

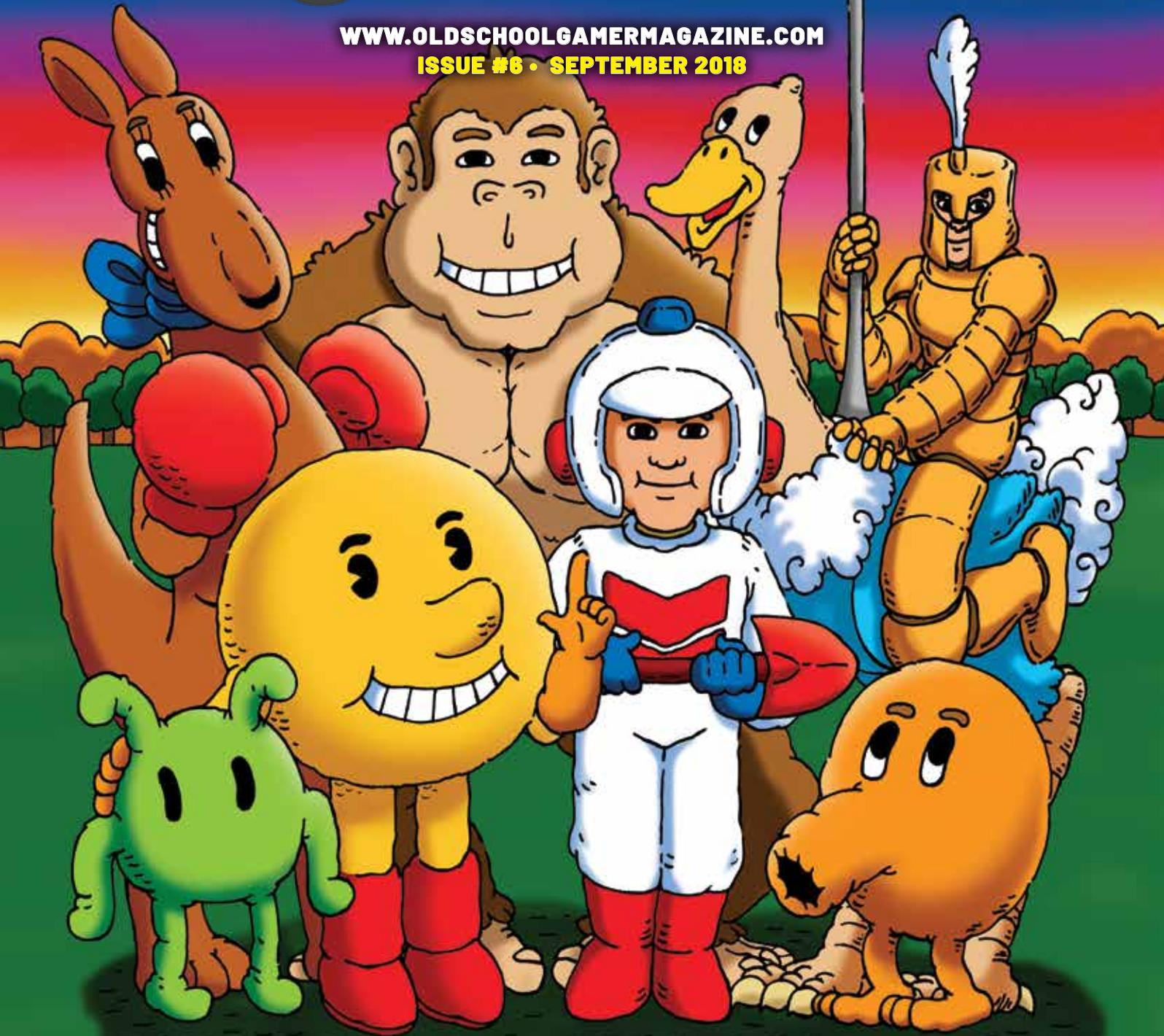
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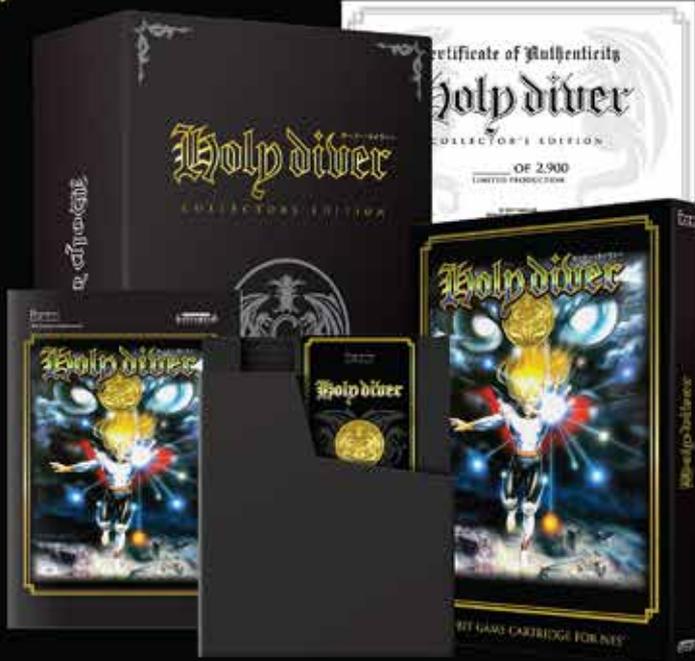
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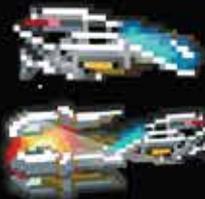
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From Box Office Bob-omb to Cult Classic Icon: Super Mario Bros.: The Movie – 25 Years Later

By Blake Dumesnil

Due to the surprising amount of blockbuster hits that came from franchise development in the 1980s, by the early 1990s,

Hollywood was doubling down with increased budgets, bigger sets, and better effects in hopes of catching lightning in a bottle (again and again, it seemed, as studios sought to ignite their next hot film franchise). There was a mindset that no concept was too outlandish to translate, in turn, nurturing technology developments in practical effects and CGI, a budding concept at the time. With technology providing a means to adapt stories that might have been too fantastical to efficiently produce before, it comes as no surprise that Hollywood began turning their attention to the booming home console video game market for inspiration, making a license like Super Mario Bros. quite a viable candidate to become the next big Hollywood hit and the first film ever to be based on a video game.

As the infamous film that set the stage for a slew of video game-to-film adaptations over the years now celebrates its 25th anniversary, let's take a look back at the tone and absurdly brilliant artistry that made Super Mario Bros. the maligned, yet increasingly beloved, cult classic it is today.

A WRONG TURN THROUGH THE MUSHROOM KINGDOM

The popularity of the Super Mario games did initially attract some A-list actors to the project such as Danny DeVito, Tom Hanks, and Arnold Schwarzenegger, who were approached to play Mario, Luigi, and Koopa, respectively. But as pre-production on the film dragged along, with the scripts' continuously shifting tone, those actors were taken out of consideration and the creative team decided that Bob Hoskins was the right man for the leading role of Mario, having just had successes with family films *Who Framed Roger Rabbit?* and *Hook*. Soon after, Dennis Hopper signed on as Koopa and comedian John Leguizamo brought a youthful charisma to the role of Luigi.

Super Mario Bros. went through a whopping 8 different script concepts before the creative team finally settled on the dystopian

storyline that was translated into the final film. Originally, the film was envisioned as a Wizard of Oz-inspired tale that aimed to more accurately bring the fantastical world of the games to life. However, when original director Greg Beeman's sci-fi fantasy *Mom and Dad Save the World* flopped at the box office in 1992, a new set of writers were brought in along with the creators of *Max Headroom*, husband and wife directing team Rocky Morton and Annabel Jankel.

A combination of the new writing and directing duos is what led to a more realistic approach that began taking the story away from its fantasy roots. Over the course of the 8 drafts, the bright, cheerful world of the games shifted across an experimentation of genres, evoking everything from *Ghostbusters* to *Die Hard* to *Mad Max*, morphing the tone of the story into the grittier version the film eventually became. Everything that made the games fantastical was translated with a more grounded approach, which made the ties to the games largely unrecognizable to audiences. Though it seems like an odd way to translate the games today, the tone of the film is not so radical when you look at how comic book films were being translated at a time before the superhero genre was a multi-billion dollar success for Hollywood. Films like Tim Burton's *Batman* and *Teenage Mutant Ninja Turtles* both came from comic book roots but were brought to life in a dark, brooding manner with sharp injections of humor and color strategically placed throughout. Films based on comic books were not written or designed to pander to children, even though that was certainly the key demographic. That said, I find that is the charm of those types of films from the 80s and 90s; while they maintain a great level of fun for kids, they never watered down the realism of the sets, effects, and action. Everything felt real and tangible on screen, because it was real and tangible, and that is something I still find remarkably appealing about Super Mario Bros. today.

A MODERN CULT CLASSIC

Ultimately, the convoluted, constantly changing storyline that barely reflected the source material, left audiences scratching their heads and the film never even earned back its \$48 million dollar budget, making it a box office bomb. This was compounded by the fact that merely 2 weeks later, another dinosaur-centric film would be released, ushering in a new era of filmmaking and visual effects – *Jurassic Park*. Although the film was quickly swept under the rug after its release, over the past 25 years, Super Mario Bros. has been revisited by its originally intended audience, and along the way has found a new group of fans that appreciate it in all of its quirky, yet lighthearted, glory. While a film like Super Mario Bros. would never be made in the same way today, if you step back and give the absurdly brilliant artistry, production, costume design, and charismatic acting a chance, you might just enjoy this modern cult classic! That is precisely where my own interest and passion for the film lies.



in front of me - the Thwomp Stomper Boots and a 7-ft. tall Goomba puppet. They all felt like twisted real-world translations of elements from the games and, as a kid, you couldn't help but want to reach out and touch them. They were no longer just pixelated sprites, rather items that had been brought to life with detail and functionality. The allure of the Stomper Boots appealed to me ever since I saw them in the flesh that summer because they were tangible "tools of the trade" that had an iconography about them, just like a proton pack, a batarang, or a hoverboard.

That experience is what began my decades-long journey

PRESERVING THE ARTISTRY OF THE FILM

When I was 9 years old, I visited the Disney-MGM Studios in Orlando, Florida for the very first time with my family. At that time, along the back of the park, there was a gallery called Studio Showcase that was home to an exhibition of props and costumes from some of Disney's most recent live action films, including *The Rocketeer*, *Honey, I Blew Up the Kid*, and *Super Mario Bros.*

Just as audiences today marvel at the translation of comic book characters to film, I was mesmerized seeing elements from video games brought to life on screen. As I stood inside that gallery, I fell in love with the tangible design work that went into the items



to track down any surviving production items from a film that has always fascinated me - mainly because of what it is and the unique artistry that went into it. Over the years, I was fortunate enough to get in contact with the original prop master for the film who had a few remaining pieces such as the "hero" meteorite necklace prominently seen throughout the film, as well as a Bullet Bill prop and Mario's tools. It was sad to find out though that many items had simply been thrown away after the film wrapped production. It seemed that my quest to track down even just one of those Stomper Boots would be a fruitless effort.

However, in 2011, I finally located one of the few surviving foam rubber Stomper Boots used for stunt work. Because the hero boots were made from metal and fiberglass, weighing over 20 lbs. each, these foam boots were made for the actors to more comfortably move around in. Not long after, I tracked down two more stunt boots in considerably better condition, before finally finding one of the true "hero" boots with electronics still embedded a few years later. While I feel like I found the holy grail of movie props I could have ever wanted in a collection, I am still elated when I find out other props and costumes from the film have survived. With each item that resurfaces, it motivates me even more to save what is left, not only because I am a fan, but because the hard work that so many artists and craftsmen and women put into the film deserves to be preserved.

As a result, I have collaborated with the National Videogame Museum in Frisco, Texas on a retrospective exhibition highlighting the film's dramatic story along with my own collection of props, costumes, and memorabilia from the film. I hope that it's a reminder that even though audiences quickly forgot about the film upon its release, parts of it can still be preserved, and by saving that artistry and craftsmanship, hopefully it will help the film earn a new appreciation from future generations.

The *Super Mario Bros.* 25th Anniversary Exhibit is open now through the end of October 2018. 

THE WORLD WE KNOW HAS SPAWNED ANOTHER WORLD,
A PARALLEL WORLD OF ENERGY AND LIGHT,
A WORLD WHERE VIDEO GAME BATTLES ARE REAL.

TRON

©1982/1983 Walt Disney Productions

ENTER THE WORLD OF TRON, THE VIDEO GAME FROM
BALLY/MIDWAY, BASED ON THE FUTURISTIC ADVENTURE
MOTION PICTURE FROM WALT DISNEY PRODUCTIONS.

Name: Tron
Manufacturer: Bally Midway
Year: 1982
Type: Videogame
Class: Wide Release
Genre: Other
Monitor:

Orientation: Vertical
Type: Raster: Standard Resolution
CRT: Color
Conversion Class: Midway MCR II
Game Specific: Tron Pinout
Settings: Tron Dipswitch Settings
Number of Simultaneous Players: 1
Maximum number of Players: 2
Gameplay: Alternating

Control Panel Layout: Single Player
Controls: Rotary: Optical [Direction of Fire]
Joystick: 8-way stick with trigger [Fire/Throttle]

Sound: Unamplified Stereo (requires two-channel amp)

Cabinet Styles: Upright/Standard
Cocktail, Cabaret/Mini

Details and Flyers from Arcade-Museum.Com

Team Leaders:

VP Engineering: John Pasierb
Hardware: Atish Ghosh

Programmer/Software: Bill Adams
Art/Cabinet Design: George Gomez

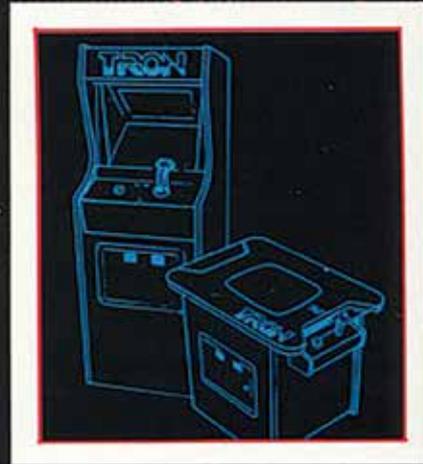
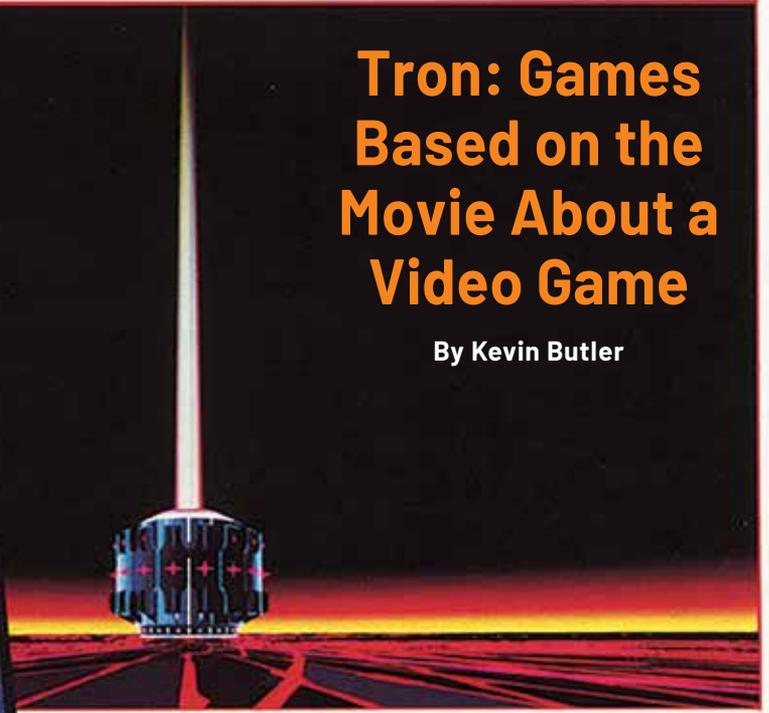
Tron was the first video game that was officially licensed from a movie. Other games had been created before 1981 but they were unofficial versions or they weren't officially licensed from the movies they were associated with. The premise of Tron involves a man named Kevin Flynn who is a genius programmer for a company called ENCOM. Ed Dillinger isn't as much of a genius but knows how to "acquire" and take credit for other people's work. He runs a program called the MCP (Master Control Program) which is taking over the system. Tron is a program that is designed to put the MCP in check. When Flynn is pulled into the computer world, he must get together with Tron to defeat the MCP. In order to achieve this, they must survive the games created by Sark and the MCP. In the end, the good guys win and it is proven that Flynn, not Dillinger, was the creator of all the programs.

The game is based on four different parts of the movie. These four parts are the MCP Cone, Light Cycles, Tanks, and accessing the I/O Tower. You get through each of these areas utilizing a four-way joystick with trigger and a spinner knob. There are 12 named levels: RPG, COBOL, BASIC, FORTRAN, SNOBOL, PLI, PASCAL, ALGOL, ASSEMBLY, OS, JCL, and USER. The player will be on the user level until they finish the game. For a more detailed description of the game and gameplay, go to <https://gamefaqs.gamespot.com/arcade/564056-tron/faqs/29128> for my FAQ.

Bally MIDWAY

Tron: Games Based on the Movie About a Video Game

By Kevin Butler



CABINET SPECS.

UPRIGHT: 69 $\frac{1}{4}$ " Height
36" Depth
24 $\frac{5}{8}$ " Width

MINI: 23 $\frac{3}{8}$ " Diameter
19 $\frac{1}{2}$ " Width
60 $\frac{1}{4}$ " Height

COCKTAIL: 22" Diameter
32" Width
29" Height.

In order to capitalize on Tron, the original movie, Disney contracted with Bally-Midway to create an arcade game to compliment the movie (and to also encourage people to see it). Bally-Midway was given a very narrow window in which they were told to design, program, and test this game. I managed to catch up with Bill Adams, the programmer, to gain some insight and to get to know him a little better.

OSG: How did you first get involved with computers?

BA: I actually didn't start in computers. I went to Aurora College with the intention of becoming a math teacher. The state of Illinois requires 32 hours of courses in a major for a teaching certificate in it. I only had 29 hours and there were no other high level math courses remaining. When discussing the problem with the chairman of the math department, he told me he was creating a new computer programming course. I immediately became interested and decided to enroll. After I finished my degree in math, I was granted a teaching assistantship which included free tuition. This meant I was taking programming courses for my Masters at the same time I was teaching programming. I eventually received my MS in Computer Science from the University of Illinois in 1975.

OSG: What was the primary system you worked on when you were in college and how did they work into your Computer Science degree?

BA: I worked with the IBM using OS 360. Illiac II was completed before I began there and I never had access to it. I attended courses and worked as a teaching assistant for three years. The most valuable courses were data structures and operating systems. They helped me many times for the projects I later did.

OSG: When you were learning about data structures and databases, what program or language were you using?

BA: SNOBOL

OSG: After you graduated with your MS, what did you do?

BA: I went to Motorola Communication Systems and I was initially hired to program customer applications. I then joined

the operating system group. The group then transitioned writing applications on the PDP-11. I created a database management system for city emergency services. I left Motorola and worked for a contracting company where I was assigned to Honeywell.

OSG: When you were at Motorola, what language was the database created in or was there a database-type program that existed?

BA: At the time the PDP-11 did not have any database management tools. I started by completing the transport of a very complex database manager from the MDP-2000 (Motorola's mini computer) to the PDP-11. This database manager had elaborate search capabilities. It provided multiple types of keys to the same item. For example, a single location could be accessed with the key of a street number, cross streets, common place name (Joe's bar), or an alarm device id. Any type of information an emergency dispatcher may receive from a caller. Once the location was found, the system provided a list of police or fire vehicles for the area. Once loaded with data its entries were very rarely changed. I created the next database from scratch. It was a simple hashed key to data type system. Its challenge was the large amounts of data and overflow of data within a hashed data disk block. The original use was for Atlantic City police cars to use a Motorola mobile terminal to check out of state cars for overdue parking tickets. At the time there were over 23,000 of these tickets from just Pennsylvania. It took an average of 2 seconds to give the reply. This database then became a utility for the systems created. For example it might contain the location of alarm boxes, which emergency vehicles in the area are available, or the priority of the call they are currently servicing. It was a dynamic database. Also, both databases were written in

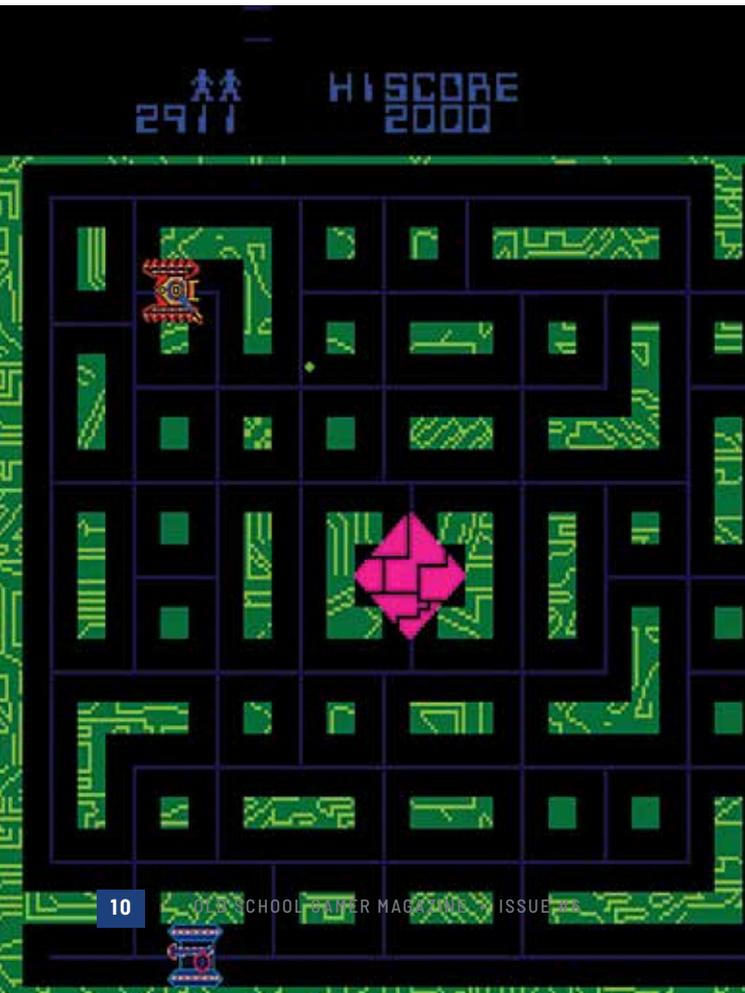
assembly language and had to be as quick as possible.

OSG: Did you do a lot of the same work at Honeywell that you did at Motorola?

BA: Actually no. Initially I created OS utilities such as a program loader and debugger for the Motorola 6800. I then designed databases for allowing new 6800 programs to interact with existing Honeywell products. The biggest challenge was modifying the older products' code to interface with the new 6800 devices. The existing code was poorly documented and at times used horrible practices. For example, the code did not use labels for branching to locations. The number of bytes of instructions were counted and hard coded into branch instructions. The branch and destination code could be several listing pages from each other. It could create horrible results if you changed code in the middle of this mess. I worked on these projects until I left in 1978 for Bally-Midway.

OSG: So you were, in essence, at the dawn of the arcade explosion.

BA: Yes, that was a fun time for me. Midway had originally manufactured mechanical arcade games. Midway then transitioned to video games. The original system was black and white and most of the games were developed in-house. When Space Invaders came out, Bally-Midway licensed the United States rights from Taito. When the first games arrived, it was found that they were actually Bally-Midway boards (hardware) that Taito was using. At that time, there weren't any protections on software. When Space Invaders was placed in an arcade, it became the top earner in the arcade.



The next step began the rise of the video game business. Until this time, if there were two of the same game in a location the expected result was to lower earnings of each game. Instead, when placing two Space Invaders games in a location, they became the top two earning machines in the arcade. This led to creating banks of the same hot games. The number of manufactured machines then became far larger than ever seen before.

OSG: At this time, vector graphics were becoming the rage such as Cinematronics' Space War or Atari's Asteroids. What was Bally-Midway's position in regard to vector-style games?

BA: When vector technology was presented to the Bally-Midway leadership, they decided to pass on it. The vice-president of engineering felt they could create a better vector system. When the eventual prototype vector system was created, the competition had moved beyond its capabilities. From my observation, it probably worked out for the best. The vector games appeared to need more maintenance than raster games.

OSG: So now you are moving along from creating in-house games and seeing what others had out there. What was your next project?

BA: In the next year, I prototyped seven game ideas that the vice-president designed. Each time he decided it was not what he wanted. From my prospective, it appeared he wanted a Space Invader-type of home run. In retrospect, my observation is that singles can also lead to runs and sometimes a line drive becomes a home run. For example, Namco was surprised by Pacman's success.

It was created to get more females to play the game.

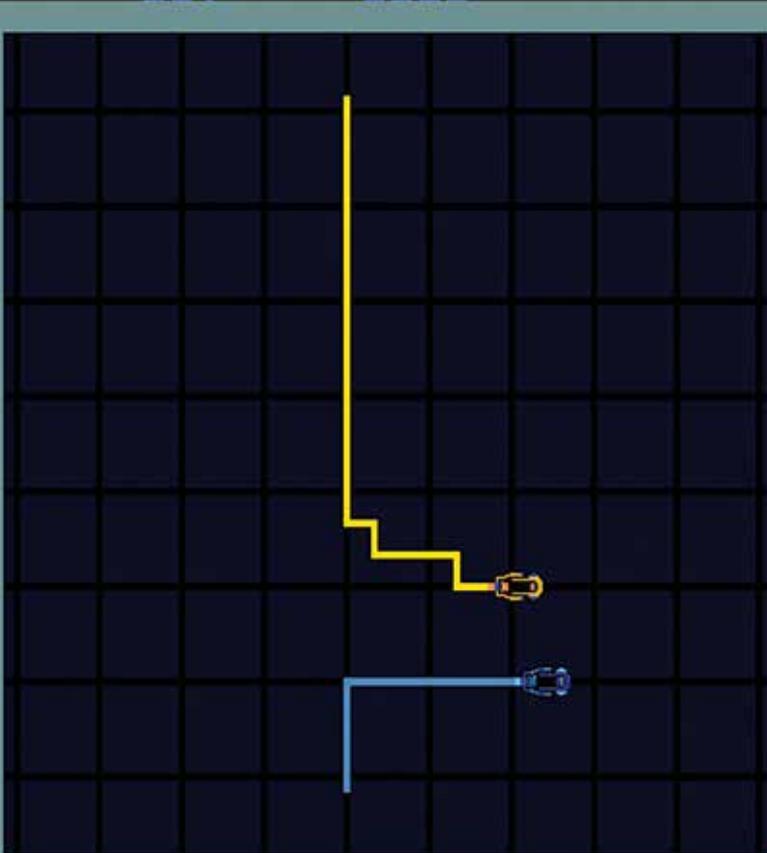
It was in 1979 when Galaxian was brought to the table. Galaxian would be the first game to actually have a multi-colored sprite. Until the advent of sprites, the Midway color arcade games were multiple bits per pixel. The game CPU had to write each byte to display memory. This greatly limited the number of moving images. The times when they could be erased and rewritten in a new position also presented problems. Sprites allowed the program on the main processor to specify one of a number of images stored in hardware and specify the screen address for its display.

At this time, we started to use the Intel Z80. In addition, the screen presentation of a game could be copyrighted. Namco Galaxian hardware had sprites which could move anywhere on the screen. In addition, it could scroll bitmap memory images horizontally. Galaxian and the sequel Galaga were both licensed from Namco. During this period, Midway was developing its own sprite system which was a double line buffer with 128 sprites.

In 1980, I worked on a game that was inspired by Head-On. As in Head-On, the player's goal was to remove all dots from the screen. It varied from Head-On by not having barriers and only one chaser. The single chaser was very intelligent and moved at only $\frac{3}{4}$ speed of the player object. It confirmed the player's belief that you cannot outsmart a computer. Meanwhile, Namco created Pac-Man, a game with four far less intelligent chasers in a maze.

At that time, Namco and Bally both felt that Rally-X was the game that would become the next runaway hit. Little did we know that Pac-Man would become the all-time popular arcade game. It's a good thing that Bally-Midway was able to license both of these games.

661 HISCORE 2000



50 HISCORE 2000



OSG: *It seems that after that, you hit a creative streak. Can you talk a little about that.*

BA: The new hardware, Midway Card Rack (MCR), became available. I started to design and program my own games. My first game was Satan's Hollow. The game had demons with a variety of movement patterns including diving and floating, similar to Moon Cresta's attackers. Since the MCR system had hardware registers to control all object's colors, the game went from daylight to full black of night. Only the demon's eyes and flames would be visible. The game had a resource limited shield which could provide a short time protection in hot situations. The first version was a total flop because I made a major design flaw. I wanted a game with lots of enemies attacking and enhanced ability of the player to kill them. Thus I included the Missile Command concept of an exploding missile which killed everything in its radius. My mistake was I broke the existing model that if that missile hits an object, the object explodes and the missile disappears. Without the circular missile cloud, the problem was how to get lots of kills. Galaga had the idea of an extra gun barrel but each barrel was the equivalent of a player life. Thus if a player lost his base, he could lose two lives. Therefore I created the ability to add barrels via building a bridge over Satan's Hollow and defeating a fire breathing dragon on a bonus screen. If the base was hit, the player lost only one life regardless of the number of barrels.

I had been told not to work on Satan's Hollow anymore so I had two college interns and eventually full time employees make the changes. In the end this greatly benefitted the game tuning since they were far better game players than I. Satan's Hollow eventually became a top earner in arcades for unprecedented number of weeks. Unfortunately this happened during late 1982 with the down turn of the arcade industry. While I was originally working on Satan's Hollow, another person in my group was porting a black and white game to the MCR system and enhancing the player capabilities. The game originally was a clown on a unicycle popping and catching balloons on his head.

Henry Ross one of the founders of Midway wanted to give players a second chance by having them kick missed balloons back up. Hank also eventually wanted Pac-Man and the ghosts to be added as objects to be caught in addition to the balloons. The programmer working on the game returned to school for his PhD. I was tasked with finishing the game and having it ready for production by the end of 1981. In addition to the production requirement I was in the process of hiring new programmers, but until a game with the MCR system went into production, my department only had 3 sets of boards. Thus from middle of 1981 to December my effort was to get Kick Man done.

OSG: *How did Tron come into being since that was around the 1981 time period?*

BA: Bally-Midway was approached by Disney in August of 1981. Disney wanted a game to go along with their new movie Tron. They wanted the game to be done by March of 1982. The game would be the same name. We received a script and the concept art and parts of the movie. We used these to create a game concept. My team and I got together and created cardboard cutouts to represent the light cycles, tanks, and other objects for the different "games". The original plan was to create six mini-games which would be ring discs game,

light cycles, I/O Tower (Grid Bugs), MCP Cone, and another I can't recall. We eventually only did light cycles, I/O Tower, MCP Cone, and tanks due to time constraints. The discs were later made into a new game called "Discs of Tron".

OSG: *Wow, Disney had a pretty ambitious schedule for you all to complete this project. Did Disney keep a tight rein on things?*

BA: I was unaware of any Disney interactions. For the first time Corporate Bally started to monitor the game progress. Midway had two game development groups create game ideas for a TRON game. The president liked both ideas and said to develop both. Since I was more concerned about Kick Man, I decided not to work on programming TRON. After all, the other group was creating a TRON game. The problem was the other group had a personnel problem and stopped working on TRON. I finished Kick Man just before Christmas in 1981. That left 3 months to start and finish TRON. We decided to cut the number of games down to 4 and make TRON Rings a separate game.

To make life more interesting the Chairman and CEO of Bally wanted to visit in January of 1982 to review TRON's progress. I threw together an overview type of demo with very limited animation. I finished the morning of their visit. They indicated they were very happy with the progress.

In January, 1982, I had 3 new programmers start. I gave them the job of starting the tank game and the cycle game. The last was assigned the rings game which eventually was completed in a year and a half. I did the remaining work. The two new programmers did excellent work and progressed further than I had hoped. I eventually picked up and tuned the tank and cycle games as the work progressed. If I recall correctly, the last of the TRON contest games were air shipped to arcades at the end of March 1982. The movie premiere and the finals of the TRON contest were at the beginning of July.

When we saw the final movie, we noticed that some of the game elements such as grid bugs and the Solar Sailer, were only briefly shown or verbally mentioned in the movie. My guess is they were cut from the movie but later added for the game tie in. Overall, I feel that if I had more time, we could have done a normal cycle of public testing and fixed flaws.

We chatted more about his time at Bally-Midway and his subsequent time with Gottlieb, Williams, Digital Equipment, and IBM. Currently, he is an independent contractor who programs video gambling games. It was an honor and a pleasure to chat with Bill Adams and we hope he sits down with us again soon to pick his brain just a little bit more! 

Kevin Butler - He has played video and arcade games since the early 1970's until he joined the Navy in 1983. While in the navy, he continued his hobby of programming (Worked for Majicsoft in the mid-1990's which specialized in Atari ST games) and playing video games. After retiring from the navy in 2004, Kevin started to write FAQ's for GameFAQ's specializing in doing retro-arcade games. These FAQ's have also been a part of the MAME project in regard to gameplay and history. He currently lives in Neosho MO with his wife and son, who is also a video game hobbyist.

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RAMPAGE DOUBLE FEATURE

By Michael Thomasson

Brian Colin is a filmmaker and animator who reluctantly found himself thrust into the video game industry kicking and screaming....

During the golden age of arcade video games, Colin answered a Bally Midway ad thinking, "What does the pinball company want with an animator? They must need somebody to paint on glass because cell painting in animation is a standard thing." Colin was dead wrong and quite disappointed when they responded that they wanted someone to do art for video games. "I was not terribly excited about it because I'm looking at the screen and games were at the Pac-Man level - 16 colors and big pixels. I had a very fine pen and ink style and I've been doing freelance advertising for a while." Thinking the prospect was going nowhere, Colin's response to the Bally Midway interviewer was: "I'm really flattered that you want me to do this, but I have a successful advertising agency of my own and you're going to have to pay me more than \$300 a month." Colin continues, "He chuckled and said, 'Well, I think we can do better than that.' And they offered me the job and I was a little upset about it."

So upset in fact that Colin called his good friend all choked up to lament, "This is it! I can't turn this down. They're going to pay me actual money. And that's better than the beer and popcorn arrangements I got now. Childhood is officially over...". As it turned out, Colin was all wrong. "Childhood kept going...continued to go on, and still does."

Fast forward to present day. Brian Colin has become a leading artist, animator, and video game designer. Acting CEO of his independent studio, Game Refuge Inc., he has produced work for such industry giants as Electronics Arts, Midway, Williams, American Laser Games, The 3DO Company, and other notable groups.

Colin reminisces, "It was the best possible time to stumble into the industry. The first game I worked on was the game called Discs of Tron," which was the second coin-op based on the Disney film and turned out to be a big hit for Bally Midway in the arcades. Colin continued making raster sprite graphics for such hits as Spy Hunter, Xenophobe, and lesser known titles such as Demolition Derby, Kozmik Krooz'r, Zhackery, and a dozen or so others.

His real break-out hit was Rampage. The silly game of antics that made monsters of men who haphazardly consumed experimental vitamins, food additives, or were exposed to radioactive lakes. It set arcade earnings records in 1986 and was eventually ported to more than two dozen platforms. However, it almost didn't happen.

Colin was always pushing the technology that was available. He wanted big characters and a lot of background animation. The hardware technology at the time just wasn't up to his grand ideas. He recalls, "the one hardware guy on the team just went into it and said, 'don't be ridiculous, we can't do that - we've got such limited number of background blocks - the most you can do is animate a rectangle. What can you possibly do animating a rectangle?'" Colin looked at his fellow team member Sharon, the artist who put the infamous bow on Pac-Man, and said "okay, a building collapsing into itself. That's an animating rectangle. We cover up the bottom with a little smoke - a few smoke sprites, and now I can do big characters knocking down that building." Colin notes that "We all got tremendously excited, we all knew we had a hit."

But management didn't agree. "We went to our boss and our boss said 'no.'" Management had other projects for them to work on. Colin then went up the chain of command and "immediately went over his head to the Vice President who immediately understood why we were excited. He's like, 'yeah, this would really be very,



very different, but you can't have the player be the bad guy..." squashing the project yet again.

Thinking that was the end, within a few weeks the unexpected happened. Bally started to shake things up within the company and replaced all the top management. Fresh from Montgomery Ward, Maury Fertig stated on his first day that he had an open-door policy. Colin continues, "so you can bet who is waiting outside his door at 9:00 a.m. the next morning. He loved it, and the rest, as they say, is history."

Rampage has 768 levels which were named "after cities around the country. I went to the head of marketing and said, 'hey, here's a perfect opportunity to send a different press release to everyone in these cities saying your town is about to be destroyed'. And I'm sure you can guess the response to follow...no!" Brian Colin did it anyway. "I wrote a three-page press release that generated hundreds of newspaper articles and TV spots around the country. I think this contributed to the success of the game."

It also led to multiple sequels including Rampage World Tour, Rampage 2: Universal Tour, Rampage Through Time, Rampage Puzzle Attack, Rampage: Total Destruction, and most recently the redemption game based on the 2018 New Line Cinema feature film Rampage starring celebrity actor Dwayne Johnson, also known as the "The Rock."

Brian Colin's hands touched other arcade hits, too. He worked on Xenophobe and 1989's "basket brawl" game Arch Rivals - revolutionary for allowing arcade operators to change the team names and uniform colors to reflect real local teams.

Speaking of arch rivals, in 1994 Colin pitted two fictional Generals in a quick and dirty real-time warfare strategy simulation to capture the enemy's capital city in a Sega Genesis game named General Chaos. The game has the over-the-top character battling his arch-rival, General Havoc. "It was EA's number one independent game that year. It was a huge success and I probably still get more mail asking me to redo that game than just about anything I've ever done."

Brian Colin has nearly ninety video games to his credit. From arcade and console games, to PC, touchscreen, and even redemption games, the list is enormous. Be sure to check out GameRefuge.com to see a full listing, including modern day projects you'll be playing soon! 





That afternoon, Colin was introduced to the second unit director and the assistant director who had him involved in all kinds of antics. "I spent the rest of the afternoon trying not to have a heart attack as I ran at top speed with this look of terror on my face." Later to be superimposed in post-production "in a Chicago street where major landmark buildings were falling down behind me and the monsters were coming my way. That was a riot - I mean, it was wonderful. I spent a couple of weekends doing that kind of stuff and just saying to myself, it can't get any better than this."

Months later, Colin received a call from film producer John Ricard stating "he'd been wanting to contact me for years, literally, however the lawyers were getting in the middle of things and asked him to refrain from doing so, not to reach out for whatever corporate reasons they might have. But the good thing is that, because the casting company brought me in, I'm technically an extra, I'm technically involved in the film, and now they can't stop him from reaching out." In the end, he invited Colin out to the final week of shooting. "Everybody was really nice to me. I got to meet the stars working on the film. The Rock actually stopped a scene that they were shooting because I was taking some pictures with the producers and the director and he said, 'I got to be part of this.'"

In addition, "Naomie Harris comes running down saying all sorts of wonderful things and then Dwayne Johnson said something along the likes of, 'Here we are, we're working harder than I've ever worked on a film out in this heat all day, just giving 110 percent for your movie.' And I was like, 'No. this is your movie.' And he says, 'But we are really busting our butts out here.' and he's got this big grin on his face and that made it all worthwhile. I was just like, 'oh man, you're even nicer than everybody says you are.' It was just -- he was so gracious. He was so cool. Everybody treated me wonderfully down there. They treated me like I was a celeb, and of course I was geeking out all day, just being there and it was wonderful."

Colin still wasn't sure if he'd make it into the final draft of the film or not, noting that "nine times out of ten you're on the cutting room floor." One of his relatives was able to see an advance test screening about a month before the film release and stated, "Brian, not only are you in it, you have a moving close up with such and such going on behind you." Come spring, Ricard invited Colin to the black carpet world premiere in Los Angeles. "He managed to get a couple tickets for myself and my wife. We went to the premiere, it was wonderful, and I saw a few Easter eggs in the film and I was jumping out of my seat shouting, 'YES... but then the movie ended and I wasn't in.'"

At the after party, still a little disappointed, the producer stated that "Warner came in about two weeks ago and said that the studios had to cut about 20 minutes of the film for the release." Sadly, that included many of the Rampage gags and Colin's cameos. As it turned out, "the lawyers did get wind that I was in the movie and they cut me because they're so worried that I might come walking up with my hand out."

The good news is that the DVD of the film was just released, and the "extras" on the disc include many of the scenes and Easter eggs originally omitted from the film. It is now possible to see Brian running in fear from the monsters of his own making! 

This year, the science fiction monster film loosely based on the Rampage video game series made a world tour, crashing into movie theaters across the globe. Dwayne Johnson, aka "The Rock," teams up with a mutated albino gorilla named George to save the city of Chicago from colossal raging monstrosities.

The movie has been in the works for a long time, as it was originally slated for a 2015 release. According to Brian Colin, "John Ricard was a big fan of the Rampage game, grew up as people do, and became a film producer. He called up one of his buddies, a screenwriter named Ryan Engle, and says he wants to make the game into a movie." Ryan's initial response was, "Are you crazy? How could we possibly turn this game, which is all slapstick, eating people, and everything else, into a movie?" Colin reminisces, "But they persevered.... I first became aware of it probably five or six years ago and I was delighted."

Brian Colin wanted to be part of the film, but he figured that his attempts would go nowhere. "I sent a couple letters off to Time Warner just in general saying, 'hey, if you need any help, here I am, blah, blah, blah.' But I never really heard anything back. I think at most I got a polite 'thank you for your interest' letter-type thing."

Fast forward a few years, and Colin's son is attending his alma mater, Southern Illinois University, for film. He learns through a buddy about a connection with the production company working on the film. "And so I am thinking, worst case we're going to camp out at this guy's house and maybe we can sneak onset someday - I knew they were shooting location stuff in Chicago." However, before such radical steps were taken, Colin "got a call from the casting company saying they understood that I was the game designer and would I be interested in being an extra? And, yeah. I obviously said, yes. I flipped."

Arriving on the set, and gathered in a ballroom, Colin reminisces, "over a hundred people, half dressed in S.W.A.T. and police uniforms, with the rest of us dressed as tourists, citizens or business men, and they announced that I was a creator and everybody was wonderful. I mean, they were all just wonderful to me. And it was one of those days where you just, you're grinning all day long."

Jason Liles was the actor who played George the albino gorilla. While the character was animated on-screen, during production Liles "was so tremendous to watch on set. The Rock was down at ground level, acting with the giant fiberglass ape-man, and Jason is up on a crane, 40 feet tall, signing to him. I mean, they really were acting during this back and forth. It never occurred to me that kind of thing would happen. I just assumed it's all CGI, so the animators were going to do it all, but it really was Jason. He was great as George."

Hey Hey Hey... Fat Albert Saves The Day

By Michael Thomasson

This is Michael Thomasson comin' at you with a historical pop-culture article, and if you're not careful, you may learn something before it's done. So let's get ready, OK? Hey, hey, hey!

Despite your current feelings about Bill Cosby, he was a major influence on many of those reading the pages of Old School Gamer Magazine. Whether you watched him as the first African American with a starring role on a weekly dramatic television series on I Spy in 1965, as a guest host on NBC's The Tonight Show, on the PBS series The Electric Company, in the original Cosby Show, or as Cliff Huxtable the second time around; he made an impression. Perhaps he tried to sell you Jell-O brand pudding and gelatin, Texas Instrument computers, Kodak film, and even New Coke... which probably left a bad taste in your mouth.

My most cherished Bill Cosby memory was when he hosted Filiation's Emmy-nominated Fat Albert and the Cosby Kids, a show about urban teens learning life lessons. Each episode featured a community problem, ranging from coming-of-age stage fright to the seriousness of child abuse. One particular episode that aired on November 24, 1984, titled "Video Mania," really struck a chord with me. It dealt with video games and obsession.

Following the junkyard's first annual worm race, Weird Harold forgets all about his harp made of bedsprings when he chances upon a lost wallet in the alley behind the Videoland Arcade. Initially Harold declares that he is rich and plans on purchasing the world's loudest cassette player. However, after a squabble between his conscience counterparts on his shoulder, portrayed by Fat Albert as an angel and his friend Rudy as the devil, Harold decides to "do the right thing." He returns the hundred dollars to the arcade operator, Mr. Sherman, who rewards him with a handful of quarters and tells him to enjoy himself in the arcade.

Fat Albert and the gang of the north Philadelphia junkyard

had been pooling their money to invite their teacher, Miss Wucher, to the annual picnic in the park. Weird Harold decides to save his stack of quarters for this special occasion...that is until he spies a coin-op shooter based on his favorite television serial featuring his beloved intergalactic crime fighter, The Brown Hornet. He tells himself, "I just want to play it once," but before long he has the high score and all his reward money is gone.

He returns to the clubhouse to brag about being the "champion of the world" and takes them to Sherman's Videoland Arcade where he discovers that his high score has since been toppled. Later, the junkyard gang is brainstorming ideas for the picnic, but Weird Harold has only one thing on his mind and thus recommends renting the Brown Hornet arcade machine. Rudy states that he has "video games on the brain," and Fat Albert nixes the idea as it would need "a mighty long extension cord." During the intermission, Bill Cosby sighs under his breath, "the next thing you know, he'll be playing video games in his sleep." Something I've personally been guilty of doing!

Desperate to gain back his title, Harold raids the clubhouse treasury, leaves an IOU, and heads back to the arcade. When Fat Albert and the gang discover the note and his whereabouts, it is too late and all the money is spent. Worried that the picnic will have to be cancelled, Mr. Sherman then hires Harold to work in the arcade to earn the money to pay back the gang, and saves the day. Their school teacher, Miss Wucher, has a little talk about restraint and self-control. Bill Cosby himself wraps up the show explaining that moderation is "a word that means take it easy and don't go too far because you might not get it back. Whether it's video games, or television, or eating popcorn... you've got to know when to stop. Remember, whatever you do, don't overdo it."

Wanna see it for yourself? Sign into your Netflix account and check out episode number 73. You're going to have a good time! 📺



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Warren Davis

Best known for developing Q*bert, Joust 2, Lotto Fun, Terminator, Terminator 2 and Revolution X and many more



Michael Klug

Worked for Atari, Konami and Namco. Guinness World Record for Pole Position 2. Held the record on PPII Fuji Track for 25 yrs. His achievement is listed as one of six "Records that may never be broken"



Joel West

Featured in Chasing Ghosts Documentary and is a world record gamer who has a number of world records on games including Berzerk, Frenzy, Pole Position and Prophecy



Carrie Swidecki

Multiple Guinness World Record Holder. 2013, set records simultaneously for "longest marathon on a dance or rhythm game" and "longest marathon on a dance/rhythm game" by playing Just Dance for 49 hours, 3 minutes and 22 seconds.

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Diff'rent Strokes and the Shoot-Out at the O.K. Arcade!

By Michael Thomasson

The world don't move to the beat of just one drum. At least that is what we learned growing up watchin' the weekly antics of Arnold, played by Gary Coleman, when the sitcom *Diff'rent Strokes* was beamed across the airwaves.

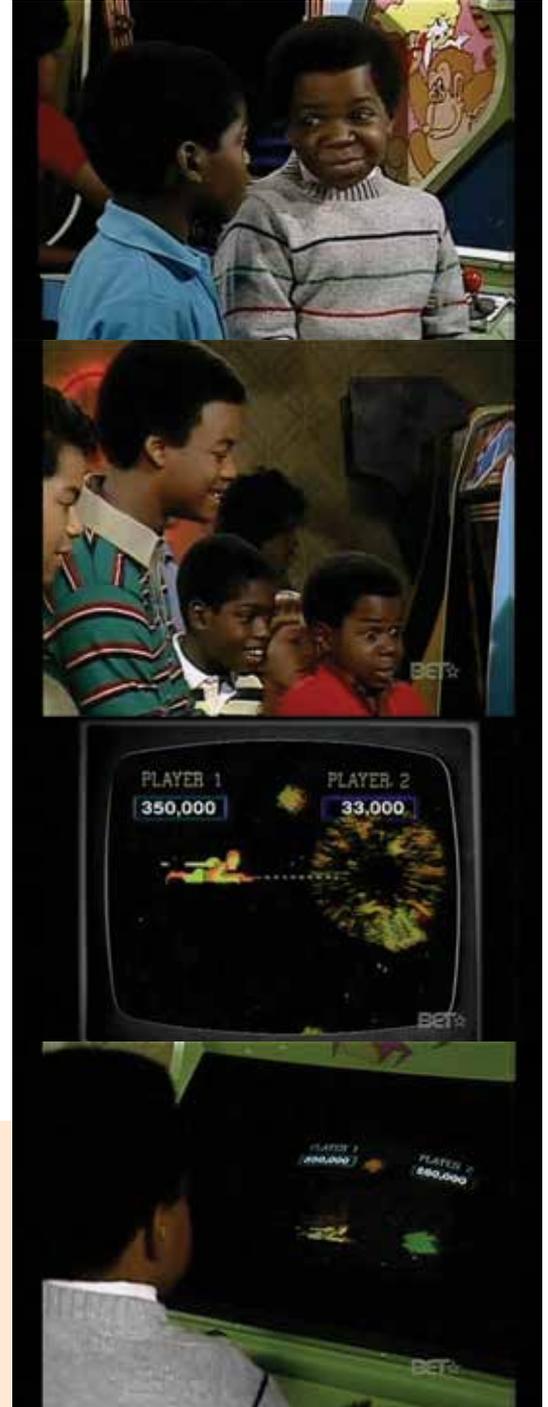
Of particular interest is the fifth episode of season five entitled "Shoot-Out at the O.K. Arcade!" In this classic 1982 episode, Arnold is feeling a bit inferior to his older brother Willis and decides that he'll become a champ by besting his older brother at the arcade game *Space Sucker*. This fictional coin-op was described as "a space man with a jet backpack that has to blow all the mutants and asteroids out of the galaxy before the space monster sucks you up! But, if you hit the monster on a soft spot he spits you out and makes a funny sound."

After the boys settle on a two-week time frame to better their space sucking skills, Willis agrees to kiss his brother's lil' tush in front of Macy's department store if Arnold wins. Their father, Mr. Drummond, gives Arnold a motivational speech about trying his best to attain his goal. Arnold later daydreams that the organizers of the Super Bowl haul a *Space Sucker* machine out to mid-field where he plays a record game to the cheers of the spectators of the half-time show. Humorously, the alien enemies in his dream all have his brother's head, which he blasts furiously.

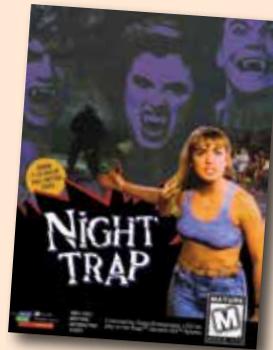
Arnold takes the challenge a bit too seriously. He begins his training at four in the morning to do aerobics with his fingers, and he sharpens his reflexes by crossing the street at 42nd and Broadway! One evening Arnold inadvertently stays too late at the Star Games Arcade while his father burns a perfectly good dinner at home! Over the course of two weeks his points creep up, from 500,000 to 700,000, but try as he might, he can't seem to catch up with his brother's scores and keeps "falling on his asteroid." He skips classes to practice more, but despite the extra effort, when his brain gives a command, his hands say, "What'chu talkin' about?" His grades start to drop, resulting in a call to his father by his teacher Ms. Chung.

A scene familiar to those of us that frequented the arcade in the early eighties becomes the apex of the episode, as a group of teens huddle around a machine during tournament play. A match between blood brothers nets Willis his personal best, a whopping 920,000 points. Arnold is intimidated, but manages to break the million-point barrier, dethroning his brother and earning him the respect of his peers.

In the end it becomes a story of sibling rivalry and personal responsibility... including consequences. As a result, the new champ is grounded and has to go to bed a half an hour early. Now you know that it takes diff'rent strokes to move the world. Yes it does! 



FUN FACT: If Arnold's sister looks familiar to you, that is because Dana Plato played S.C.A.T. agent Kelli Medd in the controversial Sega CD game *Night Trap*, released a decade later in 1992, and most recently republished for the Playstation 4 and Nintendo Switch.



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Video Games Live, Tommy Tallarico and the Intellivision

By Michael Thomasson

Video Games Live features video game music performed by a complete live orchestra presented in tandem with various video game content including gameplay footage, dynamic stage lighting, and over-the-top special effects.

There is nothing that adds more POP to pop-culture than music, and when it comes to video game music, there is no one more prolific than Tommy Tallarico. Since his humble beginning, converting other musician's music to the Gameboy version of Prince of Persia in 1991 with some of his own, he has contributed to more than 320 video games.

Despite such professional accomplishments, it was Video Games Live (VGL) that went mainstream and brought a new generation into orchestra halls for the first time to experience a classical concert. Seriously, a public radio station in Minnesota (KSJN) actually polled attendees and discovered that eighty-nine percent had never stepped inside an orchestra hall for a classical concert before. Parents periodically sent letters of appreciation to Tommy Tallarico mentioning that a VGL performance encouraged their child to pick up a musical instrument.

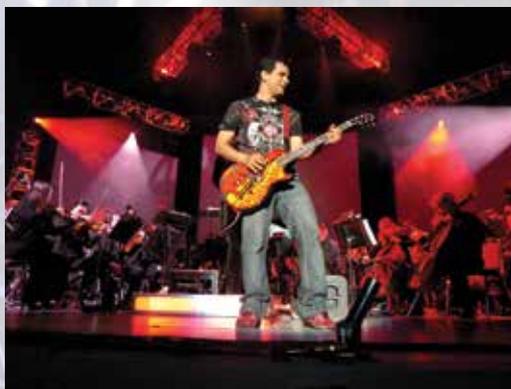
Video Games Live was a long-time coming...as was Tommy Tallarico's rise to fame. At the age of twenty-one, Tommy moved from the east coast to southern California hoping to make a name for himself as a musician. While homeless and living under a pier, he landed a job at the local Guitar Center on his first day in CA. The following day, during his first day of work, a Virgin Mastertronic producer stumbled into the store, glanced upon the Turbo-Grafix-16 shirt he was donning, and hired him as the new company's first play-tester. On his third day, and for the next six months, he worked both jobs to survive California's brutal cost of living. Fortunately, Tommy was only homeless for less than a month and found more suitable shelter after his first paychecks rolled in. He volunteered to create music for free to advance within the organization, and half a year later, he was the lead in Virgin's audio division. The rest is history.

Before Video Games Live premiered in 2002, Tommy made many contributions to the video game industry. He was the first video game musician to have music distributed worldwide by

a major music label, the first to implement 3D audio in a video game, and the first to record a live guitar for a game title. Frankly, Tommy proved quite pivotal in transforming video game music from the BEEPS of yesterday into the fully orchestrated scores we enjoy in the modern age.

Tommy hosted several game-related television shows including The Electric Playground, started his own studio, and consulted for many Fortune 500 companies knee-deep in the video game business. As a result, he has become a voice for the trade. Recently ABC declared Tommy as the "person who changed the video game industry."

While this all sounds like a sales pitch, Tommy is a real down to earth fellow. Like you and me, he plays board games, reads comic books, appreciates cool cars, plays baseball, and enjoys traveling... and he has done a lot of globe-trotting with Video Games Live. In fact, he has performed alongside the most talented of orchestras in a whopping forty-two countries on five continents! In 2010, PBS broadcasted a performance from New Orleans which was later re-aired in the United Kingdom and other parts of Europe. Three years ago, 752,109 people witnessed the VGL performance in Beijing, China, meriting it a place in the Guinness Book of World Records for the largest audience to ever watch a symphony. After nearly five hundred shows, Video Games Live has been performed for millions of avid video-game fans making VGL into a pop culture phenomenon.



Much of Video Games Live's success may be a result of other components adding value to the show beyond the symphonic performances. Coupled with interactive segments, meet & greets, and guest appearances, the program has included such industry icons as Shigeru Miyamoto and Koji Kondo, the creator and composer for Nintendo's Mario and Zelda titles; video game pioneer Ralph Baer; Ellen McLain, the voice of Portal's GLaDOS; Civilization's Sid Meier, and countless other talent. The show is ever-changing, boasting almost 200 unique alternating music segments, so every performance is distinct and fresh.

Is Video Games Live touring near you? Currently playing across China, the tour hits multiple countries in Europe come late October before finally returning stateside again in November. The new tour features singer Jason Paige and conductor Bryan Deans from the popular Pokemon TV show. If you can't attend a live show, check YouTube for more than 300,000 uploads by fellow fans such as yourself. That ROCKS! 

VideoGamesLive.Com

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In 1980, Tommy Tallarico's mother bought his family an Intellivision for Christmas. Sitting cross-legged on the floor in his modest Springfield, Massachusetts home, he played all of Mattel's favorites, but mostly MLB Baseball with his father, younger brother and neighborhood pals. He was a personal friend with Intellivision Productions owner Keith Robinson, and when Keith tragically passed away, Tommy formed Intellivision Entertainment to work alongside Intellivision Productions. Working with Emily Reichbach Rosenthal, Intellivision Production's VP and Keith's second hand for the past decade, as well as partnering with other Intellivision alumni such as Bill Fisher, Steve Roney, Paul Nurminen, and other Blue Sky Rangers, the new Intellivision partnership has quite the pedigree.

Intellivision Entertainment's focus is on reimagining the Intellivision brand for the 21st century, while still paying homage to its legacy roots. A new system, currently slated for release in 2020 is in the works, and promises to be simple, affordable – "well under \$200" – and family-oriented. In fact, the new console will only play E-rated titles.

Tommy is on record as stating that most of the original Intellivision software library will be included on the upcoming console, and that it will also feature seven updated originals including Astrosmash, Night Stalker, Baseball, and Shark Shark. New games priced between \$3 and \$7 will be made available digitally, with some legacy titles that were not included due to licensing issues available for under two bucks. Furthermore, Tommy stated that, "every single game, every one, will be an exclusive game only playable on the Intellivision console. We are not porting games."

The new Intellivision will allow multiplayer support for the original games for the first time, so you might just be able to challenge Tommy himself to nine innings of Intellivision Baseball

or compete with your friends and compare scores via leaderboards. In time, a few more exciting surprises will certainly be revealed.

Concerning the hardware, the new system will be manufactured by a US-based company and be sold online and in physical brick and mortar stores. It will not be made available in advance via pre-ordering or via crowd-funding. It will come packaged with two wireless Bluetooth controllers that will include a directional control disc of some sort but which will be different from the original. The controller will not permit the use of original physical overlays; however, overlay functionality will be kept intact. It will have USB compatibility, hook up to your television or monitor via HDMI, and allow an SD card to download and store games, while preventing the SD card from loading illegally obtained ROM files. The unit will not feature a cartridge slot, although the company is willing to allow a third-party to manufacture such a device. And, of course, you can expect a massive audio upgrade from the leader in video game music.

Development for the system will offer several options, including compatibility with the popular Unity game development platform. The unit will not have 3D graphical capability, but will perform traditional two-dimensional gaming and a style referred to as 2.5D graphics which includes 3D sprites in a 2D world.

As excited as we all are, no more details will be revealed until the Portland Retro Gaming Expo (PRGE) this October. Expect more beans to spill during the Intellivision Entertainment keynote speech, when a list of software developers and other partners will be officially revealed. Intellivision fans can rest assured that the company is in good hands with Tommy Tallarico. 

IntellivisionEntertainment.Com

How Contagious Was Pac-Man Fever?

By Michael Thomasson

Gary Garcia and Jerry Buckner were grade school friends in the early sixties who formed a local band known as Wild Butler. “We were writing songs, playing in bands, and, like most guys at the time, musicians trying to get by -- trying to make it,” states Buckner. He adds, “We started a jingle business to supplement our playing at night,” stating that they also “needed to make a living. So, we would go in, get jingles to do, and then if we had a little bit of extra time in the studio, we would work on original songs.” Songs like the 1978 hit funk/soul disco single “I love the Nightlife” for Alicia Bridges, which landed in the fifth spot of the Billboard Hot 100.

In 1980, Gary and Jerry found it fit to offend sports journalist Howard Cosell by writing the Christmas song, “Merry Christmas in the NFL” which featured Cosell as St. Nick driving a black limousine. From there they composed “Footprints in the Sand,” based on the popular poem, for recording artist Edgel Groves. It hit number one on the Country Music and Christian Gospel charts and was the single most requested song to American disc jockeys in 1981.

While there were a few song-writing successes, jingles were still their way of life. Buckner recalls that “during one of these jingle sessions, we broke for dinner at a restaurant in Marietta, Georgia.



That’s where we got the idea. We saw people playing Pac-Man.” But they did more than watch.... “We first saw the game in this restaurant on the square and we started playing it too and became hooked. I mean, like everybody, it was just incredible. And we began to spend more time in the restaurant playing the game than working in the studio.

So, at some point, both of us said, you know what? If we could write, do a song about this game and get some local radio stations to play it, it might help our jingle business. And that was really the original idea behind it.”

To classic gamers and music aficionados of the eighties, this is the pivotal moment that led to the duo composing the 1981 chart topping song, “Pac-Man Fever.” The novelty song, which featured actual sound samples from the coin-op Pac-Man, could not help but become a hit while approximately one-billion dollars in quarters was finding its way into the 350,000 Pac-Man arcade cabinets worldwide in less than a year!

The song itself almost never happened. The duo recorded the song, but all the record labels turned it down. Buckner states that “our management company sent it around to all the record companies. This was still fall of ‘81. Everybody passed on it, didn’t understand it, didn’t think it would be a hit.”

It wasn’t until they released it independently that it was evident that the song would become a major sensation. The song was distributed “on a little, local record label - and a radio station here in town,

Star 94 at the time, played it and the phone lines just blew out the station! They did something that stations didn’t do then, and really don’t do now... they played it again the same hour because there were so many calls.”

As a result of the song airing on the local morning show, it sold over ten thousand copies in a single week! “By that time, it got the attention of CBS records in New York, and they came down and signed a deal with us for an album and put the single out right before Christmas.”

At first the momentum seemed to have stuttered. Buckner recalls, “... the weirdest thing was at Christmas time, the charts all shut down for a couple of weeks and nobody knows anything. So, we got a little bit of a start and then there was nothing for two weeks. And I remember it was the longest holiday season for Gary and me, because we just didn’t know.”

The record company executives thought that the song’s time in the limelight had passed, but as it turned out, the holiday break helped propel the song in popularity. “What had actually happened is over the holidays, some stations in Florida started playing the song. And of course, a lot of people go on holidays to the heat, the warm weather. So, a lot of people heard the song when they went on vacation in Florida. When they went back to New York and Cleveland and Detroit and some of the northern cities, they began requesting the song and that got a lift going for it right after the first of the year.”

Then Entertainment Tonight covered the story. “Back then TV was still king and we found out the power of television that day! I mean, when they did that story, it just exploded. And then after that we got calls from CBS, 60 minutes, CBS News, The Today Show... I mean, we went all over the country for interviews and playing pieces of the song.” Gerald Mann even re-recorded the song in German as “Pac-Man Fieber.

With national circulation, “Pac-Man Fever” went gold and hit number nine on the Billboard Hot 100. Within a month CBS offered Buckner and Garcia an opportunity to complete an entire album of video-game themed songs. Amazingly, the entire album was conceived and finished in less than two weeks! Also titled “Pac-Man Fever,” the LP featured music and sounds from other early popular arcade games including Asteroids, Berzerk, Centipede, Defender, Donkey Kong, Frogger, and Mouse Trap. In total, over two and a half million copies were distributed.”

When the fever passed, so did the spotlight on Gary Garcia and Jerry Buckner. They created a song based on the popular movie “E.T. the Extra-Terrestrial” that was even endorsed by Steven Spielberg himself. However, it was passed on by the music label and replaced by Neil Diamond’s unauthorized E.T. song, “Heartlight” which resulted in a lawsuit.

While they both continued to write for other performers and compose jingles for product commercials, neither of them was able to reach back into the limelight that is pop-culture. Gary’s final song, “Found Me The Bomb” is available free at GiantBomb.com and was recorded following an interview conducted during Giant Bomb’s Pac-Man tournament. During a podcast on July 5, 2011, video game journalist Ryan Davis joked that the team should make a song about them and to his surprise, Buckner & Garcia did just that! However, Gary’s untimely death on November 17, 2011 at the age of 63, ended the duo’s partnership. 

Pac-Man Fever

Buckner and Garcia

I got a pocket full of quarters, and I'm headed to the arcade.
I don't have a lot of money, but I'm bringing everything I made.
I've got a callus on my finger, and my shoulder's hurting too.
I'm gonna eat them all up, just as soon as they turn blue.

(REFRAIN)

'Cause I've got Pac-Man fever;
Pac-Man fever.
It's driving me crazy.
Driving me crazy.
I've got Pac-Man fever;
Pac-Man fever.
I'm going out of my mind.
Going out of my mind.
I've got Pac-Man fever;
Pac-Man fever.
I'm going out of my mind.
Going out of my mind.

(VERSE TWO)

I've got all the patterns down, up until the ninth key.
I've got Speedy on my tail, and I know it's either him or me.
So I'm heading out the back door and in the other side;
Gonna eat the cherries up and take them all for a ride.

(REFRAIN)

(VERSE THREE)

I'm gonna fake it to the left, and move to the right;
'Cause Pokey's too slow, and Blinky's out of sight.

Now I've got them on the run, and I'm looking for the high score;
So it's once around the block, And I'll slide back out the side door.
I'm really cookin' now, eating everything in sight.
All my money's gone, so I'll be back tomorrow night.

(REFRAIN)



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Happy Meal Toys and Fast Food Tie-Ins

By David Oxford

Since the dawn of video games, there have been seemingly endless efforts made to bring the pastime we all enjoy to a more mainstream audience: television, comic books, movies, music, and more. But one method that's been around for nearly as long as the medium itself is the fast food tie-in promotion.

Video games began to make strides towards mainstream popularity in the early 70's, and it was not long after that restaurants such as Burger King and McDonald's began to experiment with the idea of aiming special meals at kids that would tie in with popular movies of the time, with Star Wars and Star Trek being the respective pioneers in this new frontier of marketing synergy.

However, while it's difficult to pinpoint what the actual first video game tie-in at a fast food restaurant was, we do know that two of the earliest such promotions on record took place in 1982.

Have you ever seen an old-style Pac-Man drinking glass around and wondered where it came from? If you're thinking Arby's, then you would be correct! For just 59 to 65 cents USD (about \$1.54-\$1.70 in today's money) with any purchase, you could bring home your very own glass featuring the puckish hero grabbing and gobbling down ghosts like so many Arby's roast beef sandwiches.

Unlike most promotions of this sort, though, there was only one design available – handy for collectors.

The other big promotion of 1982 came from none other than McDonald's. Rather than a more tangible offering, the Golden Arches was the home of a sweepstakes with a range of Atari and McDonald's prizes, an Atari Home Computer and Video Game Center being foremost among them.

In order to win, participants would receive a scratch-off card themed around one of four Atari games: Asteroids, Missile Command, Centipede, and Star Raiders. They would then scratch off silver spots one at a time in the first section in the hopes of matching two identical prizes before uncovering a "Zap" spot. If they succeed, they would then be able to scratch off the silver screen to reveal what they'd won.

Fast-forward a year...or eight, and we find ourselves with one of the most famous and popular tie-in promotions of all time. Nintendo's popularity in North America was at a fever pitch, and ready to climb

even higher with the release of Super Mario Bros. 3.

The game came in hot in the early part of 1990, and Nintendo sought to keep that momentum going as August rolled around (can you imagine waiting that long for a tie-in in this day and age?) by teaming up with McDonald's to offer a Happy Meal promotion featuring one of not four, but five different toys: A spring-powered jumping Raccoon Mario, a pull-back motorized cloud-riding Luigi, a flipping Little Goomba, and a pump-powered hopping Koopa Paratroopa. In addition, the Under-3 crowd were treated to a Raccoon Mario finger puppet – arguably a greater prize than the version aimed at older kids, at least if you were looking for a Mario that would play well with your Teenage Mutant Ninja Turtles figures.

Let's skip ahead a few years to 1994. Children of the 90's all knew what the battle cry was for one side of the 16-bit Console Wars: "Genesis Does What Nintendo Can't." But in some cases, SEGA would do what Nintendo anyway – in this case, have a Happy Meal tie-in of their own.

Amusingly enough, it wouldn't be the first or second Sonic the Hedgehog games that would receive the Golden Arches plastic treatment, but the third, striking an amusing parallel to the tie-in with Mario's own third outing. Those who dined with the Blue Blur were treated to one of the following: A launching Sonic, a spinning Knuckles, a flying Tails (modified to not do that in Europe), and a wind-up Eggmobile driven by an Adventures of Sonic the Hedgehog-styled Dr. Robotnik (who

was changed to his regular appearance for Japan's version).

The Under-3 set didn't get such a cool offering this time around, though, a yellow ball with a picture of Sonic the Hedgehog printed on it isn't the worst prize, either.

What makes this particular promotion even more interesting is that unlike



Strong Museum of Play/International Ce

By Ryan

The Strong Museum of Play in downtown Rochester, NY was opened originally in 1982 housing toys, dolls, games and more, starting with the collection of Margaret Woodbury Strong. It is the home of the National Toy Hall of Fame and the International Center for the History of Electronic Games. Their collections overall number nearly a half million objects including over 60,000 objects in the video game area. We were given a tour of their public display collection called "eGameRevolution". I was also shown much of the archived collection by Jon-Paul C. Dyson, the Director of the International Center for the History of Electronic Games and Vice President for Exhibits.

Without a doubt, like many people I have met over the last year, JP has an amazing heart for video games and everything about them. While it is his job to preserve history and display it for the masses, there is no doubt you can see the love in his eyes for the work that he does.

The public video game exhibits reside on the 2nd floor of The Strong, so we pass by the Barbie, Monopoly, Twister exhibits and more as we make our way up into an area that is a wonderful crossbreed of an arcade scene, a museum with cool objects behind glass, and video game consoles you can play. Included in the collection are computers donated by famous video game programmers like John Romero, of ID Software fame, and Bill Budge, whose Pinball Construction set I spent tons of time using back in the early 1980s. An original Brown Box unit by Ralph Baer, Alamogordo dig ET cartridges, and a recreation of the Tennis for Two game from 1958 are all there behind glass to check out. Being this was my second time to The Strong, I only spent about 3 hours checking out things, but especially if you bring kids with

you, this can easily be a full museum day, for both the kids and the adults. Make sure to find the Pinball area downstairs and put some quarters in the arcade upstairs!

JP Dyson tells us "Much of our attention over the next two years will also be focused on a major 100,000 sq. ft. museum expansion (to the museum's existing 285,000 sq. ft). Two of the major exhibits in that area will be a 10,000 sq. ft. World Video Game Hall of Fame gallery and a 15,000 sq. ft. exhibit in which players are immersed in the world of video games." That is where the video games will be getting even more attention.

Their archives go well beyond what is on display in the public areas. There are archives of papers including original diagrams and schematics for games, catalogs, flyers, and tons of games on shelves. Hopefully more of them will be displayed once the new 25,000 sq feet are opened up as part of the expansion JP tells us about. With an application to The Strong, researchers working toward similar missions to what JP and the museum are going for can get access to these extensive storage areas. He took us on a tour of them and showed us the amazing collection they have built of arcade games, manuals, cartridges... everything!

For those of you that can make it to Rochester, NY, make sure to check out The Museum of Play, and until then check out <http://www.museumofplay.org/collections/video-and-other-electronic-game-collections> for some of the artifacts they have in their collection. 

MuseumofPlay.Org



Ryan Burger, Old School Gamer Publisher, Jon-Paul C. Dyson, PhD - Director, International Center for the History of Electronic Games, Dan Walsh, Mobile Beat Editor in Chief in the Archives at the Museum of Play



From Upper left, display cases at the Strong, Alamogordo Atari Dig treasures, John "Doom" Romero's Apple II, Recreation of 1958 Tennis for Two computer



Center for the History of Electronic Games

Burger

ROCHESTER, New York—The games in the fourth class of The Strong's World Video Game Hall of Fame® battled enemy starships, avoided tackles, climbed through dark tunnels, and fought off fantastical creatures to win their esteemed places in the hall. Spacewar!, John Madden Football, Tomb Raider, and Final Fantasy VII have been inducted into the World Video Game Hall of Fame and emerged from a field of 12 finalists that also included Asteroids, Call of Duty, Dance Dance Revolution, Half-Life, King's Quest, Metroid, Minecraft, and Ms. Pac-Man. The four inductees span multiple decades, countries of origin, and gaming platforms, but all have significantly affected the video game industry, popular culture, and society in general:

About Spacewar!: This early video game inspired the first mass-market arcade video game, Atari founder Nolan Bushnell's Computer Space. "Spacewar! was not a commercial game but it helped to launch the multi-billion-dollar video game industry," says Jon-Paul Dyson, Vice President and Director of The Strong's International Center for the History of Electronic Games. "It also spurred computer users of all types to think about creative new uses for computers and helped turn the computer into the most powerful plaything ever created."

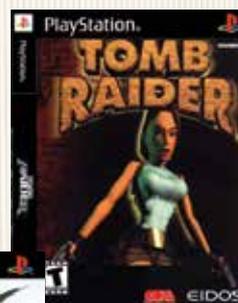
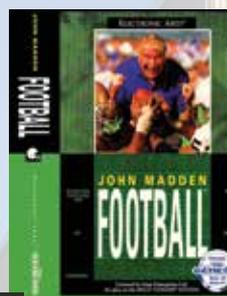
About John Madden Football: The game created a pop cultural phenomenon that has sold more than 100 million copies since its debut. "John Madden Football's action-oriented game play has changed the way we play and consume sports video games—and even the way actual sports games are broadcast," says Jeremy Saucier, The Strong's Assistant Vice President for Interpretation and Electronic Games.

About Tomb Raider: Combining the best elements of action-adventure games with platform games and puzzle-solving, Tomb Raider (1996) provided gamers with a unique cinematic 3-D universe, leading-edge graphics, and a female protagonist who remains an iconic figure in gaming.

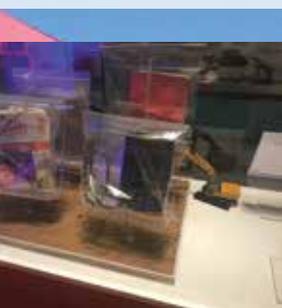
About Final Fantasy VII: The game sold more than 10 million units, making it the second most popular game for the Sony PlayStation. "Final Fantasy VII is widely acclaimed as the game that broke Japanese role-playing games into mainstream popularity across the globe," says Curator Shannon Symonds.

About the World Video Game Hall of Fame

The World Video Game Hall of Fame at The Strong was established in 2015 to recognize individual electronic games of all types—arcade, console, computer, handheld, and mobile—that have enjoyed popularity over a sustained period and have exerted influence on the video game industry or on popular culture and society in general. 



Covers from TheCoverproject.Net, SpaceWar! image from Wikipedia



Archives pictures "behind the scenes" at the Museum of Play



2018-2019 OSG EVENTS CALENDAR

OLD SCHOOL GAMER IS GOING TO BE ALL OVER, THIS YEAR AND NEXT. ARE WE COMING TO YOUR TOWN?

FALL & WINTER 2018

SEPTEMBER 7-8-9

Tulsa, OK • Wizard World Tulsa • wizardworld.com

SEPTEMBER 8-9

Hartford, CT • RetroWorldExpo • retroworldexpo.com

SEPTEMBER 14-16

Atlantic City, NJ • J1Con • j1con.com

SEPTEMBER 15-16

Secaucus, NJ • A Video Game Con • avideogamecon.com

SEPTEMBER 7-8-9

Austin, TX • Wizard World Austin • wizardworld.com

SEPTEMBER 29-30

Arlington, TX • RetroPalooza • retropalooza.com

OCTOBER 4-6

Ottumwa, IA • Galaxies of Gaming • ottumwaoldschoolarcade.com

OCTOBER 5-6-7

Sacramento, CA • Wizard World Sacramento • wizardworld.com

OCTOBER 13-14

Philadelphia/Oakes, PA • RetroCon • retrocons.com

OCTOBER 19-20

Houston, TX • Arcade Expo • arcadecenter.com

OCTOBER 20

Kyle, TX • Retro Games

OCTOBER 19-21

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

Walter Day will be joining the OSG crew at one of our favorite events!

NOVEMBER 2-4

Tulsa, OK • XPO Game Festival • XpoTulsa.com

NOVEMBER 3-4

Syracuse, NY • RetroGameCon • RetroGameCon.Com

NOVEMBER 9-11

Montgomery, AL • Wizard World Montgomery • wizardworld.com

NOVEMBER 9-11

Orlando, FL • Free Play Florida • FreePlayFlorida.Com

NOVEMBER 30 - DEC 1-2

Madison, WI • Wizard World Madison • wizardworld.com

DECEMBER 9

Sacramento, CA • Sac Gamers Expo • SacGamersExpo.Com



2019

JANUARY 5-6

LA Fairplex, CA • Retro City Festival • retrocityfestival.com

MARCH 15-17

Banning, CA • Arcade Expo • arcadeexpo.com

MARCH 18-22

San Francisco, CA • Game Developers Conference • gdconference.com

JUNE 11-13

Los Angeles, CA • E3 • e3expo.com

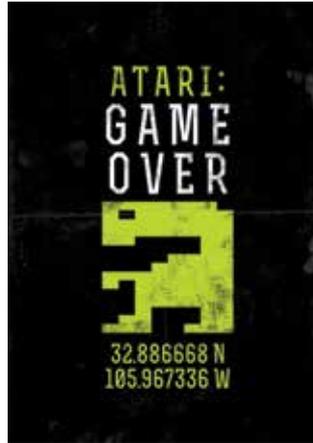


THE MOVIE FAVS

WE ASKED WHAT YOUR FAVORITE DOCUMENTARY AND VIDEO GAME FRANCHISE TYPE FILMS ARE...

DOCUMENTARIES, LONG FORM

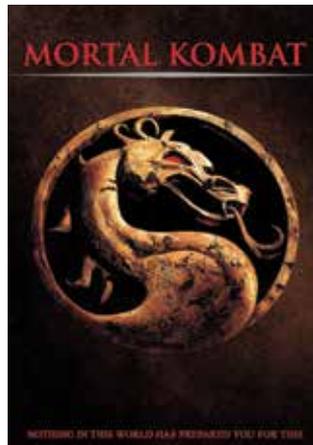
- Atari Game Over
- The King of Kong
- Video Games: The Movie
- Bits of Yesterday
- Chasing Ghosts
- Indie Game: The Movie
- The Power of Glove
- From Bedrooms to Billions: The Amiga Years
- King of Arcades
- Easy To Learn Hard To Master: The Fate of Atari
- Man Vs. Snake
- The Video Craze
- No Princess in the Castle
- Ecstasy of Order



The well known King of Kong bounced back and forth with Atari's Game Over that chronicles the big trash dig in Alamogordo fans but ended up losing out. If you haven't seen some of these please check them out as most are available for free or inexpensively on some of the streaming services.

MOVIES BASED ON VIDEO GAMES (ONE FRANCHISE)

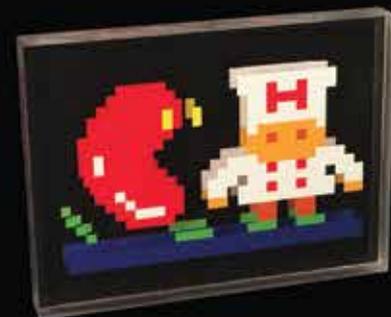
- Mortal Kombat
- Resident Evil
- Silent Hill
- Final Fantasy VII
- Tomb Raider (2018)
- Lara Croft Tomb Raider
- Resident Evil: Apocalypse
- Super Mario Bros.
- Rampage
- Resident Evil: Extinction
- Street Fighter
- Prince of Persia: Sands of Time
- Final Fantasy: The Spirits Within
- Warcraft
- Doom



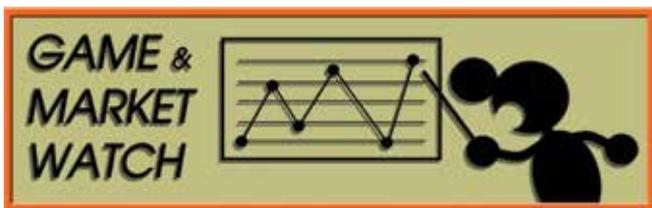
After a couple pushes by the Super Mario Brothers Movie fans and their fanbase especially in a facebook group, it was as high as #2 but settled in nicely above Rampage, the latest movie in this genre to hit the screen.

More Ranker Charts coming soon.... stay tuned!

Ranker.com/OldSchoolGamerMagazine



MOISIMOLAR



Game and Market Watch

By Dan Loosen

Most people's game collections don't consist simply of games.

You may have read that sentence and thought that is obvious, those collections include things like consoles and controllers too, but that's also not what I was to.

Instead, I'm referring to the trinkets, figures, books, cards, blankets, wall art, and many other things that we often use to decorate the space where us collectors keep our games.

There has been an explosion of collectibles in the past few years pertaining to retro gaming. Stores like Target, Walmart and Gamestop now have areas nearly as large as their video game selection dedicated to trinkets that celebrate arcade and console games of the past. Super Mario Bros and Zelda still have a modern gaming footprint, so celebrating their heritage seems like a natural extension of their popularity today, but it is nearly as easy to find things celebrating games like Asteroids, Q*Bert, Centipede and Dig Dug.

Of course, the point of Game & Market Watch isn't just to discuss what you can find, but to think critically about what might happen with the market for these items in the future. To that end, I expect that the answer is for the most part, not much.

Besides video games, I have been carefully curating my own action figure collection since I was young. The first figure I remember getting was a Peter Venkman from the Real Ghostbusters series. I truly remember debating what to do with it. Do I open it to play with it, or do I keep it sealed in its box?

I blame (or credit) my thoughts at that age on my father, who had started a Star Wars collection in the early 80s. The majority of my father's collection when I was young was not sealed, and was found at neighborhood rummage sales. I would often tag along with him

looking for Atari 2600 cartridges, and he would look for Star Wars toys. Later, I added Ghostbusters figures to what I was hunting, but for now I'm just going to focus on Star Wars toys.

When Star Wars was released, no one knew the cultural phenomenon it would become. In fact, demand was so strong for the toys in 1977, that instead of figures, parents could buy their kids "Early Bird Certificate Packages", which could be redeemed by mailing it to Kenner for four figures.

The characters were extremely popular and sold well for a number of years, but by 1985 demand for the figures had tapered off significantly and Kenner discontinued the line.

By the mid-90s, Kenner / Hasbro decided to bring back Star Wars action figures with the "Power of the Force line". I remember tagging along with my dad when he would go searching for certain figures at various toy stores. There were a lot of people who were very interested in those figures, and there was a lot of discussion about what figures would be the toughest to get in the future.

The two series are an almost perfect case study in what actually becomes collectible: The original series is extremely sought after, especially for sealed versions. Some of the rarest loose figures command hundreds of dollars. By contrast, the rarest "Power of the Force" figure can now regularly be found under \$100, and that's for a brand new figure.

The reason? When it comes to collectible things, what we expect to be collectible is almost never what actually becomes collectible.



It's simple, really. When the original line of figures came out, almost no one was thinking about buying them to put away and display years later. The figures were opened up to have adventures, resulting in scuffed paint and lost parts. When the "Power of the Force" line came out, it seemed the majority of the people purchasing them were doing so to keep them sealed and displayed in hopes of their value increasing.

In general, what people expect will become collectible rarely does. People search out those "collectible" items, holding onto a significant portion of them, hoping the value goes up and looking for the right moment to sell. Manufacturers, in turn, produce to meet demand, which includes the built in resale market. The obvious conclusion is that those items barely maintain their retail value, or sometimes decreasing in value, as the market remains flooded with people attempting to resell those items for whatever they can get.

On the flip side, items that are not expected to be collectible are the items that may become collectible in the future, driving their prices higher. That original Peter Venkman that I got? Almost all of them were opened to play with and were often broken, which results in a figure that often sells for \$250+ sealed today.

So...what does this lesson have to do

with our game rooms and collectibles?

First, I wouldn't purchase anything anticipating it will become a collectible, then expecting it to increase in value significantly in the future. The odds are that if you're thinking that it will become a collectible, the likelihood is that many other people are buying that item for the exact same reason, and the exact opposite will happen to its value.

Second, be wary of anything projecting a value for an item. My dad would get magazines that had price guides for toys in them and I would love to go through those price guides, but my dad would always remind me that an item was only worth what someone was willing to pay for it. Sites like eBay have made that market more defined, although, unless you are a well-known and respected seller, if you want your item to sell quickly, it likely means you will be cheapest seller on eBay.

Finally, buy things because you enjoy having them. My dad collected the "Power of the Force" line, not because he expected to send me to college by selling them, but because he enjoyed displaying them with his older figures. To him, the resale value of the figures didn't matter, and ultimately, that's the best way to do it. And that brings me back to the wave of collectible gaming items that are out now.

If you like it and it seems to fit your game room, go for it! If you are buying it anticipating a windfall in a few years when you go to sell it, you may want to alter your strategy. You'll probably find yourself with more things that have risen in value by using the method mentioned above anyway! 

Dan Loosen - Midwest Gaming Classic / GOAT Store - Dan Loosen has been running the GOAT Store, LLC with his business partner Gary Heil for 18 years. The company was formed when the pair was trying to collect video games at a time that people selling games didn't think about their collectible nature. The company has grown and changed throughout the past 18 years, now having more than 20,000 items in stock, and selling throughout the world! The GOAT Store has expanded to publish games for retro consoles and host the annual Midwest Gaming Classic trade show in Milwaukee, Wisconsin that draws more than 10,000 gamers together. Dan will bring this "behind the scenes" knowledge in his articles.



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SNES Favorites

DEATH AND RETURN OF SUPERMAN AND SUPER STAR WARS

By Brett Weiss

My new book, *The SNES Omnibus: The Super Nintendo and Its Games, Vol. 1 (A-M)*, is finally available, so I decided to focus this month's column on Nintendo's famous 16-bit console. Since the theme of the issue revolves around pop culture, I wanted to spotlight two of my favorite media tie-ins for the SNES: *The Death and Return of Superman* and *Super Star Wars*.

The *Death and Return of Superman* game will set you back approximately \$40 to \$50 for a loose copy, which, admittedly, isn't all that cheap (it's gone way up in value over the past few years), but *Super Star Wars* is an absolute steal for its typical asking price of around \$10 to \$12.



The Death and Return of Superman

Publisher: Sunsoft of America. Developer: Blizzard Entertainment / Sunsoft of America.

Side-Scrolling Combat, 1 player. 1994.

When *Superman #75*, featuring the death of The Man of Steel, was published in 1993, I was the co-owner of Fantastic Comics & Cards in North Richland Hills, Texas (a suburb of Fort Worth). It was a huge event garnering tons of press coverage, but unfortunately, the day before the issue came out, I had totaled my car and was out looking for a new vehicle. This left the lone employee working the store all day by himself, fielding phone calls and taking advance orders.

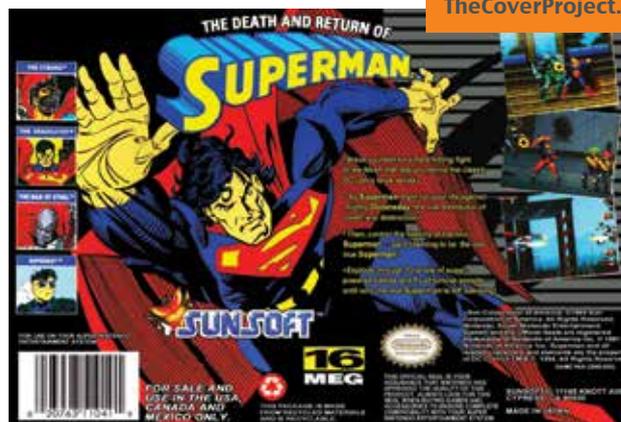
Fortunately, I did report for work the next day when the issue was on the stands. Like most every other store in the country, we quickly sold out. The video game tie-in arrived later with far less fanfare, but I enjoyed it and still break it out from time to time. There aren't many good Superman video games (*Superman* for the NES and *Superman* for the Nintendo 64 are two of the worst games I've had the displeasure of playing), so *The Death and Return of Superman* stands out as being distinctly playable.

Based on DC Comics' popular *The Death of Superman* and *The Reign of the Supermen* storylines, the game finds Doomsday destroying Metropolis and fighting Superman to the death. Depending on the level you are playing, you will control Superman or one of the four pretenders to the throne: Eradicator, The Cyborg, Superboy, or Steel. Each character has a special weapon (such as heat vision or energy blasts) and a special attack (such as hover blasts or bombs), but you'll spend most of the time punching or jump-kicking the game's chainsaw-wielding thugs, dynamite-throwing bad guys, and other enemies.

Gameplay evokes *Final Fight* and *Streets of Rage*, but with more redundant attacks and enemies. Each playable character can fly during standard levels and in a few side-scrolling shooter stages (which are ridiculously easy), but walking is the more frequent mode of getting through most areas. You'll also ride elevators and dodge falling rocks. There are 10 levels to battle through: *Siege of the Underworlders*, *Doomsday in Metropolis*, *Assault on Cadmus*, *The Last Son of Krypton*, *Ambush at Coast City*, *The Metropolis Kid*, *Steel Reign*, *Metropolis Ground Zero*, *The Engine's Core*, *The Return of Superman*, and *Once Again, The World is Safe*. You'll use lots of continues to see them all.



SNES Covers courtesy of TheCoverProject.Net



The Death and Return of Superman is one of the better looking and playing Superman games for any system, which admittedly isn't saying much, but it is fun. For you Genesis owners, that version is almost identical.

Super Star Wars

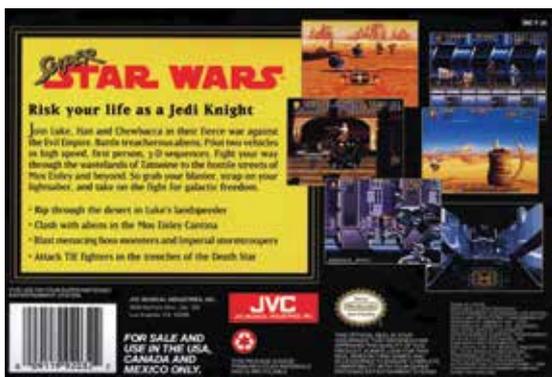
Publisher: JVC Musical Industries.



Developer: LucasArts Game Team / Sculptured Software.

Platform Shooter, 1 player. 1992.

I've been a big *Star Wars* fan since I saw the original film at the theater in 1977, so picking up *Super Star Wars* for the SNES shortly after it came out was a no-brainer, especially after I read the positive reviews. I loved the game, but grew frustrated, since I kept losing a few levels in and had to keep starting over from the very beginning. Long before the internet became mainstream, I remember finding the *Super Star Wars* hint guide at Waldenbooks and writing down helpful cheat codes (I was too cheap to actually purchase the book). Even so, I



never beat the game, but I had a great time trying and still play it from time to time.

One of the better licensed titles of the 16-bit era, Super Star Wars recreates the look, feel, and sound of Star Wars (1977), one of the most iconic films of all time, incredibly well (even though the story is somewhat different). You begin the game as farm boy-turned-freedom fighter Luke Skywalker, who can run, jump, duck, slide, and do super jumps. Luke is armed with a blaster and lightsaber for battling droids, womp rats, sandworms, Jawas, Sand People, Storm Troopers, and other enemies he'll encounter, including such bosses as the Lava Beast Jawenko and the Sarlacc Pit Monster. By grabbing power-ups, Luke can upgrade his gun to a flame blaster, proton seeker (energy protons follow the enemy), rapid ion gun, or plasma

wave blaster. Other helpful items include plasma shields, thermal detonators, health hearts, time icons, health swords (for increasing your health bar), and extra lives.

Once you have found your pals Chewbacca and Han Solo, you can select them at the beginning of each level. Han can't slide like Luke and Chewie, but he can roll, and only Luke uses a lightsaber. At certain points in the game, you'll pilot a land speeder and an X-Wing Fighter in shooter levels. You view the Land Speeder action from behind and the X-Wing Fighter gameplay from behind and from the inside of the cockpit.

The game features such platforming staples as riding moving platforms, jumping over flames, dodging falling stalactites, and hopping on platforms that quickly go away. There are 14 levels of play: Dune Sea, Tatooine I, Outside the Sandcrawler, Inside the Sandcrawler, Land of the Sand People, Tatooine II, Mos Eisley, Cantina Fight, Escape from Mos Eisley, Death Star Bay, Rescue the Princess, Tractor Beam, Death Star Attack, and Trench Battle.

Key scenes from the film are missing, such as the trash compactor episode

and the escape from the Death Star via the Millennium Falcon. Additionally, slowdown rears its ugly head, there's no save feature, and Princess Leia is not a playable character. Regardless, the game is excellent, thanks in part to cool cutscenes, excellent rotation and scaling effects, a CD-quality musical score, and authentic-sounding (if sparse) voice effects. Best of all, gameplay, in both the vehicle and platforming scenes, is rock solid. Difficulty levels include easy, brave, and Jedi.

*Excerpted from The SNES Omnibus: The Super Nintendo and Its Games, Vol. 1 (A-M) and the forthcoming The SNES Omnibus: The Super Nintendo and Its Games, Vol. 2 (N-Z), which will be out in the summer of 2019. 

Brett Weiss - Brett Weiss is the author of nine books, including the Classic Home Video Games series, The 100 Greatest Console Video Games: 1977-1987, and The SNES Omnibus: The Super Nintendo and Its Games, Vol. 1 (A-M). He's had articles published in numerous magazines and newspapers, including the Fort Worth Star-Telegram, Game Informer, Classic Gamer Magazine, Video Game Trader, Video Game Collector, Filmfax, and Fangoria.

A Game-by-Game History of the SUPER NINTENDO

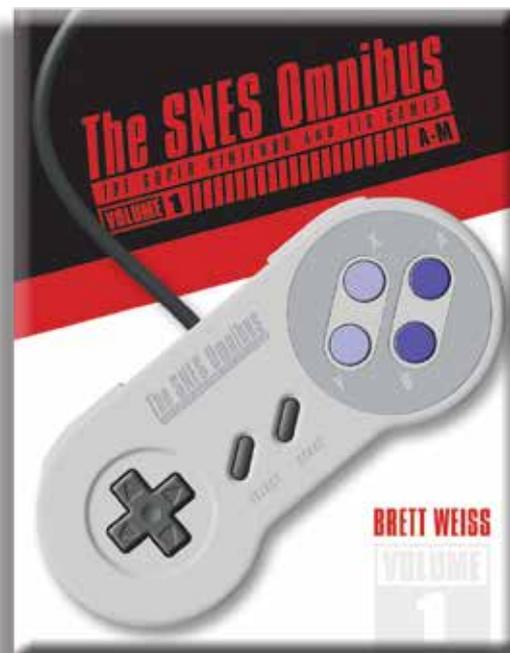
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For more information, check out Brett's website: www.BrettWeissWords.com

Author Brett Weiss knows his stuff... a respected name in the classic gaming community... he provides insightful behind-the-scenes information... suitable for just about any type of video game fan.

—Dave "The Video Game Critic" Mrozek



REBOOTED: Making Old New Again

By Adam Pratt

In the articles I have crafted for OSG Magazine to this point, the focus has been heavy on history, covering decades worth of video arcade games. This month we're going to take a different approach, focusing on titles that you are likely familiar with from "back in the day" and researching how they have been resurrected and rebooted for the current generation. The reboots I'll be looking at are not old arcade titles being remade for modern consoles, rather old arcade titles being revamped as new coin-operated arcade titles.

Reboots are nothing new in entertainment - Hollywood has been rebooting/remaking just about every story under the sun for some time now, while the video game industry has done so since the 1990s. Within gaming, reboots are more than just retelling a story through a modern lens; they involve an update to the graphics and completely new game mechanics can be introduced to turn it into a proper sequel. My personal favorite among sequel/reboots (I've heard the term "sequboot" thrown around for these) is Tempest 2000 for the Atari Jaguar; the new Tempest 4000 is essentially a remake of that. Such efforts vary in quality across the board - sticking with Atari, no one has cared for anything they have done with the Haunted House series over the past decade but Tempest 4000 seems to be receiving universal praise.

Now onto the modern arcade - what reboots have found their way "back home" to the sector where they first found success? Quite a few actually! Let's start with 2008 and work forward from there.

I picked 2008 as that marked the launch of Sea Wolf, designed by Coastal Amusements. It is a company known more for their crane machines than their video games, but that hasn't stopped them from offering up a variety of what I call "videmption" games to the market (i.e. "video redemption," where you play for tickets). Sea Wolf itself was a Midway title first released in 1976, having been heavily influenced by an electromechanical Sega arcade game from 1968 called Periscope. Sea Wolf II was launched in 1978, but after that the IP lay dormant for 30 years.

Sea Wolf 2008 kept the original gameplay intact - boats cross from one side of the screen to the other. The goal is to blast as many of them as you can with your slow moving torpedos before the timer hits zero or your torpedos run out. Timing is important, as the boats move at different speeds and distances, rewarding higher points for the more challenging shots. In this case, many locations had you playing for tickets, but that could be shut off and the game set to operate like a true arcade game. While the software held true to the original game design, there was one glaring difference: the company decided to remove the periscope viewer and replaced it with a kind of radar display on the control panel. While the controller still felt like a periscope handle, this decision did remove a bit of the charm. Coastal would follow-up with two sequels that would add more content and features to the game: Sea Wolf: The Next Mission (2011) and Sea Wolf 55" (2015).

In 2012, Bandai Namco decided to give their beloved mascot Pac-Man the revitalization works with a number of titles. We won't focus on the various products that Pac-Man's image was slapped onto - from air hockey to basketball to alley bowlers. We will spend our time on the video games, but we'll also skip over the classic multi-game releases such as the Class Of '81, Pac-Man's Arcade Party and a couple of others, since those were not reboots, just reissues.

The first title to bring Pac-Man back to arcades with a new formula and look was Pac-Man Battle Royale (2012). This was based upon Pac-Man Championship DX that had been released to consoles, retuned for multiplayer mayhem. Here the object isn't to eat the dots for a high score, but to eat the other Pac-Men on the playfield to become the victor. Operators could set it to play from between 3-9 rounds, whoever wins the most matches is obviously the winner. Some retro gamers were upset that this did not offer a single player mode that could be enjoyed for 255 levels (it did support single player, but you face off against a single AI Pac-Man). Arcade operators have liked it, however, as it is the perfect party game that appeals to groups of players spanning all ages. I grabbed one for my arcade at the time, and still have one today - it earns the same now as it did when it was new.

The next year, Raw Thrills (Eugene Jarvis' company) and Bandai Namco joined forces to bring Pac-Man over to the burgeoning videmption sector with the likes of Pac-Man Chomp Mania. This only offers a single maze to chomp through; clear that and you get a chance for the ticket bonus. The shallow nature didn't appeal to most gamers so it wasn't on the market for very long. However, that was not the end of the Raw Thrills/Namco relationship - in 2016, they would come together to create the World's Largest Pac-Man. This used a Raw Thrills-developed display technology involving RGB LEDs. With 65,000 LEDs at work over an 8' display, this is one game that easily impressed players who would come across it. It was also enhanced from the original Pac-Man formula to accommodate cooperative play. Player 2 becomes a green Pac-Man as you work to clear out a maze together. It also asks for your leaderboard initials between rounds. Later on, Namco added Galaga and a ticket dispenser option to this one.

Speaking of Galaga (as well as Raw Thrills/Namco), again in 2016, was the release of Galaga Assault. This was primarily designed as a videmption game, similar to Pac-Man Chomp Mania in that it would only feature one wave of 100 enemies, then switch over to a boss battle. It was also rather shallow, however, Raw Thrills went the extra mile this time and created an "Amusement Mode" that the operator could switch over to if desired. Here, the game plays like a proper video arcade game - you play for points, no tickets involved. The game plays like classic Galaga, except for a few changes: every five levels you face a Mega Bug boss. It has music throughout the game, there is an occasional smart bomb that appears on the screen that destroys all enemies if hit, the game goes up to level 70 and you can purchase additional ships that join you at the bottom of the screen (up to 12). The game was also designed with an ultra-wide screen set vertically, which makes for an unusual and large playfield.

Raw Thrills has also had their hands in bringing another classic back in 2017 - Space Invaders. Space Invaders Frenzy was also created with a similar mentality as was used with



Galaga Assault - the default mode is to play a round for tickets, while inside the operator menu, the game can be changed over to "Ticketless Mode," to play a unique twist on the Space Invaders concept. The cabinet uses the same giant LED screen that World's Largest Pac-Man used, while the play ditches buttons or a joystick in favor of mounted guns.

This does change the feel of the game, and lessens the skill - you can't move your base, so the goal is to prevent the invaders from reaching the bottom of the screen. Those invaders move much faster now, have unique patterns and there are some new additions to the roster, such as giant invaders that break down into smaller ones when shot. Overall, it's a little bit like Space Invaders meets Asteroids meets Missile Command. Chances are that you've come across this one if you've visited any big arcade recently.

For this year, Raw Thrills departed from their normal road map of game design to take a little bit of a risk. They released Teenage Mutant Ninja Turtles in April, bringing the beat 'em up genre back to where it belongs and in incredible glory. The 55" cabinet has no trouble getting noticed, thanks in part to the flashy LEDs that are installed into the T-Molding. The best part about it, however, is the game design. It does use the recent Nickelodeon TMNT designs (2012-2017) and not the 1980s turtles - which I've heard some moaning about online. But if you can look past that, the game itself plays almost exactly like Konami's Turtles In Time (1991). I spoke with the game producer about it before the launch and he stated that he played "every single beat 'em

up released to arcades," including both of Konami's TMNT games, Sega beat 'em ups like Golden Axe, the Double Dragon series and others in an effort to get the feel of the game right. I grabbed one for my own arcade and it has been performing quite well so far, easily standing out as the top joystick game in my place. I still have the old '89 version of TMNT, although it is not getting much play anymore.

It is also worth noting that Raw Thrills has kept the Cruis'n series alive, first through their Fast & Furious racing games from 2004-2015, and then in 2016 they released a proper sequel with Cruis'n Blast.

While Raw Thrills has certainly dominated the remake/reboot scene, they are not alone in creating such titles. Sega has generally stuck to working on original IP, sequels or licensed titles, but they did launch a remake of their most famous racing title in their arsenal - Daytona USA. The remake was initially going to be called Daytona Championship USA 3, only to have the "3" dropped right before production. The three original tracks have been remastered in HD, while three new courses (mirrored versions of the three that also sport new themes) have been added to the roster. This one had some growing pains at first - it initially shipped with an up/down shifter instead of the iconic 4-speed, and the handling was off. But Sega corrected those issues later in the year, offering a 4-speed shifter and fixing the software. It also comes with extensive tournament features so that operators can run competitions with ease. This one is being made in two models, one with a live action marquee and the other without.

The big companies soak up a lot of attention with their releases, but that doesn't mean you can count the "indies" out. Earlier this year, a team called Arcadeaholics LLC began producing Cosmotrons, a spiritual remake of Atari's Gravitator. While it lacks the Gravitator name & license, everything else that made that difficult classic what it was is there. Cosmotrons is more than that, however, as it places a strong focus on multiplayer, with a variety of modes and options that keep players coming back for more. Despite the difficulty and the "retro style" vector graphics, Cosmotrons also appeals to younger players who are looking for

something different. Various retrocades have been grabbing this one, so if your local arcade spot doesn't have it, be sure to hound them about it.

Later this year we will also see an obscure game find a reboot - Heiankyou Alien. This labyrinth digging game is part Lode Runner, part Amidar, and thanks to the Exa-Arcadia platform (a new system that is aiming to become the modern iteration of the Neo Geo MVS), it will be a game that can be enjoyed by a much wider audience. The reboot is called Cosmic Digger 3671 and features faster gameplay than the original, along with psychedelic new graphics. There is also a strong possibility that other classics will find their way to this platform, depending on how well it sells.

I would be remiss if I didn't mention pinball here. Thanks to the efforts of Planetary Pinball Supply and Chicago Gaming Company, a variety of beloved machines are getting fully licensed remakes. Under the hood, these games use new age electronics including LEDs and more reliable control systems, while the playfield, artwork and software are exactly the same as the originals. Tables to receive the remake treatment so far include Medieval Madness and Attack From Mars with Monster Bash next. We'll have to wait and see if one day the likes of The Addams Family will get this treatment, which I imagine is in the cards (for the right amount of money).

There was also a recent reboot of a concept that used to dominate the arcade/amusement landscape back in the 1950s & 60s. Earlier this year, pool table manufacturer began shipping two "Pitch & Bat" games, a classic take on playing baseball through a pinball machine. These types of games only use one giant flipper instead of two standard ones; the player or players then take turns pitching (the steel ball launches from the pitcher's mound in the center of the playfield) and batting (hit the ball into one of many different targets). There is also a mechanical, animatronic team that will run the bases inside of the backbox. The two titles now available from Valley-Dynamo are All-Star Baseball and Zombie League All-Stars (the latter playing exactly the same as the former, just with zombie baseball players).

Last but not least for Remakes'N Reboots is a title I saw at the California Extreme show at the end of July. Called Starlords, this was a fun and flashy re-imagining of Atari's 1980 classic Warlords. The changes included heavy use of multicolored LEDs, a hexagonal screen and playfield, and the addition of two extra players for a total of six. It is unknown if this will see a wide release; hopefully it will find its way to more arcade events, at the very least.

Overall, the presence of such remakes in the modern industry is a sign that there is still plenty of success to be had among game centers of today. For some, that entails operating a classics only model; others, like me, do a mix of old and new. Meanwhile, the big places tend to focus solely on brand new. Either way, there is still plenty of fun to be had out there, so go out and play! 🎮



Adam Pratt - Owner and operator of the Arcade Heroes news blog and of the Game Grid Arcade (West Valley City, UT) that opened in 2008. He began collecting arcades in 2000 and has done everything in the business; from game sales to writing game reviews, marketing, QA testing, and consultancy, to name a few. He released his first book, The Arcade Experience, in 2013. Adam lives in the Greater Salt Lake City area with his wife and three kids.

Preserving History

Ken Horowitz

A few years ago, I accompanied my oldest daughter on a field trip. I live in the Caribbean, and it's almost always warm and sunny here, so I decided that day to wear a Minecraft t-shirt. During the bus ride, I chatted with some of her classmates, who asked me about the games I played. They were more curious about how to pass certain levels in Super Mario 3D World or which materials I liked best in Minecraft than they were about the fact that I actually played video games. I didn't think much of it, as I was quite pleased to just talk about video games with kids who were genuinely enthusiastic about the subject. We were about halfway to our destination before it finally dawned on me: these kids weren't fazed by the fact that someone's dad played video games.

To be honest, the realization was something of a shock to me. As someone in his mid-'40s, I don't consider myself "old," and gaming has always been a natural part of my life. I was surprised that these kids didn't view me as a dinosaur, something to marvel at. "HE plays video games? NO WAY!" That was the kind of reaction most people my age would expect. As children, most of us didn't have the experience of regularly enjoying video games with our parents. Sure, there was the occasional bout of Pac-Man or a bit of Tetris, but gamer parents were not a common thing. In fact, they were downright rare. The reality for today's kids is nothing like that at all.

As the bus bumped and putted its way back to the school, my mind was a flurry of questions and hypotheses, causes and effects. I realized that there were two things happening here. First, my initial reaction to the kids was one of fellowship instead of authority – I was a gamer and so were they. The common interest in video games overcame everything else. That's how it should be, I suppose, and my gamer instincts had completely ignored the age difference. The second event was the kids' response to me being a gamer. They accepted it as normal, an everyday occurrence in modern society. It wasn't that I was an old dude who played video games. Everyone plays video games today.

That got me thinking (it was a long ride, so I had plenty of time to mull things over). We've come a long way from the days when you didn't go around telling people that you played video games...A LONG way! My thoughts shot back to how video games were something you really didn't share with adults outside of showing a console or game to them on Christmas or a birthday...or that rare instance of Pac-Man I mentioned. Most adults just didn't play console video games back then. Adults lumped them in the same category as Star Wars toys or stuffed animals. Games were

just another thing that kids asked Santa for, and our parents liked them because they kept us quiet. The late '70s and early '80s were a great time to be a gamer, but I don't ever recall sharing my love of them with my parents or any adults. Even with the boom arcades and consoles experienced at the time, it seemed that video games were never seen as a persistent part of pop culture. A lot of adults enjoyed arcades, but the console experience seemed much different. Moreover, many people considered games, overall, to be a fad that began to wane and almost fizzled out by the mid '80s.

Compare that to where video games stand today. The hobby is everywhere, on cell phones and tablets, and even in books and movies. I regularly play Minecraft and other games with my kids. We play my Sega Genesis, Atari 7800, NES, and other consoles quite often. I let them pick the game we're going to play, and I make sure to have a robust supply of multiplayer titles across all formats. Competing against my youngest daughter, who is 11, in Frogger on the Atari 2600 is an incredible experience, as is roaming around the random worlds of ToeJam and Earl together. When I tell co-workers and friends that I regularly game with my children, they aren't confused or bewildered by it. Some families play catch, some go camping. Ours plays video games.

That's a clear sign of where video games are today in culture. Simply put, there is no generation gap when it comes to the hobby anymore. According to the 2017 Entertainment Software Association's Essential Facts document, the average age of the American gamer is 35 and 67% of homes have some sort of gaming device. More adults are playing video games than ever before, and I'm sure that in some cases, the parents are playing as much as their kids. That's a far cry from my brother and I sharing a ColecoVision while mom and dad watched M*A*S*H in the living room.

This acceptance is a great thing. My generation could be considered the first to play video games regularly, and now it gets to experience that acceptance becoming popular culture. My age group is also the first to enjoy video games with its kids, which gives us a unique appreciation of the hobby.

This appreciation is more than a wave of nostalgia (though there is some of that involved). We've seen video games grow from being kid-oriented to becoming an industry larger than movies and music combined. They're everywhere now, and it's a marvelous thing to have been alive during that transition. I wish my own parents could have seen the joy that classics like Ladybug and Alex Kidd brought me, but I'm perfectly content to provide that experience for my own children now. Video games, you've come a long way, baby! 



Ken Horowitz – Dr. Kenneth Horowitz is an English professor who has taught research and writing for 20 years. He is the author of "Playing at the Next Level: A History of American Sega Games" and "The Sega Arcade Revolution: A History in 62 games," and his work has been featured in numerous video game publications like GamesTM and Hardcore Gamer Magazine. Ken has also published academic articles in professional publications, such as Language Magazine and the Hispanic Educational Technology Services Journal.

Stacy Burns

COLLECTOR STORIES: GOAL – EVERY RETRO GAME EVER AND THE CONSOLE PURIST MUSEUM

by Ryan Burger



Surfing Facebook, I'm looking for cool groups to get involved in to spread word of Old School Gamer, when I come across the Console Purist group along with its head moderator/owner, Stacy Burns. I start asking him some questions and the conversation gets to collections and I find out that this collector is collecting EVERYTHING. Not just Nintendo, or 16 bit, but everything he has decided is retro gaming. Not to ruin the story before we get started, but he currently has 8,308 games and 243 consoles.

RYAN: Take us way back to the beginning.

STACY: The first console I played was the Atari Pong at the age of 3. A few years later, my Dad brought home an Atari 2600. That, along with the handheld Pac-Man, were my first loves of video gaming. I didn't get an NES, though, until 1988. When I did, it birthed in me the gamer I am today. I went from a video game enthusiast to an addict overnight, playing as much as I possibly could each and every day.

Shortly after receiving my NES for Christmas of '88, and finding that I had a knack for finishing Console Video Games, I decided to start recording myself playing and finishing them. That led me to finishing hundreds and hundreds of games on VHS. I'm not sure how it happened, but I decided one day to take a VHS with 6 hours of me finishing several games. I then asked one of my teachers to play the tape. After that day, after we finished our work, he'd pop in the tape, and the whole class would watch

as I finished game after game. I became known as the Nintendo WIZ, and at my Junior High Graduation, when I was called to the podium to receive my certificate, I was simply called... Mr. Nintendo.

RYAN: Gaming and completing games kept on going for you throughout the 90s. When did you decide that you wanted to truly collect and set these high goals for yourself?

STACY: Before I started collecting, I never had more than 60 games at any one time, even though I had played literally hundreds. I was very good at trading, and so I constantly traded to get the games I wanted to play. On December 25, 1997, though, after receiving my 100th game, I declared there and then, out of nowhere, I was going to start collecting, and never get rid of another game.

When my wife and I would visit game stores, we'd tell them that I collect, which would lead to the inevitable question: "What console?" When we told them all consoles, they would be amazed. It wasn't until the early 2000's that I heard of another person who collected every game for every Sega console. It was another year or so before I heard of someone who collected for every console, but even then, their collection was very small. Since that time, I have, of course, heard of several others, but at that time I was doing something entirely new, for me at least, so I can definitely say I'm an original when it comes to collecting.

RYAN: So where would you say you stand right now?

The Power of Glove

BY OLD SCHOOL GAMER

STACY: Today, I have 8,308 games, and 243 consoles, with about 190+ of those being unique, and the others being either duplicates that are factory sealed, or variants, or some that are just duplicates, such as the several XBOX's.

RYAN: *Thinking about going beyond the collecting aspect, do you play any of these games?*

STACY: I have finished over 4,500 games, even though some of those are for the PC. But my main goal right now is to get as close as possible to obtaining every retro game released in the US. Right now, I need close to 1,300 more games to have them all. My long-term goal is to build the Console Purist Museum, with a room for each of the major manufacturers, and all of my collection in it. Aside from that, I would like to continue to complete as many console libraries as I can. I have 17 libraries now, and I'm close to several more. Some of the ones I'm very close to completing are the Fairchild Channel F, Arcadia 2001, View Master Interactive, Atari 5200, and several others. I also have every US released console, aside from Pong Clones and Console hybrids like the Commodore. I also have every handheld console except one, which is the Entex Adventurevision.

RYAN: *Of course, your goal is to complete the collection of games released in the US, but after that, what is your goal?*

STACY: Beyond preserving everything I have in the best possible condition, I don't really have a plan. I suppose that speaks to why I collect. I collect for the pure enjoyment of finding a treasure, or simply finding a game I still need. But it goes far beyond just simply finding a game I need, as gaming is far more faceted than any other type of hobby or collecting in the world.

It has been asked many times whether video games are art, and that answer to me has always been the most obvious, which is an unequivocally and emphatic YES!! Video games, to me, are the highest form of art, bringing together writing, story-telling, art, architectural design, music, game design, programming skills, and technical marvels the likes of which the world would have never seen without games constantly pushing the boundaries of what is possible. Aside from all of those things, it is the experiences that we have as gamers, whether communally, or separately and come together and share, are what binds us together.

I have no idea what will happen to my collection after I'm gone. My greatest hope is to have it placed in the Console Purist Museum, and be seen by as many people as possible. After all, my collection is my legacy and nothing would make me more proud than to have others enjoy it long after I'm gone. 

<https://www.facebook.com/groups/1138052592894241/>
or search for Console Purist on Facebook



The Power of Glove is documentary, just over an hour in length, that digs into everyone's "favorite" old school gaming accessory, the Power Glove for the Nintendo Entertainment System. In 1989, this was the favorite controller of none, except possibly TriForce Johnson, who appears in the movie (and has a very cool story).

The movie starts out with videos from "back in the day" and flashes forward to have you meet Novak (no, he doesn't have a last name), who was deeply involved in the project. It goes through the Data Glove's \$10,000 beginnings and talks about the start of Mattel's first attack on the video game industry through an interview with industry icon Keith Robinson. He talks about the rise and fall of the industry in the early 1980s. The documentary moves along and begins its coverage of the Power Glove in enough detail for almost any fan.

The explanation of how the unit worked and didn't work is fantastic. And the great thing about this are the interviews with first party sources - the actual people who engineered and developed the unit. It also goes into detail about how people are using the Power Glove by hacking it and finding other cool uses.

The promotional campaigns, including the tie-in with the Wizard starring Fred Savage, is covered in detail. If you remember the Power Glove from back in the day and wanted it like everyone did, you need to watch this movie. Look for it being available soon as a digital download as it's finishing its rounds at various film festivals. 

Thepowerofglove.com





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IVGHOF.Info

Convention Update: June - August 2018

TOO MANY GAMES - OAKS, VIDEO GAME SUMMIT - CHICAGO IL, REPLAYFX - PITTSBURGH, CLASSIC GAME FEST - AUSTIN, LETS PLAY GAMING - IRVING, GAME ON EXPO - PHOENIX, LONG ISLAND RETRO GAMING - GARDEN CITY

by Old School Gamer

Summer kept the Old School Gamer crowd hopping with 3 expos in one day and tons of others during July and August.

TOO MANY GAMES OAKES, PA BY BILL LANGE

The Too Many Games (TMG) gaming expo took place at the Greater Philadelphia Expo Center in Oaks, Pennsylvania over the weekend of June 22nd. I attended the event on Saturday morning for about four hours. I wandered around with Jamie Lendino, author of the recent book "Adventure: The Atari 2600 at the Dawn of Console Gaming", for an hour or so, talking about everything Atari! We later met up with writers Brett Weiss and Leonard Herman, both of whom are OSG contributors, at their booth. In addition to meeting with attendees and selling their latest books, Brett and Leonard were also handing out free printed copies of OSG magazine and signing up subscribers.

TMG is a huge convention with vendors, console gaming, guest speakers, cosplay, tournaments, concerts, and even wrestling among other events and attractions. There were many YouTube and podcasting celebrities on hand, giving talks, selling merchandise, signing autographs, and taking photographs with their fans. There was just about anything you would expect at a gaming convention. It was crowded, noisy (especially near the wrestling area), full of energy, and a lot of fun!

I really enjoyed the vendor area at TMG, as it has what may be the largest vendor area of any convention in the Northeastern United States. Many consoles lately have been heavy on vendors selling



Retro World Series
At Too Many Games



Video Game Summit
Chicago, IL

clothing. I had my eye on multiple items, but ultimately, I just picked up a nicely boxed Atari 5200 Trak-ball controller and a handful of Atari 5200 cartridges, as well as the book "Videogames: In the Beginning" by the late Ralph Baer, the father of home video games.

If you plan on attending this event in the future, I'd suggest getting your tickets online beforehand and arriving early to get a good parking space.

toomanygames.com

VIDEO GAME SUMMIT CHICAGO, IL BY TODD FRIEDMAN

This year's Video Game Summit in Villa Park, IL was the biggest show yet. There were around 43 vendors, which is the most it has seen since its inception in 2003. Doc Mack from Galloping Ghosts Arcade was nice enough to bring arcade cabinets to the show and have them on free play for the guests to play. Special Guests attended like Brian Colin, the creator of Rampage and Xenophobe, among others. Michael Thomasson, former world record holder of most games collected and owner of "Homebrew Heaven".

If you are into any type of gaming, there were vendors for you! They had podcasts, tournaments, and raffles to keep the entertainment running through the entire show. The feedback from the vendors was all positive. Leona Liu of "Another Zelda Podcast" on YouTube says, "the whole expo had a great positive energy about it. It was really nice to be a part of it." Jayson Mamaclay of "Fuzzy Logic" says, "we appreciate all of yours, Dan's, and your team's help in making the event a success".

Dan Iacovelli of Westchester, Illinois started the Video Game Summit in 2003 with just a few systems and a group of people, mostly Atari Age fans. His goal was to make an annual gaming conference and make the conference fun for all ages. As the years went by and the show grew more popular, Dan asked me, along with some other gamers such as Paul Zimmerman, Armando Rodriguez and Brandon Davis, for help. The Video Game Summit, now in its 15th year, brings together classic and modern generation gamers from all over the country to swap

stories and games. As a one-day event, our hope is to grow even larger and eventually become a full weekend event, with more vendors and more games to play. With the staff's determination and hard work, I have no doubt this will become a reality.



videogamesummit.net

REPLAY FX PITTSBURGH, PA BY BRAD FEINGOLD

After a long morning and finally landing in Pittsburgh, PA, on Thursday, I was greeted in the convention center by over 1000 operating games and a large number of vendors. ReplayFX, which has been in existence for four years now, was running from Thursday to Sunday. I wanted to have nothing to do with setting up - do nothing but play games. But I had a goal at hand to setup the booth for OSG. Thanks to Bill Jakub for helping me set up the booth with the TV and mounting truss. Once it was done, I got a few instant subscriptions from some people walking by and off I went.

Now on to the vendors...There was a wide variety of vendors to choose from; from the regular gaming vendors selling the old system games, to video games signs, home-made crafts, costume pieces, and even window and sign stickers. Keep an eye out in future issues of OSG to see some of our great finds.

On one end of the convention hall there was nothing but pinball machines that were all part of a three day tournament called Pinburgh, which was sponsored by eBay. This is pretty much the largest annual pinball tournament in the country. From what I was told, there were 831 entries and the registration sold out in under 17 seconds. The grand prize was \$15,000. Throughout the next few days there were several tournaments, ranging from Dr. Mario, Tekken 7, and even Mario Kart, just to name a few. But I need

to say that the Mario Kart tournament was the coolest tournament that was running outside of the Pinburgh tournament. Ten players all at the same time on ten large screens, which made races epic.

What would a video game convention be without music? On Friday and Saturday, we were entertained by some really different styles of music that were all based on video games. The lineup of performers included Triforce Quartet, Bit Brigade, Super Thrash Bros, Knight of the Round, Flashback, and Dethlehem. I was especially impressed when Bit Brigade was playing the soundtrack to Mega Man II in Heavy Metal-style. While they were playing, there was a band member sitting and playing the game. It was timed out perfectly, including the end coordinated with the music. As he finished the last boss, the band played everything that was part of the game, even the epilogue and credits. They also do the same thing with Legend of Zelda.

But then there were the video games. Over 970 retro games and pinball machines that spread across the hall, not including the 225 console systems that were in another area of the hall. Outside the hall, there was an area to play board and card games, including an area to learn how to play a game called Werewolf as well as a new game called Havenfall, which was created by Joe Yzquierdo from Pittsburgh, PA. Havenfall is an 8 bit deck building game that they were there to demonstrate and sell. On the other side of the entryway was a stage set up for seminars from Brian Conlin, Greg Dunlap and Keith Elwin from Stern, Barry Engler, who created the Houdini pinball, cosplay professional Bubbles Galore and also Gary Stern, to name a few. I had originally thought that four days would not be enough to cover for the entire convention, but it was just the right amount of time to get everything in that I wanted to see and do. If you ever want to try to play in a pinball tournament, this would be the perfect place to go head to head with the best. But even if you are there for the retro video games and the playable pinball machines, this one is well worth the trip.

replayfx.org

CLASSIC GAME FEST AUSTIN, TX BY RYAN BURGER

Classic Game Fest, produced in Austin, holds a special place in the history of Old School Gamer Magazine. That is where we started putting this magazine together, that now, one year later, you currently hold the 6th issue in your hands. This is the show where, in 2017, I was reintroduced to Billy Mitchell, Walter Day, and Brett Weiss who came on to write for OSG and had a blast doing it!

The self-proclaimed "Biggest Retro Gaming Event in Texas" certainly



lives up to it's name and was a blast again this year. Old School Gamer had a promotion booth alongside the awesome new Atari Pong Table, our friends from Snag-A-Game, and showing off some of the coolest new gaming hardware from Retro-Bit.

CGF has a great mix of arcade and console gaming, competitions including some Mario Karting (run by Eon Gaming), and a fantastic expo floor. Running the Mario Kart competition, Eon has created a device to "Supercharge Your GameCube" by giving it HDMI output. They had GameCubes hooked up with these devices and the little known Game Cube Networking adapter. This allowed a dozen or so consoles to be connected at the same time in an intense racing atmosphere. Check out more about Eon Gaming at Eongaming.tech.

CGF had an excellent panel discussion area that was combined with the performance stage this year. It worked out very well not having the panels occurring in the same room as the expo floor. The expo floor was also expanded and FILLED with vendors peddling everything from cosplay, to pixel art, to a variety of stores selling used games and even some companies selling new games for retro-consoles and other unique products. The Everything is \$1 booth was as popular as ever, and the repair station also helped out retro gamers that were having trouble.

Outside of the expo, Austin is a great town to visit. Every year so far we went to Barton Springs just a couple miles down the road and had a blast. The hotels near the expo hall are affordable and convenient, and the variety of restaurants can't be beat!

From David Kaelin - Organizer/Founder "CGF2018 was an amazing success! Even in a yFear when many conventions are down on attendance nationwide and several other gaming conventions decided to schedule their events the same weekend as ours, we still had over 6000+ attendees at CGF this year. That makes 3 years in a row with over 6000 in attendance further solidifying our position as the biggest retro gaming event in Texas by far, and we are one of the few premiere or top-level retro-gaming events nationwide. With tons of game vendors, artists, indie game developers, live music bands, costume contests, freeplay arcades and consoles, and retro gaming tournaments for the whole family, CGF was a gaming event to remember."

classicgamefest.com

LETS PLAY GAMING EXPO IRVING, TX BY AARON BURGER

This is an expo weekend that Old School Gamer has been looking forward to all summer. Held on the same date as Classic Game Fest that you read about above, OSG sent two staff members to this show produced in the Dallas, TX suburb of Irving, TX. Irving also isn't far from the Frisco, TX-based National Video Game Museum that I recommend checking out on the day before the Let's Play Expo next year (or any other day of the year, for that matter).

Old School Gamer teamed up with the Pong Table (Tablepongproject.com) manufacturers and their distributor Snag-A-Game (snagagame.com). This was an extremely popular display and kids were playing it all weekend long. Hundreds of attendees were able to pick up the latest copy of our magazine at the show and we were able to talk to some others who were waiting for their turn to play pong.

Our "Play the Creator" series was a ton of fun thanks to Crackpots creator and Activision co-founder Dan Kitchen, which was streamed live with Dan playing first and then providing commentary for his competitor!

This expo, produced by a great group of gamers from North Texas, centers on competitive gaming and does a great job with it. Based on our estimations, there were 30 stations playing Super Smash Bros on the Wii U simultaneously within the tournament system that Lets Play had jamming all weekend. Other competitions onsite included the Classic Tetris World Championship and our friends at the Retro World Series. All of the tournaments, like the aforementioned Retro World Series, Kumite in Texas, or even LPGE's free tournaments, had great turnouts, with Low Tier City having another record setting year at over 1000 participants for Smash.



The arcade grew both in number of machines (thanks to our partners Rogue Synapse and Free Play Arcade), but also in area, making it easy to button mash without bumping elbows with the person on the cab or pin next to you. Because of the added room, certain attractions like Panels were able to come back to the Expo. The art gallery and museum were big hits again thanks to our partner the National Videogame Museum in Frisco, Texas, who loaned four showcases of historical items to view.

Seminars and workshops were held upstairs at the Irving Convention Center, educating all and providing attendees with some stories to help reminisce about their own retro gaming history. Console gaming and more were upstairs, but honestly, some of our staff was too busy with all the cool activities downstairs – we barely get up there. This was, without a doubt, a convention that you need to spend an entire weekend at to soak in everything. “The Expo had another great weekend; more people, more attractions, more fun! Like our hashtag says, be there or be a pixel. Don’t miss out next year as we celebrate our five year anniversary” said Christian Dietering, CoFounder.

letsplaygamingexpo.com

GAMEON EXPO PHOENIX, AZ BY AARON BURGER

Game On Expo was August 10-12 in Arizona’s urban center of Phoenix. Arizona’s largest convention hosted thousands for the Smash Bros Tournament and other events. The console competition utilized Smash Bro. 4 and Smash Bros Melee over the three-day tournament. The top three winners went home with 50%, 30% and 20% divisions of the prize pool. Hundreds of players excitedly watched the final hits make contact. This really was the highlight of the show for the OSG staff.

Game On Expo’s other big tournament was the Classic Tetris World Championship won by Jeff Moore with a score of 713,196 on the NES version of Tetris. He earned a trip to the Portland Retro Gaming Expo to participate in the finals and we wish him luck. Old School Gamer will be there to cover it in October and cheer him on. Other



VR gaming and Retro Gaming At GameOn Expo in Phoenix



tournaments at the show included retro favorites such as Street Fighter and Dragon Ball Fighterz. The modern favorite Fortnite also got some love on the big screen on Saturday and Sunday.

John Lester, Marketing Director of Game On told us...“Year four went great. We doubled our size from last year and really expanded our programming quite a bit. Our tabletop gaming was 10x the size, we added an eSports stage, increased our anime programming, and we also added the Desert Qualifier for the Classic Tetris World Championship tournament. We are already planning for Game On Expo 2019.”

gameonexpoaz.com

LONG ISLAND RETRO GAMING GARDEN CITY, NY BY BILL LANGE

The Long Island Retro Gaming Expo 2018 took place August 11th and 12th at the Cradle of Aviation Museum and Education Center in Garden City, New York (<https://www.cradleofaviation.org/>). This event completely took over the museum’s three floors for the weekend, filling the spaces between the museum’s own excellent displays and exhibits.

Among the dozens of vendors was the OSG crew engaging new subscribers and handing out free copies of the printed version of the last two issues of the magazine. Sharing duties at the OSG table were Bill Lange, Lucy Lange, Richie Knucklez and his daughter Faithie. Also sharing the OSG table were Leonard Herman and Patrick Wong. They were showing off a rare Ralph Baer-made Odyssey prototype remake, answering questions about video game history, and selling books by Herman and Baer.

In addition to the vendors, the show also had tournaments, musical performances, cosplay, a retro gaming museum, and

an after-hours film screening. For console gaming, there was a tournament area on the first floor and dozens of more consoles set up for open play on the second floor such as the vector-based Vectrex, the 64-bit Atari Jaguar, the NEO-GEO, and many other classic systems. There were arcade video game machines set to freeplay distributed throughout the venue including Donkey Kong, PAC-MAN, Street Fighter, just to name a few, with fierce competitions taking place all weekend. There was also a PC LAN area up on the third floor as well, where attendees battled it out in games like Quake 3, StarCraft and Warcraft 3. In addition to the PCs, there were many vintage computers set up for gaming, such as the Atari 1040ST, the Commodore Amiga, the Commodore 64, and more. There was something for everyone, from the late 1970s through today!

There were many interesting panels and guest speakers at this year’s event, but unfortunately, I only had the chance to attend one speaker session, Leonard Herman and John Hancock’s well attended and fascinating session on gaming history and preservation.

LIRGE expanded their tabletop gaming area this year becoming the Long Island Tabletop Gaming Expo. One area of the venue was completely overtaken by tabletop gaming of all types: wargames, RPG such as Dungeons & Dragons and Pathfinder, board games, etc. Here, you could be playing a WWII wargame, storming the beaches of Normandy with a full scale model of a US Army Glider hanging over your head.

LIRGE was a fun, well run event with lots to see, buy and play, in a venue with an amazing collection of aerospace and local Long Island history. I’m looking forward to attending again next year. In fact, my wife and I are planning on visiting the Cradle of Aviation Museum again soon when there are no expositions so that we can fully immerse ourselves in the ongoing exhibits. 

expo.liretro.com

Digital Press Video Games

CLIFTON, NY STORE AND MORE

by Jonathan Polan

Founded in 2005, Joe Santulli opened Digital Press Videogames in Clifton, NJ. Covering games from every generation, Digital Press is a more than a store; it is an experience. With arcade machines, a mini-museum, and a monthly NAVA event, everybody is always sure to walk away a little bit happier after visiting!

OSG: Thank you Joe and Brooke for this opportunity. Can you tell us a little bit about yourself?

BROOKE: Now that's a loaded question, haha. I'm 21, currently in school, and have been a regular prior to working here. I've been playing videogames as early as 2-3 years old when my dad introduced me to Crash Bandicoot for the PlayStation 1. Growing up, I'd go to my friend's house to play the Super Nintendo and N64. It wasn't until around middle school that I began playing the older consoles (e.g., NES).

JOE: Brooke was hired when I was in Texas building the museum. She was a customer and the person running the store was like, "do you want to work here?" after her second time as a shopper. We had an intense vetting process, haha. I'm still waiting for someone to offer me a job like that! In terms of my history, I'll try to cram it into two minutes. I was collecting everything when I was a kid and then videogames came. My best friend, Kevin, and I would ask each other, "do you think other people are collecting video games like us?" So in 1991, we created Digital Press: The Fanzine. We reached out to all these video game companies and decided to try and compile complete lists of games since it was before the internet and it didn't exist.

Digital press became a snowball of collectors, so we reached out to those guys and they reached out and so on. Before we knew it, we had a whole community of gamers that were all looking for each other and looking to fill their collection and ultimately sharing what would become our first price guide. This is what we were originally known for. Our price guides were the very first Beckett style "what's your games worth?"

type of books and we did that for about 10 years until the internet came along.

Somewhere along the way, I met John Hardy and Sean Kelly and we started doing the Classic Gaming Expo. They were both readers of Digital Press at one time and then we became friends and then became business partners. We did the Classic Gaming Expo in Las Vegas where for the first time we could show off our collection by making it a museum because that's what we thought would be a cool way to present the stuff we collected over the years. So we did this for a number of years and then the industry caught wind of this and thought maybe we would want to do this at their events. E3 was the first one to reach out to us to do a retro exhibit. This snowballed into events for all different events (e.g., PAX, SXSW, game developer conferences, etc.). Now it is 18 years of traveling with this museum and we're getting old and it's not a good idea to pack these items into office depot boxes and shuffling them around the country, setting it up, taking it down, etc. So, we decided we needed a museum.

I'm going to back up a little bit. Before we got to that point, I was doing a corporate America job in the pharmaceutical industry, where I worked for 20 years while doing all this other stuff. It got to the point where I couldn't do this anymore and something had to give. So I had to take a chance and either quit my job and start something new or quit my hobby and that wasn't going to happen. At the time my wife wasn't working, so she went to work and I opened a store in 2005 and 10 years later, a museum. I think that was a little longer than two minutes, haha.

OSG: What was the first system and game that got you into video games?

BROOKE: Crash Bandicoot for the PlayStation 1.

JOE: Pong. Kevin, who I started Digital Press: The Fanzine with had a black and white Pong console on his TV in his kitchen and we used to have these intense games. Before that, we would play board games competitively. We just loved playing competitively and

then Pong came out and we thought this is way better than a board game. His mom had bought him an Atari 2600 and that just started it all.

OSG: Why did you choose Clifton to open your retail store?

JOE: It had to be in NJ since I already lived there. I needed a store that was in a good spot and although I didn't know anything about retail, I knew that location was key! It would have been convenient to walk to work, but a real estate agent had a place in mind and suggested I look at it. Prior to Digital Press, the location was called Outer Limits and I remember when I first came and looked at the place, it had a decent enough store front. However, when I looked inside, and unless there was something really wrong with the rent, this was it. It was the perfect spot! We are by major highways that make it easy to get to and all those factors made the decision a no brainer.

BROOKE: It's such a good location. There is a middle school across the street that helps bring the kids in and parents like that there is a good place for them to go. We are building a fun and safe community that parents like and we have a parking lot.

OSG: For those who haven't visited Digital Press, how would you describe it?

BROOKE: This store has a lot to offer in terms of different generations of games. It has a lot of fandom within it and for those that would like to visit and can't, I would just say that this store has everything you would want in a videogame store. We carry all the systems to buy, to try out, we have arcade cabinets, and more. We are a blast to the past, but also the future since you can explore nearly every generation of games in one location.

OSG: Since you've been working here, what's one of the coolest items that have come through?

BROOKE: Oh yeah! Today, one of our regulars traded in his entire Sega Saturn collection. For as long as I've been here, I've never seen someone trade in their entire collection, let



alone a Sega Saturn one. It was their entire library.

JOE: With one exception. It wasn't a retail game, but the Daytona USA Netlink Edition. You had to call Sega to get this. For all the games he brought in, they were all complete! I would put that in the top 5 coolest trade-ins I ever got. I've also had a guy trade in a Donkey Kong Country competition cartridge. I'm sure some of the items traded in here have ended up in the museum.

OSG: *What's been one of the rarest items?*

JOE: One of the biggest problems when asking about the rarest is that the answer changes since the rarity of items change. I remember getting things rare early on, but then more would trickle in. However, it would probably be the Nintendo World Championships '90 cart (gray). It's currently in the museum today.

OSG: *talk about your "mini-museum" you have in the store. How often do you rotate the pieces?*

JOE: This was part of the scouting of the location since I already knew I wanted to put a little museum feature in the store. This was established on day one. Why, we rotate the pieces very frequently of course. A good museum person would! No, it's been almost a year. It used to be once or twice a year and now it's more like once every two years.

BROOKE: We always get people looking at the pieces and asking if they can buy them. It draws a lot of attention.

JOE: What's funny is the exact opposite happens at our museum or maybe it's the same. Within the museum, there is a mock videogame store. It's a game store built to look like the stores of the crash in '83. The prices have been marked down a million times on the boxes and it's all disheveled. Within the store, it explains why the market crashed. So many times, I see people carrying a pile of boxes from that store and walk all the way over to the gift shop to pay for it.

OSG: *Do you have signs that say not for sale?*

JOE: Well that's been the topic of much debate since I refuse to do it as I didn't want to destroy the illusion and I wanted to keep it authentic. 99% of people know the items are not for sale, but after a while I would let people carry the games and watch them just to tell them it's not for sale. I once had a guy on the phone talking to one of his buddies.

He said, "do we need Missile Command? We need. Do we need Space Chase? No.". He would have this huge pile and then I would say "this is not for sale". A quick side story: Video Life is one of the 10 rarest Atari 2600 games. There is a boxed Video Life sitting in the bargain bin and patrons will look at it and go "this looks sh*tty. Forget it." To that I say "get out of my museum!". They would bypass it so many times and even though it is a fake box, it looks real look fake.

OSG: *Quickly shifting to your museum, you have a few '80s rooms setup to evoke that feeling of an actual bedroom during that era. What's the feeling that people have when they walk into one of them?*

JOE: Those rooms have brought the crowd that we didn't think would want to go to any museum, let alone ours. The moms, grandmothers and the ones just bringing our kids here end up enjoying it tremendously. They'll look at this mock room and reminisce that this used to be grandma's room with the velvet matador poster and the lamp that you touch and sparks come out. We are just taking a couple of slices of life during important moments in videogame history. Now people understand why this controller had only one button. Look around you! There's a dial telephone, a velvet matador, and a couch with a leaves pattern and olive green. The whole point was to make the area an experience.

OSG: *Going back to the store, you host NAVA (North Atlantic Video Game Afficiandos) that takes place during the last Saturday of every month. Was this always your idea to have this once you had a store?*

JOE: It wasn't my idea. NAVA was started by Mike Etler in the late '90s in his store, Video Game Connection. His store eventually closed, but when it did, there was a good two years when there was no such thing as NAVA. So, I would host it at my house and then when I opened the store, my wife didn't have to have crazy gamers vomiting on her living room carpet. I asked for Mike's blessing when I held the first one at the store. Additionally, we've also made a lot of friends through it.

OSG: *You had an unlimited budget, what would you want to add/change to the store?*

JOE: Oh I got to hear this.

BROOKE: I've already said this, but I would love to open a second part of the store, like an arcade within the store. It would be right

next door and we would be half a game store and half an arcade. A lot of times we have parents come in with their kids and they love the arcade machines. It would be great for all generations. Even having space to put systems out, not necessarily arcades, to display.

OSG: *we wrap this up, is there anything else you would like to share that I didn't touch upon?*

BROOKE: It's important to know that this store isn't for just one type of person, but open to everyone. Even if someone is skeptical to come, they can find something that they like or enjoy even if it's from their past or something new.

JOE: I tell my people before I hire them that we look at this place as the Disneyworld of videogame stores. The idea is that everybody walks out a little happier than when they walked in and everything we do is the best possible thing to do with that space. Whether it's customer service, product, price, atmosphere, we want to be the best in all of them.

BROOKE: Even working here, to be honest, I'm always excited to see what's come in and what's new.

Thank you again to Joe and Brooke for providing this in depth look at this NJ-based videogame store! 

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CDi, TurboGrafx 16, Vectrex Pricer

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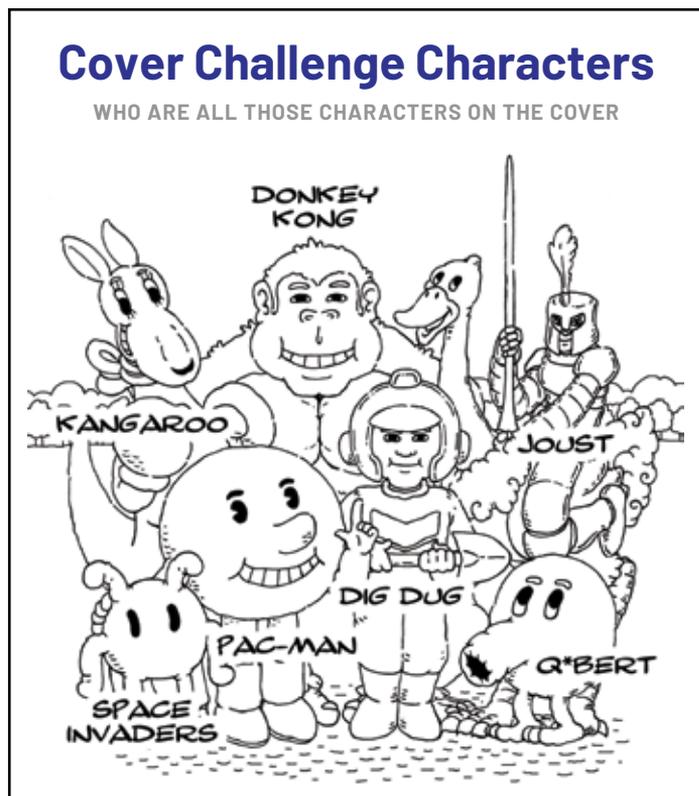
Sys	Game	Loose	Comp	Sys	Game	Loose	Comp	Sys	Game	Loose	Comp	Sys	Game	Loose	Comp
CD-i	3rd Degree	\$2.25	\$4.88	CD-i	Drug Wars	\$10.83	\$34.00	CD-i	NFL Football Trivia Challenge '95	\$4.05	\$4.37	CD-i	Voyeur	\$7.65	\$22.99
CD-i	ABC Sports Presents: Power Hitter	\$4.78	\$5.91	CD-i	Earth Command	\$10.00	\$10.00	CD-i	NFL Instant Reply	UNK	UNK	CD-i	Who Shot Johnny Rock?	\$10.97	\$20.98
CD-i	ABC Sports Presents: The Palm Springs Open	\$3.85	\$6.99	CD-i	Effacer	\$6.12	\$8.99	CD-i	Name That Tune	\$7.43	\$8.99	CD-i	Wordplay	\$2.27	\$4.99
CD-i	Accelerator	\$11.08	\$24.35	CD-i	Escape from CyberCity	\$9.78	\$20.00	CD-i	Pac-Panic	\$13.41	\$29.50	CD-i	World Cup Golf: Hyatt Dorado Beach	\$5.00	\$10.06
CD-i	Alfapet	UNK	UNK	CD-i	Flashback: The Quest for Identity	\$19.90	\$25.99	CD-i	Philips CD-i System	\$84.09	\$185.00	CD-i	Xplora 1: Peter Gabriel's Secret World	UNK	UNK
CD-i	Alice in Wonderland	\$11.50	\$18.73	CD-i	Haunted House	\$12.30	\$27.06	CD-i	Pinball	\$5.00	\$7.48	CD-i	Zelda The Wand of Gamelon	\$92.48	\$127.50
CD-i	Alien Gate	\$10.71	\$13.20	CD-i	Hotel Mario	\$54.99	\$72.50	CD-i	Rise of the Robots	\$10.52	\$23.66	CD-i	Zelda's Adventure	\$322.32	\$415.01
CD-i	Arcade Classics	\$20.01	\$39.99	CD-i	Inca	\$8.91	\$11.50	CD-i	Sargon Chess	\$5.99	\$13.18	TG16	Aero Blasters	\$48.45	\$57.99
CD-i	Asterix: Caesar's Challenge	\$15.86	\$23.31	CD-i	International Tennis Open	\$4.50	\$6.02	CD-i	Secret Mission	\$18.33	\$41.00	TG16	Ai: Cho Aniki [Super CD]	\$30.80	\$56.76
CD-i	Astrology	\$3.97	\$8.73	CD-i	Jeopardy!	\$10.00	\$11.38	CD-i	Shadowgate	UNK	UNK	TG16	Air Zonk	\$97.46	\$193.97
CD-i	Axis and Allies	\$13.25	\$13.76	CD-i	Jigsaw	\$4.69	\$6.69	CD-i	Solar Crusade	UNK	UNK	TG16	Alien Crush	\$21.95	\$28.09
CD-i	Backgammon	\$3.64	\$7.99	CD-i	Joy of Sex	\$20.01	\$32.49	CD-i	Space Ace	\$5.52	\$10.55	TG16	Andre Panza Kick Boxing	\$17.48	\$23.24
CD-i	Battleship	\$7.52	\$7.72	CD-i	Kether	\$5.43	\$7.50	CD-i	Space Ranger: Alpha	\$29.99	\$66.08	TG16	Ballistix	\$35.90	\$59.68
CD-i	Big Bang Show	UNK	UNK	CD-i	Kingdom II: Shadoan	\$6.02	\$27.00	CD-i	Steel Machine	\$8.32	\$10.24	TG16	Battle Royale	\$13.36	\$25.00
CD-i	Braindead-13	\$89.99	\$198.13	CD-i	Kingdom: The Far Reaches	\$13.37	\$13.50	CD-i	Stickybear Preschool	\$4.00	\$8.80	TG16	Beyond Shadowgate [Super CD]	\$279.78	\$334.63
CD-i	Brer Rabbit and the Wonderful Tar Baby	\$5.01	\$12.20	CD-i	Labyrinth of Crete	\$30.00	\$110.06	CD-i	Stickybear Reading	\$7.49	\$31.58	TG16	Blazing Lasers	\$41.10	\$52.29
CD-i	Bum: Cycle	\$12.99	\$15.51	CD-i	Laser Lords	\$11.00	\$16.08	CD-i	Striker Pro	\$4.72	\$5.95	TG16	Bloody Wolf	\$35.00	\$41.72
CD-i	CD Shoot	\$5.47	\$14.99	CD-i	Lemmings	\$12.98	\$18.34	CD-i	Strip Poker Live	\$44.59	\$69.95	TG16	Bombberman	\$44.31	\$62.00
CD-i	Caesar	UNK	UNK	CD-i	Les Guignols De L'Info	UNK	UNK	CD-i	Strip Poker Pro	\$6.50	\$14.32	TG16	Bombberman 93	\$106.30	\$175.49
CD-i	Caesars World of Boxing	\$5.36	\$9.04	CD-i	Link: The Faces of Evil	\$99.99	\$130.44	CD-i	Surf City	\$5.50	\$12.79	TG16	Bonk 1 Bonk's Adventure	\$29.99	\$36.57
CD-i	Caesars World of Gambling	\$2.80	\$8.53	CD-i	Lilil Divil	\$11.93	\$19.99	CD-i	Tennis Our Way	\$8.96	\$14.44	TG16	Bonk 2 Bonk's Revenge	\$34.53	\$54.79
CD-i	Cartoon Carnival	\$8.75	\$13.56	CD-i	Live With(out) Monty Python	\$3.07	\$6.74	CD-i	Tetris	\$10.47	\$11.69	TG16	Bonk 3 Bonk's Big Adventure	\$263.47	\$403.24
CD-i	Chaos Control	\$8.57	\$11.86	CD-i	Lords of the Rising Sun	\$9.63	\$13.01	CD-i	Tetsuo Gaiden	\$28.58	\$62.88	TG16	Bonk 3 Bonk's Big Adventure [Super CD]	\$269.23	\$729.99
CD-i	Christmas Country	\$29.98	\$66.15	CD-i	Lost Eden	\$8.70	\$14.70	CD-i	Text Tiles	\$5.01	\$5.01	TG16	Boxyboy	\$29.49	\$64.90
CD-i	Christmas Crisis	\$19.98	\$43.96	CD-i	Lucky Luke	\$12.93	\$28.49	CD-i	The 7th Guest	\$13.07	\$14.33	TG16	Bravoman	\$23.79	\$33.76
CD-i	Clue	\$15.62	\$23.12	CD-i	Mad Dog McCree	\$19.00	\$19.80	CD-i	The Adventure of the Ship Beagle	UNK	UNK	TG16	Buster Bros [Super CD]	\$38.28	\$38.35
CD-i	Clue: The Mystery Continues	\$14.84	\$52.49	CD-i	Mad Dog McCree II	\$19.95	\$36.07	CD-i	The Apprentice	\$24.26	\$38.00	TG16	Cadash	\$79.10	\$106.88
CD-i	Compton's Interactive Encyclopedia	\$5.99	\$7.99	CD-i	Magnavox CD-i System	\$119.99	\$264.08	CD-i	The Dame Was Loaded	\$5.28	\$11.62	TG16	Camp California [Super CD]	\$113.61	\$177.58
CD-i	Connect Four	\$6.99	\$12.95	CD-i	Marco Polo	\$5.42	\$11.90	CD-i	The Flintstones & The Jetsons: Time Warp	\$8.16	\$12.50	TG16	Castlevania X: Rondo of Blood [Super CD]	\$151.31	\$175.25
CD-i	Crayon Factory	\$3.00	\$5.08	CD-i	Master Labyrinth	UNK	UNK	CD-i	The Joker's Wild!	\$3.00	\$10.00	TG16	Champions Forever Boxing	\$17.15	\$24.01
CD-i	Creature Shock	\$18.16	\$40.00	CD-i	Max Magic	\$4.40	\$11.45	CD-i	The Joker's Wild! Jr.	\$5.87	\$14.95	TG16	Chase H.Q.	\$111.03	\$273.46
CD-i	Crime Patrol	\$35.75	\$68.40	CD-i	Mega-Maze	\$5.99	\$7.34	CD-i	The Last Bounty Hunter	\$7.21	\$15.82	TG16	Chew Man Fu	\$60.06	\$88.98
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CD-i	Dark Castle	\$11.98	\$15.75	CD-i	Micro Machines	\$17.87	\$39.32	CD-i	The Ultimate Noah's Ark	\$13.49	\$16.98	TG16	Cosmic Fantasy 2 [Super CD]	\$43.04	\$49.47
CD-i	De Zaak Van Sam	UNK	UNK	CD-i	Monty Python's Invasion from the Planet Skyron	\$12.06	\$26.51	CD-i	The Wacky World of Miniature Golf	\$11.68	\$12.66	TG16	Cotton: Fantastic Night Dreams [Super CD]	\$299.99	\$400.00
CD-i	Defender of the Crown	\$10.00	\$11.56	CD-i	Monty Python's More Naughty Bits	\$4.81	\$10.58	CD-i	Thunder in Paradise Interactive	\$14.99	\$27.10	TG16	Cratermaze	\$25.74	\$37.76
CD-i	Deja Vu	UNK	UNK	CD-i	Morlov Affair	\$147.99	\$325.81	CD-i	USGA Great American Golf 1	\$2.55	\$5.62	TG16	Cybercore	\$35.00	\$40.15
CD-i	Deja Vu II: Lost in Las Vegas	\$9.86	\$22.18	CD-i	Mutant Rampage: Bodyslam	\$25.76	\$38.54	CD-i	Ultra CD-i Soccer	\$24.99	\$55.06	TG16	Darius Alpha [Japan]	\$780.35	\$1553.42
CD-i	Dimo's Quest	\$11.31	\$17.00	CD-i	Myst	\$6.58	\$14.34	CD-i	Uncover Featuring Tajana	\$46.79	\$102.92	TG16	Darkwing Duck	\$106.12	\$202.50
CD-i	Do You Remember The '60s?	UNK	UNK	CD-i	Mystic Midway Phantom Express	\$6.64	\$8.20	CD-i	Video Speedway	\$6.90	\$9.06	TG16	Davis Cup Tennis	\$13.40	\$19.90
CD-i	Dragon's Lair	\$20.27	\$35.00	CD-i	Mystic Midway Rest-N-Pieces	\$11.58	\$16.74	CD-i	Voetbal	UNK	UNK				

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TG16	Dead Moon	\$103.98	\$171.42
TG16	Deep Blue	\$31.43	\$37.58
TG16	Devil's Crush	\$57.24	\$74.20
TG16	Double Dungeons	\$19.76	\$28.00
TG16	Dragon Slayer: The Legend of Heroes [Super CD]	\$96.25	\$115.66
TG16	Dragon Spirit	\$31.14	\$36.99
TG16	Dragon's Curse	\$77.07	\$113.81
TG16	Drop Off	\$27.81	\$34.91
TG16	Dungeon Explorer	\$27.28	\$34.95
TG16	Dungeon Explorer II [Super CD]	\$248.37	\$250.00
TG16	Dungeon Master: Theron's Quest [Super CD]	\$42.09	\$70.94
TG16	Dynastic Hero [Super CD]	\$622.45	\$1372.55
TG16	Exile Wicked Phenomenon [Super CD]	\$153.07	\$193.04
TG16	Exile [Super CD]	\$50.61	\$67.85
TG16	Falcon	\$17.77	\$31.60
TG16	Fantasy Zone	\$31.07	\$35.00
TG16	Fighting Street [Super CD]	\$38.79	\$45.69
TG16	Final Lap Twin	\$14.87	\$19.22
TG16	Final Zone II [Super CD]	\$39.99	\$44.99
TG16	Forgotten Worlds [Super CD]	\$89.99	\$91.00
TG16	Galaga 90	\$27.05	\$34.55
TG16	Gate of Thunder	\$69.07	\$99.00
TG16	Ghost Manor	\$80.00	\$121.46
TG16	Ginga Fukei Densetsu [Japan]	\$360.00	\$385.00
TG16	Godzilla [Super CD]	\$190.00	\$273.34
TG16	Gunboat	\$22.51	\$30.27
TG16	Hit the Ice	\$23.77	\$40.00
TG16	Impossamole	\$33.00	\$36.42
TG16	It Came From The Desert [Super CD]	\$30.00	\$42.21
TG16	J.B. Harold Murder Club [Super CD]	\$35.63	\$71.02
TG16	JJ & Jeff	\$18.49	\$29.47
TG16	Jack Nicklaus Turbo Golf	\$14.95	\$31.15
TG16	Jack Nicklaus Turbo Golf [Super CD]	\$19.99	\$19.99
TG16	Jackie Chan's Action Kung Fu	\$104.01	\$173.40
TG16	John Madden Duo CD Football [Super CD]	\$26.49	\$35.75
TG16	Keith Courage in Alpha Zones	\$8.29	\$11.11
TG16	King Of Casino	\$9.99	\$16.90
TG16	Klax	\$20.25	\$29.99
TG16	Last Alert [Super CD]	\$62.98	\$63.01
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TG16	Legendary Axe II	\$30.75	\$41.00
TG16	Loom [CD]	\$69.95	\$73.97
TG16	Lords of Thunder [Super CD]	\$135.77	\$181.70
TG16	Lords of the Rising Sun [Super CD]	\$33.32	\$62.79
TG16	Magical Chase	\$3861.43	\$4800.00
TG16	Magical Dinosaur Tour	\$22.75	\$33.21
TG16	Might and Magic III: Isles of Terra [Super CD]	\$221.65	\$224.15
TG16	Military Madness	\$34.20	\$45.00
TG16	Monster Lair [Super CD]	\$44.50	\$52.49

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TG16	Moto Racer	\$19.56	\$25.49
TG16	Neutopia	\$56.00	\$81.27
TG16	Neutopia II	\$140.00	\$183.06
TG16	New Adventure Island	\$84.65	\$196.73
TG16	Night Creatures	\$50.50	\$56.24
TG16	Ninja Spirit	\$40.67	\$55.00
TG16	Order of the Griffon	\$56.35	\$138.14
TG16	Ordyne	\$33.72	\$49.99
TG16	Pac-Land	\$16.49	\$23.35
TG16	Parasol Stars	\$66.84	\$81.54
TG16	Power Golf	\$9.20	\$12.95
TG16	Prince of Persia [Super CD]	\$39.88	\$50.20
TG16	Psychosis	\$47.58	\$104.01
TG16	R-Type	\$30.48	\$55.72
TG16	Raiden	\$73.97	\$83.45
TG16	Riot Zone	\$59.65	\$76.00
TG16	Samurai Ghost	\$84.07	\$194.22
TG16	Shadow of the Beast [Super CD]	\$50.22	\$51.39
TG16	Shape Shifter [Super CD]	\$49.34	\$54.98
TG16	Sherlock Holmes: Consulting Detective Volume II [Super CD]	\$19.02	\$39.99
TG16	Sherlock Holmes: Consulting Detective [Super CD]	\$13.94	\$19.94
TG16	Shockman	\$126.70	\$185.64
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TG16	Soldier Blade	\$181.75	\$399.99
TG16	Somer Assault	\$74.78	\$133.15
TG16	Sonic Spike Volleyball	\$12.42	\$18.96
TG16	Sorcerian [Super CD]	UNK	UNK
TG16	Space Harrier	\$27.49	\$34.61
TG16	Splash Lake [Super CD]	\$23.24	\$33.47
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TG16	Super Star Soldier	\$91.74	\$104.94
TG16	Super Volleyball	\$15.00	\$27.75
TG16	Syd Mead's Terraforming [Super CD]	\$599.99	\$652.27
TG16	TV Sports Basketball	\$10.23	\$14.32
TG16	TV Sports Football	\$8.28	\$11.97
TG16	TV Sports Hockey	\$9.66	\$15.48
TG16	Takin' it to the Hoop	\$7.54	\$14.23
TG16	TaleSpin	\$31.75	\$38.34
TG16	The Addams Family [Super CD]	\$23.56	\$37.77
TG16	The Local Girls of Hawaii	\$130.05	\$130.09
TG16	Tiger Road	\$28.76	\$40.02
TG16	Time Cruise	\$56.39	\$99.97
TG16	Timeball	\$29.32	\$54.37
TG16	Toilet Kids [Japan]	\$69.99	\$154.31
TG16	Tricky Kick	\$16.11	\$22.99
TG16	TurboDuo Console	\$437.50	\$2861.51

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TG16	TurboExpress	\$222.03	\$308.36
TG16	TurboGrafx-16 CD System	\$185.00	\$407.09
TG16	TurboGrafx-16 System	\$107.52	\$189.01
TG16	Turbografx-16 Controller	\$31.37	\$69.00
TG16	Turrican	\$60.86	\$79.99
TG16	Valis II [Super CD]	\$50.00	\$52.93
TG16	Valis III [Super CD]	\$72.76	\$88.75
TG16	Valis: The Fantasm Soldier [Super CD]	\$31.58	\$34.99
TG16	Vasteel II [Super CD]	UNK	UNK
TG16	Vasteel [Super CD]	\$92.30	\$120.00
TG16	Veigues Tactical Gladiator	\$34.47	\$50.00
TG16	Victory Run	\$12.31	\$19.75
TG16	Vigilante	\$19.16	\$24.99
TG16	World Class Baseball	\$6.99	\$10.72
TG16	World Court Tennis	\$15.00	\$24.19
TG16	World Sports Competition	\$99.95	\$205.50
TG16	Yo Bro	\$30.00	\$44.02
TG16	Ys Books I & II [Super CD]	\$71.77	\$85.30
TG16	Ys III Wanderers from Ys [Super CD]	\$88.85	\$147.30
Vect	3D Imager	\$452.27	\$995.00
Vect	3D Mine Storm	\$48.93	\$171.77
Vect	Animation	\$36.95	\$99.99
Vect	Armor Attack	\$12.99	\$24.00
Vect	Art Master	\$47.78	\$176.90
Vect	Bedlam	\$20.97	\$44.95
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Vect	Clean Sweep	\$11.53	\$24.48
Vect	Cosmic Chasm	\$13.00	\$32.17
Vect	Crazy Coaster	\$51.71	\$60.47
Vect	Flipper Pinball	\$22.50	\$38.14
Vect	Fortress of Narzod	\$16.75	\$75.16
Vect	Heads-Up Action Soccer	\$15.80	\$20.50
Vect	Hyperchase	\$15.85	\$34.90
Vect	Melody Master	\$44.78	\$114.50
Vect	Mine Storm	\$30.00	\$65.99
Vect	Mine Storm 2	\$989.99	\$2177.98
Vect	Mr. Boston	\$7200.00	\$15856.88
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Vect	Space Wars	\$27.64	\$58.55
Vect	Spike	\$17.04	\$42.46
Vect	Spinball	\$23.56	\$42.50
Vect	Star Castle	\$48.84	\$114.67
Vect	Star Trek: The Motion Picture	\$13.71	\$35.00
Vect	Starhawk	\$19.99	\$48.26
Vect	Vectrex System	\$258.99	\$569.90
Vect	Web Wars	\$24.94	\$54.89



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