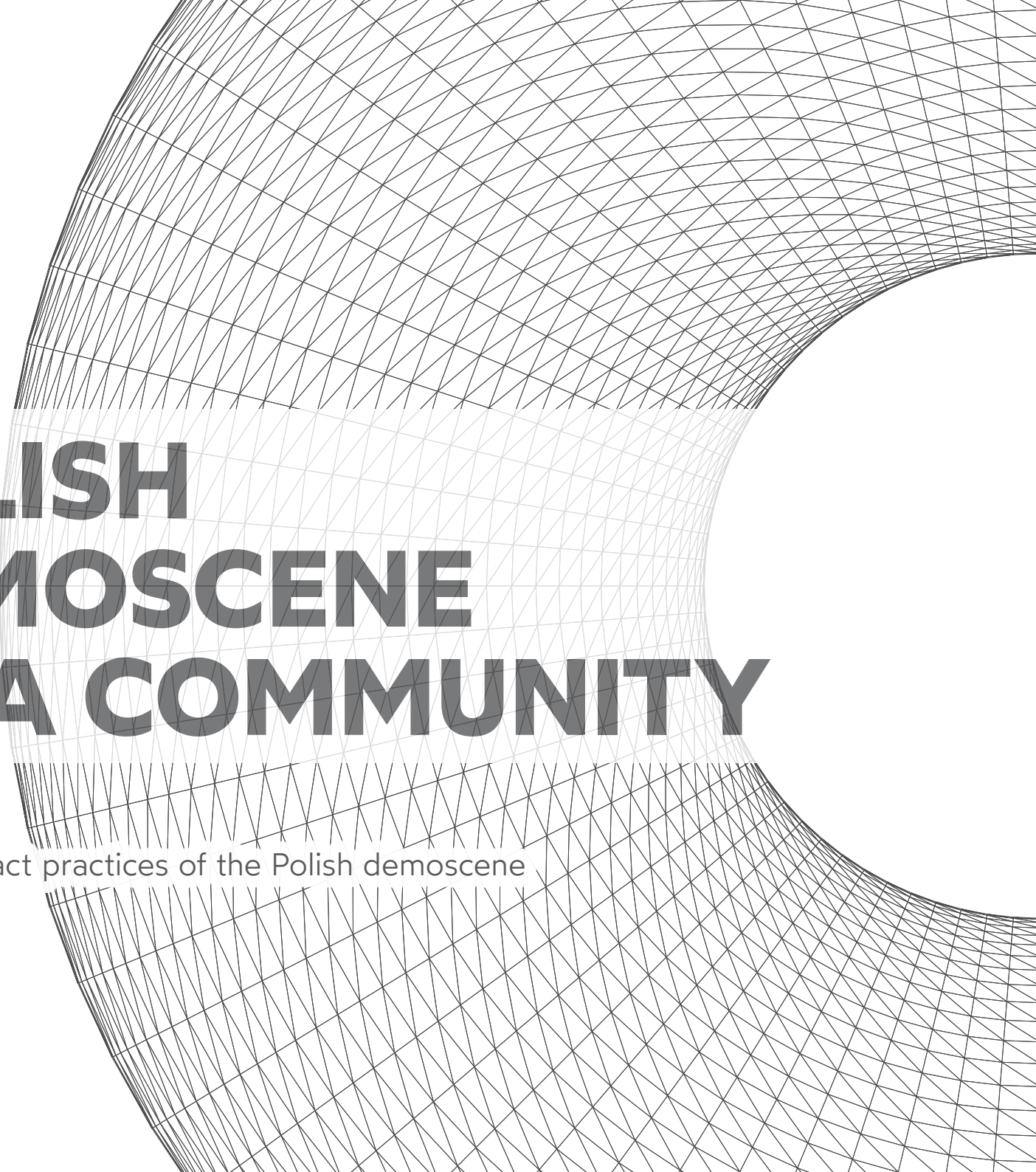
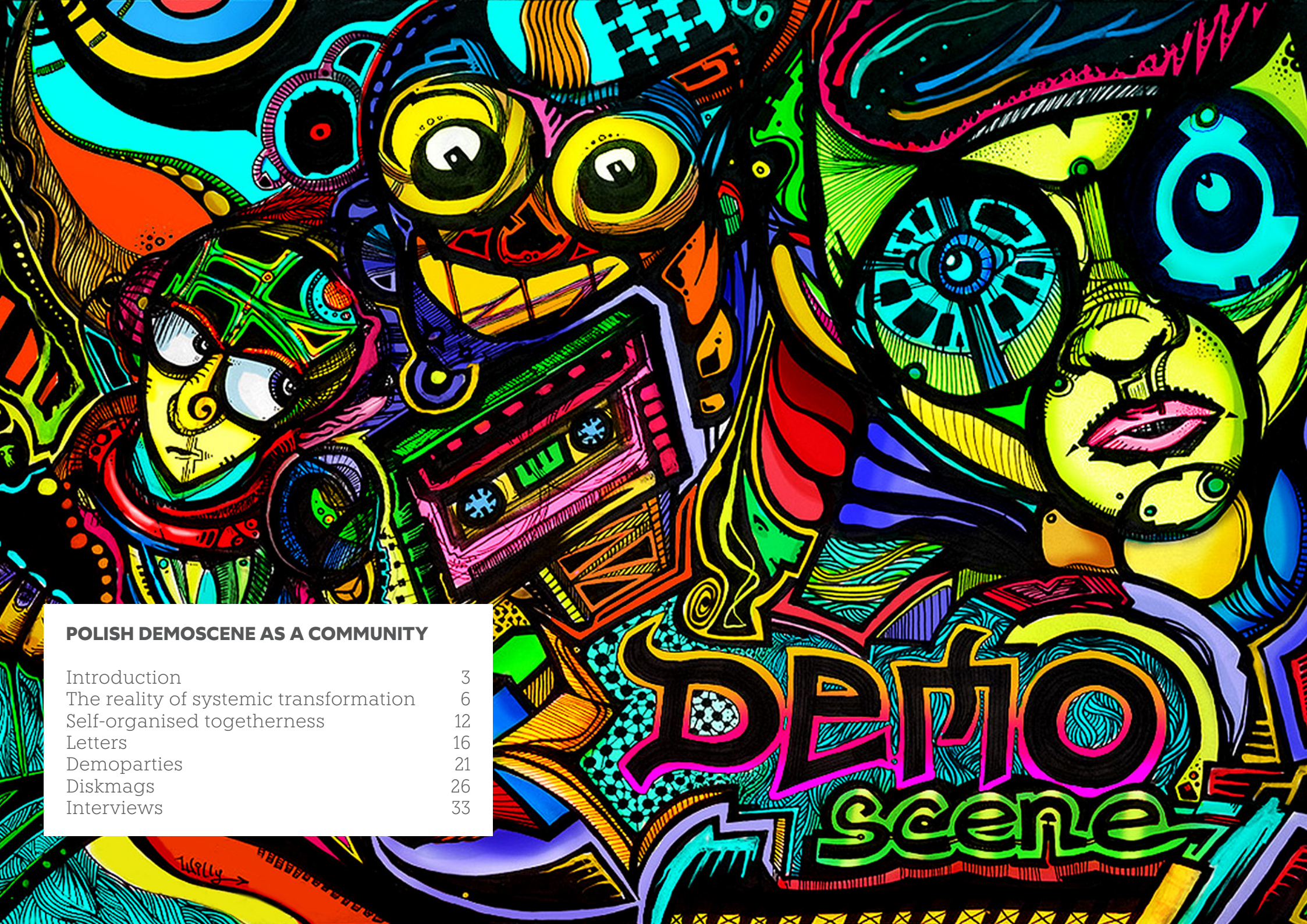


POLISH DEMOSCENE AS A COMMUNITY

Informal contact practices of the Polish demoscene





POLISH DEMOSCENE AS A COMMUNITY

Introduction	3
The reality of systemic transformation	6
Self-organised togetherness	12
Letters	16
Demoparties	21
Diskmags	26
Interviews	33

DEMO
scene

INTRODUCTION

We are giving you an album that aims to show one of the most important but somewhat overlooked issues of the history of the Polish demoscene as a community of artists creating digital art. Looking at how the history of not only Polish but also Western European demoscene is generally perceived, it is clear that the focus is on the demos themselves. The traditional history of the demoscene is told through the most significant demos that contributed something new in terms of technical innovation or new design.

We want to focus on showing how the Polish demoscene emerged as a community of people who, despite difficulties, intensively sought contacts with like-minded enthusiasts, and then maintained these contacts and often still do. In our album, we try to capture the specificity of the Polish demoscene as a community by presenting the memories of selected people talking about what participation in it meant to them, as well as the various materials that accompanied them: letters, decorated envelopes, photos from events or carefully collected badges.

This album was created under the auspices of the Social Committee of the Chronicle of Polish Demoscene (<https://kskpd.pl/>), thanks to which the demoscene was included on the National List of Intangible Cultural Heritage. Its publication is possible thanks to the National Heritage Institute, which supports initiatives aimed at documenting intangible cultural heritage and passing it on to younger generations. Our album is prepared under the slogan “Intangible – pass it on”. It is primarily aimed at people from the younger generation who are participating or want to participate in the demoscene. We ask for the understanding of readers for whom the issues mentioned here are obvious, because they themselves have experienced being in this community in some way. We want to show those just entering this world that the demoscene is not only about visually and musically impressive productions, but it is also about people.

The Polish demoscene is a phenomenon on a global scale. In Poland, this culture developed from the late 1980s and during the systemic transformation

of the 1990s. Our demoscene was the largest structure of its kind in Central Europe and developed despite very limited resources and opportunities for action in relation to Western Europe. These included access to computers and programming knowledge, as well as the ability to organise meetings – demoparties. Despite these limitations, the Polish demoscene has been extremely active for more than 30 years, and is one of the most active groups in Europe, with its members creating an intergenerational dialogue and bringing young people interested in the creative use of computers into the community. Demoscene played a pioneering role in the creation of contemporary Polish digital culture industries. Its members have used their experience to play a key role in the creation of Poland’s computer-based creative culture industry, including games, computer networks and multimedia production.





- ① Riverwash 2016, Katowice.
- ② Xenium Party 2021, Katowice.
- ③ Xenium Party 2023, Łódź.

The official demoparty tradition of taking a commemorative group photo has become possible thanks to the availability of digital photography.



The Polish demoscene has been extremely active for over 30 years and is one of the most active groups in Europe.



"Something Wicked This Way Comes"
Slayer / Ghosttown
Amiga OCS/ECS



"Scarlet Waves"
Pazur / Zelax
Atari 8-bit



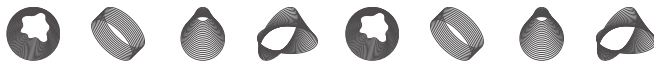
Art Played with Computers, 2016, Katowice.
Excerpt from a lecture by Grzegorz "Fei" Juraszek
entitled "Demoscene in a nutshell".



"Frenzy-Pic-Kurosawa"
Carrion
Commodore 64



"Demoscene Arcanum"
Darklight / Ghosttown ^
Speccy.pl
ZX Spectrum



THE REALITY OF SYSTEMIC TRANSFORMATION

Rumia, meeting at Piotr "XTD" Bendyk's in the 1990s. First from the left, Andrzej "Mars" Marcjasz, swapper of the Mystic group and diskmag author.



Poland of the late 1980s and early 1990s was a time of enormous change. Against the backdrop of political and economic revolution, the world of young people was also transforming. The period of Polish transition was a time of the development of a huge diversity of young people's lives. Local versions of youth subcultures developed most intensively. Broadening one's musical and social interests, one could become a metalhead, a punk, a "Depeche" (a fan of the band Depeche Mode), a skinhead, a satanist, a skater, a football fan, a Krishnite (a member of the religious group Hare Krishna) or a hippie.

But it was also possible to become, as they said at the time, a "computer geek", who instead of going to the concerts of his favourite band made regular pilgrimages to computer exchanges, often travelling up to several hundred kilometres. The exchanges were not only an opportunity to buy hardware, the latest software or learn about new developments in the world

of computers. The exchanges also had an extremely important dimension as places for social life and networking. Some 'computer buffs' went further and started experimenting with programming, creating the first demos. In this way, a community of talented young people began to form, fascinated by the creative use of the digital technologies available to them.

Rivalry is a natural part of young people's lives, and while such rivalry often took the form of fights at concerts and matches during the transition period in Poland, 'computer freaks' began to compete in a more peaceful and creative way by evaluating released demos in the pages of disk magazines and by organising demoparties. One of the elements of Polish demoscene culture were creative translations of Western terms. And this is how the rivalry at scene events turned from the English term 'competition' into the familiar 'compote'.



GRAVITY'96

Multimedialny Show Komputerowy
Sobota, 9 lipiec, godz. 10:00, hala sportowa „Gwardia”, ul. Kowalska 2, Opole
(położenie: 250 m od stacji PKP Opole Główna)

virtual reality

4 stanowiska dostępne dla publiczności

internet

bezpośrednie połączenie z całym światem

console

najnowsze konsole do grania - sony playstation i sega saturn, moc atrakcji i konkursów

manga

japońskie filmy rysunkowe

party komputerowe

mega party pcotowo-amigowe dla ponad 2000 osób

satelitarna dyskoteka

koncerty komputerowe, rave party

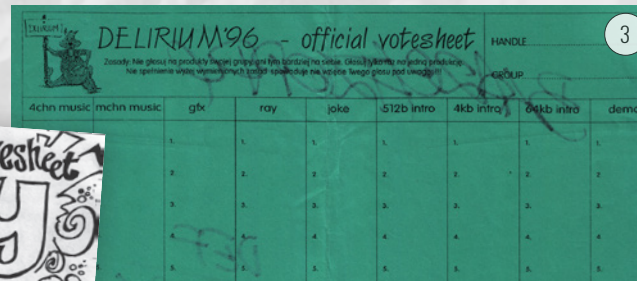
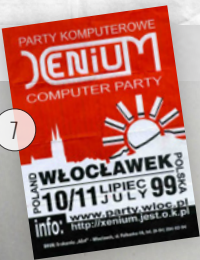
Ekran o przekątnej 7,5 m, dodatkowe telewizyjny informacyjny, profesjonalne nagłośnienie koncertowe i oświetlenie z firmy FORTE, stacja telewizyjna przygotowana przez opców z OPTIMUSA, RMF FM, TPSA, kilkanaście stacji komputerowych OPTIMUSA, satelitarne wdr transmisyjny RMF FM, prezentacja komputerowe, możliwość nabycia sprzętu i oprogramowania na specjalnych stóskach firm komputerowych po promocyjnych cenach, konkursy z nagrodami, niespodzianki i wiele innych atrakcji czeka na Ciebie!

poznaj co to

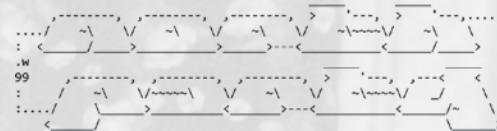
multimediality

Uwaga! Specjalne bilety sponsorowane do nabycia w salonie komputerowym firmy SYSTEM-OPTIMUS, ul. Kowalska 11, po promocyjnej cenie 5 zł. W dniu imprezy cena biletu 30 zł. Dziękujemy serdecznie!

więcej informacji w INTERNecie: www.gravity96.pl w telewizji na stronie 299



dRagOn.sOftwAre.PrOdUctIoN.....invites you to the.....

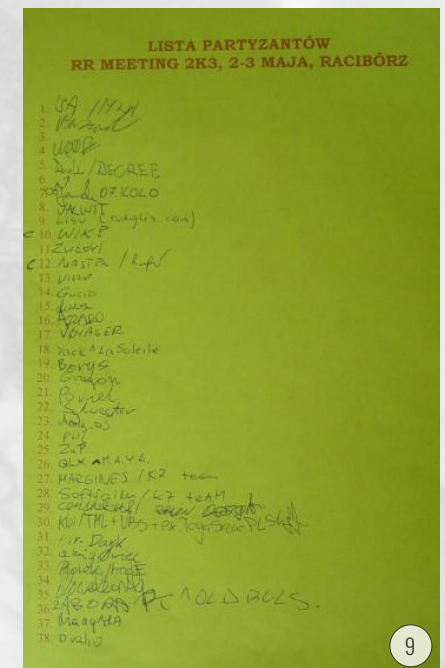
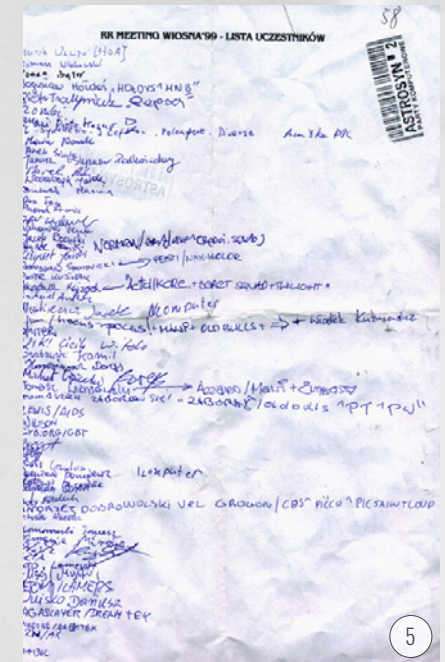


.04.08.2000 - 06.08.2000 bartoszyce/poland!

"...True SPIRIT of Commodore 64 parties..."

...01...: whAt? ...

For the 6th time already, thanx to Dragon Software and many others, a small city of Bartoszyce in the north part of Poland will become the place to be for those still ON and IN LOVE with The C64 Scene. It's probably the last c64-only party in Poland, but we still feel the immanent urge to organise it :) We hope that you'll strive and show up again with all your compo entries and fun motivation. It seems that North Party has become a tradition for the Polish scene. Therefore this time - as usual :) - you can expect more fun, more crazy compos and even better organisation... :) So, don't wait until the results, photos & wares appear on TBR - just show up & experience the real thing... and keep the c64 vibe pumpin'!

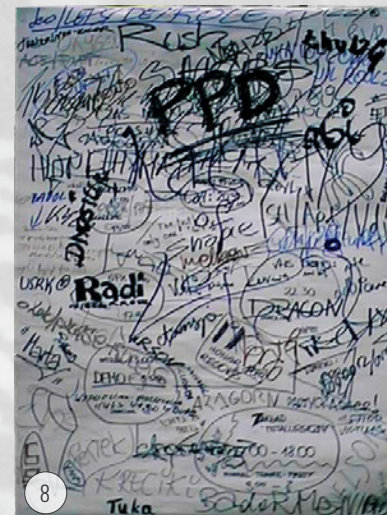


③③ You could find out about the upcoming party from the Teletext, a flyer, a BBS or FTP, among others.

③③ Votesheets – ballots for the works presented at the party. The organizers tried in various ways to prevent their counterfeiting.

③③③ Some paper lists have survived, on which people participating in the party signed their names during registration or simply as a souvenir.

③ The swapper's room, 1996 or 1997. A printer and a supply of envelopes were a must, access to the Internet was still a luxury at that time.



UNOFFICIAL TRANSLATION FROM
POLISH TO ENGLISH BY:
vat /LuZak tEaM
(still BETA-TRANSLATION)

Before everything I'm sorry for lame translation, but I hope it will be understandable... If you have got any questions, then don't hesitate to contact one of organizers for me via Email or IRC (Atari) :-). How to get in contact with me (vat):
E-MAIL: karvatka@venus.amu.edu.pl vat@pwo.tl.pg.gda.pl
karvatka@pisaam1.amu.edu.pl
ITTP:fvems.amu.edu.pl/ karvatka/
very soon should be updated

Organizers of 5th QuaST Party
Edition - Orneta '97

--- Main Organizer & Coordinator ---

*** QuaST Club ***

Borkowski Artur
ul. 1-go Maja 44/4
82-300 Elblag
phone +48-(0)55-324641
---> Sorry no e-mail...

*** Community Centre in Orneta ***

ul. 1-go Maja 49
14-510 ORNETA
tel. (055) 436220 int.39
-> Rather don't call there...
Probably there'll be no one...

*** Michał Michalowski

[a.k.a. Grey/SHADOWS] ***
ul.Coszezyńskich 2-111
80-134 GDANSK
phone +48-(0)58-333467
E-Mail: grey.free.polbox.pl
---> all people outside Poland, please use this
contact [GREY speaks english]

*** Winio / Cobra ***

ul. Orłowicza 21/10
10-684 OLSZTYN
phone: +48-(0)89-5428418
---> Atari XL/XE coordinator,
doesn't speak english...

*** Grzegorz Panherz

[a.k.a. PASKUD] ***
ul. M.C.Skłodowskiej 127/1/13
42-653 PIEKARY SIASKIE
phone: +48-(0)32-1879432
or +48-0601-579432 (GSM)
E-Mail: paskud.zcus.polski.gliwice.pl
---> for sure speaks german very

INTRODUCTION

So, although announces after Orneta '96 Party that Orneta '97 will not take its place as every year here we are again! In this year crews from Olsztyn and Czeszochowa City had in plans organization of party in their own cities, but after long phone discussions (approx. 4min 12sec), they decided to choose Orneta town for party place, becoz: Orneta it's Orneta (tradition is tradition) So, words become reality and from 12th of May 1997 preparations are on. Establishment of organizers for each party edition is organization of meeting which will be much better then previous one and so on... We got lotsa original and exotic ideas, which probably

most of them will be realized! For sure as year ago "Crazy Compo" will take its place. There'll be also few competitions which does not requires so high IQ... (and few surprises! In diz year there will be hot meals served (really??), better conditions in party place (air condition??)... QuaST party is one of a very few computer parties organized in Poland which is signified by number 5 (five). New groups are formed, old dies, new people, new conventions & possibilities... bla bla bla!

FEW HISTORY

- about previous Orneta Parties

Sorry for not so big precision here (in translation), but I would like to spread this text via internet to all interested people as soon as it will be only possible. So, very shortly (btw, if you're interested in full translation of this part, then ask me personally :-)
- Oct'91: QuaST Club has been founded by Ryszard Lusiak from Naklo city, who is studying now Informatics at Gdansk Univ. From 1993 main "chief" of QuaST is Artur Borkowski (a.k.a. Van Eijk).

- Jul'93: 1ST Orneta Party has been held, about 40 people came, preview of 1st Polish ST Mega Demo (DRAGONNELS) was show, there was no competitions.
- Aug'94: 2ND Orneta Party has been held, about 120 people came, there were several competitions and the winners were: MSX - Max, GFX - Sector, INTRO - Wachu.
- Aug'95: 3RD Orneta Party has been held, over 250 people came, as year ago there were competitions, but this time separately for all kind of Atari: XL/XE, ST/STE, F03. People from Germany & Hungary came!

- Aug'96: 4TH Orneta Party has been held, people from Germany & Czech came, organizers lost lotsa money by organizing this party, after it Van Eijk said: NO MORE... but, as you can see there will be another one...
The sponsors of Orneta Party till now were: Atar System (Consumer Electronic Trade later; Paskud (Grzegorz Panherz); Mayor (Andrzej Olszowski) of Orneta town; Community Centre in Orneta; SLIGHT crew; Stefan Nawrocki & QuaST Club (represented by Van Eijk).
This is how it was, but how it will be now...

QuaST Party (Orneta '97)
MAIN INFORMATION

1. The party will be held in Orneta town from 1st-3rd of August '97. 2. The entrance fee is 20 (twenty) PZL, what is approx. 10 DM or 7 USD. 3. Party starts at friday (1st of August) at 4:00am & ends at sunday midday. 4. For party place as year (and two years) ago we have choosed Community Centre in Orneta placed on 1st May Street 41 (1-ego Maja 41 (in Polish)). 5. Girls will be let in for free, but please don't wear girls stuff on you. 6. This year all (entrance) money will be spend on competition prizes! 7. There will be much more competitions then year ago. 8. Last year several people lost their hardware becoz of high thieves activity, but this year there will be professional guards employed. But anyway you should NEVER leave your things alone, to prevent against events like this! BTW... Organizers doesn't respond for any "lost" things.

WHAT IS NOT ALLOWED AT THE PARTY PLACE

- SMOKING IS STRICTLY FORBIDDEN (at Main

Hall & Bed Rooms!!!
- LISTENING TOO LOUD TO THE MUSIC ON YOUR OWN HIPI (bring headphones with you)
- RUNNING, JUMPING, PLAYING FOOTBALL (with empty bottles), ETC...
- STEALING OTHERS THINGS (if you will be caught, then police will be informed or what is even worse: some people will take you behind one of houses & will "show" you where is your place)... NO MERCY FOR THIEFT... ubhhhh... :-)
- SOCKS HAVE TO BE CHANGED EVERY DAY TO FRESH/CLEAN ONES!!! :-)
- COPYING PROGRAMS THAT ARE PROHIBITED BY COPYRIGHT LAW!!!
- SLEEPING IN MAIN HALL.

WHAT YOU SHOULD TO

- IDENTIFIATORS IS A MUST !!!!!!!
- LISTEN TO THE ORGANIZERS REQUESTS... (no comment :-)
- WOULD BE NICE IF YOU WILL TAKE CARE ABOUT YOUR NEIGHBOURS HARDWARE TOO...

DRINKING IS ALLOWED AT THE PARTY PLACE, BUT PEOPLE WHO WILL MAKE ANY TROUBLES WILL BE KICKED IMMEDIATELY (and possibly for good!)

You can reserve place for you, your group and hardware. It is not needed, but there is possibility that more people will come, than there is free sitting places... Ask organizers for more infos...

WHAT, WHERE & HOW...

*** Friday 1.VIII.1997 ***

- 04:00 - door of Community Centre will be opened.
- 12:00 - official opening of Orneta QuaST Party '97
- 20:00 - Blond Compo '97
- 23:59 - Bańka Compo '97

*** Saturday 2.VIII.1997 ***

- 11:00 - deadline for all competitions (GFX, MSX, INTRO & DEMO)
- 12:30 - Game Compo '97
- 15:00 - Crazy Compo '97 - eliminations
- 17:00 - beginning of MSX, GFX, Intro, Demo Compo
- 24:00 - Crazy Compo '97 - final

all hours can be changed by organizers (depends on number of entries...)

*** Sunday 3.VIII.1997 ***

- 02:00 - Atari XL/XE prizes will be given.
- 02:30 - Atari STE/F03 prizes will be given.
- 12:00 - official end of QuaST Party - Orneta '97

Orneta isn't a capitol, so how to get there?

The party place as it have been mentioned before is placed in Community Centre of Orneta. Main Hall and Bed Rooms are placed in the same building. It isn't very hard to reach Orneta town. You only need the map, intuition of car driver and to know what "right" & "left" means... :-)
Anyway, here are descriptions how to get there from

different places (cities), which lies around Orneta town.

*** COMING BY CAR ***

You can achieve your destination (Orneta) from few main cities around: ELBLAG, OLSZTYN, BRANIFWO, IJZBARK, WARMINSKI or MORAG.

*** COMING BY TRAIN OR BUS ***

At the trainstation and busstation there will be several signs which will show you the way to the right place. Of course if you're in trouble, then Orneta citizens may help (for money they will show you everything you want :-)
Sorry for no translation here, but probably you'll achieve party place faster using good map, then text translated by me... :-)
I'll try to do my best and include scanned map with this invitation text...

PRIZES are for "FREE" and nothing more, SO what you need to bring with you

shortly:
- sleeping bag, pillow, etc...
- your own hardware (computers/monitors/etc) -> if you haven't your own monitor... then there is possibility of borrowing one for party time, but rather don't count on this (it isn't guaranteed)...
- money (are always needed)
- your girlfriend (we don't borrow our ones :-)
- power flex (word translated directly from Polish)
- there aren't any McDonalds or Pizza Hut around party place, so better get some food with you. There are only shops around, so don't forget to bring your toasters and microwaves (DHS, IMP, NoCREW and other Swedes... :-)

COMPETITIONS at Orneta
QuaST Copy Party '97

COMPETITION RULES & ...

1. Competitions:
a) Atari XL/XE - MSX, GFX, Intro, Demo;
b) Atari STE - MSX(4 channel mod), GFX, Intro, Demo;
c) Atari Falcon030 - MSX(multi channel), GFX, Intro 4K, Intro 96K, Demo;
d) Blond Compo, Bańka Compo, Game Compo, Crazy Compo.
From now we will sign: [a] for XL/XE, [b] for ST/STE and [c] for Falcon030
2. GFX & MSX compo: at least three different persons have to give their works for competition (less then 3 authors, then no competition).
INTRO, DEMO compo: if there'll be less then three entries, they will be shown but there'll be no

voting on them (but someone may receive a prize if his work will be really good!)
3. When you're giving something for competition you should describe it is as follows: nick/group, category (intro/demo/gfx/msx), computer (a,b or c), contact(email and so on)..
4. Demos, Intros have to be brought by one of crew members!
5. All competition entries after the party will be spreaded as freeware!
6. There'll be select commission before competitions to remove entries which were shown on any other party, etc...
7. GFX & MSX entries cannot be used in demos/intros which will be shown in competition.
8. There shouldn't be any additional files on disks with competition entries. There should only file(s) for competition and TXT description.
9. One person can give up to three competition entries (MSX/GFX). One group cannot give more then three demos/intros (counting them together).
10. If one of entries will not run after three trials then disqualification!
11. You should describe on what configuration your entry will work! And from which system or initializer it'll run.
12. Deadline for all systems is set on 11:00am on Saturday.
13. All entries which doesn't fit "intro" regulation establishment will be disqualified.

MSX

1. There will be selection, which should remove all copied or showed somewhere muzak...
2. Musics can use max. 2 (two) POKEYs [a].
3. Your music must be in one of the following formats: [a] MPT, TMC, CMC, DMC or executable. If your format is CMC or DMC, then you ought to describe which bass table you have used: standart one (LPELE/L.K.Avalon) or changed one (Rozg/Slight). If you don't do it, then as a standart LPELE's table will be set. [b] MOD (Protracker), MODX (TCB Tracker) or executable modules (max. 4 channels). [c] MOD, DTM, S3M, 669, OCT and all other that can be played by Mega Player or executable files. (Use as many channels as you want!).
4. In description you should write how music have to be played (MONO or STEREO) [a] (1st POKEY-left, 2nd POKEY-right), mono 4 channels (everything to both channels) or mono 8 channels (signals from both POKEYs will be mixed).
5. You should write in description how long music will be played: [a] max. 3 min (180seconds), [b] max. 5 min (300seconds);
6. Length of file: [a] no limits [b] max. 600 Kb [c] max. 1,8 Mb.
7. [b] Sequences are possible, but ONLY percussion sequences!
8. Music have to work without any problems on computer without extensions. [a] except 2nd POKEY.
9. [a] Music must be in file format.

GFX

1. GFX can include several tricks like [a] interlace, sprites, DJI interrupts, [b] interlace, Spectrum 512 palette, etc.
2. All scanned or converted from other platforms pics will be rejected.
3. Your pictures must be in one of following formats: [a] MIC, PIC, INT, HIP (laqart), HIP(Hard), GR8, GR9 and executable. [b] PIC, P11, P12, P13, SPC, SPU, IFE GIF(16 colors 320x200), IMG, K1, IC2, IC3, CA1, CA2, CA3 and executable. [c] GIF JPG, TIF IFE PCX, BMP and executable.
4. There mustn't be any signification on the picture by author!
5. Picture should work on standart machine without any extra RAM and can't be larger then screen area (scrolled ones).
6. [a] GIF must be in file format.

INTRO

1. Here are given maximal lengths of intro files: [a] 16 Kb (16384 bytes), [b] 96 Kb (98304 bytes), [c] INTRO 4k (4096 bytes), INTRO 96k (98304 bytes).
2. [a] Intro cannot use additional memory.
3. [a] Intro cannot use additional extensions, accelerators, etc. It is only possible to play music using two POKEYs.
4. Max. time of intro show time is 3 (three) minutes.
5. [a] Intro must be in file format.

DEMO

1. Here are given maximal lengths for demos: [a] 4 (four) disk sides (single or extended density), [b] 3 (three) DD disks formatted max. for 900 Kb each, [c] 8 (eight) Mb.
2. Demos should run without any problem on machine: [a] with 128 Kb of RAM memory, but without any special access to ANTIC. It's acceptable if demo uses extra RAM, but only under condition that demo on machine with 128 Kb of RAM won't be worse then this one runned with extra RAM. You can also use extra RAM as Ram-Disk and load effects from it, but it should works the same from disk with 128 Kb of RAM, [b] ST or STE with 1 Mb of RAM, [c] Falcon 030 with 4 Mb of RAM.
3. If there will be any conversions from other platforms in the demo, you should clearly mention it.
4. Demo cannot use: [a] additional POKEYs; [c] arithmetical coprocessor, any accelerators, additional hardware...

Nothing more to add...

You're WELCOMED
and not only if you're an Atari user

Artur Borkowski/Van Eijk

The sponsors of Orneta Party '97



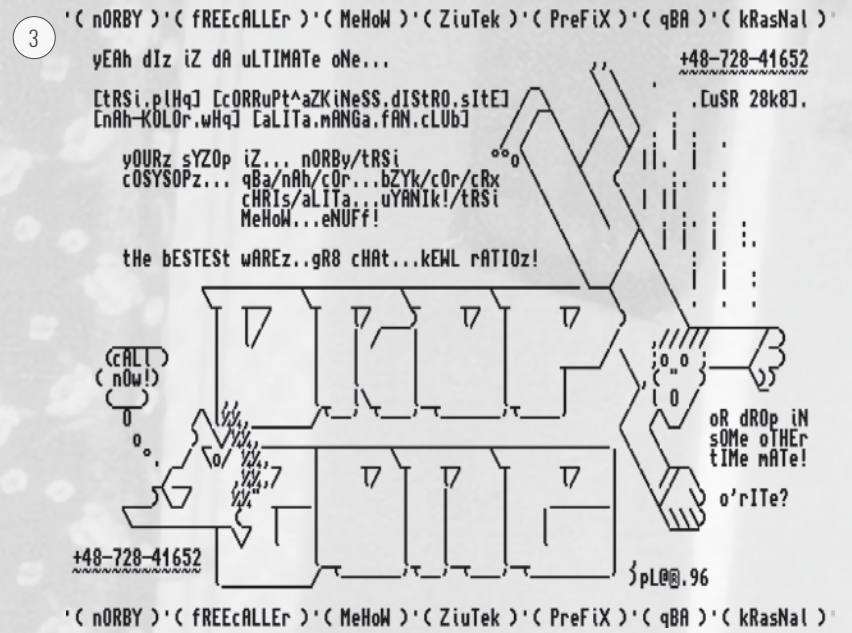
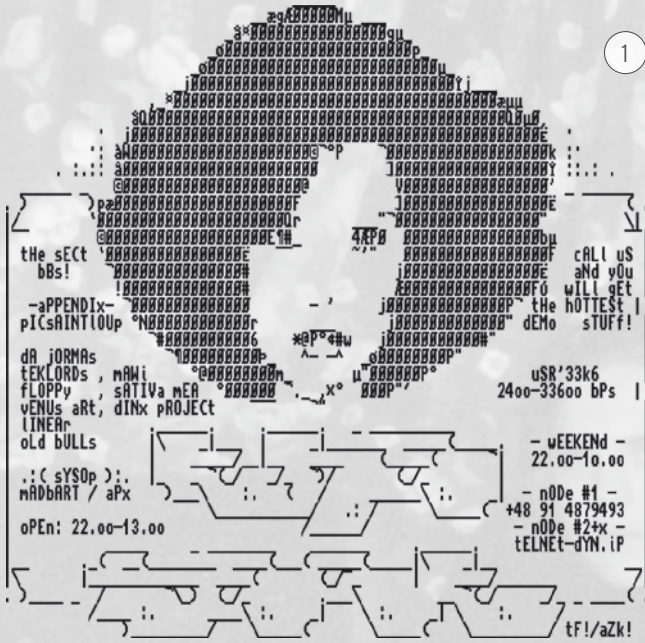


Intel Outside 4, a demoparty in Włocławek in 1997, also called "Intel Inside" because of the first PC platform competitions.

Here, for the first time, a commercial element also appeared at the party – a dedicated exhibition space from Eureka, Optimus and Plus GSM.

Demosceners from flood-affected areas (this was the time when "the Millennial Flood" happened in Poland) also came to the party. One of them trudged through the flooded areas to his car, holding his shoes in one hand and a plastic bag of floppy disks in the other.





①③ Demoscene pioneered the use of bulletin board systems (BBS) and later file transfer servers (FTP). Each such server displayed distinctive graphics made in ASCII Art on the welcome screen.

②④⑤ QuaST 1998, Elbląg. The demoscene was a vestibule for entrepreneurship in technology and entertainment. Many Polish companies originated from the demoscene (e.g. CD Projekt or Plastic, now part of Epic Megagames). The transformation in the 1990s was a special period also in the development of local businesses serving the needs of home computer users.

⑥ A full-page advertisement in the "Kebab" magazine from 1992.



The AmigaShow in Warsaw in 1998 and 1999 was a unique opportunity to get to know the latest hardware and software. An open conference hosted by Petro Tyschtschenko, who was often described as the equivalent of Bill Gates for the Amiga world was an additional attraction. Not surprisingly, although these were not strictly demoscene events, they attracted many people from the Amiga scene from all over Eastern Europe.



SELF-ORGANISED TOGETHERNESS



The material presented in our album is intended to show what forms of participation in the scene looked like before the days of the Internet. The demoscene is an informal community co-created by its participants. These practices primarily involve correspondence – both the sending of letters and the distribution of demos via floppy disks. One of the elements of the development of the community was the enrichment of the sent correspondence with a creative visual layer. Both correspondence and visual artefacts are an important part of the intangible heritage of the demoscene.

The example of the self-organised demoscene shows the enormous potential of young people's social capital. It is particularly noteworthy that the demoscene was largely attended by people from the provinces. For them, participation in it was particularly attractive as a form of break from the mundane everyday life of Polish small towns.

The demoscene also played an important role in replacing the computer club culture of the 1980s. During the communist period, many state institutions supported the formation of computer clubs, usually operating at community centres. They played a very important role in the development of Polish computer culture. However, after 1989 these clubs, deprived of the patronage of institutions with financial difficulties, ceased to function.

One of the informal responsibilities of demoscene members is to pass on information about the demoscene to younger generations and to try to encourage young people both to join the demoscene but also more broadly to take an interest in digital technology. The demoscene plays an important role in this, for example its members regularly organise coding workshops to encourage children and young people to learn programming. These activities are particularly important given the issue of the social digital divide and the growing disparity between the prevalence of digital tech use and digital competences and the desire to expand them.

- ① Gravity 1996, Opole, Guardia Hall.
- ② RR Meeting 1997, Racibórz, Primary School no. 15.
- ③ Rush Hours 1998, Częstochowa, Technical Research Centre.



The choice of a group name, a personal nickname or a zine title were important elements in building a position in the demoscene. The names of the first Polish groups – the Housebreakers, World Cracking Federation (WCF), International Cracking Service, World Federation of Mad Hackers, Slaves of Keyboard or Crazy Boys Software – show how they tried to build their prestige by using English-language names, demonstrating their knowledge of the language and specific cultural codes associated with the computer industry.

Very strong attachment to hardware platforms was a unique element of the Polish demoscene. In Poland, until the mid-1990s, there was a very big

demoscene creating productions on the Commodore 64. The Polish Atari scene centred around the eight-bit Atari series of computers was even more unique. The very popularity of Atari in Poland was the result of a commercial decision by the management of Pewex (Przedsiębiorstwo Eksportu Wewnętrznego, ang. *Internal Export Company*), a chain of Polish shops offering luxury imported goods for dollars. In the mid-1980s, Pewex established a partnership with distributors of Atari computers and began selling these devices as the basic home computer in its range. As a result, Atari, which had not gained much popularity in the West, became one of the most popular computers in Poland. This popularity translated into the creation

of an “Atari scene”, which to this day regularly creates demos for this hardware and maintains ties with each other. Another Polish phenomenon was the immense popularity of the Amiga and the associated very strong “Amiga scene”.

In this album, with a modest amount of space at our disposal, we want to capture the specificity of the Polish scene that existed before the Internet era. The availability of new communication tools has made it significantly easier to keep in touch, but it has also changed the specifics. Our intention is to allow people who did not have the opportunity to personally participate in the Polish scene in those difficult, but also very colourful times to get to know the world.



① Gravity 1997, Opole.
② RR Meeting 1999, Racibórz.
③ RR Meeting 2003, Racibórz.



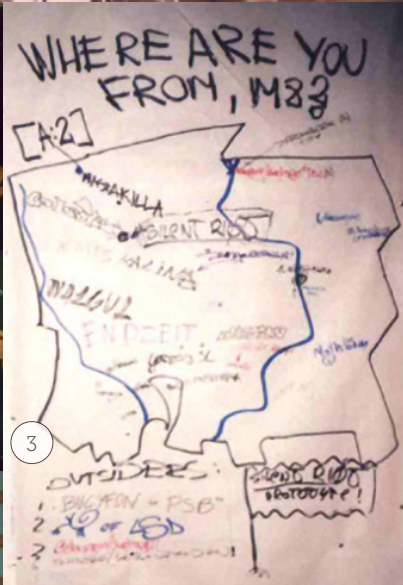


1

- ① RR Meeting 1997, Racibórz. Party is an opportunity to exchange files and view works.
- ② Riverwash 2017, Katowice. Announcement of competition results and prize giving.
- ③ Astrosyn 1999, Koszalin. On a hastily prepared board, those attending the party could mark on a map where they had come from.
- ④ RR Meeting 1999, Racibórz. Marek Pampuch, editor-in-chief of "Magazyn Amiga" (in the middle, wearing glasses) was a guest of honour at the party.
- ⑤ Astrosyn 1999, Koszalin. Bigscreen, the screen on which the works will be displayed, already mounted on a frame – waiting for sunset.
- ⑥ AmigaShow 1998, Warsaw. In the photo, among others, developers of software for Amiga.
- ⑦ Amiga Eastern Meeting 2004, Lake Białe in Okuninka near Włodawa.
- ⑧ Riverwash 2016, Katowice, Poland. Live recording of an episode of the demoscene "Demontage" channel on YouTube with three leading coders (programmers). From the left: Kiero, Cahir and KK.
- ⑨ Riverwash 2018, Katowice. Meeting with Steph Prader, organiser of MAGFest in the USA.



2



3



4



5



6



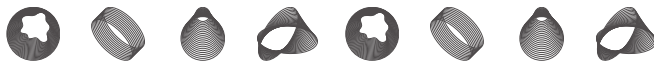
7



8



9



The intermedia archive of Łukasz "Zenial" Szałankiewicz is an invaluable source of various forms of communication on the demoscene. It contains, among other things, handwritten letters, printed material, prints and digital correspondence sent by post on floppy disks.

These factual documents give us a glimpse of the wealth of means of communication in the demoscene community in the pre-internet era.



Scene groups most often consisted of people from one locality or area. In addition to direct contacts within the group, people from different groups also communicated on a national scale. The most important form of communication and community building was intensive correspondence. This exchange was referred to in Poland by the term *swapping*, adopted from the English terminology used in Western Europe. In larger groups, where there was a tighter division of roles, there was the function of swapper, whose task was both to distribute demos released by the group very quickly and

efficiently by letter, and to respond to correspondence received from other groups.

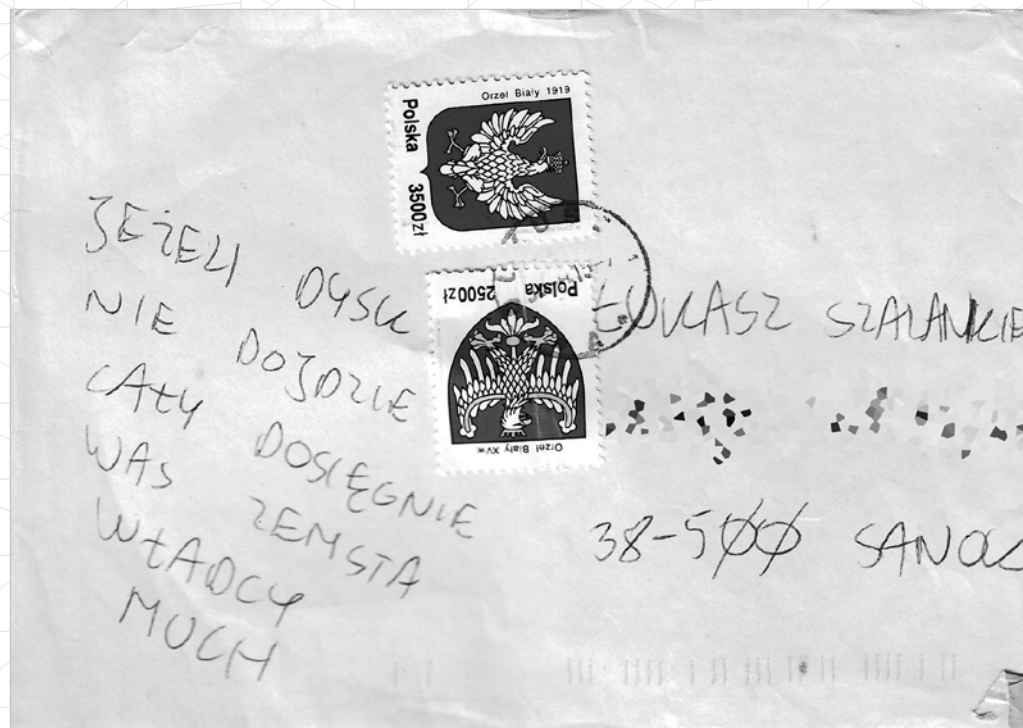
Correspondence included the distribution of letters and various types of material distributed on floppy disks. Scene correspondence demonstrates the need to create a world in which artefacts of material culture are decorated: not only the floppy disks and letters themselves, but also the envelopes were customarily decorated with various kinds of visual elements, which can be seen in the illustrations included in the album.



Grójec 95.08.25

Cześć!

Przeczytałem Wasze ogłoszenie w którymś z textowców. Jestem koderem, głównie Pascal, i chciałbym się załąpać do Waszej grupy. Mam własny komputer 486 SX 33, 4Mb RAM, CD-ROM, drukarkę, trochę pomysłów i wolnego czasu. Dotychczas programowałem na własną rękę, ale praca w grupie daje większe możliwości. Mam trochę różnych demówek i parę bibliotek. Odpiszcie czy to jeszcze aktualne. Jeśli tak to na jakich warunkach. Jeśli chodzi o moją produkcje to ostatnio robiłem 3D bryły, krzywe, cykloidy, trochę fractale itp., a także programy użytkowe. Mam możliwość pisania muzyki na instrumencie Roland (midi) jednak tylko w formacie *.mid. Nie są to jednak zbyt dobre utwory. Znam się także na 3D-Studio itp. programach graficznych. Mieszkam w Grójcu, ok 40 km od Warszawy na Kraków. Proszę o szybka odpowiedź.





Lubin 20.11.98

Yo Zenial!

iZAx here! Taki odstępek od pstry bo cenzor zobaczył jak się wydukuje to logo „EFE-ANSP”. Robiłem je sam, so - jest very, very primitive - 320x200 x ~~2~~ dwa kolory (WDC, WDC!!!) A te pstry / to specjanie - jest to takie pseudo-ASCII & definicjąm te znaki na 4x4 matrycy. Po prostu to miał m.in.: Akira, Kasio & Vostock. „EFE-ANSP” < pomylił być mój, ale... ale ponieważ zrobiliłem to co chciałem, ty: uraza: zdecydowanie się opuścić Scans, więc „zawieszony” - to nie taki Wzrostów. Planu projektu jeszcze nie ma - teraz liczę się pomysł, jak Akira dopisy tekst do ANSP to będzie my article na ten temat. As I see You're against mozi dachy (cool! Only idiots can be fu it!!!), więc chyba (???) Ciepło zainteresuje. Aha, tenże ślab ucis: 27.10.98 opuścić Scans < (romu: "Hm, po powrocie" zawieszony dostać skłony symptom - choroba tężyczki ~~przebieg~~ no może śmiać się. Oplytem demko, wach, skrzytyb się, nie je stęcam i myje upicie mrotopne. Ale chyba miał swój wpływ fakt, iż zapracowałem jakis demko, o tu... „masz ze sobą komputer”. Hę, ja też, że to tak dla ty, ale starytem do kumpła z 404-100, tu parę. Właże relucywie mam ze własny sprawa. Główny powód to, że już wriaptem, brak oddzielnie.

CHARTS:

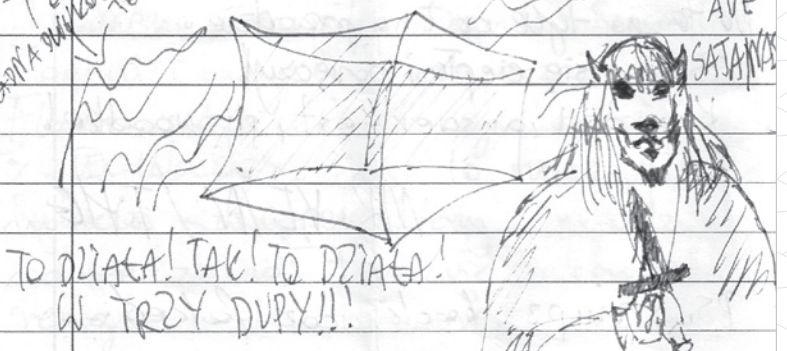
/ JEZZZZZU !!!!! \
 Ten plik to chartsy do COOLA - malego paper maga.
 Nie są to normalne chartsy... jak i sam COOL!
 Możecie głosować: na siebie, na swoją grupę, możecie głosować także na jedną osobę w danej rubryce... robcie jak chcecie!
 Potem podacieście to mi... czyli ZENIALOWI!

Ps. Sorry, za przekroczenie twojego adresu i nazwiska. Ostatnio wylogowałem to Peete'owi. :)
 Ps. RPG. Stykasz o co lato?
 Ps. Może zagwamy w kotłokrzyżu?
 Ty zacznij!!! Oke?



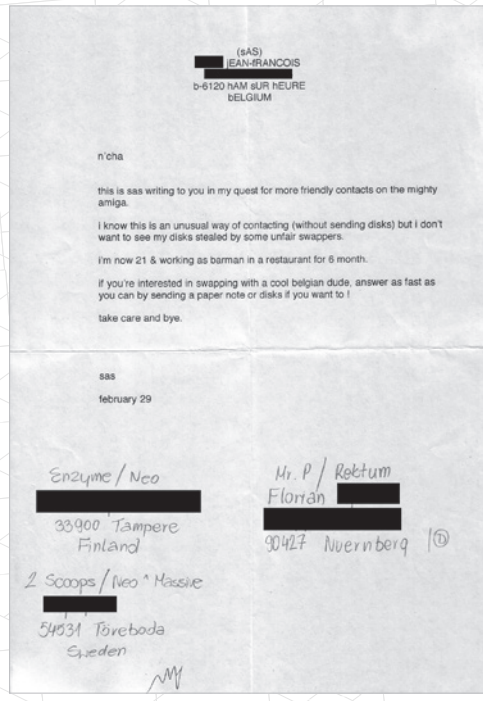
WORD DOMINATOR '95
 6 GLENZ VECTOR FACE'OW!!!
 REAL-TIME!!!
 BUMMING KRAWIEDZIE!!!

To jest
 CHYBA WYKOLABOJA
 TEXTURES!



TO DZIAŁA! TAK! TO DZIAŁA!
 W TRZY DUPY!!!

ALL design work by ME!!! TO JA! ☺



rozłożył mnie dostrawie :)
 Tenże stęcam, ja, i to tłumaczy
 robi Delirium i a Advany
 Prze Generacja II
 Wybierasz się na Delirium?
 Ja mam zamiar i w tej chwili
 jest to zamknięte na 100%
 jeśli nie ma tego nie ukończony
 była tam na 100%
 Co jeszcze... a jak niechce
 naszego stampa (toż sam jak
 na kopie...) to go oddać,
 bo te rzeczy są idealne do
 swapów! Co prawda, czy aby
 wszystko obi c Tuja stacja?
 Dajże namu part...
 U nas w grupie na razie stają,
 koder iaa stąd, wmyli
 to samo, kontakt z innymi
 aspirantami, ale na party staworty

many zamiar siępać razem
 dalej ciągnęmy bez grafiki, dach
 za kilka dni może! co się zwrac...
 Nasze demko też MOŻE się ukazać
 ale kiedy, to sam nie mam pojęcia
 Podajemy Ci co tam mam nowego.
 U mnie w budce zapracowa na 102!
 Na kilka mam pomysłów latke :)
 a to tylko 1000 stron - w godzinie
 skończy :)... z wszelkimi sprac
 to w sobotę mam poturbela,
 ale wygląda na to, że pojde
 sam... Planuję (wiele cxx)
 odpuść się do mnie od świata...
 Sam nie wiem o co 100 parę...
 z wyglądu, że pojde sam 3C,
 Ety... Jak planujemy, tak
 i dalej PLANUJE sprzedać naszego
 porówna go SB Pro.



Srećcia 30.IV.86

Zeniel,

Na wstępie chciałbym zaznaczyć, że SIENIA interesuje się od dawna i widziałem, że przez co nie jestem uszytych przez nie rozkłada. Spis trochę kodyfik i montuje z kumpłami małą grupkę.

List ten piszę, aby zawiadzić współpracę z kimś, kto jest związany ze sceną i od dawna. Ponadto brakuje mi sprzętu sprzętu.

Na dyktando, którymi przedpokładem twierdził o tym, które jest spisek sprzętu jako posiadania. Niechcąc z tego to zrobić, niechcąc produkcję.

Chcę zobaczyć, że nieważnym współpracę, dlatego też proszę Cię o spotkanie i spisek (lub nawet telefon) tego co posiadasz. Jeśli możesz to napisz coś na ten temat z sobą dzieła.

19.X.1995 AVE ?

Pejki za list e ankioty e modat! Walkie degen! Udał Burtoska jest wybitny, a jedynie co można się w nim dowiedzieć to długości. Wiesz model 250 lub może spróbować ponownie. Ale stajemy owa prace, aby go tam zostać! :-). Podziękuj od nas Burtoskowi & Ofka była w mediach. Dzieki na ankioty - są stare foto B!S!T!P, ale tu to.

„Plasi” - spoko To chyba czas pierwsza produkcja. Już was się wzięli do pracy. Ale z tego całego chyba już coś zdarzają. A tu was, aby was nie dobrać wstępną. Biek grafika i snaper, a w waszych umyśle. Tęże kłopoty damo im. Wobyl Germainy, nie umyślony są w chwili. Jeśli grafika z Burtoska są dostatecznie dobrym i on może do was przejść. A snaper - burt obe! Już was, owo im się wstępną. Pienię was dawno czeka.

Wiesz, że Kyslingger chce wejść z nami w furję. Chyba ich popobito! Reset byłby drugim młodzieńcem. Serwiz zadbanym o jakości Resetu. Namy Reset wy-



PRZYPOMINA CI TO COŚ?

Ejoooo....

Hey Zeno!
Ucz się ucz spokojnie, przeczytać możesz później...

Dzieki za sztaf atarkowy i pecetowy. Nic z produktów starci nas nie obeszadnio. Jedyny rozdynek to Wasz music disk.... Aż zgasiłiś światło... Myśleliśmy, że to będzie jakieś demo i się nieśie podjaraliś (początek zabisty!! !!!!!). Pecet takich rzeczy na niewiele. Dizajn grafi i w ogóle pełen profesjonalizm.... Nie mogę się doczekać na to co wystawicie w ornieci. Chyba się tam pojawić.... Co co musicidiska jeszcze to muzyki nie są tym co lubię najbardziej i nawet nie wysłuchaliś wszystkich... Ale początek ogladałiś trzy razy!!!

Pozdrów Baci!!!

Dalej sprawa tantejszej sceny. Właśnie odesłałem Przekowi dyski z różnymi zinaami ale bez raportu, bo chciałem cie prosić żebyś to ty go napisał. Wiesz więcej i w ogóle. Napisałem do przema z zapytaniem jak ma taki raport wyglądać. Co tam wrznięć, bo pisać o wszystkich grupach itp mogłoby być nieco nudne. Wiesz ja nie jestem zbyt popularny na scenie, nie mam nawet takich ambicji, a niektórzy mogliby czuć się urażeni, że jakiś lamer opisuje kawałek ich świata. W takim raporcie trzeba by podać też jakieś adresy (też internetowe) pod którymi możnaby się kontaktować. Możesz ucieścić mój, ale przydałoby się więcej...

Dostałem parę dni temu trzeciego pentagrama, ale dyski cały czas leżą u mnie, bo ania kupiła sobie pecetówka i spakowała atarkę. Muszę się tam wybrać i wszystko rozpakować. Jak widzisz wcale nie próżnuję na scenie atrakowej i nie jestem jedyną osobą, która mi sztaf podsyła. Of co? Nagrywas pentagrama, ale na pewno cie nim nie zaskoczyłem.... Dysk jest cool - nie musisz ni go odsyłać. Może być inny.



Yo Zeniel!

20.11.1995

Wtasnie dostalem Twoja odpowiedz. Thank za stuff i mody. Piszesz o delay'ach w odpowiedziach. ~~He~~ O tym wtasnie chcialem napisac w poczastku, ze jak by kiedy ~~o~~ mial takie opoznienie jak Ty (ok. 4 dni od wystawia mojego listu), to byloby naprawde super. No ale nie to.

Chcialem napisac talnie, ze nie przypadkow woptalem Ci dysk 5,25 (sorry, jezeli miales z nim jakies problemy), poniewaz moja 3,5 wtasnie sadla i celkiem nie uowoz. Dlatego tej w tym liście nie wyptalam ~~ka~~ dysku. Co do Darkmoon, to chcialem w odpowiedzi. Jezeli juz Ty mi nie zaszleasz to meliai moje stowe Twojemu nastepcy, jesti jednaki nie upomadlujecie spraw (zn. DM sie, rozleci, to bede miat dalej zaciepienia).

O ILE NIE ZASNE.

"SCENERY OF SCREAM"

RULEZ. OLA MNIE

KAPELA ROZ. JAK SIE UNIE,
TO WAMIE U SAMPA Z JEDNYM
IM KAWALKIEM. WIESZ CO?
ZAMAJEM TEN TEXT TEST
PISANY W SONOTE.

PRZECZYTAJEM SWOJ LIST DO
CIEBIE I ZAUFAM, ZE
DRUGI RAZ NAPISZESZ MI SWOJA
KONFIGURACJE. NIC TO. DEWONTEM
DO ZIELA JADAR, MOWE, ZE:

-PARTY 10 WTEGO
"OFICJALNE ROZPOCZECIE O 15
(MOJNA WLECENIES % WEMIA :)

ZAMOCZENIE MIO TEE

-POZAWI SIE OKOLO 5 GRUP Z
DEFAMI.

PO RAZ WAZNY ZASTAWIACEN
SIE CZY KIEDYS PC OSIAGNIE
STANDARD AMIGI (W DEMOSACH
OF COURSE)

ZOBACZYTEM
NEXUS 7

ANDROMEDY I UMAREM.

CHYBA KUPE SOBIE ROWER
A SPRZEDAM PC.

FALET, TO DEMO ZWALA
Z NOG, WPIERDARA MORDĘ
W ZEMIE I ZALCOCIA KARTONIĘ
POTNIEZMY SIEMO DOBRA I ZEA.
PRZECIEZ TEGO NIE ROBIĄ LUDIE.

KARTKA KORESPONDENCYJNA

nawet sie zblaytano tym mi przypoznan.
jezeli chodzi o s100k #2, to chyba opowiesz
na party w bydgoszczy, bo popadnie
kwasie maku byt i mowialbym o tym
sig tym samym. Tak moze byc.
Wzycie do miat ychowa dua bypaw,
bo tenz jenne kml rom.

HEJA

PS. Comandant
od Zdzisława

Fulwarski Sławomir
The Lord Zeniel / DM

58-500 Sanok



Visual Phlyer (Lamership), znesity prace gra-
ficzne dotuzone w bootlogu GFX. plim GFX.2.p
to same renderzy! Oj. ~~za~~ co za du'o to ma zbro-
wo's luty may zajmuje ponad mega. No to spu-
dam

Puchozysz Ci na, moe

PS.1 kownie mocno, a nawet bardziej nie widiesz
fastystrów. Masi = Lome!

PS.2 AVE PAPER!



ODESLI) MI STAMPA !!!!!

Hi° Jazcat!

Setium 18.11.1995

Cruise/Elysium is here... First of all... Mega sorry for
this megadelay, but I must was drawed graphics for game
that be make by MMS/TABOO. I finished this and now
I have more time an painting for your game.
In my send you find some pictures for it.

They are a cover pic (in FLI-interlace) & level 1 (in FLI)
Some words about this...

Cover pic it is mixing picture (karateman, dragon-bird,
shy with flash & logo GodFlesh)

Level picture I making from your outline.

The rest graphics (3 level pic | I send to you after 2 weeks
(I think). It will be better than that...

I have some questions...

- 1) Who will be make coding (Zodiac/Flash(??))?
- 2) Who will be make music?
- 3) This game you have buy to System 3, or what?? And when?

I think that will be cool game and we get cool money!!
That's all today, my friend... Send soon! Bye!

P.S. Nice cover ~~with~~ from you!

-Cruise/Elysium-

DEMOPARTIES

The biggest events of the scene are, of course, the demoparties. While nowadays the organisers of demoparties can count on the support of various cultural promotion institutions, in the 1990s they were generally organised without any institutional support. More often than not, the venue for a demoparty was a school or community centre rented at the weekend, and people from the group running the event were responsible for the entire organisation.

Polish demoparties had been organised since the early 1990s, generally without any institutional support. One exception was the Intel Outside events, which were a demoscene event and also an opportunity to present Amiga-related computer companies.

Demoparties were a celebration for young people allowing them to get away from their everyday lives. In addition to the opportunity to take part in

“compotes” and compete directly by showing their demos, the events also provided an opportunity for important social gatherings to reaffirm the demoscene community.

What role demoparties played can be seen by how they are inscribed in the collective memory of the demoscene. In the biographies of demoscene members you can find precise information about who attended which event. Also, the information about a particular event contains fairly detailed documentation of which groups and individuals took part. In our album, we evoke the memory of the demoparties by showing a selection of photos, as well as ID badges. These badges are meticulously collected by their holders as a form of personal remembrance of their participation in the life of the demoscene.





- ① Rush Hours 1999, Częstochowa.
- ② Gravity 1998, Turawa.
- ③ Amiga Eastern Meeting 2004, Lake Białe in Okuninka near Włodawa.
- ④ Gravity 1996, Opole.
- ⑤ Symphony 2002, Tuczno.





- Rush Hours 2 1998, Częstochowa. ①
- Intel Outside 5 1998, Warszawa. ②
- QuaST 1998, Elbląg. ③
- Intel Outside 4 1997, Włocławek. ④
- Intel Outside 3 1996, Warszawa. ⑤
- Gravity 1996, Opole. ⑥





Riverwash 2017, Katowice ①
 Satellite 2000, Szczecin ②
 Silly Venture 2017, Gdańsk ③
 AmiParty 2018, Chełm ④
 Riverwash 2018, Katowice ⑤
 Decrunch 2018, Wrocław ⑥



Grupa Absence ma zaszczyt zaprosić Was na copy party called Delirium 96

Party odbędzie się w Bukownie w dniach 16-17 lipca 1996r

Na teren party będziemy wpuszczac od godziny 0:00, jednak gdy ktos sie pojawi wcześniej zostanie ułokowany

Oficjalne otwarcie party - 11:00

nacishij spację...

Wiosna 99

Racibórz
17-18
Kwietnia

szczegółowe informacje: friko7.onet.pl/ka/rr_zulez oraz w invite (RR-Meeting99.txt)

GRAVITY '97

GRAVITY '97
official invitation

Greetings! Anadine is proud to invite everyone to the second edition of the GRAVITY party.

This time we shall meet on the last weekend of the summer holidays, meaning the 28th/29th of August 1997. An official opening of the party will be conducted at 10:00AM sharp. Of course everyone who will arrive earlier will be invited inside.

Just at the last line, the place where the party will be conducted is the "GWARDIA" hall in Opole (2 Kowalska St.). The building is located at a distance of about 30m from the Train Station (see chapter 4 for details on the location).



Kochani! Uh, I mean: Come to the Last Party 2017!

It's an Atari party organised to celebrate the 20th anniversary of the first copy-party in Opalenica in 1997. It's a one-time only event but it's not focused only on looking back at the old times.

We'll have a regular demo, intro, graphic and music compos! We accept remote entries and sceners with supporter tickets can vote remotely.

Oldskool a **TH**

www.last.atari8.info
LAST PARTY
27-29 XII 2017, Opalenica, POLAND

TAGUART Center
Lublin 97-05-10

"Intel Outside 4 Invitation"

Grupy CYBERMANIAX (Amiga), Atari, UNION (Amiga, PC), oraz Zachodniopomorska szkoła Biznesu maja zaszczyt przedstawić kolejne invitation na "Copy Party, które odbędzie się we Wrocławku 12-13 Lipca 1997 roku. Będzie to multiplatformowa

Silly Venture
gdansk 2000

Oficjalne invitation na Silly Vention Party Gdańsk 2000

WSTEP - Kilka słów o party.....Macgyver
OFICJALNA INFORMACJA O PARTY.....Grey
REGULAMIN ATARI XL/XE.....Macgyver
REGULAMIN NA DUZE ATARI.....Grey

RUSH HOURS

"Rush Hours Copy-Party, in Cz-wa 1997" the official invitation.

Grupy: Freezers i Shadows organizuja party multi-komputerowe w Częstochowie. Odbędzie się ono 22-23 lutego w Hali Politechnik. Party rozpoczyna się o 7:00 a zakończone dnia następnego o godz. 10:00. Wejściówka będzie kosztowała 30 PLN. Organizatorzy zaplanowali szereg atrakcji oraz wysokie nagrody pieniężne.

Supportujemy nast. platformy sprzętowe:

INVITB

SILESIA PARTY 4

about? www.silesiaparty.pl we want a

East Party 2000
20-22 październik Mońki.
ZAPROSZENIE

invitation
Comoty
Adresy
Miejście

code/nuza: hcmaster/yezus.

2002

THE YEAR 2002 COULD BE UNIQUE IN THE HISTORY OF DEMOScene. NOBODY IS NOBODY WARRIEN TO MAKE A PARTY. WE THINK IT SHOULD BE THIS HAS AND SO THERE IT IS. RIVERMAER: DELUGA. IT'S THE EIGHTH EDITION OF AN MEETING BUT THIS TIME SINCE AND WILL HAVE A COMPELLING PARTIZEE AND ALL THAT MAKES THE DEMOScene SPIN. YOU HAVE OVER THREE MONTHS TO INVITE AND NAME YOUR ENTRIES TO FINAL WILL BE MORRIS? RIVERMAER WILL

speccy.pl party 2020.1
#Autumn
Warsaw, Poland

speccy.pl party 2020.1
#Autumn
Warsaw, Poland

speccy.pl party 2020.1
#Autumn
Warsaw, Poland

Z sierpnia o godzinie 12.00 w Miejskim Domu Kultury w Orpedzie rozpocznie się IV Ogólnopolski Zjazd Użytkowników Atari, Wejściówka: 45 zł; 40 zł dla osób, które były na wszystkich Zjazdach w Orpedzie.

Planowane są kompoty na najlepsze demo, intro, gfx i msx. Przeniduje się cenne nagrody (być może Jaguar!).

Juz i czerpcu będzie można zarezerwować miejsce oraz zapisać się na obiady.

Zakończenie imprezy: 4.08.1996

Szczegółowe info: #9 "QuaST Nag"

kontakt:
QuaST Club Miejski Dom Kultury
Artur Borkowski ul. 1 Maja
ul. Sportowa 3b/4 14-510 Orpeda
14-510 Orpeda
telefon memr. 333 telefon memr. 39
numery kierunkowe: 0-50-436280,
0-50-436333, 0-89-163990, 0-89-163991

A special form of demos or intros, the so-called "invitros" – multimedia presentations with an invitation to an upcoming demoparty, e.g. in the form of text, graphics or animation.



DISKMAGS



"Cheat Magazine", Commodore 64, published by Quartet.

Diskmags (floppy magazines), described as a form of *underground journalism*, acted as a forum for the scene. In Poland, the largest accompanying demoscene culture in Central Europe, commonly referred to as 'diskmags', emerged from the late 1980s onwards. Similar phenomena occurred on a smaller scale only in Hungary and Czechoslovakia. Central European diskmags, despite the extensive contacts between members of the scene and those in Western Europe, had a decidedly more local character, primarily due to the use of national languages.

Diskmags from Western Europe were available in Poland thanks to contacts between members of the Polish scene and groups from the West, in particular Germany and Sweden. The fascination with the scene

among Polish computer users contributed to the development of home-grown groups, which started to publish their own zines.

The first Polish diskmags published on the C64 – "Włócznia Wschodu" (ang. *Spear of the East*) and "Kebab" – were distributed free of charge at computer exchanges and through correspondence contacts. They became very popular and other magazines imitating their format soon appeared. When Amiga was becoming the most popular computer in Poland, separate trends of diskmags for C64 and Amiga were developing.

Due to the number of issues published and the scale of distribution, diskmags were arguably the most widespread phenomenon within Polish zine culture.

The magazines are available in the collections: The Commodore 64 Scene Database (<http://csdb.dk/>) and Fat Magnus (<http://fatmagnus.ppa.pl/>).

The period of the phenomenon's greatest popularity was in 1989-1995.

The reach of diskmags extended far beyond demoscene circles. They were both edited and read by people who, to use the term of the time, "did something with the computer" beyond using it for games.

In the 1990s, around 500 issues of diskmags were published in Poland, edited and distributed to users of both platforms. Editing them and writing articles for them was one form of participation in the public life of the demoscene.





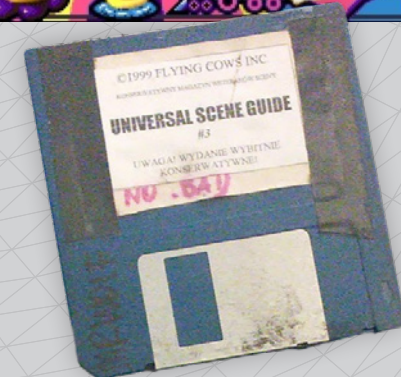
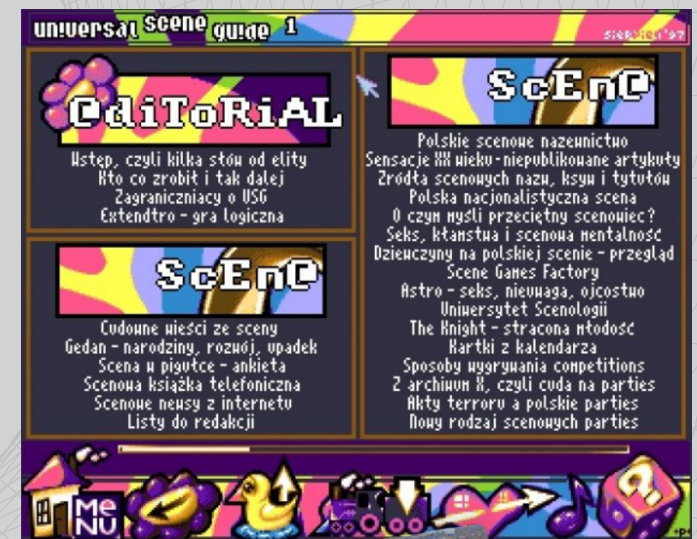
Poland's first diskmag, "Włócznia Wschodu" (*Spear of the East*), Commodore 64, published by the Great Jarek Software Limited (1990).

"Energy Magazine", Atari, published by Taquart.

"Bad News", MS-Dos/PC, published by the Edge.

"Universal Scene Guide", Amiga, published by Flying Cows & Vodka People & Nah Kolor.

Demoscene magazines took many forms, from amateur reproduced paper versions reminiscent of second-circulation publications, to magazines in the form of text files, to multimedia hypertext programmes containing significant amounts of graphics and animation.





Nr 2/3 Luty/Marzec 1992

ACTION REPLAY

dla C64 i Amiga, opisy na stronie 4 i 6.

PowerPacker V 4.0a

a także reetools.library, czyli nowe produkty sławnego Nico Francois - strona 8.

Drugie kroki z nowym nabytkiem

znz. zaczynamy zbierać programy - strona 10

Assembler na C-64

dalszy ciąg kursu na stronie 16.

SENSACJA !

superkopier dla C-64 strona 19.

Lubisz pograć ?

W coś dobrego ? - Czytaj od strony 24.

Spis treści:

02 Z kraju i ze świata.

03 Nihil Novi I Felieton M. Rafa

04 Cartridge? Czy nie Cartridge? Action Replay dla C-64 i Amiga

08 PowerPacker V 4.0a Najnowsza wersja znanego "kompresora".

09 Reetools.library Najprawdopodobniej nowy standard.

10 Kupiłem C-64 i co dalej? Garska wiadomości o kopiowaniu programów.

12 Własny dysk Czyż jak to się robi.

15 Amiga Trackball Czyżby alternatywa dla myszki?

16 Assembler na C-64 Rozpoczynamy programowanie w języku assemblera.

19 Kebab Fast Backup Superkopier dla C-64.

22 Mapa pamięci Amiga Pierwszy cyklomaty cyklu.

24 W co grać? Lotus Espirit Turbo Challenge Another World Leisure Suit Larry 5 Rodland Pot-Panic Cyntron

27 Cheat Corner Czyżby kłopoty.

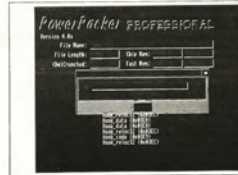
28 Listingi Superkopier Przybliży do mapy pamięci, recode i assemblera.

64



PowerPacker V4.0a

Najnowsze doczekaliśmy się nowej wersji najpopularniejszego kompresora... PowerPacker V4.0a...



Najnowszy PowerPacker w czasie pracy

Ogłoszenia drobne

Poszukuję programy "FAST FIDUC" ... Komunikacja iK, magisterka, ...

Krzysztof Kozub

Czynniko nieco ułożonej wiedzy. GARDNER SERVO O DYKTYCIE... W praktyce, lista zawiera jest od... katalogi i pliki. Od tego...

do czasu, kiedy nauczył się prosić... Kataloż C - zawiera komendy... Kataloż D - zawiera listy plików...

komunikacyjnych... Biblioteka restandardowa... Biblioteka restandardowa... Biblioteka restandardowa...

GYROS!



On the left: the "Kebab" magazine was a continuation of "64+4 & Amiga", the first ever magazine published by demosceners, which could be bought in RUCH kiosks. Below: "Cool", a free paper magazine, was published between 1996-99 and featured material on the PC demoscene. Passed from hand to hand and photocopied, it reached various subcultural circles besides the demoscene.

CHARTS

Witamy po raz trzeci w naszych bardzo poważnych chartsach, które w jakiś tam sposób odzwierciedlają nam sytuację na naszej drogiej madafaka scenie...

- Najlepszy friendshipmate... 1.Zenial (52 pk) [-] 2.Corez (38 pk) [+2] 3.Brach (37 pk) [-1] 4.Orb (36 pk) 5.Hate (29 pk) 6.Garfild (25 pk)

- Najlepszy mag editor... 1.Brach (139 pk) [+3] 2.Akira (132 pk) [-1] 3.Astra (99 pk) [-] 4.Zenial (85 pk) [-2] 5.Cortez (37 pk) 6.Bielu (21 pk)

- Najlepsza xywa... 1.Zenial (70 pk) [-] 2.Lazur (57 pk) [+3] 3.Warlock (53 pk) [-] 4.Cortez (42 pk) [+2] 5.Akira (32 pk) [-3] 6.Barcesek (28 pk) [-3]

- Najgorzsa xywa... 1.DK (72 pk) [+1] 2.Boss (38 pk) 3.Vip (37 pk) [-1] 4.Mózg (35 pk) 5.Simon King (26 pk) [-1] 6.Behemot (25 pk) !!!

- Józek-lamer'97... 1.Morbus (35 pk) [-] 2.VIP (23 pk) 3.Phobic (17 pk) - Kofi (17 pk) 4.Insahn (16 pk) 5.DK (14 pk) [+1] 6.Bonifacy (14 pk) - Akira (12 pk) [-] - Luk (12 pk) (7).Zenial (-)

Udział brali: Main editor - Zenial opracowanie graficzne - Sas, Grass, Primek Sklad - Ket Rieczalny magazyn scenowy

- Najgorzse demo... 1.Napalm (42 pk) [+4] 2.Illusion (24 pk) [+1] 3.Exstasy (23 pk) 4.Contact (19 pk) 5.Spleen (15 pk) 6.Rulejza (13 pk) [-4]

Ulubiona rubryka wszystkich docenionych koderów (: Ha, na początek Napalm, potem standard i oklepiane Illusion, następnie Exstasy. Na czwartym Contact, coż tak też można... A przedostatnie Spleen i na koniec biedna Rulejza.

- Nasza rozpieszczona elyta, czyli... 1.Pulse (53 pk) [+4] 2.MaF (54 pk) [-1] 3.Akira (50 pk) [-2] 4.Lazur (48 pk) [+2] 5.Cortez (38 pk) 6.Unreal (37 pk) [-3]

Wicie, że było kiedyś takie mydło o nazwie "elita" ? Fakt, że nie ma to nic wspólnego z Pulsem w Niemcysty mag (ostatnio produktowym) w Niersy spadi MaF, także zleciać Akira który był elitą (zwrócić uwagę na wyraz był), podciągnął się za to Lazur i na piątym miejscu Cortez, pewno się teraz nieźle czerwieni w wrazenia. Na końcu Unreal, tak tak na samym końcu. Wiadomo jak się na listy nie odpisuje - tylko bez żadnych aluzji... A przyjrzyjmy mi się jest też taki kabaret - elita.

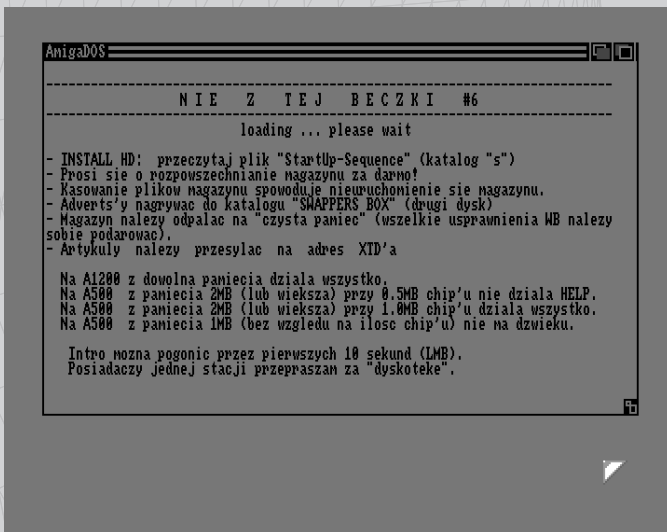
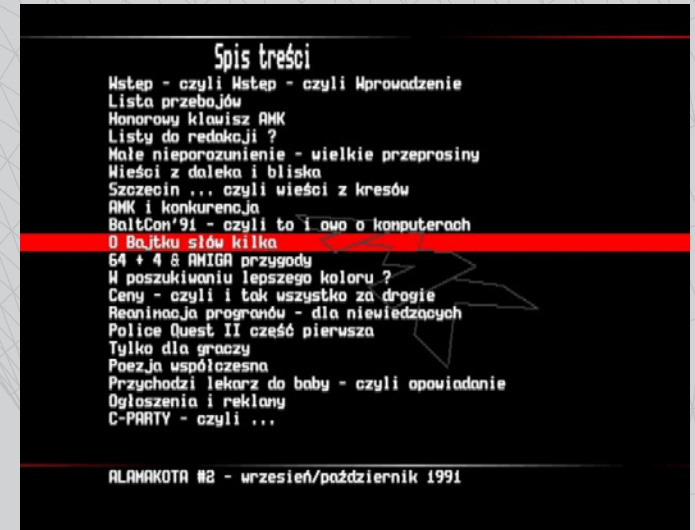
I jeszcze to : 46c ankietowanych posiadało siostry... Natomiast tylko 12% z głoszących miało w bieżącym roku maturo. Dodatkowo lista wszystkich głoszących: Arthur, Awo, Astra, Bartes, Behemot, BlaZe, Boss, Buto, Carlos, Orb, Cortez, DK, Df Regal, doqnar, Falloon, Fazi, Fernem, Fiodore, Fisz, Forcer, Fugaz, Garfield, Glacier, Grass, Hate, Haytffy, Hele, Jo, Jhebaal, Saag, JABBAR, Java, Kolarz, Koy, Lami, Lexus, Melkor, Mnemonic, Raislin, Rem, Sepul, Simon King, Sparty, Storm, Unreal, Yagoda, Zenial, ZykJon



Druk-KET, ZENIAL Artykuły : Zenial, BlaZe, Perbit, Bartes Oficjalne XeRo - BlaZe,.....& dobrodzieje (dzięki)



"AlaMaKota" (MaryHadaLittleLamb), Amiga, published by Luzers & Addonic et al.

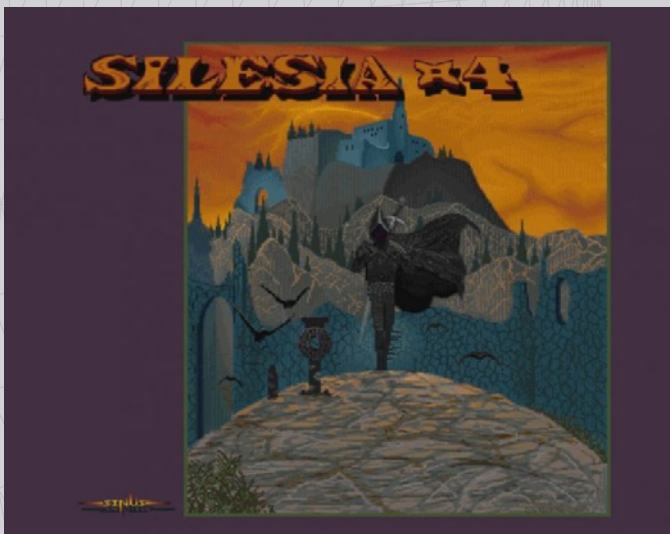
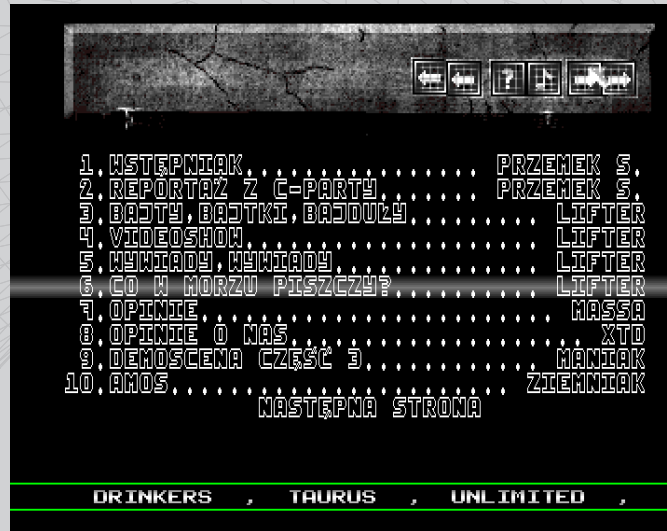


"Nie z Tej Beczki" (And Now for Something Quite Different), Amiga, published by Lamers.





"Fat Agnus", Amiga, published by Investation & True Genius.



"Silesia", Amiga, published by Illusion.



"Apocalypse Time", Atari, published by Apocalypse Riders.



"Barymag", Atari, published by Slight.



"Debilizator", Atari, published by Aids.

"Kocie Flaki" (Cat gut), Atari, published by New Generation.



"Megatazin", Atari, published by Sword.



"Oddech Latryny" (Latrine's Breath) – the first diskmag for the so-called small Atari, published since 1991 by the Selinger brothers from Wrocław. At that time, the Polish demoscene had not yet identified itself as a community, but users of specific platforms were already looking for contacts.





"Paczka Tynku" (A Pack of Plaster), Atari, published by Shadows.

"Pentagram Zine", Atari, published by Pentagram.



"Serious Magazine", Atari, published by various groups: Dial, Filodendron, AR, among others.

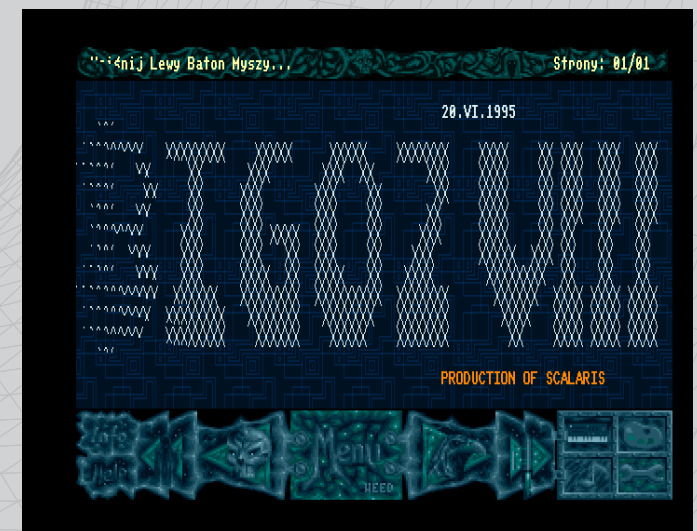


"Syzygy mega zine", Atari, published by Tristesse & New Generation.

"Poczytaj Mi Mamo" (Read To Me Mommy), Amiga, published by Ladybird Design, Union et al.



"Bigoz", Amiga, published by Scalaris.



INTERVIEWS

Wacek

1. How did you first come across information about demoscene?

My first contact with the Commodore 64 demoscene were demos found on game cassettes released by companies like Relax or ROBex. Around the same time, articles on the subject were also published in the "Commodore & Amiga" paper magazine: reports from copy parties or summaries of the current state of the Polish scene with information on the most important groups. In addition, "C&A" also published courses on how to code basic effects in assembler.

2. Under what circumstances did you decide to join the demoscene?

It was a natural step for me stemming from my fascination with the demos I had seen and my lack of much love for games. Instead, I had a great need to create something of my own, whether at the level of programming, drawing or composing music. Demoscene gave me the opportunity to try my hand at all

these areas and, as I soon found out, a supportive community to build these skills.

3. How did you start making demoscene contacts?

My first contact was Turbosnail/Arise, whom I met at a computer exchange in Łódź. I was there looking for sellers who had new demos on offer, and TSL was the only one who refused to sell, saying: "I don't sell demos, we can swap". Through him I met the rest of the Arise group and that's how it started.

4. How did you join the scene group, or how did you form your own group?

In the beginning I created my own small productions under the one-man banner of JTS. After meeting the Arise group, I found that we got along not only 'scene-wise', but also simply as people. We also had similar taste in music or films, so it was to this team that I decided to join. To do this, I spent a week making a megademo summarising what I already "knew".

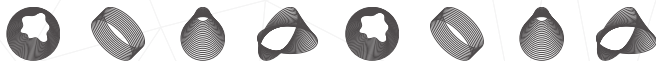
What a nightmare it was, and appropriately I named it "Nightmare", but I was accepted – for future potential rather than current skills.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

I tried many professions on the demoscene, but eventually focused on music and later on coding. I have been participating in demoparties since the beginning of the scene, until today I have visited almost 50 of them. I was also a swapper, not very fast, but with almost 100 contacts.

6. Have you read, or contributed to, disc magazines?

I used to read disc magazines with adoration. I occasionally wrote for them too, most notably for "Raver", a niche techno magazine I co-authored with Rap/JBL (RIP), and the quasi-fake "Viadro" (ang. *Boocket*).



7. Who, in and outside of your group, have you kept in closer contact with?

My closest contacts to this day are with the members of Arise, but also with the people I have met over these 30 years and whom I still meet at scene events.

8. How have your forms of participation in the demoscene changed over the years?

Mainly due to a change of profession – for most of my scene “life” I was known as a musician, but for more than a decade I switched to coding as a new and interesting challenge. On the other hand, I try to be an active and creative scenester all the time, I never had a period of strictly passive observer.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

In my opinion, today the segmentation of the scene in terms of platforms has significantly decreased. What is cool today is the social and creative mix of all the scenes, as opposed to the past when the division between platforms was very strong and marked by – let's not hide it – animosities which weren't infrequent.



Gheneis

1. How did you first come across information about demoscene?

My first contact with the demoscene was demos on the 8-bit Atari, then also on the 16-bit Atari, this is how my awareness of the existence of the demoscene was building up. More complete information already appeared with the ownership of a PC and watching the first foreign productions dated around 1992/1993.

2. Under what circumstances did you decide to join the demoscene?

I remember that I really liked demoscene productions and cracktros and I started to wonder if this would also work in Poland. As it turned out, in those days it was already functioning on eight-bit computers, and also on Amiga. The PC scene was slowly taking off.

Then, probably quite naturally, I made the decision that I wanted to be part of this phenomenon.

3. How did you start making demoscene contacts?

In very different ways – I started going to parties and also through my BBS (Future BBS). Later on, it was typical scene adventures.

4. How did you join the scene group, or how did you form your own group?

We met with Sebastian Łopieński (SebL), I don't really remember how anymore. We started to create

something as coders and decided to start a group called The GRiD. This was around 1995 and we managed to recruit a few people to the group, initially through various channels. For example, I 'recruited' the late P.G.M. when he was uploading his tracks to my BBS, I got back to him and offered to join the group.

The ranks of The GRiD grew considerably after the first party that SebL and I went to, namely General Rehearsal 2 in Ostrowiec Świętokrzyski. Before that we had already had numerous scene contacts and our first production, i.e. the 64 kB intro “Arrow” was presented at the Danish The Party in 1995. To our surprise it took seventh place out of 22 productions!

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

As I mentioned, the first party I attended was General Rehearsal 2. After that, I went to as many parties as I could. Less actively, but nevertheless quite often I swapped and wrote letters with other members of the scene. In addition, I was involved in the publishing process of diskmag, writing texts for some of them, as well as coding several editions of the diskmag called “Measure”.

I also created a small tool together with Kortez, which however died a natural death, i.e. the PLScene software, which was a form of a contact book for the Polish demoscene. It had an ASCII text interface, a module played in the background, and another version even included a simple built-in game. Two editions came out.

6. Have you read, or contributed to, disc magazines?

I have, of course, read diskmags, and partly answered the question about their co-creation in the previous paragraph. I was also involved in the creation of the diskmag called "Bad News".

7. Who, in and outside of your group, have you kept in closer contact with?

I developed a number of very cool and long-lasting relationships. Sometimes, back in my scene days, we even managed to go on holiday together. I still keep in touch with the people I met there those twenty-odd years ago. With some of them I have formed close relationships, sometimes also in business.

8. How have your forms of participation in the demoscene changed over the years?

At first it was an absolute fascination, a desire to participate. Due to the pioneering nature of the whole movement, a certain elitism and quite limited access to data exchange, you had to go to a lot of trouble to get new productions or acquire knowledge. Nowadays, the Internet is widely available and basically everything is at one's fingertips; in the pioneering days, it was information available to insiders. This fuelled the desire to be part of this community.

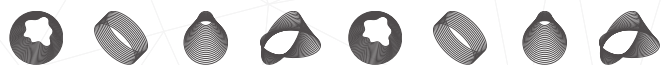
Over time, my opportunities to actively participate were severely limited, trips to parties were no longer frequent, and eventually, sadly, they stopped altogether. But I still remain a member of the scene, more as an observer than a participant.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

I answered this in part in an earlier question, but I think certain patterns remain the same. Nowadays, one probably 'enters' the scene differently than in the past. In the past, this was usually done by placing one's adverts somewhere in the mag hoping to hear from someone. Because contact wasn't as easy as it is nowadays, friends of the scene from other places or provinces could usually be met at a party. Sometimes it was possible to talk with someone by phone, and of course through letters sent on floppy discs within

the swapping. Closer contacts were those who lived in the same region or city – they often met and formed stronger bonds.

Certainly, many of the people from the early years of the demoscene are long gone, and certainly not as actively involved as they were then. There have always been certain divisions in the scene – PC/Amiga, lamers/elites etc. – I don't know if they apply today. I have the impression that now the cross-section of the scene is more homogeneous, nevertheless this is just my guess.



1. How did you first come across information about demoscene?

I have been reflecting on the very beginnings for some time now, when I was interviewed for a book by Hanna Mikołajczak entitled “Demoscene in Poland”. It all started 30 years ago. At that time, I was already a student at the AGH University of Science and Technology in Krakow and a user of the “big Atari”, and from August 1994 I owned an Atari Falcon computer, which allowed me practically constant access to the Internet and making my first contacts with users of this computer.

This is how I met Paskud and it was thanks to him, if I remember correctly, that I found out about Atari computer user meetings and went for the first time to one organised by him at the end of 1995. I don't remember if I came across such information in the press in the late 80s/early 90s, but for me 1995 became a breakthrough year.

2. Under what circumstances did you decide to join the demoscene?

The first time I met with users at a party in Mikołów in 1995, where I met many people, active on demoscene to this day. Having been encouraged, I decided to participate in other meetings, among others in the QuaST party in Ornetka. Their atmosphere was a bit different than nowadays: they resembled and were called copyparties.

3. How did you start making demoscene contacts?

As I mentioned above, it was the Internet that was the primary source of contacts in the early 1990s.

4. How did you join the scene group, or how did you form your own group?

For many years this was the case, and practically still is to this day, I always considered myself a participant in the demoscene, and physically I never belonged to any demoscene group popular in the 90s and later, I considered myself a so-called freelancer.

However, it can be said that this has changed only quite recently, as I belong to the JNF – JagNES Fest group, among others releasing invitations to various parties, and before that also to the Atari Fan team, people gathering and publishing a printed magazine of the same title.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

The nature of demoparties in the 1990s was different to what it is now. I participated in user meetings. Correspondence exchange – in short, the Internet.

6. Have you read, or contributed to, disc magazines?

No.

7. Who, in and outside of your group, have you kept in closer contact with?

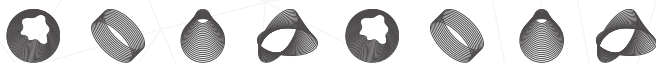
I was in closer contact with other users of the ‘big Atari’, especially those who were active on the Atari Falcon computer demoscene.

8. How have your forms of participation in the demoscene changed over the years?

The second half of the 1990s was mainly about exchanging experiences and software with other owners of the Atari Falcon computer, and the demoscene allowed to extend the acquaintance to the whole Poland. From the beginning of the 21st century up to the present day, those are already social gatherings, I actively participate in compotes, mainly in everything related to Atari, but I also take frequent part in multiplatform parties.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

I'm sure everyone sees it differently, however what strikes me immediately is the greater unification. In the 1990s and at the turn of the century, the demoscene was more divided in terms of users of particular computers and later platforms. As an active participant, I was exclusively associated with Atari computers from the very beginning. Nowadays, many demoparties are multiplatform, which was unthinkable at the time. Therefore, it is now a community, which is related to the huge popularity of retrocomputing and also the fact that many demosceners of the time also own computers of another platform.



1. How did you first come across information about demoscene?

In the late 1980s and early 1990s, the only source of information about computers was the computer exchange. It was also the only place where you could obtain software. My salesman once gave me a cassette of demos. I was fascinated by them at first sight and after that I only brought back practically new demos from every exchange.

2. Under what circumstances did you decide to join the demoscene?

Fascinated by demos, I decided to ask around at the Wrocław exchange if I could find any demoscene makers here. It turned out that they frequented the exchange and that's how I met the first demoscene makers I admired so much.

3. How did you start making demoscene contacts?

At the very beginning of my scene path, I became an editor of the disk magazine "Fat Agnus", for which I started writing articles. These were simple

descriptions of games and programs for the Amiga. The disk magazines also had an ad section where you could put your address in order to make contacts. This is how I managed to make a few contacts with people in the scene who decided to send me floppy disks with their work.

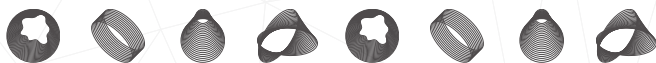
4. How did you join the scene group, or how did you form your own group?

In 1992, together with my new exchange friends, I went to my first demoparty in Warsaw. I was then 17 years old, entering my adult life and thanks to my peers from the exchange I felt that I was in the right company of passionate people with similar interests, with whom we could do amazing things on our computers. At the party I was officially accepted into the Investation group in Wrocław and was assigned swapper tasks.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

After I was accepted into the group, I started corresponding intensely with other swappers from various cities in Poland. I found their addresses in disk magazines, where I also put my address. There I also found information about the next demoparties I went to with my group mates.

I also participated in the life of my group, attending meetings where we planned and created the next demos presented at parties. This brought us closer together and the demoscene became very important



in my life. Next to family and school, I devoted most of my time to it.

6. Have you read, or contributed to, disc magazines?

Yes, I became the editor of "Fat Agnus" and took care of its scene sections. I ran the charts (that is, the monthly voting for the best productions and the best sceners in their fields) and wrote reports on demoscene events that took place in Poland and around the world.

7. Who, in and outside of your group, have you kept in closer contact with?

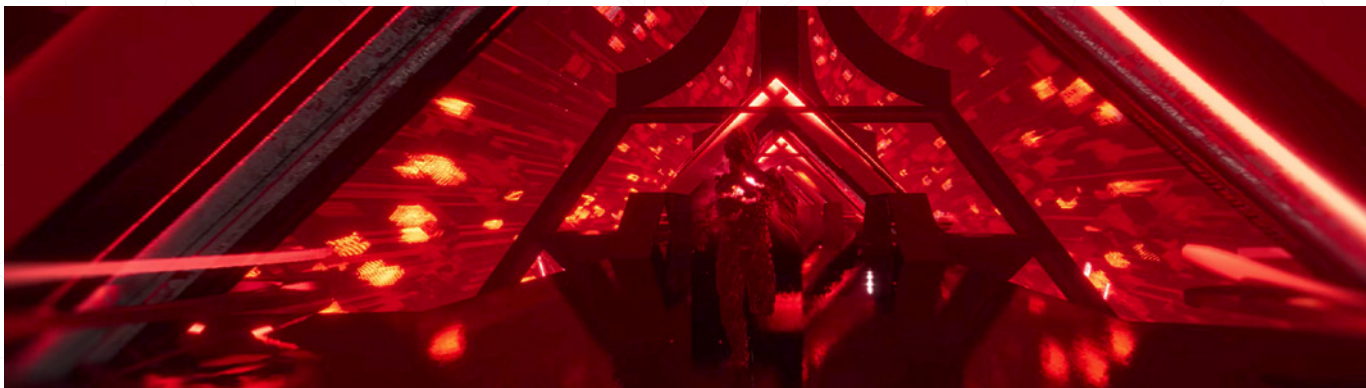
I tried to keep in touch with all the members of my group and also, as a swapper, made contacts with swappers of other groups. This way I had access to the latest productions as one of the first and could show them to colleagues in my group. That was the role of a swapper.

8. How have your forms of participation in the demoscene changed over the years?

Over time, my contacts and connections from the scene resulted in the fact that when I decided to create my own group, I was able to offer my participation to the best in order to create even better demos together and present them to the whole world.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

For me, the demoscene is the best thing that could have happened to me in my life. Meeting so many wonderful, smart and creative people doesn't happen often. I feel honoured to have experienced and continue to experience the miracle that was and is the demoscene. Once united by the single goal of making the best demos, today we are still experiencing the same emotions, reminiscing but also still creating, and demoscene contacts have turned into life-long friendships.



Polonus

1. How did you first come across information about demoscene?

Probably at the time of the first contacts with the productions of Western groups, so probably around 1987/1988. Maybe it wasn't yet called the demoscene then, but the rivalry was already evident.

2. Under what circumstances did you decide to join the demoscene?

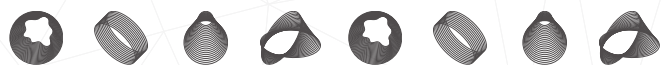
We joined as Quartet in 1988. I mean, we wanted to make demos too :D. We didn't know anything about other groups in Poland, but we assumed they were somewhere and they were rocking. Just an assumption...

3. How did you start making demoscene contacts?

When our first demos were made, we decided to send something from Poland to other Western groups. We sent copies of the same floppy disk to several groups whose postal addresses we found in their demos. Only Glerc from the group Science 451 responded to us. Our first Polish contacts were through the Warsaw exchange at Grzybowska Street.

4. How did you join the scene group, or how did you form your own group?

My friends and I looked at each other's faces, counted that there were four of us, and it worked out that the name Quartet was justified. You could see cool



logos in the Western demos, so it was already clear that the group name couldn't be too long to make a logo easily. Furthermore, there was no demoscene as a concept, yet. There were only Western groups doing wonders and we were still crawling. Quartet's first production was a crack/trainer for the C64 game "Bop'n Rumble".

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

I occasionally exchanged floppy disks with a few people abroad. Sometimes people wrote to us from distant countries where, by some miracle, our demos had reached.

I remember a man from Argentina writing to me. I was surprised and asked who else he was corresponding with, and it turned out that he only wrote to us, because he didn't dare to write to European or American groups, and Poland was also such an underdog, so maybe someone would write him back...

6. Have you read, or contributed to, disc magazines?

First there was a "fancy" editor for disk notes which, re-written, evolved into "Eastern Mag", then diskmag "Kebab" in Amiga and C64 versions, with I think there being only one release for C64. Then there was the paper "Kebab".

7. Who, in and outside of your group, have you kept in closer contact with?

Contacts loosened up during the period of entering really adult life. For the last few years, we've had a Quartet renaissance – we keep in touch on our internal chat room, we get together. It turned out that after so many years we are still just friends, we understand each other like horses and laugh at our own vices :D

8. How have your forms of participation in the demoscene changed over the years?

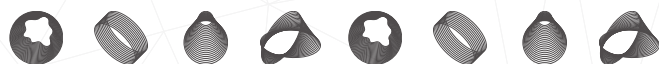
I've always wanted to program, in fact it didn't matter what, just more and more difficult things and bigger projects to see how much more I "could bear". Back in the demoscene days it was demos and utilities that I enjoyed doing the most. Now the contact with

the demoscene is simply sentimental. What has stayed with me from those days, however, is the tendency to "show off" in the software I'm currently writing. And the unconventionality of the solutions.

In the beginning I didn't participate in copy parties, recently I started to look into them out of sentiment.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

Hmm... yes, I think it's a community. Probably even bigger now – fuelled by sentiment and discoveries that people haven't changed that much over the years.



1. How did you first come across information about demoscene?

In 1994, I had the idea to program a game. I personally visited Sikor, who was the last software publisher for the Atari. He showed me the demos from Shadows Party 1994.

2. Under what circumstances did you decide to join the demoscene?

When I saw the demos at Sikor's, I immediately forgot about games and decided to code demos.

3. How did you start making demoscene contacts?

Some productions had mailing addresses. There was also a corner with addresses in the Teletext. I would record a letter on a 5.25" floppy disk and go to the post office. In 1995 I visited Seban in person and then went to the QuaST Party.

4. How did you join the scene group, or how did you form your own group?

Infinity – organiser Sir Leo suggested I could join. Taquart – LBS urged me to join.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

Primarily coding effects and application programs. Correspondence first by snail-mail, since 1998

by e-mail, later also via the Atari Area forum. Parties – once more often, now less often.

6. Have you read, or contributed to, disc magazines?

It was very addictive to read (it was like the Internet on a floppy disk :). I wrote articles for "Energy" and "Syzygy" magazines.

7. Who, in and outside of your group, have you kept in closer contact with?

In chronological order: Seban, Qba, Sir Leo, LBS, X-Ray, Slaves, Alex, Samurai, Epi, Rzóg. These are long-standing friendships and lots of off-scene encounters.

8. How have your forms of participation in the demoscene changed over the years?

In the beginning there was a lot of talking about productions and creating. For many years now it has been mainly socialising and talking about all sorts of topics.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

When it comes to Atari XL/XE, the Poles were and are the elite ;) In 2001 there was a downfall with an atmosphere of "scene is dying". Now there's an Atari party every few months.



1. How did you first come across information about demoscene?

I think it was through the Teletext. There were advertisements posted there of people offering to swap software. I wrote to a few, they probably all replied. This was 1994.

2. Under what circumstances did you decide to join the demoscene?

I liked the fact that there were still people doing something. I was completely convinced that I was the last Atari user in Poland :). Later conversations with others indicated that many people had the same conviction.

3. How did you start making demoscene contacts?

First the aforementioned Teletext. Then I received more addresses, supposedly of people who also wanted to make new friends. After a while, the first Scene Register appeared, which contained addresses of people who explicitly stated their preference for contacts. I was able to add my address there by a stroke of luck – I was the last person on it. From then on, I was also the first to be written to.

4. How did you join the scene group, or how did you form your own group?

At first, I hadn't joined any group for quite some time. There were even some proposals, but I was a bit

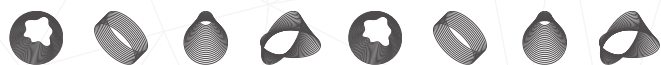


worried about the mass recruitment of groups. Because of this, there were a lot of them, so that some members didn't even know each other. This did not suit me. After a long time (around 1999, I think), with a group of close friends we formed the Tristesse group. It was a bit different from the others. We were mainly characterised by friendship. We were not very productive, but I think we left a bit of a legacy. Excellent graphics by AN'ej. A lot of the software on SpartaDOS X was done by Mono. Pinokio and Nietoperek made the music. Charlie programmed the excellent "Ars Mori" intro. Epi created our demos, i.e. "Scroll" and "Fool – a smashing romp",

as well as utilities such as NeoTracker. Jurgi wrote articles for zines and drew a bit. TKAcz and Rak dabbled more than me. Years later, LiSU and Bocianu joined the group and brought quite a breath of fresh air. The first of them even "won the party", meaning, of course, winning the music compo, while the second one did not shy away from ASCII art and intros, but was particularly fond of game programming (Flob!). It is worth adding that the name Tristesse means sadness, grief. It was rather perverse, given how joyful it was in (and with!) us. Often the table where we sat at the party was considered the cheeriest in the room.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

First of all, I was a swapper. I think in the pre-Internet days I had contact with most of the Atarians in Poland. There were between 120 and 150 people. I also had contacts in the Czech Republic, Slovakia and literally single one in each Germany, Israel and Chile. From the beginning I went to copy parties. I still regret that I hadn't found out about the scene a month earlier, because I would have made it to Mirów, and so I started my travels with QuaSTa 1995 in Ornetka. Later in 1997, I organised my first meeting: the Last Party 1997 in Opalenica. I had to explain myself quite a lot (and for a long time) about the name, because many people understood that the name meant that it was the last party and we were rolling up the stage... And it came from the fact that the party took place between Christmas and New Year's Eve, so it was simply the last one of the year. The party took place in 2003. In the meantime, the cosparty from Ornetka was moved to Elbląg, so the holiday dates had to be used as well and I organised the Summer of the People (1999-2002). On the 20th anniversary of the first meeting, the Last Party 2017 was held, which was supposed to be a one-off event (the next edition was announced for the 50th anniversary, i.e. in 2047), but colleagues persuaded me to have a slightly different event and, since 2019, the Lost Party has been held, which is a demoparty intended for all eight-bit scenes. In 2023, the winter Last Party returned, which should probably be called First, because it was moved back from the Christmas break. It used to be



a time off for us then high school or college students, but not necessarily for the grown-up, not-so-serious people anymore, to around Epiphany, i.e. early January. Of course, I did not organise these meetings on my own. My fellow group members (but not only) helped me. Many thanks to all of them!

6. Have you read, or contributed to, disc magazines?

Yes, of course I read all the zines I could get my hands on. I created "Syzygy" in terms of code and text (but the first issues were paper). I also programmed for the Shpoon group the first (and, unfortunately, last) issue of the zine "NOP". I have the impression that I programmed another zine (for another group), but I cannot recall any details. Maybe it's just an impression after all. Well, and we competed strongly, in a positive sense, (and lost) with 'Serious' magazine.

7. Who, in and outside of your group, have you kept in closer contact with?

From the group with practically everyone. Outside the group also with many, because the small Atari scene in Poland was/is quite positive. Of course, there are some bigger or smaller dramas, but it's hard to assume that nothing has happened for almost 30 years.

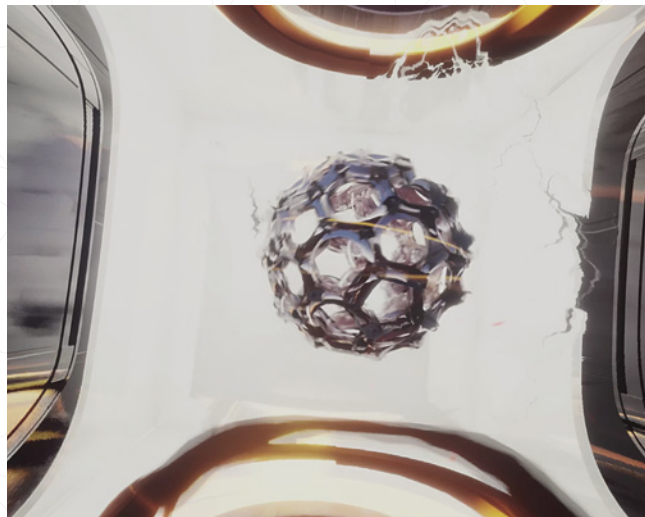
8. How have your forms of participation in the demoscene changed over the years?

I do less programming. Well, almost not at all. Today, as in the past, I go to all the meetings I can. Swapping is gone, because we have/can keep in touch

with each other on a daily basis. In that time quite a few of us didn't even have a landline.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

I think likewise. As a gathering of interesting people. Obviously, some have 'grown up', but new people have come in and some have returned after years away. Certainly, in the past we were not so open to people from other scenes. Today, we see each other at events together (including weddings or funerals...) and even go to those dedicated to another platform. Myself, in the 90s or zero years, I wouldn't have thought to turn up at a demoparty for Commodore. Maybe in 10 years I'll go to an event for the Amiga? For now, I find that hard to believe...



1. How did you first come across information about demoscene?

I first encountered the productions themselves on eight-bit platforms (Atari – demos by groups such as USSR and WFMH – and ZX Spectrum – demos by the Pentagon group). On the other hand, I gained the very structured knowledge of what the demoscene is and what its activity manifests itself in, mainly from reading disk magazines, which I came across while exchanging various digital materials with other people still outside the scene.

2. Under what circumstances did you decide to join the demoscene?

Demoscene creativity, its level, its novelty and the whole atmosphere that it all entailed were extremely magnetic. I wanted to meet people who take part in it, and are as fascinated by it as I am and perceive it in a similar way.

3. How did you start making demoscene contacts?

Thanks to contacts given in disc magazines (called "adverts"), the Teletext and the beginnings of the Polish widely accessible Internet – through IRC channels, as well as meetings and, of course, participation in parties.

4. How did you join the scene group, or how did you form your own group?



I was first invited to become a member of the PC group Interror, where I had an episode as a demoscene musician, as well as taking part in the creation of the group's 64k intro.

5. What were your forms of participation in the demoscene? Did you participate in demoparties and correspondence exchanges?

I tried to go to demoparties on a regular basis and this continues to this day. Although I took part in so-called swapping, I saw the potential of the gradually spreading Internet to facilitate the distribution of demoscene productions. As a result, I first became a maintainer of the country's first PC-based demoscene FTP server Crimson, set up by Yool, and in 1998 I set up the FTP server Amber (later called Klosz, and now available at ftp.wireland.org), acting as an archive of Polish demoscene, where its new productions are also made available.

6. Have you read, or contributed to, disc magazines?

For me, diskmagazines were one of the main sources of information about what was interesting on the scene. I was also one of the authors of the concept of the first Polish PC diskmag "Amber", created entirely in English.

7. Who, in and outside of your group, have you kept in closer contact with?

Demoscene and participation in meetings, whether in the form of scene parties or more or less formal and loose meetings. The number of shared

experiences makes it hard to give some nicknames without offending people who will not be among those mentioned.

The best thing to do is simply to mention that the demoscene has resulted in the formation of a great many true friendships and long-term contacts and this continues to this day.

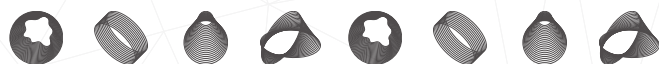
8. How have your forms of participation in the demoscene changed over the years?

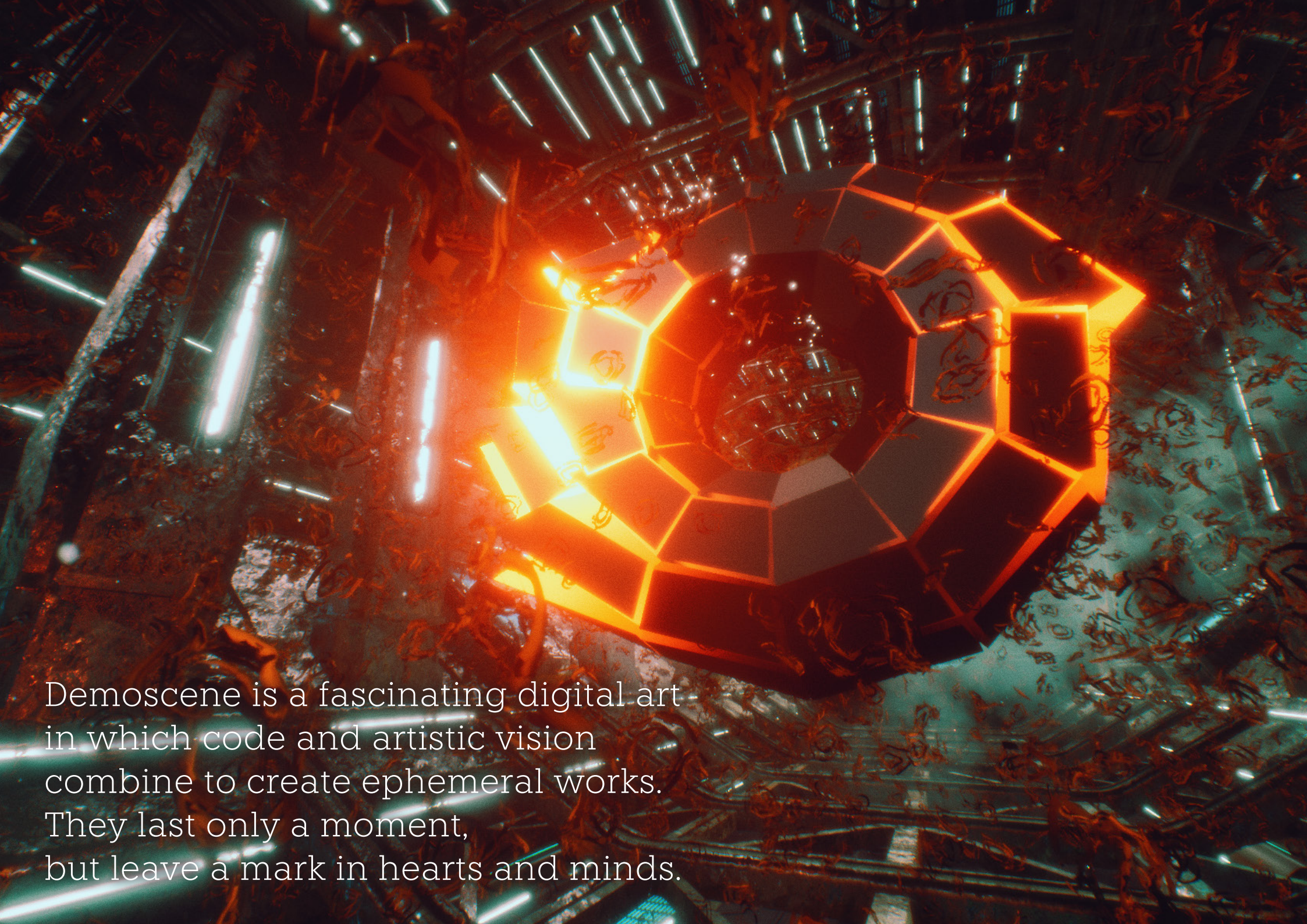
The demoscene was very much dependent on what its members were occupied with at any given time in their lives and personal matters often caused them to move away from it. However, after some time and in many cases, it is possible to devote time to the demoscene again, and this is also the case for me. I'm currently a member of the team organising the

multiplatform Xenium party, which brings a lot of satisfaction with the contribution I can still make from my side to the demoscene.

9. How did you once perceive and how do you now perceive the Polish demoscene as a community?

The demoscene has formed a strong community from the beginning, and this is still the case now. In the past, due to the young age of its participants, it was much more vigorous. Now, with the maturity of life and stage experience, it has become more solidified, but due to the rich load of common experiences, history created together, productions still being made and events taking place, it is still a strong and very well integrated community.





Demoscene is a fascinating digital art in which code and artistic vision combine to create ephemeral works. They last only a moment, but leave a mark in hearts and minds.

The Polish demoscene as a community. Informal contact practices of the Polish demoscene.

Kronika Polskiej Demosceny (*Chronicle of the Polish Demoscene*) 2023

written by

© Patryk Wasiak, Łukasz Szałankiewicz, Andrzej Lichnerowicz

graphic design

Kaja "kya" Mikoszevska

pictures on pp. 2, 45

Filip "Willy" Kuźmiński

interviews illustrations

Bartosz "Biter" Rakowski

photos

Archives and private collections, Amber Polish Demoscene Archive, Demozoo.org,

Fat Magnus, CSDb.dk, Archive.org (6-11, 13, 14, 17, 21-23, 25-29).

Łukasz "Zenial" Szałankiewicz (7, 15-20, 23, 28), Kaja "kya" Mikoszevska (11, 14, 21, 23, 24, 27),

Grzegorz "Fei" Juraszek (7, 14, 24), Przemysław "Tiges" Ostrowski (29, 30, 32),

Łukasz "Valwit" Grupa (7, 13), Filip "Willy" Kuźmiński (21, 22),

Andrzej "Angelo" Lichnerowicz (21, 22), Daniel "dely" Koźmiński (31, 32),

Szymon "Nbj" Dołmatow (4), Radosław "Radi" Padzik (4), Mr. Mat (5),

Feliks "Deadman" Czarnecki (14).

additional pictures

Gordon Johnson, Bill Bertram, Evan Amos, Museoscienza.org.

published by

Kronika Polskiej Demosceny (*Chronicle of the Polish Demoscene*) kskpd.pl

Published under a Creative Commons CC BY-NC-SA licence.

ISBN: 978-83-969945-1-6

v. 1.0b-en



Dofinansowano ze środków Ministra Kultury i Dziedzictwa Narodowego

w ramach programu Narodowego Instytutu Dziedzictwa Niematerialne – przekaz dalej.