

EMPTY

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BurningEmptiness Inc. newsletter issue #9 v1.0 – 1st print – at least 200 copies

Noticed this was #9? Issue #8 was 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). You can get it through www.come.to/robots or by asking us and it's very good and it's very cheap yes it is, like £1.5 or €3 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. 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 – 12 RUE SANGNIER-13200 ARLES – FRANCE (frequent changes, mail forwarded for a year).

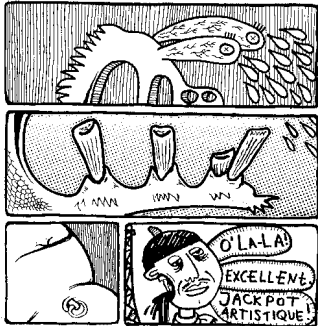
ART IN ALPHABETICAL ORDER

Amanonn 'some girls are darker than others'-autoprod-CDR-jewel boxes are the shining symbol of the corporate music business

/Amanonn's got this talent of making ten versions of the same song and it still sounds fresh, interesting, new. France's finest new-wave-meets-minimal-electro act is now a trio and their best song ever is on this record (which of course is their best) and it's called Young Girls – like a forever young Serge Gainsbourg meeting Plastikman at 3AM at the pub and they each speak their language: GSB speaks girls' names and PKM speaks 16 steps 808 kickdrum patterns.

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Andy Nukes / Marc Van Elburg 'traphik'-de honderkoekjesfabriek-CDR-very beautiful layout/cover/artwork/comic book



/Track 1 is, you know, sort of random noise, like what you'd get if you set your CD player in 'random + preview first 30 seconds' mode with a MSBR compilation inside it. Not bad. Track 3 is, well, this type of walls of static mastered higher-than-0db with quiet moments noise you can fast forward through and enjoy (except if you'd prefer 12 minutes of it). Track 2 is EXCELLENT digital-type noise made of 20-seconds-tracks-glued-together which is to electronica what Ornette Coleman's 'free jazz' is to Ella Fitzgerald's & Louis Armstrong's 'Louis & Ella' if you follow me. Very nice artwork & comic strip booklet, btw; and I bet such a wonderful packaging's not something

you'll see very often.

/PO BOX 68 7700AB Dedemsvaart-THE NETHERLANDS

Bastard Noise / Government Alpha feat. Guilty Connector & S. Isabella 'radiation snowfall'-xerxes-CDR-very very nice color cover

/Noise is a difficult genre and that doesn't only apply to listeners. This release is a shining example of how difficult making listenable noise is. On one hand, you have Bastard Noise, Guilty Connector and S. Isabella whose tracks are allright noise (read: you start to play this loud, loud, loud but you soon want to lower the volume because it's getting a bit boring). On the other hand you have Government Alpha which is NOISE, an incredible experience for your ears and mind (read: the louder it gets the louder you want it to be in order to catch all them nuances Yasutoshi's put in there). I'm always quite enthusiastic about Gov.A releases and this record – if you start it from track 5, the well named Incandescent Sandstorm- isn't going to break the rule; get it and show unbelievers what NOISE is all about.

/xerxes@eb.mbn.or.jp and please note: Xerxes is GovAlpha's own label, a fine label producing fine noise music finely packed in fine design (really wonderful color envelopes and thin plastic protective cover).

Bodycocktail 'information trials' & 'pillows of ear'-zh27-CDR-great artwork&packaging

/Groovy experimental music with heavily processed vocals and lots of humour on 'information trials' (long tracks). More experiments, less grooves and somehow 'real' songs on 'pillows of ear' (and shorter tracks – surprisingly I preferred the long ones). As usual on zh27 you get two releases & a custom made good-looking sleeve for the great-value-for-money price.

/http://zh27.net

Final Cut 'denorme'-3 patties- 3" CDR-3" jewel boxes are okay I guess

/First track sounds like a Buddhist version of Muslim Gauze. Second sounds like a rehearsal with the communication device between artist and sound engineer left open and recorded. Classical soundtrack music with clicks. Noise ambient with bees. Experimental D&B with tiny bits of real dub inside. And lasts for 20 minutes: the 3" format is an excellent choice. Please give a warm welcome to 3 Patties: judging from its first releases it's gonna be a great label.

/http://3patties.free.fr

J. Torrance 'the archduke of the furrycats'-sijis-CDR-simple& nice artwork

/Greatest track name of the issue goes to J. Torrance for 'Gwyneth Paltrow Butt Naked (now that's what I call Coldplay)' and there's no doubt about that. There's doubt, though, about Sijis' motto: fine/shiny/n'est pas. Shiny, they may n'être pas, but fine, yes ils le sont. This record's a nicey jazzy electro bee and a randomly wandering noise technoïd arachnid (hello DJ Komikon) and some darky-ambienty-rhythmy-dragonfly and all is 26m03s which is just a perfect kitty. And there's something funny: last track is named after Roger Corman's first movie 'bucket of blood' which was successful enough to help him make 'the little shop of horrors' which itself was so successful it enabled him to produce a long streak of MARVELOUS movies under his own company's name (AIP) without having to refer to any of the cultural trivies of his time. Doesn't that sound like a promising future for CDR labels with palindromic names like Sijis?

/www.sijis.com

Mad Awkward 'the arthur lingen experiments'-CDR-superb packaging

/Capitalism deserves to be turned outside in. So Mad Awkward takes Heinz Ketchup cardboard printed on one side, recycles it, uses it as a sleeve and prints its own logo on the other side (I'm not sure you get what I mean, in case you don't just buy the record and figure it out for yourself). And makes great music. Dub+saddesthiphop+darkD&B and samples from sci-fi movies. All that's required for me to think a record is just fantastic: tracks like 'drug terrorist' or 'the alchemist' should be the ones in repeat mode on MTV instead of Fluff Paddy (not that it makes any difference for me given the fact I only watch MTV when I go to my wife's mother's which is once per year – and please don't say it's more than enough, my wife's mother is a nice person). A bit too much of an easy listening CD on the last two tracks but hey, that makes 47 minutes of excellence even if you chop those off.

/www.madawkward.com

Midwich 'procedures'-cpsip-CDR-beautiful sleeve

/It's still a very long (over 35 min) Midwich track but this time it has been divided in convenient smaller pieces, maybe to emphasize the structure changes or to make it an easier listening. Or to ease the work of radio DJs. Or to please invaders from Mars. Or to borrow from them slowly moving sea monsters that crawl underneath a bit more time for the human race. See: we're not that bad after all, even after Schultze turned all MIDI and Roland started making PCMsample-FMsynth-realistic-sounding workstations, there ARE people among us that still use the gear the best way one can use the gear: not at all the way it was designed to be used. Midwich and the ambient hypnomelodism, the MC-303 and its 'I hear the resonant filter steps and I DON'T CARE', my favourite armchair and the dog sleeping on my lap, sunshine and I'm not going to work today: life also has nice moments.

/www.cpsip.co.nz

MinistryOfDefiance 'chapel couture'-post office-CDR-great cardboard sleeve & stamped artwork

/It's been a little while since I hadn't heard of Post Office records and their so beautiful layouts. Ministry OD (hahaha, no one would like to listen to Ministry for long enough to get an OD of it) gives you Mr Handford's great cocktail of power electronic beats, Schultze-like extra-filtered analogish drones (DIY instruments, if nothing's changed) and sampled vocals.

/www.postofficerecords.com

Muckrackers 'laut'-lfa-VCD+3" CDR-nice wannabe DVD packaging

/If originality, like my friend K9 said to me a fortnight ago, is a bourgeois myth, then Muckrackers isn't a bourgeois band ☺. Let's get serious, now. What's being serious, ask you? According to Fencing Flatworm's wonderful demo policy, being serious about what you do is having patience, passion, discipline, and faith in your vision. Are Muckrackers serious about what they do? Do they have patience? They've been sending me stuff for over three years now without getting a single review. Do they have passion? During those three years, they released two full length albums, a remix album, some 3", joined compilations, and played live so much they forgot how many times they did. Do they have faith in their vision? In fact, they've got so much of that they finally got me liking this, even if the whole style they indulge in isn't my cup of tea. Without discipline, how could they possibly achieve it all? So they're serious about what they do and I can tell you they don't take themselves seriously if you see what I mean and this is good. What is *this*, then? This is a Super Video CD with not just a regular non-PC video, but also a 3" CDR including alternate versions of 'Laut', dedicated to the French steel workers who saw their factories close one after the other and couldn't stand it. So they went on strike, and fought, and fought, and fought again. And the factories all closed in the end. To me, this is what Muckracker's beatbox-driven dancefloor metal is all about: the fight itself is the important thing, doesn't matter who wins...

/www.muckrackers.fr.st

www.noisemp3.com – online label

/Please note this is NOT another mp3.com shithole. It's sure online but it's run like a real label by the people of Stimbox from what I could understand. And it IS what it says it is: noise artists making ah, NOISE. A good deal of famous names featured here such as Macronympha, Facialmess, Metrocide (or Goat which I never had heard of before but's worth mentioning for making the highest density noise and being able to construct rhythms out of it – really nice), and soon the obligatory Government Alpha. As usual this features at last 30-40% tracks sounding like an open mic left inside my washing machine and fed through a distortion pedal + 30-40% tracks sounding like and open mic left inside my deep freezer and fed through two distortion pedals. Leaves us with a rough quarter of good to excellent moments to enjoy, an honourable performance for any noise release or noise label.

Retch/The Mustang Project/Sylvester Staline '3 way split'-full of shitz/los discos de la bestia-CD-FUCK JEWEL BOXES IS THAT CLEAR?

/you are sleeping, you do not want to believe' opens the record, spoken in an eerie voice by some old vinyl lady (or some old lady on some old vinyl, I'm not sure). I'm not sure either about what you'd like to believe while listening to this but I'm quite sure you won't be



siitis

sleeping. Simple, efficient and superfast grindcore for all three bands: a little death metal touch for Retch, a punk/HC one for The Mustang Project, pure grind for Sylvester Staline. All sprinkled with hilarious movie samples including Death Race 2000, no song over the fatal 1'30 limit, whole record under 20 minutes, the 'if you want a good sound, listen to another band' statement: you got a must have for me, kids.

/c/o BOYER 22 rue Martin Bernard 42600 Montbrison-FRANCE or c/o BOUGEROL 41 rue de la jomayère 42100 Saint Etienne-FRANCE

Schmürtz 'salaire facultatif'-demo-CDR-stick them JB up your, well wherever

/Bérurier Noir eats Atari Teenage Riot. Underproduced as hell, terrible vocals growling terrible lyrics in French, breakbeats you heard more than a billion times even if you've been dead for thirty years, guitars you could play yourself only if you'd been dead for all those years. Including a pro-condom track. Incredible, that record is.

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Siemers 'inter pares' retinascan-boxed set of 3 CDRs + a 3" CDR + a full color booklet and the paper used is nice as well

/The 3" is Siemers 1979 to 2003, 43 tracks in 20 minutes and yes that's what I call being creative over a long period of time and yes I wouldn't mind some Beatles for breakfast –not the dead ones, I do prefer fresh meat thank you. This record is just about everything from power electronics to nowave, from tunes that last 10 seconds to ambient that lasts 50, from musique concrete to electronica. A wonderful record. But there's more wonders to come, dear friends: Mr Kerlin of Retinascan was as fascinated as I was by this record, so he decided he had to do something about it. And what he did, dear friends, is just amazing: he asked 43 people to make 43 remixes and released them as a boxed set of three CDRs with the nicest design you could imagine. Highlights? NQ, Chaos Through Programming, Askesemann, Unyx, Lea, Mizati (great, that one –I bet dancefloors on Mars get crazy on this one and what they like most are the sampled Earth animals), King Kerosene (Thee Mighty Faust resampled beats + post rock), Xenoton, Hypercut (soundtrack to Martian videogames –on Saturn of course) –third disc is my favourite, This is the underground, see and shows how totally irrelevant the Normal Music Business™ happens to be these days.

/www.retinascan.de

Straight Outta Mongolia-fencing flatworm-CDR-the usual very nice ffr packaging (& the sleeve picture is exceptionally beautiful this time)

/Synthetic pop is pop music made with a synthesizer, ain't it –that's what this record's all about: the ultimate evidence synthpop isn't a genre devoted to recycled gothasses dressed in shiny greased latex & metal-plated platform boots who wear welding-glasses and scream they're gonna kill themselves twice per minute. 'Baby drove a spaceship' SOM says, I say Baby's playing a great record in her spaceship's stereo if she's playing this one.

/www.fencingflatworm.cjb.net

Strong as Ten / Shallnotkill split-213-vinyl 7" // The Flying Worker- destructure/WANW/weewee-vinyl 7"

/Musically, I haven't got much to say on these 7" apart from the usual 'yea, good hardcore': the great songs from Shallnotkill are on the 7" I reviewed last time and Strong as Ten is Agnostic Front that has a touch of modern chaos hardcore to it, Flying Worker's emo-core, they say and there's a New Order cover on side B and I never heard the original so I sure don't know what I'm missing. But I did want to review these cause if bands like these came from the United Stupids (S.A.T. from say Southentralellay and ShallNK from say the Big Pineapple and FlyingWK say from WashingMachineTon), all would be reviewed in hardcore mags and signed on somewhat big-but-indie hardcore labels (Revolution, anyone?)... But they live in the country of non-pasteurized cheese so they're reviewed here and signed on my ass if you'd pardon my French. Pity, ain't it.

/www.213records.fr.st for SAT/SNK and david.weewee@laposte.net for TFW



The Shit-self released promo EP

/The Shit appear on the wild west midlands compilation, but there's more to say about them: yeah, they're Big Black kicking Trio's butt as I tell you below (remember Trio, Da Da Da and a Casio VL1, yes I'm sure you remember and nope you're not that young so that you can say you don't) and yeah they use distorted hip hop style vocals and they're punkish as hell and they got as much energy as Winterbrief. Their website is excellent. Their dresscode is excellent. Their constant references to the shittiest of the 80s are excellent. They seem to be as much of Peaches fans as I am. But there's something MORE to The Shit: Alec Empire isn't part of their line up so you're not gonna get any 'buy my fuck capitalism stickers, brother' crap. Or maybe it isn't crap: it's just the way things have to become when you grow up or grow big. Fuck growth: let's remain kids and let's remain small.

/www.thefuckingshit.cjb.net

V/A 'be very afraid'-dead mind-CD-jewelohwell boxohmybox

/Opening any kind of comp with a 4'30" noise ambient track that sounds like Tribes of Neurot isn't such a brilliant idea (except if you're releasing a Neurot Greatest Hits of course); anyhow, they're called Monotonos so they're not lying to you regarding their stuff. But it goes wild and all over the place pretty soon, bloopy dancefloor dub'n'chno; followed by a little craziness from Crank Sturgeon vs. Outermost. Then noise ambient again, but Truck Van Rental manage interesting enough drone textures that all sound made with more or less processed Theremins. Believe me or not but track 6 is sort of reggae metal quite pleasing to the ear. More noise. And yea, here comes Dead Husbands (they got an album on the same label and it's nice I bet I'll review it here someday) who got this funny statement all over their flyers 'everytime my husband dies, I keep the house': wise ain't it. A bit of Vangelis-like horror which is I hope not to be taken seriously. Buckettovsissors is raw rhythmic industrial, real aggressive and well made. Kingdom Scum get the Nicest Name of the Comp® award and blast instrumental noise hiphop. Tumour give us their usual Tumour stuff, ultra fast paced grindcore vs. industrial noise, of course I love it but it's by no means your (nor mine, since we're talking about it) average love-night background.

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V/A 'Godflesh: tribute'-nihilistic holocaust (whatever that name means)-2xCDR-cheap plastic crap A.K.A. jewel box

/Praise the label that made a tribute compilation to one of my favourite bands ever. Thank you. Not that I'm going to say anything about the tracks on that comp since I don't like negative comments, but having 2 CDRs worth of Godflesh covers is a great idea. Thank you.

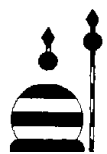
/www.nihilistic.ca.tc

V/A 'popular electronic uzak'-samboat-CD-jawalla boxa gagaga

/Starts like a Rephlex compilation so PLEASE don't eject it at once! You know all these rhythmic gimmicks reviewers@magazines feel are oh-so-wonderful –let me put it the way I



POPULAR ELECTRONIC UZAK



think it is: there is NO such thing as intelligent dance music or intelligent techno (techno's stupid, dance music's stupid, dancing's stupid, once and for all). But... Ah yeah, circa track 3-4 it starts sounding like a System Corrupt compilation, so it was worth waiting a little. You even got this Boulez Republic track (good name, btw) that sounds like Darcy meets Soft Cell, quite brilliant. Gorki Plubakter pretends he's doing an electro-punk cover of a famous French popsong with a teebee 3'o3 and is quite successful at it (funny lyrics, too). Special mention for Man Eater Orchestra that definitely could be featured on a v/vm

compilation and feel at ease. Industrial-influenced rhythms, minimal clickoglitzy electronica with a touch of noise, even a little noisy ambient, yeah yeah this comp's well worth your money.

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V/A 'sympathetic sounds of the wild west midlands'-brainlove-CDR

/Things to eat and drink in here as we say in my neighbourhood. Starts off with GI Love and Special Sauce given several kicks in their lazy butts (Copter, they call themselves). Laidback blues with a theremin. Yea, hiphop with distorted vocals, my favourite type of hiphop. A Casio VL1, a cheap beatbox, a guitar they stole from Big Black and here's The Shit. Zombie Elvis has a nice name. Trash Fashion are Depeche Mode, maybe some of you people like this kinda absolute crap. I told you Dreams Of Tall Buildings had a reputation of making good music some time ago: here you are... Steal a harp sample from Björk and make a great song. Hey, track 9 is pure noise! Incredible! 10, Depeche Mode again, f*. Little Robot Voice follows and is it a SH 101 they use? Not bad ambient pop with jungle influenced beats in the background. 12's pop + rhythms again, not bad again. 13 is Pram and you can't go wrong choosing Pram for a comp. Simply great and beautiful, as always (I missed Rosie's voice on that one). 14 is The Telescopes showing you their dark ambient side. Wow Meow says you should enrol in the Anal Academy, sounds like a song from Travis (MY Travis from Reality Impaired, not the popshit ☺), wonderful. A little instrumental hiphop with lots of vinyl crackles and sampled jazz brasses for three tracks Rocket Martin, Grandmaster Gareth and Conformist MC all get groove in their own fashion. Fidel Villeneuve says he's cheap and seems to have stolen something from Big Black as well (who said they stole everything from Metal Urbain so I guess there's no offence). Yea baby, more Copter. And Bureau de Change: distorted synths & guitars and cheap beatbox with the Big Black trademark again, nice. Micrononymous help you relax on the end track. Nice, all that –hope I didn't get the tracklist wrong cause it's all messed up on my copy.

/www.brainlove.cjb.net

V/A 'Unacknowledged pop-song collection vol.666'-xerxes-CD-Jewel boxes suck forever but the artwork's nice this time

/If you ever thought noise music was strictly limited to Japanese madmen with their trolleys full of effect pedals (or their fancy laptops with that backlit half-eaten apple which is all you can see of their creation on stage to speak the sad modern truth) all making 120 db worth of walls of hisses and feedback (a misinterpretation of the title 'music FOR airports' can cause you to understand 'music OF airports' and think the sound of a 747 lifting off played 15 cm away from your ears is a pleasing experience –anyway, this ambientish crap from Eno should never've left the rubbish bin; distortions or not), you should get this. And realize noise music also is freejazzhiphop, metal, half-rotten easy-listening vs. techno and a flanger pedal, NOISEpop (NOT noisy pop, ye of little faith), bluesy electronica and every subgenre you can think of. One of the best comps I ever heard.

/First sentence contains samples from Jimmy Possession and Mark Wharton.

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NEW AT BURNINGEMPTINESS INCORPORATED

/Records are Euro5, £3, US\$6 or CareWare/trade. Subscribe. Euro20, £15 or US\$25 or special CareWare/trade for 5 records (past, present, future). Lifetime subscription: Euro100, £70, or US\$150 (or an extremely special CareWare). Get in touch for a free catalogue.

/Tee shirts designed and hand painted at home. MooN, Tin.RP and BE_Inc. logo available, €15 p&p included (Europe) or \$20 p&p included (rest of the world).

/The Noise Research Program #1 compilation is still available, pressed CD, full color artwork, excellent music (we like it, that is). €5 per copy, ask for wholesale prices. #2 scheduled for 2005, feel free to send a track.

/MooN's third album 'dream' is out on Fencing Flatworm Recordings as FFR#29. Tin.RP, PRESSURE and MooN appear on the Muckrackers#3 remix album. This Is Not Red Paint appears on the 'like music to their ears #2' compilation from Mechanoise, self-titled 'a gathering of extreme electronics', & it really is what it says it is –and names such as Government Alpha, Navicon Torture Technologies or Mourmansk150 do nothing to ease the pain believe me.

/Releases: GintasK vs. DDN (apr02004) - The Cosmic Nanou meets MooN (may/jun?) – Amanonn vs. Tin.RP – [...] vs. JE... Looking for a nasty hip hop project and a free jazz one for future releases!

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