

Advice to Young Sceners

Elite Rules for Home and Life



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I

Productions are always to be experienced in their authentic environment, be it hardware or software.

II

Learn to be an artist first, or at least elevate your thinking.

III

Only learn the outline of the format from watching others' works; content shall be derived from elsewhere.

IV

The titles of your group and work are crucial. They provide the first impression received by the audience and what works are foremost remembered by after presentation.

V

Music is the epicenter of your work. The work will be only as good as the music is.

VI

There are no wrong tools for creating a Demo.

VII

Do not be allured by the comfort of the web environment, as it is a harsh mistress for the masochistic.

VIII

Follow trends to know how to avoid them.

IX

Do not make an Intro just for the sake of making an Intro; at minimum challenge yourself through it.

X

Do not be elated by the applause of the multitude; that of artists is of greater value.

XI

Do not be afraid to question the norms.

XII

Consider your post-processing hierarchy with care. It should work its way through the viewers subconscious only, unless the choice is to explicitly present it as the pivot.

XIII

You must be smarter than your audience, but do not be afraid of boring them.

XIV

A painter does not set out to create a painting, but transcribe the depths of their soul onto a canvas. Similarly you must not seek to produce a Demo, but a work of Art.

XV

Have fun doing it—or do not—there is no singular approach to creation. At times the process might be the Demo itself.

XVI

Destruction can be just as valuable as creation. This applies to many scenarios.

XVII

Aim to offer a unique perspective; the very act of trying is valuable.

XVIII

Platform cabals are sometimes useful, but remember: Demos are for all computing platforms.

XIX

4 kilobytes is for the brave
8 kilobytes is for the visionary
16 kilobytes is a fool's errand.

XX

Do not get stuck in the rut of making that Demo of your dreams you never finish.
Learn from releasing.

XXI

Prepare and upload a video capture beforehand, and publish it immediately after the work has been presented.

XXII

Demo's technical contribution ought to be either but a facsimile of a tangible or entirely devised out of the mind of its creator.

XXIII

The sweetest sound to an Artist's ears is the name of their Demo.

XXIV

Hero worship is a trap of the mind; all Demo Artists are just people.

XXV

Ignore the people at Demoparties. Attend for the entries.

XXVI

Submit entries to compos you know you cannot win. The best Demos are the ones you lose against.

XXVII

Sometimes the bigscreen is hard to see.

XXVIII

Sponsors at parties are like lavatories: necessary but often repugnant.

XXIX

Work produced with an external Demo Tool or Engine might face a fierce, hateful reception. Should it happen, counter this by eclipsing it with your own hatred towards the audience.

XXX

Fennoscandia enjoys good weather only during summertime.

XXXI

A picture of an unclad lady might titillate those under the influence or with an undeveloped taste, but keep in mind the cost of opportunity it incurs on your Demo.

XXXII

Even if you despise your Demo, do show gratitude to those who praise it.

XXXIII

You can burn a symphony but a Demo is forever.