

EMPTY

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BurningEmptiness Inc. newsletter issue #11 v1.0 – 1st print – at least 200 copies

EMPTY issue #8, a real split A5 48 pages fanzine with le 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 box and you get tracks from wonderful labels in it like Deserted Village or Where It's At Is Where You Are) 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 or £5 (Europe) or \$10 (ROTW) well hidden cash (best) or cheques in euros to DEL NISTA or an IMO or use Paypal from our website. E M P T Y 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

Akihiko Taniguchi 'improvised particle'-simlog-CDR-beautiful artwork (which I can't give you in full color till I have a color laser printer)

/Granular synthesis, now let me think. You take a sound, slice it into super-small parts (the grains) then throw them in again in tempo, adding random phase, panning or reverse effects and get this wonderful Ultra-Milkmaids-like stuttering melody effect. This record is the perfect example of what a granulator (the effect made out of granular synthesis, follow me?) a few degraders, a host sequencing program and A LOT of talent can make (and a little beat sorcery adds its spice on tracks 3 and 4 –granulated beats?). If you think this is for computer nerds only, you're wrong: it's just great music for everyone. Please note Simlog is a Polish noise/experimental label and they sure deliver. www.simlog.tk or simlog@hotmail.pl

Björk 'medulla' (music on whatever major whatever media)

S. Soderbergh 'solaris' (film on whatever major whatever media)

/What do these two things have in common? In my left hand, Mrs B. latest shining disc, brand new and I sure didn't buy it so your guess is right I had it from Someoneelse's Records. In my right hand, Tarkovsky's classic SciFi movie revisited by Hollywood and I must say I saw it at the cinema and I'm going to buy the DVD when I find it secondhand, although the DivX is quite easy to come by so that's one point less for the heavy propaganda Corporate Intellectual Proprietors™ feed us with: people who like things do buy them, p2p or not –you can now breathe, thank you. What do they have in common I said? Asleep you are, Luke? That's quite simple actually: both advocate for underground experimental, and probably don't even notice it. Solaris is a wonderful classic SciFi picture by an obscure (and very talented) Russian film maker, from a not-so-wonderful classic SciFi book by Stanislaw Lem but it has a secret weapon: instead of the usual super-digital super-effects you have a great soundtrack and George Clooney's butt naked (the soundtrack is good all along, but you only got GC's butt for 50% movie time). If seeing former-Dr-Ross' ass and back (complete with muscles and all) is what it takes to bring Mrs Normal persuade Mr Normal into going to the theatre & see a love story taking place in space & maybe hear Tarkovsky's name, then I'm all for it. Besides, I believe that's what Soderbergh said to raise money for the movie 'hey guys, come on, of course there's no big fights, no aliens, no action, no nothing whatsoever, but we have George With No Clothes On™!!' Now what's Björk's secret weapon? She's famous. I'm quite sure NO ONE from the Soniversal crew she works for would've bet on a record making such a heavy use of sampled vocals, ring modulators, digital degraders etc. I'm quite sure they wouldn't even normally LISTEN to such a record but hey, that's the tiny superstar from Iceland! Yea, the one who made zillions out of singing over tunes that used ALL the basic grammar of noise electronica! Yea, the one that insists on having Matmos or Peaches opening for her! Sonic Youth have earned a well-deserved respect for promoting the rock underground; will Björk ever earn the same for promoting the electronic underground?

/at shops near you or on www.winmx.com – www.emule.com – etc.

Blind with rain-demo-CDR-forget them jewelboxes (even the slim ones)

/Having someone luring me into a genre I usually hate so much as industrial-EBM is one performance. Let me put it this way: if you ever come to me with a record from Sonar or Noisex, there's quite a chance you'll end up with a 12.7 mm armor-piercing bullet in one of your kneecaps. In fact, I never saw a record from Wumpscut at close range because I always was brought to a hospital with severe anaphylaxis before getting closer than 100 feet from it. This man even forgot to forget the press-kit so I had to browse through a full page of self-promo to

find the contact info. It really started bad. But the music is nothing short of excellent (and the tracks are excellently short and the whole CD is under 18 minutes), beat programming is really clever (not in the pain-in-the-ass-virtuoso sense of the word), great use of reversed vocal samples (see: even the oldest recipes can bring good results when you're talented), and there's a level of melody-crafting I hadn't heard in ages in that style (well, you can fast forward the fourth track). I won't refer to any influences since most of the names that'd come in mind of most would've me puke for over a year, but this man says he pays his dues to early industrial 'through inspiration opposed to imitation'. Has a sense for mottos, hasn't he.

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Charles atlas 'fabricate'-audraglint-CD-beautiful digipack

/I always like to listen to a remix album without having ever heard about the original. Opens with Sybarite sounding like The Telescopes (Third wave era) remixing Matmos. Just really good (and nice trumpets, undoubtedly belonging to the original track). Eerie spacey dubby electro follows, a little clichéd for me. Speaking about The Telescopes, here they come: what I like about them is you never know what's coming next (and you're never disappointed); this time there's a piano line layered with stuttering melody lines and digital clicks and tremoloed voices and distorted beats in the distance (and you're not disappointed this time either). Takes about 10 seconds to recognize Pram's coming next and should I say again Pram is an excellent band? Nah, you already know that. It's a remix and it sounds so much like an actual Pram song it's amazing (missed Rosie's voice again on this one). Well I'm not going to give you a full catalogue of this compilation cause you should buy it and discover it for yourself since it's very good and even your mother will like it more than the nu metal you usually give her you sick teenager. Just a final word: Tele.Funken are not even remotely connected to Pan(a)sonic on the track featured there, sounding a lot like Labradford and getting my eternal love at once for it.

/www.audraglint.com or www.charles-atlas.com

Daisylosion / Enjoyable split-213-CDR-zebra vs. tiger cover!



/Daisylosion are sorta noiseelectropop reminiscent of Big Black (more in the spirit than musically though) and Amanonn (more musically than in the spirit though), have a strong sense for song structure, overdriven guitars, xylophonic piano lines and catchy tunes and have a great name. Enjoyable is like old school electro-hiphop sung in some Eastern European language (can't tell which one and the liner notes being in English they're not helping the last bit) by a male/female posse with the welcome Uszme Doma (no idea if this is the correct spelling) free ethnic jazzcore touch for spice. Looks like this was planned for a double 3" release which I'd have been the ideal

client for - www.213records.fr.st

Guaranteed Katch 'in a sumptuous brown gravy'-reality impaired-CDRs in plastic envelopes are my favourite

/Once upon a time, people with ideas couldn't make any music. Nowadays –and please don't ask, thanks to computers- not only people with ideas can make music but they can record, burn on a CDR and spread their weirdness around. Did you hear illegal mp3 downloading was responsible for the fall of them majors? Three things: first thing, I didn't see any of them closing their doors, which I'm most unhappy about and I saw Universal had quite a few million dollars left to spend for Mr Meissier. Second thing, I still see them investing truckloads of money to advertise for ultra-shit from outer space that doesn't sell because guess what, it's ultra-shit, be it from outer space or not. Third thing, if half the stuff they released was half as good as this record, I really think people would buy it. If I never download any mp3s on p2p networks, it's simply because the interesting music over here is on CDR and/or homemade labels and isn't available on p2p (the one you should use is WinMX, by the way). So, ask you impatiently and I must say quite unpolitely, shame on you, what does this record actually SOUND like? Hell, don't be so rude: have you ever heard of Uzme Doma? God is My Copilot? Anal Cunt (less accurately named Agoraphobic Nosebleed today)? Ground Zero? The Boredoms? Have you ever heard the names Jazzcore or Doom Metal or GroovyTrashMetalNonsense or Countryweirdrock n'rollwithdriedvegetablesinside? No? Go buy yourself a record player! – and buy this record while you're at it.

/PO Box 1285 JOPLIN MO 64802 USA

Invaders from Mars / de hondenkoekjesfabriek split-DVDR

/An astonishing concept: a series of short videos all based around a visual concept (koekjes' usual alien drawing/collages or whatever they are they're great) and featuring glitchy noise by Invaders from Mars as a soundtrack. You access the videos via a DVD-type menu and the computer autorun idea is really neat. Too bad the music is just generic computer noise but even with it, this is so stuffed with great ideas it's worth having.

/tellab@xs4all.nl – PO box 68-7700AB, Dedemsvaart, HOLLAND

Jan Ag and the Gajna / Agathocles split-autoprod-7"-bw artwork

/Saying this is nasty is a bit of an understatement. 'We hates the music – We loves the noizze', they say: I can hear that. Anyway this should please fans of any kind of music connected to lofi noise. Great! (and features a not-available-anywhere-else Agathocles track).

/Asberg 8, 2400 Mol, BELGIUM – mincemaniam@hotmail.com

Jonathan coleclough 'wedding bell': UNAVAILABLE!

/Sad news: FFR is closing doors. This being their 30th release, I think they have a right to look back and be proud. FFR released almost every kind of music in all kinds of formats and succeeded in maintaining a super-high level of quality through all. FFR had an especially great reputation for the one-track-dreamy-ambient records they released and this one falls into this subgenre. It's like a party of Buddhist monks were given laptops and kept their bells and chimes and metal plates and whatever it is they use and invited you for an half hour trip into their reflective meditation about the bittersweet sadness of beauty (beauty's sad because the eyes witnessing it all die eventually, I guess that's Buddhist stuff so no one can expect to understand it). CDR labels come and go they say, but one of this quality was better coming than going... Farewell, though.

Jorge Castro 'sin titulo#2'-public eyesore-CDR-superb color artwork+cardboard envelope

/This is slowly evolving string (mostly guitar) ambient. What I just wrote is a rather plain description of the record, but I guess describing it is not enough. How does it feel? First of all, it feels quite surprising, because one 44 minutes track should be extremely boring: it isn't. It

also feels cosy and comfortable, the transitions from one part to another being natural enough. It feels like floating, like flying (although I'm not really sure of this one since I never actually flew except in a budget airlines plane which I'm sure you can't call flying –well, that's what I imagine flying feels like). It feels like closing your eyes. It feels delicate. It feels crafted. It feels thought over and yet not overthought. Melodies come and go, textures pass to and fro and I'm left relaxed and quiet.

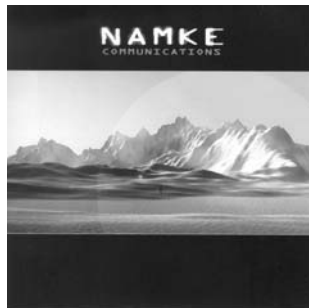
/www.publiceyesore.com

Mucus / Agathocles split-autoprod-7"-bw artwork

/You all know about how great Agathocles are and this is their 123375341348435th very good EP and they still aren't on a major and never lost their rage (please note this is one of the meanest sounding records they ever made –even sludgecore here and there, really good). This time they managed to split it with Mucus, a French-speaking hardcore gringo stupidly weirdo act from the French-speaking part of Belgium (AG being from the Dutch speaking one, follow me?) who cover Unholy grave and who does so can't be bad. Great value-for-money.

/Asberg 8, 2400 Mol, BELGIUM – mincemia@hotmail.com

Namke communications 'ice9/salo'-iwari-7"-nice Icelandic artwork



/Someone invented the words 'intelligent techno' because he was stupid enough to be a techno fan. Please note these words do not apply to this excellent beat-electro record in the usual vein of Namke that sounds absolutely like its beautiful cover: peaceful, but somewhat desolate; plain without being monotonous; and Human presence can only be seen in the far distance, small, but still here.

/www.iwari.com

Normal music 'a short exhibition of normal music'-zeromoon-CD in a nice blue folding digipack

/I spent some time trying to figure out if this album from Normal Music was better than 'brev' the previous one I liked so much it still plays on the way to work. I don't know. It took some time for me to be sure I liked it. I do. It stands repeated listening quite nicely and an album where the only words I can understand are 'les mathématiques' cannot be bad. Nope. Do I like its minimal beats and clicking view of dub? Yeah, like blurred black and white photographs of empty landscapes a seagull could take passing over the dam of Pitlochry (that's in Scotland, in case you're wondering). Do you need any references? Okay: imagine a pair of tired dub DJs at the Gothfest in Leipzig the day after the festival closed and having a very-laid-back very-tired session with a very-old version of Generator on a very-primitive laptop (so nothing gets uselessly fancy or pointlessly electrovirtuosos) just in front of a pair of huge 100kW-each bass subs. Imagine: they tune to the heartbeat of a *Diplodocus Carnegii* and you're soon feeling you're in the eardrums of the huge slow paced herbivore. Now: enjoy.

/www.zeromoon.com

Pektralatak / Tekken split-weewee / vendetta-picture 7" yeah!!!!

/The promo flyers for this record are hilarious: one shows Mr Conan The Barbarian and states 'Tekken – super violent hardcore – New York / Pektralatak –extreme blasting ska – Portland', another shows some kinda moshpit close-up and states 'Pektralatak – tofu folk – Sarajevo / Tekken – melodic grind – Washington DC', another features a Manowar-like horde of primitives with swords and states 'Tekken – punk / Pektralatak – punk'... And I'm sure they made lots of others. Pektralatak are from a small town near Bayonne (Pays Basque) and Tekken from Toulouse Hardcore City (France). Music, uh? Who cares, their descriptions are as inaccurate as mine would be, so let's say shoegazing pop for Pektralatak and dub ambient for Tekken. Just a translated excerpt of Pektralatak's 'le 15 août', here we go: 'and you worked for a year to go there (...) you slay nature and proclaim its beauty: your holiday, tourist, smells like shit... Come, come the 15th of august: road slaughter is gonna clear the masses' –quite straightforward, ain't it, bit like their music.

/david.weewee@laposte.net or vendetta@vendetta.propagande.org

Rigodon#1-the hunting lodge/anima mal nata-A5 zine

/A very nice little noise zine, looking surprisingly 'finished' for a first issue. Great interviews in there –especially liked Monobrain (good) and Dead Husbands (very good), a quite fantastic little piece by Mr Hal Mc Gee called 'close the doors of the noise school and burn it to the ground' (I share every word of it, even the clumsy and not exactly what I think ones –because they're what words are for: encouraging open discussion), nice drawings and overall a nice graphical layout. Two things, though: please use another font and please make fine reviews of good records instead of fine reviews of average-to-bad ones☺.

Sideation 'dress me up'-greywork industries-b&w classic old school industrial cover

/The frontier between metal, repetitive music such as fuzz/space rock and industrial is a thin line. Not saying industrial metal is industrial, though, it's metal (you already know pigeonholing stuff into super-tiny subgenres is stupid, don't you so you guessed I was joking didn't you). This record is halfway from all the above categories, with no wave/exp rock elements, a bit of metal (sludgecore?), Tangerine-Dream-like synths, feedback and overdriven noise, sampled beats with an industrial approach (although integrists would probably tell you the use of a sampler isn't remotely industrial). Short tracks, short and efficient record.

/www.godlessbitch.com

Straph 'thin bony scour'-demo

/Noise and melodic analogue ambient, ultra-harsh beats, power electronics w/distorted vocals and genuine industrial with chain-clangs and metal (?) percussions, very short (25") to very long (10") tracks, and pieces of clever d&b; this is an illustration of the old motto 'difficult music for difficult people'. Could also be one for this one 'varied music for varied people'. A nice effort: let's eagerly wait for the next one.

/looms@yahoo.ie

Taku Unami 'intransigent towards the detectives of capital'-w.m.o/r-CDR in a nice PVC envelope and a beautiful neon orange cover

/This is a record about frontiers, about differences, about limits. Speaks of the wafer-thin frontier between sound and music, of the slight difference between an individual sound and a constructed collection of individual sounds that are music. Speaks of the tiny limit between nothing and something, of what's between silence (i.e.: the sound of the wind in the trees, today) and non-silence (i.e.: organic sounds made with a computer). Yet most of the sounds are organic. This is meditative, quiet and interrogative –it's a compilation of sonic haikus of winter.

/hibarimusic@nifty.com or www.mattin.org

Tanz mit fueuer 'a tribute to flam&krush'-lfa-3"CDR the format of the gods

/Well, Lith is as usual, I guess fans of 4/4 distorted 909 kicks will love them as usual. Hey, come Shizuka and this man has rhythm mastery, sort of dark/dub/instrumental hip-hop cousin to Scorn (colossus era, my favourite). Muckrackers and Shizuka again and know what, our industrial metal East-Northern French crew are less and less metal and more and more industrial, thumbs up for you guys. Shizuka again on track 4, good but not as good as his downtempo tracks. VUK ends the punishment with a genuine power electronics track. Yea.

/www.muckrackers.fr.st – www.213records.fr.st

The groove criminals 'kicking up dust'-kitchen-7"-black'n'kool sleeve

/Kitchen is that sorta label. They send you a bunch of 7" and a CD with friendly words carefully written by hand. The records you get are ALL excellent –like, you know, The Stars Of Aviation, Trilemma and so on- and damn, I wonder which one I'm going to review. Kitchen is that sorta label, nothing short of excellent. So I picked the one originally was the less likely I'd like if you get me. If James Brown and Muslim Gauze had a son I bet he'd do this kind of music. Caterpillar smoke (the B-side) is especially great, with its nostalgic vibrasonic piano line and post-rocking guitar and wah bass and it's all birds that sing and water that bubbles and how you feel good although a little sad through this sunny but so cold afternoon in the park in winter. Kitchen is this sorta label: music with emotions.

/kitchensounds@aol.com

The teilaxtu music machine-minor-CDR-machine sewn envelope: great!

/I think we have to create a new genre: 'stuttering glitch industrial' where we could pigeonhole Groxyo and The Teilaxtu music machine. Saying his tracks are ultra-complicated anti-structured pieces of work gives just a remote idea of the hundreds ideas he puts in his little minutes tracks. Keep an eye on this.

/www.minorlabel.de

Toecutter 'real sexual people'-system corrupt- CD-great cover+envelope

/So next time you think or say 'hey man, your music is gay' (referring to something you find mellow or poppy or easy listening, you homophobic bastard), just remember this record. This is a sickoid distortoid remixoid of all types of club shit you can imagine, all of them barely recognizable and the whole record sounding like the deconstructed gay pornstar featured on the cover (imagine Leatherface naked except for a G-string and a pair of working boots & socks with a luscious look on his face).

/www.systemcorrupt.com

Troum 'tjukurpa (part three)'-drone-CD-great round cover+envelope

/Now let me check. This record does weight less than 100 grams. How come the music inside is so DENSE and the CD weights as usual? I guess the cover once was a normal square one and was turned into a circle shaped one by the laws of gravity when wrapping the record. Part three means 'rhythms and pulsations'; don't be mistaken though: it's not drumbeats or Bboxes pulses, it's thick walls of echoing and swirling patterns in loop mode building the beat of the Sun's plasma core, it's layer upon layer of harsh melody painting the pulse of the Universe, it's the bare rhythm of Creation. A mesmerizing, enthralling, and exhausting listening experience. Buy.

/www.dronerecords.de

V/A I'm going ape -NFL-red 7" old school b&w sleeve yeah

/Four bands, and up to 15 songs per band. I guess it gives an idea of the genre since noisecore and experimental electronics are the only places where such short durations are found. 'Fuck trashcore, this is noisecore' says the sleeve so here's the genre. Well; yeah, it's barely listenable but there's a nice track title: 'The Human race can eat my banana'.

/www.globaldarkness.com/csmid

V/A Sixty minutes (our hour)-wiaiwywa-CD in a great PVC envelope

/No one would like to call their label Where It's At Is Where You Are. Well, except the people from Where It's At Is Where You Are. No one would like to ask sixty (yeah, that's 60) artists to make an around-one-minute track to make an around-sixty-minutes (that's one hour) CD. Well, except the people from Where It's At Is Where You Are. No one likes videogame techno and 8-bit ambient. Well, except the people from Where It's At Is Where You Are (and Jimmy, Darcy and me as well). No one has a range of tastes so wide they could like nifi pop with sweet vocal tunes recorded in a bedroom, electroclash, guitar ambient, jungle, strangebeatmusictheycalltechno™, hip-hop and noisy electronica. Well, except the people from Where It's At Is Where You Are (and Jimmy, and me as well). I bet there's not room enough left in their house to store all the records they have/like/listen to. They say you get 60 masterpieces on this record for a bare £3 (and Psapp's track is really a damn masterpiece!) but they forgot to mention the record itself is a masterpiece: these people at Where It's At Is Where You Are, they're my buddies, although I never met them.

/www.wiaiwywa.com

NEW AT BURNINGEMPTINESS INCORPORATED

/Since FFR closed doors (see above) MooN's third album 'dream' is up for grabs. No doubt we'll find no-one interested as usual but still...

/BE Inc.'s new release, the Tin.RP vs. Amanonn should be out shortly. Amanonn is the most promising French electroclash act (and I'm not saying this because we release their stuff, I thought the same before we did). Tin.RP is just Tin.RP you know like mid-tempo beats, super-low-end basslines and all.

/More and more releases being out of print, we're thinking of a way of still having them available. Some kind of mp3 section of the website? With a password? Well I don't really like this password thing so if it's online it'll be free, if the artists agree... Any ideas? Email!

/Noise Research Program CD#2 is scheduled for spring 2005. Good bands, good music.

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