

**Terry “Trickman” Minnich and Jeff Lee
Home of Terry Minnich – Glendale Heights, IL**

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Interviewer(s): Jordan Mynes, Fulgencio Torres
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[00:00:00]

Jordan Mynes [JM]: Alright I'm Jordan Mynes

Fulgencio Torres [FT]: And Fulgencio Torres

JM: And we're interviewing Trickman Terry and I forgot your name, sorry

Jeff Lee [JL]: Jeff Lee!

JM: Jeff Lee, and this is for our class History of Video Games with Carly Kocurek and the Chicago Coin-Op Archive and just real quick tell us about yourselves, how'd you first get into video games?

Terry Trickman [TM]: You first or

JL: Well I got into video games back in 1981. I was working as an artist I was working at Triton College in River Grove and I got a call one day from a friend of mine, Richard Tracy, who I've known for a number of years socially. We played music together and he knew one of my hobbies was playing games war games, cards, and board games all kinds of stuff like that and he had recently taken a job at D. Gottlieb & Co. which was one of the three, four, five pinball companies in Chicago. Chicago being the home of pinball and D. Gottlieb invented the flipper game back in the 30s and

JM: It was mostly tilt before that right?

JL: Yeah, I guess, I guess so that's all they did

All: [laughs]

JL: Supposedly, supposedly, David Gottlieb or even probably one of his engineers invented the flipper then right and anyway the video game boom had commenced and a lot of the companies, Bally Midway, Williams, and Stern, had jumped on that bandwagon. So Gottlieb did the same and they started a video division. Richard had taken a job there as an art director, kind of had to pinball in and they needed an artist for this new division so they hired me. And that's how I got into it.

JM: Did you play any video games before you got into it as a career?

JL: I had. There had been a there was like a little driving range across or nearby Triton College and there's a like a little shack there and they had some games. They had like an asteroids they had *Armor Attack*, a Cinematronics game, which a few months later when I was working at Gottlieb I met the guy who created *Armor Attack*, Tim Skelly he was probably one of the best known game designers of that era in terms of resume and track record they hired him at Gottlieb to do three cut games under contract. So I had played at that place I was craving the bar scene at that period of my life being a young single man and it was not uncommon to find an *Asteroid* and *Centipede* and *Pac-Man* etc... in the bars in the cities and the suburbs. So I had played them to some extent.

JM: Good. And how did you get into playing and then working in the industry?

TM: Playing just at a very young age my friend had an old, well at the time it was a new Atari 2600 old console and you know I was jealous, I really loved it and you know I couldn't really get one of my own. My parents didn't really like it. They thought it was a waste of time but eventually I got into computers with a Commodore 64 I really liked the games on there and eventually got a job at *Electronic Gaming Monthly Magazine* and they hired me on as an editor and they also put me on something called the *Tricks of the Trade* section which was the cheats and codes if you've heard of the Konami code

TM: Yeah

All: [laughs]

JM: [inaudible] *Sonic* level select

TM: Yeah, yeah *Sonic* level select yeah yeah I printed all those in the magazines and you know we figured them out we opened stacks and stacks of letters and it was mostly me doing, doing that and you know just constantly opening letters from fans and people who wanted you know to

submit stuff to try to win a free game from the magazine so on and so forth and that's how we really got our tricks

JM: So most of the tricks came from readers' submissions then?

TM: Some of them did and some of them actually came from Japan. There there used to be that a popular company like Capcom or Konami or Sega or you know whoever would put out their products in Japan first and usually they would have people who either the programmers submitted them or their magazines got them first and then so we had a Japanese translator [laughs] that also you know was able to you know give the same thing to us and we tried it when there was an American prototype coming out. We tried it on the prototype and if it worked it was golden it was okay good you know. Needless to say the programmers sometimes didn't or they ended up changing on the final one and then and then we were wrong but [chuckles] but it was a give or take and we and we tried to get you know to get the best codes we could.

JM: Were there any particular titles that had differences in the Japanese versions and the English version for cheat codes or tricks where they changed it after release?

TM: Lemmings for Super Nintendo I remember one, *Contra 3: The Alien Wars* for Super Nintendo yeah we were smart and we didn't run the cheat codes in there because we found out that they I think we guessed that they weren't gonna work on there and then we found out that they didn't work on the American version so they only worked on Japanese did not work on American some other magazine printed [laughs] that they worked on the American version and they were wrong and we were like "haha" and [laughs] so it was kinda the

JM: I remember getting a copy of a *Contra 3* a few years back and being disappointed I couldn't Konami code it it was a hard game

TM: Yeah, yeah you're thinking "oh gosh this has got to have it" because it's a contra game a Konami game but no they nixed it from that one

JM: I hadn't realized that one of the one of the buttons I forget which one causes the the big bomb to go off on the screen I think it was like select or something

TM: Mhm

JM: I was inputting, yknow, up up down down left right left right B A Start or and I thought I had to do it each time to make it happen but it turns out it's just a one button command

All: [laugh]

JM: So my friend and I are both playing two player and are like "put in the combo" and like "but I'm going to get hit" and then one of us realized that you just hit the button once and it's fine but yup

JL: So is that how you got the name Trickman?

TM: Yup yeah *Tricks of the Trade* section and you know the "T's" match

JL: [inaudible]

JM: So did any of the tricks you published work on any of the arcade versions of these games or were they mostly on the console versions

TM: Mostly console but then we started experimenting with different things there really wasn't a whole lot of you know secret codes or easter eggs of that nature on the arcade games there might have been a few, but they're mostly on consoles mostly what we printed was like finishing moves in *Mortal Kombat* and things like that and then if we found and we also made up a couple of them [laughs]

JM: Yeah, that's what I thought

All: [laugh]

TM: And in the April issue they were the April Fool's jokes [chuckles] in the April Fool's jokes the most famous one was the Sheng Long trick you know a good friend of mine Ken Williams he was the famous Sushi-X he he worked on a very very very earlier version of photoshop and photoshopped the whole thing of the you know Sheng Long and you know this was before photoshop was even popular at the time

JM: I was reading about this online you had the names like "*Fooled you*" from "*HA*"

TM: [laughs] "*Fooled you*" yeah it was "*Fooled again, HA*" [laughs]

JM: "*Fooled again*" yeah that's what

TM: Even though people, it was like no it's not supposed to be "*HA*" [laughs] so

JM: I don't know if you played *Clay Fighter 63 1/3* on the N64

TM: Yeah

JM: Yeah, but they have some very complicated inputs I think as a parody of you know that time

TM: Yeah, yeah there was that there was *GoldenEye, GoldenEye 64* that was another one where there was a "*PLAYALLBONDS*" that's fake too [laughs] we decided that there was we had to come up with something very complicated for that too so I had asked around and one of the guys who was really really in depth with the game he said well try you know

[00:10:01]

TM: "How about we tell them this..." and then his method was just like aw that amazing because you know you could kinda actually do that it'd be really hard to do but once people get to it they'll find, they'll be like "oh" on the and they'll just keep trying again and again [laughs]

JM: It's funny 'cause even as I feel like in games now we don't have as many of these you know cheat codes and stuff it's more paid unlockables but people still make these these rumors online like in *Mario 64* there's the Eternal Star in the fountain that 'cause of the low resolution on the N64 looks like it says "2401" or something like that and it was the release date of *Paper Mario* and there was a rumor that Luigi was in *Mario 64* you had to run around the fountain like 255 times and then jump on a Boo or something it had to be a specific one

TM: [laughs] Yeah yeah it was crazy amazing rumors you know that ended up being fake

JM: Even with all the fake tricks thrown in there I feel like I really enjoyed that as a part of video games I wish we saw it more often recently

TM: Yeah, yeah it was you know with the happening of the Internet that kind of that kind of just made all of that kinda go away you know but

JM: So have they contacted you for more art for *Q*bert* after the initial release? Were you continually involved with the game?

JL: I worked for Gottlieb for about three years until they went out of business. There was a sequel called *Q*bert's Qubes* so I did that. The programmer Warren Davis was not totally pleased with that version he thought it was too easy so he had made another version but they didn't require much artwork for my part and then I never really worked on *Q*bert* again until a version in the 90s on one of the

TM: Super Nintendo?

JL: Yeah, I think it was Super Nintendo

TM: Was it 3? *Q*bert 3*?

JL: Yeah, so that was my last involvement.

JM: So who did the copyright transfer to from Gottlieb?

JL: Well Gottlieb was owned by Columbia Pictures

JM: Okay

JL: And so, presumably everything went to Columbia Pictures as far as the video properties, the pinball portion of business survived as a company called Premier Electronics and a guy named Gill Pollock, he's one of the VPs, he got some investors together and he bought all that equipment they bought the building that we, our video division had usually been in that's the building in fact Terry's been out there we had seen if it's still around recently and they stayed in business for probably another 10 years maybe past

[LOUD ARCADE SOUND]

TM: Sorry

JM: It's alright

JL: In fact at one point they hired Warren, *Q*bert's* you know program co-creator and myself to do a couple of games one of which was called *Exterminator* and it's you know if you've ever seen it, it's very

TM: It's down there

JL: Is it?

TM: Well isn't it the

JL: With the hands?

TM: Oh no! That was... that was *Exterminator*?

JL: No you're thinking of *Insector*

TM: I'm thinking of *Insector* you're right

JL: It probably has one of the most bizarre cabinets ever it got some great reviews it- I don't think they sold many though and yeah they were in business for about ten years and then they were gone so well

JM: Mhm so what did you do after *Q*bert* then?

JL: I worked as a freelancer I did one piece for Credible Technologies, they're still around. That game was never released though

JM: *One Piece* as in the anime *One Piece*?

JL: Hm?

JM: You said *One Piece*?

TM: Oh yeah different, different, one piece oh yeah I think he was just saying "one" "piece"

JM: Oh

JL: Oh yeah [laughs] one game, one arcade game for them as a freelancer [laughs] I did several redemption games, one of our old VPs you probably have never seen one of those either *Double Gs* and *Lotto Fun*

TM: I've heard of *Lotto Fun*

JL: Yeah, they would go into a lot of like Chuck E Cheese and places like that

TM: Yeah

JL: They would dispense tickets and and then some cartridges and stuff and some game on the mac actually there was an early mac developer for, in Chicago, so yeah I freelanced for a number of years doing that and by that time I was married and had my little kids and all that so it was extremely difficult so eventually I got out of this entirely and only recently I've been you know and I met Terry a few years ago and he's introduced me to this retro gaming community and

TM: It's *Q*bert's* 30th birthday and that's what

JL: Yeah, right [laughs] so it's quite astonishing to me and as it turns out the largest arcade in the world is right by my house the Galloping Ghost so I've met the folks over there and so we're working on a few projects there right now

JM: I hope if you guys don't mind if periodically throughout the interview review my notes on my phone

TM: It's fine

JM: But I think it's interesting a lot of the yknow retro stuff coming back right now, we just had yknow *Pixels* come out, and regardless of how that turned out it's something that's been happening a lot, I think arcades trying to start and come back like Level 257's around now what are you guys' view on this kind of re-emergence of arcades recently?

TM: Well the resurgence kind of [coughs] I think the, I think it started happening probably about five years ago. A lot of people figured out that if they if they put a bar with arcade games in it, it was you know it was kind of catchy and you know it was it was kind of cool and people were like wow this is kind of

JL: That was kind of the scene from 30 years ago [chuckles]

TM: Well yeah yeah it kinda brought it back to its roots 'cause you know I think *Pong* was introduced in a bar and you know if you if you really get down to it, it's kind of going completely it's 30-35 years ago

JL: Yeah, it's more on [inaudible] because bars typically had no more than two to three games

TM: Yeah, yeah now it's you know 15-20 games in a bar

JM: Yeah, in Level 257 they restored all the cabinets and everything looks like it's brand new, except their *Dragon's Lair* cabinet

TM: Yeah, yeah it depends on what kind of tech you've got and how fast they are 'cause they all break and they're 20-30 year old technology and they break down that's the one thing

JL: Yeah, that's kind of amazing I mean there were so many, one of the things that killed the mystery back then was oversupply I mean there was this huge bubble and then a lot of people jumped on the bandwagon including probably my company actually and people were opening arcades left and right but at some point it couldn't be sustained and there was inevitably a crash

TM: I think everybody copied each other too, I mean everybody was trying to make the next *Pac-Man*

JL: Yeah, there was a lot of bad product that went out there

TM: Yeah

JL: I mean I'm not an expert on the economics of the industry back then in that day but the way the companies, at least the companies in Chicago sold products was, I mean they had factories, they employed a bunch of people to make these complicated machines and I mean pinball is a very complicated operation there's a lot of parts, a lot of electric, a lot of mechanical you got a supply chain you got a payroll to meet, you got all these support people, you got you know guys out in the factory, you got salespeople, you got your engineers, I mean it's a tremendous operation. In fact there was four or five companies in this town. It's kind of amazing and they were like supplying the world with pinball machines 'cause I actually don't think there were...

TM: Outside of Chicago?

JL: Outside of Chicago. There might have been maybe one or two manufactures elsewhere so they sold their product to distributors and the operators bought from the distributors, they didn't necessarily have direct sales to operators. At least our company, I don't believe they did. They would have a couple of big shows a couple of big trade shows every year and operators tended to buy machines based on earnings reports

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JL: It was all boiled down to earnings. If a machine went out to test and didn't earn well, they didn't sell them and so people might work six to nine months on a game and it would never go out the door because it didn't earn well and then there was always other product in pipeline but they would always need something coming along because they had keep all these people employed and

JM: Yep I also read that they converted a lot of machines for instance *Donkey Kong* machines from I forgot the name of the game but

JL: There were a lot of kits, they went into a kit thing mode later so like a game we did was, it was maybe the second laserdisc game it was called *M.A.C.H. 3* they'd gone out, hired an airplane and a cameraman, shuttles, footage, and then there was video graphics overlay on top of that and they had an actual laserdisc player there so it was an expensive thing and when it's earnings kind of dropped, the operators had a big expense there. And so our second game was also a laserdisc game, but it was a kit it was then you'd go in convert your *M.A.C.H. 3* to Us Vs. Then and swap out the marquees, you know the board, the disk, and you got yourself a new game and you got yourself some more life out of your investment

TM: But like, in about 86 and 87 that's when they started standardizing the arcade boards it was the Japanese-American

JL: Yeah, so they could be swapped

TM: Amusement standard basically and it was called a JAMMA board and you could and everything became Jama at that point so you could just take out the board, put a new board in, put a new mark in and you have a new game and so it made it a lot of easier for operators to just switch them out so that's why you see a whole lot of conversion cabinets

JL: And they were really struggling too so it was probably lifelong thrown to operators day they have kits so they have to keep spending thousands of dollars on new machines that

TM: At that point the crash had already happened

JL: Right and there were all these machines and that's still kind of the maybe the treasure that's being mined by operators today that are retrieving the old machines

JM: So, in current arcades like Level 257 or GameWorks or any other areas are we mostly operating now on just traded old hardware or are there third parties who are making new aftermarket solutions for these issues, like if they go break down or something stops working?

TM: Usually a place like that or a place like you know Dave and Busters or GameWorks, they're going to operate a lot on newer hardware, redemption machines mostly you know are so families can go and get tickets and things of that nature that's kind of where their wheelhouse is and all the suppliers for those people are making you know machines you know new constantly, there's one in Stratford Square not too far from here called Round One and that's doing that now and they have bowling and they have like massive redemption just you know it's crazy but it's all new machines and some of them intermix with some older and some newer but it's for those places it's mostly newer. Then you got, you got the places that really just want to do nostalgia and and they're doing it to get the parents that remember it and are and want to show their kids what they used to play and so that's and so that's where that resurgence, that nostalgic resurgence is coming from and

JM: One of the things I really like about 257 is that they don't have any of the redemption games there and it's still a kid friendly environment

TM: A few, but it's not as much

JM: Yeah

TM: They have a lot of classics that they restore and they have a few new games. I saw the new Star Wars there so that's that's

JM: Yeah, so then what is the repair scene look like for games like *Donkey Kong*, *Q*bert* and *Pac-Man*? Where are these parts coming from? Recycled?

TM: [chuckles] yeah they're really coming from older machines that are no longer working usually you know wherever people can find them you know some people are some people still have warehouses that just you know have been sitting with games in them for you know 10, 15, 20 years and people are going on on what's called "raids" and you know the collectors are you know getting together in the same "okay we're going to drive a couple states over and go on this warehouse raid" and it's usually these dusty old cabinets that haven't seen the light of day and you know decades

JL: You know Doc did one of those down in Mississippi some time ago, warehouse raid

TM: Yeah, yeah you find you find some old treasures in in those places and sometimes you can find something that's in great condition, you can restore, it all depends on how much time you've got if you're a hobbyist or if you're doing it for business. If you're doing it for business you just want to try to get it as quickly as possible and you know get it into something working. If you're a hobbyist you can take you know a whole year to do something if you wanted to you know and then just take your time at it and just keep sourcing out the parts and just keep asking people and you know there's forums for that, there's all kinds of sort of sources so it all depends on what you're

JL: Yeah, I've been, I've been contacting some of my old colleagues and you know Terry and I have been working on like a memoir of you know the Gottlieb days and experiences and so on, it's been interesting

TM: Yeah

JL: You're talking to some of these guys and then it turns out "oh they got a machine"

TM: [chuckles] yeah

JL: It's been in their basement or it's over their ex-wife's house [chuckles] stuff like that. I just heard about a guy who has two more prototype cockpits

TM: Wow

JL: With hand drawn art by Richard Tracy and you know wasn't willing to part with but then he figured there was some to 'em so now he's shopping around so prices are gonna go up on him

JM: Has there been any cabinet that you've been trying to get your hands on and never been able to find all the working parts for?

[00:30:03]

TM: The one I've really been wanting to find was *Berzerk* and that's over there [laughs]

JM: You've got it?

TM: Yeah, I've got it

JM: So how was attaining the parts for *Berzerk*?

TM: It was fully working when I got it so that wasn't that wasn't too bad I just really have to with the joystick on it, it's kinda wobbly [laughs]

JM: Is there any like cabinet that's kind of you know a highly demanding cabinet? Kinda like *Earthbound* for the Nintendo but in the arcade world

TM: Hmm okay... boy.... it's hard to say... strangely enough there's one... There's one called *Ice Cold Beer* [laughs] and it's and it's not called it's not really an arcade game as much as you're kind of it's kind of electro-mechanical and you've got basically have a metal bar and have and

there's a pinball and you have to basically take two sticks and make the bar, make the ball go up and then there's holes in the cabinet and you're trying to get it up, get it up top and those are you know sometimes two thousand dollars and you know really hard to find and source parts for that's one [big sigh] gosh... *Donkey Kong* are going up in value, there's there's a lot of games that are just plain going up in value because because they're they're just more sought after

JL: Supply is limited

TM: Yeah, exactly, the supplies limited, you know people are

JL: And there's probably not as demand that counterfeits would jump into the breach

TM: Noo anyone who wants to do that is usually taking you know a chinese knockoff board and you know with 60 games in it popping it and popping it in their own little homemade machine and then running that you know for real cheap

JM: So what are your feelings on either reproduction cabinets or cabinets that have like MAME boxes for instance or your cabinet back there that plays many games on it?

TM: That was, to me that was kind of the gateway drug [chuckles] for me. My my wife got it for me for a present... I didn't get a whole lot of presents after that for a long time [laughs] because it was very expensive [laughs] but after a while it kind of became you know some of the games would work fine but then some of the games that needed more proprietary controls they didn't work so well and that kinda and I kinda was looking for more original stuff and then I started you know I found I found a *Pengo* and then I found a *Gorf* and you know you start finding other things that you know I mean it's kind of like the emulated is cool and then you kind of you know if you really want to get into it, you get the original and the original you find is just that much better and so you know finding original cabs sometimes just fulfills that you know that collectors' need

JM: Right so is it is it mostly like a collectors need standpoint or is there an actual dip in the game quality assuming that the controls are matching

[00:30:00]

TM: It it all depends on on how it's set up and and who it's from if you're talking about a cheap chinese knockoff board, you're not gonna get the right sounds

JM: Right

TM: If you're talking about MAME you're probably getting probably some of the closest you know they've developed they've been developing that emulator since probably like 1997 or or even earlier

JM: I've seen that for some of the games they have the option to emulate with or without some of the bugs that have been patched

TM: Yeah, yeah

JM: Which is really nice

TM: Yeah, and they just keep improving different things on them and you know new versions come out and they've patched something and you know I'm not quite I'm not really big on the whole you know downloading you know the ROMS though that's the that's the one thing where it's just like "well" they're still copyrighting issues you know so you, I mean yeah some people are like "if you don't sell it, it's fine" but you know it's it's all a conscious thing but it's you know whatever floats your boat and that nature

JM: So where do you stand on copyright issues such as that specifically for games where in the companies are now defunct really just in general

TM: Legally they're still a place because there's somebody owns it

JM: Mhm do you think that's something that we need to reform or leave be

TM: Uhhhhh wow hard question [laughs]

JL: You need a lawyer for this one

TM: Yeah, yeah that's it it's such a it's such a gray area that nobody really wants to touch it and it's one of those things where I you know to me if there's any way that I could have an original something for I think it's I think it's an affordable factor too because some of these things you know are are you know really big money and to and to get into original anything is going to cost, so most people you know if they find an easy solution they say "Hey I can just, you know, go on the Internet and just search and find it" and they'll play it on their computer and they're like "well that was free" but you know you're still running into the copyright issue you know

JL: Well we're kind of in like situations now, a project we're doing with Galloping Ghosts, my old colleague this is the second game I've ever worked on it was never fully developed, never released. Went out and tested, it didn't collect well so they didn't manufacture it and recently connected with the programmer after many years and so with Doc we're making a prototype 'cause that's kinda his thing he's making prototype machines, they're not selling them, they're restoring them and putting them into his arcade so we're doing this with that game. He's got downloaded stuff from MAME and the main thing is like I mean that's it the game the real game he got a *Q*bert* board, he's burning the chips

TM: Yeah, so it's becoming a real deal

JL: He's got a *Q*bert* cabinet, he got a control panel from that had been converted somewhere else, *Q*bert* board had been well I don't know I don't know where that came from, he got a control panel that had been converted somewhere else but it was from one of our games originally, and I have actually a test marquee that had been printed up full production marquee, maybe the only one in the world and I'm making new art for the side panel the control panel and all that stuff and we're going to put this together and it'll be like real, I mean essentially it is the real game but it's not being sold

TM: Mhm yeah and it was never produced before because

JL: It was never approved, presumably it's still copyrighted by Gottlieb, which is out of business, and presumably all that reverted to Columbia pictures and maybe Sony but we're not selling the thing, it's really his property when all is said and done and it's gonna be on the location some so people can play the game maybe not an especially good game hard to say it's the players will decide if it was a good game or not

JM: It's rather gray zone right now, I think if the law on it was something like "if you backup the ROM yourself" you can keep backups for your own usage but you know ROM backing up hardware is expensive, sometimes hard to find

TM: Right yeah it's that was yeah yeah if you have a your own ROM burner you need to keep your own you burn it yourself keep your own copy yeah that would that's pretty much that's pretty much the only way you can really legally have anything

JM: The though there's no way to really objectively tell if that I found yet that you've backed up the ROM 'cause surely the checksum should match between anyone else's chip and yours and I don't know, ROMS are really easily available online now. Are you familiar with archive.org?

TM: Is that the one where they just emulate emulate everything on the screen?

JM: So archive.org is an Internet archive they keep cached copies of websites but recently they put online a zipped file of like all the MAME mods they could find and a few other old consoles. I have *Pokemon* on my phone for instance and I even scan line emulations so it looks like an

older monitor it's very convenient to have right in your pocket but I'm very big on emulation myself I was just very curious to see what your stance on it was, it was one of the questions I was excited to ask [chuckles]

TM: Yeah, yeah it's yeah

JL: I mean it's no money out of my pocket I mean I would expect copyright as much as the next guy

TM: Yeah, yeah I completely respect that

JL: As a creator and ethically but there's sometimes where it doesn't matter anymore, no one would be buying this anyway, it's more historic than anything else

JM: Yeah, my stance on it is mostly from an archivist stance like a lot of these games you're not gonna find hardware for in 50-60 years and I'd like to know that those games will still be playable in some format

TM: Yeah, that

JL: I mean, look at old motion pictures like look at movies from the silent era which a lot of them were on film stock that degraded or spontaneously combusted and they talk about all these films that are lost forever and they are lost forever and once in awhile they find something in an archive down in New Zealand or something like that

JM: A lot of lost *Dr. Who* episodes too

JL: But the other films are definitely gone and not to say they were all great films maybe most of them weren't that's maybe why no one took care of them but they are old pieces of history that may be someone's footprint that maybe went on to do other things and so they leave a gap in the record. Same thing with all this stuff here. These may not all be great games but they all meant something they're all part of an ongoing chain of efforts

[inaudible]

TM: Yeah, but I know you were interested in in you know seeing the arcade legends because they had something... Now that had, the person who developed that, that's not me but by the way but it's

JM: Right

TM: It's JoshuaOS and

JM: Do you know what that's based on?

TM: It might be based on MAME code [chuckles] not positive. I can't say yes or no but I think it runs a little faster and people have emulated the way that the menu goes I think *Hyperspin* appropriated the way that the interface runs but other than that the way that it works that one is based off of PC

JM: Okay

TM: I was told by the by the store that is now defunct that [chuckles] that sold that machine to me that proceeds for that for these games were going back to original programmers

JM: Really?

TM: Yeah, and I was lied to [laughs] yep I was completely lied to and I was thinking "Oh I'm doing a good thing, I'm gonna you know I'm going to get this machine and and I'm gonna you know help the programmers or something oh my gosh this is such a win win" [laughs] you know because I really didn't want to get into MAME because just of the clout of the whole copyright thing and plus it was such a pain to put you know I'm like "well this is already here" let me just get that and then you know it's a it's an all go solution the person that developed that OS and was found like was found guilty of appropriating a whole bunch of ROMS and did I believe get

indicted so there are you know it depends on how much you do I mean he was basically making thousands of thousands of dollars of it and they finally said well that's it you're not going to make any more money off this we're going to you know we're going to charge you

JL: Where did this happen?

TM: I don't know where

JL: In the states?

TM: Oh yeah definitely in the states yeah it did happen in the states so you know some'll get charged you know for doing that and and that is that is part of that history so you know it all depends on you know

JM: It seems like they only really tend to go after people if they're making money off of the deal

TM: It seems like that

JM: So I found some cool blueprints online for a do it yourself project. It's a box like that but the control panel is modular and you could swap out the controls without the need for a screw driver it's it's all held in by its own weight and like maybe a couple slides or something

TM: Right

JM: And so you can swap out light gun or trackball cool stuff like that

TM: Yeah, yeah they did that with a few cabinets

[00:40:00]

TM: One is called the *Thomas Wave*. The *Thomas Wave* did that. They had gun controls and then just had something you could flip up and just get rid of that and you know plug in modules that would just you know and basically cartridge type games that would plug in almost like NeoGeo

JM: I wonder if anyone ever goes after, sometimes in the mall you'll see little stands with like thousand-in-one Nintendo game consoles

TM: [laughs]

JM: And something like six hundred of them are just recolors of *Mario*

TM: Yeah

JM: But there's a couple of different games on there

TM: That's 1000% illegal so [laughs] you're not supposed to and and Nintendo they yeah they are so big that they will look at that stand and just and just laugh it off and be like "alright he's, you know, he's not making a whole lot of money off it" you know

JM: You see a lot of 3 in 1 consoles now, a lot of resale shops they'll like play TurboGrafx, Nintendo, Sega, all in one box

TM: Yeah, yeah and that's even emulation in that and a lot of them are just emulating the code some of them are even downloading the actual cartridge into into the box and you know playing it that way. Retron 5 was like that I think

JM: I built myself, are you familiar with the Raspberry Pi?

TM: Yeah

JM: I bought a Raspberry Pi, and it's inside an old Nintendo shell I found one that's already gutted it had just the top the bottom, the cartridge door, power and reset button and I bought a USB to NES adapters, plugged them in, it works with the factory controllers and from the front you would not know that it was not an Nintendo but it actually plays Nintendo, Sega

TM: Yeah, the guts inside make it you know make it different yeah yeah a lot people have done that with you know different projects. I've seen just like little, I mean an old Nintendo cartridge you know that was made into you know something else and you could just plug it in

JM: Yeah, someone turned a Nintendo cartridge into a Famiclone

TM: Yeah

JM: So you could play *Mario* on *Mario*

TM: Yeah, yeah they're all yeah they're all you know I mean just the guts I mean the guts of the insides of Nintendo are are pretty small you know I mean especially the boxes you know was like "Hey Americans in 1995 need something hefty, they need something massive to make them think that they have something" whereas in Japan it was like

JM: And the components get smaller over the years too

TM: Yeah

JM: And Nintendo has been out for almost you know for maybe like many decades now so

TM: Yeah

JM: But I'm really interested in the emulation scene as I mentioned

TM: It's a fun scene

JM: I hope you don't mind if I review my notes real quick

TM: Go ahead [chuckles]

JM: Did Electronic Gaming Monthly ever put out anything that ever proved to be really controversial to readers? Anything that got you guys in hot water?

TM: Besides the April Fools Jokes? [laughs]

JM: Yeah, besides the April Fools Jokes.

TM: Yeah, those are all that got us in hot water and we just kept doing them [laughs] ... oh boy... more than likely I think I think there was some there was some covers that said that said something that wasn't quite researched well [laughs] if it was maybe you know something like *Virtua Fighter* or, I'm just going to make this up, *Virtua Fighter* something something something like some offshoot name the publisher of the editor or you know the editor in chief of that time might have gone "*Virtua Fighter 5*" and you know if the four was out just to get people to look at it and go "Uh there's 5?" and and then inside it would actually say like the real name and you know it's like you [chuckles] you know it's just things like that but but that was just like the inquirer says you know some big headline and then you know some people want to read it that that's kind of the pitch that you know they took back then but you know then then it gained a little bit more integrity after that so

JM: Okay speaking of integrity how do you feel about a lot of articles now, I feel are a little bit clickbait-y, you see a lot of like opinion pieces go up where it seems the objective is to get more people to read the article rather than actually what the article has how do you feel about sites like you know IGN or any of their competitors presently?

TM: [sighs] and you're mostly talking about online?

JM: Mostly online, magazines count too

TM: Okay I mean it's been around forever I mean yellow journalism has been around you know since the beginning of journalism [laughs] pretty much and you know it's it really just does seem in like the more people the more people you know get things fed to them faster, the more you have to grab their attention, so you know I mean if yahoo doesn't have a story that makes you want to click on it if it just says you know "dog gives birth to puppies" or something like that you know or "dog gives birth to five headed puppies" you'd be like "eww oh I'm going to click" [laughs] you know, so you know it just sends a, that's just the way business is now.

JL: That's just where culture is now.

TM: Yeah, it's culture based yeah our culture is you know it's gotta be sensationalist or people don't pay attention that's just how it is... so... is it right? Probably not, but you know people are people are going to pay attention you know to what they want to see

JM: So, an extension of this revival of retro things I've noticed a lot of game companies are putting out either re-masters or re-releases of games that have already been released to three to four times do you think this adds anything to the games themselves or are they usually just ports of what are your thoughts?

TM: The latest one I've heard of is *Sonic 2* is coming to the Nintendo 3DS in 3D

JM: *Sonic 2*?

TM: Yeah

JM: I haven't heard of this

TM: Yeah, and I was like "Cool... *Sonic 2*... I've played that a million times..." [laughs]

JM: Yeah, it's a good game

TM: Yeah, great yeah it's not a bad game you know it's if you're going to redo one you might as well I mean but I think it's I think it is exactly *Sonic 2*

JL: On the other hand it comes out to a new generation of kids right?

TM: It does and in 3D and you haven't seen that before so it's, is it adding anything? Yeah, it's adding a 3D layer so you know you haven't seen, nobody has really seen that before

JL: It's it's maybe like movie sequels too you know, it's something they know they can sell some of so it's got some caché, may not necessarily be that good. It's like when they remake a movie you know it's "well why did you do that?" well 'cause they'll know it'll make some money, right?

TM: Yeah, a lot of, a lot of people are in my opinion are playing it safe now because they look at what sold before and you know a lot of, a lot of ideas are the same because they're going with what sells

JL: Right and something that has some name recognition so people are going to notice it

TM: Yeah, yeah like *Call of Duty* gazillion [laughs]

JM: Yeah, that's it

JL: Right.

TM: Yeah, you know why bother even putting a number on there if it's like there's so many of them

JM: I wonder if we're going to see it seems like a lot of old hardware's is getting rebirthed like Nintendo tried a lot of this stuff way back before it was ready Virtual Boy for instance, now we have Oculus and other competitors coming out into the market

TM: Sure

JM: I wonder if they're going to do the same re release type stuff with on new hardware that can actually handle the type of stuff they were trying to do then

TM: Yeah, that that'd be pretty neat. I think that the one thing I did kind of like that that has been re-released is I think like PlayStation 2 or 3 titles that can work on PlayStation 4. Sometimes you know making it in HD you know is you know beautifies the game you know it makes it look a lot nicer and sometimes that was the intent of the programmers in the beginning you know they were like "well the old hardware was able to do this much but there was too much pop-in" and so on and so forth "I'm gonna remake it with new hardware that does really what I envisioned it to do" and so I think new hardware does allow programmers to really get their vision out there of

what they may have wanted to do in the first place just because the technology wasn't there previously

JM: In the *Tricks of the Trade* did you ever cover things like Gameshark, Game Genie, Action Replay?

TM: Yeah, there were whole sidebars that were dedicated to Gameshark. There was there was a guy I worked with I think his name was CodeBoy [laughs] it was kind of funny but he was the game he worked over at the you know over at those companies you know and they provided a whole bunch of those codes and then sometimes I had to just inform "hey I got some new stuff" [laughs] and

[00:50:00]

[NOTE, REPEATED TEXT]

JM: In the tricks of the trade, did you ever cover things like gameshark, game genie, action replay,

TM: Yeah, there were whole side bars that were dedicated to game shark, the, there was a, there was a guy I worked with I think his name was codeboy [laughs] it was it was kinda funny. but he was he was the the game he worked over,over the over those companies and they and they provided a whole bunch of those codes sometimes they had to just inform "hey that's some new stuff" [laughs] and you know with permission you were able to reprint them once they were 'cause it would be a symbiotic, it would it would help us both

JM: Did gem ever catch heat from video game distributors or creators for publishing these 'cause I think most of the cheating devices were unlicensed ?

TM: Not so much. They they really didn't mind those. They didn't condone the devices, that's for sure but you know i, I don't recall ever getting any kind of flack for from a company from from printing the cheats for the for these types of things. They were more angry at the codes that were found in the their, you know in the original codes that were found on the games, if that got let out early things like demo mode

JM: Yea

TM: Because in their eyes it was shortening, uh, the life of the game and in our eyes, it was lengthening but because you're letting more enjoyment out of your game, you could now you could do more with your game. So you know, we had a different perspective of what was you know, considered you know longevity and and you know in the in the consumer's hands so you know yeah we did , yeah we did get in trouble sometimes [laughs]

JM: I was wondering if that might have if that might have happened 'cause a lot of times, now you see people will make modified ROMS for games for mods for more recent games and sometimes some developers start embracing it like I know *** embraces the amount of commodity in it

TM: Mhmm

JM: But other companies have have tried you know giving cease and desist orders for certain games Nintendo's done so in the past

TM: Yeah, even even lets play come come overs under scrutiny

JM: Yeah, seems kinda silly 'cause they're widening the audience

TM: They are widening the audience yeah but it really depends on your perspective, you were that's your comprehensive material, your bread and butter. You're gonna do everything you can to protect it and I can understand their standpoint on it, I can I can also understand the modest standpoint whereas they're just again enhancing the game and and making it more accessible to more players and and getting them wanting to get the original you know, hardware. I think I think they're just they're just more worried about piracy.

JM: Right, it seems that more and more kids are growing up now that have grown up with you know being able to play their game or whatever platform they desire and

TM: It is different now

JM: Mhm and more kids are have been growing up with being able to do so cheaply or in some cases freely illegally but what i've seen is a couple game companies are making the shift the towards removing DRM from their games and I don't know if this seems like a trend that's gonna continue but it's interesting to me do you have any feelings about making games open source or at least removing DRM

TM: Oh I think it's a good idea. I think I think you would get you'd really just get you know large communities. You know I mean the more the more the more you get people to like your product, the better you know the more freely you open it up to people I think I think the better, you know if... if they put so much of a tight grip on it anyway, more people are going to... I mean, it's gonna appear online in some way, shape or form. (interruption, talking over each other) yeah the inevitable is gonna happen anyway you know some someone's gonna crack, crack the codes and and get the and and get the original programming out there to people who who really want it. If if you made it more accessible to the public I think I think more people would would end up buying it

JM: So the thing that's upset me as a longtime gamer has this shift towards always online gaming

TM: Yea

JM: For instance this 'cause it usually comes from a DRM standpoint. They wanna keep you from pirating the games but it seems it seems like you're not gonna keep the pirates from getting their games. They're gonna get them in some point. You're just giving more hassle to the actual consumer

TM: Right

JM: So you see companies like GOG or good old gaming selling games without these issues but uh

TM: Yeah, yeah and I respect them for that you know I think that I think that's kind of a of a good platform

JM: But again from an archivist standpoint 'cause I feed backups of anything I come across there's games that i'm afraid you know come 12 years I won't be able to play like *Sims 4* I think it was requires online connection to play games like *Titanfall* don't even have a single player mode anymore or a multiplayer mode

TM: Yeah, there were games on the Xbox 360 I remember that I lost from from a redring and I tried to get the games back and I couldn't get them back because they were no they were no longer on the system. They were no longer on their not their downloadable arrive even though I already paid for them. Of course they were gone and so I was like like I can never play that again

JM: Right

TM: So

JM: That's really interesting

JL: It's like there's no other games out there to play

TM: Yup nooo like I don't have enough [laughs]

JM: It's a big reason I'm I think it s a big reason we need to at least reform DRM a little bit just from an archivist standpoint again 'cause these are pieces of history as you mentioned. Do you have any thoughts on this Lee?

JL: No [laughs] I suppose not I don't know, I'm I'm appalled when (incomprehensible) are not compensated so I have no sympathy you know for piracy or people who feel that they get to use a product and not pay for it. My younger brother he's [cough] of that generation where he used to collect comics and spend a lot of money on comics but now he just goes to come site, online, finds issues of comics he likes and are pirated and he uses em that way and I said, so what about the people who create these comics? what's their what's their incentive to continue to create if they're not being (accounted) and he's like "well it's too bad for them, they gotta learn to adjust to this new economy. They they gotta take advertising or whatever. So[interruption] to compensate them for the money that people like him are not payin so I don't say there's a solution. There obviously is a reality

JM: Yeah, it's out there

JM: Yeah,

JM: It's unavoidable [interruption] there's not ...

JL: I find it appalling

TM: I always wished I mean it was the one reason I didn't really really wanna personally create main main machine for myself 'cause of that exact exact issue but, you know I was duked into that one [laughs]

JL: Right, there's there's obviously far worse things in the world

TM: Yeah, there is and artists and players been ripped off, but look at all the terrible shit going on in the world

JM: Yeah, that's true. It's kinda interesting you know it's, I don't know it's I don't know how to say this,... is it worse to do it for something 30 years old or is it worse to do it for something brand new that is still on the market that marketable?

JL: Probably the latter I would say

TM: Yeah, I mean so though I don't know, a lot of people will justify it and say you know this game is so old and nobody cares about this anymore

JM: So a lot of games don't even have a (inaudible) distribution channels so it's a matter of like are you gonna track down the developers address and mail human envelope with money in it or a-right

TM: And most of the times they'll no can't do this so [laughs]

JL: Most of that material is owned by some corporation so they original creators are long outta there (interruption but Terry-but uh) it kinda applies to music too, this whole thing, downloading music, and I mean, that whole thing, it's it's you know really changed the music publishing industry and the economics of how musicians work

JM: Yeah, yea

TM: Yeah, they can't create an entire album, they gotta sell song by song by song

JL: And they probably going to have to tour more and hope make some money that way, I think for a lot of small start up, really up and coming bands, it's probably a lot more difficult yea, that sounds like them[laughs]

JM: Funny enough with music, I know a lot of artists personally. A lot of them have actually started embracing piracy as their advertisement platform and then making money off of t-shirt sales or touring and at least with music you don't need specialized hardware to play it like you do with a lot of these arcade games. You can actually get performance fees. It would be hard to you know as the creator of *Donkey Kong* charge performance fees but I understand your undemanding but it's a complicated issue in all fronts. I wonder the the do resale shops of old trade in games and comics and albums pay anything to distributors? like Gamestop for instance?

[00:10]

JL: No, no no. Look at fine art k? you sell painting to someone, they resell it, to say that money go back to the artist? no it doesn't.

TM: No, it's like having a garage sale. You you're not gonna get any money back.

JM: So do you have the same stance for people who would buy only used games?

JL: Mmmm

TM: Another good question [laughs]

JL: Well I'm not sure that's the same thing.

JM: 'Cause they are paying for it but it's not necessarily going to the artist or their

JL: Right, no it's not, nah I guess I'm talking about original sale

TM: Yeah, original sale

JM: I mean the people who run those businesses are probably probably some pretty smart people, powerful people, well connected people and if they cannot get a handle on it, I certainly don't have any solution for it

TM: Yeah, again Gamestopop, you know that that's how they might make most of their money , is on their is on either used sales

[inaudible]

they were actually catching some flack because there were these games that had a higher market value than what the MSRP sells for it so they were allegedly, I'm in I don't know if they were proven or not taking the new games, removing the shrink wrap from them, thus causing them to be used and increasing the resale value on it.

TM: Yeah, that's, that sounds like them [laughs] yeah I tend to think yeah they they they've done some tricky things before and you know dealing with me personally you know i've i've always had a problem with you know them saying that something is brand new or msrp and not having shrink wrap on it saying it's the last copy

JM: Mhm

TM: It's not, then it's not new, it's you unwrapped it, you put it out there that a used copy to me but they would sell it as new. So I've so I've always had an issue with that[laughs]

JM: So we we spoke briefly or not briefly I guess about the emulation an archival of licensed games. What about [inaudible] games? like modding Nintendo consoles for instance to play games that were never actually officially licensed?

TM: Are you talking about modded or arroyo talking about something completely original?

JM: Yeah, completely original

TM: Yea

JM: Yeah, Retro City Rampage for instance

TM: Ok, what's my stance on it or what's my

JM: Oh well thoughts or anything

TM: Oh thoughts, I think you know mean they're making it look like the old (interruption, inaudible)

JM: When it actually literally runs on that console, for instance

TM: Oh oh when it actually runs on its original hardware?

JM: Yeah, yeah like you have to to you have to what's the word... reverse engineering

JL: So they're making, they're making new cards for equipment

JM: Yes

TM: Oh I think that's phenomenal actually because well just me as a collector you know that still has you know

JL: You had some of that stuff up in Milwaukee didn't you?

TM: Oh yeah. Yeah, definitely, [laughs] yeah I had one that was wizard. I had wizard. That was it. That's our that's our retro part that works on Nintendo yeah I brought that. I told the creators that, you know, to send me a review copy and said hey I'm gonna bring it to midwest gaming

classic and let people play it and they were very thankful like “Oh, great!” so people throughout the weekend

JM: So it sold?

TM: Yeah, and they're selling it and yeah and it it runs on original hardware and so yeah. I I'm all for it. I think that it just brings more value to you know, to the to the the hardware. I mean yeah you gotta you've gotta have the original hardware to run it or something like a Retron 5 that will you know that will run some of those.

JM: So is that something they're doing just for the love of it or are they actually making money on it too?

TM: Kinda both. I think they're, I think they're more doing it just because because they love to do it.

JM: I'm not seeing it monetized often

TM: You have yeah you have you're you're gonna see it with a small “inaudible) years and so you you're gonna get a niche filing for that product and then it's going to end at some point

JM: So I know I've seen the dreamcast for instance had very very weak DRM on it and (interruption, inaudible) you were able to run emulators and stuff on it but a lot of Kickstarters recently have been releasing early games on dreamcast

TM: Sure

JM: And even in Brazil they were selling games on the dreamcast well into the 2000s long after the consoles stopped being sold

TM: Sure (storm wind) is one that I've one that I've recently purchased and I've actually kept in the [inaudible] [laughs]. I wanna actually open up

JM: but um... someone actually put up their album on a Nintendo cartridge. Just the instrumentals I think. It's

JL: And if you plug it into the, it will it will play it?

JM: Yeah, it has a

TM: Yeah, for me who is a little older yeah I just remember chiptunes chiptunes being being like my music back in day like

JL: Soundtrack of your life

TM: Yeah, yeah and and and now and now I just you know listen to it every once awhile because it's fun

JM: I use to carry around a little pair of headphones and plug it into my GameBoy. I just leave it in my pocket. But now they have a cartridge and a rom. They have both versions and the cartridge has a microSD slot in it and USB as well. It goes into a GameBoy it's called LS DJ or Little Sound DJ and the idea is that you produce chiptunes but actually online hardware the GameBoy so you don't actually have to do, you don't have to approximate those noises. They are those noises.

TM: I Fight Dragons with that.

JM: Yeah, yeah they're great. I've seen them twice

TM: Yup, yeah, they were they were the first ones I've heard them do that

JM: If you've been to Acen or Anime Central or any of the conventions down in Rosemont, sometimes they have chiptune shows there and people have modded their game boys to have

back lights and stereo output and and some people do live shows on them but sometimes the cartridges still crash.

TM: [laughs] yeah yeah that's some real cool stuff. Yeah there's there's there's a lot of ... yea. I mean just a a lot things you could do. I mean even with the old hardware you could, you could modify the hardware and and you know I've noticed the there's a lot of people putting new LCD screens into the into the old hardware to make, to make the the old hardware work better.

JM: Yeah, or modded US consoles for RGB output

TM: Yea

JM: Or stuff like that

TM: Yeah, right yeah so they'll be able to pop it on their LCD TV or whatever [inaudible mumbles]

JM: So do you think that this rebirth of retro entertainment is going to be something that's continued either in its current state or just shift down like by a decade? what what do you think is going to continue to happen for this market?

TM: I think it's just going to continue to grow because now there's...there use to be limited options that you could do. I mean there's so many new options that you can that you can do with I mean, the internet pretty much opened it up I think. I think that there's there's so many little factions of gaming that you know you should be able to find something that you fit into, you know, whether it's you know, the chip tune music or it's modding a console or whether it's just kinda collecting old stuff (interruption inaudible) yeah yeah yeah you're right. Doing speed runs, doing YouTube videos and there's there's something for everybody. I think that it only can grow. I don't think I don't think it's gonna slow down anytime soon. It's gonna because the gaming industry itself is more lucrative than the movie industry and and all of those other the the it it it makes more.

JL: And and probably one reason why it's happening now is because guys like you who are 14 when we were making things,

JM: Right

JL: Now you're middle aged guys who got yourselves [inaudible] in life

JM: Yup

JL: But you have, this is something something you grew up with and it's your hobby.

T [laughs]

JL: Right?

TM: Yeah, yeah I know

JL: And or it's your passion, some people are in the industry but for a lot of people it's, it's a hobby. A pastime and it's there's a nostalgic factor into it. (interruption inaudible) and it's going to be the same way with you guys, 20 years from now

TM: The *Halos* will be retro

[laughs]

JL: [inaudible] and a lot of it I don't know what you're talking about and there will be a lot of guys like you who looking back at that and then there be people behind you

JM: Right

JL: Who get into it as well so you know keep probably perpetuating it.

TM: Something is retro for everybody, yeah you know whatever whatever whatever stage of whatever stage of life that you come into it you know

JL: Right

[1:10:10]

JM: It's just funny to me because I grew up with with a *Nintendo Genesis*. It's funny to me to see like some people are starting to try to see like consider game key retro as like 2001 like I mean come come on these games are,

TM: Right

JM: Some of these games still hold up graphically it's funny to see how that shifts but I wonder if this particular era of retro games will maintain its market hold or if it will kind of you know, shift down 5, 10 years into the future

TM: I think it will it'll all depend on if the hardware holds out for the old for the original stuff.

JL: This stuff yeah will be like silent movies today

TM: Yeah,

JL: Probably a smaller audience for it

TM: There will probably be a smaller audience because it's getting harder to find original cabinets and original you know, a lot of people who have original cabinets now are keeping them; they're not selling them. You know it unless you know their wives are selling them or something [laughs] or or or if they pass away or or something. You know usually that's that's that's that's usually the only way of transferring all of them

JL-[inaudible] talking about these guys, actually making more machines than he does you know

TM: Yea

JL: You know, 1000 machines or 1500 machines and it goes into their collection and never to be seen again

TM: Yeah, it's just amazing. I mean yeah and and it's that's where some of it's going. I mean you're you're not able to find half of that stuff anymore

JL: And and then some of that is gonna degrade too.

TM: The moderators are. These these are old CRT monitors

JL: Right

TM: You know, they're they're not gonna last forever.

JL: I was talking to one guy at dox tech about how they revise some of these monitors and

TM: Some of them can only be

JL: But

TM: Yeah there's like a rejuve kit that you can you can (Lee-right) get through the but it will only give the monitor like another couple years and then that's it

JL: Right

TM: And then it's completely gone

JL: And then stuff like the cabinets. Warren Davis had a a lot of fun cabinet

TM: Right

JL: And it disintegrated. It was it was [inaudible]

TM: Yea

JL: So what he was left with was a pile of sawdust and the hardware but the cabinet itself

TM: It just, right

JL: It failed it failed. You know, moisture got to it and it was gone

TM: Yeah, moisture is the enemy of cabinets

JM: I'm currently in the process of removing some of the yellowing from the plastic on on my Nintendo project I was talking about. Someone made something called RetroBright online which

is combination of various household items like oxyclean and some oh this was not this was not household hydrogen peroxide that's like hairdressing concentration so a little bit stronger but it's suppose to be activated by UV light and makes it look new again but I wonder if it disintegrates some of the plastic away

JL: Yeah, I wonder (inaudible, laugh) I'll call chemist about that

TM: Yeah, yeah for these, there's gotta be some new solution for hardware or else they're not not they're not not gonna last

JL: These things weren't made they weren't made to last forever. They're made by an industry that is concerned with cranking out products they didn't expect

TM: Yeah, yeah they want to crank it out and they were just making

JL: There was no idea of longevity in terms of the materials they were using

TM: No

JL: They were just using stuff because they wanted to keep making new machines

TM: You had a new game every month coming in

JL: Yeah, right

TM: And then so it would it would just it was just cycling through

JL: They I don't think ever anticipated that people would be collecting these things and trying to preserve them.

TM: Yup. Yeah that was never a thought to anybody's and the old arcade operators' minds I'm sure

JM: I personally, my my little brother's seven and I've been running him through all the old games. He's since he was pretty young, I've been having him play like all the Mario games, all the Sonic games, all the arcade classics and it it's just interesting to me because a lot of people feel like if a game is old, then it's not worth playing it. I heavily disagree.

TM: Oh yeah

JM: And so

TM: That's where all the original ideas came from for for some of the newer games.

JM: So perfect test subject, seven year old. He has a pretty unbiased opinion on what's fun and what's not I guess so if he actually plays them, and like I actually enjoyed these games, seems like a good way to keep them as an active interest

TM: It's also interesting to see you know the younger generation who grew, who are growing up with iPhones and iPads and all them and and it's all touch screen and then they're like they're like, "what? a controller? why why do I have to why do I have to actually you know like, press this button? I just wanna move it with my finger on the screen and that's what they're use to

JM: Yea

TM: And you know these controllers are now antiquated per se

JM: And then a lot of these games don't really translate to touch screen very well. Like fighting games...

TM: No they don't

JM: RBGs transfer fine 'cause you know

TM: Sure yea

JM: Inaudible interruption)

TM: You actually gotta get your character around

JM: But anything that's like twitch reactions. It has like uh, I've tried playing N64 on my phone.

It's like it's a nightmare

TM: Yeah, forget it.

JM: But they have hardware solutions for that where you can get a controller breakout panel like a psp would have

TM: Sure

JM: But how how do you feel that gaming is moving currently? I personally miss a lot of the integrity I think gaming had when we had games that had to be finished on release unless you know unless you don't wanna sell games

TM: Yeah, I feel that if you're a company that's creating a triple A title, and it's got a lot of anticipation from the consumers to to come out and be great, in the beginning, and then on day one, it has to have a patch, I feel that they've that they've failed the consumer because that never ever use to happen. You had to be spot on with your product, and have it you know, glitch free, and you know and and and have it be able to play

JL: You wouldn't you wouldn't do that with a movie. You wouldn't do that [laughs]

TM: Right yeah this is true, this is the only medium that you're allowed to do it with

JM: Yea

TM: Now I can have your Playstation 4 play your day-one game and you know and the eyeballs are floating away from the head o on on the characters and you're you're like "wait, why is that happening and then why is my character running into play in place and I can't move?" and that's supposedly acceptable.

JL: And why would anyone think that's acceptable?

TM: Yeah, yeah I mean that would that would cause recalls and cars and you know it it in movies people don't even go I mean it's the only medium that's allowed and I don't think it should be allowed.

JM: Yeah, not only do these games sell, they continue, they they have more pre-orders the next time. And then they do the same thing again.

TM: Speak with your wallet, you know, don't. Speak with your wallet and don't pre order. That's that's that's my solution.

JM: Have you ever looked into the requirements that Nintendo had for the Nintendo seal approval? I know it was pretty strict but I don't remember the exact details.

TM: I just remember that they, that there were 3rd parties that tried to get around it. There was a *Tengen* that actually was a division of Atari I believe, at the time or they had something to do with Atari, I think they were they were part of Atari's team. They created created unlicensed, they were like viable games that did that. There were all kinds of.

JM: But then they don't get the Nintendo [inaudible]

TM: Yeah, they didn't get that one 'cause they they created outside the approval team. I don't know. Yeah I really don't know why they weren't. I think there were two versions of tetras though. The Nintendo version and the *Tengen* version. The *Tengen* version was supposedly the better version because it had multi-players and things of that nature and the one over there is pretty much the *Tengen* version but it's the but it's the Atari one. Yeah that kind of launched the the *Tengen* one.

JM: I forget the details but there's something about you have to pass like like 20 hours of being tested by Nintendo. There could be no file bugs and then then it would go Japan and then they would do another 12 hours or something like that. I'm fudging the numbers but it was interesting, You had to go through that so that any actual end user could not feasibly run into a bug in gameplay. Otherwise you had to resubmit and apparently that was a nightmare. I was

watching some gameplay of *Conker's Bad Fur Day* with the original creators drunkenly playing through very very interesting series on YouTube. They never finished. It took them four episodes to finish the first level though. (inaudible, laugh). It's real entertaining. And they were talking about the Nintendo seal of approval and how they had to get every last detail of that game to make it right to fit on the cartridge. There was a lot of engineering that went into getting the MIDI tracks to sync up so that when you walk from the the grassy hill over to where the bees are in the first area, well after the tutorial, how the uh, they would lower the volume on the main theme and increase it on ease so that it was seamless (Terry-yeah, yeah)

TM: Yeah, one of the buzzing, the buzzing goes off

JM: Yeah, it would go from doo doo doo doo to like (other noises)

TM: Yeah yeah right yeah and that was, I thought that was pretty innovative, I mean to fit fit all that on the card, that was pretty amazing

JM: But apparently they went through that game like nearly frame by frame and just had to edited out any and all you know, extraneous detail that wouldn't fit. It was hard to get them apparently at the highest point to see all the various other backgrounds in the game. It's a good insight into you know how you had to optimize the games and now you have games coming out on release that need months of patches to be played.

(inaudible, laughter)

[1:20:21]

TM: Yeah, they're all broken

JM: Did you follow the Master Chief Collection release on Xbox One?

TM: Mhm that was a bit uh...problem

TM: Yeah you could never play anyone online for the longest time

JM: Yeah, for months I was reading

TM: Yeah, yeah [laughs]

JM: And that's some flagship console seller for Microsoft and honestly I'm frankly disgusted that game companies are getting blamed these days

TM: Yeah, yeah it really shouldn't be, you know, but I mean it's it's partially the consumer that

JM: True

TM: That you know is you know, is buying into it so if they didn't buy it then they wouldn't have to do it

JM: Do you think that current game publication like magazines and websites are doing enough to expose this issue with pre-orders and games being broken on launch?

TM: I think some people have addressed it but I mean it's it's it's kind of, it's kind of gotten a backseat. You know, I mean we can only talk about something and gaming so much before before it becomes all that and you know, someone wants the new thing so you know it's it is it is a subject that should get addressed more, I would I would think but you know if you just tooting the same horn, people are just gonna get sick of it

JM: There's been allegations, and again I don't know if it's true but that some game companies would release gag orders to certain publishers and wouldn't say anything bad about the game until it had already launched and then you see, you start seeing day one, week one, month one patches just to get it play a little uh... Did any companies ever contact EGM or Retroid with anything similar to that?

TM: EGM they they contacted. Once in awhile they they they had they took suggestions from from maybe like the reviewers if it was something unfinished. Once in awhile they would give something over and ask opinions you know and I know that they all respected that you know the people that brought all the games. They thought they thought that was great because of them, they got they got number one, free play testing and number two, they they got to improve the game. I remember there was there one time there was there was like a Super Nintendo game. I don't know if you've ever heard of this one Mohawk and Headphone Jack? yeah [laughs]

JM: Yeah, I collect games and I've never heard of that game

TM: Yeah, that one that one I remember that the power of electronic gaming at the time, he was running like a separate company that was producing that game and he had a lot of us come come down and downstairs and play that game every once in awhile and just to test for bugs so it was it was kinda like an offshoot thing that we did so you know I mean they you know they, the testing, the testing process I think some of the most important and you know if if you don't do thorough testing, I think, I don't know, I don't know if people got you know, people lately got lazy with it or if things are just so complicated now to create a triple A title that they, you know to me the deadline to get something out I mean, I don't know, I... It used to be um, I forget who it was um, was it ID or was it Blizzard! Blizzard wouldn't put something out until it was play tested to death and people were just mad at the at the games being delayed for so long, "oh here's another delay" but they're like it's finished when it's finished and then they release something and it was not buggy

JM: It's become uh... There's a fine line between you know releasing a game that's broken or releasing a game that you know requires a delay and then becoming total vaporware

TM: Right yea,

(laughs inaudible interruptive mumbles)

TM: Finally when it did launch, no one cared at that point

JM: And I think ever since *Half-Life 3* has been pretty pretty careful of announcing anything about a game before they are ready to release something

TM: Yea

JM: I personally wish that the industry as a whole would just dial it back little bit and say it's okay if it takes six months longer to launch this game as long as we don't tell people that we expect it to launch six months earlier

TM: Sure

JM: Like keep it internal

JL: Excuse me if we could pause for one moment

JM: Yes

JL: I gotta get rolling here

JM: Okay

JL: Can we take care of this? I gotta visit to head to

JM: Yeah, let me just pause this

FT: Alright we're continuing our interview with Mr. Mitch and

JM: And since we forgot to say, we forgot to say the date and time at the beginning of this.

Today is November

FT: October

JM: October

FT: Today is October 13th 2015.

JM: We started around 7:20 pm central time and right now it's

FT: 9:06

JM: Do you think we're losing consumer confidence?

TM: I think that's a step in the wrong direction, the way the way the triple A companies are doing it but but there's so but there's so many more avenues there use to be. There used to there used to only be like half division of the old days. You know creating you know a 4k cartridge and you know being on a deadline and that was and that was creative for the consumer and now the consumer has so many new options from you know their phone apps to you know Nintendo and sony and Microsoft creating whatever new console; there might be more unity in in consoles. I would would that steam boxes is a is a is a step in that direction

JM: I'm like waiting for (inaudible, laugh)

TM: Yeah, and once, I think I think once those things are unified, and and it becomes more, becomes less about the platform and more about just creating the games, um, it could go either way. It could be that there's a whole lot of shovelware just thrown on you know this you know, monstrous theme box that you know is all is all cloud based but you're also going to get things a lot easier through the cloud and you know you can be choosy, you can... you don't have to basically suffer with "ok we're out of copies in the store, and you can't get this and all we have is the shovel ware left and that's that's the thing of the past. Now you can just get it, you know, I mean with the digital market is being what it is, there's virtually unlimited copies of whatever, you know medium you wanna get, so nobody's going to be without at that point. But yeah then again, it could just be such an easy, open platform to get into that the quality may suffer and that and then we could see something like that happening again. I would see it more of a slowdown if the quality went down. If Triple A has started relying on the consumer to just wait all the time and the consumer didn't do anything about it, or actually, if the consumer rebelled, then you know, they're losing sales

JM: Yeah, it would look like the consumer is doing the free beta testing for them

TM: Yeah, right exactly. Free beta testing, here we are

JM: And in some cases paid beta testing. Early access to games

TM: Yeah, sure. Early access if your beta test and in a way, that's not bad. Like you know, because in a way the consumer might want to do that and be like "oh sure I'd love to improve this game

[1:30:14]

JM: As long as the game doesn't end up in development hell

TM: Yeah, you're right, exactly. You know, they can't get their kickstarter out where you're not going to you know, ever see the product after you kickstart it. There's this one company that's... I don't know if they're a company or not. They're a group of guys. They're kind of trying to bring back into the arcade scene regular boards that just like working the arcade machines and they're in beta right now with... actually they're probably more in alpha. They're creating level by level and just showing it off as they go. They're going to different shows, and they're like, "here's level one!" sweet! You know, and they would play level one and they were having a great time and they're being very open about it and they're saying here's this and here's that. They have constant developer days online where people can just tune in and watch them like code

JM: Yeah, live coding is basically up seen

TM: Yeah, live coding is happening with them and they're basically just getting everyone a piece you know, of their puzzle to look at as it's being developed and I think that people are really

reacting positively to that. And so, I think if more people were able to do something like that and it involved the public they would probably be more likely to get their dollars

JM: I'd argue that it's also good for just in general to increase interests in fields for kids. I got into computers myself because I wanted to make video games when I was a little kid

TM: Right

JM: And that naturally extended to me thinking, "oh I should build in Japanese so I took Japanese in high school and then saw that maybe video gaming isn't the market I want to get into because it's kind of a you know, a very busy industry right now, but I picked up the interest of video games, or sorry of computers along the way and you know, programming, I could go either way with that. I could do industry IT or I could try to go into video games and I think that's showing how coding really works and helps people who are really growing up deciding what they want to do with their lives get a little bit of insight on how that works. And maybe even a little insight on something how it might not be able work exactly the way they wanted. But on the other hand, you get video games caught in development hell and I guess you wouldn't want to publicize it being in development hell.

TM: True, true. It's nice to be involved in no matter what, even if it never comes to fruition. You know, you still feel like you're a part of something.

JM: Have you been following--they had a Kickstarter recently, with some of the veterans of RareWare--they're making a spiritual successor to *Banjo Kazooie* called *Yooka Laylee*?

TM: No that one I've never heard of. I mean I got the Rare Replay but that's as far as I can remember

JM: So the veterans of Rare made their own company and they made a game that is essentially *Banjo Three-IE* that we never got but with new characters. And it's going to be I believe on Windows, Mac, Linux, PSP, Xbox and Wii U, so full cross-platform which means it'll probably run on Steam Box too and but what I found was really interesting was we're kind of moving up on the death of fiscal media, at least for storage games and they were talking about, I think on their kickstarter, people were asking, "why is there no physical disk copy of these games?" And they were mentioning that it takes them another six to seven months to press all those copies that have six or seven months less to work on the game then and they want to ship it working on day one, so hopefully when we stop having disks or cartridge for the the games, maybe we might see less day one patches but I don't think will really see too much less unfortunately.

(mumbles)

TM: Yeah, they'll make some excuse on why they can't do it on time [laughs]

JM: Human [inaudible] think alike. Just because you get three days to work on something instead of two doesn't mean you're going to be as efficient over all three days

TM: Yeah, yeah it's... I think as we shift into digital media exclusively, I think that pressed disks and you know physical copies of things will be more of kind of like how records are now. Kind of just like, if you want this one, we're going to create a special edition that actually is physical media and you can buy it if you want, but it's gonna be, the standard edition is going to be digital. So yeah I think it's more going to go into, you know specialty, that type of thing which is good for collectors, some things are of that nature, so that speaks to me (inaudible mumble)

JM: They're ... one of the reward packages for ukulele is a N64 reproduction cartridge that's actually just a flash drive but it has like a label on it and it looks real and you install your game off of it.

TM: Yeah, that's nice, I like that because they use to... they did that with PSP [inaudible]. You get your physical box for *Panapon* you remember that game? oh okay, there was a game called *Panapon*, you had your box but there was no physical disk inside. You open it up and it was just a code with the box but you still got your box in your shelf because it was still something physical.

JM: Interesting stuff. Trying to think of anything haven't covered. Let me check my notes again... what was the, at EGM, what was the biggest story you guys put out on tricks for games? Something that like that sold a lot of issues or was really like a title maker type thing?

TM: Anything *Streetfighter* always sold. That's also why they put it on their cover. And then there was *Street Fighter 2*, that was the hotness that lasted for a long long time and you know they had *Street Fighter* in the tracks, they had *Streetfighter* in the issue, they had street fighter on the on the cover. *Street Fighter* just sold no matter when we put it on there because it was just huge. It just kind of like reinvented you know. It really brought back some of the dead arcade stuff you know? when *Street Fighter 2* came out, *Mortal Kombat* just further launched into like a whole new state I think.

JM: Does your wife share any of the same interest in arcade and video games as you do?

TM: She does. She has a certain passion for certain games you know. She likes some of the arcade games, *BurgerTime* and *Q*Bert*

JM: One of my mom's favorites are *BurgerTime* and *Q*Bert*

TM: Yeah, yeah those are some of her favorites as well. She likes *Mr. Doo* as well. How old is your mom?

JM: My mom had me at 19, I'm 21 so she'd be 40.

(Lee mumbles)

TM: Oh yeah that's a perfect age and yeah she's 40, that's a perfect age. She likes some iPhone games. She plays... She use to be more into the Facebook games but she's not anymore oh and she's a big big *Assasin's Creed* fan. She likes the She play the SEO collection. That trilogy, she's I think she's almost done with it

JM: Is there any arcade game you were never able to get the high score on?

TM: [laughs]

JM: Like anytime you walk and see someone's at number 1 and you just couldn't pass it?

TM: Yeah most of them [laughs] I was I was almost a player but more of a fan than a real hardcore guy. I mean, I'm more of a I mean I'm a hardcore collector and I'm a... I'm not a casual player but I'm a like a right when you know right in the middle

JL: You're not in marathons [laughs]

TM: Right, I'm not in marathon leagues. Yeah I couldn't stay up 40 hours and play a game. That would just kill me [laughs] but R type is probably my jam. I could say that I would probably kick butt in R type pretty well.

[01:40:08]

JM: So what do you think you logged the most hours into here in your basement?

TM: Probably *R-Type*, because I just keep trying to improve, so ya know

JM: One of my favorite things to do if the scoreboard is fresh in an arcade, is to set all of the places, not just first, and spell something out with the words, that only really works if there's no high scores on there.

TM: Right, yeah if they reset it recently

JM: But if I can't get first, I try to get second and third

TM: Yea.

JM: Sometimes it's hard to get the words in order 'cause you may accidentally score under or over what you were trying to do, so running out of quarters

TM: Yep

JM: A lot of fun though

TM: Yea, yeah it's all about ya know just going back and trying to improve

JM: I think we're starting to run out of questions but I had at least one other one here...

JM: Were there any other tough choices you had to make at EGM at like either other companies trying to poach staff or something you guys decided whether or not you were going to publish any tough decisions that were heat of some debate? or conflict?

TM: Debate? I can't think of a whole lot because I think any higher up decision was... The cover was always a separate issue of you know then what was inside the issue because that what sold issues and so there was usually a entire upper management staff that went over with the designer of the cover and just like had meetings just to make sure that the cover was going to be something that would be able to sell the magazine so those staff, editorial staff and they weren't really involved in those, in those meetings so we kinda were kept out of the loop on something like that. Poaching, I was approached at one point by the competition it was for a magazine called Tips and Tricks. They tried to take the Trickman away and offer me to go to California .
[All laugh]

TM: And do their magazine over there. It just never came to fruition.

JM: What was the first trick you published?

TM: Ooh, boy, now you're really tapping my memory, let me think. First one. Wow. Gosh, I'd have to go through the magazines and look at my first magazine haha. Boy. It might have been something on *Super Mario World* because, I mean I could be wrong, I'd have to really go back and look. Because I remember, the Super Nintendo, see I was working on Electronics Boutique, which became EB.

JM: Right.

TM: And JM: And Gamestop, yeah which all became Gamestop

JM: They still have them [EB] in Europe actually.

TM: Yeah, I refer to EB for about two years back in like '88, '89 haha, actually maybe it was '89, '90 because I remember that's right when Super Nintendo was getting launched in '90, '91-ish. I can't remember the exact date of that. I remember I was ending my job at EB and going into EGM right when the launch of that system was happening so I was going to secure my Super Nintendo like get it from the store and I know that anything on that system was all brand new and that *Super Mario World* was the packing game.

1:44:58

JM: Great game by the way.

TM: Yea. And so that was like, an open door. You just, as soon as everybody started getting that system, piles and piles and piles of letters came in on everything and we figured out our own stuff and you know there were just so much hidden things to find

JM: Yeah, that game has a lot of hidden stuff.

TM: We would just start publishing stuff on that and I remember some of the stuff on that was really popular at the time so it was either like any of the launch titles of that, probably *Gradius 3*

was another one probably. *R-Type*, *Super R-Type*, another one those were some of the launch, launch titles. Any launch title on Super Nintendo I'm sure was fair game.

JM: It's interesting how it's evolved too 'cause in that time there was a lot less wide access to the Internet so things like

TM: Yeah, they weren't even around, around '95 actually.

JM: You'd have to purchase these magazines to find out what these tips and tricks are unless you wanted to get it told connect game of Telephone where you're going to lose some information unless it's something memorable like the Konami Code. But now you got YouTube videos and even websites like Cheatcc and stuff aren't really doing too well from what I've seen anymore because not only are cheat codes not as common anymore but the information is very available now. That's not to say we don't find new things sometimes, it happens, but... I think they recently found a room in a *Zelda* title that had like a shoutout to one of the developers kinda like they did in *Adventure* back on the Atari.

TM: Wow, nice

JM: It's just surprising when we still find new things in decades old games, especially when we can decompile a lot of them now

TM: Right yeah--[to Jeff Lee, who was out of the room] Did you get it?

JL: Yep great.

JM: Awesome. Do you have a favorite cheat code, or game trick? If not one, like top 2.

TM: Ya know it's gotta be the Konami Code, it's number one.

[all laugh]

TM: I know it's a cop out answer but it's true. You know it's just become it grew legs and got a life of its own so ya know. It's everywhere.

JM: I think Google even puts it on their gmail. Yeah I think if you put in a Konami Code you unlock a special background.

[laughs][inaudible]

TM: It's in *Wreck it Ralph*, it's in movies, it's in everywhere. Second, gosh, maybe the first *Sonic* where you can keep duplicating...

JM: The debug?

TM: The debug, that's probably one of my favorites.

JM: Debug in *Sonic 3 & Knuckles* is my favorite because it's really easy to remember. You go to the first stage and the things you hang from, the vines that swing, left left, right right, down down or something similar to that, and then 'A' I think it is. It restarts the game, you unlock sound test and then you go to the first *Sonic & Knuckles* stage to, do the same thing from hanging and you get debugging mode.

TM: Yeah, there were so many of them in the Sonics those

JM: I like doing them to get characters into levels in which they're not supposed to be and see what happens. Sometimes the games get all glitchy.

JL: You think so? [laughs]

TM: Yeah, it was always fun to, it was always like the old version of *Super Mario Maker*, but you got to do it on Genesis Style. Put stuff wherever you wanted, a million rings, a million fishes.

JM: Especially with limited memory it's funny to see what gets replaced where. Have you played *Legend of Zelda: Link's Awakening* on GameBoy?

TM: Yeah, that's actually one I still have left to acquire, I've got *Oracle* and *Ages of Seasons*.

JM: The non-DX one, very fun glitch, when you are moving between two screens, hit select as the screens are changing and you'll end up on the other end of the screen. So, I got into Ganon's Tower with no items, just the sword. And I was trying to beat the game without, yknow, obtaining anything and I had accidentally saved in such a way that when I reloaded I ended up stuck in a wall and I had no way out and I had to restart but I'm trying to see if the game is completable without getting any uh, any items or hearts. But I [inaudible]

JL: YouTube that one

JL: Hey, Terry, I'm gonna take off.

FT Thank you sir

JL: Gentlemen...

JM: Thank you sir for your time

JL: Good luck with the, erm, here I should give you my...

TM: Industry legend, Jeff Lee

1:50:00

JM: Nice meeting you, do you mind if I get a picture of you?

TM: Get him by the *Q*bert*

JL: Yeah, sure

TM: Definitely get him by the *Q*bert*

JL: Can you pass that on to your teacher?

FT Ok we'll be taking a pause.

[Pause while Jeff Lee puts on his coat, pictures and handshakes are had, short break]

FT Alright we are resuming our interview with Mr. Terry Minnich.

JM. Minnich

FT Minnich, sorry

TM: Yeah, no problem

JM: So you're, we're discussing favorite cheat codes, debug modes, stuff like that.

TM: Oh yeah. It was definitely the Konami Code and Sonic debug was fun

TM: You like the *Sonic 3* one?

JM: Yeah

TM: I'm partial to the first one. It's a good game. Yeah that was just such a phenomenal game.

JM: My first video game was *Sonic 2* actually, I didn't play *Sonic 1* until I had already played 2 and 3 but 1 is a great game.

TM: Hence your interest in seeing *Sonic 2* coming out for 3DS. Do you have a 3DS?

JM: I do, mine is modded but yes

TM: Haha yes but it'll still play you know, you can still download the ya know, when it comes out in the store.

JM: I'm interested in homebrew so I especially Nintendo consoles 'cause they tend to have bad security, I mod them to allow me to play old emulators and homebrew games that are completely original or you can make the Wii play DVD games because they didn't want to pay for their DVD licensing for the codec. But you can install it because it's an open source variant. You can put Linux on a 3DS too if you really wanted but yeah I have a 3DS. It's nice for emulators because then you have physical buttons, and you're already carrying your game device with you.

TM: True.

JM: Did EGM ever publish glitches, or things that weren't intended to be there as tricks or tips?

TM: I wanna say yes, I'm really tapping my memory haha

JM: So something like the Zelda thing I mentioned where it wasn't intended that when you open the map walking through screens even up on the other end.

TM: Yeah, there was, I'm struggling to recall exactly which games and which glitches, my memory's fading on that one sorry

JM: But that never caught you in any trouble with companies?

TM: No, I can't imagine it did. I think anything that wasn't meant to be there that just appeared, yknow that was just a bug. They didn't catch it before hand. I remember there were things that were, if she's bothering you get her out of here,
[cat meow]

TM: An arcade game it was *Mortal Kombat 2* I believe. Ermac, I can tell you, I can pretty much tell you the origin of Ermac. If, I'm hoping I'm getting this right so I'm doing the best I can. There was somebody that in one my letters that I opened sent a picture of this ninja in a completely different outfit and it said "Ermac wins" I believe on the top and it didn't look, I mean, it was an actual photograph. It wasn't doctored or anything you know, I didn't think, unless somebody, all that doctored stuff was really new at the time.

JM: They would likely had to have doctored it on the console, on the arcade machine.

TM: Yeah, on the arcade machine and then taken a picture of the doctored thing. And what was the purpose of that to send to a magazine to do all that work? It just didn't even make sense. And so, yknow, I printed that in the sidebar as most wanted trick, finding Ermac. And it was supposedly some, it really was some sort of glitch in the game.

JM: It was just a palette swap then?

TM: Yeah, I think it was a palette swap and then later on they actually created the character Ermac and put him in. And so in non-glitch form so it was kinda neat to see things that got popular and you know kinda just got brought to the line, the floor front because there wasn't really a whole lot of other media out there. You know this is pre Internet, people are getting this information through game publications and so and then word just spreads word of mouth after that, you know it was like did you see this, did you see that? And then that was it.

1:55:17

JM: Was it ever reliably reproduced?

TM: I had only heard rumors of people actually getting it to work, I'd never saw for myself but people had claimed that they actually saw the glitch. So you know there was all kinds of things like that, newly created characters because of either rumors or actual glitches in the game.

JM: It's always interesting when like game mythology of like, how to do this and that becomes part of the actual platform. Things like there's a glitch in Sonic that causes Sonic to have like a little green tuft on his hair, the fan name for this character was Ashura or something like that, I forgot the name for it but there's a character in the comics that's inspired by that glitch.

TM: Wasn't there something with tails doll? Hahaha

JM: Ohh ya. I don't know if that was a glitch or not, I think that was just part of Sonic R was it?

TM: Was it a racing game?

JM: Yea, where you're racing on foot

TM: Yea

JM: These people made their own creepypastas about that.

TM: That's right.

JM: The Tails Doll would like, if you beat the track somehow correctly you'd get a screen with like a dark room of Tails Doll and "Can You Feel the Sunshine" playing in reverse.

TM: Yea, [inaudible] actual daughter is a big big fan of tail doll, haha, she's all over tail doll.

JM: I think I saw a publish of it at a convention recently, I almost bought it.

TM: Yeah, I think she does have a [bushel?] of it.

JM: That was one of my introductory Creepypastas.

TM: Yea, it's something to keen to fruition just because it was something that was weird.

JM: It really is an unsettling character really at it's core design. One of my favorite things is when people do fan hacks of the games and include glitch characters and give them custom sets and stuff. It's always really fun. A lot of Sonic games were pretty glitchy though, Sonic the fighters had some disabled models you could re-enable for like an early design of like a replacement for Amy or something like that some other cool stuff. Do you have a favorite video game console?

TM: Wow, all these difficult questions. [sighs] Favorite? Narrowing it down to favorite.

JM: Or maybe one you've been recently playing the most?

TM: [sighs, pause] Just because of time I've been playing a lot of the older ones, but, Super Nintendo had so much awesome stuff on it. I mean, yknow, If I had to had to choose one like what would you want to be stuck on an island with probably Super Nintendo. It just has some amazing stuff.

JM: I grew up with Genesis but I know a lot of the games ended up being cross-platform. I've had a Super Nintendo now since like 2009 only but I do like a lot of the game on it.

TM: Yeah, I definitely have to say it's up there, actually TurboGrafx is another one that's got some incredible games.

JM: I've actually never played on the TurboGrafx I think I've emulated a few

TM: You can [laughs]

JM: So do you typically leave all your arcade games on down here or only when you have people over?

TM: Only when I have people over.

JM: I was wondering about the screen burn-in. Does screen burn-in take place on CRTs?

TM: Not for keeping it on for as long as I do. If it's on for an evening it's not gonna do anything, it's more than likely already has screen burn on it from 20-30 years ago.

JM: Because I wonder if like especially sourcing old parts from previous owners if like arcade management hadn't done anything to prevent screen burn or maybe even if the developers might have made things in such a way that things wouldn't burn in. I don't know if that's a problem in restoration.

TM: The only problem is restoration is finding a monitor without screen burn. And that's getting either really expensive or... and really rare. There's two things going against that.

[2:00:08]

JM: Removing the CRTs can be dangerous sometimes too I've heard.

TM: Especially if they're larger yeah they're very very heavy. Even the 19s are pretty hefty and uh... [laughs] sorry, you have to discharge it and you have to be careful where you touch things or else you will get a death of shock I mean it can kill you. It's not something to tread lightly.

JM: That's something I was reading about 'cause I was considering building a MAME cabinet as I was saying and we were trying to see if we wanted a CRT in there for authenticity or if we'll just throw an LCD in and emulate scan lines but

TM: Yeah, it all depends on how authentic you want to be.

JM: Ideally I'd like a CRT in there but we get so much more cabinet space with an LCD panel that I can put in, like storage compartments for the modular control panel or game controllers or just extra fans for cooling.

TM: Consider getting a Tri Sync monitor, it does I think 800 by 600 at the highest and all the way down to 15 khz. So it does and so it goes low res, medium res, high res. So it switches between all three. So that's your most versatile monitor but they're heavier than the 19s they're really heavy.

JM: That's the other thing, we don't know how we're going to implement it into a cabinet that... we want to build the cabinet rather than just scrap someone else's cabinet because we don't want to take one more off the market

TM: Yeah, build your own arcade controls type of thing yeah

JM: So we were hoping to build one and we're not sure how we're going to secure it onto the cavity.

TM: That one's got a Tri Sync in it

JM: Really?

TM: Yeah

JM: So how do they tend to secure these internally?

TM: Just wood, wood that's put in extremely securely like the face of the wood and the platforms that it sits on. You'd have to basically have that screwed into the sides solidly and then have the monitor sit on it and it more than likely will hold.

JM: Oh, sorry to back track but I remembered the question I wanted to ask. Do you think that it was a either a move of necessity or a smart move for Sega to move out of console hardware and become just a cross-platform creator?

TM: I think it was a necessary move for them because after Dreamcast... I don't wanna say failure because I love Dreamcast but

JM: One of my favorites., it had a lot of good games, it just didn't last long

TM: Yeah, it just didn't, it was way too easy to have hacks for and just run any...any burn of ISO whatever.

JM: There was also so other consumer confusion with, I think with, they had like the 32x and the CD add-on and the Saturn...

TM: That started the bad trend yeah there was so much. And then Saturn was just crushed by Playstation and it kinda... in America, it kinda just

JM: I saw an image online with all the expansions for the Genesis, and then all the cartridges that linked together

TM: Big old tower...

JM: And yknow so it had like one cartridge for outputting what's showing on the monitor so you could record what was playing and then you had a game genie and then a Sonic and Knuckles and a Sonic 3 on top of it and there was like three other components to the Genesis and it's just this big hulking mass.

TM: Yeah

JM: Didn't Atari run into this issue of putting out too much hardware? Or was it not Atari, I forget who

TM: Put too much hardware out, hmm, well they put out different iterations of their console but they all ran the same thing it wasn't like add-ons.

JM: 'Cause I have like two or three different models of the Genesis in my room

TM: Yeah, there's at least three models if not four.

JM: But, yknow it might have been a move of necessity I think it was a good move too because it, you were talking about unification of platforms, I'd like to see ideally maybe everything moved to a more PC type base and then you can still have distribution channels like a Microsoft store or Steam store or a Sony store, but on unified hardware, is where I'd like to see it go.

[2:05:15]

TM: Yeah, it's probably moving that way anyway I would think just because, I don't know how I guess it'll all depend on how future generations look at the new PlayStations and the new Xboxs. If they, even Nintendo has said that they want to go into mobile platforms

JM: Which is a big move

TM: Yeah, it's a big move, but it's not one that you would really have expected from them either because they're always the innovators.

JM: They've traditionally wanted to keep a closed ecosystem where they control the hardware and software.

TM: Yeah, even if they were a generation behind. [laugh]

JM: [laugh] Right

TM: That they would well, you know graphically... [a generation behind]

JM: But the thing that I respect about Nintendo is even though they're a generation behind they're putting out games that aren't broken.

TM: True, yeah they still have in essence their Seal of Quality, going on behind closed doors, which is fine. Yeah they aren't. That's true, they aren't really seeing, I mean heck could you imagine if *Mario Maker* was broken?

JM: Yeah, that was a great game, I loved that game.

TM: That would disappoint so many people.

JM: I don't think Nintendo would get away with it as much as Microsoft is with *Halo Master Chief* collection.

TM: Well it's so much more of a family friendly platform that it would disappoint generations versus you know kind of a niche market.

JM: I wonder if it's anything to do with their corporate culture versus Microsoft's

TM: More than likely I think that's makes sense since they're still Japanese based company as well. They have a different formality.

JM: But... forgot what I was saying, but I think we're just about out of questions so it was good talking to you.

TM: Great thank you.

JM: And do you mind if we take a couple of pictures of games that around here?

TM: No not at all.

FT Before we end it is there anything that we haven't asked that maybe you want to talk about?

T Hmmm [long pause] What are your guys take on the industry as a whole, and where it's going?

JM: I think we're moving towards more of a singular platform like I said with different distributions channels. I think that honestly the home console is a dying platform and I think that's the way it should be, personally. I don't like having to buy two different 400 dollar boxes just to play four different games on each and have the rest be cross-platform.

TM: Yeah, cross-platforming has been kinda a bane of having two competing systems.

JM: I'm glad you feel the same way about the Steam Box, that's something I'm very interested in especially because I kinda have a huge interest in things that are open source and it's running Linux at its core which means even if I don't buy a Steam Box I as a gamer am still benefiting because I can game on Linux and not have to buy a Windows license.

TM: It's about time that it came into the living room TV, say versus just a PC that could just be limited to your laptop's screen or wherever, I mean most people want to play on a larger screen.

JM: You can plug your PC into the TV screen and still play with a controller too.

TM: You can yeah, but I still don't prefer to do that because then I got to you know if it's sitting in there for a purpose...

JM: For sure

TM: I don't want to have to unhook it and moving it all the time.

JM: That's why the Steam Box was so interesting, especially with game streaming where you can run it off your desktop and then just run it over Ethernet or whatever to your Steam Box. I think that's where the future lies is either consoles no longer existing or consoles just being kind of a proxy for your PC, or a PC in a box. That's where I think it's heading.

TM: What about you?

FT What about me? Well I kind of grew up playing home consoles and I wasn't really exposed to the whole arcade thing but right now I definitely see it more going towards PC 'cause that's what I play now, I don't touch my home system at all. I definitely like being able to play games without having to go buy them in the store. Then also their availability... you know like free games I can play on the PC I mean they also have stuff that you know in game purchases which I like to do. I like to waste my money.

[2:10:09]

JM: I can't stand microtransactions.

[laughter]

TM: Ah Microtransactions... we never covered that.

[laughter]

JM: Yeah... so it's funny

TM: Sorry I didn't mean to bring that up.

JM: Before the way they kept you playing was deaths, and you would need to keep putting in quarters to continue your gameplay now it's "Oh, well if you give us more money we'll give you more attempts," or something like *Clash of Clans* for instance you can only do so many actions in any given time and so instead of trading on quarters and lives, you're trading on how much game can I play right now and will I have to wait four days for this item to finish building.

TM: Yeah, that's the way [inaudible]

JM: I really, really don't like that

TM: That's how it even moved for cheats, I mean sometimes you'd have to pay for your cheating.

JM: Instead of

TM: Instead of [laughs] discovering it [laughs.] It was pay to cheat.

JM: I just don't know I like the concept that we can add onto a game later with DLC I just don't like the idea of on-disc DLC which we've seen.

TM: Nobody likes that, nobody that I've ever known likes that.

JM: Oh, the publishers love it

TM: That... right fine no consumer I've talked to likes that, that there's unlockable stuff sitting right on your disc that should have been available day one.

JM: That's also conflicting for me because at least from an archivist's standpoint that stuff will be unlocked at some point and we'll have backups of it for not on disc. Someone, we're going to have to rely on someone having bought all of the DLC at some point to have been able to back it up for us to be able to play in the future when those networks are down. So I worry if there's going to be a lot of games with missing content in the future when you'll only have a backup of the day one that's already broken and there's six months of patches someone has to go crack if you want to emulate it in the future.

TM: Yeah, that's crazy... and what about your broken console, I mean thank goodness for cloud backup I mean that never even used to be there, and now it is. Before if your console broke down you were screwed unless you had it on a memory card.

JM: One of the things that keeps going through the courts is, "Is it legal to put up third party servers for games that no longer have online support?" And that's something I hope that the courts don't stonewall because I really really want to see you know like when *Halo 3* servers die, I still want to be able to play *Halo 3* with people. And currently a lot of companies are fighting against that and it kinda makes me upset.

TM: Yeah, there's a lot, I also don't know how they're going to handle like you brought up before like if lets say Sony servers got hacked. 'Cause it happens. It happened like a year ago or something like that and they were down for two weeks, three weeks, a month or something I mean something really long.

JM: They got locked down for a reeeeeeally long time!

TM: Yeah, really long time and you have a PlayStation in you're wondering when am I going to be able to play my game again. I mean what happens then when you know it takes it takes the online component--only--to run your game... and that's a question for now because that does happen. It already happens and you have to be online to play your game that could run offline but they choose not to they choose to have you online to play it.

JM: Something like I was hearing *Battlefront 3* won't have a single player mode allegedly.

TM: *Battlefront 3*?

JM: *Battlefront 3*, like Star Wars.

TM: Oh, the one that was just in beta yeah yeah.

JM: There was talk of it not having a single player allegedly because they couldn't come up with, they thought that they like wouldn't be able to make a compelling single player mode and that people would just really care about...

TM: In the beta there was a single player mode

JM: Really?

TM: Did you play the beta?

JM: I did not. So this might have just been hear-say on the Internet I guess, that's probably what it is.

TM: 'Cause it, yeah there was a single player, there was only one stage unlocked on Tatooine and that was the only the only it was basically like a whole bunch of waves of Stormtroopers and it was Admiral Akbar they're coming they're coming.

JM: So is it a single player campaign mode or is it a single player interpretation of multiplayer?

TM: It was, I think it was campaign.

JM: 'Cause I'd be surprised if they tried to make an argument saying that they couldn't come up with a story for a Star Wars game, there's so much lore to work with.

[2:14:59]

TM: Yeah, exactly it's like just tap into any fan fiction and you'll find it.

JM: Or even just the existing movies or the upcoming movies

TM: Well yeah just make up something I mean they did for previous Star Wars games, I mean, I mean they can do it again. It's not hard.

JM: So I'm glad to hear that that was just rumors, because that was upsetting me.

TM: Yeah, I mean yesterday I was playing it so.

JM: Was it a good game? I mean, you know, EA...

TM: So far they've done it justice I mean certain Star Wars games are awful but this one I mean it's dice you know doing you got your third person coming in and you they did such a great job of [inaudible]

JM: Do they still have the Jedis vs Sith mode that *Battlefront 2* had? Or is that not in beta?

TM: There's so much that wasn't available. I don't know.

JM: I hope that makes it in because I like playing Yoda flipping around and doing all kinds of jumps and stuff and like my brother's still just a trooper or something

TM: They did have one thing that they recommended you not do the, they had two unlockables, they only had one unlockable, one playable for the single player and just so you get used to the things and two unlockable levels for multiplayer. One was... I can't think of where it was, it was like a mountainous level I hadn't seen before; and that was just to get used to things. And then the second one was on Hoth and it was a lot harder to do. And so they were recommending you do this first one first and build yourself up and then you could get to the other one. When you were taking over certain things, there were certain icons that would like spin, you know, like like avatars, they would spin and then you go collect them, and then suddenly you could do either different things you could either like have their own detonator or there was one where you could be Luke Skywalker. Like but it was I was like, this isn't Hoth Luke Skywalker, it was him from the third movie, I was like "what the heck?" And so he's all in black and he has the green lightsaber and he's like running and it was like ok and then you press the one button to call him in and suddenly you're playing as him and you're running around to all the snowtroopers with your lightsaber and you're smacking them around and they're all, they don't even know what's coming at them like "Why the heck is Luke Skywalker coming at me with a lightsaber?" It's kinda cool so you know it looks I don't know so far those legacy characters were there. So I hope they do more but that was just the Beta so I'm sure there's so much more to come.

JM: Right in *Battlefront 2* it got crazy unbalanced at some points because you could do like choke and lightning at the same time so you were just screwed if you're coming against that. Right but and then Yoda was able to do all kinds of jumps and flips and... a lot of fun though.

TM: Yeah, it looks like it's gonna be alright. Almost likely make another.

JM: I'm interested to see how long it takes for hacking community to break open the Amiibos and not require... like be able to fake them. I've seen some people disassembling them and building new models for them and putting them on top of them or customizing or repainting them

TM: [laughs] I can see that

JM: Or there's a service now that will install your Amiibo into your GameCube controller so you go into a competition and if someone wants to fight your Amiibo, you just tap your controller, it's pretty cool

TM: That's pretty cool, like a Dex Drive drive you remember those? Dex drive? They were able to like save your hacks or something like that, it was like this old thing for Nintendo 64

JM: Have you seen the Everdrive 64?

TM: Yeah, there were Everdrives for all sorts of things

JM: But it uses NFC in the Amiibos and so there was a company that was, well easily we could just back up what it's transmitting and replicate it from a phone. Right and then you could back up your Amiibo you could just tap your phone to set up your Amiibo so you just have your library and pick the one to transmit and tap it and they got cease and desisted fast but I think it was still you had to own one in order to do it and they weren't showing people how to do back up their own Amiibos and send them up to people. But I don't imagine that's going to be something that's going to take too long to break.

TM: No probably not

[2:19:57]

JM: I think Nintendo made a good move for those they're selling like hotcakes

TM: Yeah, and everyone likes I mean they saw the success of *Skylander* so they were probably like [audible lightbulb ding noise]

JM: Scalpers have been stepping in and making it a lot of trouble. Especially with the NES 1 because the only license *Earthbound* toy in the U.S

TM: Oh really?

JM: The *Ness Amiibo* was fetching like \$100 on eBay for while it's like \$50 now I think.

TM: Wow, that's crazy

JM: But uh, have you ever seen the full box set for *Earthbound*? It came with like the instruction manual and the gamer guide and like a pizza scented air freshener, or scratch off ticket or something like that. They had like so scratch and sniff that came in the box and

TM: Oh was it, are you talking about like the original? Oh that monstrous box that it came in a long time ago ?

JM: I imagine that fetches a lot of money now.

TM: Yeah, a long time ago, when it was new yeah back in the day we had them around. And we didn't know how much they were going to be worth

JM: I've seen a lot of companies now try to cash in on that idea that "Oh, this will be worth something later!" and then it doesn't happen.

TM: Yeah, and then it doesn't happen yeah you can't purposely make something go viral it's just gotta go viral.

JM: A lot of games now have like six different collector's editions one at Gamestop, one at Bestbuy, one on PS4, one on Xbox One

TM: Yeah, then it becomes overkill and you're just like I don't want to collect all of those. It's too much

JM: And a lot of it is just like the box looks a little different and there's like a custom theme for your wallpaper on your. You used to be able to put the Dreamcast disc in your PC and then get a couple wallpapers off it.

TM: Right, Shenmue

JM: Sonic Adventures did that too. Oh yeah did you see the Shenmue Kickstarter?

TM: Yeah, for Shenmue 3. Yeah I got Shenmue 1 and 2 so it'll be good. And plus we got back in the old E3, maybe 2000 they had a Shenmue, just this little disc that had a couple wallpapers on it and it had little booklet and I think it was just like a scratch pad. But it had Shenmue art on it.

You ever see that?

JM: No I did not.

TM: Are you into Shenmue?

JM: Not that much but I'm aware of it.

TM: I could show you book, if you wanna see it.

JM: Yeah, that'd be awesome actually.

TM: Yeah, just to see it because when I was there I did pick one up.

JM: Did you guys ever get your hands on, or do you currently own any beta cartridges for games like I know there's a lot of ROM dumps of Sonic 2 betas and stuff like that.

TM: I might have something somewhere like I have like a really messy storage area that you know had a whole lot of stuff that I mostly own like boards for these arcade games. Those are all, they're not beta but they're

JM: Or prototype boards

TM: They're not, uh, I don't think I own any prototypes

JM: Because they had a Conker 64 before they made the jump from Conker's Pocket Tales to Conker's Bad Fur Day. They were going to make it a game I forget the name of on N64 that was still going to be a friendly Conker game and there was a thirty minute...

TM: Pocket Tales was the Gameboy one wasn't it?

JM: Yeah, there's a thirty minute video on YouTube of gameplay of it and most of the mechanics never made it into the final one but the game was more or less fully working and people had been looking for a ROM dump of it, I don't know if they ever found one but I know Glover 2 got leaked that way... Where'd you get this? [Conker's Bad Fur Day beer glass]

TM: At E3, it was filled with beer too, they were serving beer and they were serving it in that but then they had you they had a bin where you could throw those and when you were done I'm like "heck no I'm not going to throw that", and I washed it out and put it in my bag. [laughs] That's mine. Yeah I got the original cart and the rock

JM: I've got the cart but not the box

TM: Well I bought it new [laughs] and I just kept the box.

JM: My step dad threw away or stole or something from my original Conker so I had to buy a new cartridge recently from, I don't know whether you've been down on Harlem and Montross there's a store called Video Games Then and Now

[02:25:03]

TM: Oh yeah do you know the guy Sean?

JM: Yeah,

TM: Yeah, he knows me.

JM: I was their first t-shirt sale, they didn't sell shirts of their store, they were just selling, like people bringing in shirts.

TM: Oh, cool

JM: But I got my Conker copy there

TM: Nice, yeah Sean's a good guy.

JM: I try, every time I go in there I ask if they have Earthbound on NES

TM: [laughs] Yeah they'll never ever have it

JM: I have to try

[All laugh]

JM: They've told me what they'd sell it for and it's less than eBay and Amazon.

TM: I'll tell you he's got his own stuff, he's got a million pounds of archived everything

JM: I've seen a few prototype carts come through there too.

TM: He's got some amazing stuff

JM: I'm actually mad at myself for never picking up at one point they had Conker, not Conquers Clay fighter 63 ½ Sculptor's Cut. The Best buy one that was more complete they had it there for pretty cheap comparatively to what it is now and I'm still kicking myself for not buying that. You ever go to Maxwell Street on Sundays?

TM: Mmm

JM: There's a flea market down Chicago I like to cruise through there and find either hard to find games for cheap or bootleg games which is one of my favorites and I found a nice condition Pikachu N64 for 30 dollars with controller and I thought it's 30 dollars, I could probably get one on Amazon for \$30, no I cannot.

TM: [laughs]

JM: You cannot get one for 30 dollars on Amazon, especially not like not in the original shrink wrap but wrapped and clean.

TM: Here, just a second now

JM: I think I'm just about out of questions now, you have anything else you want to ask? cool, so we'll wrap up when he comes back.

JM: What was that?

TM: This is a [inaudible]

JM: Oh cool, yeah demo CDs on the PS1 were a lot of fun. The one for Crash Bash actually had to whole game playable it just couldn't save.

TM: And there was the, I'll get this removed. That's the disc.

JM: Wow, that's got a weird shape.

TM: Yeah, but it fits in a regular player

JM: I wonder why they do that 'cause that would reduce the amount of readable space and probably make it really complicated to read from the disc. It's interesting though

TM: And there's a Blockbuster exclusive.

JM: I used to have

TM: Do you have that? Do you have an Xbox?

JM: I have a 360, I don't have the [inaudible]

TM: But you can have that one.

JM: Oh really, you sure?

TM: Yeah

JM: Thank you

TM: Yeah, I mean I've got another one

JM: I used to have a special copy of Sonic adventure I don't know what the title of this copy of Sonic Adventure was but it was, there was something special about it, I don't remember. But my mom one day sold my Dreamcast and all my games for a Gameboy Color. And I came home from school.

TM: [laughs] I think we've all done that. I mean, not the GameBoy Color route but I sold some I don't have any idea [laughs] I had to go rebuy things lets just say.

JM: I came home from school, rough day, I said I wanna play some Sonic Adventure, no I'm not... no DreamCast in the cabinet but I had a Gameboy Color yknow, so I go "oh, this is a nice thing but the Dreamcast was worth a lot more."

TM: Wow, how'd she do that?

JM: I don't know.

TM: Gameboy Color, they weren't that lucrative. I mean back then I think they were \$130 maybe at that time.

JM: But those game resale shops don't necessarily give you anywhere near market value.

TM: Oh they don't give you anything. [laughs]

JM: I had one experience with that, I bought a game it was like \$60 right and I hadn't even opened it yet but I got like \$8 for it. So I just never sold them games again, I still have every game I've ever owned in my cabinet somewhere. I actually built a cabinet for storing my N64 and Nintendo and Super Nintendo titles.

TM: Yeah, most of my consoles are upstairs [laughs.] But I had to move them up there, I don't have any room for them down here anymore. [laughs]

JM: So I think we're about out of questions

TM: Ok

JM: So we're going to I don't know if there's a formal way to end an interview but

FT: This concludes our interview with Mr. Terry Minnich um, thank you for having us.

TM: My pleasure, I hope I was able to answer your questions alright

JM: Yep

TM: Hope it turns into something interesting especially with uh, yknow... [audio cuts out]