

WEIRDO CANYON DISPATCH



Roadburn Festival Daily Fanzine ~ Friday 12th April 2019

A.A.Williams, Anna Von Hausswolff, At The Gates, Black Bombalm and Peter Brötzmann, Bosse-de-Nage, Conjuror, Craft, Deafkids, Drab Majesty, Exhibition: The Art of Emma Ruth Rundle, Fauna, Gold, Gösta Berlings Saga, Grails, L'Acéphale, LOOP, Messa, Mythic Sunship, Petbrick, Pijn, Secret Cutter, Seven That Spells, Soft Kill, Street Sects, Svalbard, Thou, Throane, Tomas Lindberg, Triptykon/Metropole Orkest: Requiem, Young Widows

Review:

THURSDAY 11TH APRIL 2019

by José Carlos Santos

If this first day was a The Cure album, then we'd be in 1996, because it really was a mad ride punctuated by wild mood swings. Judging by the overall vibe scientifically measured through a lot of random late night chats of varying sobriety, the most talked about point of my personal navigation through Roadburn 2019's Thursday will be the fact that I missed Heilung. Transcendental though I'm sure it was, I had gotten my fill of that kind of atmosphere pretty early on in the day. Also, I've seen the photo of Walter participating in the initial ceremony, so I'm a happy man regardless.



Myrkur - Paul Verhagen

But yes, Myrkur's amazing Folkesange show as the introductory Roadburn experience this year plunged me deep into the woods, physically and spiritually, as Amalie's truly angelic presence – backed by a remarkable band which included a Heilung member and Jo Quail herself – and her choice of Danish, Scottish and Norwegian folk songs as well as her own, to which the greatest compliment that can be paid is that they wholly fit among the others, sent head and heart spinning hard.

After a quick peek at Treha Sektor's deeply enveloping, organic ambient building up in the Green Room (staying for the whole thing must have been quite the experience as well), the emotional rollercoaster kept going with Molasses. As the first of three commissioned pieces for this year's festival, this one actually a commissioned *band* who didn't exist before this, the best thing about it is that it didn't feel like any of those things. Farida, Ron, Oeds, Job and Marcel might have the weight of their past history with The Devil's Blood or Astrosoniq behind them, but while Molasses shares clear DNA strands with that past, it is its own electrical, invigorating, energetic beast, as it was amply proven during a life-affirming performance. And if any encouragement is needed to keep this going past this initial blast of vitality, I'll start a petition right now.



Molasses - Paul Verhagen

After this heart-stopping one-two punch, them feels just kept coming. Thou's *Inconsolable* was beautifully, achingly rendered at the Koepelhal before an enraptured audience who had never seen

the band in this acoustic, ponderous form, but halfway through that little goblin that keeps whispering in your ear the name of the other bands playing at the same time somehow drew me to the second half of the Fotocrime show happening next door, and in good time it did too. Ryan Patterson stood bravely alone on stage laying down his full-bodied yet pleasantly raw darkwave tunes; and after his few nuggets of wisdom in between songs, we were all pumped up to go out there and keep seizing the day. And what better way to do that than plunge straight into the forest again? It's like they grew a million trees inside the 013, because Hexvessel's lush rendition of their fantastic new album *All Tree* made us feel exactly like Myrkur's Folkesange had done a few hours before.



Midnight - Niels Vinck

And it was at this point, dear friends, that my simpleton, metalhead brain issued the ultimatum: I've been through all your forest and feelings stuff, now it's my turn. Let's go out for some fucking pain, it demanded. My weakling body thus complied, and Deafkids, first, with their mind-bending crusty psych-violence of unreal intensity, followed by the irresistible black rock 'n' roll (opening song!) kick of Midnight really slapped the ol' noggin around like it needed

to be. Still unsatisfied, bully-brain led me to Malokarpatan, quite possibly the maddest band of the day. With their shiny capes, general awkwardness moving on stage and messy-at-best control of their instruments, it was just like being a tape-trader again and discovering a new band your keyboard didn't have the right accents to spell right on side B of a battered BASF tape someone sent you from halfway across the world. And like many of those bands, it didn't matter that it was a bit silly and not in the least "well played" – the feeling was all there, and headbanging came naturally and without even thinking about it. Great fun.

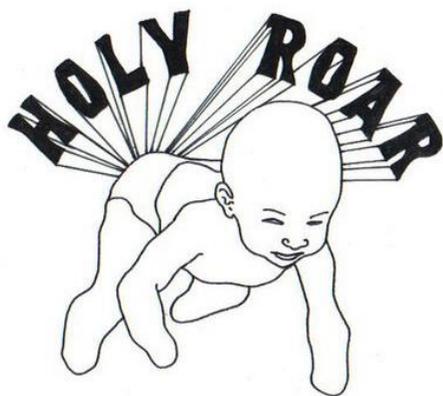


Malokarpatan - Niels Vinck

Fun was indeed the operative word for this day's conclusion, as only something sunny and carefree like Crypt Trip would do for a proper farewell after such an intense navigation of the Roadburn labyrinth. With their hazy and sunburnt riffs shining the imaginary sun on our faces, there wasn't a frown left in the room as everyone scattered lazily in the end, feeling like we've lived four or five festival days already within the space of barely 12 hours. - José Carlos Santos

HOLY ROAR x ROADBURN at the HALL OF FAME

Over the last 13 years London based independent record label Holy Roar has been gradually making a name for itself in the extreme music world, most notably in the hardcore/screamo genres. Alex Fitzpatrick, who runs the label together with Justine Jones, remembers: "It started, basically, because I had moved to London, hated my job and needed some kind of outlet that interested me! I moved from Birmingham where I had been putting on gigs, running a music webzine and releasing a few local bands and a compilation prior to Holy Roar."



Holy Roar now has the honourable opportunity to showcase their record label to the Roadburn audience as they take over the Hall of Fame venue on today. Alex comments: "Walter from Roadburn rang me out of the blue one day. I think he had really 'keyed in' to a couple of tracks of our artists that had appeared on Roadburn Spotify playlists that had been put together by Becky Laverty and those he works with, and the idea snowballed in his head. Having been a fan of Roadburn for some time, and never thinking that this could be something that would

happen, to say that the proposal of us having a stage was a mindblower is an understatement."

HOLY ROAR X **ROADBURN**

A.A.WILLIAMS
CONJURER
PIJN
SECRET CUTTER
SVALBARD

ROADBURN 2019
FRIDAY 12 APRIL
TILBURG | THE NETHERLANDS

Asked what it means for his label to be represented at Roadburn Alex responds: "It's a ridiculous honour. Our weird little hardcore label gets to have bands playing with some of our all-time favourite artists who have shaped and defined and influenced Holy Roar, at a festival that all our favourite artists and all our peers hugely respect."



Secret Cutter

Over the last couple of years, the label's musical focus has gradually evolved into more eclectic genres, including doom, sludge, death metal, math rock, grindcore, and many other crossovers. This is what makes Holy Roar a very interesting label to follow as they won't stick to just one genre, but will easily expand into new territories, of which recent signing A.A. Williams is perhaps the best example.



AA Williams

Ultimately this brings to question how on earth they decided what bands should play their Roadburn takeover. "Thankfully, Walter decided!" Alex says. "Which is totally fine by us as it removed a problem for us in terms of which artists and removed any suggestion of favouritism, etc."



Pijn

The result is a great representation of what Holy Roar is all about, with the ripping genre-bending sludgy grindcore of Secret Cutter, the more intimate, sorrowful music of A.A. Williams, the heavy doomy sludge

of Conjurer, the fierce, blackened post-hardcore of Svalbard and the cinematic post-rock/metal tones of Pijn all representing the label's impressive roster.



Conjurer

Asking Alex if he has any other artists on the Roadburn lineup he wouldn't want to miss, he replies with "Cave In, Daughters, Drab Majesty, Emma Ruth Rundle, Fotocrime, Old Man Gloom, Pharmakon, Slægt, Soft Kill, Thou, Wrong, Young Widows." Why then should people come and see the Holy Roar bands on Friday? "I think we bring something different and I genuinely think all our artists playing have the capacity to be almost the next generation of 'bigger artists' to be playing this kind of festival in the future, given the right conditions and the right moves," Alex replies. "I feel Holy Roar is only just starting to stretch its wings, we aren't even a teenager yet, we are still figuring things out, but our bands stand toe-to-toe with the best, I think. So, why not check out some of our bands?"

I for sure can't wait to spend some decent time at the Hall of Fame today, and I hope to see many of the 'Burners there with me! - *Sander van den Driesche*

More Info:

www.holyroarrecords.com

www.facebook.com/holyroarrecords

CURATING THE BURNING DARKNESS

Tomas Lindberg gives us the lowdown on creating this years line up - Part I

The first word out of **Tomas Lindberg** in describing Roadburn's Artistic Director, the man we lovingly know as Walter, is "meticulous." Lindberg talks about how Walter brought him to the festival for years to groom him for the process of curating, introducing the **At The Gates** frontman to the idea and what it would take to be a part of it. "It was never obvious At the Gates were going to play, even if I curated," he says.

The Burning Darkness is the fruit of that labor from Walter and Lindberg alike, and we'll see it over the next two days. Lindberg spoke about the festival and more while on tour in Europe with Behemoth earlier this year supporting At the Gates' new EP, *With the Pantheons Blind*, and their 2018 full-length, *To Drink From the Night Itself*.



What's the difference for you between a Roadburn band and not a Roadburn band?

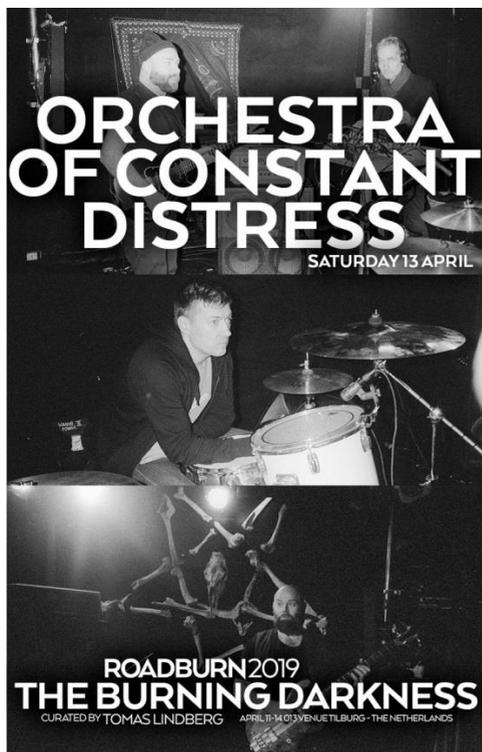
I would say a 100 percent Roadburn band must also understand Roadburn and what it is. It's very hard to describe it. It's more of a feeling. A gut feeling. A lot of open-mindedness when it comes to underground music, understanding to different subgenres and this, total dedication to their art, no superficiality. Stuff like that.

Bands that stretch the boundaries in different ways, when it comes to heavy music in any kind of sense. It doesn't have to be distorted and loud. Can be any kind of offshoot of that the underground culture that we all love. I don't know if that explains it (laughs). You just know. You just know.

Tell me about picking bands. What stood out to you about certain acts? How did you approach people?

With Walter being so meticulous and having so much heart invested in what he does, the conversations were very natural and understanding between us. So we were throwing bands back and forth. I had an outline of certain acts I really, really wanted to start with. Anna Von Hauswolff was one of those. Really, the cornerstone for me, a little bit, to the whole Gothenburg psych scene that a lot of people didn't know about in Europe. So I wanted to start with that.

And then just see what it grew into. But in the back of my mind, it had to be a little dark and twisted and challenging, but then how they complement each other, something really obscure like Orchestra of Constant Distress that people have never really heard before in our scene, compared to a band like LOOP that is, of course, established, but still very important for our understanding of what we do today. How do these two complement each other? So a lot of nerdy discussions back and forth (laughs). We're all nerds. That's what we all happen to agree on.



Of the bands you're bringing, who are you most looking forward to seeing on the Roadburn stage?

There's a few bands I actually haven't seen live yet, but of course I checked out the YouTube stuff or whatever to get a sense of it and asked friends of mine, "You saw Slægt from Denmark," for example, "What did you think?" Stuff like that.

There are a few certain bands, like Uran -- they're like the main piece of the Gothenburg psych scene -- to be able to see them on the Main Stage of Roadburn is introducing something that I know is brilliant live, and I've seen it a lot of times in Gothenburg, and bring that, knowing all ready how well it will go down, I'm really excited about that.

How did you get introduced to them?

Gothenburg is not a very small city -- we're about half a million people -- but the scene is all connected. Of course we have an incestuous metal scene, but all kinds of musicians hang out together and do stuff together, it's always been like that. Two of the main guys from that band I've been in projects with before. One of the three bass players has played with At the Gates before, violin and stuff like that. So it is a very close-knit scene there. The Exorcist GBG also consists of a few members of Uran and Fontän as well. You just know these people if you live in the city of Gothenburg if you're interested in stuff that's different or weird or a bit off-shoot. You get to know each other in a city like that. Maybe not in New York or somewhere like that, but in Gothenburg, yeah.

To be continued in tomorrow's issue...

Essential Sounds:

8 MUST LISTEN TO SWEDISH ALBUMS

by Jonas Stålhammar from At the Gates

Ever since ABBA took over the world back in the '70s, Swedish music in whatever genre has been at the forefront all across the globe. Here's a few examples of albums that have been crucial for me over the years. And it is so hard just choosing a few albums. There's so many others that should be on here.



Trettioåriga Kriget "Krigssång" [1975]

Thirty Years War (straight translation of the bandname) is one the best examples of Swedish prog rock that was a bit more on the heavier side. The first two albums (this is the second) are a perfect mix between Yes, Uriah Heep and King Crimson. And Robert Zima's vocals are very much like what King Diamond would do.



Anti-Cimex "Raped Ass" [1983]

Only a 7" but so important. Influenced more or less every Swedish crust bands and a lot of the death metal coming out of Sweden. Napalm Death was hugely influenced by them too.



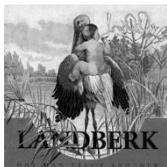
Cortex "Spinal Injuries" [1981]

Very unique band that were like no one else in Sweden when they emerged in the early '80s. Considered a classic these days. Singer Freddie Wadling is often mentioned as one of the most unique singers in Sweden.



Entombed "Left Hand Path" [1990]

Most important death metal album in Sweden. The Swedish scene (myself a part of it) was already on the rise but after this one it exploded. And what an album. The songs, the production, the artwork. Never get tired of it.



Landberk "One Man Tells Another" [1994]

Early '90s there was a new wave of prog bands emerging from Sweden. The three most prominent ones were Änglagård, Anekdoten and Landberk. Landberk were the odd ones because they we're not as technical and full-on prog as the other two. Their debut album "Riktigt Äkta" was a favourite of the late Euronymous of Mayhem amongst others. Bass player Stefan Dimle ran the record store and label Mellotronen and is widely considered the prog guru of Sweden.



The Soundtrack Of Our Lives "Welcome to the Infant Freebase" [1996]

The dilemma of choosing a Union Carbide Productions album or a TSOOL album. UCP are for sure more important and all four albums they made between 1987-1992 are classics. But this album is the perfect mix between UCP, '60s psychedelia and Ennio Morricone's spaghetti western soundtracks.



Dungen "Ta Det Lugnt" [2004]

The only band ever that sing in Swedish and have been able to have an international career. I consider this album very important for the whole neo-psychedelia scene that's been the last 15 years. And like Landberk they have what I consider the best guitar player ever from Sweden, Reine Fiske.



Anekdoten "Nucleus" [1995]

A tour de force of a prog album. It is brutal as a metal album and still as '70s prog as it can get. Mellotron galore and this is still my favourite album by them even though they still release amazing albums. I'm not sure they ever played Roadburn but if not they really should (wink wink Walter). [ed.: They played in 2012.]





Emma Ruth Rundle - Paul Verhagen



Lingua Ignota - Niels Vinck

Around tomorrow? Then make sure you grab Saturday's issue of Weirdo Canyon Dispatch featuring...

- Review & photos of Friday at Roadburn 2019
- Uran - Weirdest Band at Roadburn?
- O. & Witte discuss MAALSTROOM with Guido Segers
- Part II of the Thomas Lindberg interview by JJ Koczan
- 10 essential Dutch black metal releases with Luis Peña Pires

EDITORIAL

Editor: JJ Koczan (The Obelisk)

Technical Editor: Lee Edwards (The Sleeping Shaman)

Artwork: Cavum

Photography: Paul Verhagen (Achrome Moments) & Niels Vinck

Contributors: Andreas Kohl, Calvin Lampert, Cheryl Carter, Daniel Pietersen, Guido Segers, Jamie Ludwig, José Carlos Santos, Kim Kelly, Luís Peña Pires, Niels Vinck, Paul Verhagen, Sander van den Driesche



Twin Temple - Paul Verhagen

www.weirdocanyondispatch.com

ROADBURN 2019

FRIDAY 12 APRIL

	MAIN STAGE	KOEPELHAL	HET PATRONAAT	GREEN ROOM	HALL OF FAME	
14.00						14.00
14.30			GOLD 14.00 - 15.00			14.30
15.00		THROANE 'RITE OF THE TORCH' 14.40 - 15.30				15.00
15.30				SEVEN THAT SPELLS 'AUM' 15.00 - 16.00		15.30
16.00	COMMISSIONED MUSIC TRIPTYKON & METROPOLE ORKEST 'REQUIEM' 15.45 - 16.45		MYTHIC SUNSHIP 15.40 - 16.50		HOLY ROAR X ROADBURN SECRET CUTTER 15.30 - 16.20	16.00
16.30						16.30
17.00		SOFT KILL 'VOID' & 'HERESY' 16.30 - 18.00		SEVEN THAT SPELLS 'IO' 16.40 - 17.40		17.00
17.30					HOLY ROAR X ROADBURN A.A.WILLIAMS 17.00 - 17.50	17.30
18.00	THE BURNING DARKNESS ANNA		DEAFKIDS & PETBRICK 17.30 - 18.30			18.00
18.30	VON HAUSSWOLFF 17.50 - 19.00			SEVEN THAT SPELLS 'OMEGA' 18.20 - 19.20		18.30
19.00		YOUNG WIDOWS 'OLD WOUNDS' 18.50 - 19.40			HOLY ROAR X ROADBURN CONJURER 18.30 - 19.20	19.00
19.30						19.30
20.00	THE BURNING DARKNESS GRAILS 19.50 - 21.00		FAUNA 19.20 - 20.30			20.00
20.30		ARTIST IN RESIDENCE THOU & EMMA RUTH RUNDLE 20.30 - 21.30		THE BURNING DARKNESS GÖSTA BERLINGS SAGA 20.20 - 21.40	HOLY ROAR X ROADBURN SVALBARD 20.00 - 20.50	20.30
21.00						21.00
21.30					HOLY ROAR X ROADBURN PIJN 21.30 - 22.20	21.30
22.00						22.00
22.30	THE BURNING DARKNESS AT THE GATES 22.00 - 23.30	DRAB MAJESTY 22.10 - 23.10		BLACK BOMBAIM & PETER BRÖTZMANN 22.30 - 23.30		22.30
23.00					L'ACÉPHALE 23.00 - 23.50	23.00
23.30			MESSA 23.20 - 00.20			23.30
00.00		THE BURNING DARKNESS CRAFT 23.40 - 00.30				00.00
00.30	THE BURNING DARKNESS LOOP 00.20 - 01.30			BOSSE-DE-NAGE 00.20 - 01.20		00.30
01.00						01.00
01.30			STREET SECTS 01.10 - 02.00			01.30
02.00						02.00

AFTER PARTIES:

00.30 - 03.00 - 013 FOYER BAR: THE RETURN OF BITCHES BREW!

01.00 - 03.00 - 013 BASEMENT: COCONAUT & MAVROQ'S PSYCHOLECTRIC DROP OUT