

EMPTY

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BurningEmptiness Inc. newsletter issue #10 v1.0 – 1st print – at least 200 copies

EMPTY issue #8, a real split A5 48 pages fanzine with the best fanzine in the monde (Robots and Electronic Brains), including a great compilation CD (a pro pressed CD, yes it is, and it ISN'T in a jewel) is still available by asking us and it's very good and it's very cheap yes it is, like £1.5 or €3 or \$5 p&p included.

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.

ABOUT

/This newsletter expresses our opinions on art we had sent to review, through trades, as CareWare, gifts, etc. We see it as a way of getting in touch with other labels and people interested in the kind of music we release, like and/or listen to – a much better way than your average promotional flyer. And there's a lifetime subscription too, that gets you each and every issue delivered in your mailbox till the end of the world and it's only €5 (Europe) or \$10 (ROTW) well hidden cash or cheques in euros to DEL NISTA or an IMO or use Paypal from our website. EMPTY follows our non-commercial bad habits: we only write about stuff we like - please don't ask: if you're featured here, we liked your stuff- 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-31 RUE EMILE FASSIN-13200 ARLES-FRANCE (frequent changes, mail forwarded for a year). Yea, one final note: please do something useful with your press kit (making paper planes with it, sticking it up where the sun never shines, etc.) but please do forget to send it to us.

ART IN ALPHABETICAL ORDER

#3 het moet onverstaanbaar-anima mal nata-zine

/Now that's what I call an artzine! Nice, funny, beautiful, frightening, red green blue black and white drawings from all kinds of graphic artists printed on heavyweight paper. Good!
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Aidan Baker 'dreammares'-mechanoise-CDR-beautiful blue painting artwork in the usual horrible jewel box

/Sometimes you wonder what the difference is between the no-audience underground usually reviewed here and the regular, little audience, underground (read: major-owned or distributed labels). Most of the first are CDR labels (with the occasional 7" release) with more or less homemade covers enfolding their more or less homemade music and most of the latter are CD labels with gentle little jewel boxes or gentle multi-coloured little digipacks enfolding their gentle multi-coloured little easy listening music. Sure isn't the quality of the music itself that's gonna help us to categorize them labels. Take your regular, little audience underground label, unlimited copies, pressed CDs, jewel boxes, multi-coloured little digipacks and all: music ranges from awful to not so bad. Take Mechanoise, then; home-printed artworks (but very nice ones), jewel boxes (I wish that could change), CDRs limited to 100 copies: music ranges from not so bad to great. And this Aidan Baker record's great. And I found a brand new category to describe it: it's post-power-ambient. Post like post-rockish guitar drones coming out of a Maeror tri 7" played 12 rpm and processed sampled beats coming out of nowhere. Power like power electronic tape loops and low frequencies that make your speakers shiver. Ambient like sensory-isolation-tank nightmarish fantasies, when your own thoughts turn into eerie voices speaking of god. And there's another difference between the no-audience underground and the regular, little audience, underground: you never hear or read about the no-audience underground. Except now, you did.
/www.mechanoise-labs.com

Alexandre Aja 'haute tension'-majormajor, diediedie-DVD (I wish I could get these from home-indie-companies)

/This is a slasher movie complete with the lots of blood and murders with the regular axe, the regular power tool, and the regular sharp razor. Two teenage girls are the main characters in it. There's the usual sex sequence. The killer doesn't die in the end thus leaving the usual opportunity for a sequel. All the rules Carpenter established 30 years ago with Halloween are therefore respected. And the mandatory constant references to other cult classics such as Texas Chainsaw or Psycho are also there. But there's more to it: one, it's a French movie (title translation oscillates between 'high voltage' and 'high stress'), making it the second French classical-gore-movie I ever saw along with 'la nuit de la mort'; two there's a trick to the killer who by the way isn't by any means romantic or intelligent or beautiful or delicate or any other Lecter-like sissy (being your regular disgusting sweaty pig I guess you can credit these words to the killer himself cause I really think homophobia's just plain crap); three the gory scenes are impressive despite the low-budget atmosphere and believe me I'm not that easily impressed. And, being a non-American picture you don't get the usual understated anti-cultural leitmotifs for the same expensive price, just a clever but still nastymeananddirty little B-movie a lot scarier and a lot less pretentious than The Blair Witch Project. Support the French anti-French cinema.

Alphane moon :: Our glassie azoth split-oggun-CD-cliché medieval artwork in a cliché jewel box

/Sweet reverberated guitar drones buried under walls of ear-piercing feedback make the best and most personal part of Alphane Moon. Still good but not quite as good is a long ritual ambient track with a really mesmerizing little melodelay emerging out of the chaos. You also get post-folkish Current93-like guitar-and-voice which still isn't bad, being short enough – and somehow giving the record a nice&needed breath of fresh spring air. I wonder why this is a split since Alphane Moon alone had just about the perfect length to release this on a 3" and make it a great little record instead of a half-great big one.
/www.oggun.co.uk

Blue satellite 'recombining tone techniques'-hush little robot-CDR-major-cloned sleeve&artwork, too bad

/One day, Klaus Schultze died (yeah, I know that's bad science fiction and his music – the old one I mean- will never die; still, please keep quiet and let me tell you the story). He met Syd Barrett in some sort of space-heaven. They had a little chat and started complaining about how The Floyd had become sooooooooooo tremendously bad after Barrett left – of course, Mr Schultze forgot to mention how bad HIS own music became with him still behind the keyboards but, hey, who's gonna blame him. Of course they talked about other people's music and I reckon they mentioned Midwich. And Blue Satellite, drones and tones and guitars and organs and reverbs and all this sorta stuff you now can have at home because software synthesis became so affordable and everyone can have a decent home studio these days. 'Floating across a sea of clouds' opens the record, and that's just what our two dead genuine analogue superstars were doing in my story. 'Mercury the messenger' was the background to their conversation (in loop mode). They wondered 'Who owns the sun' (of course, the tongue-in-cheek answer that pops up in my mind is 'Moon does'). Last tracks are long pieces playing with tone alterations, phases, melodies and structures: surprise, surprise, I liked them as well.
/www.hushlittlerobot.com

Carrion Crawler / Ptarmigan split-swampopus-7"-b&w UGmetal cover



/"Satan can't play Dungeons and Dragons" "ham'n'cheese on steel" I wish I had found such titles myself. This record, they say, is an insult to the black metal 2 D scene. Well: please ask a black metal fan if it is, I have no idea (but I do like the words 2D to describe the black metal scene). I guess that if you haven't been listening to a lot of metal as a teenager as I did, the endless jokes & clichés on this record aren't going to be very appealing to you but in case you did, I think you're going to like it as much as I did. Or the other way round.

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Eva Hertz 'fuckbuddy'-yea, this is only one song

/I don't have a Hoover and I don't ever clean, all I want is to be bent over your washing machine'. With lyrics like that and a beat that Peaches that much, there's nothing more to say. Download this AT ONCE at www.thefuckingshit.cjb.net

Forest Giants 'in sequence'-invisible hands-CD-jewel gnagnagna

The atlantic manor 'falling by the second'-do too-CD-jewel, too

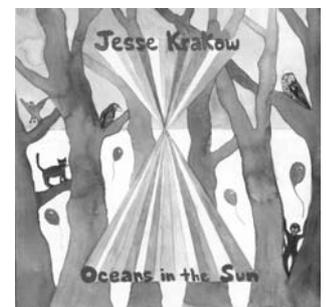
/You had these two records coming from the post on the same day and you had a dream on the same night. It's a dream. It's not unpleasant; in fact it's a rather nice dream, only very weird. You stand in the middle of a room that's divided in two. There's a brightly lit and coloured side and a rather dim black and white side and you're exactly in the middle so one side of your body's in colour and the other in black and white and you feel like you're acting in Pleasantville. You have this feeling you often have you don't have any true friends. From both sides comes music. Lofi guitar-based-pop-folk or whatever you want to call it. Your black and white ear is telling you this is The Atlantic Manor's divorce record and it's sad and melancholic and beautiful nevertheless, even amidst the punk rage of Suicide Jockey – and R.Sell seems to keep his records delightfully short (this one's just over the 30 minutes limit not including the unnecessary hidden track) and to keep on dedicating his records to his children. Your coloured ear tells you this is Forest Giant and they have a fuzzy psychedelic touch to their bittersweet nostalgia (and a bottleneck bass playing that tells you about Morphine) and you can't get the lyrics clearly enough to get what the record is about but you still feel touched by it – and it's just under the 30 minutes limit. Then each side of yourself parts and goes for a walk on its own to the place of the room from which the music is coming. Having one leg each, they're quite clumsy and it takes a while for them to reach the far ends of the room. Each part of you sees a turntable with a 10" translucent vinyl (one brightly coloured, the other dim grey) on them and an auto-reverse function that's enabled. You wake up with a smile on your face so wide you look like a Staffordshire Bullterrier. Well, this is reality so there's no auto-reverse function on your turntable and the records came on CD but still remains the best part of the dream: its soundtrack.
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Groyxo / Kraftvaerk 8000-perineum-CDR-greenice cardboard pkg'

/Japan's Groyxo makes NOISE the oldies but goldies way, his s-s-s-s-s-stutter tracks consisting of hacked and chopped and sliced and minced and grinded sound sources passed through a truckload of distortion effects for 18 minutes of (difficult) pleasure. Kraftvaerk 8000 is regular but not uninteresting digital-type industrial noise, playing a lot with low/high volume structures, white/pink/brown noise with rather surprising (and pleasing) half-analogue half-techno moments. Keep an eye on your Perineum (couldn't help this one, sorry)
/kachifugetsu@yahoo.co.uk

Jesse Krakow 'oceans in the sun'-public eyesore-CDR-marvellous color cover (the little drawing below is in color on the original cover now buy me a color laser printer) on a cardboard envelope: stop mimicking majors and take good example of this, everyone at CDR labels

/It's a pop record and it's 42 minutes long and 32 tracks like a grindcore one. It's not exactly pop, actually. It's a little like Sebadoh kicked in the butt by Victim's Family. It's like No Means No gone songwriting on ketamine or Truman's Water gone Truman's Water and back again. It's no-wave without the arty poses and the goth make up. Overall, this record's just what the cover promises: trees, a rainbow, birds, a monkey, red balloons, and a black cat. And 'you do not have to say hello'. Or 'only you can have friends'. Still: 'I wanna make fun with you'. Incredible lyrics. Such an amount of creativity in such little space probably explains why space around this disc is *curve*: its density bends reality. It just bent the spoon I used to put sugar in



my instant coffee (yuck) a lot better than Yuri Geller tried on TV when I was a kid. Do you really understand what you just read? That's nice; you're smarter than I am. Buy this and be even smarter.

/www.publiceyesore.com

Monster DVD-xerxes-CDR-superb glove packaging

/A record isn't the sum of the people participating. Tabata, when he isn't sludgecoreing the whole world with Zeni Geva, makes quite good ambient. KK NULL when he isn't sludgecoreing the whole world with Zeni Geva, makes power+beat industrial. Yoshida, who I don't think has ever sludgecoreed the world with Government Alpha, makes NOISE. So you'd expect this to be rhythmic industrial noise with melody and ambience plus some heavy rock'n'roll, which it is in fact is. But if saying this is a good way to pigeonhole the record (in quite a wide category), it isn't an accurate way to describe it. There, you'll find powerful beats, guitar, distortion, disassembled-reassembled hardcore tracks, Celtic violin, and jazz trumpet. And from track 6 on, it's all improkrautelectrospaceclub sounding like a Rameh / Terminal Cheesecake collaborative session recorded live and that's something I like so much I could forget I didn't listen to such material in a too long while (Opaque or Suggestion Records reading?).

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Scramble 'herbulees smokes bananas'-autoprod-CDR-silver cardboard DG

/This record will find its way to your home by means of witchcraft and mediumship' Scramble emailed me a while ago. It did. Magical instrumental hip-hop; dub wizardry; fairy tales of acid 303s meeting mutant kotos and bewitched tablas: each track tells a legend of its own. Scramble is one of these too rare bands who's got enough to say to keep a six minutes track entertaining/interesting/enthralling all the way long. I once wrote Scramble was like homemade mayonnaise (sounds easy, but there's nothing like it, that sort of stuff): it is, but it's now with a touch of Hobbit cooking sorcery.

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The Apollo program / Short supply split-multilabel release-12" LP



/Do you wonder what Rollins Band /Do It era - back when Henry was Brain and muscle, became? Well it certainly didn't become Rollins Band /nowadays era -when Henry is Muscle and left his brains to rot in the boys' locker, it just became Short Supply. Short Supply is good old punk hardcore, the gold old school way: good old tunes, good old tight and compact structures and it all reminds you of good old memories -y'know B'last, Black Flag, Ritual of Spring, Hüsker Dü, that good old Fugazi (Repeater era, my favourite). Nothing modern there for a change but a good old band with a great singer and great lyrics. Makes me feel a bit nostalgic, not only because the music's quite

emotional: reminds me I'm 20 years older by now than the first time I ever listened to a record with the mighty 'SST' letters printed on the back of it. This side of the record's been spinning on the turntable ever since it arrived; I bet it isn't going to leave it for a few days. Nothing much to say about The Apollo Program on the other side: quite in the same vein, only with an underproduced sound and a lot less catchy tunes. Know what: feels strange to say but I wish both bands sang in French -if you had told me I'd said that 10 years ago I would've laughed at you, you're right.

/www.shortsupply.fr.st or www.theapolloprogram.org

The better thoughts to come/Tielnich split-multilabel release-red 7" yeah!

/TBTTTC starts with Gaia (like in Final Fantasy, uh? -great movie but begins with a sample from another Japanese movie: Princess Mononoke, can't go wrong without can you) for a mere six minutes of superloudandfast(butwerenotmetalsee) sludge/hardcore. Tielnich is RAGE. Wow. Each song is half an ultra-pessimistic vocal sample from an ultra-pessimistic movie and half pure in-your-face hardcoreRage (and they seem to have digested their metal influences real well, too). Please note both bands have lyrics in French and given the average level of excellence of French-speaking hardcore bands these days, you better get yourself a dictionary -and they all really sound like they're really pissed off by something: is it by people who don't speak French? Still haven't got that dictionary? Uh?

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The Goslings 'spaceheater'-self-release-CDR- nice plastic envelope

/Some days are good days. Days when a few hours of nappingdoingnothinglisteningtomusic are ahead. Days when we're not moving house (just kidding). Days when I have no exhausting gardening work planned. Days when all the people who usually send press releases with their 'works' just forgot my address. Days when all I have to wonder about is how great records such as this one found their way from the US sunny East coast to my home buried deep in the deepest sunny as well South of France. Think Skullflower recording in Bombay just after breaking in some German modular synth workshop and robbing all they could at random. The miracle of electricity: a little talent, whatever plugged into a 4-track and manipulated and it's wonderful music you get, somewhere between droning ambient, traditional music, post-psyche-fuzz and many other meaningless genre names I could make up for you on the spur of the moment. Go Goslings, go! I'm sure Maeror Tri would be proud of you: I am, whether anyone else is or not.

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The large, slow maturing pigs of Yorkshire-eeriephone-black 7"-very nice kindanaive artwork

/These series (yes, it's a series, I just chose to review my favourite record but the two other ones are pretty nice as well) of beautifully-packaged 7" hold a music that's quite different. Quite different from the one you'd expect looking at the beauty-sleevey just on the right of this: no, it's not another-Dead-Can-Dance-clone or any The Goon Play Ridden Underneath a Mould soundalike. It's quite different pop. Not synthpop even if it uses synthesizers. With quite different lyrics going 'you are my incubator, a place that's cosy and warm' (what a declaration to make to your loved one, ain't it). And a quite different use of vocal aaaaahs and a quite different use of analogue-sounding beats topped with whipped analogue-sounding bleeps. In fact, this 'my incubator' is the best song (you know, SONG, not track, if you see the difference) I heard in ages. Yeah, that's something different about Eeriephone releases: with all



the electro/experimental background I sense in the bands, they're all about writing/playing/making good songs -quite different from your regular song-writing background band trying to look electro/experimental.

/mailto:eeriephone@yahoo.co.uk or see at www.eeriephone.n3.net

The smile adventure/Iron bitchface split-push the button-CDR-jawajawajawal box

/There's something kinda funny about black metal: it's so pathetically serious it's a great source of inspiration for caricature. Even if you don't like BM (and how is it possible to like it after the age of 12 I wonder), you have to honour it as a great provider of nonsense humour as a reaction to it. I have no idea whether the bands featured there are Swedish or not but Push The Button Records is a Swedish label: shitting the pants of black metal is definitely mandatory when you live there and want to keep a little of your sanity. So what've we got there? Ultrafast hardtech beatz + from-hardhouse-to-videogame toysynths&basslines + BM-style vocals + hilarious titles in the vein of Nerventofound from Japan reviewed here a while ago or like a Mortician with a lofi sound + irony and without all the assholeposes. 14 tracks, a little more than 13 minutes sounding like one track for each band sliced up for barbecue. Okay, buy, okay.

/www.pushthebutton.tk

The telescopes 'altered perception'-spaceage-CD-jewel boxes suck but nice pictures of the telescopes don't

/What do my ears hear through this Altered Perception Telescope™? Something they should be utterly allergic to: super-melodic laidback voicelines, shaker/maracas perples, chorus/verse/chorus/break songs, trumpets, FM synths, girly backing vocals and so on. What does my soul perceive through this Altered Perception Telescope™? Something it quickly became addicted to: magic, fuzz, beauty, space, emotion with delicate hands getting out of the earphones and rubbing gently your temples to ease a day's pain away. What do my eyes see through this Altered Perception Telescope™? Very nice original photographs of the band, taken from long-lost negatives. What does my heart feel through this Altered Perception Telescope™? For some pop bands, being noisy's just an alibi; for The Telescopes being pop is just another way of lurking you into their noise maelstrom. What does my mind think through this Altered Perception Telescope™? It thinks Radiohead with no electronics, the Jesus and Mary Chain on their best days, early Mogwai with genuine songwriting talent, and of course My Bloody Valentine (did you ever stop thinking about MBV?); it thinks this record's an absolute must have.

/www.spaceagerecordings.com

V/A 'scratchtest#2'-scratch-CD-yellow digipack

/Instrumental hip hop vs. heavy dub meets bleep'n beat vs. synthpop. Mastering's a bit light on bass frequencies for me but still: a very good and still very cheap comp from Scratch Association, France. A special mention to MC I2OP & Seb Normal for their El Spacial Ghetto, fine silly lyrics, excellent lofi hip-hop. Another one to Gilles Sornette for his instrumental electro-reversed dub. Who said dark slow-paced rhythm music was only made in the suburbs of Bristol?

/www.scratch.asso.fr

Vultures 'great discoveries and plasma ticks'-momt-CD-jahwyl raggamuffinnaboxhaa

/One thing's for sure: Vultures kept their great singer and their great singer kept his vocal overdrive knob in the right corner (and added a tremolo, good idea). And they forgot all the EBM stereotypes that usually make electronic-influenced metal so tedious. Beats are distorted bitreduced compressed multi-layered residues of rhythm; guitar riffs are as simple as they should be and basslines are as close to the dancefloor as Robocop is to Starsky&Hutch. And, and, and NO MELODIES in there!! No wannabe easy-listening soft-belled moments à la Nine Inch Nails!! Regrets? Yeah, regrets: 4 tracks from Vultures there and they're uniformly great, but 6 remixes too and they're uniformly... Well uniformly not worth speaking about, for the exact reasons why I usually hate industrial metal. Why not releasing a 3" or a split with Muckrackers instead?

/www.momt.co.uk

Zavoloka '1'-zeromoon-3"CDR-beautylittlecompact'o'sleevey

/Lying somewhere in between contemporary classical music and beat electronica, Kateryna Zavoloka makes an invisible bridge between the ultra-intellectual approach of say Pierre Schaeffer and the more relaxed, instinctive melodic-vs.-amiga one of say Trombone. Twenty minutes of digital beatz'n'dronz, sampled-and-hacked vocals, sweet spontaneous tune creation and beauty. Free music: free to electronics like free is to jazz. Another superb 3" from Zeromoon.

/www.zeromoon.com

NEW AT BURNINGEMPTINESS INCORPORATED

/The June release is The Cosmic Moon's 'play in random order', folkish space kraut with real bits of digital noise inside.

/The July release is the JE vs. [] 'schizoide anomique' split, a monocephalic me vs. myself introspective experience, all manipulated acoustelectronic guitars, electrotonic beats and bassdrone. Vital Weekly already shat on this one so you don't buy it even if it's great. Since Vital slag off Moon's 'dream', I'm not sure you can trust their opinion.

/The August release will be Amanonn vs. Tin.RP, summink like electroclash at 20 Hz.

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