, redistribute and/or modify this newsletter under the terms of the GNU General Public License as published by the Free Software Foundation and as long as you keep the present General Public License notice, the BurningEmptiness Inc. contact and credits intact and give it a different version number. You are NOT allowed to make any commercial profit out of this release.