

PARTY EDITION!

eachMARKet

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HOT HOT WAREZ INSIDE BUY NOW!

OR PROVE YOU ARE ELITE - GO AND STEAL IT!

WELCOME TO THE PARTY. YOU KNOW THIS IS THE PLACE TO BE TO SEE TO FEEL TO TASTE AND EVERYTHING ELSE AND THE EXPERIENCE IS SHARED BETWEEN YOU AND ROUGHLY 1000 LIKE-MINDED KIDS. BLACKMARKET IS THERE AS SMALL PART OF THIS EXPERIENCE, A PIECE OF PAPER TO READ AND THEN GIVE IT TO THE NEXT SCENER YOU MEET - LET IT FLOW AKA INFORMATION WANTS TO BE FREE (AND BEHIND THESE NOBLE SLOGANS FACT THAT I WILL BE ABLE TO BRING JUST VERY FEW COPIES).

DON'T MISS C64 COMPOS. DON'T SLEEP. FINISH YOUR DEMOS FEW SECONDS BEFORE DEADLINE. DON'T BURN MORE THAN 4 CDS. BUY T-SHIRT. SPREAD PROPAGANDA WHATEVER IT MIGHT BE ABOUT. DON'T SELL YOUR AMIGA. LOOK OUT FOR COMPO ENTRIES FROM TRIAD, HAUJOBB, CNCD, EPHIDRENA, FAIRLIGHT, FAKTORY, PLUSH, FARBRAUSCH, PHANTASY, RAVE NETWORK OVERSCAN, DUALCREW-SHINING, SMASH DESIGNS AND MANY MORE. SHARE YOUR JOINT WITH ME IF WE ARE LUCKY TO MEET. DON'T BURN PR0N, BURN PARTY-STUFF. BLA BLA BLA - I JUST NEEDED TO FILL THIS SPACE. I DIDN'T REALLY SUCEED - BAH, BUT JUST LET ME TO INCREASE FONTSIZE... AND EVERYTHING WILL BE MKAAY.

SCENERS IN THE STREETS

and we asked them:
"Are you going to MS2K1 bud? And how about presenting something there?"



Chaotic/Padua/Farbrausch:
Well, aehm.. yes! There's a good chance you will see some stuff from FR. But don't fear to release something on your own!



Jeff/Crest/Cyberzound Productions:

No and no, I am afraid. Going to spend Easter with some Camelot dudes and my girlfriend.



Loadererror/Ephidrena:

Yes - me, Frequent, Zixaq, Cheetah, Jaykey, Slummy and Aztec will go there by car. We will present something but it won't be Ephidrena demo.



Xxx/Haujobb:

I will go there... And I will present myself!

YOU WANT EDITORIAL?

I DONT CARE ANYMORE, I JUST WANT MY WIFE AND KIDS BACK!

Seeing headline editorial you want! You'll get it. It's here in your hands while an eye or two of yours is creeping slowly over the paper. PAPER! Very useful indeed. You can even use it to wipe your ass at emergency. Please do me a favour and screw internet at least this time. Yes, I got an email address and I could release this publication thanks to the net. Still, you won't be able to read it online, I hope.

How should I call this anyway? United Scenes of Scene? I just thought a big paper for all of us would be just in time. Glad you noticed this is not first issue - no way! The show went on for quite a while before, too bad I even don't know for how long exactly because I just joined the staff in early nineties. But I have been lucky enough to an issue from 1983. So, let it be 1983. 1982 for the Sinclair Research Ltd, 1984 for Orvel and 1983 for scene. Everyone's happy!

So. Scene is dead. Good joke ofcourse but only when you hear it for first time. Last years I've been exploring scenes on various machines and guess what, things are changing for the better. People stick to ancient machines like Commodore 64 or Sinclair ZX Spectrum are never gonna leave'em. And they are mostly sceners, so what death are you talking about? Not to mention Amiga, she owns way too many souls to be considered dead. And all the others... People even manage to discover new machines all the time. Mostly old, but new for them and in some cases new for scene too. Just look at still small Oric scene, how beautiful this machine is, getting back

from the grave. Computers unlike all the other machines, has face and soul which have nothing to do with their technical specs. It was scene giving the soul to them, making something which is meant exactly for you, only scene has been the only reason for doing it not money or something else. Our last threat is emulators, if we'll overcame it somehow, scene as we know it will never die. Call it how you want, but this unique hybrid of communication and exchange aka scene is about machines too. Therefore United Machines of Scene.

Scene, scene, scene. Bored yet? I'm not wise enough to come up with a new name for it. Scene is industry today, it is global, powerful and diverse society, which is NOT based on money. Thank g0d. Demos, parties, piracy is killing xxx, intro, scroller, memberstatus, boards, rasterbar, firstrelease, diskmag, chipmusic, greetings, tape loading error, credits, handles and stuff, yes scene. UNITED SCENE I hope. Pirates and demomakers hand in hand and singing... Yes, noble visions I've got there.

This took me roughly month to have what you're having now. Perhaps I took this newspaper a bit too serious - but what else could I do when I have no life. Sleepless days (because I never sleep at nights anyway) and heavy use of computers, one some days lasting trip to Riga, a lot of music, two or three movies, shitload of cigarettes, a bit of weed, one book, that's it and you can have newspaper now. I couldn't reach what I wanted exactly - but I'm satisfied with result anyway. And perhaps a post party version will be released too since this one is faaar faaaaaaaar from being perfect. Writting this editorial now, i have to leave for Germany after some hours and still a lot has to be done... Speed not quality. So look out for an updated version and also be sure to grab next issue tomorrow, wish I had a clue who's releasing it and where it can be obtained.

Scream this loud: "LAI PISAAS". Thank you.

signed:

^ raver/phantasy/dual crew shining



this is BLACKMARKET office - yeah it is really cold there still...

PHOTO: BAKMAITA

K r i l l / P l u s

Heading towards the third decade



PHOTO: RAVEN

Being the ultimate anachronism and paradox in the digital world, the C64 scene is still worshipping their holy bread bin, despite all odds and ignorant reactions from the non-believers. They made the second decade of their beloved semiconducting antique more successful than everybody, even themselves, expected it to be, after the beginning downfall of the home computers and the takeover of the WinTel Empire. Yet, this second decade cannot be compared to the first one, but still it is about to be terminated, ready to make way for the third one. Admittedly, the size of the scene and the number of regular releases has shrunken a lot during the last years but the worst times are over.

Having hardly any fresh blood injected into its veins, the scene grew older and the sceners find less time to produce some proof of existence, as there is a life beyond the computer scene. Furthermore, releasing something good these days means a lot more effort than ten years ago as there are higher demands on any release than in the good old days. For in the meanwhile, things grew more and more sophisticated, be it demos or mags or graphics or music, and each new product has to keep up with the ever rising standards, nothing like take-an-effect-add-logo-scroll-and-tune-and-crunch-it anymore. The result of all this is that major products are only released at big events such as **Mekka Symposium**, **X** and other parties, making them oases in a wide wasteland which yet fortunately showed some signs of hope lately. Scene life in between the parties nowadays means being around on IRC which is a great thing for keeping up the motivation and keeping people informed about news and upcoming releases. But IRCing also means idling as it is just to good an excuse for people not going on producing something worthy instead such as a new kick-ass demo. But idling is better than quitting, and quitting is fortunately not a scene habit anymore - the C64 scene is not shrinking anymore but getting more and more inactive instead.

Demo-wise, the turn of the millennium has turned out to be the herald of better times - the already legendary C64 demo compo at **Symmek2K** was a real relief after the rather easily predictable results of the two years before, people really could not see at first glance which one would be the winner. Still, this is the case in the vast majority of demo compos:

There are several crappy fake demos, some okayish ones, a good one and an absolute killer. Having a look at the latest demos, one can see that there is a strong trend back to and a demand for decent hires effects that made the C64 that popular, instead of mathematically superb but mostly eye-insulting lo-res pc-like pixel orgies. At this point the question arises whether there are still never-done-before effects left in this field and the common opinion is no, that already existing effects and ideas can only be improved. But time will certainly prove us wrong.

Another important scene segment is the mags. Not being able to have a regular rotation anymore, the time span between two issues is immense these days. But there is a small but stable number of magazines which still succeed in supplying the scene with more than just the latest news in a relatively short time span between the issues. The mags became very large-scale as well, having not only the indispensable news and charts, some interviews and reviews but also a very large number of other scene-related chapters, a new intro each issue and a lot of bonus stuff, making the mag as large as three disk sides in average, with a rising slope.

While the mags get bigger and bigger in size, the considerably young oldie cracker scene try to get their cracks as small as possible. As there are virtually no games released any more nowadays, the crackers concentrate on making jewel versions of old games which include several trainers, saveable hi-scores, support for non-1541 drives, ram expansions and the **SuperCPU** and of course the best

squeezed levels ever. The mags became aware of this habit and changed their rules for the more and more ridiculous cracking charts.

The new old cracks as well as all other scene releases are spread using the internet. This caused one species of sceners to nearly extinct, the swapper. But there are efforts to keep up the snail mail spirit and the joy of receiving real non-virtual disks made of concrete matter. In close conjunction to the virtual disks is the habit of using emulators. These programs admittedly are great tools for NTSC/PAL-fixing and to check out some releases but despite ever increasing accuracy of emulation, they cannot emulate the feeling of using the real thing, and too often people cannot or do not want to transfer a disk image onto a real C64 disk.

Yet, the emulators are a great means to get retired sceners interested again and even were the cause for quite a remarkable C64 revival on the net. Anyway, the emulation is not perfect yet, which makes them detectable by C64 software. Nevertheless, the PC became a really good tool for C64 sceners, especially for coders or graphicicians. One may consider this as being bad, especially when it comes to converted pictures, as there has been a big fuzz about converting graphics from the PC and whether it is okay or not. Also the huge computing power of a PC is used by demo coders for precalculating tables or animations.

But let us come back to the real fun side, the parties with **Mekka Symposium**, **X** and **The Party** being the major events. They are the place to be, with a lot of scene spirit, fun and drugs. Having their big screens, tons of watts and the stage, the competitions, especially the demo compos, are the highlight of each party. Unfortunately, the really big parties like **TP** in Denmark and **Assembly** in Finland were successively and successfully infiltrated by lamers, the 3-d shooter LAN gamers - but the scene is strictly willing to keep their parties clean, making the strict anti-gamers **Mekka Symposium** more and more become THE place to be, not only for C64 sceners, while the other big parties are more and more avoided by the scene. **Symmek** will be THE place for celebrating 20 years C64, we will have a fuckin' kick-ass demo compo and a lot of freakin' fun!

And we will fill another decade...

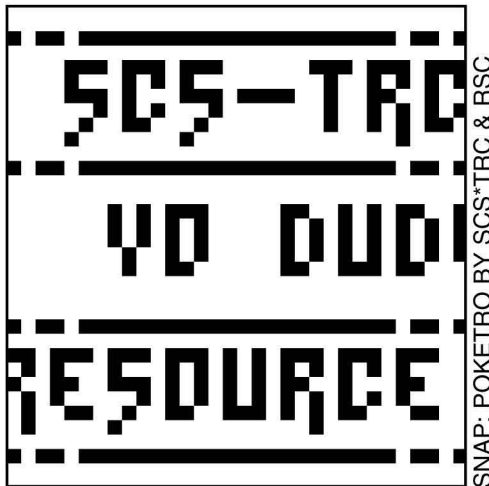
Credo/Success+The Ruling Company/Resource [Hungary] What the hell is PocketStation?

Raver just asked me to write a few words about the pocketstation scene, what isn't an easy task as there's no such a thing as pocketstation scene. Everything what is there are just a few Japanese hobby hackers and programmers and even less European, Australian and American ones.

PocketStation is a small machine which was released by **Sony** at the end of 1998 in Japan. It's just an extra add-on hardware for the **PlayStation**, a standard memory card with a really minimalistic built in machine. In brief it has the following specs: 32 bit ARM7TDMI CPU (the strongest point, the same CPU can be found in **GameBoy Advance** too, however a faster one), 128k Flash ROM (standard memory card part), 2k RAM, 1 channel 12 bit PCM digital audio channel, iRDA compatible bidirectional infrared LED and receiver, 32x32 pixel large two color display (the absolutely weakest point) and a red LED (hehe). So it's an extremely weak machine and really small in size too (just like a standard PSX memory card), but I say minimalism is fun.

The machine sold quite well in Japan, as I know in some months even oversold the PSX itself (what means something, as far as I know PSX still sells better than PS2), anyway it was never released in Europe and the USA as it was planned. I heard that the machine has a really low battery life, maybe it was the reason why **Sony** didn't really pushed it. The machine was originally designed to hold portable primitive minigames, so gamers can bring a part of their PSX games with themselves and train characters at work or in school. No doubt the main idea behind it was inspired

by the tamagotchi craze in those times and **Sega's Dreamcast VMS** (what was announced before, but was done later). **PocketStation** games weren't sold alone, but some **PlayStation** games saved their minigames to it through the memory card slot, so no crackingscene was needed and even the illegality of these games is questionable (I think these are legal, anyway too primitive games to really think about it). Many Japanese PSX games supported pocketstation around 1998 and 1999, howev-



SNAP: POKETRO BY SCS*TRC & RSC

er I only heard about one non-Japanese game what was planned to support it, **Nightmare Creatures 2** (anyway probably the pocketstation support is missing from the end product as the machine wasn't released outside of Japan).

So there wasn't any pocketstation crackingscene or demoscene, not even serious commercial development outside of Japan. Only a few hobbyists played with this machine like myself. Most of them in Japan (the famous **K-Comms**, makers of the **Caetla** PSX development ROM were the first pioneers on it) and a really few outside of Japan. As pocketstation is a really minimalistic hardware, not too many things are needed to code it. An ARM7 and Thumb targeted

assembler and/or C compiler (GCC can be compiled to these targets) and a pocketstation with a **DexDrive** or **PlaySaver** to transfer files into it or a PSX with a cheat card (**Xplorer**, **Xploder**, **X-Terminator**, **Action Replay Pro**, **Game Shark** or clones) connected to a PC or alternatively a **PocketStation** emulator. In my country no pocketstation was available from importers, so I worked with the emulator. There is only one emulator, **SN Systems** made it and a crippled demo version (quite buggy, incompatible and without sound) was spreaded over the web. Probably **SN Systems** never finished it to a 100% accurate, cycle exact version and probably this demo version is legal, you can find it all over the web if you are really looking after it.

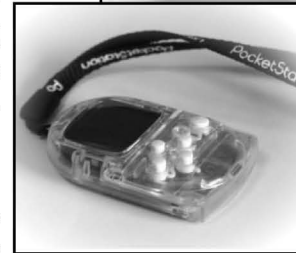


Two years ago I also coded a small intro with this setup, I named it **Poketro** (has nothing in common with

Pikachu and the other Pokémon) and I just updated it to version 1.1 today. It's nothing really special (how-

ever on a 32x32 1 bit display it isn't really possible to code shocking things), just an oldskool C64 like intro. There are a few graphical bars (like rasters), two swinging logos (SCS-TRC and Resource) and a simple scroller. If you can try it out somewhere, you can download it from my site:

<http://credo.resource.cx/>



PHOTOS: RIPPED

Jesse Blue/Ninjaforce [Germany] Demos and the Apple IIGS

The time before the mideighties was the time of C64. Though back then another machine was quite popular too it was apple II. Then came amiga and the atari st line. In 1996, **Apple** rolled out their **Apple IIGS**, the last of the apple II line. Unfortunately, they did not support it at all because of the macintosh.

Also, as with all their products, it was quite expensive. **Apple IIGS** (henceforth – GS) has a 65816 processor, making it a switchable 8bit/16 bit apple II still completely compatible with the old apples. It has two video resolutions: 320x200 and 640x200 in 256 colours, 16 colours per pixel line, 32 voices **Ensoniq** sound chip but only 2.8 mhz CPU and even slower graphic bus at 1 mhz.

Due to all these circumstances the machine was born to die. Nevertheless, some talented programmers and graphicians emerged and created some very nice software. In particular, games like **Rastan**, **Task Force**, **Zany Golf**, **The Immortal** and others show the real capabilities of GS. Much later technically stunning version of **Wolfenstein** was released. You can find these and many other games at the **Gaming Memory Fairway**:

<http://www.inwards.com/~fairway>



SNAP: DELTA BY FTA

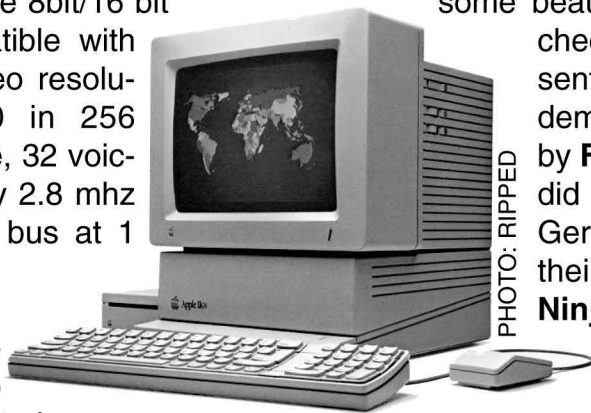
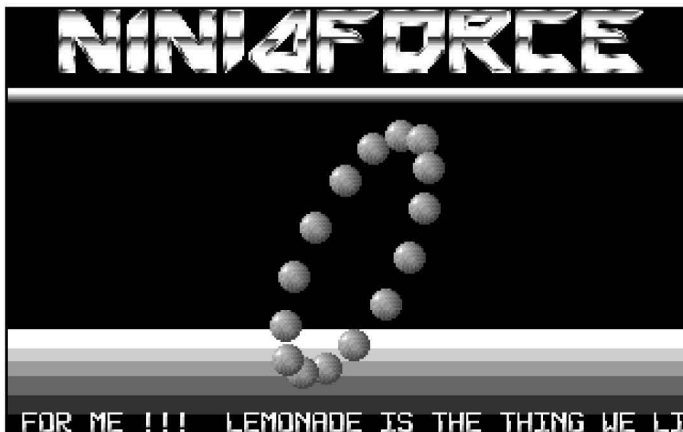


PHOTO: RIPPED



SNAP: MEGADEMO BY NFC



SNAP: REVENGE OF BOBS BY NFC



SNAP: XMAS BY DE

Most owners of GS were and still are Americans and they are not known as great demo programmers on other platforms and thus also not on GS. Small as the European **Apple IIGS** scene was, only very few demos were created. The most active group was the French group **Free Tools Association (FTA)**, who made some beautiful demos you might want to check out. Even **Apple France** presented the GS with one of their demos, named **Nucleus**. Inspired by **FTA**, some American groups also did less attractive demos. In 1994, German group **Ninjaforce** finished their second demo simply called **Ninjaforce Megademo** which even won **Mekka Symposium'1997** party! Other names worth mentioning are **Digital Exodus** and **GS Association**.

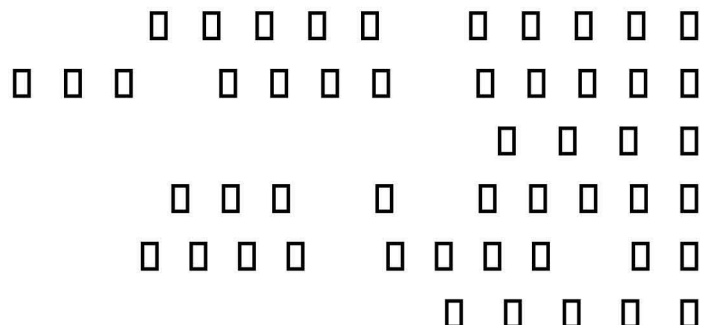
You can find all the GS demos and reviews of them at our website:

<http://www.ninjaforce.com>

(look under – special – demoscene). Nowadays it is quite hard to get hold of a real

GS so you might want to pick up an emulator and have a look. Links to emulators for PC and macintosh can also be found at the **Ninjaforce** website.

To give proper credit, apple's own **GS/OS** operating system has a lot of good ideas and features with



G r o e p a z / H i t m e n [G e r m a n y]

Sega Dreamcast - One Year in the Scene

By the time you read this article, the dreamcast (demo) scene can be considered almost exactly one year old. The first known scene production **A.G.E.** demo by **Hitmen** on the dreamcast has been presented last year at the wild competition on the **Mekka Symposium'2k**. Until that date, noone thought that this would happen not at least until some company like **Datel** comes up with some sort of cartridge that would allow to communicate with the dreamcast from a PC (like it was done on the psx, and most other console scenes). However apparently **Skywalker/Hitmen** wasn't the only guy who successfully managed to built some hardware to communicate with the DC and upload code, since a short time after the **A.G.E.** was released a certain other individual (**Markus Comstedt**) published information on the net on how to built a simple serial cable and provided a simple communication tool aswell - the DC scene could start rolling...

In a short break, one should mention that at almost the same time as the above happened also some pirate groups apparently managed to crack the thing open



SNAP: A.G.E. BY HITMEN

and also the official development software seem to have leaked. All that, and the fact that it caused a lot of discussions about legal issues, made most serious devers decide not to use any of that pirated stuff at all, and to create a set of tools and libs from scratch that is legal for everyone to use.

From that time on, a bunch of individuals made the DC-reversing shoot off like a rocket... several example codes kept rolling in one after the other and after some time enough information was gathered so people could go for some bigger projects, some started porting emulators, others put some effort on creating or porting some operating system to the dreamcast, or atleast assembling a reasonable set of libraries.

Some groups worth mentioning are **Cryptic Allusion**, the group



SNAP: BURRITO BY DDD

This is just a very quick overview of internet resources available but I guess one should be able to locate whatever information through these and linked sites.

Markus Comstedt: <http://mc.pp.se/dc/>

Loaded with information. VMS programming and DC hardware info, simple PC to DC serial link cable, tools, example sourcecode.

Hitmen Console: <http://hitmen-console.org>

Mailing List Info, GCC built/installation guide, shots from the A.G.E. demo, the ddh story.

Dan Potters DC-Dev: <http://dcdev.allusion.net/>

K-OS, free core library "libdream", small alternative "libc", gdb stub, s3m-player.

Jules DC-Dev: <http://www.julesdcdev.com>

Great portal.

Dreamcast Linux Project: <http://linuxdc.sourceforge.net/>

The name says it all ;) Not that useable yet for general applications, but amazingly lots works already.

BSD Port: <http://www.netbsd.org/Ports/dreamcast/>

Another port of a wellknown OS ;)

founded by **Dan Potter**, and **Double Dutch Designs** founded by **Andrew Kieschnik** and rumour has it that **Haujobb** is working on some DC stuff as well, probably to be seen at **MS2K1**.

By this time, most people seem to be working on their "real" projects and the low of released information and stuff has slowed down again... or people are hogging on stuff for releasing it at some party ;=)



Maximilien / Paradox [France] PSX scene is at a turning point with a dying PSX and a not yet mature PS2 scene

The future ofcourse is **PlayStation 2**, but so far very few games released were rips. Most titles were CD based games that required no work. But now more and more games come out on DVD, and if groups will not figure out how to make clean rips on CD, the PS2 scene will never take off.



SNAP: PDX INTRO

without it, there will never be so-called PS2 scene. We certainly want it to happen much faster than it took for the dreamcast scene to kick off.



SNAP: LFC INTRO

On the release front concerning ISO releases, although in 2000 the battle between **Kalisto** and **Paradox** was fierce, lately **Kalisto** has been the dominant force, with **Static** a close second with surprising releases

of major titles. A few groups battle for the japanese games, but nothing close to those two. **Paradox** and their **Paradiso** label do well in Europe, but USA is the where the action is taking place lately with most firsties coming out in the

So far only **Paradox** has been really innovative in the rip field, also there have been few tries by other groups, but it is still nothing impressive. Everyone is still waiting on rips

for the major titles that keep coming out with no release being done. Groups are working hard on improving

Uncle Sam's territory.

On the cracks, trainers & patches

QUESTIONS FOR 2001

- * Can **Static** keep up their release pace and take over **Kalisto** as ISO dominant force?
- * Can **Kalisto** which has always been more a shop runner group then a tech crew achieve the same than what they did on DC (under **Echelon**) and surprise everyone with series of DVD rips?
- * Can **Paradox** come back to their old releasing power and lead the way once more with some tough DVD rips like most of the scene is expecting them to do?
- * Can anyone else finally make the scene of the best console in the market to take off with the rips everyone is expecting?



SNAP: HS INTRO



SNAP: TRSI INTRO



SNAP: MUPS INTRO

their rip techniques, and we can expect some breakthrough in the near future. At least we hope so, because

front, **Paradox** is dominant as it has been for a long time. You might also see sometimes **High Society** and **Static** productions. But it still remains a **Paradox** stronghold.

Lasoft / Excess Team [Russia] So what is BK as a platform?

Initially BK was designed as a military computer to be used in Soviet Union but just like with everything we got our hands on it soon. The first model to be produced was **BK-0010** (with shitty keyboard, you could spot it in almost any computer club back in time) followed by **BK-0010-01** with not much better keyboard, so perhaps that's why later the same model with improved keyboard was released. **BK-0010-01** with normal keyboard was my first BK too.

As always I started with games, there were a lot of them on BK: **Commando**, **Bathyscaphe**, **Flyer** - guess, a lot of people were playing these games. Soon I got to know that there were also diskdrives for BK, they seemed to be really cool things. In Kazan, there were so-called **Czech Market** at that time where they always sold latest electronics brought from Moscow and that's where I bought controller and diskdrive too, though thanks to technical innovations just a bit later I connected hard-disk to my BK. I remember it did cost \$160 for a controller and HD, that was one hell of money back then. Yet my machine was far from perfection - after seeing some programs supporting **AY-3-8910** soundchip which I didn't have I decided I should have one. As some friends discouraged me to upgrade rather suggesting to buy a new model **BK-0011M** which got AY chip built-in, I finally did become owner of a real monster: 128KB RAM, 50HZ timer, 2 screens, so everything was smooth on this machine :)

Right after I started to use my new machine I spotted some programs called demos and these were something! Group **Caroline** from Samara, Russia made some of very first demos for BK, they also converted some classic speccy demos like **Shock**, **Lyra II** and more, they even rewrote player of speccy **Sound Tracker** musics, so I think these conversions weren't worse than originals ;)



SNAP: DEMO BY CRASH

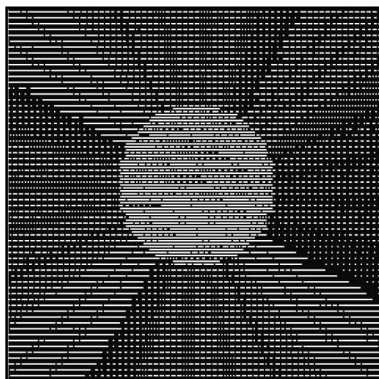
What I noticed in BK demos later was increasing propaganda of amiga with just about everyone writing how ruling amiga is. Some dude **Rdc** did write a lot of it in his electronic newspaper **Sapog** - how many advantages amiga has, how similar 68000 assembler is to BK's just much more advanced. That did sound tempting - there are eight addressing modes on BK, the architecture have been stolen by USSR from **DEC** and it's very comfortable and simple.

There are a lot of operational systems on BK, the best of them are **MK-DOS**, **CSIDOS**, **ANDOS**. Last one of listed is compatible with **MS-DOS** 12-bit FAT, just you will need to format your disks on BK anyway :) There is also very powerful text processor **Vortex v4.0** under **ANDOS** with possibility to edit text of unlimited size (just limited by your HD size - controller supports up to 2GB disks splitted into 124 logical drives 32MB each).

There was an important event in 1996 - **BK Mania'96**. There were first shown some 4KB intros and demos which were really innovative and of high quality. Sadly I got to know about this party just after it happened. There at **BK Mania** first digital music compo for

BK took place. **Strogino Programming Company** did very powerful for that time editor for covox, now famous PC musician **Manwe/Sands** was taking part in this project. He gave his share in involving of digital music on BK, there have been a lot of remakes and modifications of editor later. The first covox demo was released by **Rdc** with music by **Xpeh** (now ex-member of **Magic Soft** on speccy and **Looker House** on amiga). As I later got to know, **Xpeh** was writting this music on speccy actually, doing all the job in debugger.

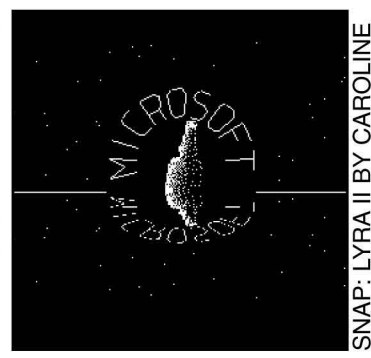
Funny enough, speccy sceners never heard this music as it was written for BK people ;)



SNAP: SPACE4K BY BABYLON5

About that time the demo scene really took off. As there were no more chances to earn much money by writting games and applications, everyone just started to do demos. The best pieces still came from Samara, they amazed everyone. In august of 1997 there was an another party, **BK Mania'97** (and pity enough, last one). There were about 150 visitors and party went on for three days. And it was damn cool party! I also presented demo there and it came second :) First place was taken by **Megabest** and **Maxi GC** from Samara - it was first trackmo on BK ever called **Technological Dreams** which looks great even today still. Everyone thought that **BK Mania'97** was inspiring enough and expected a new wave of enthusiasm, but somehow it didn't happen. Platform was slowly dying, people left for other computers, everyone remaining was just getting too lazy to release anything. No surprise, as we held BK compos at **Cafe'99** party only two demos and four intros were presented :(And that's all the scene...

After **BK Mania'97** there were some good programs released still. From Samara, capital of BK scene, **Omega Sound Tracker** (4-channel editor for **Sound Drive** soundcard) came. I ordered some hardware-guru to make me one, all in all another one went to Samara and other one to Saint-Petersburg. About that time I ported speccy player of **Sound Tracker Pro** (by **KSA**) to BK and enjoyed great speccy music since there were very few good musicians on BK. There is quite good tracker **Rock Monitor** by **Caroline** on BK which sounds quite different than speccy music because it's written borrowing technologies from C64 players. Unfortunately this player is very slow, it takes about 30% of CPU time and that's a lot, other players like **Sound Tracker Pro** one took just 5-7% of time. Maybe I'll soon get to converting all these tunes from **Rock Monitor** into *.vtx.



SNAP: LYRA II BY CAROLINE

Though there were some entries (three intros - two from Kazan, one from Saint-Petersburg), people didn't see them because promised BK compo didn't take place. I myself made great surprise for everyone, too bad nobody got chance to see it. Maybe I'll make a version of it on PC, exact copy of BK demo, just to show off what BK can do. I am not sure at the moment though, don't really feel like doing it. It was revolution :) I was writting it about one year. I don't think there will be new software on BK not to mention new people... Nobody needs it anymore, but I think it's useless to write stuff just for yourself... You can reach me at lasoft@mail.ru

Jazzcat/Onslaught [Australia]

The C64 cracking scene versus the new millennium

Cracking on the C64 in the year 2001, does it still happen? Yes, there are still some groups working away on C64 games of both new and old nature. The year 2000 is over and we are now getting further into a new decade.



SNAP: NOS INTRO

With each year, things have been declining on the commercial side of the C64. However the year 2000 saw more new games released than in 1999 (!) which is a positive sign.

2001 has started off in an average way. Already there is 5 new games released and 4 game previews. Out of these games there is some good ones too. **Metal Warrior 3** is a very nice platform game, made by one guy, **Cadaver** from **Electric Harem** (be sure to check the other MW games released in 1999 and 2000). **Zzzz** is a nice puzzle game with some funky code by UK C64 veteran **Jon Wells** (ex-Visualize). Other promising games are the previews of **Super Starforce** and **Who Becomes A Millionaire**. Both look quite good. In comparison to last year, 2001 looks to be just as good, I hope it is even better as this would show two years of an incline in commercial games rather than a decline.



SNAP: ONS INTRO

Who are the groups releasing in 2001? So far it is the same people as in the previous year, in order of activeness (for first releases) these groups are: **Onslaught**, **Laxity** and **Raiders Of the Lost Empire** (ROLE). More than likely other groups like **Excess**, **Fantastic Four Cracking Group** (F4CG), **Triad** and **Warriors Of Wasteland**

(WOW) will participate later in the year.

There are also quite a few new games on the horizon, the following are in progress and should hopefully be released this year: **Utopia**, **Enigma**, **Godz**, **Beast**, **Reaxion Extended**, **Savage Platforms**, **Metal Dust**, **It's Magic 2**, **M.O.O.D.**, **Newcomer**, **Godflesh**, **Monsters**, **Toxic**, **Roy Sheldon**, **Pac It**, **Turrican 3**, **Heroes & Cowards** and **Penguin Towers**.

Also taking into consideration that most of these games are produced by sceners themselves (mostly nothing to do with the cracking groups).

However, there is still some game companies actively supporting the C64 and still some commercial C64 magazines like **GO64**, **Commodore Scene**, **Commodore Zone** and **Loadstar** still released.

**BELIEVE IT OR NOT -
YOU CAN STILL SEE THIS INTRO IN ACTION!**



SNAP: 3AD INTRO

So what old games are being touched up and improved upon and by whom? The main people doing old games in 2001 are **Nostalgia** and **Remember**. Games like **Karnov**, **The Last Ninja** etc... all one sided and megatrained with bonus doxx files, a must have for the serious collector out there. I am looking forward to **L'Trimm's** last crack for **Remember**, this is a mega packed version of the classic game called **Elite**, with complete documentation provided also. Another group will start doing old games this year also, this group is founded by **Onslaught** and will be called **Onslaught Antiques**. The people doing the high quality cracks are names like **Jack Alien**, **Hok**, **GRG**, **L'Trimm**, **Derbyshire Ram**, **Mason**, **Ba** and **Didi**.

The oldie groups are normally sending out 1 to 2 spread disks at a time, hopefully more groups will participate in oldie cracking.

There are also some other interesting projects that are taking place. The first one to mention is the massive game crack database that **Mason/Motiv8** is organising together with some others. Most of the FTP sites that have C64 cracks only contain one version of each game. **Mason** hopes to achieve a database that contains all versions of each game ever made. **Zyron/F4CG** has launched a crack intro web site. It contains screenshots and downloads of a huge amount of crack intros from a different variety of groups from the early 1980s through to the year 2000. A nice site which can be reached at:

<http://intros.c64.org>

As an overall look at the cracking scene these days there is still quite some activity. What it is lacking is real competition, there is too much difference between the quality releasing groups and the low quality releasing groups. The lack of BBS presence possibly assists here. The boards had a natural ability to cause activity, especially with groups having wars - they try harder to release wares. Where as the internet is impersonal, there is not much interaction between the first releasing groups, on the boards this was different, here there was a standard medium for communicating. On the internet there is



SNAP: REM INTRO

no standard, some use IRC, some use ICQ, some use **Spankerz Heaven** web-board.

For more scene information try and check my magazine **Domination**, just follow the sites below to download some copies.

<http://domination.rules.org>

<http://www.noquake.de/domination/start.htm>

<http://www.onslaughters.org>

Good news is that the cracking scene still exists and there are still some nice games coming out, the only downside is that we have to wait longer in-between quality releases. The year 2000 was better than the year before that, we hope the same happens for 2001!

Antitec/Dirty Minds/Benediction [Greece] Hello fellow sceners, I am Antitec of the CPC demogroup Dirty Minds

The editor asked me to write an article about the **Amstrad CPC** scene and since I am such a nice and helpful guy I decided to help him make his papermag look bigger. I am not going to talk about the past in this article because I really do not know many things about it since I entered the scene in 1995. But if you are really curious about the past then you can find information at **Optimus** homepage:

<http://www.cpcscene.com/demos>



SNAP: DIVINE BY GP

Let's have a look at the scene nowadays. Personally I don't think that the things are going well nowadays. What makes a scene strong are new productions and unfortunately we don't have many of those in the CPC scene. To make things even worse, the CPC scene is divided into each country's scene. What I mean is that even today we can't say that there is a big european scene but a scene in each country. Let me make this even clearer by describing each scene separately.

The biggest scene now is the french one. Many groups, a lot of people, meetings, new productions. We can say that if you are a scener and you are french then you are damn lucky. If you are a scener and you are not french then you miss a lot... Because the french scene seems to be kind of closed for other countries. The biggest problem for a non french scener is the language. There are many great discmags and demos but

90% of them are made in french. OK, we can watch a demo written in french but it's almost impossible to read a french discmag or papermag or to use a french utility. The french scene now has its own e-group written in french and its own irc channel. Global communion is extremely difficult to be achieved under these circumstances. C'est la vie! Anyway, some groups from France are **Arkos** (they

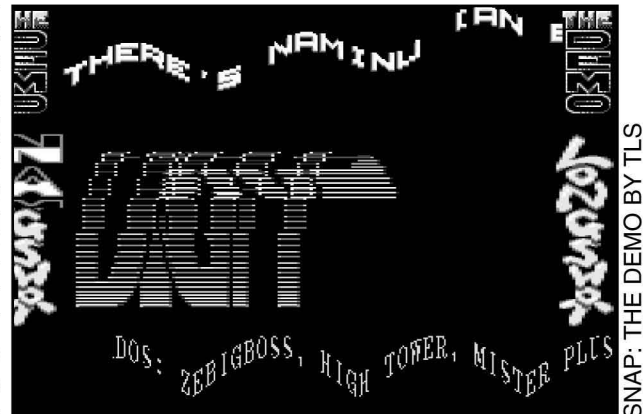
make the excellent discmag **Demoniak** written in english), **Mortel**, **Overlanders**, **TnT**, **Futurs** (they make **Amstrad CPC+** productions and a lot of hardware stuff), **Hard'os**, **Flower Corp** etc.

The scene in Germany is like Elvis... It's dead but still legendary! The latest german demo was released in 1998 by **Ablaze of Moving Pixels** and the latest discmag was **Tribal Telegramm** in 1999 if I remember well. There are some german people surfing in the internet, talking on IRC or sending messages to the mailing list but the only way to keep the scene alive is to make productions. Since there are no productions then there is no scene. I think it's time for me to be optimist! There are some possibilities to see some new ger-



SNAP: ECOLE BUISSONNIERE BY OVL

man productions in the future if the people who are active in the internet decide to make a team and release something in the CPC. At least they are thinking about it. Some other good news from Germany is that a big meeting is planned there,



kind of a reunion party. I hope that I will be there and also some french people will join us to make a huge european meeting. You can find infos about the meeting here:

<http://coc.cmo.de>

The scene in Greece is... small. There's only one group, **Dirty Minds**, but I think that compared to Germany, the scene here is stronger! At least we make new productions like our discmag **Ovation** (issue 6 is on the way) and some demos every now and then. There used to be another group called **Chaos** but all the members now are inactive. **Optimus** is very active, I think he is the most active person in the scene! He created the absolute homepage about the CPC demoscene:

<http://www.cpcscene.com/demos>

Everything you want to know about the scene you can find it there including screenshots, downloads, news, coding achievements etc.

Finally, a few words about England. I do not think that there is a demoscene in England since I have not seen a demo for ages. The only group I know is **System-D** but their latest production, the discmag **Better Than Life**, was released in 1999. They plan to release a megademo called **Palatine** in the future and a soundtracker.

During the past years some efforts were made to unite the scenes. A demogroup with members from Germany (**Villain**, the leader), France (**Eliot** and **Arno**) and Greece (**Antitec**) called **Benediction** made its appearance by releasing the discmag **Digital Press #3** in 1997. For more info:

<http://www.cpcscene.com/benediction>

What kept the scenes separate for many years was the lack of communication. The internet can bring people closer nowadays, since almost every scener has access to it. There are many homepages providing info for the CPC demoscene and there's also a mailing list, an IRC channel etc. What we needed was a center to link all the pages. That's what Juggler and other people thought and they made the CPC center:

<http://www.cpsc.de>

It's still in a primary stage so you won't find a lot of stuff there. Be patient and the things will get better.

Let's have a look now to the latest CPC productions in 2000. **Madram** of **Overlanders** released the best CPC demo ever called **Ecole Buissonniere** showing the best software effects ever seen on a CPC. **Arkos** released the 7th issue of **Demoniak** and also a demo called **Not Dead**. **Demoniak** was great as usual but the **Not Dead** demo was not great but that's ok since **Rainbird** wanted to make a demo just to announce that he was active. **Iron of Hard'os**, released a demo for the CPC+ called **ZeMeeting 2000** and another demo called **Iron 2** I think. Unfortunately, due to CRTC differences I wasn't able to watch the second demo. **Eliot** of **Benediction** released **Optix 2**, a kind of slideshow for opticians... He also made a nice demo called **What A Cool Weekend** in cooperation with **Madram**. **Kaneda** and **Candy** of **Mortel** released the **The Carambar Mega Demo**, a minipart actually and **Ramlaid** of **Mortel** made the **Camembert Meeting 4** demo.

From Greece, **Dirty Minds** released three previews, one was the preview of the 6th issue of the discmag **Ovation**, the other one was some software plasma routines and the last one was the gigascroll part which will



PHOTO: RIPPED

be included in **Ovation 6**. From England the newest production I've seen is **Atm** issue 5. **Atm** is not only a discmag, it's also a 1940s typewriter emulator. Seeing productions in 2000 written in basic with horrible graphics, no sound, no design, is simply pathetic.

I don't think that there are many things left to say about the CPC scene. Just follow the links:

<http://www.cpscscene.com>

• S w e e d / H i g h S o c i e t y [United Kingdom] • N64 Scene Report For Mekka Symposium 2001

Unfortunately the N64 has faded more or less into obscurity this past year. Reason being lack of software, new generation consoles hitting the streets (and internet :)) ..with no more than 15 Games scheduled to be released in the USA in 2001, its hardly suprising groups have moved on. Release wise there are just 2 active groups left in the USA (**Aggression** and **Menace**) competition seems limited. Still many groups still compete over the PAL conversions. (**Lightforce**, **High Society**, **Paradox**, **Menace**, **Network International Ltd**). However **Obsidian** still try to keep a light on whats left of the scene, with their original, useful utilities for the **Jr 512** and **CD64**. Although over this last year I dont think anybody has contributed more to the scene than **Lac/DX**. Day after day you could read forums of people saying "cracking is easy, i dont have the time" but were they really telling the truth? **Lac** spent lots of time re-writing save routines in games (saving people shelling out more money to buy a modified cartridge) and making cracks for games that required them. Over this last year he has been the only one more or less, keeping some hope whats left in the scene. Homebrew games, it seems we have seen the last.. **Cliffi** and **Djax** released **Shufflepuck 64** some weeks ago, it seems highly unlikely someone will start a project now.

So how has the last year compared with past years?.. Well.. without a doubt since the turn of new millenium, competition and groups have slowly faded away. There are not many survivors left from when the scene first began back in 1997. Crackers/trainer makers **Crazy Nation** have now vanished, **Icarus/Paradox** & **Lightforce** quit half way through leaving behind a very useful trainer making document. The days of new demo/intro, trainers, people helping eachother learn has all gone, all that remains is a few people dumping games every now and then. The guys who started it all **Anthrox** & **Swat** are nowhere to be seen, **Quasar** have thrown in the towel, **MSFTUG** stopped. **Lightforce** seem to be the only survivors left from the first few months from when the scene began. **Eurasia**? **TRSI**? **The Corporation**?.. Where are they all now?

However over the last year or so, with **Nintendo** forcing **Bung** to stop production of the **V64 Jr512** some games are unplayable to most people. Games being to big for older backup units, every other game using a save routine, not everyone, hasnt/cant get easily. Maybe **Nintendo** care more about piracy than the actual console?.

With the release of most likely its final biggest title last month, **Conkers Bad Fur Day**, maybe now all eyes are on the **Game Boy Advance** and **GameCube**, N64 games are being cancelled/moved to Gamecube, last game is due approximately September, providing **Nintendo** dont slate some more. Now they have turned their back on most of Europe (except Germany). Those who want these oversized games and ones with different save routines may not get the chance to play them after all. Overall there is very little left in the life of the **Nintendo 64**, and even littler life left in the scene with **Menace** getting 90% of USA releases. And **NIL** getting 90% of PAL releases and all the cracking left with **Lac**, its not looking as if its going to be back as it was, Maybe all thats left in the N64's final year is plenty of PAL conversions and maybe a few new Japanese titles now and again, if they packup their bags. Thats it.

Although I guess its safe too say the N64 scene did have a good innings, To many, the scene and the console died many years back, slow development of games, constant delays, "kiddie" software, the scene turning "lame", people left or moved on, and has been carried by the same people for those few years, It did have its moments, but also had its downsides (but which scene doesnt?). But i guess at the end of the day competition makes the scene, and for a while the N64 has had none.



SNAP: PDX INTRO

Mac Buster/Extreme Entertainment [Russia] A very brief Sam Coupe and its demoscene history overview

Do you know what is **Sam Coupe**? I think those of you, dear readers, whose first home computer was **Sinclair ZX-Spectrum** and those who were reading some speccy magazines such as **Sinclair User**, **Your Sinclair** and **Crash** in years of 1989-1992 will remember the name of this computer. For those who hear about sam for the very first time, I'll tell you what it is.

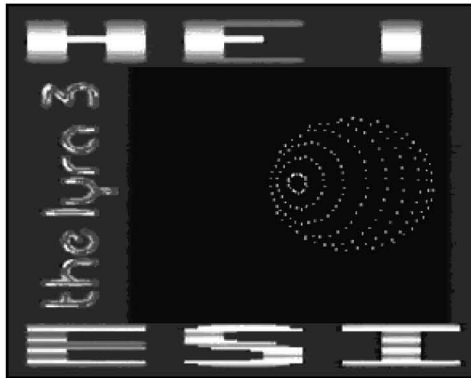
Sam Coupe was first introduced to the public in 1989 by **Miles Gordon Technology** company. At the time sam's features were impressive for 8-bit machine. **Sam Coupe** has:

- * Z80CPU at 6Mhz
- * Philips SAA1099 sound co-processor (PSG with 6 channels of sound and DAC)
- * 256k or 512k of RAM (expandable up to 1MB)
- * 32k of ROM (with VERY powerful BASIC inside)
- * 4 different screen-modes (from 256x192 to 512x192)
- * 128 colours palette (from 2 to 16 colours per pixel)
- * one or two built-in 3.5" ultraslim disk drives (800k of data on each)
- * cute 72-keys keyboard with numeric pad, original outfit
- * optional mouse

So, let me tell some of names and releases: **Ethanol Soft Inc (Surprise, Out of Colour, The Lyra III), The Lords (Silly, Tweety), Entropy (Entro 1, Entro 2, Ice), Mnemotech (Mnemodemo 1, Mnemodemo 2), One Man Coding Crew/Shadez (Turbo Demo, Draconis), Martijn Groen (R.G.B. and Cute Demo), E.S.D. (Enigma Music Demo 1-2), Master of Magic (M.O.M. Demo),** and others. I've

never heard of demo parties for sam but I know sam users usually gather somewhere once per yer. Such events are called **SAM Meetings**.

For some reasons there are not much activity on sam demo scene at the moment. But when I asked sam user to take a part at **Forever'2e3** party they sent me three demos very quickly, this

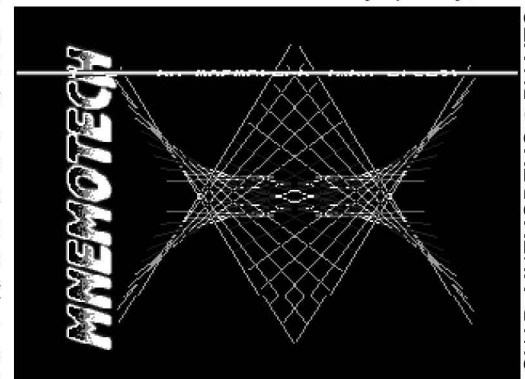


SNAP: LYRA III BY ESI



SNAP: SILLY BY TL

which can do the same thing with memory is russian **Orion-PRO**, I know no other. There were also other nice things for democoders in sam - like hardware interrupt when beam reach defined line of the screen, possibility to know exact beam coordinates, and so on. The oldest real demo for sam was made in april of 1990 by **The Lords** (a very famous demo group on speccy in late eighties). In period from 1992 to 1997 sam scene was active enough to release some demos (and sometimes very good ones) monthly. There were over 30 teams and independent coders. Not all sam demos may be found because they usually were spread along with e-mags and sometimes even built into e-mags, but as editors disappeared, noone knows how to contact them and ask to let to distribute their mags.



SNAP: MNEMODEMO 2 BY MTC

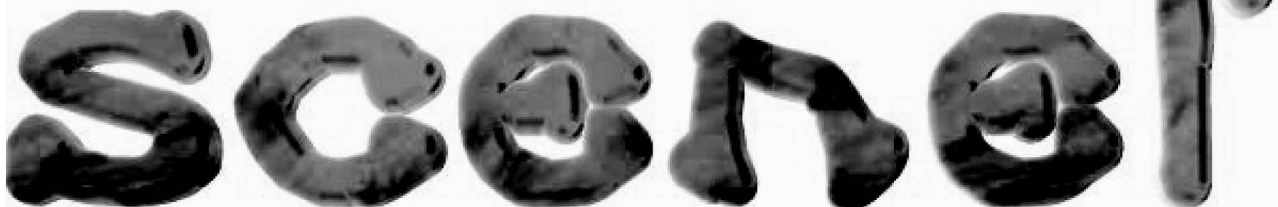
shows that groups didn't left sam scene yet. You can find some sam demos on following web site:

<http://mnemotech.ucam.org/>

(click on demobase link). DOS emulator of **Sam Coupe** may be found on the same site.

scenet is looking for new staffmembers right now.

scenet@scenet.de - simple as that and as simple as <http://scenet.de>



AVENGER/BLACK MAIDEN/DREAM THEATRE/MIMIC/BYPASS [Germany]

PC ANSI scene's current state - the year 2001

Well, Raver asked me to write an article about the ANSI scene in 2001. I really hope you know this sweet textmode artform with lots of blocks and colours. 5 years ago ANSI was very popular because the BBS scene was still going strong but then with the internet getting more popular the need for textmode graphics slowly decreased. Unfortunately there isn't left too much to write about, the great days of ANSI are gone, blame it to the internet, blame it to anyone else.

This year only saw about 6 releases. this is not much, but at least the packs were of quite good quality since nowadays still active artists are really dedicated to ANSI art.

Glue put out two very good packs and reached release number 34, it looks as if they keep on releasing quite steadily. Especially **Catch22**, who is also the organizer behind **Glue**, **Zerovision**, **Propane** and **Ansichrist** keep on drawing large pictures in the tradition of many great artists before them.

A new group in the ANSI scene is **Ikea**, which obviously consists only of swedish artists. The idea behind **Ikea** was to gather all the artists from swedish ANSI scene, even inactive but online ones. They have released two packs until now, both



ANSI: ZERO VISION/GLUE (GLUE-34 ANSIPACK)

include artwork by **ZeusII**, **Milkmang**, **Absent Spinsister**, **Alla Xul**, **Bym** and even a few .RIPs by **Pike**. There are some

very nice pieces, I recommend you to check them out.

Hieroglyphics released their 5th pack. **Hieroglyphics** concentrates on ANSI logo, in the tradition of the great awe letterings. **Dee1** kicked some butt and made it a quite decent release. There have been better packs but it's still nice to look at.

Finally my own group **Black Maiden** released our (this time really) final "book" (that's how we call our ANSI packs). We are drawing less and less ANSI so it does not make sense to release any packs anymore. I don't want to praise my own groups release, but it's worth to check out, especially because of all the artwork done by friends like **Noize/Kolor**, **Nail/ex-Fire** etc.

What is the future of the ANSI scene? I don't know, but maybe more people will fall in love with the little coloured blocks and save the scene. If you have further questions feel free to mail me at **avenger@blackmaiden.de** and I'll try to help you out.

If you want to get these releases or older artpacks (check out **Samsara**, **Fire**, '96-'97 **Ice** and **ACID** packs if you've never seen ANSI), try out the following sites for more ANSI related stuff:

ftp://ansiemu.darktech.org - for FTP archive containing a lot of ANSI releases.

http://www.acheron.org - a news site concerning the ANSI scene.

http://www.neoncrayon.com/operation - webzine about the artscene, but hasn't been updated lately.

telnet://inso.darktech.org - this is an ASCII board, but several people from the ANSI scene are calling it. Another telnet board worth checking is **Fluph**. Unfortunately I don't have the URL but it has very smooth ANSI design.

irc://#ans on efnet - most active ANSI artists come around here, for the more inactive part try **#ansi**;

http://tentacle.dhs.org - ANSI drawing program for *nix.

http://www.drastic.net/bmdraw - an another drawing program for DOS and linux.

http://artpacks.acid.org don't exist anymore since **ftp.cdrom.com** got a pure business site, they closed their giant artpacks archive.

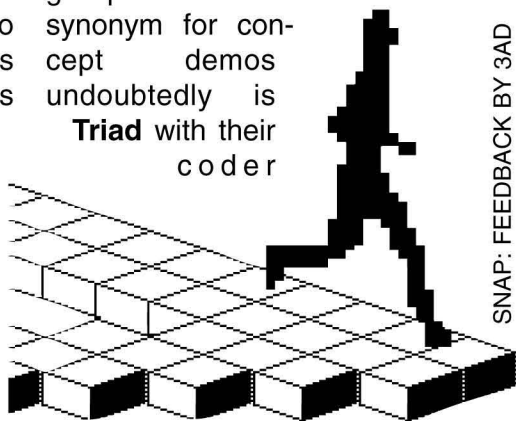
K r i l l / P l u s h [G e r m a n y]

Who is making ruling C64 demos these days?

When I sat in front of the big screen at **Mekka Symposium'2K** and the C64 demo compo was about to start, I was very positively surprised by the announcement that was made before it finally began: «And now, the impossible becomes possible». Yes, they are right, C64 demos always showed what can be done when one only long enough knows one's little machine and its specific bugs and features and when one actually does optimize one's code. Almost 20 years ago this computer was invented and we still manage to stun people with new stuff that nobody thought to be possible with those limitations. This very demo compo at **MS2K** was plain kick-ass indeed and the audience was stunned one more time. It seemed as if a lot of the good coders in the C64 scene saved their work for that compo in the year with the special number 2000. I'll refer to the coders only because I'm one of that species as well - of course the musicians and graphicsmen also did a great job.

The aim of this article is to tell people which active (!) coders in the

than **AEG/Smash Designs**, the king of the big pixels. One's personal taste decides in that matter. The absolute ruler to me in amiga-styled effects is **Graham/Oxyron**. He and **Crossbow** released their **Deus Ex Machina** at **MS2K**, which mainly presented the **Oxyron** type of demo in **Crest's** shell and which is one of the best demos made on this machine until now, although it plainly is a polished version of **Graham's** onefiler **Dawnfall** and to me is just 'solid' instead of 'great' (something which I thought when I watched **Crest's Krestology**) because it lacks some spirit and new ideas. Anyway, the group which is a synonym for concept demos undoubtedly is **Triad** with their coder

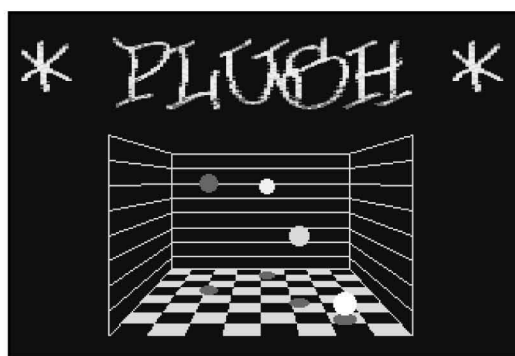


SNAP: FEEDBACK BY 3AD

Hollowman who puts out very interesting productions that criticise our society in one or that other aspect, his most recent works being **Manhood** and **Feedback**. He does a great job making different stuff than **King Fisher/Triad** did and still being very good at making people think.

These four people are my favourite coders in their specific fields (and the charts say my opinion about them is not eccentric at all) but there are a lot of other very good coders that I highly respect. There is **HCL/Booze Design** who is a strong competitor of **Graham** in my charts, he put out the brilliant **Soul** and he simply amazed me with it as he did just everything in this demo, including the graphics and the tunes for which he wrote an own player by the way, just to save some raster time. There will be another killer demo by him

these days, so watch out for it. Another very good coder is **Oswald/Resource**. He is mostly into vector and PC-like stuff and will soon release a new ass-kicking demo. Major parts of the code of **Void** were done by him and I also liked his **Wildfire** which is a kind of music clip with a very busy disk drive all the time. In the big pixels section there is **Fenek/Arise** and **Gold Hand/Samar/Arise** who gained some of my respect with their codes for **Pijak Potrafi** and **Movie World** (**Fenek** under the **Dragon Software** label) where he showed that PC-effects are not necessary be big-pixelled. **Gold Hand** also did a great job with **Bloody Domination** by **Samar**, along with **Butt-Man/Samar** (now calling himself **Prezes**) - I wonder whether they're still active. A guy whose work I like as well is **BBT/Breeze** who made cool stuff that feels C64 in any way, namely **The Quark** and the major part of **Bastard**, which both unfortunately remained previews, and parts of **Lone Star**. One guy that I know for having a lot of talent is **Ed/Wrath Designs**. He got active again recently and is doing quite small but remarkable off-mainstream things that got stuck in my



SNAP: +H2K by +H

C64 scene rule nowadays. Anyway, in my opinion there are four kinds of coders: the coders of classical raster, bitmap and vector routines, the coders of PC-like math effects, a mixture of both kinds, which I like to call the amiga-style, and concept coders with more attitude than effects. One can't really say which of the two main types of effects is harder to code or whether **Crossbow/Crest**, the master of raster routines, is a better coder



SNAP: A QUOI CA SERT? BY WD

mind like **Disco Calculi**, **Stupidity III** and **A quoi Ca Sert?**, where his brother **Joe/Wrath Designs** committed the other half of the weird design. I wish there was a big demo by them where they could unleash all their talent, some big thing which had a load of their ideas and design along with **Ed's** coding. →

In connection to their coders, the ruling demo groups in my opinion are in no specific order **Booze Design**, **Crest**, **Oxyron**, **Breeze**, **Arise**, **Smash Designs**, **Triad**, **Wrath Design** and **Samar** if they're still active.

But there are also some other groups that made good productions in the last time, like **Xenon** with **Arcanum** which feels like a follow-up to **Dutch Breeze** by **Blackmail** but which failed to beat it although it has better code. Their coder **WVL** seems to be good and I'd like to see more of him and his true C64 effects. There also is **Padua** which in my opinion never released top notch stuff but still very nice demos, and with **Lubber** they have a good coder mainly doing original C64 raster routines. **Extend** seems to be quite good as well, I somehow like their **Orangi** although it feels like a preview, something that is quite familiar with demos nowadays. A pity that they didn't make it to complete their **Total Egypt** and their upcoming demo masterpiece yet.



I really can't help it, but Raver forced me to also count myself and **Plush** to the big players, which is against my modest nature. But anyway, yes there was me putting out our **+H2K** at **MS2K**, and it seemed to wow the C64 community. Yes, **Plush** seemingly had quite a big success returning with that demo. I would like to place myself next to **Graham** and **HCL**, as I really appreciate the stuff they produce, and the result of that can be seen in my demo. But I also admire **Crossbow**'s recent stuff and the result of that can be seen soon. I like coding fast hi-res effects that still include some math and I also love connecting my parts in a way that everything is a whole round thing with nice fades and style. By the way, I remember coding one of the first parts for my upcoming demo where the fades took me two weeks while the main effect took me just about 2 days - now I know why I'm such a slow coder... Anyway, I only entered the scene in early 1998 and **+H2K** is my first demo, so I hope to be able to come up with another stunner on time and prove that Raver is right.

Marcer/Elite [Sweden]

Atari Cracking Scene 2001

Dead!! Nahh.. not really. Let's get back to 1999 and see.

In the year of 1999 there were two last standing cracking crews on **Atari ST/Falcon** competing on hottest and fastest releases. They were **Elite** and **Vectronix**. You might think, wow what a contest to get hot stuff. Well it is not as easy especially when the companies on atari are so bad they don't even send out software to buyers sometimes etc.. So no software made was easy to get because this and more reasons.



Still there were quite a lot releases on atari that year, I think there were at least 80-100 releases just from **Elite**. That's a high amount if you ask me! And there were maybe only 120 releases by companies and programmers all in all. Close to the end of 1999 we noticed that **Vectronix** lost their motivation and **Elite** is taking over, also getting more and more suppliers. So more or less **Vectronix** died in 2000. Now **Elite** was the only cracking group left. But we lost a lot too. Main crackers wasn't as motivated anymore and didn't have that much time for atari anymore. Still, leader of **Elite** used a lot of tricks and with a help from here and there **Elite** managed to push about 60 releases that year. Still not bad. Now it is 2001. There are only 2-3 members in **Elite** left which could be called active but none of them is cracker. So we get help from independent dudes who are good in cracking. Even consultation sometimes helps a great deal! :) The funny thing is, some little atari company tried to bust **Elite** in the end of 2000 (!). **Elite** homepage was closed because of this. As you see companies still try to stop this small piracy on atari... So beware! ;)

As the leader of **Elite** I must admit, there have been only about ten releases this year. Atari cracking scene is close to death, this might well be the last year left. I still do have some stuff to release though, about 40 programs are waiting. After these are cracked... Hard to tell, companies are not as active anymore. But rumour has it, there are 2-4 games in progress. So if they are finished, maybe some great releases will be out. Spirit on atari scene is unique, it is not the same on PC. That's the reason why I am still living in nostalgia just like lots of others. If you want to check out info on atari scene and what's new, check

<http://www.dhs.nu>

and for a not so cute homepage of **Elite**:

<http://www.algonet.se/~marcer/eliteNo1m>

it was never finished, so nothing great. Okay. Nothing special to report from atari side except scene is still alive but lazy!

May Atari be with you!

CREDO/SUCCESS+THE RULING COMPANY/RESOURCE [Hungary] GameBoy Advance, the present and the future

I think everybody who's reading this heard about **GameBoy Advance**, if not, here's a small history lesson. Probably it was **Nintendo** who introduced or at least made the LCD game & watch machines most popular at the beginning of the eighties. Later they were the pioneers to make a handheld game machine, **GameBoy** in 1988, what was a complete machine with dot matrix display (the original name, **DMG** stands for **Dot Matrix Game**), so was able to play any game from cartridge not just one as the old LCD games. **Sega** followed **Nintendo** with **Game Gear** and **Atari** with **Atari Lynx**. Both of these machines were better and more colourful (GB had only 4 grey colours) than the GB, still after a few years both of these machines disappeared from the market, so GB was the only remaining handheld gaming machine. The GB market was less and less active too, maybe customers lost their interests in handheld gaming, but in 1996 **Nintendo** released a game what turned the game industry upside down, **Pokémon** (and around this time released a new, redesigned GB, the **GameBoy Pocket**, what is absolutely the same machine, only smaller). Since this time until the very present, **Pokémon** was one of the absolutely bestseller things in the game industry, kids are simply going mad when they see Pikachu and the other Pokémon (some of them even killed others, what was the start of the so-called «Pokémon crimewave» in the USA), everything what can be connected to Pokémon turns to gold. As I'm not a parent of some kids below 10, I really can't understand what's good in that game, but one thing is sure, it was the lifesaver of gameboy, the lifesaver of Nintendo and even the lifesaver of the handheld gam-

ing industry. Things gone very well, a few more developers and publishers started GB projects, but the biggest boom happened when Nintendo released **GameBoy Color** in 1998. Since that time



PHOTO: RIPPED

No doubt it is one of the hottest and most interesting things these days in the game industry and it is just the beginning, as the machine will be released later outside of Japan and far better games will be done later than what are available today.

GBA has the following specs in brief: 16MHz ARM7TDMI CPU (32 bit, quite strong RISC one), 240x160 5:5:5 RGB true colour display (with hardware rotzoom, bitmap and tile based modes, palette and true colour modes, really lot of hardware possibilities, 96k VRAM plus 1k OAM and 1k palette RAM, etc), 32k CPU internal and 256k external RAM (also 64k RAM can be

added to the cartridge too), two 8 bit digital audio channels (plus the same four channels what are available in the previous gameboy versions), full hardware compatibility with GBC (the whole machine is inside, however there are a few games with minor audio and other compatibility problems), serial port (the machine can boot up from the serial port too, so even four machines can work from one cart at the cases of some games like **Mario Advance**), left and right shoulder buttons (plus the usual directional pad, A, B, start and select buttons), etc. Unfortunately some useful things aren't available in GBA what were in GBC, things like the infrared LED and receiver (so the GBC games supporting this won't run 100 percently the same) and the DC adapter port (I'm really angry to **Nintendo** because they removed this, anyway probably a dummy battery connected to a DC adapter can solve this problem and hopefully such an adapters will be available officially too, so far I only heard about rechargeable battery packs for the GBA).

not just **Pokémon**, but GBC is also one of the bestseller things in the game industry, almost every publisher and every developer started a few GBC projects and as the system is tile based, has a low resolution display, slow 8 bit CPU, FM like primitive audio chip, etc, a really lot of C64, spectrum, amiga, PC and other demosceners started commercial and sometimes hobby projects on it too. The machine was damn hot and living and yet every scener who started to work on it liked its limitations, because the limitations brought back the old C64, spectrum and amiga years (where the serious game business died long ago) and as we know, nostalgia rules. And then we reached the year 2001, when **Nintendo** finally released the totally next generation 32 bit machine, **GameBoy Advance**. It was hyped for a long time (GBC was just a temporary solution until GBA will be finished), so everybody was really interested in it, the uncountable developer and publisher companies worked on GBC projects, more new companies, people from all the demoscenes and of course every gamer in every corner of the world.



The GBA demoscene was born somewhere around Q2 and Q3 of 2000 when most of the licensed developers got their GBA devkits (the ones who were licensed GBC developers before with successful titles and who paid the 7000 bucks for every devkit). The first programmers started to try out things after this and one developer called **The Invisible Man** even did an early GBA emulator. Developers started to release a few routines and hobbyists also started to code such a things what they did with the help of the emulator (to try out things), the other released sources and of course with the help of the leaked out infos and docs. As always the first demos were simple: picture display, sprite display, sprite movement, button check, scroller, early game preview and such a things, this trend is still going on, the more people are starting to work with the GBA, the more hello worlds and early test demos are seeing the daylight, also people are trying out every known routine on this system and trying to push the limits too (an interesting project is **Jeff Frohwein's** JPEG decoder lib for example).

So today most of the demos are this kinda test routines and game pre-views, often with sources, but the first demoscene like demos and demoscene demos from popular groups also popped up. For example the demos from **Icebird** look really great, I liked their demo **Kunterbunt** with pixelated graphics and a beautiful and colourful plasma. The old group **Anthrox** also did some interesting things, **Pan** released **Mars** demo and an oldskool intro with 3D starfield, moving logo and a great DYCP, where the characters are turning around too (hardware effect) and are always in the perfect angle between the previous and next characters. In my opinion the most interesting GBA scene release at the moment is **Oxygene's** 3D demo what **Leonard** converted from an older partywinner atari st demo of him and **Mon/Oxygene**, called **GameBoy Advance 3D Trip**. It's a precalculated filledvector 3D movie, 1800 frames long, contains 3757 sides, 2162 vertices and 117 colours. Of course more and more interesting demos are popping up every day, so probably when you'll read this, there will be more, maybe even something will be entered to the wild competition of the party.

If you are interested in more, head there:

<http://www.devrs.com/gba/>

<http://www.agbdev.net/gbadev/>

where you can find every freely available legal demo, game, source, emulator, info, documentation, compiler (all you need is an ARM7 and Thumb targeted GCC), etc and both are updated daily. If you are a licensed developer you already have everything and can try out your works on the real hardware, but if you aren't, like myself, you aren't lucky. At the moment there aren't any possibilities to execute things on the real hardware without the official devkit. No flash ROM based cards are mass manufactured yet, however I heard long ago some are under development, probably it will take a while. Neither the serial communication based homebrew



SNAP: TURKEY BY CHAKOO

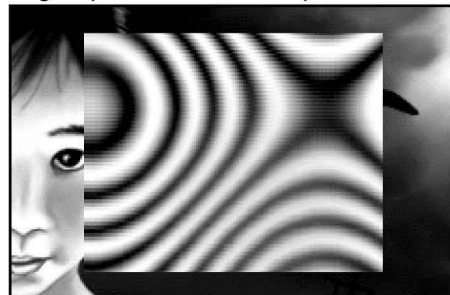
devkit isn't available yet (what is using that possibility, GBA can boot up without a cart too from another GBA through the serial connection, however in this case only 288k RAM can be used and absolutely no ROM, so it will be really limited), however it is probably possible and people are working on it already. At the time when I'm writing these lines, the only hobbyist possibility to program the system and test programs are the software emulators. There are already a few emulators available and probably people are working on many more at the moment. The currently available DOS and windows emulators are **The Invisible Man's** discontinued **GBAemu**, **Eloist's EloGBA** (the only one available with sources), **Julien "Gollum" Frelat's BoycottAdvance**, **Marat Fayzullin's VGBA** and **Iki's iGBA**. The most compatible and most frequently updated emulator, so currently the best one in my opinion is **iGBA**, you can download it from here:

<http://igba.multimania.com/>

At the moment there's no GBA crackingscene and out of the first published titles only two were dumped and spreaded wider, **Mario Advance** and **F-Zero**, even these were dumped by independent people and no well-known cracker-

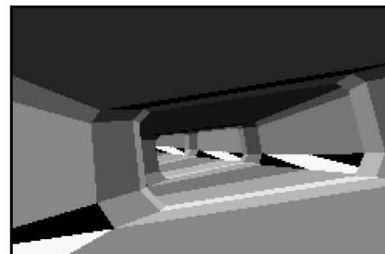


SNAP: RINEN HEAT BY NOKTURN



SNAP: KUNTERBUNT BY ICB

However I'm quite sure this will change in a couple of days or even hours and the elite crackergroups who worked with GBC will start releasing on GBA too. There aren't any mass manufactured ROM dumper hardware yet (for GBC many of these are available, so everybody can dump a GBC ROM) for the GBA, but there are already many homebrew ones, as I heard crackergroups already built some too. Of course until the emulators are quite incomplete and no flash ROM carts are available (and the serial solution won't be useful for pirating) ROM dumps are quite useless, out of the reason collectors can prove how 1337 they are and can inspire hardware hackers to build flash ROM carts and help emulator programmers to make their emulators more perfect.



SNAP: 3D TRIP BY OXG

Well, this is the small snapshot of the current legal and illegal GBA scene as I can see today. Maybe it is a little bit inaccurate at some points as I can't see everything what is kept in secret at the moment, also as this is a really new and really active scene, things are heavily changing daily, so half of this article can be outdated on the day when it will be pressed. Anyway I hope it contains enough interesting informations, especially for the people aren't working with GBA yet but are open minded and interested to hear about more systems.

I am reachable at credo@resource.cx

NECKFREAK/BANDWAGON [Finland]

Hello. I'm **Antti Silvast** from **Bandwagon**, an 8-bit group really too deep in the MSX demoscene for it's own good. Still, that makes me exactly the suitable person for leading you into the depths of these magical three letters.



SNAP: ALANKOMAAT BY BW

I must say there are a lot of activities in the MSX scene - and especially lot of those, that seem to be entirely ignoring everything we're doing. But let us not get carried away. Although I'm absolutely in love with myself and would like to talk about that subject all the article, we should study some history first. MSX was realized back in 1982 by a bunch of big companies to become a standard for microcomputers. Everyone was manufacturing one from **Spectravideo** to **Sony**, but perhaps because of the fact that the first model was nothing very stunning, it didn't sell that well. Still, this didn't stop the companies from developing new models, first the MSX2 and then finally the **MSX TurboR**. Along with the add-ons our little 8-bit machine was getting gradually really technically impressive - and did, as far as the sales go, gradually worse. Finally in the early 90's MSX was declared dead.

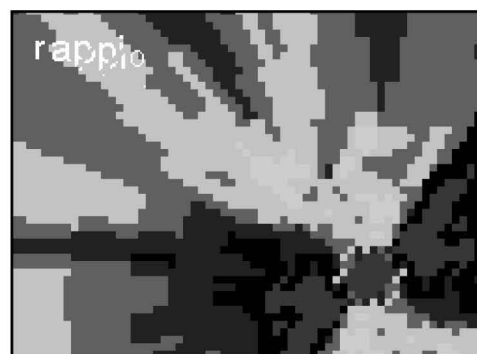
But thank God not for the little people, eh? You see the early 90's might've marked the death of MSX as far as the manufacturers go, but the subcultural

demoscene was just starting. In the beginning there were loads of scrollers which were really about as interesting as scrollers get. It was only the surface of better models and sound and graphics extensions that finally ignited some sort of a real demoscene mostly in the Netherlands and Middle Europe. Only it was not enough for these people to release their little games and demos, but they actually charged money for them: you could download a small preview which then contained a post address where to dish out your dough to receive the complete disks. And along with that you needed to buy a load of sound and graphics extensions to get the demo you just bought working at all. Am I making myself clear enough? A few good demos exist from that period, but ironically



SNAP: AVAAKKUS BY LIT

enough, they're pretty much impossible to obtain since even today little of that stuff is freeware.



SNAP: RAPPIO BY BW

Still from what I've heard, some of that stuff sold surprisingly well considering their method of trade was highly unusual. Still by 1996 most of the groups had grown pretty much bored of the whole thing ; and I guess the opportunists weren't making that much profit either. Once again the MSX scene as a whole seemed to be dying - and mark my words, I truly wish it would've. But as history reveals, 1996 and later 1998 marked the beginning of a new era forming a finnish MSX scene of two groups. That's two more than statistically speaking ever should've been.

Of course everything was very unpredictable from there on as well as the pioneer group **Lieves!Tuore** actually started releasing for the basic MSX1 and of course for free. They had their share of success, but as MSX groups tend to, got eventually bored.

MSX demography

- 1989-1991** crack intro scrollers from Scandinavia
- 1992-1996** commercial demos for MSX2 and better models
- 1996** **Lieves!Tuore: Aekrus**
- 1997** **Lieves!Tuore: Aatnos** (2nd at **Tiara Joulu'97** demo)
- 1998** **Lieves!Tuore: Avaakkus** (2nd at **Alternative'98** demo)
- 1998** **Bandwagon: Rappio** (4th at **Alternative'98** demo)
- 1998** **Bandwagon: Vapaus** (3rd at **Plutonium'98** demo)
- 1998** **Lieves!Tuore: Atselous** (2nd at **Nelja'98** demo)
(a remake of **Bandwagon: Vapaus**)
- 1998** **Bandwagon: Merituulen karaisemat** (1st at **Zoo'98** wild)
- 2000** **Bandwagon: Alankomaat** (1st at **Plutonium 2000** demo)
- 2000** **Bandwagon: Vesikauhu** (11th at **Assembly 2000** wild)

Lieves!Tuore demos at:

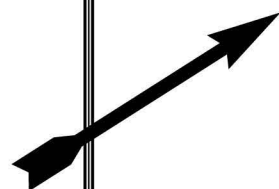
<http://www.kameli.net/lt>

LIT uses **SVI-728**, **TASM** compiler (PC-DOS), **MSX-DOS**

Bandwagon demos at:

<http://www.hut.fi/~asilvast/bw>

BW uses **SVI-728**, **GEN80** compiler, **Borland Pascal 1.0**, **SKMSX** editor, **MSX-DOS**



Then the same party **LIT** released their final demo we entered. I've absolutely no clue what made me so eager to develop a demo for the MSX - nowadays I can only think of reasons why I shouldn't have. Writing software with ancient slow compilers and editors is just one minor thing, but what really bugs is the infinite amount of social status you can lose by merely being an 8-bit coder - but as I'm once again promoting my demos via my very own name, you can see I'm still not quite the conformist I'd like to be. There isn't really much I could talk about our five releases themselves, see for yourselves - some of the parts are good and most not, but maybe you'll enjoy the experience as a whole. We know we do.



SNAP: ALANKOMAAT BY BW

That was the past, how about the future? Not looking too bright. **LIT** stopped releasing three years ago and I really doubt - but do hope - that anything will surface from that direction. Then there's of course the few people who do like talking about making demos for the MSX, but never seem to implement their plans. I, on the contradictory, keep talking about stopping democoding altogether but still find myself releasing stuff every now and then. Anyway, next **Assembly MSX** will be included in the same competitions as C64 and I'd really like to see more than just one demo.

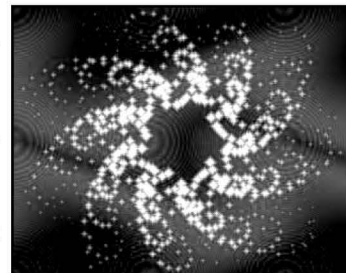
Then there's the whole lot of activities I intentionally left out. The few odd groups still making commercial software, the MSX fairs that gather a few hundred people to sell t-shirts, coders making emulators for people to play old games on and so on. What can I say? Sometimes it feels I've spent more time promoting my demos than making them and still everything the hardcore MSX owners from decades back do is ignore us. I do realize it might be that MSX users simply don't like demos at all or at least not our ones. What's that more than one more excuse to quit? Take my word, I have a plenty of them already.

I think there's one question I haven't answered yet. What does MSX actually stand for? You know what? I think computers are the single most uninteresting subject on this earth. I don't care.

You can reach me at asilvast@cc.hut.fi

Chris Williams, News editor of the Drobe Launchpad The Acorn/RISC OS demo scene

Since the breakup of **Acorn plc.** in late 1998, the RISC OS market has had its first taste of independence as new companies offer new and exciting hardware and software. Every **Acorn** computer uses RISC OS as its operating system and state of the art 32bit ARM processors; our OS is now in the hands of **RISCOS Ltd.** (who manage the desktop version of the OS, which is now at version 4.03) and **Pace Micro** (who employ RISC OS in their successful set top box products). Unlike Intel-based processors that use complex instruction sets, RISC OS's ARM processors are totally RISC, or Reduced Instruction Set Computers. This means code is smaller and quicker in the long run and many RISC OS demo coders still write in pure machine code.



SNAP: HAPPYRGB BY PERVECT

At the turn of the 1990's legendary groups like **Quantum** and **ARMaxess** who pioneered the demo scene with lightning fast effects and music inspired from the **Amiga** scene. Back then it was all scrolltexts, megademos and impressing other coders with what your acorn computer could achieve. Later on ego driven groups such as **The Xperience** created early graphical masterpieces like **Blu** to help the RISC OS scene stand up against the PC scene. It was about this time that writing quality code and having a demo with structure mattered most and much of today's demos insist on a little plotline or something similar. In 1997 the demo scene grew up and was finally dragged kicking and screaming away from blippy sound trackers and lame 2D scrolltext essays and shown how real demos are done. A group called **Nutters** was one of the first to use the powerful ARM based video hardware of the RiscPC by producing **Fluoro**, a smooth demo that mixed 3D translucent effects and iconic imagery with a soulful sounding breakbeat from **Distant Signal** to set the scene alight. Competitions held in 1998 and 1999, the best that springs to mind was **Evolution**, featured many 3D demos and rendering techniques. Groups such as **DFI** and the ever-growing **Kulture** competed with pumping CD quality soundtracks, pre-rendered shifting jpegs and cunning 3D texture tricks to pull off one of the greatest years in RISC OS demo coding. Many tutorials and articles were published on the web and in magazines explaining how to create your own 3D renderers and how to master ARM machine code. Many parties were thrown, **Yelling Jam** and **Siliconvention**, some with the aim of groups producing demos at the shows and usually with less than 48 hours to do it in. Another **Yelling Jam** is expected this year too, no doubt many coders will be looking forward to this as they will have the chance to go head to head with other platforms.



SNAP: FLUORO BY NUTTERS

In 2000 and 2001, demo coders moved away from 3D stuff and focused their skills on producing small yet high quality demos with the aim of demonstrating programming skill. Many competitions such as **CodeCraft**, organised this year by veteran group **Icebird**, set a limit to 1024 bytes or 4096 bytes of code; this may seem incredibly tiny but with the versatility of the ARM instruction set and support from RISC OS, these tiny demos never fail to impress. A personal favourite of mine is **Escape** from **Kulture**. In less than 1024 bytes you can have a plasma texture mapped tunnel of various shapes and a background backbeat too. The winner of last year's **CodeCraft** was **Perpect's HappyRGB**, a stunning 16 million colour graphical demo of animated spheres and tunnels; the whole executable weighs in at 1022 bytes. With less than 13 days to go until this year's **CodeCraft** deadline, I expect we shall be further impressed by this year's standard of RISC OS coding.

Top 5 demo groups:

1. **Nutters**
2. **Kulture**
3. **ARMsTech**
4. **Topix**
5. **Icebird**

More on RISC OS demo scene at:

<http://www.icebird.org>

RISC OS News Portal:

<http://www.drobe.co.uk>

Cru / 100 Percent / Toxxin [Germany] VCD / SVCD / DIVX scene

General info

VCDs are CDs, which have some boot data (needed for the VCD-Player) and the biggest part, of course, is the movie file. Normally ends this file with .DAT (instead of .MPG). The MPEG format for VCDs is MPEG1. (Currently the most common video format). So are fullsize movie like Terminator splitted in 2 CDs because the size is approx 1 - 1,5GB. Cams, Telesyncs & Screeners are mostly available on VCDs.

There exists another format: SVCD (SuperVCD). The quality of SVCD is a bit better than VCD because SVCDs use the MPEG2 format. Movies are like VCD splitted in two parts. DVD-Rips are mostly available on SVCDs or on DivX.

The DivX format is a hacked version of M\$'s ASF format. DivX is called also in the scene as MPEG4. Most movies in DivX have the size of 650-700MB. DivX is very in common, because the size of the movies is much smaller than VCDs, but the quality isn't always the best.

Cams, Telesync & co

Cam is the worst format, because it's a cinema-rip. That means, someone used a camcorder to record the movie. If you watch the recorded movie, you'll hear the audience etc...

Telesync is a bit better than cam, afaiK the speech is much better than cam, because it's added later to the moviefil.

Screener is the best format for VCDs.

DVDRip is the best video format for movies. Then comes DVD.

The scene

It's quite hard to say, which group is the best in the VCD/DivX scene, because nearly all groups do the same: VCDs, SVCDs, DVDRips and DivX.

Some information about DivX from DiVX Digest:

Format: flexible - most common form — .avi

Resolution: variable, most common — 640x480 or default PAL/NTSC resolution

Bitrate: depending on resolution/sound bitrate.

Most common: 650MB stores 80-90 minutes at 640x480

Video quality: variable, most common — similar to SVHS/DVD

Audio Quality: variable, most common — CD Quality+ (48kHz, 96kBits, stereo)

Encoding time: 2-4 frames per second on a PII-350

I'll list here my 3 favourite VCD groups (I don't like DivX very much!):

1. Evil ISO
2. VCDVault
3. TWC

Another fact is: The lifetime of the most groups isn't very long. Some rea-

Divine, a wellknown PC iso and rip game group, does sometimes little trips outside to the VCD-scene. =)

Pity, nearly all the NFO files are pain in my eyes because they are such a

nasty styled. Another sad thing is that I don't have seen any intro stuff or anything else in this direction in the VCD/DivX scene yet. =(The most of the VCD

Groups have their resources in Asia, because VCDs are very popular in Asia (China, Taiwan, Malasya, Korea etc). Nearly all groups calls theirself as VCD-Group, but the most of them don't release real VCDs, only the movie file of a VCD.

Last words

I dont guarantee, that all facts in this



SNAP: JOHN CARPENTER'S VAMPIRES



SNAP: X-MEN

article are right. I've written down my experience and knowledge about this scene. If you find bugs or have some ideas & suggestions, simply drop an email to maverick@100-percent.de

sons could be:

1. the group is a flop
2. the members of a group are retiring
3. there were some busts....

synthesised year 2000 pc demoscene highlights by ps/calodox

3d acc became fashion.
fancy design still gets slapped in the face by girl pics and 3d scenes.

demotools:
first ptc by gaffer now

demogl by otis and demopaja by memon.

music section: fm officially closed
noise, tdr and therelite gone
mp3.com
other labels still going:
kahvi level-d
milk mono211
chill kyoto
miasmah
moplayaz

language lab hellven

diskmags: shine and pain got back on their feet ready to kick ass in 2001.
bunch of german and polish mags threatening to get big as usual.

audiovisuals you should

check out:
tac2/tazadum win 64k trax00
unet/haujobb win 64k trax00
yearning/kooma 3d acc demo trax00
heaven7/exceed win 64k ms00
vip2/popsyteam 3d acc demo to00
this is/orion 3d acc demo to00
nowhere/3state to00

thedaytheearth-wasborn/tpolm win demo remedy00
voidspace/woorlic win 64k remedy00
two watermelons and one indoor ape/replay win demo remedy00
i'm abstract/calodox win demo vip2

tesla/sunflower 3d acc demo horizon00
sequences/thedigitalartists dos demo asm00
art/haujobb 3d acc demo asm00
nonstopibiza/orange win demo asm00
liveevil/mandula win demo asm00
spot/exceed win demo

asm00 fb-05 konsum/farbrausch win demo evoke00
just a touch of funk/digital murder win demo ltp4
antimoney/3state ltp4
downtown/retro a.c. 3d acc demo ltp4
incyber/satori win demo broadband/t-rex

3d acc demo dh00 (didn't enter compo)
love creation max/inf 3d acc demo tp00
slx2/mfx 3d acc demo tp00
fb-08 the product/farbrausch 3d acc intro tp00
five cigar cocktail/replay 3d acc intro tp00 (didn't enter compo)

The eight bit atari scene

by Laoo/Sayans & Solo/Sayans/Phantasy [Poland]

by Jurgi/Tristesse [Poland]

The history of **Atari XL/XE** scene goes back to early 90's famous **WFMH** group released their stunning productions. But scene as we know it today and perhaps Golden Era it did begin with 1st real party - **Shadows Copy Party** in Mirow, Poland in 1994. That was time when atari seemed to die in favour of stronger machines, luckily after **Shadows** party it turned out that there are still a lot of guys fascinated by this 8-bit computer. At this party were released some classic oldskool demos by **Shadows** and **Slight**. For first time there were some other effects in these demos besides scrollers and precalculated animations.

Since 1995 an another party became open for 8-bit atari sceners - it was now legendary **QuaST** held in Ornet (atari scene capital up to 1998). Before it was ST-only party. So **QuaST'95** gathered over 120 sceners. These times were dominated by groups like **Shadows**, **Slight**, **Tight**, **Pentagram**, later **Taquart**, **Excellent**, **Mad Team**. These were elite groups of that era, they were first keepers of the deepest secrets of assembler-coding and they knew how to achieve gouraud-shading and bump-mapping ;) We also have to mention groups like German **ABBUC** (mainly magazine making), **Hungarian Hard** (good demos) and Czech **Satantronik**, **GMG** and famous one-person-group **Bewesoft** ;)

Year 1996 brought us end of the old-skool-wire-cube-dominated-demos. Classics like **TillNowAssKicking Asskicker** with textures and ENV was released then by **Shadows**, **Vengeance** by **Excellent**, **Ultra** by **Taquart**. Year 1997 was beginning of the end of the Golden Era - there was lack of good productions. It definitely did end with **QuaST'98** now multiplatform party flooded with multimedia PC users and **Quake** players - though our group (then - **New Generation**) fucked their compo and won both intro and demo competitions ;)

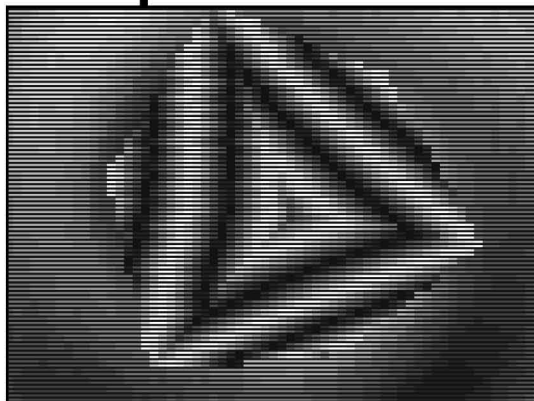
Somewhere during 1997 and 1998 Modern Era were establishing and so it was there. Scene capital was now Opalenica (where **Vasco**, the best swapper, started to organize **Last Party**) and leading groups: **Aids**, **Bitbusters**, **New Generation**, **SSG**, **BBSL** (drinkers ;)). One could also notice new style in demomaking - monochrome display and psychedelic music (mainly group called **Aids** and their **NEA** project). Characteristics of parties have also changed - decreasing number of sceners resulted in better friendship these still standing, so Opalenica parties became meetings of good friends.

In 2000 nothing interesting happened in general. There were parties ofcourse - **Forever 2e3** in Slovakia, **Sillyventure 2k**, **Lato Ludzikow 2000**, **East Party** and **Last Party** in Poland but no group released any good demo. There were only nice disk mags and tools released and plans about upcoming demos. Now sceners are mainly keeping in touch thru internet (playing **Q3A**, **D2**, **Starcraft** ;)). We hope for a change this summer at **Last Party'2001**. The problem is that a lot of scene people are studying now and have no time to do hardcore asm coding. And then, a lot of them are also doing something on other scenes (amiga, PC, st/falcon)... Next party this year (**Lato Ludzikow'2001**) best of atari scene groups plan to release some cool demo stuff again (hurrah! :)), so maybe we in atari scene will kick ass again.



Our scene is not as big as it was in the past, but it still exists and works. The most active are now: **Dial**, **Tristesse**, **Aids** and **SSG (Sente Software Group)**. There's one paper zine (**Atari fan**, about **XL/XE** & **ST(e)/Falcon**, edited by **A.G.O.**) and two freeware disk magazines: **Serious** (by **Dial** group), and **Syzygy** (by **Tristesse** group and other various people). **Syzygy** has now a little pause in edition, but it will return in few months. All of this magazines

are of course written in polish, but there's an idea to make english version of **Syzygy**.



SNAP: ULTRA BY TQA

We in Poland have two biggest Atari fans meetings: **Last Party** (always in December, 3 days between X-mass & New Year) and **Lato Ludziqiw (Folkz' Summer**, 4 days on vacation, the following will be at August, from the 2nd to 5th). Both of them are organized by **Vasco/Tristesse** in small town - Opalenica (near Poznan city) at western Poland. Atarians from foreign ex-communist countries (like Slovakia or Latvia) without old East Germany, may enter for free! For details see **Vasco's** WWW page. Standard (minimum) configuration to run newest demos for **XL/XE** is now 320 kB of RAM and (optionally) stereo. I should notice great polish hardware extensions, for example:

IDE HDD interface and **Covox** - 4 channels stereo 8-bit d/a converter (soundcard). You can play normal MOD files in as good quality as **Amiga 500**. Extension is very simply to make and the software for this (**ProTracker** & player) is freeware! Of course, you can normally run it on pokey (stereo or mono) - the only requirement is some extra memory (+64 kB min, +512 kb max).



SNAP: WANTED BY GMG

If you don't have atari, but have a PC, you can use emulator. The best atari 8-bit emulator (**Atari 800**) is continuously upgraded by Polish Atarian - **Tomasz Szymankowski**, **Fox/Taquart** and **IRCer**. You can also use PC to emulate disk drives for normal Atari with simple interface & APE application. Both: **Atari800** & APE use ATR files which are just image of Atari disk. How to get it? You can make it by yourself or get a special CDs with Atari stuff. Most popular compilation is **Atari Forever**, done by **Vasco/Tristesse**. It is continuously upgraded, and you can buy the latest version from **Vasco** (it takes 3 CDs with emulators, APE & ATR/EXE files & photos from copy-partys). Atari scene still lives, and theres a lots of new ideas, programs and hardware conceptions. I hope it will never die.

Unlock / Vantage / Padua [Switzerland] pc d e m o s c e n e

THE PC SCENE - SMALL OVERVIEW

Raver asked me to write this small overview over the current state of the PC scene. Well, actually I was intended to be a C64 but some time ago when the C64 scene in Switzerland was pretty dead, I decided to start trough into the still a bit more alive PC scene as well. These days I'm the maineditor of the oldest active PC mag around - **PAiN**. This makes me having an overview over the whole scene. I could be wrong in some though and I can't know everything that is going on. But I'll try my best with this little summary. As some more detailed overview over the year 2000 I can only recommend you to read the February issue of **PAiN**.

THE PC SCENE IN THE PAST

Unlike other scenes the PC art scene doesn't have its roots directly in the warez scene. It grew from people moving over from C64, amiga and other systems to the PC, and that's why it was the first art scene, which directly started out with releasing great demos from the beginning. There was of course also the other way, with intros in front of cracked software and things like that. The scene on the PC came to be a demoscene in its originally meaning around 1990 maybe. I haven't been active yet back then, so that's what I assume due to the releases and to what I've heard from fellow friends.



SNAP: SPOT BY EXCEED

On the PC the challenge was not the same as like on other systems. The PC, originally intended to be an office computer, didn't have features like hardware-sprites, softscroll registers and funky things like that. It didn't even have a soundchip normally, and the graphics interface was nothing more than a part in the memory of the computer, where you've been able to put your data in - no chance to move the screen base address around in real time. So the main challenge back then was, to implement all these things in software. It was about who was able to do the fastest software

workarounds and who was able to create the best effects with the very unoptimized hardware (at least, it was unoptimized for demoscene related things).

The years flied by, and the scene got some very very successful and incredible releases, like the never forgettable **Second Reality** from the legendary **Future Crew** and similar demos. By this time, the power of the computers grew

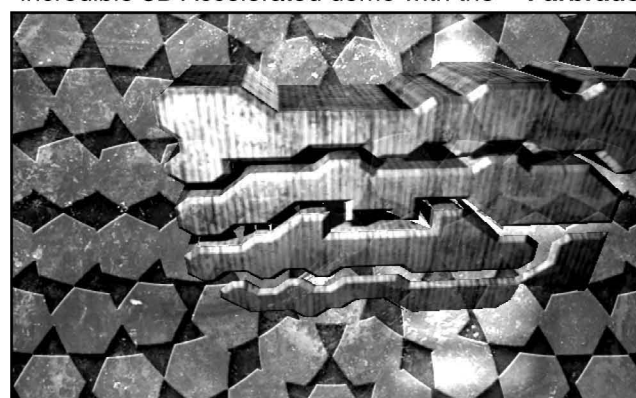


SNAP: THE .PRODUCT BY FR

more and more and this made effects possible which haven't been before. 3D was also coming to its first successes - back then still called vectors and only consisting of lines and filled polygons. When we look at a demo from back then, we often see raytraced stills and precalculated stuff which came possible in real-time linear to the speed increase of the computers.

THE PC SCENE TODAY

Today, and around today, the challenge changed a bit. Some months ago, it was still about creating the most incredible 3D Accelerated demo with the



SNAP: MEGADEMO 2000 BY PURPLE

best design and the coolest style. Software 3D engines got replaced by hardware acceleration more and more. Highlights of the time of software engines were surely **The Fulcrum** by **Matrix**, which was shown at the **Mekka Symposium** party as well. Another demo with a very cool software renderer was shown at the **Mekka Symposium** last

year: **Sleepless** by **Smash Designs**.

The demoscene developed in two different directions. One direction was about better and faster 3D stuff and incredible effects. The other direction created so called «stylish» stuff which is more design related. There have been many discussions about this, but one thing is sure: some of the best and most important groups these days are and have been **Replay**, **Haujobb**, **Bomb**, **The Black Lotus**, **Sunflower**, **Elitegroup** and many more. **Replay** was more into the «stylish» things while **Elitegroup** released a smasher with their **Kasparov** (which was considered to be boring from many people, because it mostly was a 3D-scene player).

After many highlights and some less good releases (natural), it was time for some new things. The first signs for this took place at the last **Mekka Symposium**. **Exceed** released their extraordinary **Heaven Seven**, a realtime raytraced 64k intro. It was called to be the best 64k intro ever, and maybe this was not wrong. Generally we noticed a new trend, the trend to the 64k intro - or generally to smaller productions. Many coders were sick of just putting some fast OpenGL routines together and releasing this. It's possible to do anything in the form of a full sized demo these days. The real challenge is hidden in size optimization and the magic of creating something special again. Up to now, the climax of this was the release of **.the .product** by **Farbrausch**. It is called a 64k demo -

notice the difference to other 64k sized releases: They are called 64k intro. The **fr-08** (which is just another name for the same intro) was released at the last **The Party** of the past millennium and won. **Farbrausch** managed to stuff a whole and full length 3D demo intro 64k and still featuring great sound and an elite upscroller in the end (really? well, not in the end).

One very important point about the developing of the scene is, that it changed from DOS to windows in the last year. «Finally», some people say and some of them want their DOS demos back. But Windows is state of art these days, if you like it or not.

THE YEAR 2001

Up to now, in the year 2001 there were not many things happening. It's always like this. In the early months of a year the scene behaves like just a bunch of lazy bears. But then, suddenly, at an event that takes place at Easter, this changed rapidly. **Mekka Symposium** is often the first event in a year where big and great productions get released. So, nothing to say about the year 2001 yet, let's wait until the party is over.

THE PC SCENE IN THE FUTURE

No one can know, what the future will bring. But the trend to the smaller but cooler releases will stay. One big problem that will come up to the PC scene is the problem of the «youth». If someone wants to keep up with today's effects and 3D stuff, he has nearly to be a genius at mathematics. This could be a problem some day, since for people in the age of when we started with the scene (maybe 15 or something) is normally not able to understand such a bunch of mathematics. Of course there are exceptions of hidden talents and such, so there's hope..

PARTIES

In the PC scene, nowadays major parties are called **Mekka Symposium**, **LTP**, **Takeover** or **Dialogos**. **The Party**, one of the biggest and most famous parties some years ago, has a problem with it's own image (okay, they tried to change it, if they have success with that, we'll probably see at the next **The Party**). **Assembly**, which used to be the major party for many years is more or less a gamer and kiddy event these days. **The Gathering** came out as a gamer party as well. But it's cool to see that there are still good demoparties around and that there is a place for sceners to meet once a year - at least.

DISKMAGS

There are several diskmag around. And now I shouldn't make too much advertisement for my own one (**PAiN**). So I would like to mention the others as well. For example, there is **Hugi**, a mag which came out of the local German scene some years ago. **Hugi** contains lots of texts, some scene related and some not. **Hugi**

is among the more popular magazines of the scene. Another cool magazine is **Shine** (which merged with a mag called **Fleur** some months ago). **Shine** is unfortunately very irregularly released. They've got a new diskmag engine which is quite a bit unstable. But **Shine** always has a very good choice of articles by known sceners. The third diskmag I would like to mention at this place is **PAiN** (well, I don't get around it, since it's definitively one of the top 3 mags in this scene). **PAiN** has a very long tradition and originated in Switzerland. With a small but fine selection of articles and a pretty interface it should among your selection as well, when downloading some magazines.

THE TOOLS & PROGRAMS

I would like to talk about programs that are used to create 'art' these days. The times of the pixel oriented painting programs is more or less over, people use **Photoshop** or **Painter** these days. Music wise, the time of the modules is still actual and they are used having equal rights with MP3 files - in demos of course. The trackers use new tools like **Reason** or **Buzz** instead of the **FastTracker** these days. Coding in pascal or some other lame language is out as well. People use C++ today - and compilers like the **Microsoft** one (**Visual C++**) are as good as if you were writing your code by hand (in assembler) nowadays.

CONCLUSION

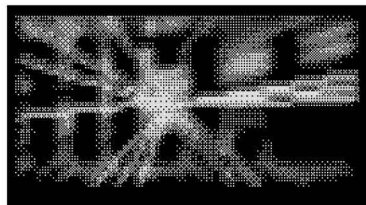
Well, I hope I was able to give you a small overview over the current state of the PC scene. If you're a PC scener yourself, I assume you will have many things to complain about which were wrong or whatever in this article. Actually, you shouldn't, this article was pure subjective and show only my view of the things. And for people coming from other systems, for which this article was made, it should be informative enough. I'd love to receive some feedback from one or another guy/girl reading this.. You can contact me via email: unlock@profzone.ch or by catching me on IRC or ICQ (3630192). Of course I also accept a good old floppy disk with a funky note on it.. But you remember: «not on envelope» still should be accepted ;)

demoscene on speccy Baze/3SC Hardcore [Slovakia]

The beginnings of true Sinclair ZX-Spectrum demoscene can be dated somewhere around late 80's and early 90's. Some people may disagree, but it happened mainly due to Polish strong base of coders and groups like **Pentagram** or **Ethanol Soft Inc** - they gave people motivation to not only play games but also to create similar fascinating pieces of code. As with almost any scene, even speccy one started in «look what I can do» spirit. Large area scrollers, multicolors and a bunch of sinus-like effects were imitated and improved many times to push hardware to the limit. It should be noted that speccy doesn't have any graphic chip, so even relatively simple effects had to be done with sense of coding tricks. Even today, many people like to watch and create works containing this classic 8-bit spirit, often called as «old school».



Early 90's are years of massive attack of computers like amiga, atari st and PC. This process naturally began in western Europe while in the middle and eastern parts of the continent, many Spectrum clones were being produced. Consume oriented gamers bought 16/32 bit computers and people with interest for coding had an access to relatively cheap and simple machines. For some people scene died, for many others there was great opportunity to show their skills to community that was filtered out of typical consumer-users. This «filtration phase» proved to be a real boom. Many new groups appeared and brought slightly different style of coding and designing of the demos. After 1995, almost every serious demo consisted of several parts and was able to run without users interaction. The influence of PC and demoparties just begun. Was it good or bad is just a matter of opinion, but nevertheless it caused massive production of demos representing their creators knowledge of technical perfection and design skill. People could see compact pieces of art with heavy arithmetics and many 3D effects. This is true especially for groups from Russia and ex-USSR countries, using various dithering engines to imitate low resolution graphic mode. Personally, I would mark years 1996-1999 as a golden era of speccy demomaking. At one side, a lot of productions from groups like **Extreme Entertainment**, **Digital Reality**... at another, many routines and coding tricks were optimized to the bone.



Nowadays, after delayed process of «filtration» in ex-USSR, scene seems to be calm with stable amount of supporters who just love the machine. Seeing realtime 3D stuff, gouraud, phong, textures and fractals on speccy is nothing surprising and for some people (namely **Hooy-Program**) it's a motivation to create crapmos, bringing back good old times and funny atmosphere. Speccy can live as long as there's something fresh. Code, graphics and music were brought to perfection. The only left area seems to be in design. If there's not enough time and motivation to code big projects, small but compact art demos could do the job. I hope that even with static amount of people, speccy scene can still develop intellectually and stay as a rare underground community of creative people.

Dipswitch/DualCrew-Shining/Dream Theatre/Black Maiden - editor of The Ascii Charts [Germany] Amiga ASCII art - the scene artform of the future?

Hardly any art-scene has been so often declared dead as the amiga ascii scene, and hardly any other artscene has been staying alive for such a long time. Around 1990 people doodling letters for traders using the low-ASCII charset began more and more to form a community to practice this artform. After a short time they got competition from those who drew with PC hi-ASCII characters ("block" ascii), but after all the amiga-style ascii form overlived them. And nowadays, amiga-style ASCII art is more than ever needed.

As amiga ascii art consists of characters available on nearly any system and OS, it is portable like no any other computer artform. Being the "official" textmode artform in the

amiga scene, low-char ascii art has also been widely used in the PC scene since the mid-90s. Many PC-based lo-char asciigroups were formed and still exist. Many of them misunderstand the ideas of amiga ascii art and never got accepted by the "hard core" of the amiga ascii scene; but there are also some artists who started to make low-char ascii art on PC, got broad recognition in the Amiga scene. But amiga-style ascii art is not just limited to PC and amiga scenes. For example, the console scene prefers amiga-style ascii art for their infocfiles, file_id's and FTP ads. One console group even used an ascii logo in a N64 cracktro.

Well, what happened in the amiga ascii scene in the last half a year? It is remark-

able that many old-school "heroes" showed up, and some of them even returned into the ascii biz. **Chrombacher**, **Fatal**, **Cybergod** and **Juan** re-formed **Epsilon Design**, **Dino**, **Mortimer Twang** and **Nike** re-formed **Divine Stylers**, **H2o** and **Mogue** planned to re-form **Arclite**, though they both disappeared again. Also some new artists stepped into the ascii arena, some of them less, some of them more promising. The "shooting stars" from 1998-2000 are more and less quiet. There were long no collies seen from **Aerosol**, the force of year **Dream Theatre** also became quiet after **Evoke'2k**.

What can we say about our brothers in the east? In 2000, quality of Polish ascii productions has risen noticeably through new, skilled artists like **Noches**, **X-Ball** and **Kempy**. But now the quality seems to fall again, as the two major Polish ascii groups **Link 124** and **SEA** have swallowed members of the newbie group **SOC**. But time will tell at last.

The favourite communication spot for ascii sceners is, for sure, **Zaner's BBS The Yard**. It's HQ of the most of the active amiga ascii groups and holds the most ascii artists in its userlist. But, though BBS's are traditionally the spot for ascii artists, in times of the WWW the amiga ascii scene lacks a internet portal. At the moment, **Pogue's www.thuglife.org**, a PC ascii scene portal, serves the amiga ascii scene as a place to exchange information via internet, but it's no solution for a long period of time since PC and amiga ascii go separate ways. Of course, a place to mention is **#ascii** on irc-net. Most of the artists that are present there are idling, but with a little luck you find there someone to fulfill your requests.

So, what the future might bring? As i said above, amiga ascii art is for sure the most portable computer artform. Therefore it suits fine for multi-platform groups, FTP servers and other purposes supposed to reach more than one platform. Amiga ascii art for sure looks best on an amiga, but it can be displayed more or less well under **MS-DOS**, **Windows**, **Unix/Linux**, **MacOS** or just any other system having slashes, dots and lines in its character set. Unfortunately, the trend of using ascii art in infocfiles and file_id's is decreasing in some scenes, especially in demo scene.

So my appeal to the Mekka Symposium visitors is: use more ascii art, it gives your productions a certain "extra". Some demo groups like **Haujobb**, **Black Maiden** and **Kolor** already realized the advantages of amiga ascii logos in their infocfiles and file_id's. So why not follow?



Dbug/Next [France]

News from the Oric scene - april the 3th 2001

WHAT'S GOIN ON

Right now, we (**Jede**, **Twilight** and me) are preparing a demo for the **LTP 5**. This is a joint effort to produce some really great stuff. **Twilight** is brilliant about sound and graphics, **Jede** is good at making tools and hardware, while I'm the only "veterant scener" of the group.

HOW GOOD THE YEAR WAS

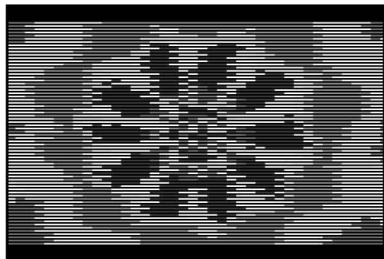
So far we manage to put online (private) a web site with PHP scripting where we can exchange ideas and demo files. A kind of private binary newgroup. We've done some experimentation with rasters, dna scrollers, 3d moving checkers, scroll texts, and plasmas. This is non finished old looking stuff, but we need to evaluate what we can do, what does not need to be improved, and so on.

WHAT'S DIFFERENT

Previous years were more like bunch of individual guys starting to play again with their childhood computer toy. We all made some little proggyes and games, but really nothing fancy. Now we really try to have a global vision of what to do :)

CURRENT TRENDS

Well, some people (non scener) are improving stuff on the hardware side. Some improvements have been done, mostly things like "hardware vsync" (that do not exists on the standard oric), implementation of memory expansions and storage. For example we now manage to load from portable CD players or directly from the output of a PC soundcard at 10 times the initial speed. A game that



SNAP: VOLCANIC 4 BY NEXT

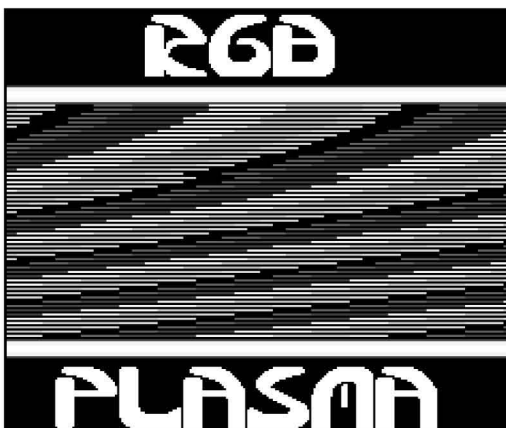
would have taken more than 6 minutes to load now requires less that 30 seconds.

If you only consider "demo" in the standard demoscene conception, I'm the best demomaker on the Oric. This is mostly due to the fact we are only three guys doing demoes on the oric, and that from the three I'm the only one that originally came from the demo scene. But if we consider the pure talent, **Twilight** is certainly my equal. Is very good at optimizing pure 6502 algorithms while I'm better at using non standard methods like using look up tables or precomputed data. For instance, instead of computing a Sine wave using mathematical derivation (what he does), I prefer to use a precomputed 256 bytes table :)

We found on some archive two demos by a certain **Tivoli Pirat**. Not reall demos if you consider what we does now, but at least it was containing music ported from the C64 (**Rob Hubbard**) with a little message. Typically in the old "warez" style.

Since we are only three, I doubt that we will be able to attend a lot of parties. And considering we are all three working, it's hard to find spare time (and our girl friends have to support this too). But anyway, I was alone at the **Volcanic 4**, and we manage to be three at the **LTP 4**. We will be three too at the **LTP 5** and this time we planned to have something to show (because at the **LTP 4** we do not manage to present something because we were using three different and incompatible assemblers).

Well, since we are on the way to have easy to use programming tools, working both under linux and windows, allowing us to code in C and 6502 assembly code, perhaps we will have some coders joining us in the future. Who knows?



SNAP: JUST ORIC BY NEXT



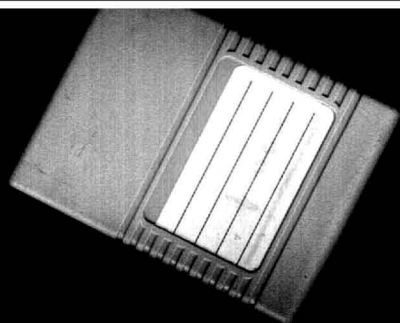
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raver/phantasy/dual crew shining [Latvia] crackheads on sinclair zx spectrum

This report was supposed to be written by my groupmate **Maddy** but as he got married lately and seems to have not much time, I was forced to write it myself... time caught me and I broke one of these idiotic rules I did set myself before starting to gather reportages from all these scenes - no report should be written by me. But as they say, better like this than not at all. This also applies to whole mag... No report from amiga scene?!? Yeah.

Cracking scene on speccy have got quite an unusual history. There have been an old one, with cracking crews in Sweden, Holland, Greece and Germany among other countries removing copyprotections and often even not signing their releases, later in early nineties their stuff was often re-cracked in Poland and released with for the second time with some strange loaders and idiotic protection (not copyprotection though but just one preventing to change something in loader). When speccy got popular in ex-USSR (also in early nineties), these protections and TR-DOS system caused second wave of cracking - people were importing old games and cracking these loaders to make TR-DOS versions of games. A bit later a lot of games were re-cracked again, to make even better versions with fast load, better crunching and trainers added this time. This was even a bit of first-release race since right after revolution in USSR there were still no laws of copyright, so at places called radiomarkets there were always many people (often sceners) selling speccy software and a lot of speedcracks were done to get out some old but unreleased game before others do and strangely enough BBSes or FTPs wasn't the medium - it was these sellers (often called as "traders" in scene) in biggest cities like Moscow, Saint-Petersburg, Minsk, Kharkov, Kiev and Riga who just made well spread version of the group who managed to make it first.

Nowadays all this is slowed down though. Almost all games have decent versions even if there is still a lot to like making them even smaller, adding trainers for many games and as far as I know there are still games which were never ported to TR-DOS. Also 99% of older cracks doesn't include documentation of game, that's another thing yet to come as well as translations of many spanish, czech, slovak and russian games.

Surprisingly there are still quite some games coming out, and some even protected still - people are still earning some money this way. First-release scene isn't really active at the moment but

as some new groups appeared who are willing to take part in this race things may still change for good. These are groups like **Triebkraft**, **Killer Toad**, **Dab** and **Intentions Matrix** are yet to show what they are capable of.

Older groups who did a lot of cracking in former times are **Code Busters**, **Mafia**, **Flash Inc**, **Seamans**, **Magic Soft**, **Digital Reality**, **Mortal Kombat**, **Phantasy**, **Fatality**, **Prestige**, **Amiga Must Die** (mostly known as **AMD**). On cracking front only **Phantasy** is still active of these.

Another interesting aspect of speccy scene is that due to TR-DOS a lot of other software besides games are being

"cracked" and forced to work under it like demos, magazines and tools. On the other side, people who are working with other disk systems don't crack that much of TR-DOS wares since they don't have

enough knowledge about this system. Their standard is tape still - basic loaders which can be easily altered to suit any disk system out there. That's good for compatibility but there are some disadvantages as well - it's not possible to make good loaders and for some kind of stuff like tools it's even not possible to use only basic.

Some sites to check if you are interested in speccy scene are:

Scenergy portal - <http://scenergy.natm.ru>

Site of most hyped magazine made in cooperation between some of the best groups in scene - **Digital Reality**, **Phantasy**, **Progress** and **Concern Chaos**

POS Web Team - <http://pos.izhnet.ru>

Power Of Sound launched a special section of their group to manage this nice newsportal with bad english =]

Raww Arse portal - <http://www.raww.org>

It was supposed to be website of demogroup **Raww Arse** but turned out to be the best english speccy scene portal around

ba, bitman, case, dannie, despair, dw, hans, intruder, melange, motley, mr.alpha, neotec, pinball wizard, scorpie, sneaper, solar, stasi, therion, zesmasher, zyron

F 4 C G

is now accepting some motivated members for the C64 and the new GBA sections
if you are interested contact **ZeSmasher** (smr@ticino.com)



SNAP: KT INTRO



SNAP: PHT INTRO

The only scene in Africa? by Rawhed/Moojuice/Faktory

Yes its hard to believe, but there is a demoscene in South Africa. No, we don't have animals living in our houses, and yes we do have TV :) I'm sure a lot of PC coders would have heard of **Denthor** or **Asphyxia**. He is probably the best known South African scener, and was made famous by his demo coding tutorial series. The last demo compo in ZA was in December 2000, and was called **Optimise2k**. Since then the mailing list has been having a good deal of traffic and we've had small tracking and coding compos on IRC. A few small demos have also been released since our last compo. So as you can see we are an active scene, but just not a very big one :)

So lets start back in the beginning... I only joined the ZA scene in 1994 so I'm not too sure about how it was before then. I think there was a very small amiga scene, although I'm not aware of any compos or demos that were made. If there are any ZA amiga demos, then they will be very rare! I do know a few people in ZA that still have amigas, and although the amiga scene is dead in ZA, they still like to watch demos on them. It is possible there was a C64 scene in ZA, but I don't know of one.

For me, 1994 was the birth of the PC demoscene in South Africa. The first ever demo compo was held, called **Dexterity'94**. There was a huge turnup at this competition, over 10 megademos were shown. The top groups at this time were **Atomic Warlocks**, **Asphyxia**, **Guru Magic**, **Meltdown**, **Penumbra** and **HAiD**. **Asphyxia** actually never entered any demo compos, but they had been making intros and coding small games for a while, I think even in 1993. **Asphyxia** did make a really cool demo called **Psycho Neurosis**! It featured some very funny Lemming comedy. **Atomic Waloks** released a lot of intros and seemed to win all the compos :) **Guru Magic** probably had the best style of of all the old ZA groups. I knew the people in the **Meltdown** group personally and they made a very good trackmo style demo in 1994. Overall the quality of South African demos at this time was slightly less than European level, but not by much - after all it was a very young scene.

After the success of **Dexterity'94** compo, **Explosive'95** and then **Optimise'95** were held. **Optimise'95** was the first time I entered anything into the ZA scene. Our early compos had a very similar structure to the ones in Europe. We hired a hall, filled it with demofreaks, dazzled everyone with cool demos on the projector and gave prizes to the winners. We even did diskthrowing compos back then :) But the compos were small, only lasting one day, and usually only the compo organisers brought their PCs.

There was a 2 year gap until the next compos. In 1997 **Explosive'97** and **Optimise'97** were held. The **Explosive** parties have always been small gatherings at some sceners house. I didn't go to



Optimise'97, but I remember the winning demo was by **Digital Oblivion** with **Serenity** coming second.

The year 1999 was a scene revival in South Africa. The last demo compo had been in 1997 and only a few active sceners were left - we really wanted to generate interest in the scene again. Our efforts were a great success. That year we had **Optimis'99**, the biggest ZA demo compo ever! The venue was at a really cool club called **The Horror Cafe** and lasted the whole weekend - longest party ever. This was also the first party where we had enough space for people to bring their machines, so we had a proper network for everyone. The amount of productions was very impressive and the vibe at **Optimise2k** was incredible. We had 2 enteries from people outside South Africa, from Botswana and Namibia. Its great to try to get as many people involved as possible. The winning demo was by **Digital Oblivion** and it literally knocked the socks off everyone :) Since it was a two day event, we had time for some surprise compos, which were a lot of fun to take part in. The compos were: megademo, 128kb intro, 16kb intro, raytraced gfx, pixelled gfx, wild compo, 4 channel music. Following the huge success of **Optimise'99**, we started planning **Optimise2k**. Unfortunately it was very hard to get sponsorship so we had no prizes or

.....
 • <http://www.sademo.za.net>
 • <http://www.demoscene.co.za>
 • <http://za.scene.org> (coming soon)
 • <http://www.sademo.za.net/castor/>
 • <http://www.sademo.za.net/sl27/>
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location. Luckily **Maverick** said we could have the party at his house! For 2 days his house was full of sceners. Sceners in the garden, sceners in the garage, sceners in the kitchen, sceners everywhere :) It just proves that location isn't too important because everyone had a really great time, even better than **Optimise'99** infact. The quality of the demos, music and graphics were very high again. We also had a game compo with year which had 3 brilliant entries. A surprise was that the **Meltdown** group had come back to life(they last released a demo at **Dexterity'94**) and they won the demo compo with their demo - **GPF**. Another first for **Optimise2k** was that we left the compo open to contributions from anyone anywhere in the world. We had entries from Hungary, USA and Australia. I met a lot of people at **Optimise2k** and it was the best scene gathering we have had yet. Check out:

<http://www.sademo.za.net/optimise2000>
 for photos, results and downloads.



Optimise2k was such cool event because it was about SCENERS. The scene is about communication and this compo emphasised that 100%. One week before **Optimise2k** **TrxTr** organised **Backyard2k**, which was a scene party at his house. This was a great idea because it meant that everyone could meet before the big **Optimise2k** compo. Everybody enjoyed **Backyard2k** SO much, the vibe was incredible, communication and ideas flourished.

We have great trouble in ZA getting sponsorship for the compos, so usually they are very small. This doesn't matter that much though, because we all have a good time and get to meet and socialise with cool people in the scene. It is also getting harder and harder to find people who are interested in the scene. But still the ZA scene lives on! There is now a small established group of regular sceners so we often have mini compos on IRC. So will there be an **Optimise2k+1**? I hope so! Its going to be hard to get sponsorship etc.. but it doesn't matter if we don't, because there we enjoy making the productions and having the social events. Long live the scene!

SNAP: MOOD BY MJF

GFX: ANGELDUST BY STEAM

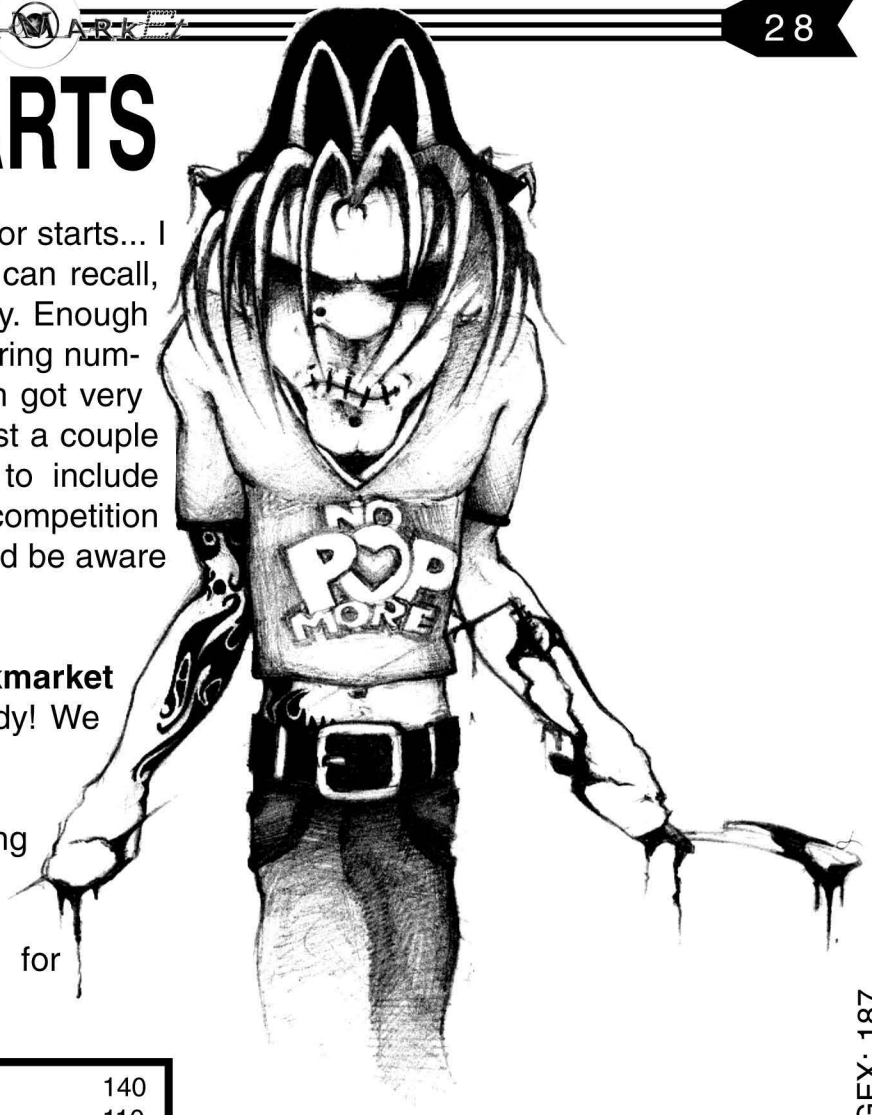
CHARTS OH CHARTS

Yeah, finally the pages you waited most for starts... I collected about 120 votesheets as far as I can recall, havn't handy them to see how much exactly. Enough to build good charts from these but considering number of scenes covered there, some of them got very poor chart. Either they are fairly small or just a couple of people voted. Nevertheless I decided to include them all. Even if there is no such thing as competition in some you can memorize some names and be aware who's active on which platform.

Thanks to everyone who filled **Blackmarket** votesheet. Look out for the next one already! We have to pass 200 sheets next time ;)

Uhhh.. thats all, no comments or anything since I am on rush... Still I am.

Ahh, thanks to **Bakmaita/Killer Toad** for helping me to count these damn sheets!



NUMBER OF PEOPLE VOTING IN EACH SECTION

Amiga	53
PC	45
Spectrum	37
C64	36
Atari ST/Falcon	27
Music	27
GBC	22
PSX	21
ASCII	20
Dreamcast	12
Java	09
SNES	09
Atari 8-bit	08
CPC	08
Linux	08
Acorn	07
N64	07
PS2	07
MSX	06
NGPC	06
Sega	06
Mac	05
Sam Coupe	05
Apple	04
BK	03
MPEG3	03
NES	03
VIC20	03
C16/Plus4	02
GBA	02
Oric	02
VCD/Divx	02
Pocketstation	01
ZX-81	01

NUMBER OF GROUPS MENTIONED IN EACH SECTION

Amiga	140
PC	110
C64	106
Spectrum	84
Atari ST/Falcon	78
Music	64
ASCII	46
CPC	28
GBC	28
SNES	24
PSX	22
VCD/Divx	19
N64	19
Atari 8-bit	17
Dreamcast	15
Linux	13
Java	12
Sega	11
BK	10
Mac	10
PS2	10
Acorn	09
C16/Plus4	08
Apple	07
Sam Coupe	07
GBA	06
NGPC	06
MPEG3	05
VIC20	05
MSX	03
NES	02
ZX-81	03
Pocketstation	02
Oric	01

**DAMN DONT
YOU SEE I HAVE
NOTHING TO
WRITE HERE IN?
LOOK AT THE
NEXT PAGE...**

ACORN

01 Icebird	40
02 Expression	10
02 TCD	10
03 Arms Tech	09
03 Nutters	09
04 Archiologics	08
05 Sausages Of Damned	07
06 Topix	06
07 Kulture	05

APPLE

01 Ninjaforce	20
02 Free Tools Association	18
03 Digital Exodus	14
04 GS Alliance	11
05 Apple Mafia	10
05 Nitrogen	10
06 GS<>IRC	06

C64

01 Crest	181
02 Smash Designs	171
03 Triad	128
04 Oxyron	110
05 Plush	096
06 Byterapers	092
07 Fairlight	088
08 Padua	061
09 Reflex	049
10 Censor	042

VCD/DIVX

01 Evil ISO	20
02 Dominion	09
02 VCDVault	09
03 Aloha DV	08
03 VCD-World	08
04 Elite ISO	07
04 TetraHydroCannibol ISO	07
05 Episode	06
05 TEG-VCD	06
06 Planet Of The Apes ISO	05
06 Vira	05
07 Divine VCD	04
07 Mirage VCD	04
08 Asian Sound Express	03
08 Criminal	03
09 HBO ISO	02
09 United	02
10 The Westbound Crew	01
10 Trip DIVX	01

JAVA

01 Komplex	56
02 Digital Nerds	39
03 Haujobb	30
04 Equinox	29
05 Avena	10
05 Bomb	10
05 Razor 1911	10
06 Ramjam	09
06 Savage	09
07 Kooma	08
07 Rebels	08
08 Yodel	07

AMIGA

01 Scoopex	159
02 The Black Lotus	150
03 Haujobb	134
04 Tristar + Red Sector Inc	120
05 Dual Crew Shining	096
06 Spaceballs	097
07 Ephidrena	083
08 Fairlight	082
09 Kefrens	077
10 Sanity	076

ATARI8

01 Taquart	53
02 Aids	35
03 Bitbusters	32
04 New Generation	27
05 Tight	24
06 Shadows	19
07 British	10
08 Hard Software	09
07 Fantasy	10
07 The Black Lotus	10
08 Satantronic	09
08 Slight	09
08 The High Tech Team	09
09 GMG	07
10 Zelax	03

CPC

01 The Overlanders	65
02 Bollaware	39
03 Arkos	36
04 Dirty Minds	32
05 Mortel	25
06 Benediction	21
07 Futurs'	17
08 Beng!	18
08 Garbage Performers	18
09 The Logon System	15
10 Flower Corp	10
10 Future Soft	10

LINUX

01 Utopia	73
02 Echelon	57
03 Paradox	51
04 Kalisto	41
05 Hitmen	36
06 Lightforce	30
07 Eurasia	27
08 Stone Arts	16
09 Accession	08
10 Drastic	06
10 Hooligans	06

01 Bomb	48
02 Fit	19
03 No Such Pinguin	10
03 Nocrew	10
03 Take That	10
04 Astral	09
04 Sahara Surfers	09
05 Twilight	09
05 Vantage	09
05 Unlever	08
05 Woorlic	08
06 Lame Over	07
07 Skal	06

ORIC

01 Next	20
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NES

01 Hitmen	10
01 Retrocoders	10

ASCII

01 Low Profile	70
02 Aerosol	53
03 Dream Theatre	49
04 Divine Stylers	48
05 Remorse 1981	44
06 Epsilon Design	39
07 Secular	28
08 ACID	26
08 Link 124	26
09 Mimic	25
10 Galza	24

BK

01 Adelaida	19
01 Excess Team	19
02 Mir Corporation	16
03 Babylon 5	13
04 Chirick Incorporated	11
04 Rdc	11
04 Voland Corp	11
05 SK Corp	08
06 Action	06
07 Crash	02

GBC

01 Capital	93
02 Dual Crew Shining	78
03 Oldskool	68
04 Lightforce	60
05 Menace	54
06 Eurasia	46
07 Resistance	34
08 Paradox	32
09 Hitmen	29
10 Fatality	28

MSX

01 Bandwagon	20
02 Lieves!Tuore	19
03 Code Busters	10

GBA

01 Eurasia	10
01 Oldskool	10
02 Anthrox	09
02 Nightfall	09
03 Oxygene	08
04 Icebird	07

LINUX

01 Haujobb	18
02 F4CG	17
03 Atvaark	10
03 Bad Karma	10
03 Nitrogen	10
03 Ozone	10
04 Rene Trost	09
05 Blackis	08
06 Dogcow	07
06 Zerius	07

MPEG3

01 Vibes	20
02 Gotya Mpex	10
03 Chromance	09
03 RNS House	09
04 Sour	08

C16/PLUS4

01 Coroners	20
02 Delta System	15
02 Electronic	15
03 Sex'n'Spirit	13
04 High Quality Crackings	09
05 Muffbusters	08
06 Pigmy	05
06 Thrust	05

NGPC

01 Menace	46
02 Eurasia	44
03 Lightforce	28
04 Napalm	26
05 Oldskool	24
06 High Society	06

PS

01 Resource	10
01 Success + The Ruling Company	10

PS2

01 Paradox	86
02 Static	40
03 Kalisto	28
04 Accession	10
05 Eurasia	06
06 High Society	05
06 Paradiso	05
07 Network International Ltd	03
08 WackylSO	02
09 Lightfoce	01

SEGA

01 Censor	48
02 F4CG	20
03 Anthrox	09
03 Elite	09
04 SWAT	08
05 Oldskool	07
06 Sneakers	06
07 Quasar	05
08 Paradox	04
09 Quartex	03
10 Lynch Mob	02

PSX

01 Paradox	171
02 Hitmen	088
03 Haujobb	074
04 Kalisto	065
05 Lightforce	048
06 Most Ugly Playstation Sceners	036
07 Tristar + Red Sector Inc	024
08 Accession	020
09 Anthrox	017
09 Elitegroup	017
10 B.A.D.	016

SAM

01 Ethanol Soft Inc	37
02 The Lords	28
03 Mnemotech	18
04 Extreme Entertainment	14
05 Entropy	14
06 One Man Coding Crew	06
07 Electron Affinity	03

SNES

01 Anthrox	59
02 Oldskool	40
03 Censor	34
04 Paradox	30
05 Elitendo	26
06 Sneakers	23
07 F4CG	19
07 Hitmen	19
08 Nightfall	18
09 Dynamix	14
10 SWAT	13

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01 Dgital Reality	208
02 Phantasy	145
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04 Code Busters	091
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05 Checkpoint	49
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06 The Expectations	44
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08 Avena	35
09 Sector One	34
10 Reservoir Gods	30

VIC20

01 Jukebox	10
01 Softraider	10
01 Pu-239	10
01 TECSi	10
02 Insiderz	09

ZX81

zx team	10
rack raats	09
tsnug	08

PC

01 Haujobb	179
02 Future Crew	096
03 Sunflower	087
04 Farbrausch	085
05 Razor 1911	082
06 Bomb	080
07 The Black Lotus	077
08 Pulse	063
09 Orange	058
10 Fairlight	052

MUSIC

01 Maniacs Of Noise	61
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05 Rave Network Overscan	42
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04 Aggression	33
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06 Lightforce	23
07 Dextrose	22
08 Crazy Nation	21
09 The Corporation	19
10 Tristar + Red Sector Inc	17

xenon@parkstudios.net

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<http://www.konsumer.de/goodstuff>

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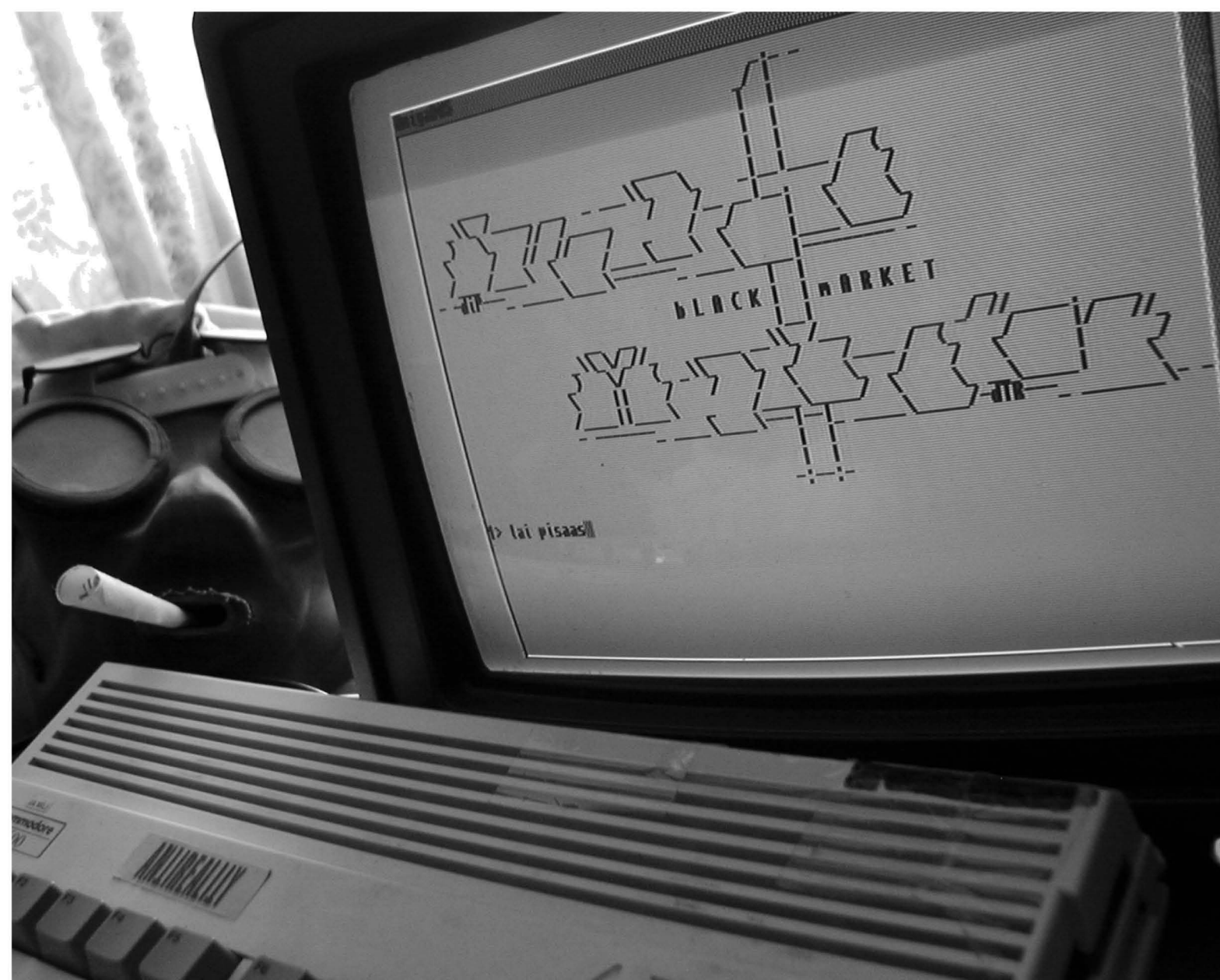
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