

EMPTY

www.emptyletter.info
empty.letter@laposte.net
BurningEmptiness Inc. newsletter issue #13 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 p&p included in Europe and \$8/€5 elsewhere.

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: do something useful with your press kit (make paper planes with it, stick it up where the sun never shines, etc.) but please do forget to send it to us – and the next one answering “we put presskits in because most reviewers want them” gets a bullet in the head; I hate journalists, I hate most reviewers and I hate most of the wipe-asses they write for.

ART IN ALPHABETICAL ORDER

Accelera Deck 'pop polling'-scarcelight- CD-jewel box: do you have to?

/Latest known album of Ultra Milkmaids is called 'pop pressing' and I wonder whether these people at Accelera Deck ever heard about it before naming this way a record the Milkmaids could've done a while ago (sounds more like the 'peps' era though). Not saying this isn't good and thanks to the music media who were (again) quite silent about yet another great record there's little chance even if they would, A.D. could've drawn inspiration from the U.M. Anyway, this is guitar ambient, isn't it, and it's beautiful, it's enthralling, it's minimal, it's echoed and tremoloed, it can be as calm and powerful as the Arctic Sea in summer and it peacefully flows its Aurora Borealis's colors before your very eyes and amazed they are.

/http://scarcelight.org

Artridge 'finished soundtracks for unreleased films'-interlink-CDR-I only had the promo pack so...

/I always feel kinda funny bands posing with a circle-A-like logo and printing on the cover of their records 'no hiring, no re-selling, no otherwise unauthorized slicing, mincing or any kind of eating of this record'... In any case, this is quite good and varied and not only soundtrackish-ambient as you might've thought but also exp'd'n'b and a bit of space rock as well. It's certainly worth a proper release on a 3" CD or a 10" vinyl since both are format of the gods and the hour presented here is about three times the length this record should have.

/www.interlink-audio.net

Bishi 'bitpop'-brainlove-CDR-could be out on some mp3-selling horror soon

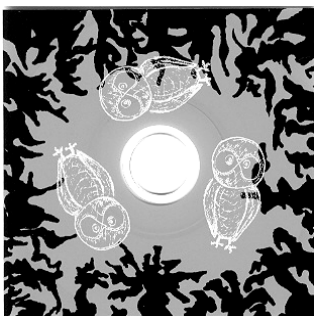
/Kate Bush gets slapped by Hanin Elias, gently kicked in her private parts by Rosie of Pram (I'm quite sure Rosie cannot do anything that's not gentle to anyone), borrows a dress from RuPaul, a sampler from Transistor 6 and claims she was born in a Bengali family like she thought she was Cornershop. After some brewing folded in 8 in a Megadrive game cartridge she changes her name to Bishi and signs to Brainlove and we all hope her music always remains short and fresh and all sorts of lalalala like this record.

/www.brainloverecords.com

Bravo fucking bravo!-abstr.act-CD-jewel box: do you really have to?

/"you used to be an asshole, now you're just a dead asshole" gets the best title track award of the issue, although the lyrics beneath are quite obscure. Quite powerful, quite scream, quite fast and short and still under control: did I mention this was good old'n' nice oldschool hardcore in the vein of B'last and a whole lotta others who used to make the soundtracks to these good old'n' nice oldschool skate videos from Santa Cruz back in the early nineties? Yeah, I did.

/www.abstract.fr.st



Chuck Bettis 'sonic sigils'-scarcelight-CD, but what a CD!

/This is one of the most beautifully simple packaging ideas I've seen in a long time: the CD is mostly transparent except for a few words in green and a few white owls and a black and green square, this mere square being used to write the audio data on the other side if you follow me. The nineteen-and-a-bit minutes on this record are glitchy and noisy and kind of ear piercing but refrain from only being this, keeping a sense for structure and variety and silence and quietness most Mego releases lack nowadays.

/http://scarcelight.org

DJ Ordeal 'odds & sods'-pushthebutton- CDR in a PVC envelope: my favourite

/DJ ordeal is someone apart: he obviously thinks you can grab a hundred LPs of easy listening elevator-jazz of the 40s, mix'em all with hiphop beats and d&b, throw in a few spoken words that sound like they just jumped out of one of those awful UsofAmerican TV-series (Samantha the witch or whatever it's called pops up in my mind writing this) and it'll all hold together without glue and make a nice record. And you know what? He's obviously right.

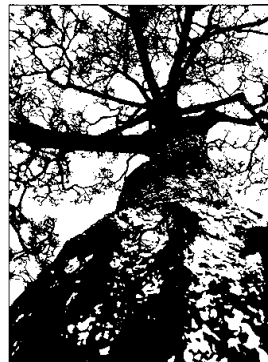
/www.pushthebutton.tk

Formula Bone 'bear up'-brainlove-CDR-could also be out on some mp3-selling horror soon

/My gosh do I hate presskits. No matter how loud I say "leave them out when you send something", no matter how big I write it in neon letters on the website, I still get them. Fortunately, I rarely read them and most of the time throw them away and that sure was a blessing here (listening to the record first and glancing at the toilet paper afterwards, that is). Presskit: blahblah about how Fidel Villeneuve had a record out on DHR at the mightee agee of nineteen –or was it 19? (why would anyone want to advertise with this I wonder) and how Formula Bone had tracks played on BBC Radio 1 (well, yeah, I guess that's OK) and have been extensively flattered in NME (doublewonder this time, especially for an indie label, I mean who cares about the major-bought dinosaurs of rock-reviewing except the majors themselves? –certainly not the people who're supposed to buy the records I hope). Record: excellent yeayea garage-vs.-surf-rock-meets-Big-Black-and-took-a-bit-of-fun-from-the-Rezillos; Rocket From The Crypt meets Japapop (and certainly could use a bit more of Melt-Banana-type hardcore chaos in their mix); MC-5 has a satanic dance with The Shizit (and certainly could use a bit more of death metal guitars in their mix); the corpse of Johnny Cash French embraces the corpse of Elvis Presley for a rotten to the core frenchkiss while Sid Vicious films. Fuck presskits and praise records like this one.

/www.brainloverecords.com

Jesu 'jesu'-hydrahead-regular CD, etc..



jesu

/It's not because you've never seen something that it may not happen: things improbable aren't impossible, as Mr Popper pointed out a quite a while ago trying to tame epistemology. A record released by an indie-but-major-distributed-label reviewed here is improbable. Making a song called 'friends are evil' and proudly living with it also is improbable. But not as improbable as having two songs over 10 minutes on the same album and having none of them make me yawn after 5. Improbable musical mix between Main and Eyehategod. Improbable sludge vs. hypnopsychekraut crossover. Improbable vocoderized vocals and extra-heavy layers of pounding guitars over twist'o'distorted stoner basses. Improbable playing with the ex-drummer of a band you've been claiming for years was one of your main influences. This is the record of the improbable solar winds engulfing in the

improbable solar sails of your nowhere-near-possible solar-powered spaceship, gently lifting it beyond the voids for an impossible voyage over the living ocean of Lem's Solaris, where dearly loved ones come back to life when you sleep and they're your most beautiful nightmare when you wake up.

/www.hydrahead.com

Julien Ottavi 'for degradable music: the CDR I will never release'-mattin-CDR in a PVC envelope: great

/<quote>The CDR has a different status from a regular CD, a status which makes the creation of a CDR label quite paradoxical. The regular CD proposes something fixed and lasting and its sale is based on these elements. <...>the CDR represents both an intermediate state and an object of transition: the information engraved on it is designed to be rendered, at a certain point of time, to its virtual state of digital composition interpretable by a computer. From CD to CDR, we move to a practice of conserving finalized products to a practice of stocking or transmitting transitory products<...>the CDR is an extension of the computer<...>The nature of the CDR implies another relation to time and to the process of creation<...>the CDR and the Internet become a tool in a process of experimentation and not only means of conservation<...>the CDR has a short lifespan as a physical object, therefore the recorded sound is destined to deteriorate</quote> Apart from me being doubtful that when a CDR deteriorates, the upper and lower spectrum of sound will disappear (which definitely seems a characteristic of analogue media), I find this release amazing and I didn't even have to write a review since quoting the liner notes as I did would've been enough. The sound is like Hecker finally finding his own path out of Mego's classics and the concept is (as usual with Mattin) absolutely stunning. Headphones mandatory (good ones please).

/www.mattin.org

Margrave Ruediger vs. Trombone 'das kleine chaos'-krayola-mp3s on a website but please don't ask me to download yours!

/I read somewhere a review of Margrave+Trombone's live split out on BurningEmptiness and it said this was the kind of music The Wire would give as a gift to its subscribers (in case you wonder, this was in Idwal Fisher a most fine and respectable fanzine apart from that). Although it was meant as a slag-off (and one might add "better slagged off in Idwal Fisher than praised in Goth Weekly"), I thought I'd be pleased we had such a magazine here in the country of Bécassine –but I guess the only kind we have gives away CDs of Kyo playing live and Wumpscut 'unreleased tracks' (as if anyone would care about his released material) you won't even want the CD of to scare the magpies out of your cherry tree (as a matter of fact, corrupted copies of the Merzbox on CDR scare magpies away in mine). Margrave and Trombone do their own thing on this record as they ever did and always succeeded in doing as far as I'm concerned: it's not too experimental, not too electronic, not too noisy, not too ambient, not too poppy, not to rhythmic nor clicky, but it's never short of excellent. Instant download please.

/www.lecridelaharpe.com/krayola

Mlada Fronta 'dioxydes'-parametric-DVD, real nice metal box

/We humans are like two glued mirror-image halves. Duality is our gift, duality is our curse. Your left brain likes Klaus Schultze and Pan Sonic, your right likes Vangelis and Plastikman—if there's any bridge between the two, it's going to have a tough time deciding whether it likes any kind of electronic music or not. Your left hand prefers the flexibility and cheapness of music software while your right hand likes the comfort and the look'n'feel of hardware —and the bridge has trouble playing with all the gear both brains bought over the years. Your left eye likes minimal experimental cinema and thinks Eraserhead is Lynch's best as Epidemic is Trier's, while your right's a fan of Alien3 (director's cut only, please) and prefers modern Hollywood remakes of science fiction classics over the originals (but has seen them, mind you) —and the stereoscopic vision of the bridge is somewhat blurred and unsteady. The left ventricle of your heart only beats to the harsh overdriven and twisted rhythms of System Corruption while the right steps on the dancefloor (a mighty messy vision, that is) hearing Sonar —and the bridge just stays there wondering what it should do.



Your left ear loves the ear-shattering lofi guitar tones of Maeror Tri and Skullflower while your right's enchanted by the deep humming drones of Midwich and the palpable beauty of Tujiko Nuri's minimal textures—and the bridge learned to like most of both. Confronted with Dioxydes, a quite unique video album reminding of what my left and right parts both hate most and like most, my own bridge really can't decide if it likes this super-pro-yet-underground-labelled release so I think it'll just leave it to you. But one thing's for sure: like it or not, that's a piece worth having.

/www.parametric.info

Morbide eenheid 'op enn booreiland twee jaar gedelen'-autoprod-CD-jewel boxes suck but no one seems to get it

/That record, as most surprisingly good ones, came unexpected from the post. Surprising it is, and good it also is: sounds like Blind Idiot God with a jazzcore feel and strange Theremins and synths and horns on top. Reminds of This Heat too so I guess one could have worst references. Plus: the record is only 20 minutes long which I hope means these guys have a sense for brevity (the politeness of genius, remember?). A little to 'polished' around the edges so there's almost no edges left is the only complaint one might have but I'm not the one to complain about good music.

/www.morbideeneid.com

PS stamps back vs. Anal vissi 'homefucking is killing prostitution'-tilt1000+1-CDR nice cardboard wrapping

/These guys have to say for themselves this record is pure old-fashioned computer music with absolutely no trendy electro-acoustic enhancement or any instruments of any kind. They also have to say that unauthorized everything's of music (copying, lending, mp3ing, etc.) not only saves you money but might as well kill the music industry, given enough time and perseverance. Based on these liner notes and the ones of Julien Ottavi above, I might just as well copypaste the liner notes (and NOT the press releases, mind you) of records instead of wasting time on actually writing my reviews. Nice minimal drone'n'beat'n'ambient by the way, quite in the vein and at a similar level of quality as Mille Plateaux's releases of the same type (Panasonic sure comes in mind), only a lot cheaper and without any of the fartyartytrendyshit attitudes you get for free when you buy a Mille Plateaux recording at your local washroom (that's the way Northern Americans call the place they go shit, which I always found really ironical).

/suckerpunch@mailbox.gr or www.geocities.com/tiltrecordings

Putrefy 'lust so vile'-grindethic-CDR-jewelsock

/Metal has —as you well know— this specialty of sub-sub-sub-sub-genres so let's say this is 18 minutes of death-gore-crust-grindcore. Just the perfect mix between being clichéd enough to be instantly recognizable as underground metal and personal enough to be listened more than one time with a great deal of pleasure —good bulldozer sound too.

/www.grindethic.com

Shallnotkill 2001-2004-213-2xCD in a jewel box nothing's perfect

/Shallnotkill still ain't from Brooklyn or DC. They still ain't such a famous band, but that's because they still ain't from Brooklyn or DC and maybe because their opaquely beautiful lyrics are written in the idiom of Antonin Artaud instead of the Wonder Language of Shakira. They still ain't doing easy-pop with a death metal distortion (i.e. they ain't remotely Nu even if they do sometimes sound Metal). They still ain't compromised and the promo-email they sent a while ago to announce this record said they'd be eating pasta&sausages for a while after releasing it. What they are is the greatest hardcore band in France these days (whatever chaos or emo or anything you wanna call it) and I do realize how definitive this statement sounds: truth has to be sharp sometimes. I remember a day when Neurosis made music instead of goth-like death rock and my heart pounded to their heavily pulsating beats and was torn by the screaming desperate vocals and stopped during the quiet piano parts as it did for this record. Also features a 'reconstructions/deconstructions' remix CD and do have a listen to Shizuka there. And please note you people at SNK that in case you ever run short of pasta, our door is open and they cook in 10.

/www.shallnotkill.fr.st



Ultra Milkmaids & Vance Orchestra 'milk orchestra'-thisco- CDR in a PVC envelope: still my favourite

/Gently opens with glassy drones that break with a click. Then a little gentle synth line layered with noises-that-make-beat and a bassdrum. Then a little *bruits concrets* like someone playing with a speaking toy in a rehearsal room. Then a wonderful ambient piece that slowly

The grand hotel 'extra tiger'-feltrecords-CDR-supernice cardboard pack

/Look what Santa Claus has got in this huge backpack of his. He's got a record with a good old stamped, Xeroxed, glued, pure-DIY folding pack. He's got acoustic guitar and tambourines and hip-hop vocals and vinyl cracks and noise and pops and lofi beats and birds singing and all sorts of other stuff. He's got delayed oohs and aaahs. He's even got a bit of noisy guitar ambient. He's got thirty three minutes of pure pleasure in one go. But that's because he's Santa Claus, in case you forgot.

/www.feltrecords.com

evolves from field recording to spaceage analogue pads. You had just under 20 minutes of sheer pleasure and you should be thankful.

/www.thisco.net

A few records from Yasushi Miura-kp-CDRs-beautiful cardboard envelopes in color!

/Hey, I already told you about Mr Miura & his mutant techno! Good surprise: he's got his own label and releases what he calls the 'instant construction series'. Whether this means the records are mostly improvised and/or mixed realtime or not isn't clear but what we get is another (a lot of others actually, since the last I had bears a reference number past 30) dose of Magic Mushroom Beat Music™ —from Japan, but could as well've been from Venus; from you know, the Psychedeliatronic Disco in SSub-BBass, capital of The Evercloudy Republic Of Greensmog, Venus. If any one of you still think Aphex is the only beat virtuoso around (he is a beat virtuoso, no doubt, but he's not alone anymore) get a dip into Mr Miura's rhythmish-mash that makes the word breakbeat sound like the most fantastic understatement you've ever heard and wonder at his marvellous sense of structure and exquisite taste for melody. Don't miss Mr Miura, or your dancing bottom will regret it for the rest of its fat-cushioned life.

/karidome@mail.goo.ne.jp or http://karidome.hp.infoseek.co.jp



RETINASCAN SPECIAL

/Trading with labels can sometimes be great: 1-they distribute your records 2-in return of what you sent, they sent you records 3-if you choose carefully the labels you trade with, you end with a bunch of excellent stuff from Retinascan.

/www.retinascan.de

Lo-Bat 'gameboy™-3" CDR in guess what: a gameboy-like cardboard pack

/4bits they say. 4 brain cells seems enough for certain human activities (war, law enforcement, record company management, film-making in Hollywood to name but 4). 4 people is way too many for a rock band that's what I always say. 4 fingers certainly are enough to make a symphony of beauty with a sitar. And besides, very few of you reading this have 4 eyes or 4 hands. So don't tell me 4 bits isn't enough for toy&terrortek where Atari quits the riot and meets his Intellivision® and Vectrex® friends from a time when 4bits was plenty. A must have.

Pollen 'dntthkfrsrlf-3" CDR neatly packed in a sponge

/Yeah, you read okay: packed in a sponge. What this actually means when you get the record is something I want you to discover by yourself. And I'd like you to discover Pollen's music that sounds like an 8-bit version of Boards Of Canada or maybe like Darcy dissecting analogue synthesis with a microscope inside the CPU of a Commodore 64. And I'd like you to smile as I did listening to 'say goodbye to the gameboy you knew', a smile reminding of these rainy afternoons spent playing Balloon Kid and Kirby's whatever adventure it was, of these headaches the tiny b&w screen gave you, of how you were pleased when you first took in your hands this little pink GB color and played Mr Driller for four hours in a row with it. And may you think by yourself a lot of good of this record since you can always pretend you didn't get what its title means.

SysExbugFix '192 THz'-CDR in a digipack

/If you share my taste for deep analogue textures and minimalism, this is for you. This is like a pair of synthetic finger rubbing your sore temples after a day's hard work and worthless shit-taking. Soothing and addictive.

Thee mighty king kerosene 'goodbyekanadasongs'-CDR in a paper cover

/Beauty is a heart beating and a guitar tune. Melancholy is a mellotron and the famously snappy 808 cymbals. Quietness is a flow of sweet waves from the sea of noise and a contrabass standing upright by itself in the spaceship. Plenitude is a d&b beat with a piano line that goes on forever. That's a beautiful and melancholic and quiet record (in the vein of Deserted Village's cosmo-folk projects) that'll bring you 49 minutes of plenitude and that's almost a full rare hour: enjoy.

Thee mighty king kerosene 'family album'-CDR in a golden wrapping

/This Mighty whatever band is slowing climbing in my top ten of the year and a record like this one isn't going to make things better. Having a place in my heart isn't probably something any musician would like but still, this Mighty whatever band has it. Copypaste what's written above if you wish an actual review, simply emphasize this is sorta more post-rockish than post-folkish and it also is a great record.

NEW AT BURNINGEMPTINESS INCORPORATED

/Noise Research Program#2 should be out in May 2005. This is our second pressed-CD compilation featuring great artists such as The Telescopes, Agathocles, Ultra milkmaids, Napalmed, Government Alpha, Serge, ML and so on. Expect all kinds of different music from grindcore to electroclash, from free jazz to electronica, from minimal dub to experimental. Finely packed in a colourful cardboard envelope, yes it is.

/The Void Archive, our online label, celebrates its first official release: Franz No's 'die erste Stucke Serieller Musik', somewhere between power electronics and ambient...

/BE#29 is a Miura vs. Archipel split. No need to introduce Mr Miura who's well documented here and let's say Archipel is a bit of instrumental hip hop, a bit of minimal beats and a bit of drones, all united for a definitely great mix.

GPL

/Copyleft BurningEmptiness Inc. JUL 02004. 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 GPL notice, the BurningEmptiness Inc. contact and credits intact and give it a different version number if you modify it. You are NOT allowed to make any commercial profit out of this release.