

DEAD & STAYS

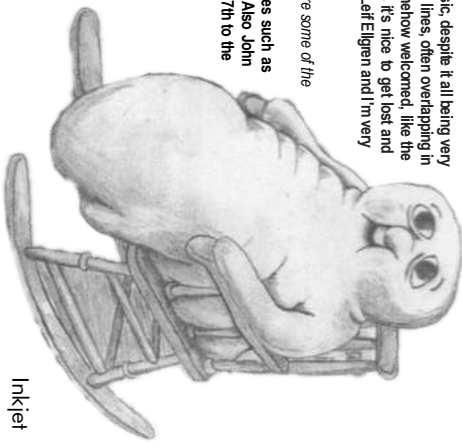
The guys from Motion Twin gifted us with an amazing indie title, this software house distinguishes itself from others by their "equality" between each member, there is no chain of command or different salaries, they just work together and manage their work independently; there are veteran indie developers between Motion Twin lines, people that love to create new and fresh experiences but without excluding one simple rule: the game must satisfy the developers first then it's ready to go to the public, no matter what; in addition to this, these guys don't exclude any idea, if there is something they believe in and worth playing they completely put themselves into it, without restricting themselves to specific genres or ways to go for each new experience, a line of thought that leads to a free and complete form of expression; but lets get to the game!

Dead Cells is a Roguelike, subgenre that already had great titles like Rogue Legacy (Cellar Door Games), but thanks to this game reaches its own recognition and public notoriety. In this game we are an undead headless dude that wakes up (or resurrect) in a cell in the furthest part of the kingdom where all is set, with no memory of why or when we got there and after being greeted by a knight across the land looking for answers. As we move deeper and deeper in each region we discover that something really bad, some kind of light, destroyed everything and turned everyone into undeads or monsters of sorts. Of course, almost everyone will try and to kill us, again, and again, and again, each death is a punishment, because every time we'll have to start all over from the cell, with only the blueprints we managed to collect before and the few coins we spared (If the proper upgrade was bought).

To take a huge amount of weapons and upgrades and that will need different numbers of gold (obtainable from slain enemies). And all of the different levels, long story short, you have to survive until the end of each area to have the chance to unlock stuff and get stronger. But of course it won't be easy, and that because every time we die the world changes, drastically, and the only constants are the enemy region connections.

The game plays really solid, and every character is animated just perfectly, every movement is incredibly fluid and timing is essential for our survival. All of this is constantly followed by an amazing soundtrack that defines every single element of Dead Cells world, from the tiniest monster to level design with astonishingly beautiful and interesting elements of the environment, through silly jokes and pretty idiotic behaviour.

Why I highly recommend this game to everyone that wants something off the charts and a refreshing experience!



Inkjet

A moreish indie videogame by anarcho-syndical Motion Twin: a cursed kingdom, dark humor and an undead fella...

We are used to undead experiences, from killing zombies to handle a survivor's city, and sometimes being zombies ourselves; what about being a poor, headless guy that every time he dies he wakes up in the same cell over and over again?

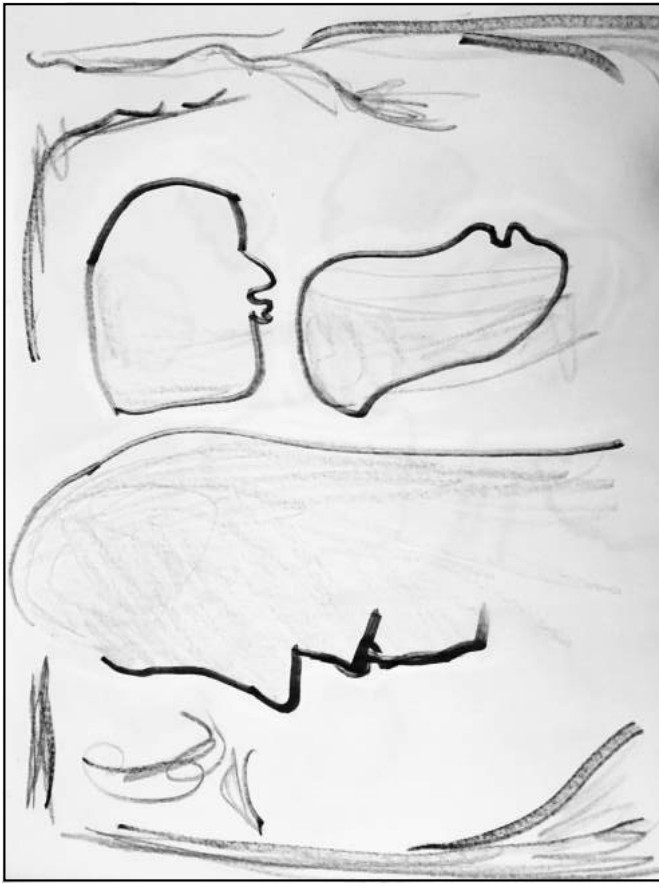
The guys from Motion Twin gifted us with an amazing indie title, this software house distinguishes itself from others by their "equality" between each member, there is no chain of command or different salaries, they just work together and manage their work independently; there are veteran indie developers between Motion Twin lines, people that love to create new and fresh experiences but without excluding one simple rule: the game must satisfy the developers first then it's ready to go to the public, no matter what; in addition to this, these guys don't exclude any idea, if there is something they believe in and worth playing they completely put themselves into it, without restricting themselves to specific genres or ways to go for each new experience, a line of thought that leads to a free and complete form of expression; but lets get to the game!

Dead Cells is a Roguelike, subgenre that already had great titles like Rogue Legacy (Cellar Door Games), but thanks to this game reaches its own recognition and public notoriety. In this game we are an undead headless dude that wakes up (or resurrect) in a cell in the furthest part of the kingdom where all is set, with no memory of why or when we got there and after being greeted by a knight across the land looking for answers. As we move deeper and deeper in each region we discover that something really bad, some kind of light, destroyed everything and turned everyone into undeads or monsters of sorts. Of course, almost everyone will try and to kill us, again, and again, and again, each death is a punishment, because every time we'll have to start all over from the cell, with only the blueprints we managed to collect before and the few coins we spared (If the proper upgrade was bought).

To take a huge amount of weapons and upgrades and that will need different numbers of gold (obtainable from slain enemies). And all of the different levels, long story short, you have to survive until the end of each area to have the chance to unlock stuff and get stronger. But of course it won't be easy, and that because every time we die the world changes, drastically, and the only constants are the enemy region connections.

The game plays really solid, and every character is animated just perfectly, every movement is incredibly fluid and timing is essential for our survival. All of this is constantly followed by an amazing soundtrack that defines every single element of Dead Cells world, from the tiniest monster to level design with astonishingly beautiful and interesting elements of the environment, through silly jokes and pretty idiotic behaviour.

Why I highly recommend this game to everyone that wants something off the charts and a refreshing experience!



MOSDEFHARCRIGBYARD



Recently OMA333 celebrated its 5 years of activity at Landet with concerts by Max Park and Cheap Imitation. Tell us something about the three tapes released for the occasion...

Cheap Imitation came my way via friends of friends in Gothenburg who liked my label and got in touch. The music has all this throbbing dubby panning echoes and grossly, subtle drum machine beats snuck underneath the vocals and reminds me a bit of Tirobbing Grisele, German Hubert Ales or The Flying Lizards weirdier stuff. Somehow they got the ok to use a Moggi Takahashi artwork for the cover too...

Well they can happen in a variety of different ways but I guess most often it's a case of me asking a band or musician if I can put out something of theirs. Either I'm blown away by a gig and that's my way of expressing it or I've already had years of faith in what they do and would like to be a part of their near future. Couple of times I've been happily surprised by being asked to release an album, like Ela Orleans or Jason Urlick, or have made sure that something gets reissued that I enjoyed, like the older Kraus album or the Amos and Sara vinyl (together with Sing a Song Fighter). For the mix tapes it's almost always been a case of me trusting a musician who I know has great taste and an eclectic collection of music. A big part of the fun is finding the right artist for the right release and the artwork is usually a nice collaboration between the three sides.

Could you take us through the general steps that make a OMA333 tape see the light?

How did you come up with the idea of starting a label in Stockholm? Did this city inspire you?
Well the scene certainly did as I was happily surprised to find tapes at DIY gigs which eventually lead me to selling on some stuff I ordered from other labels and then launching one myself. Tapes had never gone away for me so it was nice to see a different generation being into them. I wanted to be able to put out some hands I believed in and maybe help them on their way and also to continue working with all these amazing artists I knew from doing the posters for the gigs I booked. I'd hoped the short runs would just about break even, allowing me to keep going for a while, but it actually did much better than that, 38 releases later, two which were vinyls, and 4000 tapes have been sold somehow.

Welcome Gavin... how are you doing these days?
I have absolutely no idea



OMA333

The split is debut releases by Karl Sjäund and Max Park, who are both musicians I go way back with and have booked tons of their bands. The Karl side, Assembling Ascensions, are bits and pieces over the last few years which have a lovely flow to them, I described one as sounding like a lovely Japanese ballroom in his mansion filled with electronic toys making sounds for his cats. Comparisons: Peter Westheimer, Patrick Cowley, Ryuichi Sakamoto, Max's side, Collages II is full of the glorious crackle and tuzz of dust, with broken pianos dissected and forcing the listener to wonder if the dragged the strings out and played them as they burned. Similar artists: Broadcast in the Witch Cult times, ZNR - Bantocke 3 and Delia Derivshire. The body print and cover were designed by a new star of the Stockholm art scene Mary Furniss.

An Awkward Guest is by Estonian Kristin Reirman under the name Milan Rei, who sent me an email with her music and I instantly fell for it. At that stage I was only planning on releasing just the two tapes to mark the five years but I'm proud and humbled to say that she was inspired to create 10 new tracks for this eps in a super short period of time, with only Thinkofit being slightly older. I hear shades of Ela Orleans or Death and Vanilla in her beautifully melancholic music, despite it all being very much of her own. Hummed melodies either encourage in or chase away other synth lines, often overlapping in a way that feels very natural. Sections pulse with insomnia but the type that's somehow welcomed, like the soundtrack to a very late night which provides some creative use. Sometimes it's nice to get lost and unnerve in a maze of whispering walls. The cover was designed by the genius Leif Elfgren and I'm very glad he agreed to share some of his dark magic.

What do you think about the contemporary experimental music scene in Stockholm and what are some of the hands and realities you would recommend?

The bookings of An Popoli, Kroch and Maternal Voice are worth closer inspection. Venues such as Fykingen, Rhinelis and Pymteatern are providing spaces for the good stuff to flourish. Also John Chandler's Edition Festival for Other Music is a yearly treat and the upcoming one, February 7th to the 10th, will be no different

What is the use of a tape label and DIY in general nowadays?
Fucked if I know the answer to that.

Thank you Gavin. Anything else you would like to shout out to CODA readers?
Support the scene, buy my tapes, come to the weird gigs as you need to know it's not enough to appreciate the fact that they are happening.

You can check the full catalogue of OMA333 at oma333.com



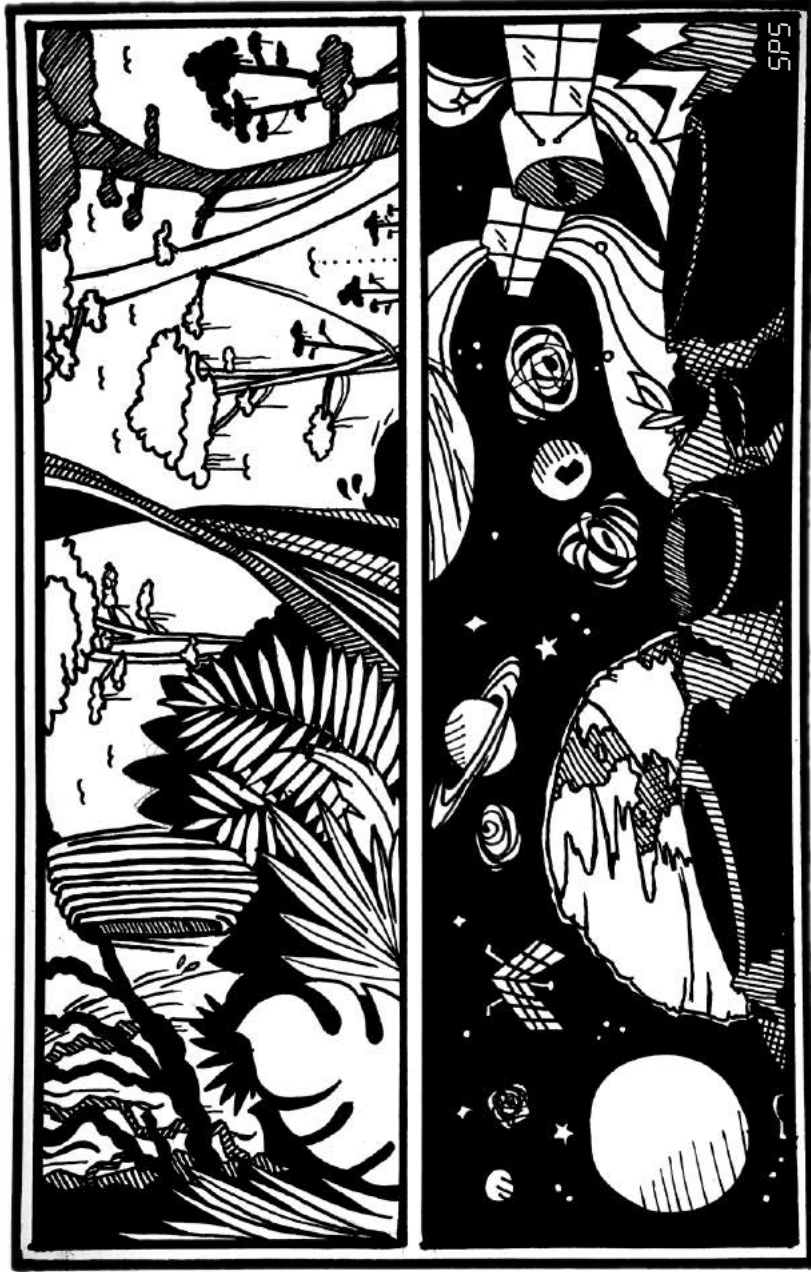
The guys from Motion Twin gifted us with an amazing indie title, this software house distinguishes itself from others by their "equality" between each member, there is no chain of command or different salaries, they just work together and manage their work independently; there are veteran indie developers between Motion Twin lines, people that love to create new and fresh experiences but without excluding one simple rule: the game must satisfy the developers first then it's ready to go to the public, no matter what; in addition to this, these guys don't exclude any idea, if there is something they believe in and worth playing they completely put themselves into it, without restricting themselves to specific genres or ways to go for each new experience, a line of thought that leads to a free and complete form of expression; but lets get to the game!

Dead Cells is a Roguelike, subgenre that already had great titles like Rogue Legacy (Cellar Door Games), but thanks to this game reaches its own recognition and public notoriety. In this game we are an undead headless dude that wakes up (or resurrect) in a cell in the furthest part of the kingdom where all is set, with no memory of why or when we got there and after being greeted by a knight across the land looking for answers. As we move deeper and deeper in each region we discover that something really bad, some kind of light, destroyed everything and turned everyone into undeads or monsters of sorts. Of course, almost everyone will try and to kill us, again, and again, and again, each death is a punishment, because every time we'll have to start all over from the cell, with only the blueprints we managed to collect before and the few coins we spared (If the proper upgrade was bought).

To take a huge amount of weapons and upgrades and that will need different numbers of gold (obtainable from slain enemies). And all of the different levels, long story short, you have to survive until the end of each area to have the chance to unlock stuff and get stronger. But of course it won't be easy, and that because every time we die the world changes, drastically, and the only constants are the enemy region connections.

The game plays really solid, and every character is animated just perfectly, every movement is incredibly fluid and timing is essential for our survival. All of this is constantly followed by an amazing soundtrack that defines every single element of Dead Cells world, from the tiniest monster to level design with astonishingly beautiful and interesting elements of the environment, through silly jokes and pretty idiotic behaviour.

Why I highly recommend this game to everyone that wants something off the charts and a refreshing experience!



KELLY JAYNE JONES

- Manchester, UK

MIDSOMMARHUSGRUPPEN

- Midsommarkransen

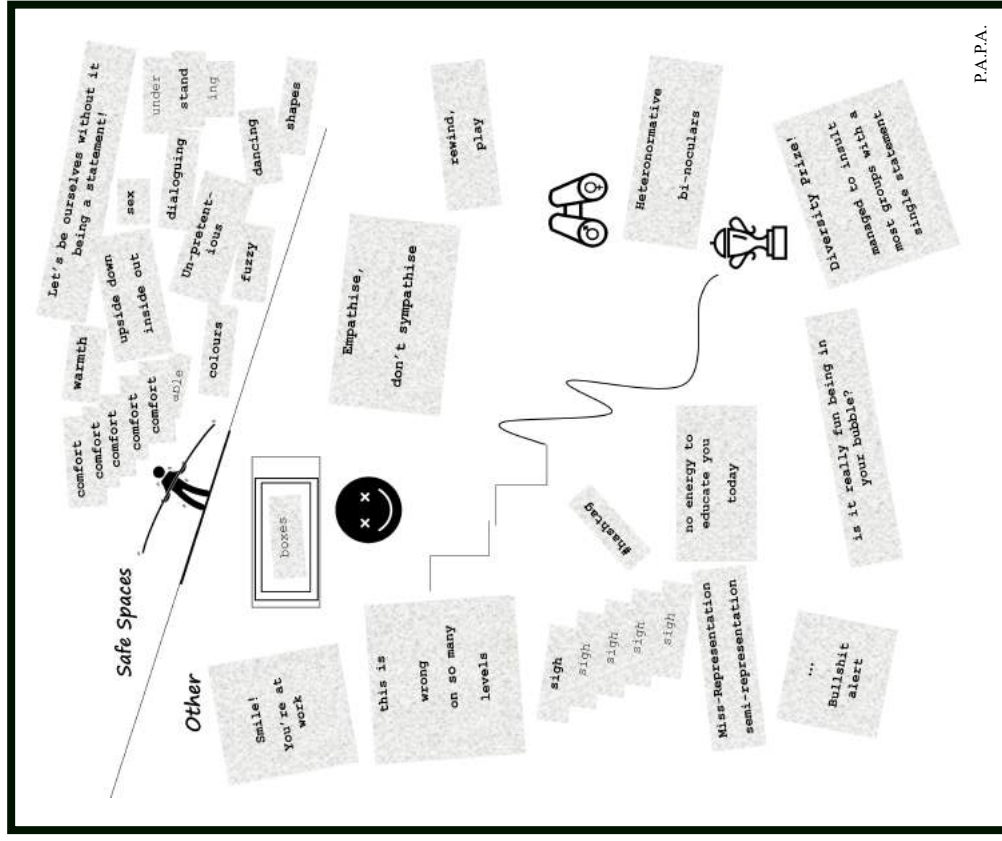
Nioörtsvägen 42

Onsdag 13 februari 2019

19:00

50-100 SEK

EARLY MUSIC
C.O.D.R. *
codr.fanzine.net
artiseup.net



P.A.P.A.

C.O.D.R. BISTRO SHIPPINGS 30SEK/3EUR0

Camille / Ebola – We'll Just Have to Acclimatize Ourselves to the Post Carnival Era [split 3" cd] 30sek/3€

A masterpiece in noisecore: Camille's gory guitars and swiny vocals will grind your guts out, while Ebola's harsh haikus of protest noise with extremely well curated lyrics are a cold view on society

Sexy Crocodiles For Dinner ft. Last Sunny Day – Cocodrilli e LSD [cdr] 30sek/3€

One hour of macabre drugged industrial noise, good both at high volume and as background music

Systemet – Trauma Lever [3" cd] Frustrating harsh noise live at TRAUMA, Malmö, remastered 30sek/3€

Dahaka – Early Modern Infrared [cdr] ambient sonorization for your house, non-listening music

Giovani Della Mancha - Anfibio En Transformación [A7-zine] mexican poems for shifting souls 50sek/5€



CONTACT
C.O.D.R. FANZINE ARTISEUP.NET

MAILING LIST, OLD ISSUES, POSTERS AND RELEASES