



# WEIRDO CANYON DISPATCH

**Roadburn Festival Daily Fanzine ~ Saturday 13th April 2019**

Agrimonia, Bellrope, Cave In, Confusion Master, Conny Ochs, Dodecahedron, DOOLHOF, Exhibition: The Art of Emma Ruth Rundle, Fontän, GlerAkur, Gore, Have A Nice Life, Henrik Palm, Jaye Jayle, Laster, Louise Lemón, MAALSTROOM, Morne, Noisepicker, Orchestra of Constant Distress, Ostinato, Sleep, Sumac, Terzij de Horde, The Exorcist GBG, Thou, Tomas Lindberg, Treedeeon, Turia, Uran, Witte Wieven, Wolvennest

Review:

# FRIDAY 12<sup>TH</sup> APRIL 2019

by Daniel Pietersen

Compared to last year's sweltering heat, Roadburn '19 started on Thursday by offering us bright but pleasantly brisk days. Portentous clouds loom over the campsite on Friday, however, so I make my way down past the Piushaven to consider this omen over a now-traditional two-hour vegan breakfast at Bagel & Beans. Is it lingering effects from Lingua Ignota's soul-searing set on the floor of the Green Room yesterday or sinister resonances from the frankly unsettling amount of clashes I have to manage today? Who can say?



*Throane - Paul Verhagen*

The only way to find out is to dive right in, so off to the Koepelhal I go for Throane. Arranged around a Damoclean dagger, the band's five members fill the venue with a swirl of astonishingly dense black metal. By weaponising the moments of sparsity and silence, in a way similar to that perfected by Amenra, Throane sound all the louder when their full force is unleashed.

The Main Stage is, inevitably, already packed to the rafters by the time I turn up for Triptykon's special set with the

Metropole Orkest, but Soft Kill start off in Koepelhal with a stab of feedback that sounds almost exactly like the beginning of Flock of Seagulls' "I Ran." If you take that and blend it with a generous splash of mid-period Cure you've got a working description of their set. It's good, and I normally would've stayed longer, but it's also music I've spent most of my life listening to.



*Triptykon - Paul Verhagen*

I move on to an impromptu repeat of Vile Creature's devastating drum/guitar assault in the skate park – now the de facto "why the hell not" venue for ad hoc gigs. It's hard to describe the blend of ferocity and joy that this duo summon up. Vile, certainly, but also deliciously life-affirming.

From there it's back to the Main Stage where Anna Von Hausswolff promptly blows away the cobwebs left by Triptykon. Playing a majestic, imperious set, the band fade like spectres into the bright blue backlights. Their music – rumbling, seismic organ and soaring vocals that invoke the ancient sorcery of Lisa Gerrard – quickly becomes its own

primeval entity; the roar of a great wind or the howl of the unquiet dead. Gig of the day for me!



*Anna Von Hausswolff - Niels Vinck*

As if summoned by that selfsame sorcery, strange chimes and birdsong prelude the onslaught of Fauna's atavistic black metal fury. It's hard not to get caught up in the theatrical tumult of bodies whirling through incense smoke and, as much as they might not understand the electric guitars onstage and glowing iPhones in the crowd, humans of all kinds throughout time would see the same need to perform and be seen to perform.



*Thou / Emma Ruth Rundle - Paul Verhagen*

Over in the Koepelhal, the same venue she claimed as her own on Thursday, Emma Ruth Rundle joins Thou to power their way through a collection of specially-written music that is less demonstrative than

Fauna's but no less demanding of attention. Each track escalates, Emma's beautiful whoop of a voice soars along with Thou's rocket-fuel riffs and it feels as if the venue's roof might lift clean off the building.



*At the Gates - Niels Vinck*

At the Gates are a band I appreciate rather than like, which is perhaps a blasphemous thing to say at Roadburn, but I'm always drawn to a promise of a special show. Teaming up with Anna Von Hausswolff to play Philip Glass' minimalist masterpiece "Koyaanisqatsi" is not what I expected and not what I'm fully prepared to deal with at this stage in the day so I scuttle off to a more comfortable place; the glacial, ethereal goth of Drab Majesty. They are wonderful and alien and haunting in a way that anyone who spent their teenage years staring out of rain-smeared windows to a soundtrack of the Sisters of Mercy and sneering self-pity will understand.

Which, despite there still being more to see, is a good feeling for me to end the night on. Until today, comrades.

– Daniel Pietersen

## URAN GBG: The Weirdest Band at Roadburn?

When JJ asked if anyone on the WCD crew would be interested in profiling “The Weirdest Band at Roadburn,” I immediately raised my hand (though it was hard to tell via email). The weirdest band at Roadburn? That’s a high bar if I ever heard of one. Naturally, I was intrigued to find out more.



It turns out that URAN GBG, the band in question, is as much of a mystery as any band could be in our interconnected times. We know they’re from the Gothenburg, Sweden, we know there are a *LOT* of them, and we know Thomas Lindberg is a fan... but who the actual hell are they?

Studying their self-titled album, myriad concert and video clips, and scouring the web yielded few new clues (though it made me wonder what it says about me that I didn’t find their tunes quite as odd as the title would suggest). What I did discover was that URAN have a wizard-like ability to fuse an eclectic array of high-octane musical styles, including swaggering rock ‘n’ roll, hallucinogenic psych, twisted space rock, and sweaty punk with plenty of frenetic energy.



So, maybe URAN are actually aliens using their music to eek out coded messages to the home planet. Maybe they’re cult leaders on a roaring quest for new converts. Maybe they’re mad scientists experimenting with sonic weaponry as a means of mind control. Or maybe they’re just a bunch of Swedish musicians who know how to get a party going. In any case, I can’t wait to find out. – *Jamie Ludwig*

URAN GBG will play tonight on the Main Stage at 23:40.

### More Info:

[www.facebook.com/URAN-GBG-161307000571023/](https://www.facebook.com/URAN-GBG-161307000571023/)



# MAALSTROOM: The Rising Tempest

During Roadburn 2019, there is one exceptional piece planned, titled MAALSTROOM. This cooperative effort captures the most innovative side of the Dutch black metal scene with musicians from Fluisteraars, Terzij De Horde, Grey Aura, Witte Wieven, Verwoed, Laster, Turia and Project Nefast. It really is a massive undertaking.

Not only was this a great honour for such a festival, it was also an inspiring opportunity. So, as the title indicates, it is a maelstrom, a torrent of ideas coming together and boldly giving itself over to the audience at Roadburn 2019.”

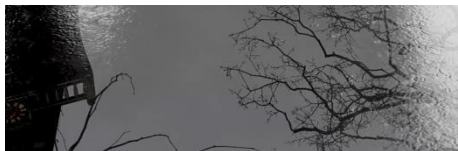
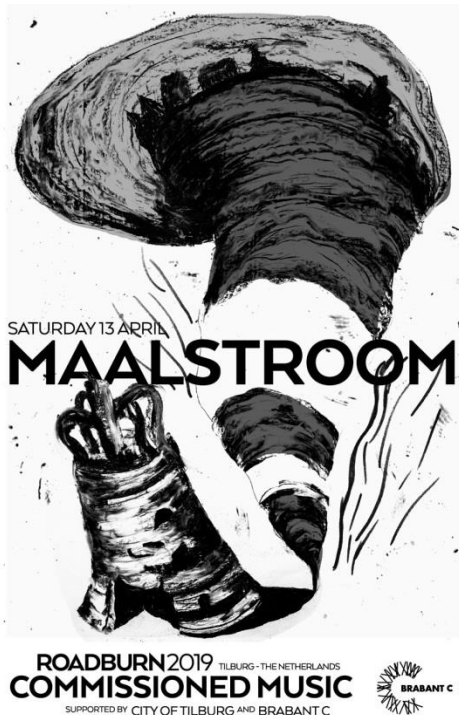
It has not come without challenge, as Carmen of Witte Wieven explains, “It takes quite a bit of project management as we’re working on separate parts with multiple people, each contributing in work and creativity. This means a lot of time in meeting, discussing and aligning our work, but the result is well worth it.”

What can be expected is clouded in mystery, as well it should be, but O. is willing to share a little more about the concept and story. “The piece will follow a narrative, written by the literarily-inclined participants in MAALSTROOM, about the process of moving from a village to the big city, or the other way around. It’s a common experience for most of us and story a monotonous existence versus the overwhelming mass and tumultuousness.”

Prepare to get dragged along in the intense vortex – a maelstrom, to be sure – of progressive Dutch black metal.  
– *Guido Segers*

O., as member of Fluisteraars one of the musicians involved, explains:

“The project actually starts with Walter, who proposed a joint piece by young, creative black metal musicians. Musicians that recast black metal in their own perceptions and with new ideas.



# CURATING THE BURNING DARKNESS

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

...Picking up from where we left off yesterday in speaking to At the Gates frontman and *The Burning Darkness* curator Tomas Lindberg as he was on tour with Behemoth:



**At the Gates have toured, put records out, and made the transition from a reunion band to a working band. Where do you see Roadburn fitting in with that?**

It's all a natural progression. We really enjoyed just being the reunion band for a couple years, but we are all creative persons, restless. There was something missing, to express yourself musically,

and as soon as we started doing that, the big project of the comeback record *At War with Reality* in 2014, it's been building and building, and now we feel like we've proven we can be a contemporary band and we're just enjoying it.

We can do the odd turns to throw people off and still be able to pull it off. That's what we always were back in the '90s, and I think we're back to that ambitious, progressive death metal.

Roadburn fits into that perfectly, because when we did the last record [*To Drink from the Night Itself*], we already tried to stretch it out a little bit, have more progressive parts tying in with our old past, which is pretty progressive for being death metal (laughs). Just indulging yourself in this massive project, which it is, it's very intriguing and inspiring. So we feel that we really have to push ourselves farther than usual, to actually become a Roadburn band, which is not easy.

People will get a mix though. They will still get some of the cornerstones of our set as well. We won't play a 90-minute, totally weird set. It'll be in and out.





### **What else is in store for the set?**

We always have a few non-full-on death metal tracks on every record. Some of those will be incorporated somehow in newer versions, bringing them to life even more, adding extra instrumentation to them, guests here and there.

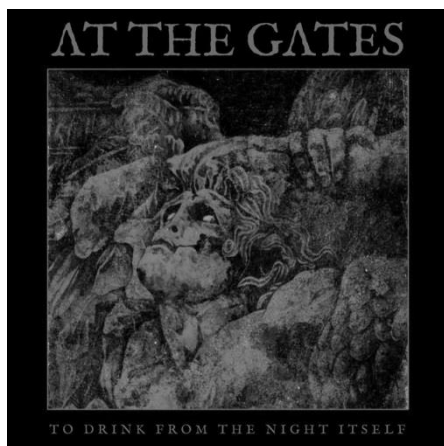
And there will also be a few covers that are cornerstones of our old days in a way that I think will probably fit into the Roadburn format that I think will probably throw a few people off (laughs). Stretching from oldschool doom metal to progressive rock to weird soundtrack music. Trying to tie in everything that is At the Gates' more experimental side.

### **Are you nervous at all about it?**

I'm very nervous! (Laughs) I'm always stressed and I always have high ambitions. I guess we've learned a bit playing on the Behemoth tour in the United States and now here in Europe to not play for *our* audience. Because we are very used to headlining our own tours and playing to our own fans, and then we know that we have them to start with.

This tour, a lot of people are into us, but they're mainly another band's fans that we have to win over a little bit. And Roadburn will be a little like that, I guess. People will be like, "Hmm, At the Gates at Roadburn. I'm gonna check it out to see if they can achieve it." And we have to step it up.

That makes me a little nervous, people's reactions. But I'm proud of what we're presenting... It's not just scared. It's excited too. I'm nervous to play that set because I have ambitions. We also have a humbler approach to it. We really know what position we're in and we're very pleased to be there and honored. So we have to live up to that expectation.



At The Gates are currently supporting their latest album *To Drink from the Night Itself* which is out now on Century Media. – JJ Koczan

### **More Info:**

[www.atthegates.se](http://www.atthegates.se)

[www.facebook.com/AtTheGatesOfficial](https://www.facebook.com/AtTheGatesOfficial)

[www.instagram.com/atthegates\\_official](https://www.instagram.com/atthegates_official)



Essential Sounds:

# 10 DUTCH BLACK METAL RELEASES

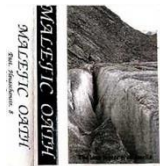
by Luís Peña Pires

Since its early days, the Dutch black metal scene has been characterized by an extremely diverse output. Below are 10 among many other impressive records that illustrate that myriad of approaches and the way it has evolved with time.



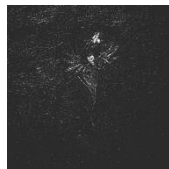
## **Bestial Summoning – *The Dark War Has Begun* [1992]**

Fully improvised oldschool insanity, Bestial Summoning's only record is unavoidable when it comes to the early-'90s scene, when bands like the still-active Cirith Gorgor and Countess also left their mark.



## **Malefic Oath – *The Land Where Evil Dwells* [1992]**

The singular Malefic Oath release is a feast of trudging black metal and desperate screams. It definitely explains why singer Marco Kehren, who has kept releasing doom-infused black metal through Deinonychus, was chosen to sing in the legendary S.U.i.Z.i.D. by Bethlehem.



## **Folteraar – *Vertellingen Van Een Donkere Eeuw* [2017]**

Folteraar might be no more, but the whirlwind of improvisational lo-fi madness from which it sprawled, the prolific cassette label The Throat, still exists. As far from easy listening as it gets, but undeniably captivating.



## **Irrwisch – *Irrwisch* [2008]**

Irrwisch's beautiful debut managed to take elements from classic atmospheric black metal and DSBM and make something equally luscious and cold, an impressive feat which helps explain its massive importance in the development of atmospheric black metal in The Netherlands.



## **Terzij de Horde – *Self* [2015]**

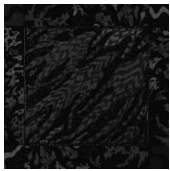
From its philosophical and literary themes to the screamo and post-hardcore influences permeating its sound, Terzij de Horde's relentless first LP was the culmination of years of a work in Utrecht's underground that is more due to passion for music than anything else; a trait that helped shape the burgeoning local scene we see today.





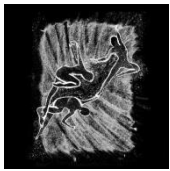
### **Nihill – *Verdonkermaan* [2012]**

In the noughties, dissonance rose from Tilburg, drawing elements from French luminaries like Deathspell Omega and Blut Aus Nord. The assault was two-fold. Dodecahedron focused on black death, whilst Nihill, who then shared a frontman in M. Eikenaar, went instead for frenzied, asphyxiating blackness. They started with a trilogy, climaxing with the great *Verdonkermaan*.



### **Fluisteraars / Turia – *De Oord* [2018]**

Entering the fray from Nijmegen in 2015 with the release of *Dor* and *Deluge*, the Haeresis Noviomagi collective had its best year so far in 2018, releasing excellent albums by Lubbert Das, Solar Temple, Iskandr, and *De Oord*. The latter displays a rare aesthetic cohesiveness for a split and marks the first release of Fluisteraars in the label, another compulsory name in today's scene. That it's their best song to-date speaks volumes, given how good LPs *Dromers* and *Luwte* were.



### **Laster – *Het Wassen Oog* [2019]**

The atmospheric black of Laster's early days has mostly given way to highly-layered Ved Buens Ende-influenced investigations, laced with a kaleidoscope of arrangements that include flamenco-style guitars, post-punk, and piano, all while keeping that intangible band identity intact. Call it obscure dance music, call it avant garde black metal. At the end, it's just a brilliant album.



### **Cloak of Altering – *Manifestation* [2015]**

*Manifestation* is a monstrosity of avant garde black metal filtered through a sci-fi aesthetic and laced with electronics. Its author, Mories, better known for his work in the noisy fringes of black metal with Gnaw Their Tongues, had been experimenting with this approach since the early '90s, first with Astral and then with Ophiuchus, who became Cloak of Altering in 2011.



### **Urfaust/Circle of Ouroboros – *Aueruege Raa Verduistering* [2006]**

Arguably the most influential Dutch black metal band to-date, Urfaust's golden period thus far came between '05 and '09, with their best album, EP, and splits with three of the most idiosyncratic artists in the genre: Circle of Ouroboros, Joyles, and The Ruins of Beverast. *Aueruege Raa Verduistering* is not only a brilliant piece of lo-fi art, but has exerted a considerable impact ever since.



## **RIP Michiel Eikenaar**

Michiel Eikenaar has been a significant part of the music scene in Tilburg for many years and much of what he has contributed will be highlighted during Maalstroom. His influence is broad and permanent. He has been involved with Roadburn over the years, including the visual aesthetic. He was very much part of the Roadburn family.

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

- **Review & photos of Saturday at Roadburn 2019**
- **Interview with Crowhurst vs. Gnaw Their Tongues**
- **José Carlos Santos schools us on the Portuguese metal scene**
- **WCD staff wish lists for Roadburn 2019**
- **Saying goodbye to Roadburn**

## **EDITORIAL**

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Our own beloved Walter is honored by Alderman Marcelle Hendrickx for his contributions to the city of Tilburg as Roadburn's Creative Director. Making the world a better place, one fest at a time. Congratulations, Walter, and all the love in the world from us here at WCD.



# ROADBURN 2019 SATURDAY 13 APRIL

	MAIN STAGE	KOEPELHAL	HET PATRONAAT	GREEN ROOM	HALL OF FAME	
14.00						14.00
14.30						14.30
15.00		<b>HAVE A NICE LIFE</b> 14.20 - 15.30				15.00
15.30	<b>WOLVENNEST</b> 'VOID' 15.10 - 16.30		<b>MAALSTROOM</b> <b>WITTE WIEVEN</b> 15.00 - 15.45	<b>THE BURNING DARKNESS</b> <b>FONTÄN</b> 15.00 - 16.00		15.30
16.00					<b>EOM 20TH ANNIVERSARY</b> <b>CONFUSION MASTER</b> 15.30 - 16.30	16.00
16.30		<b>GORE</b> 16.10 - 17.10	<b>MAALSTROOM</b> <b>TURIA</b> 16.30 - 17.20			16.30
17.00				<b>THE BURNING DARKNESS</b> <b>HENRIK PALM</b> 16.50 - 17.40	<b>EOM 20TH ANNIVERSARY</b> <b>NOISEPICKER</b> 16.50 - 17.50	17.00
17.30	<b>SUMAC</b> 17.10 - 18.10					17.30
18.00						18.00
18.30		<b>MORNE</b> 18.00 - 19.00	<b>MAALSTROOM</b> <b>LASTER</b> 18.00 - 19.00	<b>THE BURNING DARKNESS</b> <b>THE EXORCIST GBG</b> 18.20 - 19.10	<b>EOM 20TH ANNIVERSARY</b> <b>TREEDÉON</b> 18.10 - 19.10	18.30
19.00	<b>CAVE IN</b> 18.50 - 20.00					19.00
19.30						19.30
20.00		<b>GLERAKUR</b> 19.50 - 20.50	<b>MAALSTROOM</b> <b>TERZIJ DE HORDE</b> 19.40 - 20.40	<b>THE BURNING DARKNESS</b> <b>ORCHESTRA OF</b> <b>CONSTANT DISTRESS</b> 20.00 - 21.00	<b>EOM 20TH ANNIVERSARY</b> <b>OSTINATO</b> 19.30 - 20.30	20.00
20.30						20.30
21.00						21.00
21.30	<b>27 YEARS OF</b> <b>SLEEP</b> 'HOLY MOUNTAIN' 20.50 - 22.50	<b>THE BURNING DARKNESS</b> <b>AGRIMONIA</b> 21.40 - 22.30	<b>MAALSTROOM</b> <b>DODECAHEDRON</b> 21.20 - 22.20		<b>EOM 20TH ANNIVERSARY</b> <b>CONNY OCHS</b> 20.50 - 21.50	21.30
22.00				<b>LOUISE LEMÓN</b> 21.50 - 22.50		22.00
22.30					<b>EOM 20TH ANNIVERSARY</b> <b>BELLROPE</b> 22.00 - 23.00	22.30
23.00						23.00
23.30		<b>DOOLHOF</b> WILL BROOKS AARON TURNER DENNIS TYFUS 23.20 - 00.20	<b>COMMISSIONED MUSIC</b> <b>MAALSTROOM</b> 23.00 - 00.30	<b>JAYE JAYLE</b> 23.30 - 00.30		23.30
00.00	<b>THE BURNING DARKNESS</b> <b>URAN GBG</b> 23.40 - 00.30					00.00
00.30						00.30
01.00						01.00
01.30						01.30
02.00						02.00

## AFTER PARTIES:

00.30 - 03.00 - 013 FOYER BAR: CASE'S METAL DISCO.

01.00 - 03.00 - 013 BASEMENT: DJ COSMIC MASSEUR'S MUSIC EMPORIUM