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I'd like to take a moment to introduce myself. My name is Brian Szarek, Editor for Old School Gamer Magazine. I've been with OSGM since the second issue. After reading the first issue I knew that I had to be a part of this in some way.

Old School Gamer Magazine is really quite unique and fills a void in the retro gaming community. While there are some great online resources, podcasts and YouTube content providers out there, a bi-monthly print and digital magazine featuring all-new content from some of the industry's top writers is always a great read. All of our writers are excellent and bring interesting and unique perspectives. While we've had top industry writers, such as Brett Weiss, Michael Thomasson, and Walter Day, writing for OSGM since the beginning, this issue we've added one of the top names since nearly the very beginning of home console gaming: Howard Scott Warshaw.

With this exciting new addition, we'd also like to create a new section called "Ask the Editor". Email me directly with any recommendations for stories, themes, content, or anything else on your mind as it relates to the publication. In the forthcoming issues we'll take a random sample of the submissions and respond, in kind. We're here to make this the best magazine possible, and your input is critical. We look forward to hearing from you soon!

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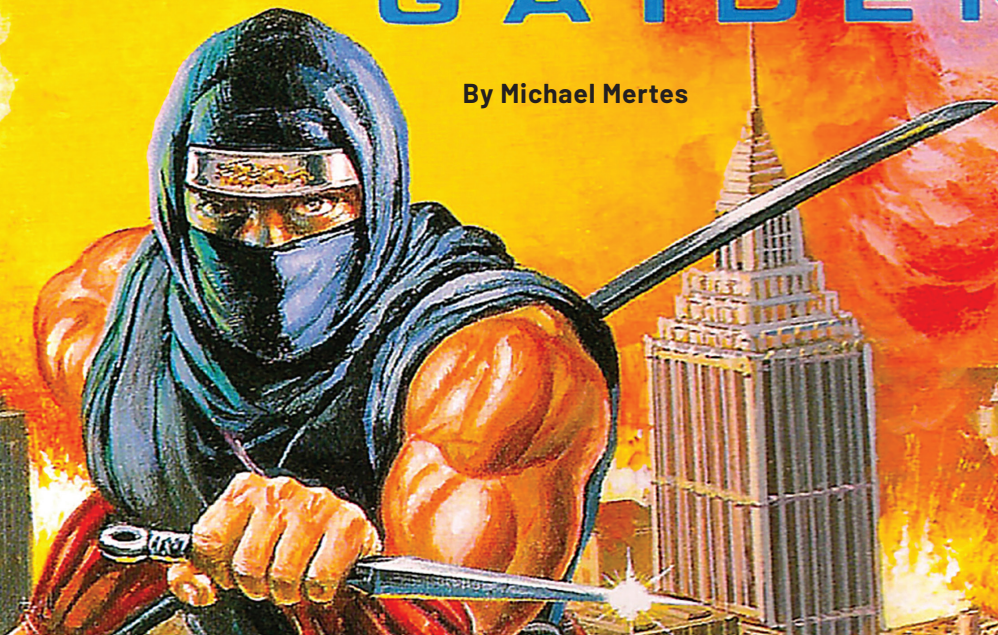
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PLATFORMERS

NINJA

GAIDEN™

By Michael Mertes



By the beginning of 1989, the Nintendo Entertainment System already had a plethora of platforming titles available, but none of them had evolved the genre as much as one title in particular. Just a few short months into 1989, *Ninja Gaiden* set itself apart from other action games in a variety of ways and the timing of its release couldn't have been more appropriate. The late '80s had kids in a ninja frenzy with the overwhelming popularity of *Teenage Mutant Ninja Turtles* and syndicated episodes of *GI Joe*. I was personally bit by the ninja bug because my father was a martial artist. If anything had ninjas in it, he was getting his hands on it, and by proxy, I would too. So, as you can imagine, when my dad woke me up on a Friday morning with a brand-new NES game in his hands with a *Ninja* on it, I was stoked!.

Up until the release of *Ninja Gaiden*, storylines and objectives in platforming games could be pretty simplistic. Many times, the "save the princess!" gimmick you would get in the instruction manual was as much of a plot as you would get. *Ninja Gaiden* makes it apparent that this isn't the case with this game as soon as you

turn on the console. Instantly, you are greeted with a quick title introduction and then sucked into a cinematic cut scene featuring two ninjas dueling to the death in a field. Lit only by the lunar beams of the moon, they run at each other with great speed, leap high into the air, and clash swords. As both ninjas let gravity take them to the ground, only one remains standing. It's an epic scene that sets the stage for the rest of the game, and it is delivered to the player in the first 30 seconds.

Any game can have a fancy introduction sequence and falter shortly thereafter, but *Ninja Gaiden* and its sequels proved they had more to offer. *Ninja Gaiden* takes the action and polish that *Castlevania* injected into the platforming genre and ramps up the speed of the overall game, requiring players to sharpen their response time against a multitude of enemies and traps. While Simon Belmont possessed decent jumping skills, Ryu Hayabusa steps it up a notch with ninja flips and the ability to grab onto walls. This grappling ability became a skill you must learn in order to survive later levels, but it also makes for a great last-second save from falling to your doom. Finally, Ryu can pick up various ninja arts that he can use to destroy the enemies that hinder his path. All of these ninja abilities are easy to learn but very difficult to master. This is a game where death can come quickly to Ryu, not because of poor design, but rather a lack of reaction time. Thankfully, the game properly ramps up the difficulty as the player progresses to

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give them time to learn those skills and hone his or her craft.

Along with responsive controls, brilliantly composed music and impressive graphics, the feature in this game that revolutionized the platforming genre comes back to the storytelling. The developers at Tecmo used Ninja Gaiden as the launching pad for their Tecmo Theater cutscenes, a feature that further depicted the storyline between each level with detailed cutscenes, giving the hero objective and expanding the overall exposure to the Ninja Gaiden universe. While the previously mentioned opening cutscene started with a one on one duel, future scenes weave a story of a young ninja on a quest for vengeance for his father. This story develops into something much bigger, involving two demon statues, the CIA, a crazed leader of a demonic army and, ultimately, a demon whose resurrection could prove to be the end of the world. Every cutscene sets a precedent for the next level and gives you a clear understanding of where the hero is and why he is there. The game offers a variety of different locations that range from a city, underground bunker, jungle, and a seemingly abandoned temple in the middle of the Amazon. Where most other platforming games would visit the same locations with no explanation, the Tecmo Theater makes it all fit within the context and, most importantly, drives the player to complete the next level to see the next scene. In 1989, many platformers lacked any sort of finale with any weight. Ninja Gaiden wraps up its tale with an epic finish that sees the hero get his revenge and the girl. All in a day's work for the Ninja Dragon.

Ninja Gaiden was a huge commercial success upon its release, so it shouldn't be surprising that a sequel was released for it in 1990. Ninja Gaiden 2: The Dark Sword of Chaos had a lot to live up to after the first game knocked it out of the park and Tecmo delivered the goods once again. The second game's Tecmo Theater intro welcomes a new villain standing on top of his tower as a lightning storm rocks the surrounding land. New characters are introduced along with the return of several from the first game. Ryu has also been given a few new ninja tricks to use on his adventure. The first of which is his ability to climb up and down the side of any vertical surface, minimizing the amount of back and forth flips required to climb objects in the first game. His other new skill allows him to split the spirit of his body into two additional ninjas, effectively tripling his firepower. While a few of the end level bosses from the last game are reused towards the end of the game, the Tecmo Theater cutscenes reiterate why you must do battle with them again. The conclusion to the second game is just as satisfying as the first, with all the scenes in between levels building upon the plot and establishing the design of the levels.

1991 brought the third and final game of the original side-scrolling trilogy, not only to the NES, but also the Atari Lynx. Sadly, Ninja Gaiden 3: The Ancient Ship of Doom is met with the least amount of acclaim, especially when it was released in North America. The first two titles had a reputation for being extremely difficult to conquer;

especially considering that they had to be completed in one sitting. The flip side was that both games offered unlimited continues, so if you needed to walk away for a few hours after being humiliated, you could return where you left off. Ninja Gaiden 3 cranks up the difficulty level even more, and to make matters worse, gives you a limited amount of continues to beat the game. This was not the case for the Famicom version of Ninja Gaiden 3. Unlimited continues were still available in the Japanese version, along with a password system to quickly return to where you left off. There are conflicting statements as to why the decision to make the North American release more difficult was made. Some claim that it was merely to maintain the status that all Ninja Gaiden games were tough to beat, but others



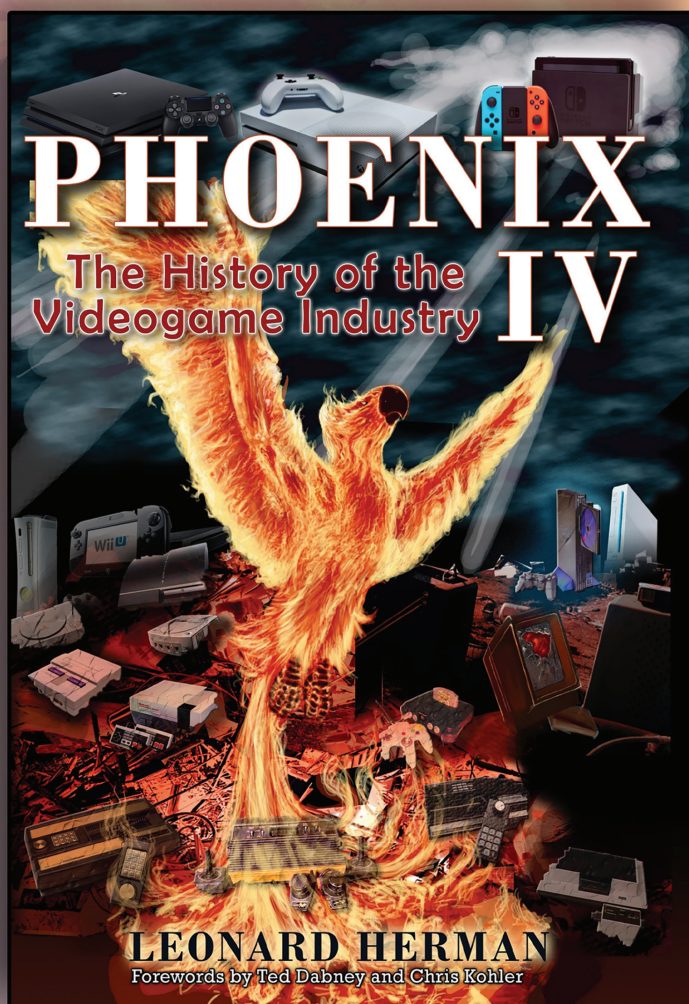
argue that due to the popular video game rental market in North America, Tecmo increased the difficulty for would-be renters.

Ninja Gaiden 3 is a prequel to Ninja Gaiden 2, possibly taking place about six months before the events of the Dark Sword of Chaos. For episode 3, Tecmo opted to drop Ryu's ability to split his body into two more ninjas, and instead give him the ability to raise the attack level and arc of his sword strikes, similar to the whip upgrade in Castlevania. Additionally, Ryu can perform an overhead climb that will allow him to cross gaps horizontally. Sadly, the level designs for the final sequel does not deliver anything exciting, and the predictability of the story in the Tecmo Theater cutscenes doesn't give the player much reason to push forward, especially with the increased difficulty of the North American release. If you are looking to try the third game out, I highly recommend seeking out the Nintendo Famicom release of the game, as it is the definitive version.

While the Ninja Gaiden trilogy did not end as strong as it probably would have liked, its game design and cut scene presentation has played an influential role in games made after it. If someone asks you to give them an example of a platforming game that has a fantastic plot, I guarantee they will be impressed with Ninja Gaiden. 🎮

Michael Mertes - From the moment he touched an Intellivision controller in 1985, Mike knew that he had experienced something incredible in the world of video games that would shape him for the rest of his life. From that point forward, he would make it his mission to experience video games from every console generation going forward. Eventually, he would become obsessed with magazines that wrote about the games he loved, and it would inspire him to start writing about games himself in 1998 for various local media outlets. Always looking for an opportunity to branch out, Mike eventually coded the foundation of a website that would ultimately morph into Gamer Logic Dot Net, an independent video game site that continues to cover modern and classic video game today. Additional, Mike composes music for indie games under his other alias "Unleaded Logic."

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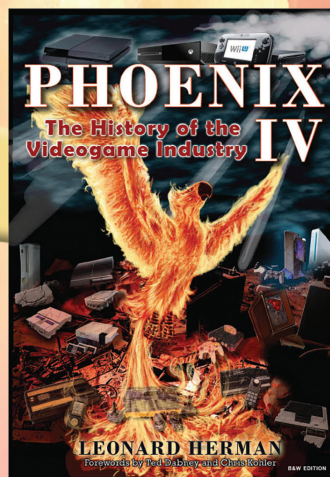
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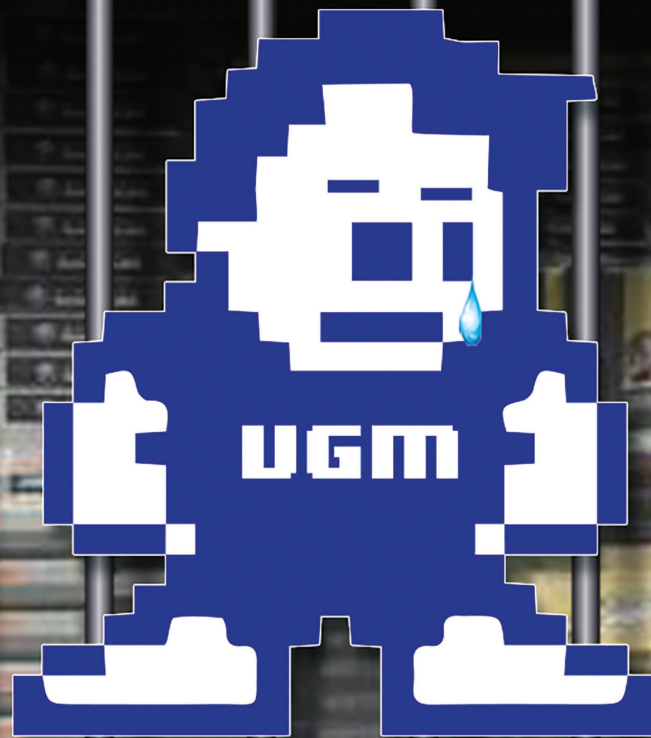
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EARTHWORM JIM

A LOOK BACK

By Shaun Jex

If Doug TenNapel had done nothing more than create a character named Queen Slug-For-A-Butt, it would have been enough to make him a video game legend. The name is pure perfection, the brilliant antidote to the seemingly never ending cascade of games that take themselves WAY too seriously. Fortunately for the gaming world, he went above and beyond and also created the characters of Earthworm Jim, Princess What's Her Name, Psy-Crow, Evil The Cat, Major Mucus, and a whole cast of other bizarre creations.

Twenty-five years since its release, Earthworm Jim remains a classic of the platforming genre, a game that somehow manages to satirize platformers while simultaneously mastering the style. The writing is clever and the humor still seems fresh a quarter century later. It's odd to think that this masterpiece began as a simple sketch of a worm.

Franchises like Sonic the Hedgehog and Super Mario Bros. were wildly popular, and Playmates Toys decided to create their own franchise. TenNapel presented a sketch of a worm to Shiny Entertainment and the company bought off on the concept. With modern video games involving such massive teams and extensive planning, it's hard to imagine such a slap dash approach to game making, but TenNapel remembers it as one of the charms of creating a game in the early 90s.

"What's weird about that time in gaming is the giant game design document wasn't such a big thing," TenNapel said. "We were still coming out of a time when programmers and artists just slammed stuff in and waited to see if it worked. I don't think we ever had a formal design document on Earthworm Jim. If anything, we might have reverse engineered one after the game was done. But our design process was to put sketches on paper, sometimes even stick men, and everyone contributed. The programmers would go off and slam together a test level and we would decide if it was fun or not."

The game features players as the titular Earthworm Jim, a small worm transformed into a superhero when a "super suit" falls to the earth, which gives him arms and legs. His mission is to rescue Princess-What's-Her-Name. The name of the maiden in distress is one of the game's funniest elements, a parody of the myriad helpless female characters that filled the genre. One of the most stunning elements of the game is that it manages this type of goofy humor with an excellence of gameplay.

"We were a lot of fun guys and thought games took themselves too seriously," TenNapel said. "I mean, we were dead-dog serious about the game play and quality, but didn't understand why the content had to take itself so seriously. There were a lot of nights where we worked so hard (that) we were punch-drunk, so it was great to work on a game that was silly and goofy."

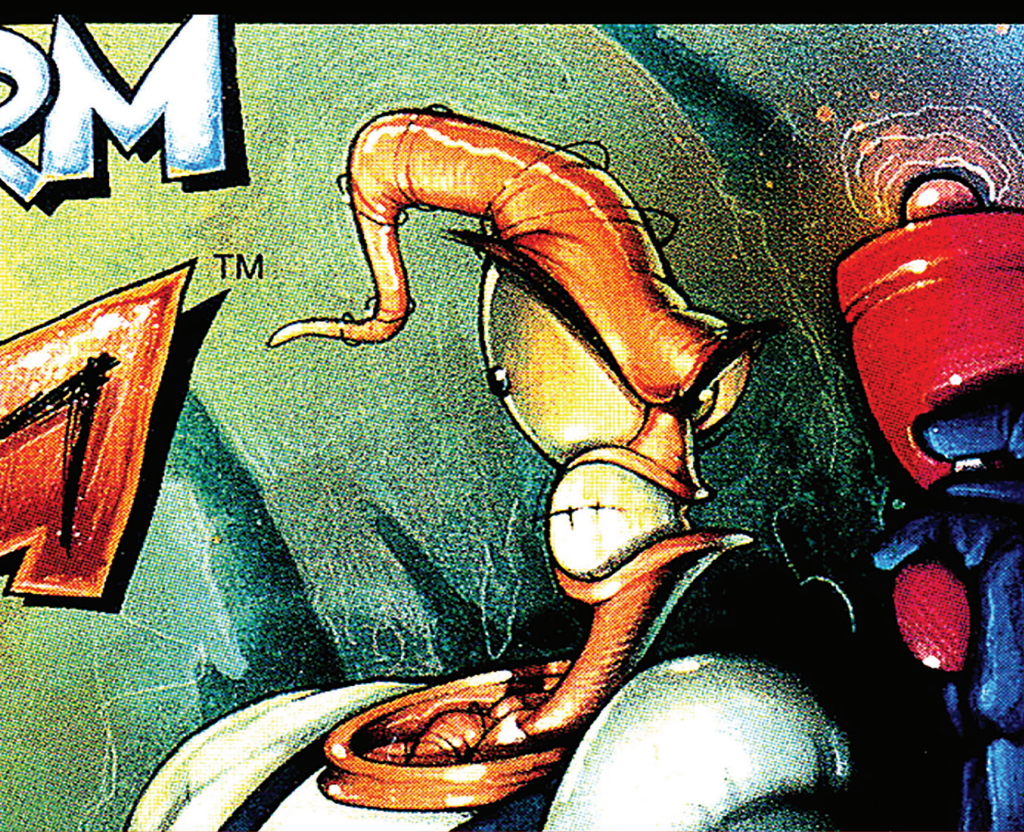
TenNapel drew inspiration from a wide variety of sources, and it shows in the story and characters found in Earthworm Jim. A quick look at his writing credits reveals the diversity of his projects, all of which combine smart writing with a quirky and surreal sense of humor. His writing includes graphic novels like Newts, Tommysaurus Rex, and Cardboard, and work for television programs like Attack of the Killer Tomatoes, Adventure Time, It's a Spongebob Christmas, and VeggieTales in the House.

"I've always had an odd-ball sense of humor," TenNapel said. "We were all into Monty Python and the Warner Brothers cartoons cracked us up. We also were watching a lot of Wallace and Grommit. The most difficult thing about humor is the timing. That's a big problem on a repetitive game and you want to keep it a surprise. A lot of our humor was "randomized" where the computer decided when something would happen to keep that random feel to it."

Of course, just because the game was silly and a bit off-the-wall, doesn't mean that TenNapel and the rest of the crew weren't rigorous in the writing process. Every joke went through systematic testing to ensure that it would work with the final product.

"We threw out so much humor that was too obscure," TenNapel

Seal



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said. "If a joke showed up in the game, and we couldn't make each other laugh, it was a truth serum test that it probably didn't belong in the game. We would try things out, and if it wasn't funny, it went on the cutting room floor with everything else. So, there was a lot of trial and error. Most stuff that's funny on paper usually got even funnier in the game because we couldn't believe we were getting away with it!"

Another memorable feature of the game was its soundtrack. The music was composed by Tommy Tallarico, who went on to compose music for games like *Advent Rising*, *Sonic and the Black Night*, and *Metroid Prime*. He also started the brilliant *Video Games Live* series of concerts and heads up the effort to revitalize the Intellivision console.

Tallarico's work on the *Earthworm Jim* music was so popular that the music from the first two games was released as a compilation album in 2006, and then in 2017 as a four-sided vinyl.

"The music was very important, but totally out of my league," TenNapel said. "We would get regular visits from Tommy and he would have some music to put in the game and try out. That was where a lot of the classical music came in. We got it from Tommy and it might end up in a random level, and suddenly it was just hilarious because it didn't belong there."

The bizarre characters, hilarious storyline, and amazing music combined to somehow create something even better than its brilliant, disparate parts. Looking back, TenNapel has thoughts on the game's staying power.


"Certainly, the strength of the gameplay was the spine of the game that made it legit," TenNapel said. "Once you have a great playing foundation, putting the beautiful, kinetic art and character on top made it the legend. If either one of those was missing, I don't think the game would have lasted this long."

The character remains popular and the future looks bright for *Earthworm Jim*. Earlier this year, Tallarico announced that they will be bringing a new *Earthworm Jim* title out for the Amico

(the new system Tallarico has planned for the Intellivision). It will feature a number of members of the original creative team.

"It won't be the whole team," TenNapel said. "There will be a few full timers from the original team, but that depends on who has their schedule open. I'm working on the *Earthworm Jim* Comic, and am available any time they want. But we're still in the early stages of that game. It could be anything, but so long as it's funny and plays well, I think it will be a great addition to the *Earthworm Jim* gaming family."

In addition, TenNapel is working on an all-new comic featuring the irrepressible *Earthworm Jim*. Fans of the character can find out more details by checking out <https://www.indiegogo.com/projects/earthworm-jim-the-comic-book/>.

All of this is great news for fans of the wriggly, pink *Lumbricina*, and while we wait for his next adventure, we can go back and rescue Princess-What's-Her-Name again. Just don't expect a happy ending. Spoiler alert: she gets crushed by a falling cow. 



Shaun Jex is a lifelong gamer, a journalist, and pop culture historian. His love of video games began with a Commodore 64 he played growing up, late night sessions on his NES, Game Boy and Sega Genesis, and frequent trips to the local Tilt arcade. He edits the *Citizens' Advocate* newspaper in Coppell, Texas and writes about Disney and Walt Disney World history for *Celebrations Magazine* and the *Celebrations Magazine* blog. He runs a channel with his wife Kara called "The Marceline Depot," dedicated to Disney, amusement parks, and travel.

SPACE PANIC

THE FOUNDATION OF ALL PLATFORMERS

By Michael Thomasson



Universal's *Space Panic*, a rather obscure cult-classic released in 1980, revolutionized game design by introducing novel game mechanics that birthed a new genre. *Space Panic* is often recognized as the first platform game, as it was the premiere title to include ladders for ascending and descending within a playfield. *Space Panic* paved the road for other arcade climbing hits such as Nintendo's *Donkey Kong* (1981), Atari's *Kangaroo* (1982), Data East's *BurgerTime* (1982), as well as popular home platformers such as *Miner 2049er* (1982), *Jumpman* (1983), and the ever-popular *Lode Runner* (1983). While the introduction of ladders allows a new way to maneuver, be careful, because the alien antagonists can also scale the ladders in pursuit!

In *Space Panic*, a very vulnerable astronaut must outlive perilous creatures that inhabit underground caverns beneath an alien planet. The protagonist's space helmet can only protect the space man for so long, as the oxygen supply dissipates quickly. With time ticking, the astronaut must use his trusty shovel to vanquish his foes before running out of air and turning blue! If being able to breathe is not motivation enough, know that any remaining oxygen at level completion converts to player points.

Taking inspiration from the original "digging" game, *Heiankyo Alien* (1979), *Space Panic* remixes its predecessor's overhead

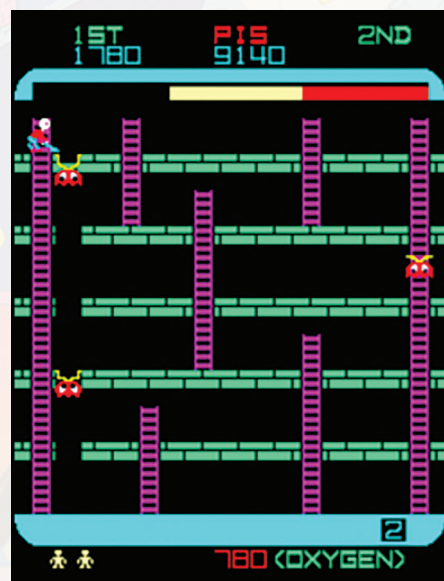
view and turns it on its side. To vanquish the space aliens, the astronaut must dig traps which an advancing alien can plunge into and get stuck. The space man must then swiftly bury the immobilized enemy with freshly shoveled dirt before it can free itself by climbing back out. Aliens that escape such a trap come back twice as deadly!

There are three different types of alien enemies, each with their own distinct personalities. They can be differentiated by their color, with the initial dumb red enemies known as "Monsters." Eliminating a red monster on the ground floor only nets a measly hundred points, but *Space Panic* offers a unique point stacking system. Digging multiple holes, perfectly placed one above another, allows an enemy to be dropped through several holes in one action, amplifying the amount of points earned.

The second type of enemy is the green "Boss." It behaves and moves faster and more intelligently than the regular monsters and requires a minimum drop of two floors to destroy it. Blue "Dons" are the third and final adversary. They are quite crafty and very dangerous. Dropping them through three levels is a must! If any enemies climb out of a trap, they come out much wiser, evolving into the next higher ranked rival type.

Using the shovel to dig small pits seems the smart thing to do to survive, as pits can be used to kill enemies in addition to preventing foes from pursuing the cosmonaut. Remember, the protagonist cannot traverse over pits, so those very same holes must be refilled in order to get to the other side of the platform. This is especially true when multiple enemies are advancing, as only a single enemy can fall into a ditch. An available escape route is essential!

Finding a *Space Panic* coin-op can be quite challenging in today's day and age. It was not a common Universal console even back in the day, so good luck. Broderbund published a clone of the game under the name of *Apple Panic* for the Apple II computer, which later found a home on other home computers such as the Commodore VIC-20, the TRS-80, and IBM compatible computers. If you are fortunate enough to have access to a Colecovision,



you are privy to the only official console port of the game. *Space Panic* for Coleco's console dropped during the holiday season of '82, so it is quite sad that such a pivotal piece of history has mostly been forgotten... but not here in the pages of *Old School Gamer!*



Flyer and Screen Shots provided by Arcade-Museum.Com

Michael Thomasson is one of the most widely respected videogame historians in the field today. He teaches multiple college level videogame courses, and has contributed to dozens of gaming texts and television shows including MTV's *Video MODS* and the highly-rated book *Downright Bizarre Games*. He has written business plans, managed a multiple game-related retail stores, and consults for multiple video game and computer museums. Michael has helped publish 100s of games on Atari, Sega and other console platforms. In 2014, *The Guinness Book of World Records* declared that Thomasson had "The Largest Videogame Collection" in the world. Visit www.GoodDealGames.com.

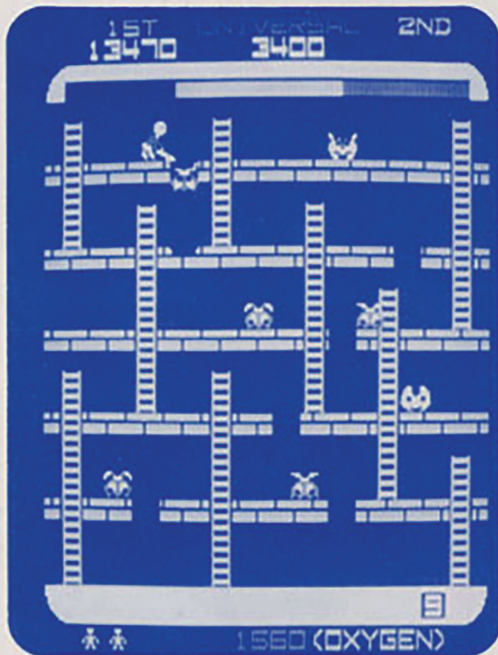
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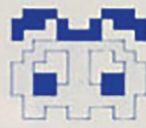
SPACE PANIC

HOW TO PLAY

- ★ Dig holes by operating the man. When a space monster has fallen into a hole, fill it up before the space monster creeps out of it, and you are awarded points.
- ★ The man can escape by jumping down through the hole he has dug to the next lower floor.
- ★ When oxygen is rarefied, a warning buzzer sounds and the man's movement slows down. When oxygen is reduced to zero, he dies.
- ★ If oxygen has not been reduced to zero even when all the space monsters on the screen have been destroyed, you are awarded corresponding bonus points.
- ★ The highest scorer can register his name on the screen.



SCORE



MONSTER 100~800 PTS



BOSS 300~1,200 PTS



DON 800~2,000 PTS

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HOW TO SCORE POINTS

DON



dies when it falls down by more than 3 floors.

BOSS



dies when it falls down by more than 2 floors.

MONSTER



dies when it falls down by more than 1 floor.



[Die together]
When more than 2 monsters have fallen into the upright holes.



[Falls down onto the other's head]
when it falls down onto the head of a monster, etc. they are both destroyed.

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Jumpin' Jehosephat!

Donkey Kong is often credited as being the initial game where the protagonist can "jump". While it is true that Mario was the first character to leap over enemies, the astronaut in Space Panic could jump down a hole that had been dug to a lower level in order flee from onrushing aliens!

Smurf: Rescue in Gargamel's Castle and Pitfall: The Mayan Adventure



By Brett Weiss

Platformers were ubiquitous during the '80s and '90s, so I could have picked from any of hundreds of titles for this installment of Old School Bargain Bin. I decided to focus on an early platformer based on a cartoon I didn't care about and a sequel to one of the most beloved 8-bit video games of all time. Both are great games respective to their era.

out and bought a copy. Not only did it have the most attractive graphics I had ever seen for any video game up until that point, the gameplay seemed intriguing. Instead of something babyish, like a matching game or some simplified maze title, it was a side-scrolling platformer with elements similar to Pitfall!, which of course is one of the best games for the Atari 2600.

In this colorful, musical, highly entertaining game, the evil Gargamel has captured Smurfette and trapped her in his lab. As Smurf, you must set out on a solo mission to rescue her. You'll walk through fields and the woods, ducking under (or otherwise avoiding) hawks and hopping over bluffs, mounds, spiky grasses, and picket fences blocking your pathway. You score points with each obstacle you jump over, and the faster you finish each section of the countryside, the more bonus points you'll get. Smurf grows fatigued as he goes, but entering a new area fully restores his energy indicator bar.

After traversing the great outdoors, you'll reach Gargamel's spooky castle, where the music turns from chipper to gloomy, and the bright, sunny skies yield to more somber hues of black and purple (as well as muted yellow). Here you'll duck under, dodge, and jump over bats and spiders, as well as leap over stalagmites. When you reach Smurfette, you'll jump up on a giant skull and then onto a platform where she awaits rescue. If you walk offscreen to the left, then reenter, a famous glitch occurs where Smurfette's eyes go black and part of her dress disappears (making her appear "topless," more or less). Then the looping action begins anew.

The jumping mechanic is a little awkward. Instead of pressing a side action button, you push up on the joystick. Pushing it immediately a second time makes Smurf take a large jump forward. If you wait a bit longer, he will make a small jump forward, but if you wait too long, he jumps in place. Like most ColecoVision games, there are four skill levels. Level 1 is super

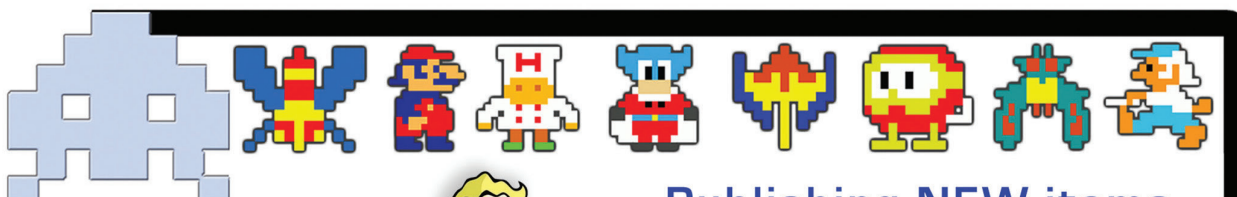
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Smurf: Rescue in Gargamel's Castle
ColecoVision
Publisher: Coleco
Developer: Coleco
1 or 2 players (alternating)
1982
Approximate value: \$12 (cartridge only)

When The Smurfs cartoon series, featuring the cutesy blue characters, debuted in 1981, I was 14 years old and a huge fan of The Super Friends and Thundarr the Barbarian. The show was clearly aimed at kids younger than me, so I didn't give it much attention.

However, when Coleco debuted Smurf: Rescue in Gargamel's Castle for the ColecoVision the next year, I rushed



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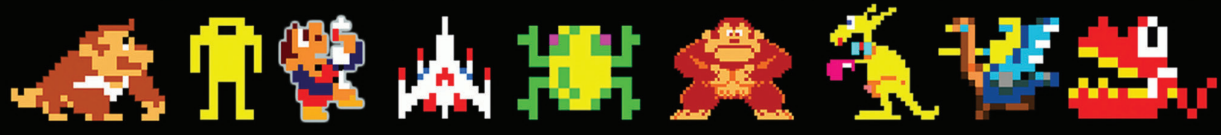


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easy, with smaller obstacles and no flying creatures. Jumps and obstacles get trickier in harder levels, and in level 4, the hawks and bats will come back to you after you have dodged them, making for a legitimately challenging game.

I played Smurf: Rescue in Gargamel's Castle for countless hours back in the 80s, and for this review I dusted off my copy, intending to play for just a few minutes as a quick refresher. Three hours later, I was still at it, having a blast. Despite the fact that you don't have any weapons, and you can't even jump on enemies to defeat them, it's still a lot of fun to travel through the cartoonlike areas and make all those tricky jumps, accompanied by charming, circuslike music.

Smurf: Rescue in Gargamel's Castle was also released for the Atari 2600. It has blockier graphics, of course, but it does include snakes, which aren't in the ColecoVision game.



Pitfall: The Mayan Adventure

Super Nintendo

Publisher: Activision

Developer: Redline Games

1 player

1994

Approximate value: \$8-\$10 (cartridge only)

Super Pitfall for the Nintendo NES was hot garbage and an insult to Pitfall!, the legendary Atari 2600 classic. It featured a clumsy protagonist, terrible music, ugly graphics, generic level design, and hidden items that are annoying to look for, since you have to jump in random locations to make them appear. Fortunately, the follow-up, Pitfall: The Mayan Adventure for the Super NES, is far superior and a fitting tribute to Activision's Atari 2600 masterpiece.

After numerous successful quests, bold adventurer Pitfall Harry has retired and passed on his thrill of exploration and discovery to his hip, attitudinal son, Harry Junior. Pitfall Harry eventually grows restless and decides to come out of retirement for one last adventure: exploring the jungles of Central America with his son for the lost Mayan treasures. Unfortunately, while

deep in the heart of the jungle, Harry Sr. gets taken captive by the warrior spirit Zakelua: Lord of Evil. You, as Harry Jr., must look for treasure as well as rescue dear old dad from a fate worse than death.

You begin the adventure armed only with your trusty sling, which can be used as a whip or to throw stones. You must fend off numerous skeletons, jaguars, hawks, gargoyles, snakes, vapor ghosts, and spirits as you go through the game's 10 levels of play. Mayan lands you must explore include the Jungle of Ceiba, the Tazamul Mines, Xibalba Falls, the Lost City of Copan, Copan Temple, Lakamul Rain Forest, Yaxchilan Lagoon, Balankanche Mine, the Tikal Ruins, and Tikal Temple. You can find artifacts that give you extra time, health, and continues. If you stumble across a chili pepper, you will be temporarily endowed with super-human strength, which enables you to run faster and jump higher.

As you progress through the game, you will discover ancient Mayan weapons, such as boomerangs and exploding stones, that will help you defeat enemies and overcome obstacles. Jungle exploration requires significant agility and the ability to perform many skills, such as swinging on vines, crawling, climbing ropes, crossing pegs and cords, riding ziplines, and spring-jumping off webs. You will also ride a skate car, pull levers, enter doors, bungee-jump, and hop aboard a runaway mine car. Bonus worlds are hidden throughout, including the original Atari 2600 rendition of classic Pitfall!.

The action has an overall linear feel to it, but the puzzles, bonus mini-games, and hidden areas mix up the action quite nicely. Elaborate animation causes a slight delay in the controls, and the blind jumps and small, swarming, regenerating enemies (such as dragonflies, monkeys, and spiders) can be a pain as Harry Jr. can't throw straight up or down.

However, this is nevertheless a beautifully animated, nicely scored, graphically detailed, highly entertaining game. The action makes me feel like an adventurer/explorer more than just about any other video game, including Jungle Hunt, Tutankham, and the various Indiana Jones titles.

Pitfall: The Mayan Adventure was also released for the Game Boy Advance, Genesis, Jaguar (with a welcome save feature), Sega CD (with CD quality sound, better graphics, and extra stages), and 32X (with better graphics and extra stages).

Brett Weiss - Noted video game historian Brett Weiss is the author of 10 books, including the Classic Home Video Games series, The 100 Greatest Console Video Games: 1977-1987, Retro Pop Culture A to Z, and The SNES Omnibus Volumes 1 and 2. He's had articles published in numerous newspapers and magazines, including the Fort Worth Star-Telegram, AntiqueWeek, Game Informer, Classic Gamer Magazine, Video Game Trader, Video Game Collector, Filmfax, and Fangoria. Check out Brett's new YouTube show, "Tales from a Retro Gamer."

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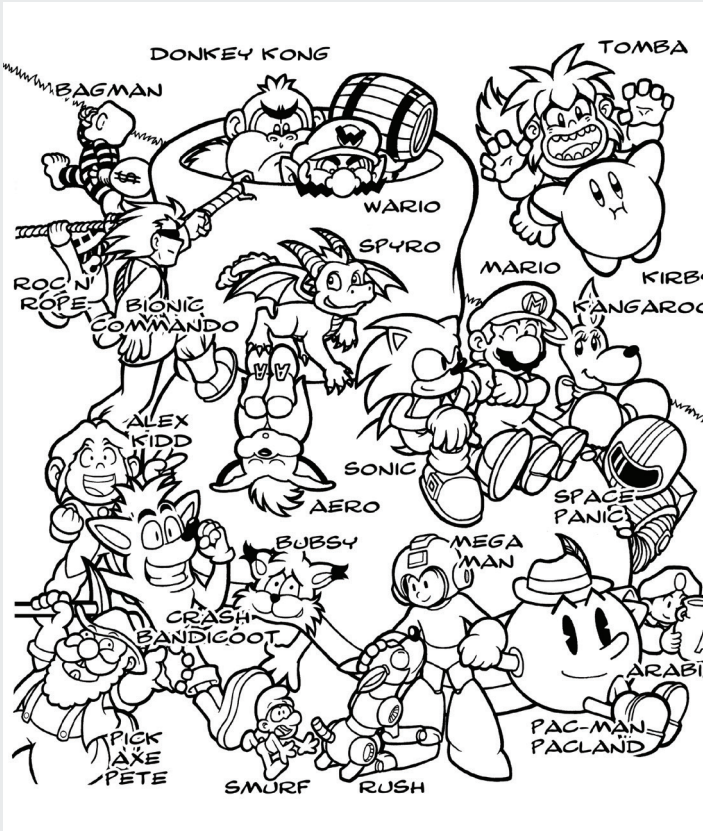


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Opining on Designing

By Howard Scott Warshaw

"Talent borrows, genius steals." -Oscar Wilde

When Oscar said this in the late 1800's, his medium was the written word. He said many new things, but his medium was firmly established and didn't change much during his lifetime. He stood on the shoulders (and picked the intellectual pockets) of prior contributors, and others in turn would come to stand on his. I believe the quote demonstrates his awareness of this continuum.

Here's something that never happened during his lifetime: A new medium. Radio, television and desktop publishing were still decades away at the time of his death.

What's the point of this Wilde rant? Hang on a tic...

Have you ever tried to invent a game? Kids do it constantly. Making up silly ways of passing the time is easy as a child. Have you ever tried to do it as a grown up? And instead of doing it for your own entertainment, have you tried doing something others will enjoy? And then try doing it so someone will bet millions on your idea! And what if it's not just a game, but a video game? Suddenly the game concept isn't enough, you must also be able to realize it within the technology. It's an interesting challenge.

Of course, the easiest way to meet this challenge is to take an existing game that works well and make some minor tweaks to it. This is called a "knock off," and it explains the lion's share of human endeavor.

To create something fresh and new, to actually innovate... that's hard to do. Consequently, it doesn't happen very often (as demonstrated by the video game industry for the last four decades). How many truly new games do you see vs how many knock offs?

Here's the point - Before there are

knock offs there must first be originals.

Initially, they were all originals... because they had to be. The Video Game was a new medium. The concept of a knock off didn't exist yet.

In this medium, Oscar's quote raises a question: If talent borrows and genius steals, who innovates? In the world of video games, who creates the fodder for all this talent and genius?

The Pioneers, that's who. We were defining a new medium. It was our job to make the originals before there was any basis upon which to build. One way to view our job was as software engineers programming microprocessors. Another way to see it was as entertainers inventing games.

Some of us focused more on the tech, others on the entertainment. The best of us used the interplay of the two in hopes of producing the maximal player experience. We were product designers and implementers, much like engineers in other disciplines except for one all-important distinction... video games face a requirement you rarely find in the tech world: In addition to working it must also be fun!

It's a balancing act. We're constrained by extremely limited hardware and lacking an existing cannon of standards, while trying to keep pace with the idealized entertainment demands of bored teenage minds... Now that is a challenging design problem.

I believe Design is what it's all about, and it's about design that I plan to opine. This column is about revealing the thinking behind the foreheads of people who attempt to solve this problem time and time again. OK, OK, predominantly one forehead, but I've spent a lot of time chatting enjoyably with other foreheads.

Who am I to tell you? Well... I'm Howard. Known by many as HSW. Know by some as HSWWSH. I was a game engineer at Atari in the early days. If you are familiar with the Atari 2600 console, then you've probably come across my work. I made Yars' Revenge, Raiders of the Lost Ark, E.T. and the eventu-



ally released Saboteur. I've also worked in the later days at places like 3DO and BlueShift, making games for a variety of more modern consoles. I've been in and around games for 40 years. I know, I can hardly believe it myself.

I'm going to talk about the theory behind the practice, and how they interact. I'll share stories of the inception and development of each of my games, as well as insights into what I consider to be significant design innovations in video gaming over time.

Every one of my games had a major distinction. I'll tell you what it's like to make one of the best games of all time. I will also share the creation of what is widely held to be the worst game of all time. I will share with you the concepts, goals and tradeoffs which made them what they came to be.

To do this, I'm going to answer questions like these:


- What are you trying to do with your design? In other words, where is your focus?
- What are suitable (or reasonable) design goals? Are you trying to make a game or a contribution?

I'll explore fundamental issues like...

- What is a game? What is a video game? and What's the difference?
- Is your video game merely a labor-saving-device for an existing game (Chess, Monopoly, etc.) or is it something that couldn't exist in any other form but video?

We'll explore the difference between designing Action and Adventure games, about how a game tends to reflect the personality of its designer (and its players, too). Modern games frequently separate design talent from programming talent. At Atari, they both resided in the same brain which created both advantages and disadvantages.

I'll also tell you about how making games for Atari led to my eventually becoming a psychotherapist. It's the first thing I've found since Atari that's given me the depth of joy and satisfaction I first experienced making video games in a dawning industry.

I'm writing this column to help you understand games more deeply and pursue your gaming dreams more intensely. Inspiring your talent or genius, that's my hope! 



Howard Scott Warshaw is a Video Game pioneer, authoring several of Atari's most famous and infamous titles. Launching this new medium, seeing the industry mature and now as a psychotherapist, Howard brings unique perspective to our interactive world. Check out his documentary series "Once Upon Atari" at www.onceuponatari.com and look for his upcoming book this fall.

Analogue In A Digital World

By Michael Mertes



While some are satisfied with connecting their classic game consoles to a CRT television and calling it a day, there are others out there that want to see those games of yesteryear in razor sharp quality on their HDTVs. I certainly fall into that category, and I'll be the first to admit that I've spent a modest amount of money on video upscalers, RGB cables, and other video peripherals to get the best picture possible on a modern TV. If I could go back in time and tell myself to hold out until Analogue released their Super NT and Mega SG consoles, I would have saved myself a lot of time and money.

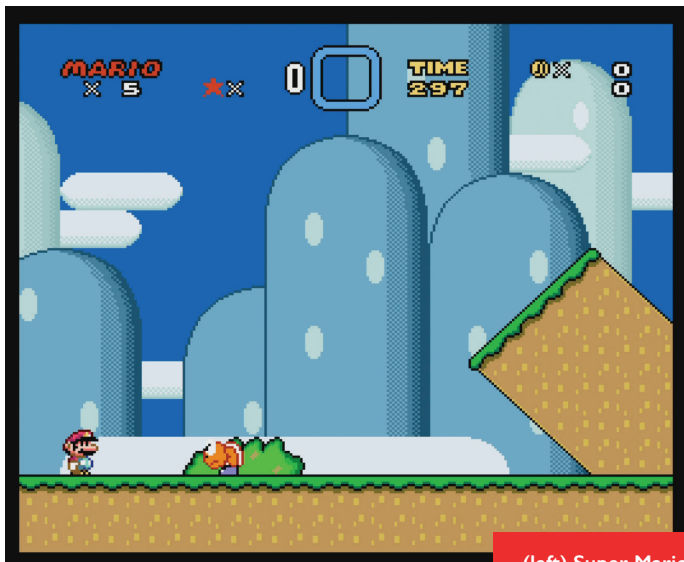
Analogue has made quite the name for itself in delivering high caliber, FPGA (Field Programmable Gate Arrays) clone systems, that, while fetching a high price, make up for it with high compatibility and the vast amount of video options available with their products.

The Super NT and Mega SG are Analogue's vision of a souped-up Super Nintendo and Sega Mega Drive/Genesis respectively. Both systems have a common theme to them: support the game cartridge-

es from any region, utilize the same control ports that the original console used, operate with a simple USB to 5-volt power brick and most importantly, use an HDMI output that can display your games in resolutions up to 1080P. Plugging either system into a large HD television and seeing how sharply defined the pixels are is quite a spectacle to behold. If you don't find the picture to your liking, you can adjust several video options to achieve the exact look you wish to get. I've verified compatibility with several major TV manufacturers, including 4K televisions with both devices and encountered no issues. Sharp looking, classic games with little to no latency? It's instantly enjoyable as it is enticing.

NOW YOU'RE PLAYING WITH SUPER POWER:

Having a vast library of Super Nintendo games in my collection meant that I could put the Super NT to the test comparing it to my beloved SNES console. I put the NT through its paces with all-time favorites like Super Mario World, Super Metroid, Final Fantasy III, Chrono Trigger and Contra 3, even firing up its Super Famicom equivalents to see if I could trip up the system. No issues there, so I thought I would further test compatibility with games that utilize enhancement chips like Star Fox, Doom, Mega Man X2, and Mega Man X3. The result?



(left) Super Mario World on Super NT
(right) Gunstar Heroes on Mega SG

Everything performed exactly how they performed on my original SNES, only with crystal clear quality on my 75 inch, 4K television. Even reproduction cartridges and flash carts performed without incident on the Super NT. To come anywhere close to what I was experiencing image-wise on the Super NT with an original Super Nintendo, I would need to invest in a late production 1CHIP model, purchase a video upscaler, acquire the correct RGB cables and even potentially have my Super Nintendo modded to match the picture quality. The items and time spent on this would far exceed the \$189.99 price that Analogue is asking for with the Super NT.

MEGA SG DOES WHAT GENESIS DON'T:

While I was undoubtedly in the corner of Nintendo during the 16-bit console wars, that doesn't mean I didn't have a fondness for some of the games available on the Genesis. For my testing on Analogue's Mega SG, I opted to try out classics like Castlevania: Bloodlines, Contra: Hard Corps, Gunstar Heroes and Phantasy Star IV with the same results as its Super Nintendo brethren - Pixel-perfect perfection on a modern device. This is quite a triumph for fans of Sega's 16-bit system as the Genesis had multiple revisions, and almost all of them suffered from a video issue that produced jail bars when utilizing an RGB cable. Jail bars create a grid-like stripe on the screen that can be distracting. Fixing this would require the modification of the system, but that's not an action that needs to be taken with the Mega SG.


An exciting feature of the Mega SG is the fact that it can interface with a Sega CD unit, regardless of model. While the difference in size compared to the original Genesis/Mega Drive units looks a little silly, it does it's job in terms of performance. I tested some Sega CD favorites, like Sewer Shark, Snatcher and Eternal Champions with my Sega CD Model 1 and did not encounter any compatibility issues. If that wasn't

enough to make you interested, Analogue also includes an adapter that will let you use your Master System games on the console, giving you access to many great 8-bit Sega classics. Unfortunately, those looking to get their 32X games in high definition quality will be disappointed as the unit does not offer support for Sega's first ill-fated 32-bit console add on. Game Gear support is on the horizon however with the purchase of a future cartridge converter add on.

100 PERCENT COMPATIBILITY?

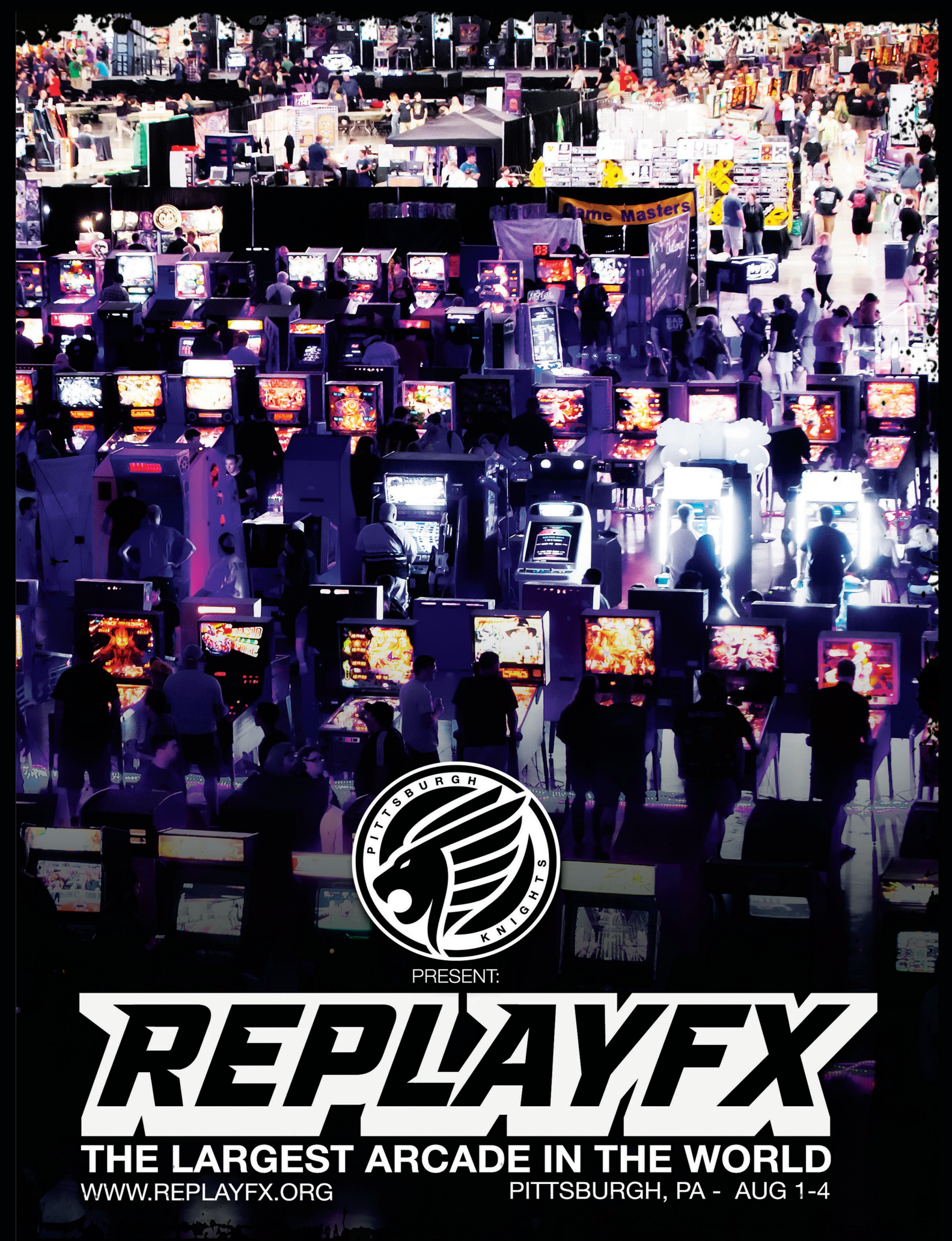
While I threw a myriad of games to test on both systems, there is bound to be some games that may encounter an issue or two. Thankfully, Analogue listens to its user base, and, in my experience has worked tirelessly to ensure that games with reported problems are fixed with a system firmware update. Updating the firmware on the system is extremely easy - Grab an SD card, head over to Analogue's website, download the latest firmware, put it on a memory card, place the SD card into your system and turn it on. Within minutes, you are operating on the newest build of the software, sometimes with additional features like a built-in Game Genie.

THE CONCLUSION:

If you are looking for an easy solution to play your 16-bit classics with minimum fuss; look no further than the Super NT and Mega SG. The performance of both systems is unmatched and have become extremely handy in both personal and professional use for me. Analogue's aim to expand the legacy of these 16-bit systems has been a successful one and is well worth the \$189.99 investment, regardless of what side you took during the console wars. 

Analogue.Co

Michael Mertes - From the moment he touched an Intellivision controller in 1985, Mike knew that he had experienced something incredible in the world of video games that would shape him for the rest of his life. From that point forward, he would make it his mission to experience video games from every console generation going forward. Eventually, he would become obsessed with magazines that wrote about the games he loved, and it would inspire him to start writing about games himself in 1998 for various local media outlets. Always looking for an opportunity to branch out, Mike eventually coded the foundation of a website that would ultimately morph into Gamer Logic Dot Net, an independent video game site that continues to cover modern and classic video game today. Additional, Mike composes music for indie games under his other alias "Unleaded Logic."



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Atari Program Exchange

AN EARLY APP STORE

By Bill Lange

Long before the advent of the Google Play Store, the official app store for the Android operating system, or the Apple App Store for the iOS operating system, and even before the idea of Shareware, there was the Atari Program Exchange (APX), an early form of for-profit distribution of end user written programs.

APX was a wholly owned subsidiary of Atari that produced and sold software for the Atari 8-bit family of home computers. APX was known for its quarterly and annual contests, and its detailed and colorfully illustrated catalogs containing Home Management, Personal Development, Educational, Systems/Telecommunications, and of course, Entertainment software, books such as the ever popular Atari programming bible, *De Re Atari*, and some random Atari 8-bit compatible hardware such as RAM expansion, cables, and connectors. You couldn't download and install software from APX like you can with today's all digital online app stores. Your software usually came

through the mail, on a cassette tape or, if you were lucky, a 5 ¼ floppy disk, with a minimal user-written, dot-matrix-printed manual and not much else. APX didn't produce any expensive, cartridge-based software. In its short lifetime, from early 1981 to mid-1984, APX purchased, produced, and sold 254 software titles, many for low volume, niche subjects and hobbies.



Why was APX created? By early 1981, the Atari 400/800 home computers had been in the market for a little over a year. They were being covered in platform agnostic home computing magazines such as *Creative Computing* and *Compute!*. The Atari-specific magazine *A.N.A.L.O.G. Computing* (Atari Newsletter And Lots Of Games) was just getting started, and its chief competitor, *ANTIC* magazine, was still a year away from publishing its first issue. Hardware sales were picking up, but Atari 8-bit computer users wanted more software than Atari itself could produce and third-party publishers were not yet filling the void. In February 1981, Atari employee Dale Yocum came up with the idea of creating Atari's own third-party publishing arm that would accept software submissions from anyone: professional programmers, students, home computer enthusiasts, and even Atari employees, as long as they followed the guidelines laid out in the APX Program Author's Handbook and the APX Submission Manual. And, if accepted, cheaply reproduce the software, and sell it through quarterly catalogs and, eventual, through retail outlets, paying programmers a small royalty with the ability to earn even more money and/or Atari merchandise allowances with quarterly contests and the annual grand

prize of the coveted Atari Star trophy and \$25,000 in cash.

In 1981, the first Atari Star winner was the educational program *My First Alphabet* by Fernando Herrera, who was inspired to create the program to assist his visually-impaired son in learning how to read. He used his winnings to fund his own software company, the aptly named First Star Software, which would later publish *Astro Chase*, *Boulder Dash*, and *Spy vs. Spy*, among others. The 1982 winner was David Buehler with his edutainment touch typing game *Typo Attack*. The third and, as it turns out, final winner of the Atari Star trophy in



1983 went to Mark Reid, a chemical engineer from Charleston, West Virginia, for his game *Getaway!*.

Several of APX titles were so popular, polished, and profitable, that they were picked up by Atari's official product catalog, including Chris Crawford's classic wargame *Eastern Front (1941)*. It was one of the earliest game programs on the Atari 8-bits to make use of its hardware fine scrolling feature. In addition to the game, APX would separately sell the game's source code so that budding programmers could learn how it worked. Also available were additional "scenario" disks for the game engine. The *Eastern Front (1941)* line would be one of APX's biggest money makers. In a 2000 interview with Kevin Savetz, APX Director Fred Thorlin stated that "I hold a special affection for *Eastern Front (1941)* and *De Re Atari*, both by Chris Crawford. They paid the bills ... were our biggest sellers." The game was eventually moved to the official product catalog, once it was realized that, yes, wargames could be profitable. In a September 2007 interview with Steve Fulton, Chris Crawford stated that APX was a "...monster success...", and "...a major profit center for Atari..."

The vertically scrolling shooter *Caverns of Mars*, created by then, teenaged programmer Greg Christensen from Anaheim, California, was another of the lucky few. According to Crawford in Vol. 5 of *The Journal of Computer Game Design*, "... You could make a great deal of money out of a program that took very little time to develop. An extreme example of this was Greg Christensen, a high school student who hacked together a variation on *Defender* ... with the Atari Assembler cartridge ... several months. ... it was published by APX as *Caverns of Mars* and it sold about 50,000 copies, earning Greg



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something like \$80,000.” Atari would also move *Caverns of Mars* to its official product catalog with both disk-based and later cartridge-based version, getting the professional artwork, full-colored manual, and slick packaging treatment from Atari.

As previously mentioned, another big hit for APX was the cops and robbers game *Getaway!*. Programmer Reid has stated various times (in podcasts discussions, interviews, and letters) that APX planned a significant marketing campaign around *Getaway!* and that Atari was also discussing releasing a cartridge version of the game in its official product catalog, but, unfortunately, a recession in the video game industry began to occur in 1983 and not long after, Atari would shut APX down for good. Reid was later able to reacquire the rights to his game from Atari and attempted to publish it elsewhere. There is a treasure trove of Mark Reid/*Getaway!* information achieved



on archive.org for those so inclined to search for it. The rare, but beautiful, full-colored, poster-sized city map that APX created for the *Getaway!* marketing campaign is a sight to behold!

More recently, in 2016, Rob McMullen, host of the *Player/Missile* Podcast created a cross-platform Atari binary editor for modern computing hardware called *Omnivore* (<https://pypi.org/project/Omnivore/>). *Omnivore* can also be used to create and edit maps for Atari 8-bit games such as *Getaway!* and the ever popular EPYX platformer title *Jumpman* by Randy Glover. Wade Ripkowski, host of the *Inverse ATASCII* (ding) podcast, used McMullen's *Omnivore* editor to create a new city map for *Getaway!* breathing some new life to this classic 8-bit game. Much more information about McMullen's and Ripkowski's work can be found in the Atari 8-bit computer forums on the atarimag.com website.

In addition to *Eastern Front* (1941), *Caverns of Mars*, *Typo Attack*, and *My First Alphabet*, a few other programs, including a few home finance titles, would find their way from APX into Atari's official product catalog. At least one notable software package went the other way, the MT Microsystems designed Atari Pascal, the highly anticipated and much advertised structured programming language package, meant to be an excellent bridge between BASIC for beginning programmers and Assembly Language for the experts, which was also a hugely popular programming language in high school and college computer science programs in the early to mid-1980s. Atari Pascal required a fully loaded 48K Atari computer with two expensive Atari 810 disk drives, greatly limiting its target audience. It also shipped with a 161-page manual aimed at expert Pascal programmers rather than students and/or computer enthusiasts. The small size of Atari's original 90k, single sided, single density disk drives, the tight RAM space of 48K, as well as a few crucial bugs crippled Atari Pascal. Instead of fixing it, Atari published Atari Pascal through APX as unsupported software. It was briefly covered by a few magazine articles/reviews, languished in obscurity, and then disappeared.

While John Palevich's APX-published dungeon crawler *Dandy* (a play on D and D) never made it to Atari's official software catalog,

it directly inspired Atari's later arcade coin-op video game *Gauntlet*, resulting in threatened legal action by *Dandy*'s designer, but eventually settled out of court. *Gauntlet* itself would go on to influence a series of arcade coin-op video games, as well as versions (as both *Gauntlet* and *Dark Chambers*) for various computer systems and gaming consoles of the day.

For various reasons (such as niche markets, passion projects, experimental programming, etc.), a handful of professional Atari programmers released software through APX. And, a few programmers who released software through APX, later wound up working at Atari as employees. Seems like it was a great way to find a few rare gems, in both product and personnel!

Incoming Atari CEO James J. Morgan shuttered APX in 1984. In an interview in the July 1984 issue of *Compute!* magazine, Morgan stated "...In the case of APX, Atari has discontinued the mail-order portion of the program. Atari lost money in this portion of the business. Moreover, Atari had to come to grips with the fact that Atari is not in the mail-order business." This is in stark contrast to Crawford's "major profit center" comments.

After the abrupt closure of APX, the publishers of *ANTIC* magazine reached out to many of the APX programmers, and if interested, re-published some APX titles in their own *ANTIC* Software Catalog distributed with the magazine. According to at least one programmer, *ANTIC* paid out several nice royalty checks before the Atari 8-bit market completely collapsed.

Kevin Savetz, a co-host of the popular *ANTIC* The Atari 8-bit Podcast (<https://ataripodcast.libsyn.com/>), has been instrumental in locating and interviewing the personalities involved in creating and running APX. Also, according to Savetz, 159 individuals wrote 254 software titles for APX and 112 have been accounted for (contacted, interviewed, declined, and/or deceased). Amazingly, he has interviewed 92 of them, more than his stated goal of 50%, forever capturing some early home computing history, which might have otherwise been lost.

Allan Bushman, another amateur Atari historian and archivist himself, and who had an informational APX exhibit at the Vintage Computer Federation's (vcfed.org) Vintage Computer Festival East 2018 at the InfoAge Science Center in Wall, NJ, has been diligently scanning, archiving, and preserving almost all of the APX software titles and manuals. According to Bushman, there are about eight titles missing a software dump, such as *Home Load Analysis*, *Dragon's Quest*, or a *Twist in the Tail*, and about twenty titles, such as *Real Estate Cash Flow Analysis* and the *Deep Blue C Compiler*, with quality manual scans outstanding.

The APX catalogs are still fun to browse through today, to see the artwork, read the descriptions, and to really understand the eclectic width and breadth of the APX offerings. They can be found on various websites. Much of the software can be quickly and easily tried, using In-Browser emulation on the archive.org website. Disk images of the software can also be downloaded from the atarimania.com website and used in your favorite Atari 8-bit emulator such as Altirra. If you have vintage Atari 8-bit hardware and a means of loading disk images, you can try APX programs as they were meant to be used. 🎮

Bill Lange - Bill is a software engineer. He designs and developments cloud based software solutions. He resides in NJ with his wife Lucy and their dog Yoda. In his spare time, he likes to tinker with game programming, 8-bit computers and the classic arcade machines of his youth.

Ed Hathaway of NE Ohio

VIDEO GAME COLLECTOR SPOTLIGHT

By Brian Szarek

In an effort to highlight our readers, Old School Gaming Magazine has added a new section dedicated to the vintage gaming collectors, whether it be arcade cabinets, game cartridges, consoles, memorabilia, or anything related.

We recently had the pleasure of speaking with Ed Hathaway, a vintage gaming collector based out of northeast Ohio near Akron. Ed wears his "The" Ohio State University badge of honor frequently, but if you enter his basement, you'll find that his passions are diverse, including multiple vintage arcade machines and rooms-full of vintage consoles, game cartridges and assorted collectibles.

OSGM: *Ed, thank you so much for taking the time to speak with us. Please, tell us a bit about your background. Where did your love for gaming come from? How old were you when the bug bit?*

ED: Well, a little about me... I'm 41 years old, a father of two amazing daughters, 13-year-old Rylee and 5-year-old Calianna. I'm also a husband of 8 years to my wonderful and beautiful wife Melissa. Without her support, my game collecting wouldn't exist. Outside of collecting, I'm a project manager for a home remodeling business. I think my love for gaming came from my childhood. Being 41, I grew up right in the middle of the video game development. I had the luxury of seeing the gaming consoles evolve over the years. I never really had the desire to collect until recently, I believe I was 37 years of age.

OSGM: *What sparked the gaming collecting bug? What was your first console, and do you still have it?*

ED: This is a funny story. One evening, I decided to get on the Let Go app looking for a dresser for my daughter. There in the feed was an Atari 2600 and 3 games. I asked my wife if I could buy it and she said, "sure!" I bet she regrets that answer to this day! My first console was a Vader edition of the 2600. I no longer have that; I believe my grandma sold it at her garage sale 30 years ago.

OSGM: *I've not personally been in your gaming room, but it looks incredible. It looks like you have the same problem most of us have and are running/have run out of room. What are your current collecting passions and how do you keep it all organized?*



ED: Yes, I need more room!! I currently have two collecting passions. First is anything with the Atari logo and second is old school Pong systems. Unfortunately, with shrinking space keeping it organized is impossible right now. The only thing organized is my 2600 game collection and the app on my phone to keep track of what I own.

OSGM: How do you decide which consoles stay out to be played on a daily basis and which ones sit in bins or on the shelves for occasional use?

ED: Well the difference between me and other gamers is that I am strictly a collector. I don't play much at all. I'll play each console or game I get to test and make sure they work. When my collection went to the basement, I decided to buy totes for everything, basically, to protect them from a flood or dust. If I had a choice, I'd display everything, but right now, I keep out the stuff that is more unique or rare. It makes it feel worth it when I go into the basement and see what I've worked so hard for.

OSGM: If you're anything like me, the big question is always money, and how we can get more to buy what we love. How do you decide what part of your income is dedicated to gaming? I know that part of your business is buying and selling. Do you have your own online store or is it mainly through online marketplaces?

ED: Ah yes money! In the beginning, it was tough. I wanted to buy everything I saw, and, for the most part, I did. I hardly ever use my daily income. I work side jobs and use 50% of that to feed my collecting. Now I am fortunate enough to buy and sell games to help fund my collecting and also put money into our personal account. I'm just scratching the surface right now with the buy/sell side of collecting. We started off using marketplaces, but now we are expanding to setting up at game shows. I have a partner named Kevin Matti, who helps me with the buying and

selling of games. It's a good partnership, as I handle the ordering of the Atari items and he handles the NES and Sega. Nobody is going to get rich off of it, but making money is definitely in Nintendo and Sega. Atari, unfortunately, is a dying collection. Its more for the people who want to revisit their childhood. My ultimate goal is to educate and help encourage younger kids to learn and play the consoles that started it all.

OSGM: Does your family share the same passion as you do for gaming?

ED: No, my family does not share the same passion, but I am lucky enough to have all their support. The closest is my 5-year-old who loves to play Pac-man on the arcade while I'm working on the collection. And she also knows when a package arrives at the house, she says "it's probably Atari for daddy."

OSGM: So, how many pieces do you have in your collection?

ED: I have around 680 loose Atari 2600 games, around 200 boxed Atari 2600 games, 200 other system games, 7 full size arcades, 30 Pong systems, and 40 other consoles.

OSGM: That's an impressive collection, especially since it's only been 4 years! We really appreciate the time you've spent with us and sharing your passion and collection. One final question - what is your grail piece? What is that one item that you don't have and is so expensive that it's highly unlikely you will ever own but want more than anything?

ED: My grail piece is Air Raid for the 2600. I'm lucky enough to own an authentic copy. The only thing I really want more than anything is more of the super rare 2600 games like Gamma - Attack, Pepsi Invaders, Red sea crossing and Birthday Mania. Those are the games that keep me going to the flea markets and garage sales.

Thanks again, Ed! We all appreciate you sharing your passion and collection with OSGM and our readers. We can't wait to see what your collection looks like in another ten or twenty years! 🎮



2019 OSG EVENTS CALENDAR

MORE DATES ARE PLANNED FOR 2019... AND WE ARE WORKING ON 2020

SUMMER

JULY 12-14

Atlanta, GA • Southern Fried Gaming • southernfriedgameroomexpo.com

JULY 13

Chicago, IL • Video Game Summit • videogamesummit.net

JULY 20

Cleveland, OH • CCAG • ccagshow.com

JULY 26-28

Cherry Hill, NJ • NJ Gamer Con • njgamercon.com

JULY 27-28

Austin, TX • Classic Game Fest • classicgamefest.com



AUGUST 1-4

Pittsburgh, PA • ReplayFX • replayfx.org

AUGUST 3

St. Louis (Cottleville), MO • MoGamecon • mogamecon.com

AUGUST 9-11

Phoenix, AZ • Game On • gameonaz.com

AUGUST 10-11

Garden City, NY • LI Retro • liretro.com

AUGUST 23-25

Minneapolis, MN • 2D Con • 2dcon.net

AUGUST 24

Ames, IA • Next Level Expo • nextlvexpo.com



Next Level Expo 2019



FALL

SEPTEMBER 7-8

Parsippany, NJ • AVGC - A Video Game Con • avideogamecon.com

SEPTEMBER 14-15

Oaks, PA • RetroCon • retrocons.com

OCTOBER 16-19

Chicago (Wheeling), IL • Pinball Expo 2019 • pinballexpo.net

OCTOBER 18-20

Portland, OR • Portland Retro Gaming Expo • retrogamingexpo.com

OCTOBER 19-20

Arlington, TX • Retropalooza • retropalooza.com



Convention & Event Update: May - June 2019

CINCINNATI, ATLANTA, CHICAGO, WASHINGTON DC, LOS ANGELES

By Old School Gamer



CinciClassic

CINCICLASSIC CINCINNATI, OH BY BRIAN SZAREK

On May 18th, 2019, Old School Gamer Magazine was proud to be a part of the CinciClassic Retro Convention, located in the Cincinnati, OH suburb of Ft. Thomas, KY. We had a double booth set up on the far wall, so we had a great view of all the comings and goings of the convention as well as being able to talk to a lot of great people, as well as other vendors. While there, we gave away hundreds of free copies of Old School Gamer Magazine, and, while we were at it, signed them up for free digital subscriptions!

The event was a bit difficult to find, as it was located in an event center attached to an antique co-op, however, once you walked in, you knew it was something special. There were a lot of great local and regional brick and mortar and online retailers selling their wares, as well as some gaming tournaments, vintage console stations, artists, and a few special guests (Master Daniel Pesina of Mortal Kombat fame and Fluke Skywalker, an incredible elder Luke Skywalker doppelganger).

The event was a little bit on the smaller side, but a lot of fun packed into a short

one-day event. Cincinnati has a bubbling retro/vintage gaming scene just waiting for an event like this to get even bigger. If you're in the area next year I would highly recommend it. I'm guessing, based on the throngs of people that came in and out of that event, that next year's event will be even bigger (there is clearly high demand)! My hope for next year is more vintage arcade and pinball machines and maybe even some more vintage arcade tournaments (vs console tournaments project on walls - which are great, but I'd love to see it go that retro!).

cinciclassic.net

MOMOCON ATLANTA, GA BY BILL LANGE

MomoCon 2019 took place over the Memorial Day weekend of May 23-26, 2019 at the Georgia World Congress Center/Omni Hotel/CNN Center complex in downtown Atlanta, Georgia (whew, that was a mouthful!), and, of course, Old School Gamer Magazine was there amongst the tens of thousands of attendees!

MomoCon is a huge event featuring Cosplay, Anime, Gaming, RPGs, Comics, etc., running 24 hours a day from mid-afternoon on Thursday through early Sunday evening. There is even a MomoCon Night at the Georgia Aquarium (<https://www.georgiaaquarium.org>) a few short blocks away. The MomoCon Program Book contains 70 pages of convention information and event schedules. There is a lot to see and do over the con's four days. For example, I wish that I had had more time to take in a few of the late night Dungeons & Dragons sessions!

The main exhibit hall had hundreds of dealers, artists, exhibitors, etc. There were a few vendors selling retro games and consoles, mostly of the Nintendo era and later. I particularly enjoyed discussing programming languages, pathfinding routines, etc. with Kyle Suter, David Neil Daniell, Mary Papania, Patrick Moore, and Kevin Barone, the talented development team behind Tiny Kingdoms (<https://www.facebook.com/TinyKingdomsMultiPathLLLP/>), one of the Indie Game developers exhibiting their creations. Tiny Kingdoms is an online medieval pixel-RTS computer game, where four players battle for control of the continent.

Our friends from the Southern-Fried Gaming Expo (<http://southernfriedgameroomexpo.com/>) were also on hand with dozens of old school arcade video games and pinball machines for the attendees' enjoyment and drumming up support for their upcoming July expo. There was also a large video game console free play area.

With MomoCon on Memorial Day Weekend in May, the Southern-Fried Gaming Expo July 12-14, and DragonCon (<http://www.dragoncon.org/>) on Labor Day Weekend in August/September, Atlanta is set for an amazing 2019 summer of old school gaming related conventions.

momocon.com

COMBO BREAKER ST. CHARLES, IL BY MIKE MERTES

While Combo Breaker has been happening annually in my neck of the woods, at the Mega Center in St. Charles, Illinois since 2015, this would be my first time attending it. For those who are not aware, Combo Breaker



CinciClassic



Combobreaker 2019

is the Midwest's premiere fighting game event where championships are defended and won in games like Killer Instinct, Street Fighter V and Mortal Kombat 11. While the focus of the event is centered on modern fighting games, a separate arena at the convention exists for those fighting game fans who still prefer to slug it out on classics like Super Street Fighter 2 Turbo and Darkstalkers.

Stepping into the Mega Center where the main tournaments were featured was extremely impressive. Multiple stages divided the action with a different game, making it easy for competitors and spectators alike to find the mainstream fighting game they showed up to see. Each stage was well lit, clear to see, and had plenty of seating available to sit and watch the action unfold. As a child who grew up in arcades during the Street Fighter 2 era, the whole experience of Combo Breaker brought back memories to me that focused on one thing: Community. I was impressed not only by some of the technical skills the competitors possessed but how willing they were to share advice to some of the younger competitors on how to improve.

While some may feel that Combo Breaker is an event strictly for the fighting game fan, I would disagree. If you are not interested in participating in any of the main tournaments, you can purchase a spectator badge that allows you access to everything else the event offers. I found a free play arcade room featuring arcade cabinets and pinball machines to play, vendors selling licensed video game merchandise, artwork to purchase and free tournaments to play in. I attended the show with two other people who are not big fans of the genre, and they were impressed with the entire show even finding themselves getting pumped up during exciting parts of some of the one on one battles they watched. Even if you aren't coming to Combo Breaker looking for a virtual fight, it is most certainly worth checking out. Maybe next year I'll register as a competitor and see how well my Street Fighter 2 skills hold up after all these years.

combobreaker.org

**ALL STAR COMICON
WASHINGTON DC
BY RYAN BURGER**

All Star Comicon, held just outside of Washington DC, in Virginia, is a "normal" Comicon in that it serves a ton of geekisms from movies, to comics, to geeky TV shows,



sci-fi and other cosplay, Dungeons & Dragons and board gaming, and of course, all kinds of home console and arcade video games. Our friends at eStarland serviced the event with retro home console gaming and a new friend from The Arcade Buffet, Michael Currence, brought in the arcade games, that were new this year.

Old School Gamer's friend, Billy Mitchell and his wife Evelyn, were in the OSG booth and were meeting gamers and selling special edition King Of Kong Hot Sauce all weekend long. This was also the start of our tour/promotion with New Wave Toys who showed their Replicade 1/6th scale arcade games. We raffled off a Tempest game on their behalf as part of the promotion. Look for our booth at upcoming events (about a dozen of them this year!) where we will be having similar giveaways! This was a cool show that we believe will be expanding more into the retro gaming realm next year. Stay tuned!

theallstarcomicon.com

**E3
LOS ANGELES, CA
BY STEVE DELUCA & RYAN BURGER**

E3 is an absolute blast for retro video gamers, even though of the 60,000 people there, only a couple thousand were hardcore retro gamers. Appreciation for the industries' origins is evident everywhere, as classic gaming is still shown throughout the show because of all of the new releases of games that had their start 20+ years ago. From visiting with the companies listed below and others, to hanging out and listening to the Super Soul Bros play, the Old

School Gamer crew had a blast at E3!

New Wave Toys debuted new 1/6th Scale arcade games under its Replicade brand and was showing two new products under its new line of Repltronics. For the first time, we were able to play Dragon's Lair in its deluxe cabinet, and it's just like I remembered it from the summer of 1983 at the Chuck-E-Cheese in West Des Moines... just a lot smaller! Plus, it doesn't suck my tokens down every time Dirk the Daring died after 30 (if I'm lucky) seconds of game play. The play is great, and I'm looking forward to seeing it next after the Street Fighter 2 units ship out around the time you are reading this. The Champion Edition Street Fighter 2 comes with a second control mini-fight stick for 2-player competition and is currently available to order for \$119.99. Others in the collection that they were showing was a Coin Changer USB Charger, 1941 and Missile Command (in both a standup and a cocktail format). All of these will be joining my collection upon release and will be on display at all the gamer cons that Old School Gamer exhibits as part of a traveling exhibit. Their new Repltronics line was showing a high powered power bank that looked like a Walkman and a mini-boom box radio with bluetooth connectivity. Look for more from New Wave Toys soon - newwavetoy.com



New Wave Toys at E3



Hyperkin's big reveal is that they are working on a Nintendo 64 HDMI clone. While not much is known about it yet, because it's very early in the process, the prototype looked good and we should look forward to hearing more about it later in 2019 or early next year. I personally remember when they were working on the Retron 77, it took quite a while for Hyperkin to launch, so I'm anxiously awaiting what they do with the N64. Hyperkin was also demoing the HyperBlaster HD, which currently only works for Duck Hunt but can turn your HDMI NES console clone into a duck hunting machine. It works



by changing the code in Duck Hunt through a passthrough adapter and allowing you to play the game on your modern TV. - hyperkin.com

Retro-Bit didn't have any new hardware to show, but were showing some cool shadow boxes similar to what some smaller companies are making, yet at a price point that hasn't been touched by these cool pieces of art. Additionally, after their success of Holy Diver and Super R-Type, they are in the process of publishing Metal Storm, a late NES release that never got the attention it deserved. Now in a deluxe package, this mech type game has been cleaned up for its re-release and should be available later this year. - retro-bit.com

Arcade 1up last year was in a private meeting space, but this year went public with a massive booth showing off all of its releases and some upcoming cabinets. While all the games were there, a ton of excitement was around their Marvel Super Heroes and Teenage Mutant Ninja Turtles Arcade 1ups, that were out for everyone to play. The four-player action on TMNT is awesome! When I came by on Tuesday of the show, the last thing that excited me was their cocktail games, including Pac-Man and a cool head-to-head Street Fighter incarnation that's never been done in this style before.

Teased on Tuesday, but under wraps until noon on Wednesday, was the biggest announcement, in my opinion, of the entire E3 show for retro gamers. Arcade 1up announced, and showed, its prototype for the Star Wars home arcade cabinet. This game will be available



Arcade 1up at E3

by Christmas and will have all three of the original Atari arcade games in all their glory in one beautiful cabinet. It will include the vector arcade releases, Star Wars and The Empire Strikes Back, where you fly the X-Wing and snow speeder and the raster Return of the Jedi, where you start out on a speeder bike in the forest of Endor. While I do own the original game, that has been in the shop undergoing surgery for a couple years, so this will be the one that I'm playing come November! - arcade1up.com

MyArcade looked great at E3. They have a bunch of offerings, including the Space Invaders Micro Player; part of its ongoing series of 6-7" tall arcade minis, and its pocket player series now extends to Jaleco games. The excitement was more around the 7" screen, 3-5 hour battery life Retro Champ NES console. This portable console can also output HDMI for easy connection to your home entertainment center. Look for a review coming from Old School Gamer in an upcoming issue. - myarcadegaming.com

Sega will be releasing its Sega Genesis Mini on September 19th and we got to play with it at E3. The product is very solidly built and the controllers are awesome! Not much more to say other than get yours ordered now, as this will be a great addition for any retro gamer in your house! - genesismini.sega.com


Just as lightguns from the past are being reinvented to play NES games, PDP/Mars has come up with a new way of having lightgun action on modern consoles. I got the chance to play a couple games on this new platform that uses unseen lasers tracked by a camera hooked up to the current gen console. The accuracy is amazing, plus you can play with up to four Mars Lightcons. In meeting with John Moore of PDP, he explained how they have tried this on mega large screens and how well it holds up. Using a low power laser, along with the Mars IR station camera, I was very impressed - mars.pdp.com

At Games Legends Ultimate Arcade Machine was being shown at E3 and Steve Deluca and I got a great hands-on tour of the unit. This

unit, while expected to be similar to Arcade 1up releases, is in a totally different ballpark. Priced at \$599, it's meant to be an entertainment center for your gaming life, giving you four ways to play in the arcade vibe. The first two releases play games that are similar to those released with past AtGames flashback units, or plug-in AtGames' Blast! HDMI based mini consoles. The last two options are where it gets interesting, with the third option allowing you to go to its online store within the Legends unit and either download or stream from its cloud services called ArcadeNet. And the last option is its Bring Your Own Game



(BYOG) service that allows Legends to work with services such as Steam. We are hopeful for a release on this unit later this year. Pre-orders are being taken now. - atgames.us

Overall, this was an incredible event for Old School Gamer Magazine and we are already making our plans for attending next year and bringing you coverage of the expanding retro gaming industry. 

e3expo.com



MISADVENTURES IN THE GOLDEN AGE

By Walter Day

Sometimes things just seem to go off the beaten path and you find yourself faced with the most surprising obstacles -- even in the world of classic gaming. Chris Steele and I invite other gamers to submit their fondest memories of events that blindsided them back in the early 1980s; memories that are outside the box of normality. To start the ball rolling, here are a couple first-hand quirky experiences that Chris and I remember from the Golden Age of Gaming



I WAS THROWN OUT OF NUMEROUS ARCADES -- AND EVERY TIME IT WAS FOR THE SAME REASON.

By the time Twin Galaxies opened on November, 1981, the arcade industry was embroiled in a sort of Oklahoma Land Rush: rival arcade chains everywhere were rushing to beat each other to prime locations. Within months, even the smallest towns had their own modern video game arcade. Doctors, dentists and lawyers joined the fray as they competed against the legacy families who had already been pioneering the coin-op industry for the last four generations. Suddenly, everyone wanted in on the action, counting on immense profits and easy pickings. My partner, John Bloch, and I were also infected by the "land rush fever" that saw the nation's game operators frantically expanding their arcade routes. After opening a Twin Galaxies location in Ottumwa, Iowa and Kirksville, Missouri, we headed into Illinois to set up more arcades. It was in Illinois (and also Missouri) that I was found myself thrown out of arcades for a very innocent reason. I was counting the machines that were in the respective arcades. We were on the road looking for new locations and we would stop at every arcade that we found to play the games and to see if they were doing anything that we could copy to improve the quality of our own arcades. But, inevitably, I would soon find myself surrounded by the local arcade attendants on duty who would tell me that I was not allowed to count the games and that I would have to leave. So, I was thrown out of arcades again and again.

Why? Simply because everyone was in competition with everyone else. All sorts of entrepreneurial-minded businessmen were watching, with envy, the financial success that the arcades were enjoying in the 1980-1982 time period. So, they were plotting to open arcades in towns that already had one or

more arcades already in operation. To prevent these new arcades from invading their turf, the already-established arcades would throw me out thinking they were stopping me from spying for the new arcades that were "in the works". Of course, I wasn't spying for anyone - I was merely an innocent traveler caught in the middle of the historic dynamics of the times. But, I love telling people that I was thrown out of numerous arcades back in the day!



GETTING ARRESTED FOR PLAYING TEMPEST

This next adventure comes from the legendary Chris Steele, one the superstar golden age gamers who appeared in the epic LIFE magazine photo from 1982. He says:

In 1982, my friend Chris and I were almost arrested in Calgary at a Wizards Castle arcade located in the Marlborough Shopping Mall for allegedly obtaining illegal free games on the Atari Tempest machine. I had learned a flaw/trick that allowed me to keep playing Tempest for hours.

After my friend and I finished playing Tempest we went and saw a movie in the same mall, and, as we were leaving, we were stopped by the police and arcade management who accused us of using the old quarter-on-a-string-tactic to get our quarter back again and again and cheat the machine out of its normal revenue. We were scared and believed we were on our way to jail. My friend suddenly said: "Don't you know who this is (referring to me)? This is Chris Steele, the star of LIFE Magazine and That's Incredible. He doesn't need to cheat. He was using a bug - a glitch that is in the gameplay that allows him to win extra games.

The police officer said: "Prove it!"

So, we went back into the arcade and I promptly created the scenario that gave me 40 free games. The officer laughed and laughed and the arcade owner's face turned red as a beet. We got off the hook, but this is the only time that I have ever heard of a gamer almost being arrested for his game play! 🎮

Walter Day - As the founder of Twin Galaxies, the oldest video game scorekeeping and adjudication service in history, Walter Day is known as the creator of e-sports and has often been called The Patron Saint of Video Games. His remarkable efforts to find, verify and catalog video game world records has led to a decades-long partnership with The Guinness Book of World Records.



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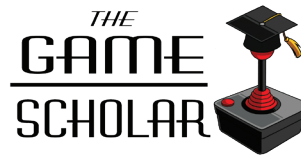
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**GATEWAY HOTEL & CONFERENCE CENTER
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Honoring A Pioneer



By Leonard Herman, the Father of Video Game History

In January 2000, Electronic Gaming Monthly magazine, which at the time was the world's best-selling video game magazine, published my seven-piece article about Ralph Baer, the inventor of the home video game console.

Baer later told me, several times, that he considered that EGM article to be the catalyst that brought him to a new level of fame. I wasn't going to argue the point with him. In the 35 years since he had come across his Eureka! moment on a New York City bench on August 31, 1966, Baer kept in the background as others claimed to invent videogames. By the time the article was published, there were few people in the industry who had no idea who Ralph Baer was, and most importantly, what he had accomplished. After EGM published my article, The Baer Essentials, Ralph Baer's name and accomplishments had been introduced to a new generation of video game executives, developers and fans. Before long, Baer began getting invited to conferences around the world and he began receiving prestigious honors such as an induction into the Computer Museum in Bozeman, Montana in 2002. These honors culminated with Baer receiving the National Medal of Technology from President George Bush at the White House on February 13, 2006.

After that award, the 83-year old Baer began limiting his personal appearances. Although he still travelled to industry shows such as the Game Developers Conference in 2007 or to his induction into the National Inventors Hall of Fame in 2010, he began withdrawing from fan-centric shows such as PAX East and Classic Gaming Expo (CGE). He once told me that nothing else could compare to receiving the National Medal of Technology. Nothing could top receiving recognition from the government of the United States for your endeavors.

Baer's major concern was preserving his legacy. It always bothered him that Atari's co-founder, Nolan Bushnell, continuously received credit as the inventor of the video game. However, he was certain that his legacy was sealed after he received the National Medal of Technology. As he proudly said to me many times, Bushnell had never been awarded one of those!

Nolan Bushnell never had a statue constructed in his honor either. The same can no longer be said about Ralph Baer. On May 10, 2019, his adopted city of Manchester, NH unveiled a full-sized statue of the man. The statue was conceived by Ralph's son, Mark, along with Liz & Jeremy Hitchcock, a pair of Manchester-based investors, and John Clayton, the executive director of the Manchester Historic Association. The plan began in March, 2018 with a Kickstarter campaign to raise \$10,000. In the end, nearly \$15,000 was raised. Fourteen months later, the statue became a reality.

The dedication for the statue took place on a chilly, wet afternoon. The festivities began that morning at the Millyard Museum. This museum, which is located in Mill No. 3 at the historic Amoskeag Millyard, has a room showcasing many of the inventions that had originated in Manchester, including Dean Kamen's Segway. While Ralph Baer's Simon was part of the regular display, a special table was set up showcasing several of his achievements alongside a replica Brown Box.

Following a short speech from Ralph's son Mark, we were invited to walk a quarter mile to the Merrimack Riverfront for the unveiling of




the statue itself. At a spot dubbed Baer Square, the statue was hidden behind a box-like structure painted to look like a console television with Baer's video tennis portrayed on the screen. Because of the rain, a huge tent was erected literally at the eleventh hour to keep people dry.

When we were all assembled at the site, the speeches began from numerous people in the community and industry including Manchester's mayor, Joyce Craig, John Kelly, the Director of Empowerment Innovation with BAE Systems, the company that now owns Sanders Associates, Jon-Paul Dyson of the International Center for the History of Electronic Games at The Strong, National Museum of Play, and David Alison and Art Molella of the Smithsonian Institute. All of them spoke about Ralph Baer's wonderful accomplishments. I also had the honor of speaking. Sandwiched between Dyson and Alison, I spoke about Ralph Baer the man and my personal friendship with him. Many people came up to me following the festivities to thank me for my heartfelt speech.

My speech began with a retelling of the first time I met Ralph in 1983. I saw him at CES and said "Hey, you're Ralph Baer!" and he replied "So what?" Years later, I recounted this story to Ralph's wife, Dena, and she told me that it was the only way her husband could respond, as he never considered himself a big deal.

The speech ended like this. "Ralph Baer was a kind and brilliant man, and I'm proud and honored to be his friend. He was a true visionary. But as smart as he was, he was wrong about one thing: he was, and always will be, a very big deal."

Following the speeches, the box around the statue was raised and we were able to see it for the first time. There, sitting on a park bench overlooking the river, sat Ralph, legs crossed with a controller from his beloved Brown Box in hand. 

Leonard Herman – The Game Scholar, is regarded as one of the earliest and most respected videogame historians. The first edition of his book *Phoenix: The Fall & Rise of Home Videogames*, which was published in 1994, is considered to be the first serious and comprehensive book about the history of videogames. He has written articles for *Videogaming & Computer Illustrated*, *Games Magazine*, *Electronic Gaming Monthly*, the *Official U.S. PlayStation Magazine*, *Pocket Games*, *Classic Gamer Magazine*, *Edge*, *Game Informer*, *Classic Gamer Magazine*, *Manci Games*, *Gamespot.com* and *Video Game Trader*, which he also edited. In 2003, Mr. Herman received a *Classic Gaming Expo Achievement Award* in recognition for his accomplishments in documenting game history.



Mysterious Case of Pseudo-Sonic

FROM THE WRITER FORMERLY KNOWN AS THE JADED GAMER

By Bill Donohue

It was a typical San Francisco summer night: dense fog, a steady cold drizzle, and temps in the low 40s. I was on my way downtown to gather some information on a case that had just landed on my desk. It seems that a famous game character had been kidnapped. It was my job to find him. My name is Guy... Guy Mandood, and I'm a P.I. That stands for Private Eye... I still don't understand how the "I" works...

I was on my way to a seedy dive bar located on the Embarcadero to get some information on the case from a rat I kept on my payroll. His information wasn't always right, but he worked for peanuts.

I entered the bar and looked around. The atmosphere in the bar was thick with smoke, or fog, or both. It was hard to tell. On the other side of the room was a large plate glass window that looked out on the ocean. On the wharf, Greg Louganis was entertaining the patrons with his usual repertoire of swans and gainers.

I finally spotted my stool pigeon, seated at a small table in a dark corner. I sauntered over and took a seat across from him.

"Spill the beans, Ratty!", I barked. Ratty flinched and knocked over his 3-bean salad.

"Take it easy, Mandood!", Ratty whined. "I got the goods for ya." He slid a tattered envelope across the greasy table to me. I picked it up off the floor and read it. It seems that the studio, Swell Pictures, had concerns about their star hedgehog. He had been acting strangely and the studio wanted to know why. I was just the man to find out... I threw Ratty a chunk of moldy brie and headed for the airport.

I hopped on a flight to La La Land. I found out after we'd arrived that, if I'd purchased a ticket, I could have sat inside the plane. I hailed a cab and made my way to Swell Studios.

I knew I'd reached the right place when I read the huge banner arching over the studio gate:

"IF YOU DON'T FEEL THAT YOU WERE RIPPED OFF FOR 12 BUCKS, IT'S A SWELL PICTURE!"

I asked the guard which lot the Sonic film was shooting on, and made my way to the set. Sonic was performing a frantic action sequence, so I sat back and scrutinized him. The info Ratty had

served up seemed to be correct. Sonic didn't look right...his legs and arms had lost their normal pipe-cleaner look. Now they bulged like pantyhose stuffed with marmosets. What really gave me the creeps, though, were his teeth. They were smaller, and tobacco stained. I decided it was time to confront "Sonic", and get the truth.

The shot wrapped and the director said "Two hours for lunch!" The cast and crew started going their separate ways, so I discreetly followed "Sonic" back to his trailer.

I gave him a few minutes to get comfortable before breaking down his door with my trusty baseball bat (I never leave home without it), and grabbing him by the scruff of his neck.

"I want the truth! Who are you?" I growled, giving him a little love tap on the head with my bat. I was caught by surprise when his head flew across the room and hit the wall. I dropped the body and picked up the battered head. It was soft and mushy, just like an empty mask. Then I realized it was an empty mask. Go figure!


I dropped the mask and rolled the furry blue body over with my foot. I gasped as I realized I was staring at the bruised and bloodied face of... JOHNNY GALECK?!?!?

"Stop! I'll talk!", he cried. "You don't know what it's like." he whined. "After years of being cast in losers like Table For Three and Roseanne, I finally got a hit. I had 12 fantastic years of being on top!

TOP OF THE WORLD, MA!", he screamed. Mother Galecki just shook her head sadly and handed Johnny a fresh tissue.

Johnny finally broke down and said he'd kidnapped Sonic and stashed him in a closet at Wee Wii, a game coding sweat shop in Anaheim. The cops raided the place and found Sonic in fairly good shape. He just wanted to forget the whole thing and get back to the set. What a trouper!

The studio heads were grateful for my work, so they gave me a first-class ticket back to Frisco and a big, fat check for my troubles. Just another day in the life of Guy Mandood, P.I.

Wish I knew what the "I" meant... 

Bill Donohue - He ruled over *The Cleansing* and *The Rinsing* with an iron fist. Yes, he's back. He's the man formerly known as *The Jaded Gamer*... Bill Donohue!

Kelsey Lewin

By Brett Weiss



Entrepreneur and video game historian Kelsey Lewin is only in her mid-twenties, but she already has well over 100,000 subscribers on her YouTube channel. She's also the co-owner of Pink Gorilla Games in Seattle, and she spends her free time volunteering for the Video Game History Foundation.

Unlike many YouTubers, who go by some kind of catchy nickname, her channel is simply called "Kelsey Lewin", which belies her relatively serious nature. Intelligent, composed, and mature beyond her years, Lewin can talk video game history with the most seasoned of gamers, and she obviously puts a lot of time and energy into her various projects, including her videos, which cover such obscure topics as the Game Boy Sewing Machine and the Super Nintendo LifeCycle.

Where does Lewin get her work ethic and dedication to her craft? She cites her parents as her biggest influence.

"They were great role models," she says. "They worked their butts off. My dad always told me that no one can fake hard work and knowledge, so I put my head down and said, 'I'm just gonna learn. I'm gonna do the work and learn as much as I can.' When I discovered I loved video game history, it was like, 'sit down and learn and keep learning,' and I'm learning more every day."

Lewin, who has a Major in Communications and a Minor in Business from the University of Washington, has been a gamer since she was around four years old. She says her parents weren't "super into" video games, but they never discouraged her interest either. In fact, it was her dad's portable game system that got her started.

"When the original Game Boy came out, it was sort of marketed to businessmen," she says. "It was like, 'This is what you can do on an airplane when you guys get bored, so my dad got one. He was never really a gamer. He liked sports. He had those Mattel handhelds, Baseball and Football. That was about the extent of

his video game experience, if you can even call it that, up until the Game Boy.

Lewin enjoyed Tetris on the Game Boy, and her dad, who has worked as a broadcaster for Major League Baseball for many years, had a baseball cartridge as well. Eventually, her mom bought the family Super Mario Land, and then they bought her a Nintendo 64 game system of her very own.

"The first console I was obsessed with was the Nintendo 64," Lewin says. "That was the first system that was mine. I've been a handheld and Nintendo person my whole life. The N64, the Game Cube, the entire Game Boy line. I had a PSP I played and loved, so I've always been a portable person. Being able to play sitting wherever and doing whatever has always been really important to me. Car trips and vacations and stuff—being able to take my games on the go was a big thing for me."

If Lewin had to pick a favorite video game of all time, it would be something in the Pokemon franchise.

"I was born at exactly the right time for Pokemania," she says. "I was the target audience. I talked about Pokémon so much that my little brother's first word was 'Pikachu.' My parents told me I would never shut up. I opened my mouth, and Pokémon would pour out nonstop for hours. My mom would make fun of me and say, 'This is just a phase, and you're going to be over this some day.'"

Despite her nearly lifelong obsession with video games, Lewin was hesitant about hopping aboard the YouTube train. "It took a lot of prodding," she says. "I didn't grow up thinking, 'Well, I'm going to be a YouTuber.' It happened in a roundabout way. It wasn't something that was really on my radar until I started doing some cameos on the Metal Jesus Rocks channel."

Lewin met Jason "Metal Jesus" Lindsey a few years ago while working at a video game store in Seattle. "He was a customer," she says. "My manager there introduced me to him one day and said he had a YouTube channel. He had heard a podcast I was on and said, 'You sound like you know what you're talking about. You should come on sometime.' So after more than a year of me being

GAME HISTORY MICRO

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on his channel, he said, "You know, you should really have your own channel."

Lewin hesitated at first, unsure if she should commit to such a project. "I told him I didn't have the time," she says. "I knew that the kind of content I wanted to make would take a long time, and it does! It takes me a while to get good content out. I love it, but I sometimes do more than eighty hours of research for a deep-dive video before I start writing it, let alone shooting and editing it. The research takes by far the most time. Game research is sort of scattered to the four winds right now. There's not one place I can go to find everything."

In the wake of the Gamergate controversy and the phenomenon of "bro culture" in video games in general, Lewin has indeed experienced some degree of sexism as a YouTuber and gaming historian, but she says ageism has been a more common occurrence.

"The most pushback I've gotten has been, 'You're too young to understand.' It's such a weird stance. No one's alive anymore who was in World War I, so do we just forget about it? Stop studying it? You don't have to have experienced 100% of anything to learn about it, to become an expert on it. I don't think there's any one person who is an expert on everything because there's just too much to know. You don't have to be of a certain age or a certain kind of person to be interested in this stuff."


Lewin's goal with her channel is to educate, as well as entertain, especially when it comes to oddball stuff. She's a huge fan of the Japanese WonderSwan handheld, for example, and she

bought an unwieldy, ultra-rare Super Nintendo LifeCycle primarily for the purpose of creating a video about the strange peripheral.

"A lot of people had heard of the Exertainment bike for the Super Nintendo, but that's about it," she says. "Just that it existed. And I figured no one wanted to do the research, and no one should have to, either. I wanted to provide all the information in bullet points and tell people everything I was able to find out from the hundreds of places I looked. Every piece of information I was able to find. Hopefully, that's interesting to people."

For Lewin, video game history is important "for the same reason any history is important." She cites the cultural impact video games have had on society and the fact that most people play them in one form or another.

"Pac-Man and Mario are two of the most recognizable characters in the world, globally even more so than a lot of popular TV shows, movie characters and superheroes" she says. "At this point, basically everyone's a gamer, whether or not they want to call themselves that. Everyone plays some sort of electronic game, whether it's Bejeweled on their phone or Fallout 4. It's all over the place."

To check out Kelsey Lewin's videos, search for her name on YouTube. For more information about Pink Gorilla Games, go to www.pinkgorillagames.com. To learn about The Video Game History Foundation, go to gamehistory.org. 

[youtube.com / pinkgorillagames.com / gamehistory.org](https://www.youtube.com/pinkgorillagames)

Brett Weiss - Noted video game historian Brett Weiss is the author of 10 books, including the Classic Home Video Games series, The 100 Greatest Console Video Games: 1977-1987, Retro Pop Culture A to Z, and The SNES Omnibus Volumes 1 and 2. He's had articles published in numerous newspapers and magazines, including the Fort Worth Star-Telegram, AntiqueWeek, Game Informer, Classic Gamer Magazine, Video Game Trader, Video Game Collector, Filmfax, and Fangoria. Check out Brett's new YouTube show, "Tales from a Retro Gamer."

Retro Games on Modern Consoles

By Brad Feingold

Sit down with a bunch of retro video game enthusiasts and you might have an argument about the best platform game of the 80's and 90's. Some will say the Mario series, some will say Kirby, and some will even say Sonic the Hedgehog. But one series that I loved to follow was the Castlevania chronicles. And now, thanks to the Nintendo Switch and Konami, as part of the KONAMI's 50th Anniversary celebration, they have released a collection of games compiled into one download called Castlevania Anniversary Collection

CASTLEVANIA ANNIVERSARY COLLECTION

This is the second of three releases for the Nintendo Switch. The first was KONAMI's 50th Arcade Classics Anniversary Collection. The following are the games that are included with this collection.

Castlevania - NES, Castlevania II: Simon's Quest - NES, Castlevania: The Adventure - Gameboy, Castlevania III: Dracula's Curse - NES, Kid Dracula - NES, Castlevania II: Belmont's Revenge - Gameboy, Super Castlevania IV - SNES and Castlevania Bloodlines/New Generation/Vampire Killer - Mega Drive.

This is a perfect companion for anyone who loved playing these games on their classic systems. Although, I don't really remember Kid Dracula, it was still fun to play. But the only game I pretty much steered clear from was Castlevania II: Simon's Quest. This game was more in the vein of the Legend of Zelda format. While that's not a bad thing, it just wasn't my type of game.

But the graphics, sound and playability are all there to bring back every single memory and more. Within each game, you are now able to adjust the screen resolution and color, save wherever you are in the game, as well as read the history of the game, which is a nice addition.



As incredible as this collection is, there are some flaws. First is the button layout for some of the games, especially for the two button classic games...they just feel out of place, and not being able to reconfigure the buttons is a major disappointment. It adds a learning curve to a game you know well, which is not a big issue, but delays fully enjoyment of the game.

This next complaint is going to sound a bit strange, but after I downloaded it, I actually said it and heard a lot of other people saying the same thing... "I WANT TO HOLD IT!" There is something about being able to hold the case that the game came in as well as having ownership of a cartridge or physical format of the game. Also, the eBook that comes with the game is a nice addition, but I'd much rather have the book in hand too, and some people will say the same thing. Minor point deduction, but seriously, what

do you expect for a \$19.99 game?

There's nothing else for me to complain about for this collection except EVERY other company should follow suit. Yes, there is the Street Fighter Anniversary collection and Sega and Atari did their mega collection. But to do a collection of the chronicles of one franchise is brilliant. Maybe we could see a Mortal Kombat Collection...or Zelda...or Kirby. At any rate, this IS a sweet addition to my digital collection and now on to the Contra Collection!!!

CONTRA ANNIVERSARY COLLECTION

Did someone say Contra? Oh yes I did! Right before this issue went to print, Konami released the third and (sadly) final collection, The Contra Anniversary Collection. The king of run and gun has returned with ten of the best of the best titles from the franchise: Contra (Arcade), Super Contra, Contra (NA), Contra (JP), Super C, Contra III: The Alien Wars, Operation C, Contra Hard Corps, Super Probotector Alien Rebels and Probotector.

This is what two player gaming was all about back then with either the Arcade, Nintendo, Sega or any other system. As frustrating as the game can be, everything is there to continue the mayhem. The beautiful graphics, sound and playability, and replay factor is all packed into this download. They also added one sweet feature to the game - you can turn on and off an auto fire option no matter what weapon you are using. No more do you have to worry about mashing the buttons or getting a blister. Been there, done that, got the band-aid!



In addition to the games that are packed into the \$19.99 download, there is also a digital book very similar to the Castlevania Collection.

Like the Castlevania Collection, you are able to adjust the screen resolution, however, since the arcade, NES and Gameboy versions were created for vertical screening, there really isn't a reason to adjust the settings at all.

So what are the downsides to his particular collection? Again, like the Castlevania, I just wish we could have a physical copy available. Also, there was one game that this collection is lacking, and that I felt would have made a strong addition to the collection, which is Contra 4. I'm not sure how or why that one was omitted. But again, ten games is just about perfect for the price, in my book.

In the world of trilogies, the third and final chapter is always "save the best for last." And that it was! However, in this case, I wouldn't mind a three-part prequel and/or a three part afterwards a la Star Wars.

Oh, and in case you were wondering if the Konami code works for the NES version of the games... Up, Up, Down, Down, Left, Right, Left, Right B, A, B, A, Start! 🎮

Nintendo 64 Pricer

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Game	Loose	Complete	Game	Loose	Complete	Game	Loose	Complete
007 GoldenEye	\$18.48	\$44.98	Big Mountain 2000	\$21.77	\$53.97	Donald Duck Going Quackers	\$19.21	\$76.75
007 GoldenEye [Not for Resale]	\$195.00		Biofreaks	\$5.04	\$19.99	Donkey Kong 64	\$20.37	\$43.98
007 GoldenEye [Player's Choice]	\$27.04	\$43.55	Black Controller	\$13.51	\$34.95	Donkey Kong 64 [Expansion Pak Bundle]	\$50.06	\$56.47
007 World Is Not Enough	\$10.97	\$24.05	Blast Corps	\$8.09	\$27.99	Donkey Kong 64 [Not for Resale Gray]	\$400.00	
007 World Is Not Enough [Gray Cart]	\$10.73	\$21.99	Blue Controller	\$17.99	\$39.99	Doom 64	\$24.29	\$53.86
1080 Snowboarding	\$5.74	\$20.20	Blues Brothers 2000	\$10.83	\$41.99	Dr. Mario 64	\$17.67	\$36.94
1080 Snowboarding [Not for Resale]	\$81.50		Body Harvest	\$13.10	\$30.99	Dual Heroes	\$9.18	\$48.28
1080 Snowboarding [Player's Choice]	\$8.28	\$25.99	Bomberman 64	\$15.60	\$36.29	Duck Dodgers	\$34.17	\$85.06
A Bug's Life	\$7.15	\$17.45	Bomberman 64 Second Attack	\$122.50	\$428.71	Duke Nukem 64	\$15.00	\$34.00
Aero Gauge	\$8.17	\$34.99	Bomberman Hero	\$10.92	\$35.02	Duke Nukem Zero Hour	\$13.35	\$30.00
Aerofighters Assault	\$7.99	\$28.99	Bottom of the 9th	\$8.32	\$22.27	ECW Hardcore Revolution	\$6.15	\$18.89
Aidyn Chronicles	\$16.99	\$38.88	Brunswick Circuit Pro Bowling	\$12.07	\$25.29	Earthworm Jim 3D	\$28.71	\$64.99
Aidyn Chronicles [Gray Cart]	\$89.95	\$125.96	Buck Bumble	\$14.95	\$48.42	Elmo's Letter Adventure	\$7.15	\$40.07
All-Star Baseball 2000	\$4.56	\$11.02	Bust-A-Move 2	\$13.25	\$24.99	Elmo's Number Journey	\$7.80	\$37.84
All-Star Baseball 2001	\$5.20	\$14.00	Bust-A-Move 99	\$14.46	\$36.43	Excitebike 64	\$8.85	\$21.50
All-Star Baseball 99	\$4.21	\$7.99	California Speed	\$7.70	\$25.89	Excitebike 64 [Not for Resale]	\$64.00	
All-Star Tennis 99	\$24.00	\$24.21	Carnageddon	\$52.44	\$107.85	Expansion Pak	\$29.74	\$56.68
Armorines Project SWARM	\$6.37	\$18.24	Castlevania	\$14.27	\$36.73	Extreme G	\$6.04	\$19.30
Army Men Air Combat	\$8.34	\$21.33	Castlevania Legacy of Darkness	\$51.86	\$136.85	Extreme Green Controller	\$29.99	\$116.18
Army Men Air Combat [Gray Cart]	\$22.83	\$28.49	Chameleon Twist	\$17.00	\$52.20	F-Zero X	\$18.17	\$42.02
Army Men Sarge's Heroes	\$9.02	\$21.47	Chameleon Twist 2	\$29.39	\$187.00	F1 Pole Position 64	\$3.96	\$15.09
Army Men Sarge's Heroes 2	\$10.18	\$28.81	Charlie Blasts	\$12.67	\$60.48	F1 World Grand Prix	\$5.00	\$10.47
Army Men Sarge's Heroes 2 [Gray Cart]	\$11.52	\$30.00	Chopper Attack	\$6.93	\$20.99	FIFA 64	\$6.33	\$19.99
Asteroids Hyper 64	\$9.99	\$23.99	Clay Fighter 63 1/3	\$14.97	\$29.87	FIFA 99	\$10.07	\$21.14
Atomic Purple Controller	\$19.14	\$70.00	Clay Fighter Sculptors Cut	\$359.69	\$1,766.44	FIFA Road to World Cup 98	\$6.89	\$21.98
Automobili Lamborghini	\$5.50	\$18.42	Cleaning Kit	\$7.28	\$24.38	FOX Sports College Hoops '99	\$3.92	\$9.99
Banana Controller	\$110.00	\$255.00	Command and Conquer	\$11.94	\$23.58	Fighter Destiny 2	\$15.00	\$46.25
Banjo-Kazooie	\$19.02	\$49.95	Conker's Bad Fur Day	\$67.23	\$110.75	Fighters Destiny	\$8.97	\$22.43
Banjo-Kazooie [Not for Resale]	\$52.88		Cruis'n Exotica	\$17.61	\$37.48	Fighting Force 64	\$17.29	\$69.99
Banjo-Kazooie [Player's Choice]	\$20.97	\$50.00	Cruis'n USA	\$7.55	\$24.64	Fire Orange Controller	\$23.84	\$59.59
Banjo-Tooie	\$26.61	\$62.62	Cruis'n USA [Player's Choice]	\$8.00	\$32.49	Flying Dragon	\$14.54	\$62.15
Banjo-Tooie [Not for Resale]	\$40.54		Cruis'n World	\$12.77	\$29.28	Forsaken 64	\$7.44	\$18.89
Bass Hunter 64	\$5.32	\$15.12	CyberTiger	\$12.67	\$27.50	Funtastic Fire Orange Nintendo 64 System	\$113.31	\$178.46
Bass Masters 2000	\$7.13	\$25.84	Daikatana	\$38.80	\$154.06	Funtastic Grape Purple Nintendo 64 System	\$86.49	\$216.23
Bass Masters 2000 [Gray Cart]	\$42.12	\$102.47	Dark Rift	\$7.99	\$19.94	Funtastic Ice Blue Nintendo 64 System	\$100.00	\$200.00
Batman Beyond	\$17.38	\$55.36	Deadly Arts	\$14.94	\$37.13	Funtastic Jungle Green Nintendo 64 System	\$88.30	\$220.43
Battletanx	\$10.83	\$29.99	Destruction Derby 64	\$10.69	\$26.18	Funtastic Smoke Black Nintendo 64 System	\$90.00	\$226.88
Battletanx Global Assault	\$12.54	\$40.00	Diddy Kong Racing	\$15.99	\$29.91	Funtastic Watermelon Red Nintendo 64 System	\$108.98	\$220.00
Battlezone: Rise of the Black Dogs	\$14.98	\$55.00	Diddy Kong Racing [Not for Resale]	\$241.16		GT 64	\$5.96	\$15.50
Beetle Adventure Racing	\$13.34	\$29.28	Diddy Kong Racing [Player's Choice]	\$11.95	\$29.75			

Game	Loose	Complete
Gameboy Transfer Pak	\$8.30	\$30.00
Gameshark	\$16.53	\$21.99
Gameshark 2.0	\$9.99	\$25.01
Gameshark 2.1	\$14.99	\$37.53
Gameshark 2.2	\$16.00	\$45.81
Gameshark Pro 3.0	\$14.32	\$22.00
Gameshark Pro 3.2	\$24.98	\$64.77
Gameshark Pro 3.3	\$30.66	\$44.99
Gauntlet Legends	\$26.55	\$37.98
Gauntlet Legends [Figure Bundle]	\$50.14	\$125.35
Gex 3: Deep Cover Gecko	\$9.32	\$31.73
Gex 64	\$9.50	\$23.97
Glover	\$9.77	\$29.99
Glover [T-Shirt Edition]	\$57.14	\$148.14
Goemon's Great Adventure	\$51.49	\$120.00
Gold Controller	\$20.98	\$52.45
Gold Nintendo 64 System	\$116.93	\$443.21
Gold Nintendo Power 100 Controller	\$139.88	\$350.28
Golden Nugget 64	\$6.90	\$15.53
Grape Purple Controller	\$25.00	\$62.50
Gray Controller	\$19.99	\$51.20
Green Controller	\$19.55	\$53.36
Harvest Moon 64	\$41.47	\$89.99
Hercules	\$14.17	\$43.95
Hexen	\$9.25	\$26.00
Hey You Pikachu	\$5.89	\$41.60
Hey You Pikachu [Microphone Bundle]	\$27.60	\$50.00
Hot Wheels Turbo Racing	\$13.37	\$23.06
Hybrid Heaven	\$11.92	\$27.24
Hydro Thunder	\$23.12	\$39.74
Hydro Thunder [Gray Cart]	\$30.23	\$89.99
Ice Blue Controller	\$22.49	\$31.09
Iggy's Reckin' Balls	\$11.37	\$35.90
Indiana Jones Infernal Machine	\$45.32	\$124.99
Indy Racing 2000	\$8.02	\$20.31
International Superstar Soccer 2000	\$56.88	\$142.20
International Superstar Soccer 64	\$11.35	\$24.21
International Superstar Soccer 98	\$19.61	\$45.62
Jeopardy	\$6.64	\$14.99
Jeremy McGrath Supercross 2000	\$4.72	\$11.63
Jet Force Gemini	\$7.90	\$27.85
Jet Force Gemini [Not for Resale]	\$46.07	
Jumper Pak	\$6.27	\$9.95
Jungle Green Controller	\$23.99	\$65.91
Ken Griffey Jr Baseball	\$4.95	\$15.00
Ken Griffey Jr's Slugfest	\$8.07	\$14.95
Killer Instinct Gold	\$19.41	\$49.39
Kirby 64: The Crystal Shards	\$23.76	\$70.75
Knife Edge Nose Gunner	\$9.60	\$23.95

Game	Loose	Complete
Knockout Kings 2000	\$5.53	\$11.45
LEGO Racers	\$8.22	\$21.24
Lode Runner 3D	\$9.00	\$23.99
MRC Multi Racing Championship	\$5.04	\$11.00
Mace Dark Age	\$9.70	\$29.84
Madden 2000	\$4.33	\$10.25
Madden 2001	\$4.29	\$9.94
Madden 2002	\$4.51	\$11.80
Madden 64	\$3.95	\$9.49
Madden 99	\$3.78	\$8.75
Magical Tetris Challenge	\$14.66	\$34.26
Mario Golf	\$19.40	\$35.00
Mario Kart 64	\$29.09	\$52.84
Mario Kart 64 [Not for Resale]	\$127.29	
Mario Kart 64 [Player's Choice]	\$34.76	\$75.04
Mario Party	\$27.15	\$69.50
Mario Party 2	\$34.70	\$77.44
Mario Party 2 [Not for Resale]	\$54.97	
Mario Party 3	\$38.83	\$79.48
Mario Party 3 [Not for Resale]	\$80.72	
Mario Party [Not for Resale]	\$137.50	
Mario Tennis	\$15.00	\$35.78
Mario Tennis [Not for Resale]	\$28.74	
Mega Man 64	\$32.22	\$81.09
Mia Hamm Soccer 64	\$7.27	\$9.66
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N64 Memory Card	\$7.68	\$19.68
NASCAR 2000	\$4.31	\$9.21
NASCAR 99	\$4.66	\$8.31
NBA Courtside	\$3.93	\$9.99
NBA Courtside 2	\$6.99	\$9.99
NBA Hang Time	\$11.00	\$21.99
NBA In The Zone 2000	\$23.94	\$132.10
NBA In The Zone '98	\$2.99	\$8.99

Game	Loose	Complete
NBA In the Zone '99	\$6.98	\$21.56
NBA Jam 2000	\$12.25	\$18.68
NBA Jam 99	\$7.40	\$15.96
NBA Live 2000	\$4.25	\$13.83
NBA Live 99	\$3.53	\$10.99
NBA Showtime	\$10.00	\$15.00
NFL Blitz	\$10.87	\$24.99
NFL Blitz 2000	\$12.92	\$20.48
NFL Blitz 2001	\$12.26	\$23.50
NFL Blitz Special Edition	\$37.33	\$59.99
NFL Quarterback Club 2000	\$3.46	\$7.13
NFL Quarterback Club 2001	\$6.45	\$19.81
NFL Quarterback Club 98	\$3.00	\$6.72
NFL Quarterback Club 99	\$2.61	\$7.80
NHL 99	\$6.99	\$11.70
NHL Blades of Steel '99	\$8.00	\$17.51
NHL Breakaway '98	\$4.01	\$8.99
NHL Breakaway '99	\$5.98	\$16.34
Nagano Winter Olympics '98	\$4.00	\$14.43
Namco Museum	\$7.96	\$15.99
Nightmare Creatures	\$12.46	\$29.99
Nintendo 64 AV Cable	\$0.21	\$0.53
Nintendo 64 Star Wars Racer Edition System	\$73.53	\$129.00
Nintendo 64 System	\$27.92	\$80.46
Nintendo 64 System [Pokemon Stadium Battle Set]	\$164.28	\$425.92
Nintendo 64 Test Cartridge	\$1,050.00	
Nuclear Strike	\$11.09	\$29.40
Off Road Challenge	\$8.85	\$24.48
Ogre Battle 64: Person of Lordly Caliber	\$45.38	\$93.75
Olympic Hockey 98	\$8.86	\$25.70
PGA European Tour	\$41.09	\$83.26
Paper Mario	\$43.95	\$110.00
Paperboy	\$10.98	\$25.98
Penny Racers	\$13.40	\$33.93
Perfect Dark	\$10.07	\$27.09
Perfect Dark [Not for Resale]	\$46.24	
Perfect Dark [Player's Choice]		
Pikachu Nintendo 64 System	\$149.93	\$309.99
Pilotwings 64	\$10.04	\$32.57
Pokemon Puzzle League	\$12.44	\$33.23
Pokemon Snap	\$12.23	\$37.50
Pokemon Snap [Demo Only] [Not for Resale]		
Pokemon Snap [Not for Resale]	\$160.00	
Pokemon Snap [Player's Choice]		
Pokemon Stadium	\$14.84	\$58.06
Pokemon Stadium 2	\$34.42	\$79.99
Pokemon Stadium 2 [Not for Resale]	\$47.74	
Pokemon Stadium [Not for Resale]	\$27.99	

Game	Loose	Complete
Polaris SnoCross	\$16.04	\$45.26
Power Rangers Lightspeed Rescue	\$7.42	\$25.73
Powerpuff Girls	\$9.70	\$27.97
Quake	\$10.84	\$30.05
Quake II	\$11.09	\$33.81
Quest 64	\$11.20	\$29.72
Rainbow Six	\$7.17	\$19.60
Rainbow Six [Gray Cart]	\$6.83	\$17.74
Rally Challenge 2000	\$9.99	\$19.54
Rampage 2 Universal Tour	\$15.35	\$38.17
Rampage World Tour	\$20.00	\$49.49
Rat Attack	\$23.47	\$130.00
Rayman 2 The Great Escape	\$12.98	\$39.08
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Shadow Man	\$9.63	\$25.00
Shadowgate 64	\$18.33	\$45.92
Smoke Controller	\$28.08	\$70.31
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Snowboard Kids 2	\$48.92	\$179.01
South Park	\$11.74	\$27.60
South Park Chef's Luv Shack	\$12.79	\$27.58
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Spiderman	\$14.38	\$35.41
Star Fox 64	\$16.20	\$41.89
Star Fox 64 [Not for Resale]	\$67.47	
Star Fox 64 [Player's Choice]	\$18.06	\$30.14

Game	Loose	Complete
Star Fox 64 [Rumble Pak Bundle]	\$39.95	\$66.04
Star Soldier	\$19.99	\$119.50
Star Wars Battle for Naboo	\$11.24	\$25.59
Star Wars Episode I Racer	\$5.64	\$16.88
Star Wars Episode I Racer [Not for Resale]	\$56.44	
Star Wars Rogue Squadron	\$8.93	\$20.16
Star Wars Rogue Squadron [Not for Resale]	\$51.27	
Star Wars Rogue Squadron [Player's Choice]	\$9.74	\$25.90
Star Wars Shadows of the Empire	\$7.62	\$20.85
Star Wars Shadows of the Empire [Player's Choice]	\$8.95	\$20.99
Starcraft 64	\$46.34	\$135.47
Starshot Space Circus Fever	\$26.27	\$71.00
Stunt Racer	\$203.99	\$657.00
Super Bowling	\$267.75	\$358.47
Super Mario 64	\$23.97	\$64.87
Super Mario 64 [Not for Resale]	\$69.99	
Super Mario 64 [Player's Choice]	\$29.06	\$58.59
Super Smash Bros.	\$28.89	\$93.72
Super Smash Bros. [Player's Choice]	\$35.23	\$124.75
Supercross 2000	\$5.49	\$14.99
Superman	\$8.88	\$33.04
Tarzan	\$12.48	\$31.85
Tetrisphere	\$7.48	\$16.90
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Toy Story 2	\$8.78	\$32.39
Track and Field 2000	\$12.21	\$42.96
Transformers Beast Wars Transmetals	\$50.93	\$261.85
Triple Play 2000	\$3.48	\$11.99
Turok 2 Seeds of Evil	\$5.98	\$19.20
Turok 2 Seeds of Evil [Gray Cart]	\$5.98	\$16.18
Turok 2 Seeds of Evil [Not for Resale]	\$350.00	
Turok 3	\$25.10	\$56.39
Turok Dinosaur Hunter	\$7.86	\$34.19
Turok Dinosaur Hunter [Player's Choice]	\$10.99	\$27.48
Turok Rage Wars	\$9.00	\$25.73
Turok Rage Wars [Gray]	\$173.33	\$176.08
Twisted Edge	\$3.98	\$12.56

Game	Loose	Complete
V-Rally Edition 99	\$8.00	\$20.42
Vigilante 8	\$13.56	\$33.97
Vigilante 8 2nd Offense	\$19.99	\$44.86
Virtual Chess	\$7.95	\$20.39
Virtual Pool	\$6.10	\$16.59
WCW Backstage Assault	\$7.92	\$14.20
WCW Mayhem	\$4.81	\$12.75
WCW Nitro	\$7.51	\$21.20
WCW vs NWO Revenge	\$5.27	\$16.45
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Wave Race 64	\$8.50	\$21.00
Wave Race 64 [Player's Choice]	\$4.31	\$26.00
Wayne Gretzky's 3D Hockey	\$7.97	\$15.00
Wayne Gretzky's 3D Hockey 98	\$6.96	\$16.32
Wetrix	\$9.38	\$22.89
Wheel of Fortune	\$6.13	\$15.97
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Wipeout	\$6.29	\$15.95
World Cup 98	\$9.22	\$20.72
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Xena Warrior Princess	\$9.37	\$17.00
Yellow Controller	\$25.74	\$59.53
Yoshi's Story	\$18.10	\$49.98
Yoshi's Story International Version	\$1,249.99	
Yoshi's Story [Player's Choice]	\$18.20	\$52.09
Zelda Majora's Mask	\$34.88	\$68.40
Zelda Majora's Mask Adventure Set		\$2,500.00
Zelda Majora's Mask [Collector's Edition]	\$36.99	\$82.89
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Zelda Majora's Mask [Not for Resale Gray]	\$1,512.50	
Zelda Ocarina of Time	\$24.94	\$54.52
Zelda Ocarina of Time [Collector's Edition]	\$47.81	\$133.73
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