

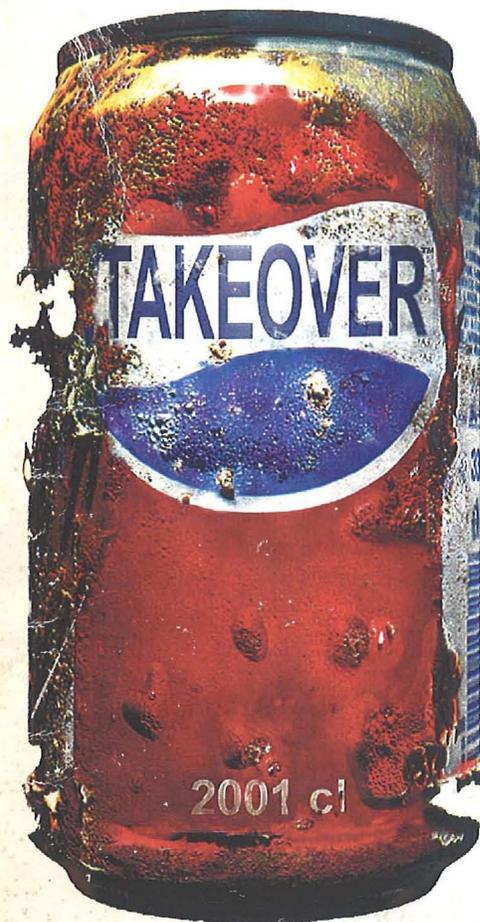
"Het wordt tijd
dat je weer naar school gaat"
heb je eerder gehoord.



Begin je carrière in de CMG Master Class.

Toen was je moeder blij als de lessen weer begonnen. En als ze hoort over de CMG Master Class zal ze dat ongetwijfeld weer zijn. Afhankelijk van de richting leg je daar in 3 à 4 maanden de solide basis voor een voorspoedige carrière als top-ICT'er. En vanaf dag één ben je een volwaardig CMG'er. Inclusief voortreffelijk salaris en dito arbeidsvoorwaarden. Na de Master Class begin je meteen aan uitdagende projecten. Dus als je HBO/WO-Elektrotechniek hebt, of een andere studie met een flinke informaticacomponent, stuur dan je c.v. op. Hoef je je in ieder geval niet meer te vervelen. **Good thinking. CMG**

Stuur je c.v. naar CMG Eindhoven, t.a.v. Jeroen Lenferink, Postbus 7089, 5605 JB Eindhoven.
Telefoon: 040 - 295 7777, e-mail: jeroen.lenferink@cmg.nl Zie ook www.cmg.nl



22,23,24
june 2001



takeover 2001 party magazine

Hello and Welcome

txt by the rew / nostalgia

MAYBE

Maybe it's your first time around, or maybe it's the fifth consecutive year that you've made your way to the beautiful Auditorium of the University of Eindhoven. Maybe it's your first party ever. Maybe you can't even remember how many parties you've visited. Maybe you've travelled a long way to come here, or maybe you live around the corner. Maybe you've come to the Takeover to meet friends. Maybe you've spent the last four months working on your production and you can't wait to have it released here. Maybe you've bought a 100 gig harddisk and you're planning on filling it with a copy of the entire Internet. Or maybe... you've no clue what you're doing here.

There's a lot of uncertainties and "maybe's" here, but the only thing we can be sure of is that this is de the last time you're here.

As you know, we've decided that 5 years is

enough. It's not just one reason that we have decided this. I can tell you that we have had some difficult meetings discussing this topic, and the decision wasn't made in a single night. Since all organisers have their own reasons on which they have based this decision, they've all written down their thoughts on five years of Takeover. Check 'em.

So, all the more reason for you to enjoy this final episode!

THE SPONSORS

As always, it's my duty to introduce you to our sponsors here. Let's start with the most important one: the Technical University of Eindhoven. This year we are allowed to use more space in the Auditorium; we have a couple of extra class rooms, and if necessary we're also allowed to use the Senaatzaal when the Blue Rooms turns out to be too small.

I guess you've all heard of CMG by now. They have sponsored us practically since the beginning, and this year their input is bigger than ever. Since of couple of years there's a Multimedia and Internet department in CMG, and they created the lovely mousepad that



maybe the rew is an incarnation of the great buddha - maybe he's not.

EDITING AND DESIGN

The REW of Nostalgia

WITH TINY HELP FROM

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SPECIAL THANKS TO

Made of Bomb
The Porcupine Tree

STUFF USED

Macromedia Free Hand
Paint Shop Pro
Microsoft Notepad
Adobe Acrobat Reader
Lots of Coffee
Quite some Beer

DISCLAIMER

Everything in this happy little booklet might look a bit silly, but everything is copyrighted by the takeover foundation. This means that you are not allowed to copy anything from this booklet without our permission. If you violate this rule we do not like you. When we do not like you you are not happy.

you were given at the entrance. Thanks guys!

Intouch is more or less new to Takeover. They were here last year, but only to watch. And they probably liked what they saw, cause this year they've arranged for most of the network equipment!

Apart from Intouch, sponsors like Hewlett-Packard, Network Appliances and Collision LAN Events helped us making the coolest network ever seen on Takeover.

WHAT HAVE WE GOT?

Well, if you're a "returning visitor", we don't have much new! :-). Apart from all the usual competitions we have the regular "demo sessions" on the big screen again. However, this year you can submit stuff at the info desk that might be shown on the big screen for you! Read the details on page 16.

And we have a good old friend performing again... It's Vic and he's back and he's promised us two things: first of all his performance will rock the Auditorium, and secondly he and his band will not drink all the beer from the organiser's freezer. Mainly this last reason convinced us to invite him again. Read the interview on page 38.

Last year's DJ party was a great success! At least three people have been seen watching the show, so we have decided to do it again. DJ Druid himself wrote an article about this years party I've hidden it on page 18.

Once again we're relying on the campus's sportshall for sleeping facilities. Although we have to share the place with some volleyball tournament, we were promised a separate sleeping hall. Fingers crossed.

And then there's the network. Pim has explained me everything ten times, but all I remember is that it's bigger and apparently faster than last year. Yes, we're a University Leech party once again.

THE BOOKLET

Last year, the booklet was made in the two weeks before Takeover, and it was ready and

A SMALL GUIDE TO THIS BOOKLET

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printed on the friday of the event. So this year we started earlier, three weeks in advance, but something tells me that it's going to be last minute work again. :-)

So what's in here? Of course the usual stuff for a Party's magazine (competition rules, network access, the Answer Competition, etc.), but there's more. Not a whole lot, but quite some.

There's the five stories from five organisers that look back on a party called Takeover. There's an interesting tale about scene media from Adok / Hugi. As said, DJ Druid copied last year's DJ article and made some changes to it, and finally we have an interesting story from a scener named Weasel (he choose that name, not us ;-), a true Scene Professional. Sparcus had a chance to interview him for this magazine.

THE PAPER MAG IDEA?

Creating the booklet was a fun job. Both the writing and gathering of articles and the designing of the booklet are really interesting to do. In fact, we liked it so much that during one Takeover meeting we got the idea of creating the first (?) scene paper magazine.

We figured that after Takeover we probably have some funds left that we can invest into something. So perhaps a paper mag?

Both designing a magazine and getting content for it is something we have experience with? The only thing that's new to us is the administration and distribution of a paper mag in a professional way.. but we can learn...

But maybe we're drifting here. Though it's probably worth a try to figure out if there's some sceners out there that would actually subscribe to a mag like that in the first place?

So I'd say keep an eye on our website in the future. We'll let you know! ;-)

Until then, you'll have to do with this booklet.

The REW / Nostalgia
2001 Main Organiser



Reasons to **Kick** you **Out** !

txt by the organisers

The most important change of the party rules: **you are not allowed to smoke anywhere in the Auditorium!**

The organizers have the right to refuse admittance to anyone, remove anyone from the party place, and turn anyone over to the police in case of serious misconduct. This includes (but is not limited to) fighting, racism, facism, nudism, spreading illegal software and ignoring the party rules.

You are attending the party at your own risk. The Takeover 2000 organization and the Eindhoven University of Technology cannot be held responsible for anything. This includes any loss of or damage to personal belongings (including computers and other equipment).

Disorderly conduct like fighting, racism, vandalism, stealing, etc. is prohibited. When you display such behaviour you risk removal from the party place, and being handed over to the proper authorities.

It is illegal to use or sell soft- and hard-drugs at the party place. People using or selling hard drugs will be handed over to the police, people selling softdrugs are removed from the party place. It is not allowed to use softdrugs in any of the party halls or at the premises of the university.

When removed from the party place you cannot claim any refund of the entrance fee.

It is illegal to sell food, hardware, software or anything else without written notice of the Takeover 2000 organization.

Due to agreements with the catering, it is not allowed to bring your own food and drinks inside. There will be plenty of food and drinks available in the main hall.

Coffee machines, micro wave ovens,

refridgerators and other high-power equipment are not allowed. Eating and drinking is only allowed in the main hall, not in the competition hall and sleeping room. When finished eating or drinking please deposit any packages, leftovers etc. in the designated garbage bags.

It is not allowed to sleep in the main hall and competition hall. Sleeping is only allowed in the designated places. When you sleep outside the designated places, you run the risk of being woken up by friendly firemen. This is due to fire regulations.

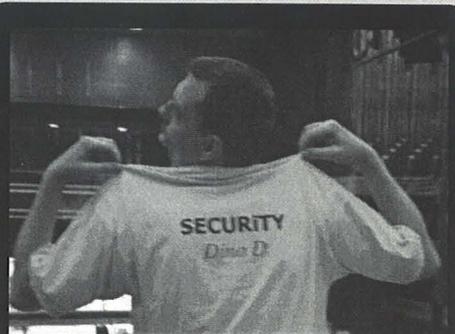
When there are no official activities in the competition hall, the hall is off limits, and closed for pulbic. It is not allowed to be inside the competition hall when it is closed.

The main hall (including the side rooms), the competition hall and the sleeping hall are the only indoor places that are open to party visitors. Access to all other indoor areas, whether explicitly blocked or not, is prohibited.

To prevent theft, it is not allowed to move or remove computers and other equipment in the main hall during the competitions and other big events. This includes the closing ceremony, so if you do not want to wait until the end of the ceremony, make sure you leave before it starts!

And you're still not allowed to piss on other party visitors.

Thank you.



this man is insane, so obey our rules.

I almost had a psychic girlfriend but she left me before we met.

Five years of **Scene** History.

txt by jal / nostalgia

When The REW asked me to write about Takeover for the TO2k1 information booklet, I really didn't know what to write. The meaning that "Takeover" has for me has changed over the years, but there's still something that makes all those Takeovers giving me the same feeling. It's difficult to define what that feeling is, but it's some kind of combination of scene spirit, feeling important (I didn't say being important ;)), and being busy with organizing a demo party that was, in almost every respect, a takeover from the very beginning.

Together with Sparcus, I'm the only member of the organization that has organized every one of the five Takeovers (The REW stepped out of the organization in '98 (although he was heavily involved anyway), Da P joined in '98 and Druid in '00). And, without a moments thought, I can say it was a privilege being there. It was a privilege organizing a great demo party for five years in a row. And it was a lot of fun. Even though we had to learn how to organize a party as well as any organizing team (okay, some people never learn), I think we managed from the very start to create a party that left an impression on a whole generation of sceners.

Having said this, you will realize that I'm not in the most cheerful of moods, since Takeover 2001 will be the last Takeover ever. In this booklet, there's probably ample information about the why, so I won't get into it any further. Let's just say I think it's a great shame, although I appreciate the motives of my fellow organizers. But hey, there's enough to cheer me up as well. For starters, the last Takeover hasn't finished yet, when writing this, it's still two weeks ahead. Also, the Takeover foundation will go on, helping organize smaller parties like SF2k, and providing a web-site that in the near future will become a true scene portal (if all the plans go well). So, despite feeling a little sad when thinking about the finality of

TO2k1, there's still much to look forward to.

Then there's only one thing left to do, and that's to thank all my fellow organizers, now and in the past:

The **Success crew** who helped with organizing X'97 Takeover, **Jeffry Sleddens** a.k.a. Redhound, **Michel van Elk** a.k.a. Laserdance / Nostalgia, **Martijn Pieterse** a.k.a. TcM / Ground Zero, **Marcel Houtveen** a.k.a. Farang / Nostalgia, **Mark Jongerman** a.k.a. Sparcus / Nostalgia, **Pim van Pelt** a.k.a. Da P, **Michiel Rook** a.k.a. Druid / Nostalgia and Solar, and last, because most important, **Richard Winkel** a.k.a. The REW / Nostalgia, one of the original devisers of the Takeover concept, and the only one that had the vision to make it happen.



tadaa: sf2k's main organiser: jal / nostalgia.

Okay, I lied. That wasn't the last thing left. Because there's another set of big thank yous equally important. I also want to thank all volunteers that formed the Takeover crew, all the people at the TU/e that where involved in allowing Takeover to take place there and helped making it a success, and last (yeah, this time really last), you, the people attending Takeover, now and in the past.

Signing off,

JAL / Nostalgia,
Takeover organizer.

Support bacteria -- they're the only culture some people have.

Demo Shows

txt by sparcus / nostalgia

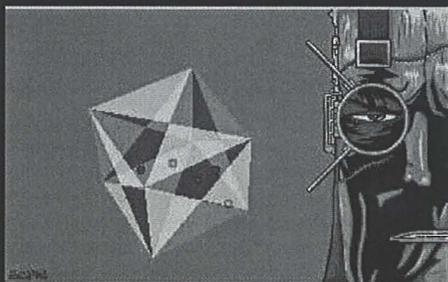
PLAY IT AGAIN SAM!

Just like on the Takeovers before we will have some demoshows again. The previous years these shows were always very chaotic, we usually picked a cd filled with demos and dropped a guy behind the compo pc who would select some demos on the fly or who would listen to requests from the audience.

This year we really took the time to prepare these shows. We made three demoshows for you, a show with the lessershown classics, a show with the best releases from the previous Takeover parties and a show which gives a nice impression of the history of the Dutch PC scene.

CLASSICS

Well, the title says it all, so what more can we tell you about this show? Maybe we can tell you that there are many different classics and that we tried to select some of the "lesser shown" classics for you?



this one was never bugfixed, or was it?

Many demoparties have demoshows and most of the time you always get to see the same set of classic demos. They usually show you the winners of big parties like Assembly and The Party. But why do they never show you the demos that came 4th

or 5th? Many of these demos were also very good and are still worth watching. We decided to ignore the wellknown party winners and to show you some demos which you maybe never saw before, or which you maybe haven't seen for a very long time.



this is very old

BEST OF TAKEOVER

The last Takeover is a good moment to look back to all the competitions held on the previous parties. And we must say that the scene has treated us very well. We have seen demos like 303, Saturday, Stasis, Memories, Flow, Contour, No Exit, VIP2 and many more. We have seen intros like Clone meets Clone and Bakkslide 7. And we've seen more, much more.

In the "Best of Takeover" demoshow we will present you the best demos, intros and animations of all the previous Takeover parties. We hope that you enjoy watching this show just as much as we enjoyed having these releases in our competitions during the previous years. We really love you for bringing so many good releases to our party and this show is our way to thank you for that.

DUTCH MEMORIAL

Don't worry, the title sounds more depressing than it should be, we just couldn't think of something better. We got the idea for this demoshow when we heard the sad news about the dead of Bizarre. Many people seemed to think that the last Takeover and

Network ?

How to get on the

txt by pim and the rew

A SMART AUDIENCE

We figured that the Takeover attendees are very smart people. So no ten pages of what you should do to get on the network, just the numbers you need to know.

FIRST GET AN IP ADDRESS

If you want to enjoy the Takeover 2001 party network and get yourself directly connected to the internet via the all new and improved 10 gigabit SurfNet generation networks, you should start by visiting the information desk. There you sign an agreement for the use of the network and you'll get an IP address.

Remember that you'll be connected to the Internet via pure gigabit connections so don't try anything stupid.

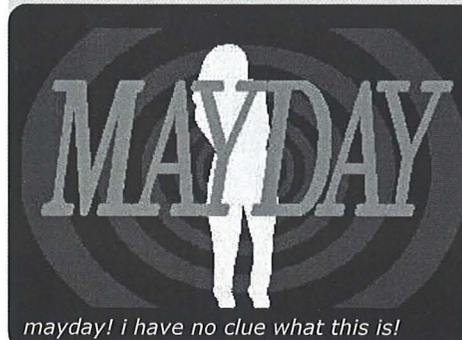
Basically, this year's network will feature some load balanced services on multiple redundant host machines, so you'll only need to know some important IP numbers of services we host.

We have the following systems online for your enjoyment:

DNS Servers	131.155.216.70 131.155.216.71 131.155.2.3 131.155.2.7
ftp.takeover.nl	131.155.216.72
www.takeover.nl	131.155.216.73
irc.takeover.nl	131.155.216.74
smtp.takeover.nl	131.155.216.75
hackme.takeover.nl	131.155.216.10

On the Windows network, we will be hosting a fileserver called '\\FILER' in the workgroup 'TAKEOVER', which will have 500GB of disk space online for exchanging material. Please respect copyright wishes of others and don't spread illegal material.

the dead of Bizarre, Hollands 1st PC demoparty, would also be the end of an era. We thought that this was a very good reason to hold a Dutch scene memorial.

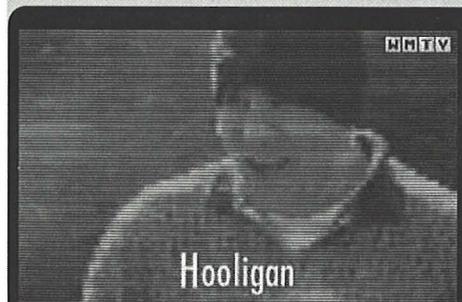


mayday! i have no clue what this is!

Of course this is all one big joke, we believe in the future of the Dutch scene. There will be other parties in the future. But it's still a nice idea for a demoshow, and therefore it stayed.

It is impossible to show all the Dutch demos ever made in such a small period of time, so we have made a selection for you. We tried to include as many different groups as possible and we also tried to have at least one demo for each year. Because of this you might miss some of the better known demos but we think the current show gives a better representation of what the Dutch scene has been about the last 10 years.

Oh and don't worry, we probably won't show any Nostalgia productions. ;-)



i think this guy was arrested later

The 2001 Competition Rules

txt by the organisers

GENERAL COMPETITION RULES

Entries may not have been released or made publicly accessible before Takeover 2001.

Entries that show an obvious lack of quality, are insulting to other people, or break the Dutch laws (including copyright laws) may be disqualified.

Entries can be submitted via the internet. Competitors do not have to be physically present at the party place in order to participate.

A jury will make a pre-selection if there are too many entries entered for a competition.

If there are not enough entries entered for a competition, the competition may be canceled.

Deadlines are published at the Takeover 2001 website, and are somewhere in this booklet.

Competitors are allowed to submit entries after the deadlines, but the organizers can not guarantee that these entries will be included in the competitions.

Voting will be a combination of public and jury voting, except for the surprise competitions, which will be 100% jury voting.

Prizes will be handed out at the party place during the closing ceremony. Competitors that win a prize will lose their rights to this prize if they are not present during the prize ceremony.

The Takeover organization has the right to spread all entries on CD-ROM, via internet, or any other electronic or non-electronic medium.

SUBMITTING YOUR ENTRY

Entries should be archived into one file, using the ZIP file format.

An entry form called ENTRY.NFO should be included. This entry form will be made available from the Takeover 2001 website.

Information about how to submit your entry will be published on the Takeover 2001 website during the event.

COMPO MACHINE

Since we depend on sponsors for delivering hardware, we cannot specify exactly what the compo machines will look like as of this moment (two weeks prior to the event), so for exact configurations check the party website. However, we're thinking of something like this:

CPU: At least an Intel Pentium III 750 Mhz, or compatible, **Memory:** 128 Megabytes RAM, **Video:** NVidia GeForce 2 DDR 64 Mb **Sound:** Soundblaster 16 or compatible

Software we're planning to install: Windows 2000, Microsoft Internet Explorer 5.5 with Flash Shockwave, Microsoft Media Player, DirectX 8, OpenGL, WinAmp, ACDSee.

VOTING AND JUDGING

All competitions (except for the surprise and fun competitions) will be judged by both the public and a jury. The surprise and fun competitions will be judged by a jury only. If you like to be in a jury, you can send us a mail and tell us what compo you like to judge and why we should pick you as a jury member. You are only allowed to be a jury member in a competition in which you, your group members, your friends and/or your family do not participate.

At the entrance, everybody will receive a voting number. With this number you can vote using the party network.

We will release all entries on the party network immediately after each compo, so

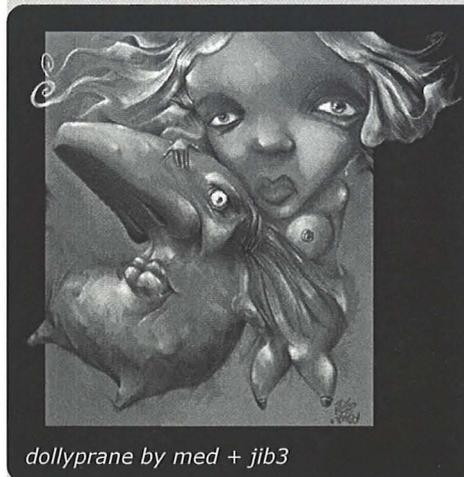
when you missed the compo you can still watch / listen to the entries and make sure that you vote for the right one.

PC DEMO COMPETITION

Demos will be shown for a maximum of 15 minutes - Maximum archived demo size is 10 Mb (i.e. 10485760 bytes) - Demos must play music - Pure animations are not allowed - Demos must run on Windows 98 and Windows 2000 with DirectX 8 and the latest version of OpenGL installed - Demos may use 3D hardware acceleration using DirectX or OpenGL.

PC 64KB INTRO COMPETITION

Intros will be shown for a maximum of 10 minutes - Intros must consist of one executable, with a maximum size of 65536 bytes - Intros must play music - Intros must



dollyprane by med + jib3

run on Windows 98 and Windows 2000 with DirectX 8 and the latest version of OpenGL installed - Intros may use 3D hardware acceleration using DirectX or OpenGL.

PC 4KB INTRO COMPETITION

Intros will be shown for a maximum of 5 minutes - Intros must consist of one executable, with a maximum size of 4096

bytes - Intros may play music - Intros must run on Windows 98 and Windows 2000 with DirectX 8 and the latest version of OpenGL installed - Intros may use 3D hardware acceleration using DirectX or OpenGL.

BROWSER DEMO COMPETITION

Java, Javascript, Flash, (Dynamic) HTML, anything is allowed, as long as the demo runs in a webbrowser - Demos will be shown for a maximum of 15 minutes - Maximum archived demo size is 10 Mb (i.e. 10485760 bytes) - Demos may play music - Demos must run on Microsoft Internet Explorer 5.5 - When you use plug-ins, include them with your entry. Commercial plug-ins are not allowed - The demo should run in 640x480, 800x600 or 1024x768 (you can specify the preferred resolution), in 32 bits true-color - The demo will be run locally from hard disk, but it should also run from a LAN or a WAN.

HANDDRAWN GRAPHICS COMPETITION

Fully raytraced, scanned and/or smudged graphics are not allowed - The latest version of ACDSee will be used to display the graphics - File formats not supported by ACDSee will be disqualified - Maximum resolution of the big screen is 1024x768, larger pictures will be scrolled.

RAYTRACED GRAPHICS COMPETITION

Non-raytraced graphics are not allowed - The latest version of ACDSee will be used to display the graphics - File formats not supported by ACDSee will be disqualified - Maximum resolution of the big screen is 1024x768, larger pictures will be scrolled.

MUSIC COMPETITION

House music is not allowed (This includes dance, trance, jungle, gabber, mellow, breakbeat, drum and bass etc) - Only computer-based music is allowed. It is allowed to use samples of instruments and voices, but the song should be based on a tracked song or a MIDI song - Songs must be stored in the MP3 music file format - Songs will be played for a maximum of 4

minutes - Songs will be played with the latest version of WinAmp, using the WinAmp default settings - Songs that do not play using WinAmp will be disqualified - Only one entry per competitor is allowed. Competitors entering the non-house music competitions may not enter the house music competition.

HOUSE MUSIC COMPETITION

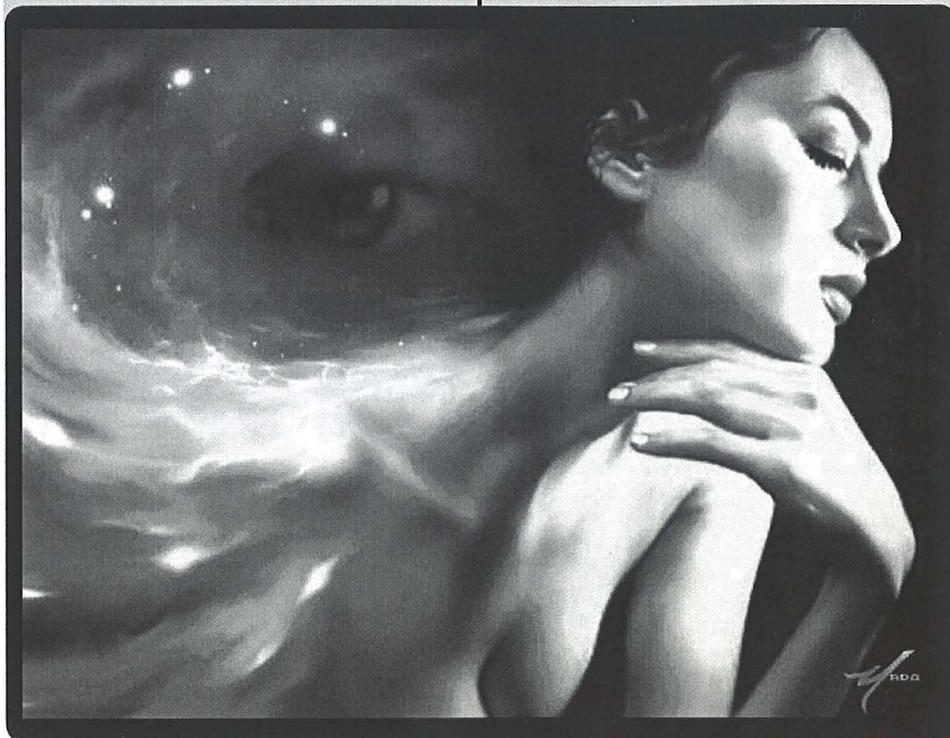
Only house music is allowed (This includes dance, trance, jungle, gabber, mellow, breakbeat, drum and bass etc) - Only computer-based music is allowed. It is allowed to use samples of instruments and voices, but the song should be based on a tracked song or a MIDI song - Songs must be stored in the MP3 music file format - Songs will be played for a maximum of 4 minutes - Songs will be played with the latest version of WinAmp, using the WinAmp default settings - Songs that do not play using WinAmp will be disqualified - Only one entry

per competitor is allowed. Competitors entering the house music competitions may not enter the non-house music competition.

ANIMATION COMPETITION

Animations will be shown for a maximum of 15 minutes - Animations must play music - Animations must be in the AVI or MPG animation file format, or must be supplied on a VHS video tape - The most recent stable version of the Windows Media Player will be used to play AVI and MPG files. A stereo VHS video recorder will be used to play animations supplied on VHS video tape - AVI and MPG files should run in 640x480, 800x600 or 1024x768 (you can specify the preferred resolution), in 32 bit true-color - Animations must be supplied on CD-ROM, Zip-disk or VHS videotape.

Good luck!



no takeover booklet without a made pic!

If everything seems to be going well, you have obviously overlooked something.



this man ordered the .. ehh.. goulash

LITTLE HUNGRY?

Diverse candy bars kingsize fl 2.25
Overige snoepsoorten fl 1.75
IJs (mars, snickers, twix) fl 2.50
IJs (bounty) fl 3.50

HUNGRY?

Broodje Ham fl 3.00
Broodje kaas fl 3.00
Broodje gezond fl 5.00
Muffin fl 3.50
Donuts fl 2.50

VERY HUNGRY?

Worstenbroodje fl 2.50
Saucijzenbroodje fl 2.50
Broodje kroket of frikandel fl 4.00
Broodje hamburger fl 5.00

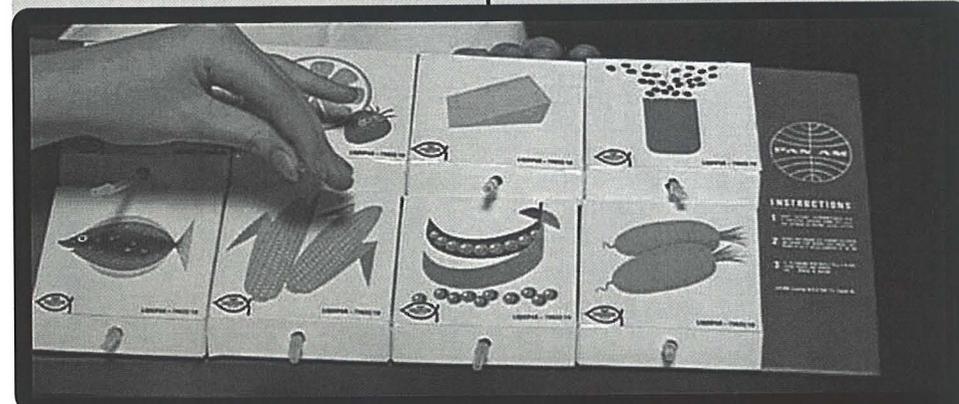
EXTREMELY HUNGRY?

Warme Maaltijd 1
Nasi, sate-saus, kroepoek fl 7.50

Warme Maaltijd 2
Frites, goulash, rauwkost fl 7.50

AND NOW YOU'RE THIRSTY?

Koffie / Thee fl 1.75
Melk fl 1.75
Chocomelk fl 2.50
Petfles (0,5ltr.) fl 4.50
Aquarius (3 smaken, 0,5ltr.) fl 5.00
Bier (0,2ltr.) fl 3.00
Bier (0,5ltr.) fl 5.00
Red Bull fl 4.50



i'll have the.. ehh... corn.

Hard work pays off in the future. Laziness pays off now.

Great Motivation

txt by pim of borg

How funny things can go when someone is in the spotlights. Organising the Takeover since 'day one', in 1997 with some redhead bearded fellow infiltrating into my territory, the TU Eindhoven, I have had such good fun and excellent cooperation from everybody. This is what one calls, a self-fulfilling prophecy.

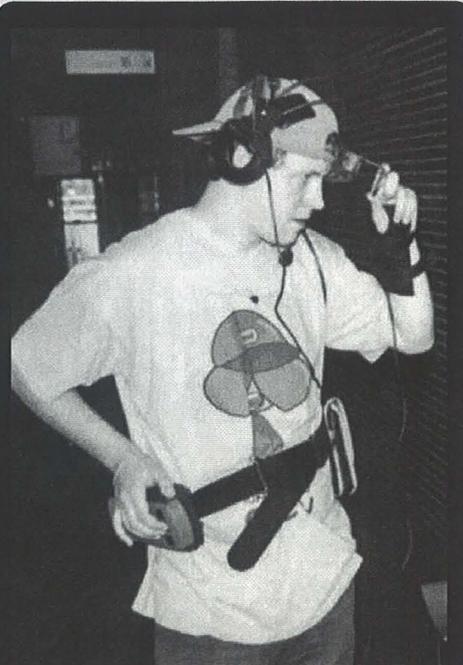
In '98, as member of the Stack Board, we were able to kick things off in the campus in a nice manner. I had always been involved in local networking at Stack and the RekenCentrum, and knew some TU/e staff. These people all were just as sceptic about Takeover as I was - puking drunks, graffiti on the walls and broken down Auditoriums (which they had just renovated a year before TO97) meant that we all went to work thoroughly. Fire- and Policedepartment, as well as all onsite employees, from cleaner to network engineer, teamed together to make Takeover98 (under my leadership) to something that really lives on the campus.

After each Takeover, I would make my rounds through the different departments at the TU/e and each of them were very enthusiastic about our event. For me, this was always the most powerful form of feedback, enjoying each manager (network, cleaning, catering, fire/police, board of university, Stack members and technical assistance / Auditorium) congratulating me and the other organisers while we would spend the last cash we had on Vlaai and Coffee. I honestly got the feeling that the university people like Takeover and what it stands for. It was a great motivation and of course, the TU people talked amongst themselves and agreed that this was something they would collectively support.

This way, after we got green light for the party from the Board of the TU/e, I would start Takeover off at the varsity by visiting each manager asking if they would want to

participate, to which they would always voluntarily agree. Our pioneering work in '97 and '98 left us with one important thing: a working model for a demoparty. We have applied this model to each subsequent party, and it Made(tm) for a Success(tm) every time. After 1997, 1998 and 1999, we would always end up in a euphorical state of mind, in awe of what we had just pulled off.

I believe that in 2000 we had experienced our climax in organising. We had met each standard we had put down for ourselves. Deadlines were met, power and network were massively solid, our crew was, despite the small group of people (less than 26), excellent. For me, this was really discomfoting. For those of you who know me in real life, you'll know that not being the problemsolver, the communicator and motivator (even though I yell sometimes), makes me feel redundant. You see, if nothing goes wrong, there's nothing for me to fix and I get bored. Finally, I drove home, got my PC and paid 100 guilders at the door to let myself and WEIRD in. We sat there and leached pron and music for the remainder

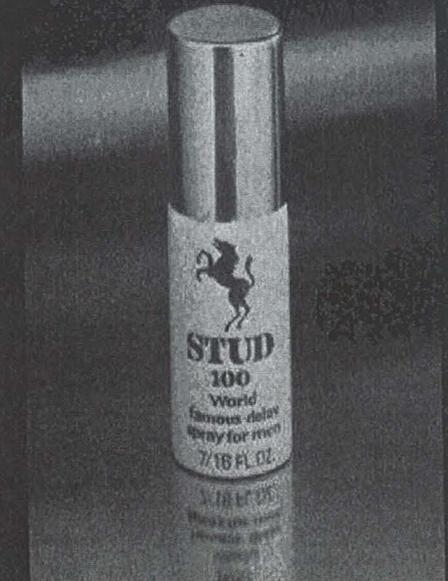


pim always wanted to join the borg - takeover made it possible!

Drugs may lead to nowhere, but at least it's the scenic route.

(advertisement)

Confidence



STUD 100, the famous delay spray for men, helps bring sexual confidence. Buy it from leading Drug and Pharmacy counters or, if you prefer, order direct from the manufacturers, sending \$5.75 per spray pack, plus 25c postage and handling, to Dept. NL2, Stud Holdings, 120 East 56th Street, New York, NY 10022. In Confidence.

(NY State add 7% sales tax)

of the party... and afterwards I was not happy even though the TU/e staff remained confident of the Success(tm) we Made[tm].

Because I am currently still at the university campus daily, and because a large part of our organisation and campus staff wanted yet another Takeover, I decided to go for it one last time. This year's organisation was what I can describe as routine. Part of me fears that the party itself will not need me at all - so for me it will be the last Takeover.

Notwithstanding, I wish to thank everybody that helped at Takeover, because in my profession (unix/IP consultant) I have been able to use this little event many times as a benchmark and CV add-on. For this, I thank the scene! And for all of you wondering what my future in the Takeover Foundation will be, I can reassure you, it will be fruitful, I'm sure.

I'll continue my efforts to keep the scene.org archives available via gigabit at Intouch and as member of the Foundation board, I will try to stimulate the Dutch demoscene as much as possible.

Finally I want to thank a few people personally: Geertjaap Scherpenzeel and the ICTS crew for their gigabit sponsorship. Wim Biemolt and Ronald van der Pol for the testdrive on an empty SurfNet5. Rager Ossel for his endurance, hardware sponsorship and expertise on networking. Sietze Reitsma for the HP equipment, Rager for the Riverstone and Wim for the fibers.

Thanks to Basje for the fiber-ducts and to Paul for making them. Dennis Roos and Paul de Weerd for thinking about and implementing the network infrastructure. Djean Iritié for getting us the biggest Filer there is. Suzanne, Mario, Ton, Huub, Micheal, and Hans for *doin' their thang* like they always do: excellently.

Pim
Takeover Organiser

P.S. I strongly recommend you all to use the STUD 100 delay Spray; it helped for JAL!



Why do psychics have to ask you for your name?

At your Service!

txt by sparcus / nostalgia

Not many of you will have noticed it, but last year a small incident happened at this party. A bunch of sceners were kicked out of the Blue Hall by Sparcus!

These sceners were watching a video-recording of a popconcert in the Blue Hall. They had asked JAL for permission to do that, because they noticed a gap in the schedule and they thought that they could use that gap to have some fun and watch their tape. JAL said that is was ok.



But then Sparcus arrived, not knowing about this. And he was pissed, because he needed to test the demos for the Demo compo! The schedule doesn't say when we're running tests, the sceners didn't know about it, and even JAL apparently didn't know about it. So the sceners were kicked out of the Blue Hall. Sparcus didn't think that it was a nice thing to do but it had to be done. JAL also didn't think it was a nice thing to do because he had given permission. And needless to say, the sceners themselves also didn't think it was a nice thing to do! ;-)

So this year, we're going to do it different. We will not have incidents like this again this year. Because this year, we will have a Scener's Request Night!

If you have anything which you would like to see on the bigscreen, you can just give it to us. The easiest way to do it is to drop a cd at the infodesk, but please note that we will not return these cd's because that's just too much work for us.

We will also accept videotapes, and since you probably want those back we will give you a ticket when you hand it in. Do not lose that ticket! I repeat, do not lose it! At Sunday morning you can get your videotape back when you return the ticket to the infodesk. So if you lose your ticket, you lose your tape!

this year you can decide what we're gonna show on here.

If we get too much material for the Request night we will let the party visitors vote for it. On Saturday evening we will publish a schedule for the Request Night on the party website so that you can see if your material was selected and when it will be played.

So now go to the infodesk and hand over that material of yours, because this time, the bigscreen is at your service!

The Hackme Competition

txt by pim

This years hackme contest will consist of a box in the Main Hall, on a wooden board with a blue flashing policelight and a piezo sirene.

The goal of the hackme is to gain sufficient privileges to be able to light the light and sound the alarm. The first person to do so wins.

To keep the competition safe and positive or our university, we would like you to keep the following rules in mind. You can log into the box as user guest with password guest. Read the MOTD after you log in for additional instructions. Don't use any brute force, keep the box up at all times, don't reboot or crash it.

Don't make connections outside of the Takeover LAN. This is 131.155.216.0/21 and the hackme box will be filtered to the outside. You have full access to the local LAN.

If you gain sufficient privileges, please drop your signature in /etc/motd, notify the network crew or an organizer. You are free to use the box as you please, sound the sirene and flash the lights to boast your privileges.

Also, feel free to re-initialize the box to a new hackme. You are eligible to win a prize if you can reproduce the hack during the prize ceremony. Only onsite people can win prizes - offsite only gains fame and admiration.

Have fun!

Pim

THE TAKEOVER NETWORK HAS BEEN MADE POSSIBLE THANKS TO THE FOLLOWING SPONSORS



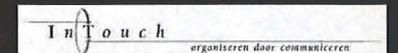
Collision LAN Events for 240 switchports and 500 meters of glass fiber.



Hewlett-Packard for 350 switchports.



Network Appliances for the Filer 840c.



Intouch NV for 250 switchports and 14 gigabit routers.

Cuttin' UP BEATS

like mad motherfuckers

THE LINEUP

Druid

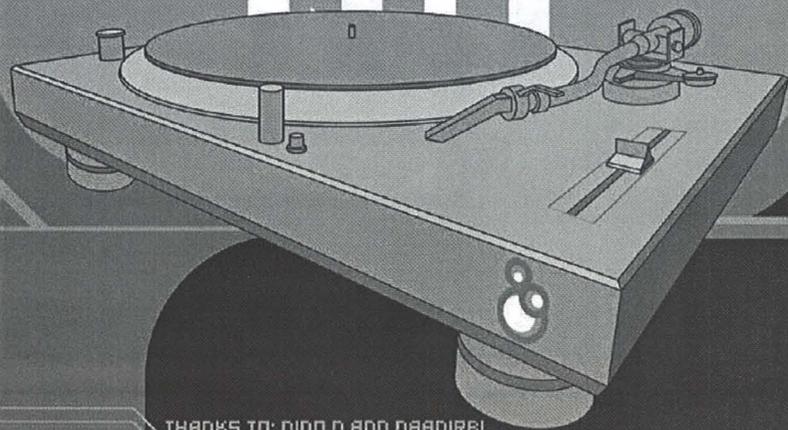
TripleM

Funkmeister PlekWEZ

Suzy

Dough Roberts

00:00 'TIL 03:00
SATURDAY JUNE 23



THANKS TO: DINO O AND DRAAN|REI

loopymind

The DJ Party !

txt by druid / nostalgia

Takeover 2000 hosted a very cool event - something unique for Takeover, something unique for most demoparties on this planet; a DJ party. This year, we will continue on the same track, in a slightly different setting: the party will no longer be in the Blauwe Zaal, but in a separate (smaller) room, better suited for a small, intimate, musical experience. The room will be on the first floor, next to the Blauwe Zaal. The exact location will be announced on the website, and markings will clearly direct you there.

Most of the DJ's that will play at the show, starting at midnight on Saturday the 23rd, were present at the 2000 edition. However, as time progresses, people change, and skills develop, I thought it fit to include everybody's story, and ofcourse introduce the two new DJ's, myself & Dough Roberts.

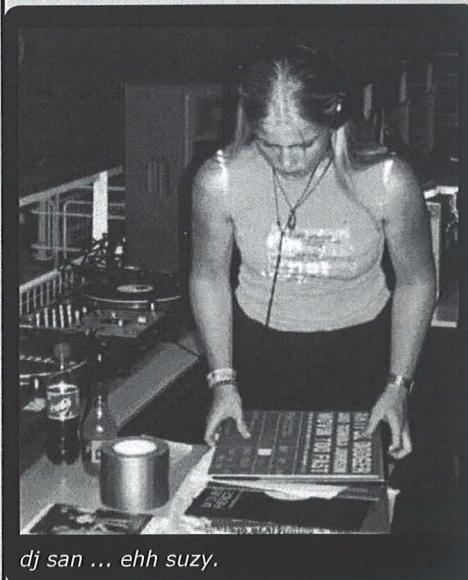
Michel Hendriks, aka DJ TripleM, has become a known guest at Takeover. Back in '99 he spun the decks of steel on the balcony, and in 2000 he appeared at the DJ party.

The music Michel plays can roughly be categorised as "high energy" club. The uptempo nature of the beats makes people move & dance, whereas the 'happy' effects and sounds induces a light & jumpy feeling. Most of TripleM's records originate from the Netherlands and Belgium, and occasionally he obtains German or even UK plates.

Michel says, "The final edition of Takeover, unbelievable! Two years ago, my first performance was also my first visit to Takeover and I loved what I saw. That's why I volunteered for the next edition of Takeover and here I am for the third time! Since it's the last Takeover all of us agree on making it something special, so be sure to visit! A quick note to the TO crew: You've done a great job in the years I had the privilege of looking behind the scenes, thanks for some really great times!"

Last year Sanne Schreuder was known as AppelZAP, and played the UK-based 2-step at the DJ party. Now she is back, as DJ Suzy, and will blow us away with some good ol' trance, originating from the Netherlands (home to the famous Tiesto sound), as well as Belgium.

"Urh, I was asked to write something for the booklet. Left without inspiration, I'll just introduce myself instead! I'm DJ Suzy, have been playing records for over a year now. Things have been kinda quiet lately though.



dj san ... ehh suzy.

I've just finished my exams, so I'll have time to party again! Anyway, that's about all I can think of, just come, listen & dance at the DJ party!", says Sanne.

Sanne isn't the only DJ present this year with a change of heart (or nickname, in this case). Last year he was known as "Plek", this year he spins the vinyl as "Funkmeister PlekWEZ". His favorite style is the sound Daft Punk made famous, the funky, somewhat alternative, house. Most of his records originate from France (home of Daft Punk and other grandmasters), and the US (where the infamous Detroit sound comes from).

Shin: a device for finding furniture in the dark.



dj triplem doing... something.

"Howdy, I'm just a stupid youngster (I hate the sound of that word though) who likes to play with turntables. I got my first set some 4 years ago, however, those were crappy belt-drives and I wore them out in quite a short period of time. This made me buy a pair of SL1200's and I started spinning a whole variety of music. Right now my selection consists of funky grooves, up-tempo progressive, techno and sometimes drum and bass (but I've just started with that). So okay, I'll be playing some records at this year's Takeover. My 'assignment' was to play a few funky grooves but I'll see what fits best :)", explains Niels.

Dennis Roos, an alias for Dough 'Groovy' Roberts, is a new addition to the 2001 lineup. His music will fill the lower end of our BMP spectrum, with some juicy R&B, Rap, and derivatives.

Dennis says, "I was asked to tell y'all something about /me as a DJ for the TO2001 booklet (the thing you are reading now that is). Well ... ehrrm ... I am the new guy ;) I've been DJ'ing for quite some time now. I started at local radio stations and clubs/bars for a hobby and never had the ambition to become a professional DJ. My roots are with the 80's club sounds, early rap; but nowadays I just like to play R&B, Rap and UK Garage (aka 2 Step)."

Laughing, he continues, "This year will be my first performance since 4 or 5 years, so please be gentle, and I hope you'll enjoy the show!"

I shall not waste too much time on my own introduction, since most attendants of this party are somewhat familiar with my nickname (or that's what I'd like to think anyway ;).

For people that not know me, I am Michiel Rook, nicknamed 'Druid'. Takeover 2001 is the second Takeover I help organize, and the first party where I will show my skills as a DJ.

My favorite playing style is Drum 'n Bass. In my opinion, this name doesn't do the genre enough justice, as it is really too general. I'm a fan of the 'rougher' line of DnB, commonly referred to as hardstep (although darkstep is a familiar alias as well). The vast majority of my records originate from the UK, with the occasional 12" coming from the US or the Netherlands.

I'd like to thank both the DJs, and three people that have been instrumental in organizing this little event, Michel Hendriks, Pim van Pelt, and Paul van Pelt.

Thanks!



Many people quit looking for work when they find a job.

Know Your Classics !

by sparcus / nostalgia

We have often wondered what kind of people visit Takeover. We always have been marketing Takeover as a demoparty, so one would expect only demosceners at this party.

But according to many people that's not true, they claim that also many leechers and gamers visit our party.

So this year we finally wanted to find out who is right. We decided to set up a little test to see if you are a true demoscener or not. But beware, if you fail the test we'll kick you out! ;-)

The idea behind the test is very easy. On these pages you see 20 numbered screenshots. It is your task to identify the demos or intros belonging to these screenshots. Most of them are very easy, and we think that you should have atleast 15 right to be able to call yourself a true PC scener.

You can submit your answers to this test on the Takeover site. The person with the most correct answers will win a prize. If there is more than one winner we will randomly pick one.

Now look at the screenshots and try to identify the demos. And remember, only cheaters will have to rewatch loads of demos to find the right answer! True sceners will recognize these screenshots immediately.

But if this hasn't convinced you, and you still want to cheat, than go to our demoshows. We might decide to give away some of the answers in those shows.

Anyway, we wish you the best of luck!!

Sparcus / Nostalgia



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2



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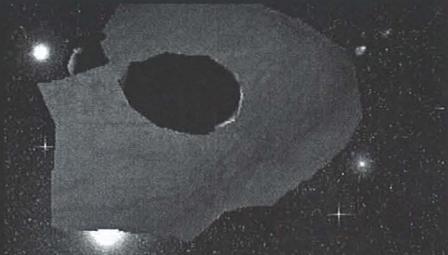


4

When everything's coming your way, you're in the wrong lane.

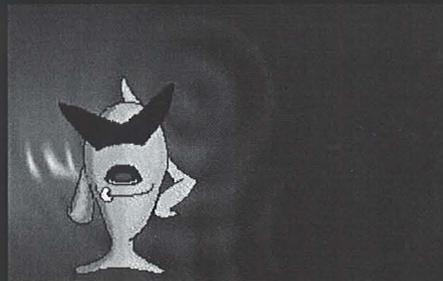


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THEY CAME FROM OUTER SPACE

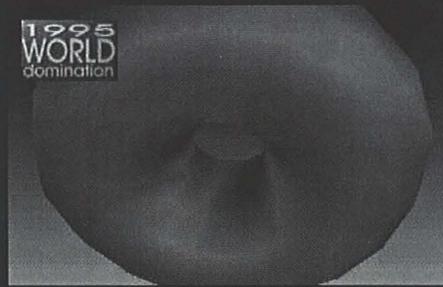
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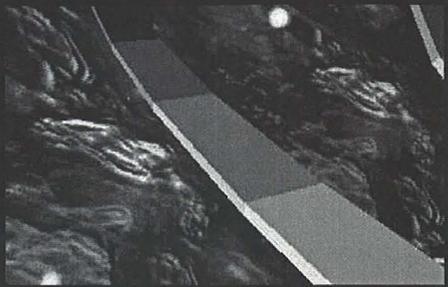
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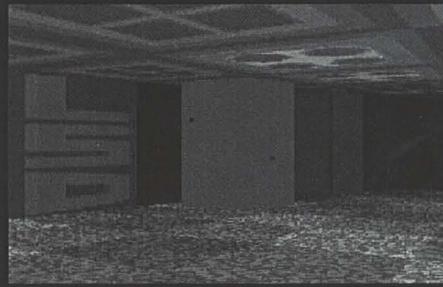
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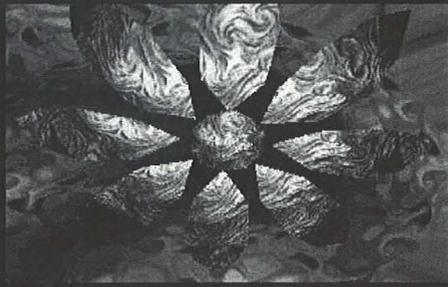
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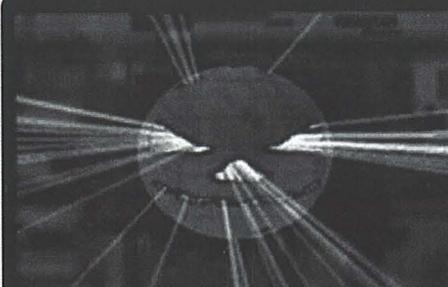
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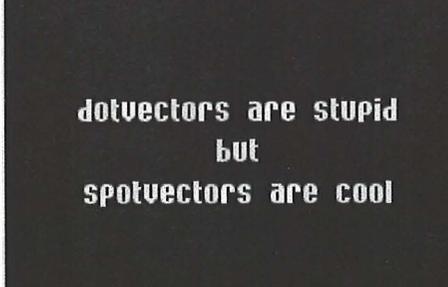
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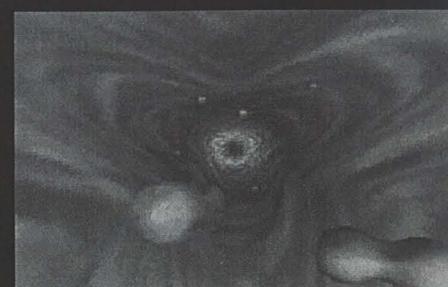
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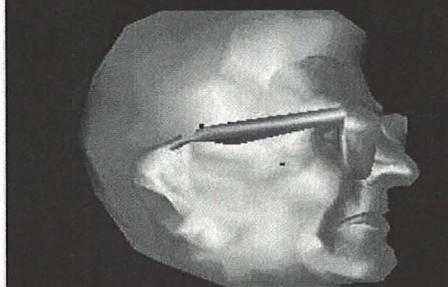
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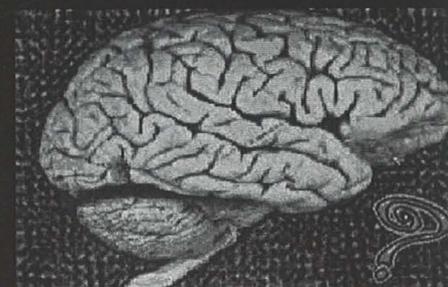
▲ 15



▲ 19



▲ 16



▲ 20

HEADLINES

FRIDAY 22 JUNE 2001

- 19:00 Doors open
 00:00-01:00 Demoshow: "Classics"
 01:30-03:30 Movie
 04:00-06:00 Another Movie
 06:30-08:30 What? Another Movie
 00:00-08:00 Sleeping Hall Available

SATURDAY 23 JUNE 2001

- 10:00-11:00 Demoshow: "Best of Takeover"
 12:00-12:30 Official Takeover 2001 opening
 13:00-14:00 Animation competition
 15:00-16:00 Tracked house competition
 16:30-17:30 Handdrawn graphics competition
 Raytraced graphics competition
 4Kb intro competition
 18:00-18:45 Tracked music competition
 19:00-20:00
 21:30-22:30 Vic (MORE) performance
 23:00-00:00 Browser demo competition
 00:00-03:00 DJ Party
 00:00-06:30 Request Night
 23:00-08:00 Sleeping Hall Available

SUNDAY 24 JUNE 2001

- 06:00-07:00 Predictable competition
 07:30-08:30 MP3 music competition
 09:00-10:00 64Kb intro competition
 11:00-13:00 Demo competition
 13:30-14:30 Demoshow: "Dutch Memorial"
 15:00-16:30 Prize ceremony
 17:00 Please leave
 18:00 The End



Everyone has a photographic memory. Some don't have film.

DEADLINES

ALL DEADLINES ARE ON SATURDAY

10:00

- Tracked house competition
 Tracked music competition
 MP3 music competition
 Animation competition

14:00

- Handdrawn graphics competitions
 Raytraced graphics competition

16:00

- 4Kb intro competition

19:00

- Browser demo competition

00:00

- All Predictable competitions
 Answer competition
 Know your Classics competition
 64Kb intro competition
 Demo competition



The sooner you fall behind, the more time you'll have to catch up.

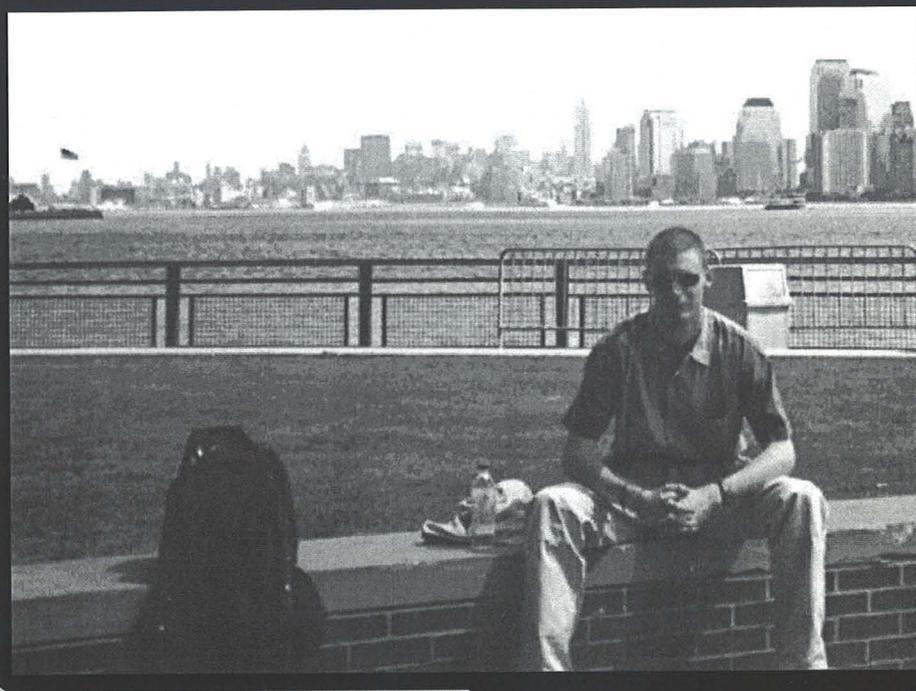
My Takeover

txt by the druid / nostalgia

June '98, around 8 o' clock. As I walked up the stairs of the Auditorium, I was surprised, stunned at the sheer amount of people that walked the same stairs with me, to attend Takeover '98.

Looking back, Takeover '98 was one of the best experiences in my entire (short) life. It let me see the scene I was so eager to join, up close! Even though the demo I had prepared failed horribly (it was the first in the line-up, and yes, it crashed), it didn't ruin the beautiful weekend I had - I felt like a true scener for the first time.

Takeover '99 continued on that feeling; the spirit kicked right back into me as time drew near June again. Having won the pre-party article compo, I received free entry, a special



wonder where all takeover money is going? - it's in the bag on the left.

As it was my first sceneparty ever, I had no idea what was waiting for me till I walked through the door and walked into the main hall. Sheer terror was blasting at me from all directions. Hundreds of computers, hundreds of people, and especially: hundreds of soundsystems. And though this has become a common sight & sound for me, I wasn't prepared for it at that time.

print of the '98 shirt, and a slot in the '99 booklet! The party just couldn't start better.

As the demo deadline drew near, I was madly klunking on my keyboard, trying to finish a demo. Because of sleep deprivation I missed a critical bug, as I uploaded my entry, and - in keeping with the tradition of

my '98 demo - the stuff didn't run properly. Again, that didn't ruin my partysense either. As soon as the demo compo finished, I ran down the stairs back to my machine, and flipped out a "final" version within minutes.

Somewhere during the month of August, The REW asked me to join the demogroup Nostalgia (presumed dead at that time), to work on a new demo and breath some life in the ages old dutch crew. As time progressed, I got more involved in stuff, and eventually joined the Takeover organization.

We worked hard to deliver another beautiful Takeover, and as far as I'm concerned, that effort worked out pretty damn nicely. The on-party website performed like a charm, all the compos went smoothly, the dj party was very cool (though it lacked some party people ;) - all in all it was a major success.

However, the whole weekend went by so smoothly and without problems that afterwards some of us thought it wouldn't be worth it to continue. After a long discussion, one of the most important (and difficult) decisions in the history of Takeover was made: 2001 would be the last Takeover party ever.

Although I do regret the fact that there will be no '02 edition (Takeover has always been special to me), I rest easy in knowing that the Takeover Foundation will still continue for some time. We will keep supporting the scene - including scene.org, small parties (like sf2k some time ago), web stuff (like our relay for Orange Juice's Nectarine sceneradio). In short - the name will live.

I sincerely hope this Takeover will be the best party you've ever attended, and leave fond memories for ages to come. Come see me at the partyplace, and together we will celebrate the fifth anniversary of Takeover, the end of an era, and the dawn of a new one.

Michiel aka Druid / Takeover



(advertisement)

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Scene Media

txt by the adok / hugi

With the increasing availability of the Internet, the ways of communication in the scene have changed over the past years. Not only individual communication from scener to scener is concerned, but also what real-worlders would call "mass" communication: the ways to convey one's thoughts to many people at the same time. Traditional diskmags and newsletters have finally lost their monopoly. With new types such as scene portal sites and Net radios growing in strength, it now really makes sense to use the term "scene media" as Amiga editors already called their diskmags years ago. This article is an attempt at providing an analysis of the various established types of scene media.

DISKMAGS - THE SCENE'S OWN MEDIUM

Although diskmags are no longer limited to the demoscene, it is a fact that the diskmag concept has been invented by it. It is as typical of the scene as demos, intros and musicdiscs.

1992:	Imphobia	(RIP 1996)
1992:	Hoax	(RIP 1995)
1994:	Daskmig	(RIP 1995)
1994:	Scenial	(RIP 1997)
1994:	Contrast	(RIP 1995)
1994:	Pain	(still active)
1996:	Autark	(RIP 1996)
1996:	Hugi	(still active)
1997:	Shine	(still active)
1998:	Fleur	(RIP 1999)

Important international diskmags in the course of scene history

The roots of diskmags date back to the late eighties (Zine, Cracker Journal, Grapevine). On PC the earliest diskmag with VGA graphics was Imphobia from 1992.

Being embedded in unique, coded interfaces

with visuals and music by scene artists, diskmags combine the paradigms of information and art. Each issue of a typical mag contains several hundreds of kbytes of articles of various kinds, such as news, interviews, philosophical essays, party reports, reviews and tutorials, written by sceners. This creates a special atmosphere which allows the reader to get immersed in the cultural spirit of the scene.

Hugi	#22	(Apr 2001)
Pain	#05/01	(May 2001)
Planet	#3	(May 2001)
Shine	#8	(Nov 2000)
Static Line	#33	(May 2001)
Wilby	#6	(Apr 2001)

Active international diskmags (Latest issue from October 2000 or younger)

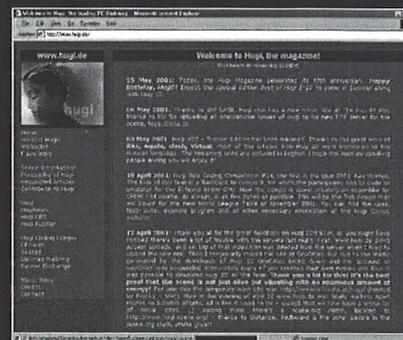
What's happened in the world of (PC) diskmags in recent years? First of all, the mags have become more perfect from a technical point of view. While most mags were DOS-based until summer 1999, this dramatically changed in the course of the next few months. Nowadays modern Windows systems dominate. They support hypertext documents with true-type fonts, links, images, tables, and occasionally other features such as 3d animations and text-columns are included.

The second - and more important - positive point: The quality of articles is certainly rising. The share of in-depth reports and interviews among the total number of articles in mags like Hugi and Pain is growing; the same goes for tutorials about coding and audio/visual art engineering on increasingly challenging topics (e.g. sound synthesis).

On the other hand, with the exception of Pain, the delays between the issues have generally increased from three to four months while there has been no considerable rise in the average number of articles. I interpret this as increasing perfectionism: Nowadays more time is spent on doing research for single articles and creating a nice layout, including suitable illustrations.

A general trend: The sizes of the archives are steadily becoming bigger. In the article

"The Role of Diskmags in the PC-Scene", published in Hugi #11 (June 1998), I recommended: "Two megs packed is maximum, in my opinion." Now the average size is three megs... and some diskmags such as Shine, Sunray and Planet exceed it by more than 200%! Usually the culprit is the music. Tunes with a size of over 1 mbyte have become common. Especially mp3s (as seen in Shine) eat a lot of space. I'd recommend sticking to module-based tunes of not more than 600 kb and only using up to three per issue. An alternative would be the use of chiptunes which usually occupy less than 80 kb. Furthermore, the illustrations inside the articles may all together take a lot of space, even if each of them is smaller than 10 kb. But they are part of the contents - e.g. partyreports without photos or reviews without screenshots would seem quite incomplete.



<http://www.hugi.de/>
<http://pain.planet-d.net/>
<ftp://ftp.scene.org/pub/scene/mags/>

Diskmag Links

In one of the boxes you can find a list of PC diskmags that can be considered active. Note that the list of local mags published in a different language than English is not to be considered complete - which the other one can be. You see that the number of active international diskmags is quite low at the moment, but the general quality is higher than it used to be in earlier time. Mind, 50% of them differ from the traditional concept of a diskmag: Planet is a chartsmag, Wilby

is a 4k mag with just a few articles of restricted size, and Static Line is text-only.

Since early 2000 there have been various rumours about new diskmag projects, such as Scene City, Sunny and the revival of the oldskool magazine Scenial. But so far none of these projects have resulted in a release.

It seems to be getting hard for new magazines to get support; that's also why in the past many promising mags, such as Fleur, didn't survive more than a few issues. On the other hand, apparently phenomena related to real life (university, jobs) slow down the mag-making process; and the increasing perfection among the active diskmags may also play a role.

NEWSLETTERS: AS FAST AS A FLASH?

The oldest newsletter in the PC scene was founded back to 1992 when the Hornet Archive was established on the Internet and interested users could sign up to get informed about new files. DemoNews, edited by Snowman, soon grew beyond its original purpose; not only did it inform about new files every week, but also offered a party calendar, tutorials and discussions. Until February 1998, all together 150 issues were released, all of them being pure text-files with some ascii-art. Six months later the tradition was carried on by a new newsletter, Demojournal by ps. More than 100 issues saw the light of the day until 2000. What had started as a chaotic experiment gradually got some structure and regular features, such as weekly interviews and the infamous question of the week, only to find a rather pitiful end as a minimalist list of "group news".

Other prominent examples of global scene newsletters include Traxweekly (which could have also been called MusicNews) and HugiNews. Currently, active newsletters are Massage, focusing on music, and some local ones such as No Delay (Poland). Static Line could also be mentioned here, but as it calls itself a magazine it's been included in the diskmag section.

News sites such as Orange Juice have replaced the classic scene newsletters almost

completely. In addition to that, nowadays many groups, projects and individuals distribute their news via mail themselves. These newsletters have a less elaborate layout and less content compared to traditional, inter-group newsletters, but they're absolutely adequate for informing people with special interests.

THE INTERNET: TOP NEWS & INTERACTIVITY

An article I wrote for last year's Takeover booklet focused on the boom of scene portals. One year later, the trend has not stopped - the online newssites and portals of the demoscene are continuing their evolution. Orange Juice, for instance, has been completed redesigned, for which they even won an award from outside the scene. Like last year, news, parties and people databases are its strongest side, apart from the lovely oneliners (reading them once a day is the best way to learn about a real geek's lifestyle!) and the useful ftpsearch feature. Constant updates and interactivity, that's what a diskmag can't offer, in contrast to OJ.

CFXweb is also growing. Already now, it's a huge site with 1000 visitors a day and loads of fans of the article collection is increasing. There are also discussion forums. All in all



<http://www.ojuice.net/>
<http://www.cfxweb.net/>
<http://www.scenet.de/>
<http://www.pouet.net/>
<http://www.naid.net/>
<http://www.scenespot.org/>

Scene Portal Links

CFXweb focuses more on technology. It's not a 100% scene site but also covers a lot of information on game programming. The level of technological info is very high, and you can also read Hugi 21 and 22 online at this site.

The third leader in the category of sceneportals is Scenet. What originally was "merely" a giant database of sceners' email and homepage addresses now contains a fine, interactive news section as well as enormous collections of interviews and articles from various PC and Amiga diskmag, such as Hugi, Seenpoint and Showtime.

A new portal worth mentioning is pouet.net. Basically it's an archive site for all platforms with a separate discussion board for each release. It has a very cool design with random logos & avatars and features a lot of interactivity. Of course a news corner is also present.

Naid.net is a brand-new American scene portal, which, judging from its design and the variety of features offered or planned, has great potential as an international resource. News, articles and archives are its main components. It still seems to lack users though, as most of the updates are done by the webmaster.

Finally: Scenespot aka Static Line on the web. Also an American venture. So far there's not much apart from online issues of Static Line and a news corner, but we will see how it is going to develop.

In short: "The number of articles, but not only of articles, but also of news, is shockingly small" - this assessment of scene newssites I published in Hugi #11 definitely does NOT apply any longer. The leading newssites are very professional now and get a lot of support. Yet the number of original articles (not previously published in a diskmag) is low, and apart from CFXweb their quality can't compete with diskmag. But with regard to news, the scene portals we have are close to perfection.

Boycott shampoo! Demand the REAL pool!

PAPERMAGS: THE RARE SPECIES

Papermags are scarce indeed - the only well-known ones for PC are Hope (three issues were published in the late 90s) by Medicus/KLF and the Takeover booklet you're reading now. On the C64, there's allegedly been more of this kind. The reasons why the scene has always preferred diskmag are obvious: Papermags are limited in space, costly to produce, rather hard to spread and bad for archiving. Their only advantage is the coolness factor due to the extraordinary layout and the tempting symbiosis of real world and scene culture - it's great to see one's handle on screen, but it's awesome to see it printed!

NEWSGROUPS & IRC: THE USUAL BLAH BLAH

By now, newsgroups and Internet Relay Chat (IRC) can hardly be called new things. comp.sys.ibm.pc.demos is still the leading demoscene newsgroup on the Usenet, others such as alt.trebel.* and local ones like pl.comp.demoscena display only little activity. Besides, news.scene.org is back online. Here you can find the country newsgroups as well as groups focusing on particular elements of the scene such as diskmag.

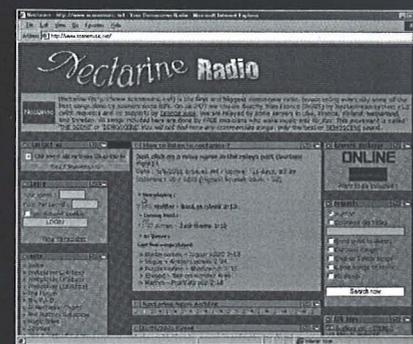
On IRC, IRCNet #pixel and #coders are still the leading international scene channels, followed by #thescene and #trax. Each



<http://www.scene.cz/massage/>
<http://demojournal.planet-d.net/>
<http://www.hugi.de/1hnews.htm>

Newsletter Links

What happens if you get scared half to death twice?



<http://www.scenemusic.net/>
<http://www.thehavok.co.uk/>

Net Radio Links

channel has a different spectrum of regular visitors with a slightly different understanding of scene culture so hobby sociologists may have some fun comparing the channels and analyzing the variations. Besides, there are still loads of local channels and other networks used in particular areas, e.g. EFnet in North America.

NET RADIOS: INFORMATION VS. MUSIC

So far the scene has only one Internet radio station focusing on information: The Havok. The pioneer in the new medium of scene radio of course isn't The Havok, it's Nectarine, but as its new name (Scenemusic) perfectly shows its broadcasts contain tunes rather than voices.

The Havok, which has been on air about every second Saturday afternoon since late 2000, is known for its live broadcasts and interviews made on the Internet using NetMeeting. It also features news and almost-live partyreports - e.g. about Mekka & Symposium 2k+1. To listen to the live show, you just have to connect to the IP displayed at The Havok homepage using a Shoutcast-compatible player such as Winamp. However, be sure that your modem is not too ancient - 14.4 kbps won't suffice. ;) Even users of 56 kbps analogue modems and ISDN occasionally suffer from interruptions and cuts. This is not very cozy and may force

you to download the archive after the live broadcast in order to listen to the sentences you've missed.

A problem of The Havok people often complain about is difficulty understanding the speech. The webmaster of The Havok, DEF_BASE, is an Englishman, so his accent is perfect - sometimes too perfect for non-native speakers who can hardly follow him. Understanding what Dutch, French, German, Polish or Swedish sceners speak on air may be even harder, though. On the other hand the accents are sometimes the most entertaining, interesting and funny thing about The Havok!

TV: A PROJECT FOR THE FUTURE?

An interesting future project is Demoscene TV. So far it doesn't seem like we're going to watch the first live scene video on the Internet soon, but some steps in this direction have already been set: The group Nextempire registered the domain demoscene.tv, and The Havok is preparing something, too.



<http://eds.scarab-corpse.com/>

BBS Links

ALMOST FORGOT 'EM - BBSes...

Ah yeah. Bulletin boards, the notorious hideouts of the modem traderz. One of the important communication media of the scene in the eighties and early nineties, mostly for

individual but partly also for mass communication (onliners, forums, chat). I've almost forgotten to mention them. Why? It's simple, I've not logged onto one for years - with the exception of cloaked alien's web-based BBS Eternal Dreams.

Is there any perspective for BBSes? I fear: no... They're limited to small regions, for people living somewhere else they're too expensive to call. An exception is BBSes connected to the Internet and accessible via Telnet or the WWW. But with regard to communication, I don't even see any sense to call a BBS online - it's just awkward and restricted to a limited number of users compared to newsgroups, portals or diskmags. And as for files, demoscene stuff can be fetched via ftp more easily as well. But if you have nostalgic feelings, check out Eternal Dreams.

CONCLUSION

Newssites, Usenet & the IRC are certainly the most important media for fast exchanging of news and thoughts. Sites such as Orange Juice, CFXweb and Scenet have risen in functionality and interactivity, due to which they really deserve being called scene portals. At the same time the contents of diskmags have shifted from news and forums to tutorials, reports and essays. In the hasty age of information overload, they provide a source of in-depth discussion and analysis as well as recreation. In addition the scene is experimenting with new ways of mass communication such as live radio broadcasts.

Time will tell us how they will enrich our world.

Adok / Hugi



I used to have an open mind but my brains kept falling out.

Sponsor **CMG** Information Technology

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DE ONDERNEMING

Welkom bij een opvallend bedrijf. Begonnen in 1964, inmiddels uitgegroeid tot een toonaangevende onafhankelijke Europese dienstverlener op het gebied van organisatie, informatievoorziening en automatisering. Onze opdrachtgevers zijn banken, verzekeraars, overheden, internationale telecom operators, handels- en transportondernemingen en industrieën, voor het merendeel top 100 bedrijven in Europa. Onze dienstverlening omvat het volledig terrein van informatiemanagement: Advanced Technology, Systems Development, Facilities Management en Management Consultancy. CMG telt in Nederland meer dan 5.800 medewerkers, verdeeld over 14 lokaties. Verder zijn er vestigingen in de UK, Ierland, België, Duitsland, Frankrijk, de Verenigde Staten en Azië. In 1999 realiseerden we een omzet van 2.064 miljoen gulden.

Ons succes hebben we niet alleen te danken aan de hoge kwaliteit die we bieden (we zijn ISO 9001 gecertificeerd) en de klantgerichte werkwijze. Dat komt ook door het commitment dat we tonen, richting opdrachtgevers, maar zeker ook naar onze medewerkers. Dit blijkt uit de open, eerlijk en collegiale sfeer, waar absoluut geen plaats is voor starheid, status en hiërarchie. Teamgeest en fairness staan in onze filosofie centraal. Iedere CMG-er heeft gelijke kansen.

DE LOOPBAAN

CMG zoekt afgestudeerden in (Bedrijfs) informatica of een andere richting met een flinke informatica component. Mensen die verder willen, intelligent en praktisch zijn, zelfstandig en collegiaal, orgineel en klantgericht, nieuwsgierig en leergierig. Mannen en vrouwen die het ondernemen van jongsaf in het bloed hebben en die weten dat doorleren beloond wordt. Ben je zo iemand, dan geven de opleidingen van de CMG Academie je carrière de optimale

start. De CMG Master Classes bijvoorbeeld. De Master Class is een op jouw kennis en ervaring toegesneden opleiding in bijvoorbeeld MSCD-Internet, Webtechnology, MSCD-Oracle, Windows 2000, Networking of W@P.

CMG biedt je alle kansen te bouwen aan je loopbaan en persoonlijke ontwikkeling. We besteden gemiddeld zeven procent van de omzet aan opleiding en training voor het vergroten van de vaktechnische en klantspecifieke kennis van onze medewerkers. Zowel het aantal als de diversiteit van onze opdrachtgevers staat garant voor interessante en afwisselende projecten. Ook op managementgebied kan de toekomst riant mogelijkheden bieden. Managementposities worden bij voorkeur ingevuld uit eigen geleerden.

SOLLICITEREN

Open sollicitaties zijn welkom. En word je op basis van je c.v. uitgenodigd het sollicitatietraject in te gaan, dan ronden we de hele procedure binnen een halve dag af. Dus studeer je binnenkort af of ben je recent afgestudeerd en wil je je loopbaan op de best mogelijke manier beginnen? Schrijf, bel of mail dan vandaag nog naar:

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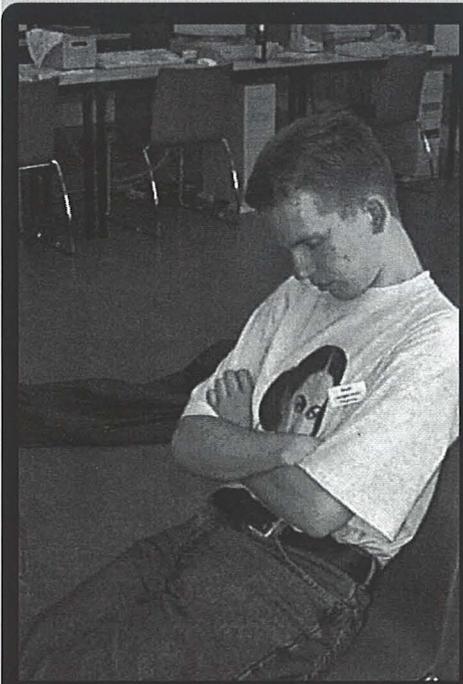
I couldn't repair your brakes, so I made your horn louder.

Not what I liked to See

txt by sparcus / nostalgia

Many of you will know that I visit several foreign parties each year, and that's probably the reason why I sometimes have the feeling that my opinion about Takeover is a little bit more critical than that of the other organisers. In more and more occasions, (foreign) sceners who ask me to which parties they should go are not getting the answer which they would expect from a Takeover organiser, because "Takeover" is not the answer they'll get. So I think it would be fair to say that Takeover has not become to be the party which I would have liked to see.

However, this doesn't mean that I think Takeover is a bad party. Especially compared to the other Dutch parties I think we did pretty well. IMHO the Takeover parties



sparcus is a bit tired of organising takeover.

attracted more foreign visitors and got better releases than any other Dutch party. But somehow Takeover never came close to the really popular parties like Scene Event, LTP and Mekka/Symposium.

So what kind of a Takeover party would I have liked to see? This is not an easy question to answer, because my views about parties have drastically changed over the years. When we got the idea about organising a demoparty on our way back from The Party 5, I had visions about a very professional and very large party which would attract sceners from all platforms from all over Europe, something like The Party or The Gathering. Today, however, I prefer the smaller, less professional, maybe even a little bit amateurishly organised parties.

One thing which I found to be most difficult about organising a party is the fact that you have to deal with a lot of different opinions. Every organiser has different views about organising a party, and in the end this means that none of the organisers will get to see the party of his dreams. Even more difficult is that you sometimes have to defend certain rules or decisions which you didn't even agree with in the first place. But that's the sacrifice you have to make when you take democratic decisions about organising the party.

Not long ago Multiplex asked me if I was interested in organising a small party together with him, because he had found a great location. When writing this I can not yet tell if this party will become a reality, but I hope it will. I think Multiplex and me basically have the same views about what a cool party should be like, so maybe I will see that party which I would have liked to see after all.

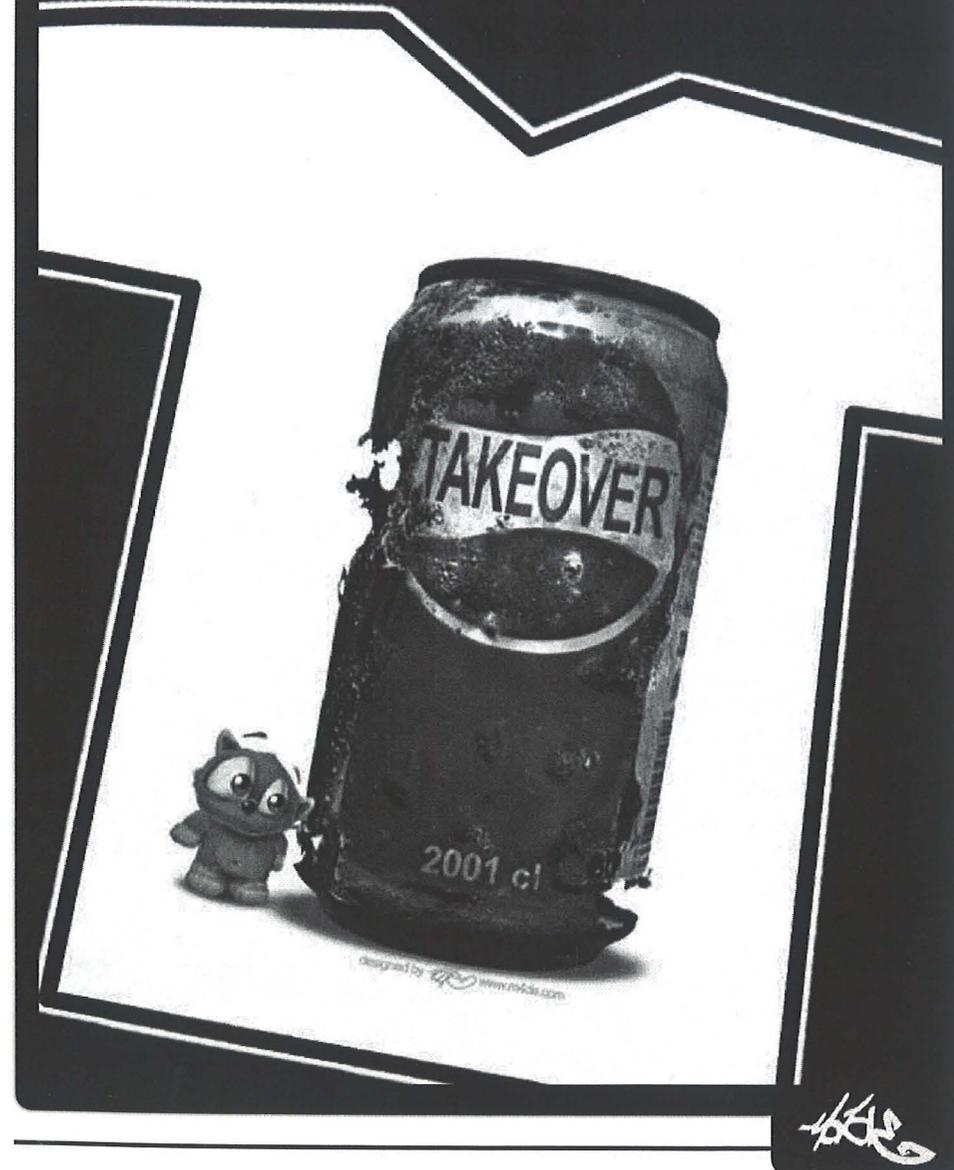
But whatever vision an organiser has about the party, it will never become a reality without you, the visitor. And that's why I want to end this with a very big "Thank you very much for visiting all these Takeover editions!"

Sparcus / Nostalgia
Takeover Organiser



2001: A SHIRT ODYSSEY

F 20. - AT THE INFODESK



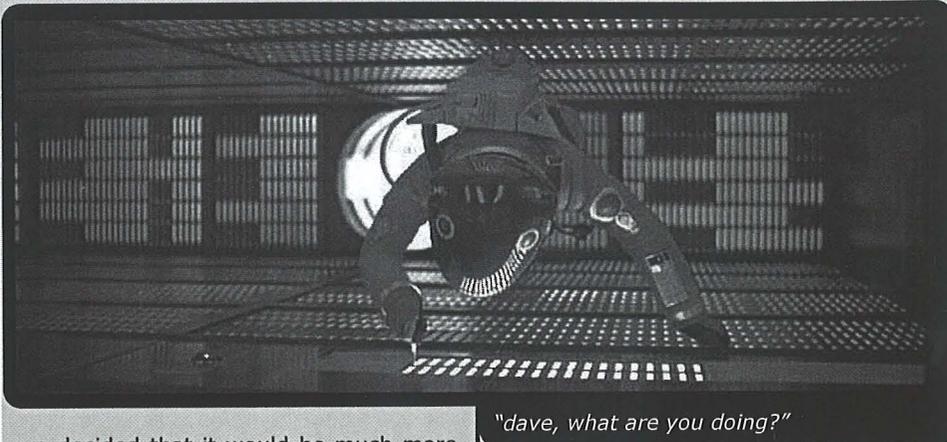
If at first you don't succeed, then skydiving definitely isn't for you.

Predictable Competitions

txt by sparcus / nostalgia

Over the years, the Takeover party has introduced several new competitions and competition rules. We thought that we couldn't just let the final Takeover party go by without introducing another new competition. Therefore, we are really proud to surprise you with **The Predictable Competitions!**

We got the idea for this competition when we were discussing the rules for this years surprise competition. Every Takeover event before had such a surprise competition, and suddenly we realised that this competition was not really much of a surprise anymore. In fact, the presence of a surprise competition had become quite predictable, and therefore



we decided that it would be much more suitable to organise a predictable competition instead.

Unfortunately there's still one problem to be solved. We dropped the surprise competition and that must really have surprised some people.

So now we are not sure if our predictable competition really is a predictable

competition. Maybe it's a surprise competition after all!

Anyhow, predictable or not, here are the rules for this years competitions:

PREDICTABLE MUSIC COMPETITION

Make a remix, cover or parody of the theme-song of the movie "2001 - A Space Odyssey". This song is also known as "An der schönen blauen Donau", composed by Johan Strauss Jr.

You can download an MP3-version of this song from the Takeover website. All the rules which apply to the normal MP3 competition also apply to this competition.

PREDICTABLE CODING COMPETITION

One of the most famous scenes from the movie 2001 is the scene where Dave tries to shutdown HAL because HAL is getting

"dave, what are you doing?"

out of control. Suddenly a voice sounds saying "Dave, what are you doing?"

The goal of the predictable coding competition is to write the smallest possible windows program which takes a name (<name>) as an argument and then displays a messagebox with the text "<name>, what are you doing?".

A conclusion is the place where you got tired of thinking.

The Answer Competition

txt by the rew / nostalgia

This competition needs no introduction. Here's 10 questions that you need to answer. Hence the name. If you get the most answers right you win a nice tape of the answer to question 10. However, if JAL does not want to donate his copy, you win something else. See website for more details. The deadline is Saturdaynight, 0:00.

1. What are the names of the only written records in which specifically is referred to Atlantis, and the name of the author.
2. In 2001, A Space Oddesey, what song does HAL sing?
3. What is Garibaldi's 2nd favorite thing in the World?
4. What film based on a novel by Jules Verne won an Oscar for best picture?
5. What is the name of the Starship that captured Princess Leia in the opening of Star Wars?
6. How long does the movie "Cleopatra" last?
7. What is the name of the boat used by an UK skipper to be the first person to circumnavigate single handed non-stop, and how long dit it take?
8. What is the name of the keyboard player that was only three weeks member of an american rockgroup that scored a hit with "Owner a Lonely Heart", and later made a CD with the singer of that band?
9. What, according to Mrs. Ciccone's husband, does the word "Nemesis" mean?
10. What famous adult actress performed like never before with a rock star on Hawaii?

Good Luck!

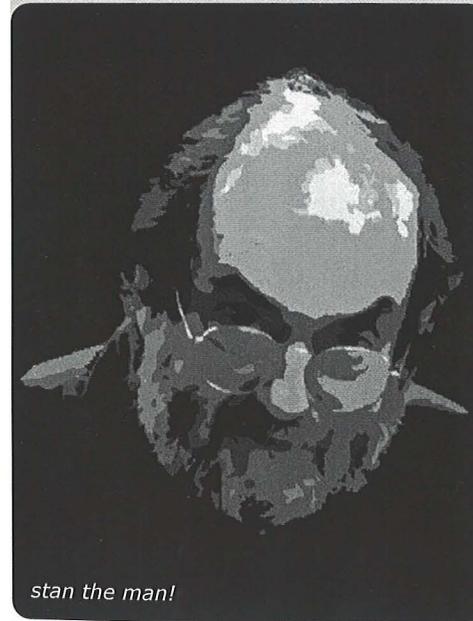
The program should work under Windows 2k but it should also work when started from DOS. When started from DOS it should just print the text "<name>, what are you doing?" on the standard output and then return to the DOS prompt.

If you are not experienced in writing tiny windows programs, then you should take a look at the Takeover website, we have put some interesting documents for you online.

PREDICTABLE GRAPHICS COMPETITION

Make a caricature of Stanley Kubrick and make sure that the computer HAL plays some role in your picture. Stanley Kubrick was the director of the movie 2001, and HAL was the computer which played a very important role in this movie. For your convenience, we put some pictures online at the Takeover website featuring Stanley Kubrick and HAL. All the rules which apply to the normal Graphics competition also apply to this competition.

Good Luck!



stan the man!

Experience is something you don't get until just after you need it.

More

 Words from **Vic**

txt by the rew & vic

It's always nice to have some scene musician perform at Takeover. And since we're a Dutch party, it's always nice to have some Dutch scene musician to perform at Takeover. So why not put Vic and his friends back on stage? Afterall, his performance two years ago was very funny. Perhaps not the as professional as you might have expected from a musician like Vic, but it sure was fun. So let's try it again. And perhaps we should ask him some questions to fill this booklet with.

What have you been doing since takeover 99?

"After TO99 (and the Vic Disaster part 1) I swore I'd never start a band again, which I didn't until january this year. Maarten van der Kooij, the key player, told me he really felt like trying it again and that I should try to get the band back together again. So after a few beers and then some, he talked me into grabbing the phone and call up the former members. To my surprise, all of them except the former guitar player were interested in doing it again. We arranged a practise evening and found another guitar player, taking us to this point where we are about to go on stage again for the first time in two years - Shall we be lucky this time?

Of course I have not ONLY been thinking about the band for 2 years, there's actually other stuff that's happened. I've started an Audio Engineers course at SAE Rotterdam. Via that school I got in contact with some audio rental businesses and started working there. We had to build-up audio and light gear for big festivals like Dance Valley, Dance Parade, Mystery Land and loads of smaller conventions. I first started out as fellow audio speaker carrier and lifter, but soon I grew tired of that, I didn't do an audio engineering course to carry heavy-as-lead speakers around. Fortunately I met a guy who had a demented studio in his office.

Coincidentally he heard my music from someone we both seemed to know from SAE and he asked me if I wanted to rebuild and run the studio. I said yes and since then I've been making music there."

What about your band?

"As you have probably read in the announcements, there are 5 people in **MORE** (that's what my band is called today). Maybe you have noticed that there is no drummer this year. This is mostly because I learned from my mistakes from the last time. I would very much like a drummer in my band, but it should not be me, since I have to do lots of knob and mix stuff. There would not be time for me to play the drums. Of course, if someone else could fill the drummers spot I'd be pretty happy, but since I have found no-one who can play the rhythms in my music, I decided not to have a drummer at all. Instead, the computer plays the drums now.

The rest of the band has remained the same except for the guitar player. Tycho Dekker has now taken the place of last years one. (on the TO99 site Tycho is also mentioned to be the bands guitar player, but that's



i bet he can't hold that position for long.

For every action, there is an equal and opposite criticism.

I heard you got a record deal?

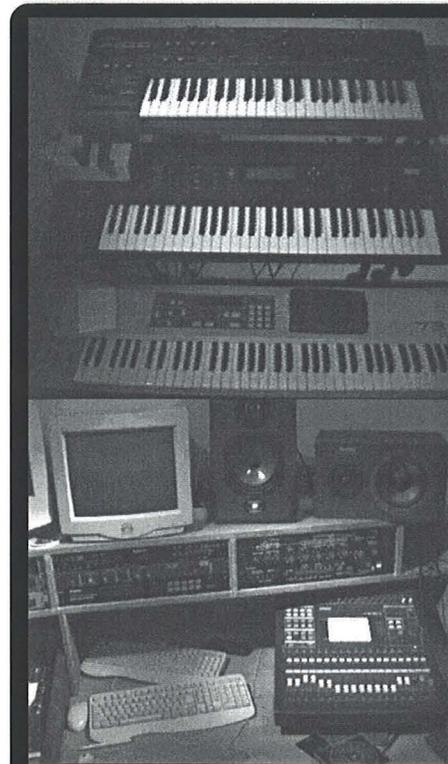
"Well, Dj Halogen who was in the scene as well for a while started to make some vinyl records. One day he had a tune on a B-side which was heard by a guy at N.E.W.S. who wanted to release an EP of it. So Halogen asked me if I wanted to do a remix of his tune called Habituate and so I did (the EP is out now and I saw a Belgian dance chart lately with the EP on second place after just one week!). Now, I had some dance music of my own lying around which I gave to Halogen so he could pass it through to his label manager. Fortunately he liked the tracks and so we talked for a few hours and came to a mutual agreement. So now Halogen is doing a mix for my first album which will go to press as soon as that track is done. From there on we'll see what will happen."

Are you still active in the scene?

"A little. Sometimes people asked me for demo/intro music, but often I have to decline. I really want to, but it's just that peoples priorities change and at a certain moment you have to make room in your life for other things that are basically more important. Like earn a living instead of being a computer freak and do things only for fun. Nevertheless I think the demo scene will always have some appeal to me. BUT only if people in the scene will realize that the way demos are made today aren't going anywhere. but that's a whole different discussion. (just take a look at Radioheads latest video 'The Pyramid Song'. now THAT's a 3d-demo (and not some boring 3d quake world) and don't come telling me that's not possible realtime!) I'm drifting, sorry! :)"

What can we expect from you in the future?

"If only I knew - Honestly, I have no idea. I can only tell you the things I hope for, but when you want to make money with music, it becomes a very risky business. No guarantees. So what I hope for is to earn a living by making music. No fancy stuff, no glitter and glamour needed, just a normal life in music.. (don't really know IF that's possible but.. pfff :) we'll see :)"



vic's studio is growing and growing.

What made you decide to come to perform at Takeover again?

"Mostly, as mentioned above, Maarten convinced me we should try to form the band again and TakeOver was the logical choice to be the first gig again. A revenge we could say. Things didn't exactly go as planned two years ago, so we have to do it again to show the people we can do just a little bit better. :)"

Another reason is that I've been coming to TakeOver since it started, since the X parties even, and it's just the best demo party there is in Holland. Now that TO will be held for the last time, why not make it a bit more special to arrange something else for people to (hopefully) enjoy!"

No one is listening until you make a mistake.

Mission Accomplished

txt by the rew / nostalgia

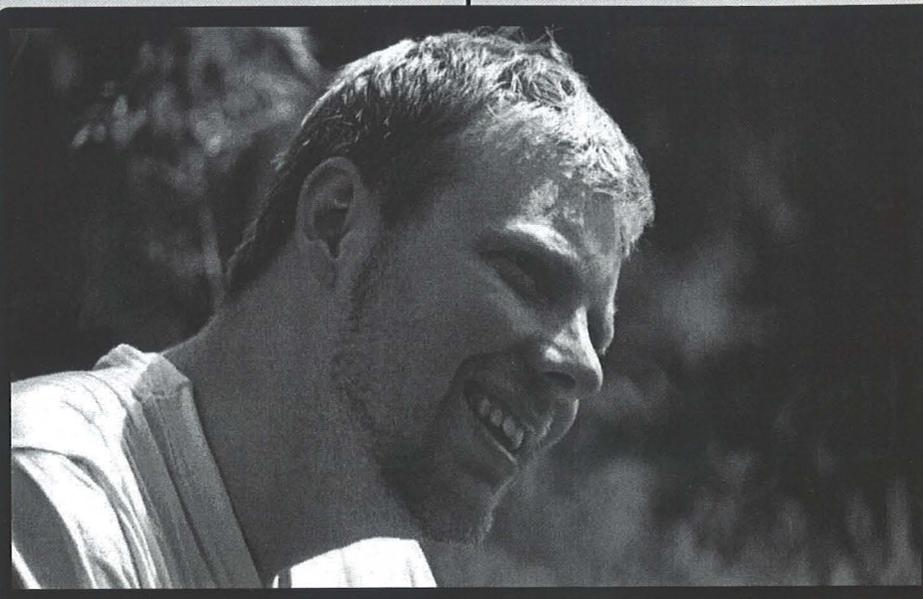
"Once upon a time, in a country not so far away, a couple of folks went to Denmark to visit a computer party during christmas. They were all very happy, and joyfull and they were hoping that their demo's would be shown on the big screen, and they were thinking they'd travelled to the one place in the universe where you have to be, when it comes to demo parties. They were travelling into a dream.

"What about organising a party ourselves?" one said! "Yeah" shouted another, "we can prove that we can be better than those f*cked up guys here in Denmark!". A third one added "It should become the coolest and biggest party in our country! And everybody should know about it!"...

And the fourth one was listening quietly and when he put his hand on his bearded chin, he smiled and said... "and we will call it The Takeover"...

Those people, were called the Nostalgians, and you probably know the rest of this tale.

Four joyfull years of partying came upon us all. People came from all over the world to



But they rudely woke up from that dream. Their demos were disqualified for unknown reasons, and the whole place was too big, too many people, too commercial, and very, very, unpersonal. To put it in other words: the place sucked.

Dissapointed they went back to their homecountry, and during the journey, they got an idea.

"the rew realised that time is too short to dream but one dream..." - what the f*ck does he mean with that?

the city of Eindhoven. Some of the coolest demos, intros, pixels and musics of all time were released during the Takeover.

But not so long ago, in a place not so far away, a couple of folks went to have a meeting. They talked about the past, they

talked about the present, and they talked about the future. It was a long talk, and the decision even took them two meetings, but the outcome was clear: the 2001 edition of Takeover, would be the last in history."

There are many reasons for this decision, and all of the organisers have put their thoughts on paper in this booklet.

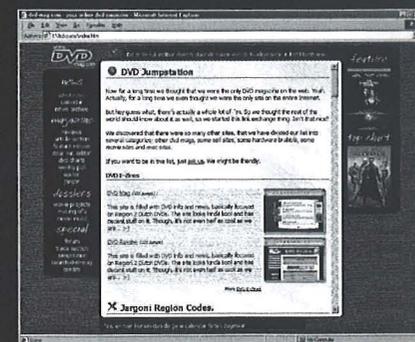
My personal reasons are simple: the time and effort I need to put into Takeover weighs much more than the joy and pleasure I get out of it. And there are so many things I'd like to do in my free time, but over the last five years, Takeover has occupied practically all of my free time. Now, this is not a complaint, because I made the decision to start this dream five years ago myself, but I feel I need something else to devote to.

When I look back at what we've accomplished, I'd say it's not bad. One of the goals we had was to create a party that every scener here in Holland would know about. I think we've achieved more than that.

Some other thing I am proud of is the party booklet we started to supply since 1998. This is not because I was heavily involved in the production of all four party booklets, but because of the fact that I had to pay one US dollar to get one lousy sheet of paper with deadlines on it back at The Party in '96. I think we're the first party ever to supply a free party magazine, and I'm sure we're the first party to supply free mousepads, of which I am proud again!

There are too many cool things we've done to mention them all here. But we must not forget that many things have gone differently than the way we wanted it. Takeover is not the perfect demo party, if something like a "perfect demoparty" even exists. I think we came close, though... close enough to remember Takeover as "**Mission Accomplished**".

I really look forward to the endless amounts of free time I'll be having in the very near future. One of the things I plan to pick up again is creating music. As some of the older sceners might remember, I was a musician once. But because of many reasons (Takeover being just one 'm) I never really produced



<http://www.dvd-mag.com>

the rew's new dream?

any new songs over the last two or three years. Hopefully I can find time in the future to pick that one little artistic gift I seem to have up again... Inspiration is boiling.

Another project I'm working on at the moment is a DVD magazine on Internet. Together with a colleague I've registered the domain name <http://www.dvd-mag.com>, and we're quite far in the design of the site. Although the "coming soon" flash will probably on the site for a couple of weeks more, I really hope we can get it off the ground soon! Please come take a look some day!

Finally I'd like to put out a couple of Thank You's to the people that helped me accomplish my dream over the last five years. In random order they are Pim van Pelt, Michel van Elk, Marcel Houtveen, Jeffrey Sleddens, Paul de Weerd, Paul van Pelt, Mark Jongerman, Michiel Rook, Kilian Hekhuis, Ernst Makreel, Cliff Albert, Steven ter Heide, the guys from **Success**, Martijn Pieterse, those great guys from Stack and all other Crew members, all University personell that has been involved, and last but not least: **all the people that came to Takeover the last five years!!**

"Dreams are endless. Time is not."

Thank you.

The REW / Nostalgia
Takeover Organiser.



Scene Professional: **Weasel**

interview by sparcus

If you have visited the Mekka/Symposium party in Germany this year, then you probably have seen the promotion video which introduced a brand-new company called C.A.P. TV to the scene. The full name of this company is "C.A.P. TV- and Mediaproductions GmbH". The abbreviation C.A.P. stands for 'Crazy Avantgarde Productions'. If this name sounds familiar to you then that's not so strange, the name was created by combining the names of the scene-groups Crazy and Avantgarde.

We were so lucky to have an interview with the founder of this company. His name is Juergen Brunner, but most people in the scene will know him as Weasel. He got his first computer, a C-64, in 1984 and he entered the scene around '85/'86. He has been a member of several groups during his scene-career, including the groups Powersoft Inc., Frontline, Matrix, CRAZY, Crazy & Lotus, Crest, Enigma, Red Sector Inc., Pandora, Legacy and Avantgarde. Today he is still a member of Hitmen and Padua. A very impressive list, to say the least of it! But that didn't seem to be enough, he is also working on PC these days where he is a member of Genesis*Project.

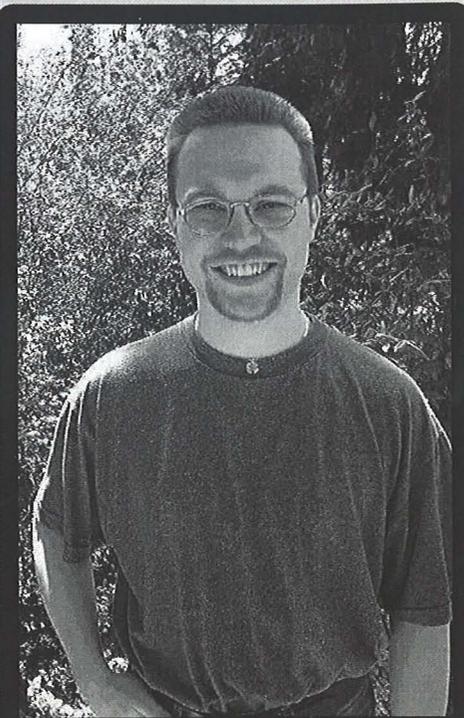
Just like many other people Juergen received many fascinating 'releases' from friends back in the days, which got him into contact with cracker-intros, demos, and things like that. These caught his interest and reading the intro-scrollers and watching the cracker-intros for minutes became more and more important to him. "This fascination kept me addicted till today and followed my way to the amiga later on as well as to the PC these days." says Juergen. "Of course I've still got every computer system set up at home as I can't get away from all those nice scene-releases and products still available..."

Juergen entered the scene more or less by coincidence. One day when he was skating

with his skateboard in a small park he found some 5-1/4" floppy disks, which belonged to a guy called Havok, a member of Frontline. When Havok came back to collect the disks Juergen started to talk to him and he was invited to the weekly Frontline meeting. After proving his skills he was accepted as a member and the rest is history.

In 1996 Juergen started to work as a freelancer for TV production agencies doing computer shows. "That way I had the chance to take a look behind the scene of producing TV-shows, reports and other entertainment productions." Juergen says, "But all of those shows had one thing in common: They all lacked the real spirit of what's the fascination of computers at all."

Juergen founded C.A.P. TV at the end of 1998 after he came to the conclusion that nobody could catch that spirit better and that nobody could transport that spirit to



weasel appearantly has all the reason to put up this gigantic smile:-)

The hardness of the butter is proportional to the softness of the bread.

that kind of media better than him. He had lived in the scene for ages, he had the right amount of motivation and he had a lot of trust in the scene. And most important of all, unlike other sceners he had the knowledge how to produce a TV show.

"The basic idea for me always has been to put up something 'really great' to contribute something special to the scene in general. I was pretty sad to see all this enormous scene creativity and that only just a few people (the scene itself) are able to experience and live all this. That was the reason for me that made me thinking about how to be able to change this in future without misusing the scenes' spirit at all."

According to Juergen C.A.P. TV is planned to be a scene-company working with as many sceners as possible to set up THE future forum for all those people from the scene and for interested companies to exchange their knowledge and to develop the latest in creative design and art for the future.

We asked Juergen at which target audience C.A.P. TV is aiming: "The target audience of C.A.P. TV is of course THE SCENE in general in the first place.", and he continues: "The aim is to show their productions to a huge audience to spread the possibilities of art and creativity already available with normal computers everybody has got at home!"

Suddenly his mood seems to change as he says: "The commercial market wants to make you believe that you need a new computer with like a P-3 1000Mhz CPU just because of you surfing the internet and writing some letters from time to time. What bullshit is this?!" and when he has calmed down again he adds: "The power everyone has got at home in his computer is much higher these days than anyone would believe. But it's not used by far to its limits in any way! C.A.P. TV will gonna change this with its projects to open people's eyes to see and believe what's already possible."

Juergen then says that he wants to get the interest of many other people of the 'normal' audience not knowing about 'scene' and what it's all about but maybe already doing

similar stuff like coding, composing or painting alone at home but not showing it to anyone till now. "I want to motivate those people to show off their talents and to enter the scene to contribute to this already huge community we've all built up during the years!"

Not everyone in the scene will agree about this with Juergen. There are sceners who would rather keep the scene underground and who don't like the idea of the scene going mainstream. How does Juergen think about their opinion?

"Well, I respect those opinions of course and I wouldn't force anyone of the scene to contribute to these new projects." he answers, "C.A.P. TV is not trying to burn out the innovative art and creativity of the scene in any way. I'm interested in keeping the scene alive and to get more REALLY interested people INTO the scene in future." And he goes on: "As we all know the scene seems to lack a bit of motivation during the last years. One of the reasons might be that more and more gamers are attending former scene-events and are 'disturbing' the scene's spirit..."

He realizes that he has brought up another sensitive topic, as he quickly adds: "Don't get me wrong. I don't hate gamers or what they do. This is their chosen way of working with computers. But it depends on the way this gets into the 'real' scene. And when I see that gamers are more and more infiltrating former scene-parties and that real sceners aren't attending those events anymore as of that reason then there is going something wrong."

And then he explains how C.A.P. TV wants to motivate sceners again to show them that there are many other people out there interested in all those art and creativity produced in the scene and that there aren't "just (ignorant) gamers" all around anymore. "C.A.P. TV wants to combine all the positive things of all those scenes in its projects and shows."

Our next question was what C.A.P. TV can do for the scene: "C.A.P. TV will build up a kind of a 'market-place' for scene-related products and other fun and entertainment

The severity of the itch is proportional to the reach.

things where people will be able to get informed about what's going on and what's possible with computers at all.", Juergen answers. "That way we wanna try to get 'fresh blood' joining the scene to keep it alive and kickin' for many more years. I see the scene as THE only and most innovative 'engine' for future products and development. The Scene is where ALL begins. As the scene is YOU and ME and many other highly motivated people having fun with all what they are doing there."

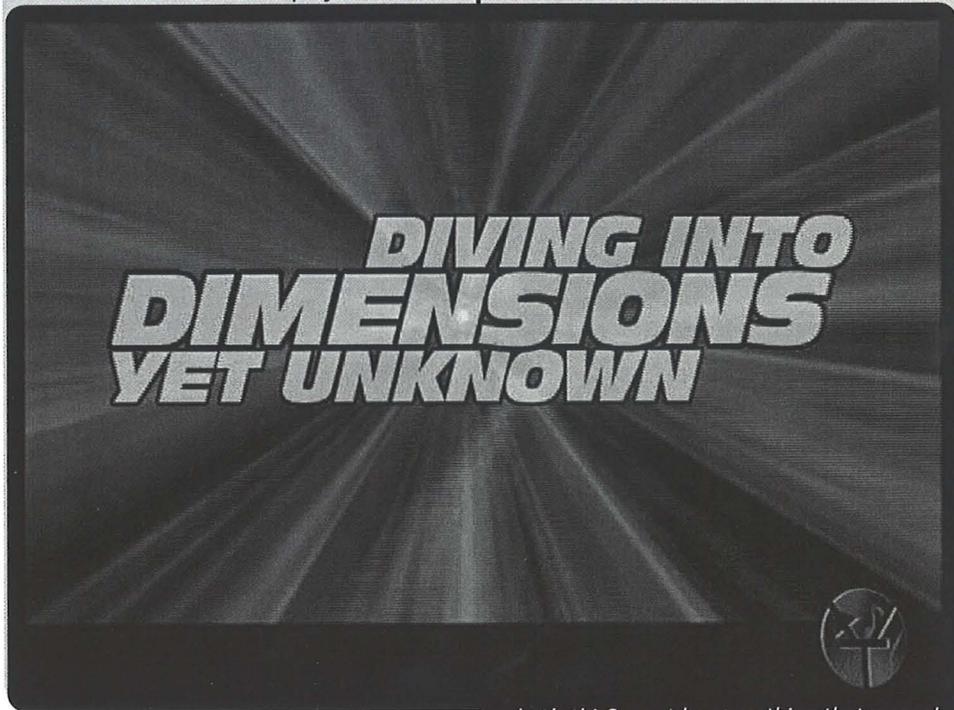
The obvious next question is what the scene can do for C.A.P. TV, and Juergen starts to tell us about the first project C.A.P. TV is about to launch: "It is a european-wide regular fun and entertainment TV show dealing with all kind of scene-related products like demos, graphics, music and games". "Of course the show will be broadcasted also via internet for all those not able to receive it via satellite or cable on their TV..." he says with a big smile.

He continues: "For such a project we need

the contributions of the scene of course as they are the creative minds coding demos and pixeling graphics all around." and he adds: "The show will offer the chance to the scene to send us what they are producing. We will choose the best releases and will show them in our show."

Then he starts talking about how he wants to reward the sceners for their contributions: "Every shown entry will get rewarded as a little respect-payment. But of course we don't want to 'buy out' the scene and we also don't want that people are just contributing to us cause of the money. The aim is to show off real coding art and no fast-cooked productions cause it gets paid. But of course we want to honor the hard work of coders, graphicicians and composers. That's why we want to give something back at once and therefore money will be the easiest thing."

It seems that Juergen has a lot of plans for the future, but he surely isn't doing everything all by himself? And he answers: "As C.A.P.



what's this? must be something that weasel made!

To steal ideas from one person is plagiarism; to steal from many is research.

TV still is a start-up company we are currently two sceners (me and a friend of mine: Neotec of Padua/F4CG) who are working here on a regular basis. Furthermore we have got several 'freelancers' helping from time to time to keep work done."

He starts to look worried as he starts talking about the problem which many start-ups have these days: "We could still need some financial helping hand or sponsors as of course no one really likes to work for absolutely free and nothing. And as we are still searching for several solutions we haven't had the chance till now to really expand our 'every-day-team' to what it is planned to be...", he adds with a smile. "Our projects need previous work to be done before we are able to get it out on the market officially. That's the well-known 'start-up'-problem as all this work already consumes money you need to have to pay all of those needs..."

After all this business talk we decided to change the subject. At demoparties you sometimes see demos which seem to be made with the idea: "Give the audience what they want". What is Juergen's opinion about this? Has he thought about the idea that C.A.P. TV might stimulate this effect because C.A.P. TV will get an even bigger audience? And will there also be room for "more artistic" demos which are only appreciated by a small audience?

He smiles and says: "With the first TV-project we surely will give room to a wide variety of art and design available in demos of various kind. Of course we need to select the 'best' products for each show. But we always want to show a variety of productions as taste simply IS different for people so we will surely not just show the 1000 and 1st 3d render engine again...just cause of it's 3d..."

"I would like to motivate the scene to design all new original and different kinds of demos and effects as well as funny (comic)-stories or graphical- and coding-masterpieces with perfect fitting and stunning music. There'll be so many things not yet done in democoding I'm sure we'll see then.", and with an emphasizing sound in his voice Juergen continues: "Also be sure that we'll take a FAIR look at every contribution when we're

selecting the pieces for the show each time...! Keep in mind that we are also sceners for many years as well and know how to judge scene-art fairly."

Some demos contain offending material, many demos contain nudity and the scene is also often very critical about commercial companies (especially the anti-Microsoft movement has always played a big role in the scene). How is C.A.P. TV going to deal with things like this? Will there be some sort of censorship?

"Before the show will start we'll launch a web-site which will answer many questions about topics like this. In general we don't want to censor products in any way as we think this is all art and a form of expression from the makers. And the M\$-plot is ironic and satiric and therefore funny as well. But of course if you are producing a tv-show on a commercial tv station you've to keep certain rules as well. One of those surely will be a 'maximum running lenght' of demos."

Our interview had come to an end now, but ofcourse we didn't forget to ask how people who are interested can get in touch with C.A.P. TV. The easiest way is to visit the website at <http://captv.de>, but you can also write an e-mail to info@captv.de. "We appreciate of course anyone of the scene being interested in our projects to contribute whatever his talents are.", Juergen added. "Simply contact us at our homepage or via e-mail and tell us more about what you would like to do. We still are glad to get in contact with talented web-designers, coders, graphicicians and musicians to be part of the very start of the launching team of C.A.P. TV to build up the forum and web-presence for several planned projects."

Juergen also told us that he was planning a trip to Takeover and that he would bring the C.A.P. TV promotion tape with him, so if everything goes well you might be able to speak to him in person at this party and you might also be able to see the promotion video yourself.

So Juergen, one final word before we leave? "Ofcourse", he smiles "Keep The Scene Spirit Alive and stay tuned..."

The stupid fact on the previous page was the last one we had in stock.

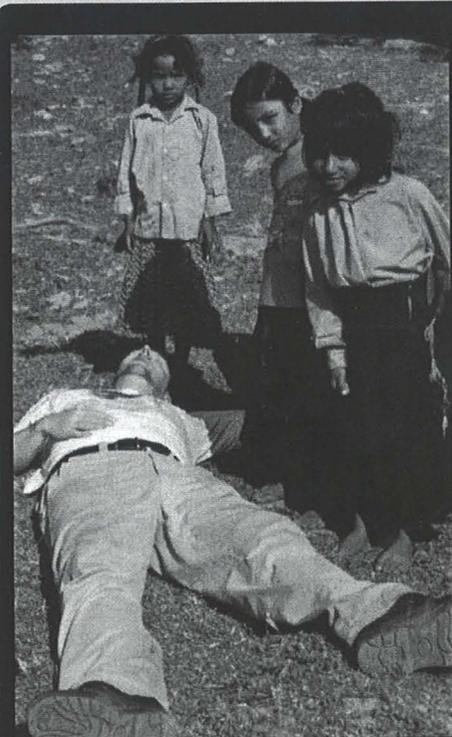
Closing Words

txt by the rew / nostalgia

You have reached the last page of the 2001 Party Magazine. This page is reserved to thank some people that made all of this possible. People you've probably never heard of, but believe me, without these fine persons, you wouldn't be in Eindhoven this weekend.

First of all I want to thank once more my fellow organisers! Without you this happy little party would never have been possible! Pim, Mark, Michiel and Kilian: we made scene history!!

The REW / Nostalgia
Takeover 2001 Main Organiser



the rew can finally sleep now...

So here they are, in random order:

Bas Kuipers
Bas Terhorst
Carlos Pardo
Claus-Dieter Volko
Cliff Albert
Daan Veldhuizen
David Lispet
Dennis Roos
Djean Iritié
Ernst Makreel
Geertjaap Scherpenzeel
Jasper Schelling
Jeroen Lenferink
Juergen Brunner
Martijn Stoffels
Michel Hendriks
Michel van Esch
Niels de Wit
Paul de Weerd
Pim van Riet
Peter Zuidema
Rager Ossel
Rob Vermeulen
Ronald van der Pol
Rudolph Bos
Sanne Schreuder
Sietze Reitsma
Simon Jenson
Steven ter Heide
Tim Brandwijk
Wim Biemolt
Wim Hofland