

WEIRDO CANYON DISPATCH



Roadburn Festival Daily Fanzine ~ Sunday 14th April 2019

Birds In Row, Bossk, CAVE, Coilguns, Crowhurst & Gnaw Their Tongues, Daughters, Exhibition: The Art of Emma Ruth Rundle, Fear Falls Burning, Grey Aura, Have A Nice Life, Imperial Triumphant, Lucy In Blue, Marissa Nadler, MJ Guider, Mord'A'Stigmata, Nusquama, Old Man Gloom, Sleep, Stuck In Motion, Tankzilla, The End, Thou, Ulcerate, Wrong

Review:

SATURDAY 13TH APRIL 2019

by Sander van den Driesche

My dear fellow Roadburners, sometimes you just need to listen to your body and decide what you'll see based on your mood and wherever you might end up during the day, thereby throwing your well-considered schedule in the bin. Of course, the inevitable queueing plays a part in making these decisions as well, which was one of the reasons I sadly did not see Dodecahedron and the Maalstroom commissioned piece of Dutch black metal. No doubt one of the most intense and emotional sets of the festival, especially after the sad passing this weekend of Dodecahedron's Michiel Eikenaar.



Sleep – Niels Vinck

I also did not see Cave In, nor Sleep. The former was an educated decision, as I wasn't ready to experience the emotional rollercoaster of their big stage return, with last year's impromptu acoustic tribute to Caleb Scofield at the Patronaat still fresh in my memory. The latter was a case of having another chance today to see them and therefore to expose my senses to the various others occupying Roadburn's numerous stages.

So, what did I end up seeing then? Well, I started my day at the Patronaat for Witte Wieven's opening of the Dutch black metal takeover, who treated the still sleepy-looking audience with a fine example of atmospheric black metal, elegantly going from beautiful post-rock passages to more furious riffing and blastbeat drumming.



Doodswens – Paul Verhagen

I left their set early so I could make it in time for some more black metal, but this time of the more raw and punk side of the spectrum, with the young, up-and-coming Doodswens leaving a great impression at the Ladybird Skatepark. I wouldn't be surprised to see them coming back next year on a "proper" stage.

After a quick pit stop at the suitably named Pit Stop, I managed to squeeze in a few songs of Dutch legends Gore, who demonstrated greatly that you don't really always need a singer to entertain the audience. They vaguely reminded me of a punkier Karma to Burn. Well worth checking out in case you haven't done so already.

From there on it was time to wake up the mind and soul with some much needed heaviness, and what better to get the ears battered by SUMAC's amazingly crushing set on the Main Stage? Having seen them at the Patronaat two years ago I knew what to expect and they certainly did not disappoint. To see Caspar Brötzmann join the band on second bass for the last long song of their set was one of those special Roadburn moments as well.



Terzij de Horde – Paul Verhagen

Probably one of my favourite sets of the festival so far (after Anna Von Hausswolff's excellent performance Friday) came from Dutch locals Terzij de Horde who ripped the Patronaat a new one. Ferocious in every aspect, they bombarded the audience with some top class high-speed riffing and drumming, with singer Joost expertly leading his troops to victory, trying to make eye contact with every single soul in the audience.



URAN GBG – Niels Vinck

After all this heaviness I felt it was time for something else, so I went to see Louise Lemón at the Green Room, to witness her beautiful dark pop songs, delivered in a very powerful manner, including a mid-set outfit change, which was a Roadburn first for me. I ended the night by jumping back and forth between Uran GBG's psychedelic space rock repetitiveness and Jaye Jayle's Americana-influenced set, not really sure where or how to end my night. But after a few metal classics by DJ Case in the 013 foyer, I decided to give my feet some rest and prepare for the last day of the fest today, wondering how on earth we're already near the end of yet another excellent Roadburn.



Wolvenest – Niels Vinck



Maalstroom – Paul Verhagen

Interview: **CROWHURST vs GNAW THEIR TONGUES**

Sunday at 19.40, darkness will shroud the Hall of Fame, as two of the nastiest entities ever to play Roadburn will join their respective dark sides of the force for what promises to be a chaotic and unpredictable hour. On one side, Jay Gambit's CROWHURST, a Roadburn first-timer, on the other, the returning Mories, aka GNAW THEIR TONGUES. We conquered our fears and talked to both.



A Roadburn first-timer and a veteran of many years – perfect combination! What do each of you think about the festival, what is the overall image that you have of it and of its importance?

Jay Gambit: Roadburn is kind of the high water mark for any underground musician really, in my opinion. If you

look at the history, Walter has had a history of really introducing the world to countless new artists whose impact on the global musical landscape has been immeasurable. Because of that, it's become sort of a showcase of the immortals. To play not once but twice in this year's historical, sold-out Roadburn weekend is the highest honor.

Mories: Roadburn is like a small vacation for me. It's the greatest music vacation in the world. There's great people, new and unexpected music, old and classic music, great food, great beers... great great great!!! Love Roadburn!!!

Mories, what do you think your best show at Roadburn has been so far?

M: Probably the one in the Green Room. I was worried if any people would show up at all (it was an early show, in the afternoon) but the place was packed! The sound was brilliant, we played well too. A highlight of my music career for sure!

Jay, what do you expect from these Crowhurst performances, and also what can we expect?

JG: I think my biggest goal is to just have as much fun as possible. For Thursday's set the Crowhurst band (Mac Stephens, Jonathan Nihil, Sean Clinton) and I will perform the new album, *III*, in its entirety. Kristin / Lingua Ignota is going to hop over after her set and do Tara's harmony part in "The Drift." It's going to be a VERY different set than Sunday. The final day of Roadburn with Maurice is just running on smoke and hellfire. It will be loud, it will be nasty, it will be all measures of psychedelic and harsh.

Do you plan on doing any other collaborations in the future between Crowhurst and Gnaw Their Tongues (or any other of your projects)?

JG: I am sure our creative paths will cross again.

M: I usually don't plan... Shit just happens... And that's how I like it!



Apart from your own appearances, what other shows are you looking forward to catching at Roadburn?

JG: I most am getting stoned as hell and seeing Triptykon, Bismuth, Petbrick, Young Widows, Thou, Peter Brötzmann and Black Bombaim, Loop, Have a Nice Life, GORE, Sumac, Terzij de Horde, Daughters... But I've never been more glad that our record was 35 minutes long than when I saw that we had 50 minutes to play and 10 of those overlapped with Bliss Signal's set. I'm not missing that.

M: I'll just be there one day (sad face)... So I don't even want to look at list of awesome bands playing.

How do you feel the festival has been evolving throughout the years?

M: I watched it evolve from pretty much a stoner festival into something much wilder! There's a huge range of music covered, and somehow it still works. Thank god for Walter and his team! I'm going to be sad to

miss out on the whole Dutch BM day and the commissioned Dutch BM project and not catching Have a Nice Life. But then again RB is also about planning a whole day of shows just to miss almost all of them by running into people outside of the 013 or boozing backstage. Sometimes it's just 'gezellig'!

Can you tell us a few records you've heard this year that you have liked?

JG: I am listening to a lot of All You Know Is Hell, Country Death, Cypress Hill, Buck Owens, Narcos Family Band, Bored Lord, Swan Meat. Honestly the three most played recently are *Hooray for Boobies* by Bloodhound Gang, *When Disaster Strikes* by Busta Rhymes and *Third Eye Vision* by Hieroglyphics.

M: Soar, Varathron, Disharmony, Mystifier, Wilsumnes, Yerušelem.



Since you are two super-prolific musicians, you surely have a few things of your own lined up for the near future already. Care to let us know?

JG: There's a lot in the pipeline, some finished and some in progress but for now, please just go check out *III* – our new album on Prophecy Productions that Kurt Ballou produced. It's everything I've ever wanted to say in a record.

M: Golden Ashes (droning keyboard-heavy lo-fi BM), Mystagogue (intense high-energy melodic BM), and probably a whole bunch more! – José Carlos Santos

Get Schooled In **PORTUGUESE METAL**

Long semi-forgotten and not really helped by geographical isolation – something that, as several Icelandic bands have shown the past few years, is becoming less and less of an insurmountable issue – the Portuguese underground scene is right now going through an explosive period of creativity and prolificacy like it hadn't seen since the boom of the early '90s.



Moonspell

Back then, bands like Morbid God (who became Moonspell), Decayed, Filii Nigrantium Infernalium or Thormenthor (whose only album, 1994's revolutionary *Abstract Divinity*, you really need to listen to, particularly if you're into Voivod) kick-started a local revolution for heavy music, and despite the varying of their attempts to make a name for themselves internationally, the bands that appeared during that period are still pretty much at the heart of the current quality crop.

Not only most of them are still active, with the amazing Filii Nigrantium Infernalium, for instance, actually going through the best period of their career after the release of their last record *Hóstia*, a raucous black/thrash riff-fest rivalled by few others anywhere, or industrial monsters Bizarra Locomotiva – featuring Thormenthor's guitarist /

vocalist – still one of the most harrowing and intense experiences you can find, as best examples; but also spiritually, that adventurous spirit has been carried over to the next generation of Portuguese bands.

It was certainly from the black metal diet the majority of those bands helped introduce to the Portuguese underground's listening habits back then that the surprising current plethora of mostly raw and minimalist young black metal bands have formed their personality – Black Cilice, Candelabrum, Summon, Tod Huetet Uebel, Gaerea, Archaic Tomb, Viles Vitae, Vetala, the wonderfully Celtic Frost-worshipping Martelo Negro or the latest black/drone/noise surprise, Candura, to mention but an exclusive and brilliant few, have all appeared out of a thick mist in the last decade, at most.



Corpus Christii

While semi-veterans like the massively influential Corpus Christii still hold a lot of weight, the majority of the acts in this booming scene are in fact just a few years old and with a few small releases to their name. All of them have displayed in common both a ruthless intensity and a refreshing lack of any personality cult (many of these bands are actually anonymous), and are creating a broad palette that is attracting attention.

Less fashionable nowadays, perhaps, but also worth mentioning if you're into the more extreme stuff, is also the country's rich tradition in death metal and grind. From old masters still ruling hard like Grog or Holocausto Canibal (or even the returned Namek), to rising stars like The Ominous Circle, Serrabulho or Analepsy, there's neck-bruising brutality aplenty just waiting for discovery.



Holocausto Canibal

But it's not all extremity and blastbeats in Portugal these days, far from it. Of course, most of you know the bands who have been to Roadburn already – Process Of Guilt, Black Bombaim (who returned again this year in very good company) or Sinistro are pretty much the cream of the "Roadburnable" crop.



Black Bombaim

But even just branching out directly from this little bunch grants very satisfying results. In the same town of Barcelos that

spawned Black Bombaim – in fact, the whole Northwestern region of Minho is a hotbed of new talent – you'll find heavy rockers Killimanjaro. Sharing a similar psyched out vibe, Saturnia are perhaps the most admirable band of that genre right now, led by the unique Luís Simões, while Asimov are also very worthy of note. Sinistro's guitarist R grinds it out in the super-intense Besta, whose vocalist also has, in turn, a sludgy dark beast called Redemptus.



Saturnia

If you also associate Roadburn with the pleasures of the sweet leaf, you'll be happy to get to know newcomer duo Greengo, while another recent rocking out duo, Son of Cain, will satisfy your more classic rock tendencies with a pleasantly raw Danzig-esque touch. The awesomely named The Quartet Of Woah! add a pleasing '70s touch, and also, we're sure Portugal resident Rune "Blasphemer" Eriksen won't mind if we count his great new psychedelic rock project Earth Electric as Portuguese.

Venturing further out into left-field, Scúru Fitchádu is an inescapable name in the Portuguese musical landscape right now. Still preparing the release of his proper debut full-length this year, the sole fixed member behind the project, Sette Sujudade has gained a massive following by his live

performances alone. Mixing the traditional music of his ancestral Cape Verde people with brutal yet highly danceable industrial beats and an unstoppable abrasive punk vibe, he is starting to lay waste to stages around Europe too, so keep an eye out.



Scúru Fitchádu

Also mixing unusual influences with heavy/extreme music are HHY & The Macumbas, a wild clash of dub, jungle, free jazz and electronics whose latest album came out via House of Mythology, and the more mainstream-friendly yet equally brilliant Dead Combo, who bring out the sensitivity of fado to guitar-based folk duo format, having gained important international recognition as well.



Mão Morta

The spiritual fathers of every "out there" Portuguese band, however, are Mão Morta – approaching their 35th

anniversary, after having formed in the '80s under the overpowering influence of Swans, they are the embodiment of the often misused "avant-garde" term, a truly unique presence and for all intents and purposes still one of rock's best kept secrets worldwide, who are fortunately still going as strong as ever. Mão Morta is the band that any Portuguese music fan, regardless of its specific scene, will identify as "the one."

With the current abundance of talent wherever you look in the country, that's saying something.

Ten essential Portuguese records from this decade:

Black Bombaim – *Titans*
[Lovers & Lollypops, 2012]

Mão Morta – *Pelo Meu Relógio São Horas de Matar* [NorteSul, 2014]

Bizarra Locomotiva – *Mortuário*
[Rastilho Records, 2015]

Sinistro – *Semente*
[Season of Mist, 2016]

Process of Guilt – *Black Earth*
[Bleak Recordings, 2017]

Black Cilice – *Banished from Time* [Iron Bonehead, 2017]

Corpus Christii – *Delusion*
[Folter Records, 2017]

Saturnia – *The Seance Tapes*
[Elektrohasch, 2018]

Filii Nigrantium Infernalium – *Hóstia*
[Osmose, 2018]

– José Carlos Santos



LOVE.NOISE.FREEDOM

Celebrating Exile On Mainstream's 20th Anniversary

[This piece runs a day late with heartfelt apologies to Andreas Kohl, whose label, Exile on Mainstream, celebrated 20 years with a showcase yesterday at Hall of Fame. At 15.30 today, Andreas will be holding court at the V39 for the Vinyl Veda Vault Q&A. Dude is brilliant, so don't miss it. – ed.]

20 Years Exile On Mainstream! Pinch me! I mean, really? Who would have thought it would come to this when we registered the company on April 1, 1999? 20 years and over 90 releases later we are still here or as a good friend once put it: you don't have to be the best, you only need to survive. Well, we did. Sometimes on a shoe-string.

When we started preparing for the festivities of which a part was presented to you here at our favourite festival, our own Conny Ochs was the man of choice for the visual concept like for numerous other endeavours we went on throughout the years. When he presented the first artwork sketches around the catchphrase 'LOVE.NOISE.FREEDOM' it clicked immediately with me – like an answer to questions I had but couldn't put in words, least a drawing. It illustrates pretty much all and everything this label stands for: the vision, the routine, the approach, the attitude:

LOVE stands for the music, the artists, the interaction between them, us and the crowd. It stands for the ethics, the worked-through nights before a release gets sent off to the pressing plant. NOISE stands for the vigor of the riff that binds us and the sound of a 6L6 tube driven into saturation. FREEDOM is what we live, what we try to achieve and what we seek. LOVE is in everything we do, the countless hours spent on the road, the promotional copies being mailed out to press and receiving no feedback, the wave of appreciation that floats back from our fans. NOISE is the sound that covers our perception of tunes played live or filling the room when we receive a new master. FREEDOM is the opportunity to do whatever the fuck we want – releasing records by bands that seem to have nothing in common but become part of this family through working with us.

LOVE is for vinyl and the impression a good artwork leaves with us, it's packing webshop-preorders and hoping the packing tape doesn't run short before I finish them. NOISE is the screams in the pillow at night after gone through the clusterfuck of administrative work – the no less than 17 spreadsheets we have to fill out for every release – mechanical rights registration, distributor promo

sheets, digital setup sheets, the accounting and whatnot. FREEDOM is like-minded folks gathering together and becoming friends while they probably would have never met without this label.



Treedeon – JJ Koczan

LOVE even remains when a show draws only a handful of people, but the artists still throw everything they have to offer into their set. NOISE is the sound of a courier van bringing fresh records from the plant. It's the sound I make when I find out the shipment has been damaged because the driver left boxes of records outside the house in the rain. Into FREEDOM the water tried to break when it flooded our house in 2010 and buried hundreds of records, our computers and interior. LOVE was what we received from fans and friends who helped cleaning the mess and put on charity shows. NOISE is the tinnitus we suffer from when returning to our day jobs after a festival like Roadburn.

FREEDOM is to come back the next year. LOVE is the fuel that drives our touring vans and powers the amplifiers and punches the drumheads. NOISE is the jams on a remote island in Northern Germany when we spend two weeks every summer since 11 years, jamming, BBQing and hanging out together – artists, fans, friends, family. FREEDOM is to live in a society and culture appreciating the arts.



Bellrope – JJ Koczan

LOVE is the currency we get paid in. Cheering NOISE is in happiness of looking back on what we achieved and into the future ahead of us. FREEDOM stands for what music is and should be: the strongest bastion against the ongoing and ever increasing rascist, fascist, protectionist and bigoted tendencies in Western civilizations – it is all so fucking wrong. LOVE, NOISE and FREEDOM is to dance against it – if you dance, you don't hate. If you sing, you don't fight.

So let's bring it on and celebrate.

LOVE.NOISE.FREEDOM.
Andreas Kohl

More Info:
www.mainstreamrecords.de

goodbye **ROADBURN** 2019

And... exhale. This is it, the end of Roadburn 2019. Different and bigger than any other Roadburn before it, which is as much tradition around here as anything. I hope you had an incredible time. I did. And like I said at the outset, Roadburn changes you. Things will look a little different when you go home for your having been here. Consider yourself lucky to feel that. Then start making your plans for Roadburn 2020.

Thank you for reading the *Weirdo Canyon Dispatch*. Thanks to Lee for the layouts, Vince for the art, Walter, Becky, Tomas Lindberg, Paul and Niels and all the contributors who made the 2019 edition of *WCD* so special. We never know if this is going to be the last time we get to do this. If it is, I think we've done our best work yet, and it couldn't be without you.

After today, it's back to real life. Try to soak up as much as you can, because Roadburn comes but once a year, and when it's gone, you know you'll miss it. – *JJ Koczan*

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

Thank You & Good Night See You All Next Year!

16th to 19th April 2020

www.weirdocanyondispatch.com

ROADBURN 2019

SUNDAY 14 APRIL

	MAIN STAGE	HET PATRONAAT	GREEN ROOM	HALL OF FAME	
13.30					13.30
14.00					14.00
14.30	HAVE A NICE LIFE 'DEATHCONSCIOUSNESS' 13.50 - 15.30		LUCY IN BLUE 14.00 - 15.00		14.30
15.00					15.00
15.30		FEAR FALLS BURNING 15.00 - 16.00		WRONG 15.10 - 16.00	15.30
16.00			MJ GUIDER 15.40 - 16.20		16.00
16.30	DAUGHTERS 16.10 - 17.00				16.30
17.00				TANKZILLA 16.40 - 17.20	17.00
17.30		MORD'A'STIGMATA 16.50 - 17.40	STUCK IN MOTION 17.00 - 18.00		17.30
18.00	ARTIST IN RESIDENCE THOU 17.40 - 18.30				18.00
18.30				MAALSTROOM GREY AURA 18.10 - 19.00	18.30
19.00		MARISSA NADLER 18.30 - 19.30	ULCERATE 18.40 - 19.40		19.00
19.30					19.30
20.00	OLD MAN GLOOM 19.20 - 20.30			CROWHURST & GNAW THEIR TONGUES 19.40 - 20.30	20.00
20.30					20.30
21.00		THE END 20.20 - 21.20	BOSSK 'AUDIO NOIR' 20.30 - 21.30		21.00
21.30				COILGUNS 21.10 - 22.00	21.30
22.00	27 YEARS OF SLEEP 'THE SCIENCES' 21.20 - 23.20	BIRDS IN ROW 22.00 - 22.50	MAALSTROOM NUSQUAMA 22.00 - 22.50		22.00
22.30					22.30
23.00					23.00
23.30					23.30
00.00		IMPERIAL TRIUMPHANT 23.30 - 00.30	CAVE 23.30 - 00.30		00.00
00.30					00.30
01.00					01.00
01.30					01.30