

— Weird Canyon Distal —



Roadburn Festival Daily Fanzine ~ Friday 21st April 2017

Amenra / Antropomorphia / Atala / Audn / Baroness / Big Business / Chelsea Wolfe / Emptiness / Fange
/ Gnaw Their Tongues / GNOD (Artist In Residence) / Harsh Toker / Hedvig Mollestad Trio / Integrity /
Jonkoklapper / Joy / King Woman / Kuro / Magma / Nadra / Oathbreaker / Perturbator / Ritual Object /
Ruby The Hatchet / Schammasch / SubRosa (Acoustic) / Telepathy / True Widow / Whores / Zaum /
Zeal & Ardour / Zhrine / Zu

Review: Roadburn Thursday 20th April 2017

By Sander van den Driesche

"I am a pilgrim, and this is my pilgrimage." This is only my second Roadburn and compared to some regulars I am a rookie as they've been here a dozen times or more, but what makes this festival so great is the feeling of coming home to your big, like-minded family. So, after a week of having dealt with increasing levels of excitement and huge anticipation, I am finally back in the Weirido Canyon again.

First up were Green Room openers Ash Borer, who turned a full venue into a frenzy of headbanging and air guitar, as this American black metal band ripped into a very tight set of material mostly coming from their latest album, *The Irrepassable Gate*. Their rhythm section was phenomenal and I witnessed my first Impressive Drummer of the day. I decided to stay for their whole set and sadly had to give Lycus a miss; another band high on my list but they'll have to wait for next time.



A slight change of plan saw me sitting in the 013 basement to witness a live interview with Gnod done by Dom Lawson as part of the festival's

excellent side programme. As far as live interviews go, it was a great chat and it made me anticipate the artist in residence's first of four sets later. But before that I caught a few songs of Alaric at the Green Room, who really were on top form. I had seen guitarist Russ Kent with Noothgrush before and it was great to see him on stage with Alaric. And I soon realised I had seen my second Impressive Drummer of the festival.



SubRosa was the first band I watched playing on the Main Stage, and this was going to be the one band today who I had to see from the first to the last second. They played their most recent album *For this We Fought the Battle of Ages* in full and every second of it was as gorgeous as I had hoped. To see them play was nothing short of emotional, creating all the feelings with beautiful harmonies and atmospheric violin. At times the audience was so mesmerizingly quiet you could almost hear a needle drop. The respect the Roadburn crowd gives bands like this is something I love so much about the experience of being here.



After some wandering around outside and the Weirdo Canyon catching up with old friends and meeting many new ones whilst soaking up some sun, I find myself in Het Patronaat for Gnod's first set. This also gave me the opportunity to go upstairs at Het Patronaat to get myself one of the Mysticum beers, which went down a treat. Gnod's set was their experimental one, with their set on Friday being their "proper" rock show as they said in the live interview earlier. What was happening during this first improvised set is hard to describe with the band creating a huge set of built up synth sounds and samples, shaking Het Patronaat on its foundations with the heavy, thumping bass tones, tripping out many people in the crowd.



I caught the first two songs of Coven's set on the Main Stage, where the band was playing a great set full of occult rock, including frontwoman Jinx Dawson's great appearance as she came out of a huge coffin on stage. But my body and soul wanted more heaviness so I made my way to the Green Room to see a devastating set by Suma, playing absolutely spellbindingly good. And I saw my third Impressive Drummer of the weekend.

After having unsuccessfully tried with a few bands before, I finally managed to get in the Cul de Sac on time to witness Bathsheba lay down a huge set of great, heavy doom, adding huge variation in their songs with faster blastbeat sections. Thank you for today's bangover, guys!



I was gradually winding down the day after Bathsheba when I caught a few blistering songs by Batushka from the back of Het Patronaat before Drow Elixir's trippy heavy drone set. This Wolves in the Throne Room side-project made its debut headlining the Green Room on this first big festival day, and I was very impressed. They were so heavy, I just had to close my eyes, and absorb the heavy, bassy drone sounds.

Roadburn's first day arguably had this year's strongest lineup, making it hard to choose what to see, but I'm happy with the choices I made as I already witnessed and experienced some unforgettable performances. Bring on today, which for me resolves completely around one band: Amenra. – Sander van den Driesche

Places To Wet Your Whistle During Roadburn 2017

Roadburn is a heavenly time, but it's also four days of hardcore band-watching. The inner festival-goer might like something to quench their thirst. Good news for you that there's plenty on offer in and around Weirido Canyon...

Basement Bar @ 013, Veemarktstraat 44, Tilburg

It's true, for your special cravings you only need to walk down the stairs and enjoy some of the finest brews you can get your hands on. Eager for something more powerful? A good dram perhaps? A selection of whisky is available too.

Cul De Sac & Mysticum Beers

The fifth Roadburn stage is the ever full and well stocked Cul De Sac. A stone throw away from 013, it's a great place to discover new bands but this year also new beers. Mysticum beers to be precise! The black metallers teamed up with Bryggja Brewery to create some cosmic craft beer! Want to make that first sip extra special? Join the band during the meet and greet in Extase in raising a glass! You can also get your hands on the Mysticum brew in the Cul De Sac, Het Patronaat and the Little Devil. The main stage will also be well stocked during the Mysticum show.



Before or after the fest, you might want to sit down with a cold one. Here's some places to do just that in Tilburg.

KraftBier, Spoorlaan 350, Tilburg

Across from the train station, you'll find the rather new KraftBeer tasting room. The local city brewers have relaunched the craft of brewing in Tilburg with some traditional beers, but also fresh and exciting new creations. Go and have a taste!

Cafe Kandinsky, Telegraafstraat 58, Tilburg

A sign outside of Kandinsky will tell you that a rowdy group might not get in. It's because this little beer-lover's paradise is a place of appreciation for the finer beers of life, to be enjoyed in relative peace. If you're also in need of some quiet time and good conversation, this is your watering hole.

Bierbrigadier, Telefoonstraat 39, Tilburg

Though not strictly a bar, for the connoisseur or enthusiast is a must-visit place. The Bierbrigadier can also be found in Eindhoven, so you'll be alright. It's a beer shop, but it's not uncommon to pop or crack one open of the wide range of Dutch and foreign craft beers over here. There's also the promise of good music during Roadburn, so what's keeping you?



Words: *Guido Segers*

Bar Photo: *Justina Lukosiute*

John Dyer Baizley Interview Part I

by Kim Kelly

John Dyer Baizely and Baroness will join us on Planet Roadburn after a hiatus that seemed to stretch for an eternity (but has really been closer to a decade). They've weathered the kind of tragedy and setbacks that would've broken most other bands; their harrowing 2012 bus crash has become the stuff of metal lore, but, five years on, it sounds as though the band and its sole remaining founder have not only survived, but thrived.



Now comprised of guitarist and vocalist Baizley, Pete Adams (guitar, vocals) and post-2012 additions Nick Jost (bass) and drummer Sebastian Thomson, Baroness is still riding the high of their much-ballyhooed and extremely well-received 2015 opus, *Purple*. There's no official word on when we can expect new music, but one hopes that their special headlining performance at Roadburn - which Baizley says will, "highlight our history with this festival and our shared history as a band" - may provide us with some answers.

Baizley himself has been back to Roadburn in a variety of capacities since the band last played in 2009, most notably in 2013 when he performed onstage with Nate Hall and Katie Jones, and held his first international art exhibition as the resident artist at Tilburg's Gust Van

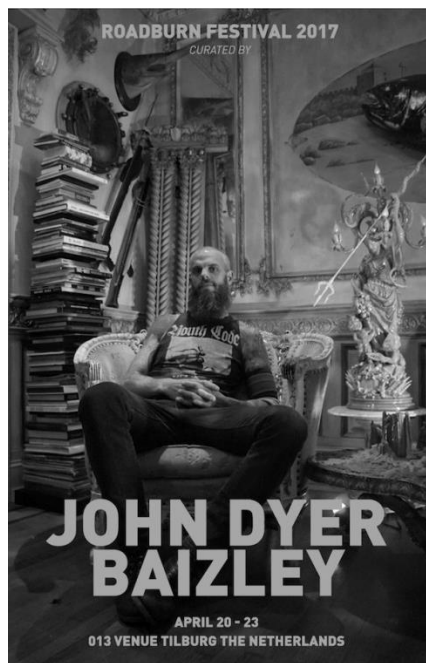
Dijk Gallery. This year, apart from his performance with Baroness, he'll not only be involved in the curation of the *Full Bleed* - an exhibition of silkscreened poster art held in conjunction with Minneapolis, Minnesota, print studio Burlesque of North America (BRLSQ) - but in building the sonic architecture of the festival itself. As the curator for Roadburn 2017, Baizely was tasked with creating the lineups for the Roadburn Main Stage on Friday, and Het Patronaat on Saturday - and man, did he deliver.

In the following interview, we chatted about the method behind the mad glory of his Roadburn curation, as well as his anticipations for this year's event and the most elusive of definitions - that of our beloved "heavy."

What does it mean to you personally to be given such a big role in this year's Roadburn?

It's a huge honor to have been asked to curate Roadburn, there's really no other way to put it. In truth, I'm still sort of surprised and humbled that I was even asked. In the past, I've been a participant and attendee at Roadburn under several guises: I think played on all of the festival's stages at one point or another (both with Baroness and as a solo-artist), I've been the artist-in-residence, and most importantly, I've been in the audience, as a huge fan of artists who perform and more generally as a loyal devotee of Roadburn's overarching philosophy towards

showcasing the forward-thinking, creative side of heavy music. To have been asked to take a role in this year's festival was a tremendous experience for me, and one that I did not take lightly. I know that I overextend and overcommit myself on a regular basis; so I considered the responsibility and expectations of the curator's position in earnest to realistically ensure I would not fall short of the mark... at the very least in terms of my commitment and effort.




How did you approach your curation?

From the first moment that I even casually considered the invitation, I knew generally what my philosophy would be. The idea of simply booking bands I wanted to see seemed too

selfish an ideology, just as the concept of stepping into the role of a "tastemaker" seemed too overbearing and pedantic. Rather than adopt either of those attitudes, I have tried to apply a loose-but-genuine philosophy that pays respect to one of the fundamental tenets of my artistic/musical worldview since I was very young: the COMMUNITY.

No artist or musician truly exists inside a vacuum, we've all grown and developed our unique artistic pursuits with the support, assistance, challenge and inspiration from the greater musical community around us. From those local punk scenes that helped instill in us our unwavering sense of individuality and self-reliance, to the hardworking men and women offstage that help us organize, book, promote, produce and distribute our music, and of course the worldwide network of people who comprise our audiences, I've come to understand that, while we can be creative in isolation, our art only thrives when it engages with this community.

The most awe-inspiring and non-obvious characteristic of music I've discovered is that it operates best in a communal environment, where its power and authority can grow into a sum far superior to its parts. I feel fortunate that over the years I have felt so welcome within various realms of the music community, and that I have made discoveries which have had such indelible and inspired effects on the music and art that I am part of making.



What was your basic criteria for the artists you chose? Did you have a defined aesthetic in mind, or was it more freeform?

As defined and specific as I could possibly get, there must ALWAYS be room enough for adaptation and experimentation. I started with a huge list of bands/artists that I thought would fulfill the needs of my curated stages: I wanted to showcase the awesome creative diversity within the heavy music stratosphere, I wanted to provide some legitimate challenges within the lineup that might run counter to the expected or status-quo of heavy music (a no-brainer at Roadburn), and I wanted to achieve this without straying from the network of artists I've been touring with, listening to, and drawing inspiration from over the years.

Furthermore, there would need to be big moments that would cause plenty of excitement in advance, as well as some bands that I hope will surprise the audience into making discoveries which could become new favorites.

I have an immovable faith in the quality of music and purity of creative intent amongst these bands, my friends, acquaintances and my own bandmates. It wasn't difficult to create the lineup or book the bands (I know, I was surprised too). Finally, the combined-aesthetic generated by these great musicians should speak for itself; and I'm curious to see what it all amounts to.

Was there anyone you approached who was unable to play "the one that got away," so to speak?

There sure was, but I'm not going to kiss and tell. In the end, the lineup was better as it is now than it would have been, so I truly have no regrets. I expected a more difficult time solidifying the lineup. The only real challenge was editing; I hated having to turn away some of the bands that I wanted to invite, but which time wouldn't allow. With so many familiar bands, it was frustrating to have to pick and choose which created a difficult balancing act prior to confirmations.

How much did personal relationships play into your decisions? Looking at the lineups you've assembled, it already looks like we'll be spending those days with a whole bunch of friends.

As I mentioned earlier, without some of these bands, I/we wouldn't be here, and many of the bands are tour mates of mine and bands with whom I have shared a stage. Because of my familiarity with such a great portion of this lineup, I have full confidence that the stages will overflow with incredible performances. At some points during the booking process, I sat back and envisioned the lineup purely as a fan; when I did, the amount of excitement I felt was tremendous. If I'm simply going with my gut for a moment, I'll admit my enthusiasm couldn't be any higher to simply WATCH these bands. I have no idea how I'm going to see everything I'd like to see while I'm in Tilburg.

To be continued...

Albums Of The Year So Far – Part II

All Them Witches, *Sleeping Through the War*



2017 has been a great year for new music already, and out of all these great releases there are currently two albums I keep on coming back to, Wiegadood, *De Doden Hebben Het Goed II*, and All Them Witches, *Sleeping Through the War*. Wiegadood's second release is an absolutely brilliant slap in the face piece of blistering black metal and an improvement on their debut album even. However, All Them Witches' latest effort has the growth and the layers, which keep on drifting to the surface the more you listen to it. Initially I had my reservations when *Sleeping Through the War* was announced as the band recorded it in a big fancy studio with a big fancy producer and I was worried it would take away from the DIY sound and aesthetics. But I am pleased to say that they thankfully still sound like that awesome lo-fi, psych rock band. - *Sander van den Driesche*

Emptiness, *Not for Music*



By the time you read this, you might have witnessed Emptiness play Patronaat the other day (I know I did). Didn't know about this Belgium-based band when I witnessed their show at last year's Eindhoven Metal Meeting. Their appearance grabbed me by the throat immediately. The restrained emotive music and semi-whispering vocals create a tension that can't be ignored. Every time I hear this new release, I just want to listen to the record again and again. It's less about the riffs and not about commonplace aggression. Emptiness's avant-gardisch post black-wave drags me further into the dark and there's no way I want to go back. - *Paul Verhagen*

Gold, *Optimist*



This satisfies my penchant for dreamy pop-like melody, whilst something much darker lurks just under the surface. *Optimist* is the sound of Gold really starting to feel comfortable in their own skins, whilst not being afraid to challenge preconceptions of heaviness, melody and rock music as a whole. For people who like their music clearly defined and boxed up within a specific genre, *Optimist* might be a bit of a struggle. It's also an album that warrants repeat listens; once you're on the third or fourth spin, the rewards truly start to flow and the pieces start to click into place. - *Becky Laverty*

Photos



Crippled Black Phoenix



dälek

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Verwoed by Kim Holm

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ROADBURN 2017 FRIDAY APRIL 21TH

| | MAIN STAGE | HET PATRONAAT | GREEN ROOM | EXTASE | CUL DE SAC | |
|-------|--------------------------------|---------------------------------------|--|---|--|-------|
| 14.30 | | | | ATALA 14.00 - 14.50 | | 13.30 |
| 15.00 | | | | | | 14.00 |
| 15.30 | | SCHAMMASCH 14.30 - 16.20 | GNAW THEIR TONGUES 15.00 - 15.50 | | | 14.30 |
| 16.00 | MAGMA 15.30 - 16.50 | | | KING WOMAN 15.30 - 16.20 | | 15.00 |
| 16.30 | | | | | | 15.30 |
| 17.00 | | ZHRINE 16.50 - 17.40 | TRUE WIDOW 16.20 - 17.20 | | RITUAL OBJECT 16.10 - 17.00 | 16.00 |
| 17.30 | OATHBREAKER 17.20 - 18.20 | | | RUBY THE HATCHET 17.00 - 17.50 | | 16.30 |
| 18.00 | | | BIG BUSINESS 18.00 - 18.50 | | KURO 17.40 - 18.30 | 17.00 |
| 18.30 | | EMPTINESS 18.20 - 19.10 | | | | 17.30 |
| 19.00 | CHelsea WOLFE 18.50 - 20.00 | | | JOY 18.30 - 19.30 | | 18.00 |
| 19.30 | | SUBROSA (Subdued) 19.50 - 20.50 | ZU 19.30 - 20.30 | | JONKOKLAPPER 19.10 - 20.00 | 18.30 |
| 20.00 | | | | ANTROPOMORPHIA 20.10 - 21.00 | | 19.00 |
| 20.30 | AMENRA 20.40 - 21.40 | | WHORES. 21.10 - 22.00 | | Meet and greet with MYSTICUM 20.30 - 21.30 | 19.30 |
| 21.00 | | NAÏRA 21.30 - 22.20 | | HEDVIG MOLLESTAD TRIO 21.40 - 22.50 | | 20.00 |
| 21.30 | | | | | TELEPATHY 22.10 - 23.00 | 20.30 |
| 22.00 | BARONESS 22.20 - 23.50 | ZEAL & ARDOR 23.00 - 23.50 | GNOB 22.40 - 23.40 | | | 21.00 |
| 22.30 | | | | FANGE 23.30 - 00.20 | FOLTERAAR 23.40 - 00.10 | 21.30 |
| 23.00 | | | | | | 22.00 |
| 23.30 | | | | | | 22.30 |
| 00.00 | | | | | | 23.00 |
| 00.30 | INTEGRITY 00.20 - 01.20 | | HARSH TOKE 00.20 - 01.20 | | | 23.30 |
| 01.00 | | PERTURBATOR 00.40 - 02.00 | | AUÛN 01.00 - 01.50 | ZAUM 00.50 - 01.50 | 00.00 |
| 01.30 | | | | | | 00.30 |
| 02.00 | | | | | | 01.00 |
| | | | | | | 01.30 |
| | | | | | | 02.00 |

BITCHES BREW // 00.30 - 03.00 // 013 BASEMENT

