

HammaröNoise is an attempt

to collectivise and

connect all noise, drone,

power electronics and

weird music artists in

Scandinavia. Every two months

there is a mixcloud created on

HammaröNoise's account:

[mixcloud.com/hammaronoise](https://mixcloud.com/hammaronoise)

CARL WENT TO HIS FOREST NOISE SHOW LAST NIGHT

IT CHANGED HIM



Karl Boson is the artist that conceived this issue's cover drawing. He will have an exhibition of his pointillist drawings at the

legendary Larry's Corner in Stockholm from the 5<sup>th</sup> to the 19<sup>th</sup> of October. The

exhibition will get started with one of Karl's musical

projects LABEL, a duo with Ben Speth

(Sister, Format). An event of drastic

electricity.

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Free DL - AllidAlfrændt soundcloud

TO CHECK OUR DISTRO CONTACT [INFO@CODAFRANZINE.NET](mailto:INFO@CODAFRANZINE.NET), ALL WEIRD STUFF



Wonna Nekrodance? Allid Alfrændt Records just released the first EP by Hell Cell Prisoners: 3 tracks + 2

remixes by Voldo and Rodox

Trading of hardcore techno for jumping gabbers and smashing

grinders.

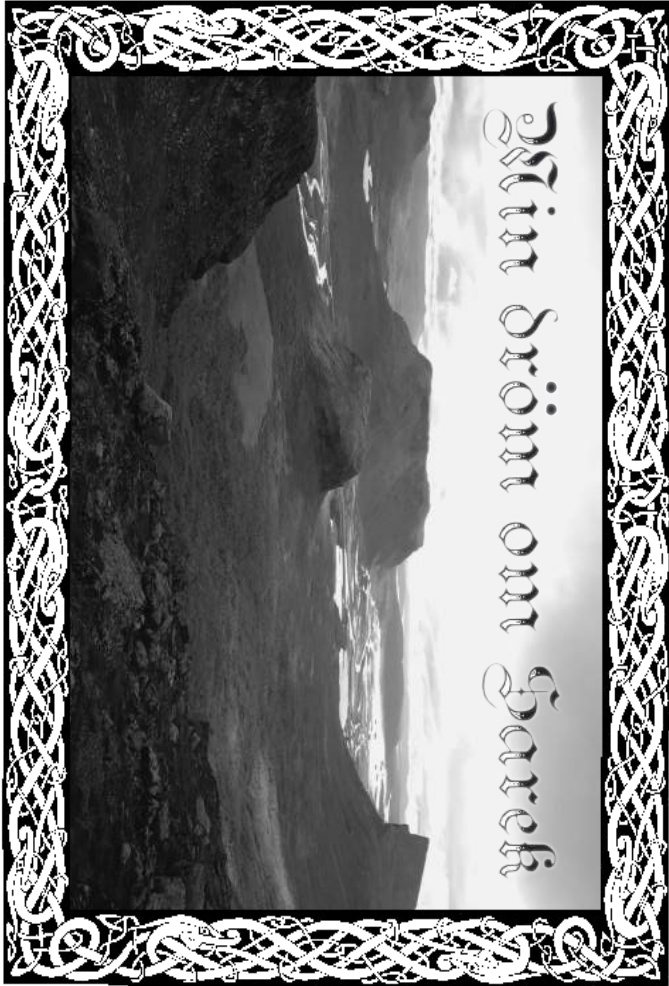
This is part of the Swedish crew which in the last years have been

establishing neo-rave hardcore and breakcore madness in the forests

and warehouses of Sweden and Europe so give them your full support and die.

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## CREATURES OF THE NIGHT & GLASS TATTOOS

A Bloodstained: Ritual of the Night review and a thought about crowdfunding in the gaming industry

Bloodstained was developed by Arby, under the direction of one of the most important people in gaming history, Koji Igarashi, father of the Castlevania series and co-creator of the metroidvania genre. After his departure from Konami in 2014, a lot of fans asked for a new creation from Igarashi, and their prayers were answered in 2015, when Igarashi himself presented a project on Kickstarter. A project that became one of the most funded games on that platform with more than 5 million dollars collected from backers. Bloodstained is set during the industrial revolution, a period in which the Alchemy Guild was having a very hard time, technology was taking over their patrons, and magic itself seemed to be leaving the world, destroying their heritage and life-long work; they made an insane call, summoning demons sacrificing magically modified humans called Shards. Needless to say, things went south pretty fast and demons started rampaging through England, destroying most of it and the Guild itself, until the Church intervened. Ten years later our adventure starts with the awakening of Milham, a young Shardslayer, from her mysterious slumber just in time to discover that her old friend Gebel was summoning demons again.

The gameplay is an old school Castlevania with exploration, secret rooms and objects, lots of creatures to slay, countless abilities called Shards, weapons to summon at our disposal and of course big bad bosses. The soundtrack is amazing, its just perfect to create the most adequate atmosphere through the entire game, from the exploring sessions to the most important battles. Graphic on the other hand is a bit of a let-down, too old for today's standard, due to the fact that it received a downgrade from the previous trailers, obviously there were consequences, from fans and backers alike, saying that this wasn't what promised to them, but in the end the final product is a masterpiece, something that can match the once undisputed Castlevania: Symphony of the Night.

As I said earlier Bloodstained: Ritual of the Night is one of the biggest success in crowdfunding history, but is this a good way to create and promote a game at the same time? The answer is not straightforward. On paper the pros are more than just a few: a fair amount of transparency from developer to customers, the customers themselves gets to decide if that product is worth money and time, possible come backs of old loved titles and brand new ones from new developers trying to take a shot in this world. On the other hand, in the last few years there have been different episodes of bet rays or misplaced trust, for example Friday the 13th: The Game. In this case a promise was made of content updates, both cosmetic and gameplay, but in the end the released title was a mess, full of bugs, terrible network and cosmetic dics with a damn high price for what they offer, in all of this zero gameplay dic or content of sorts. Another example is Shermue 3, probably the most awaited title in all gaming history. It was promised from the beginning that this title would be available both on consoles and Steam for PC version. In the end Epic Games Store got the exclusive for PC and the consequence was one of the greatest rage outburst ever, with good reason, almost all the backers from the smallest to the biggest one felt betrayed and asked a refund, but Kickstarter couldn't manage them, making the situation awkward for everyone. Probably Epic itself will refund the backers, but still, these are good examples of how you shouldn't do a crowdfunding campaign.



CODFR.



