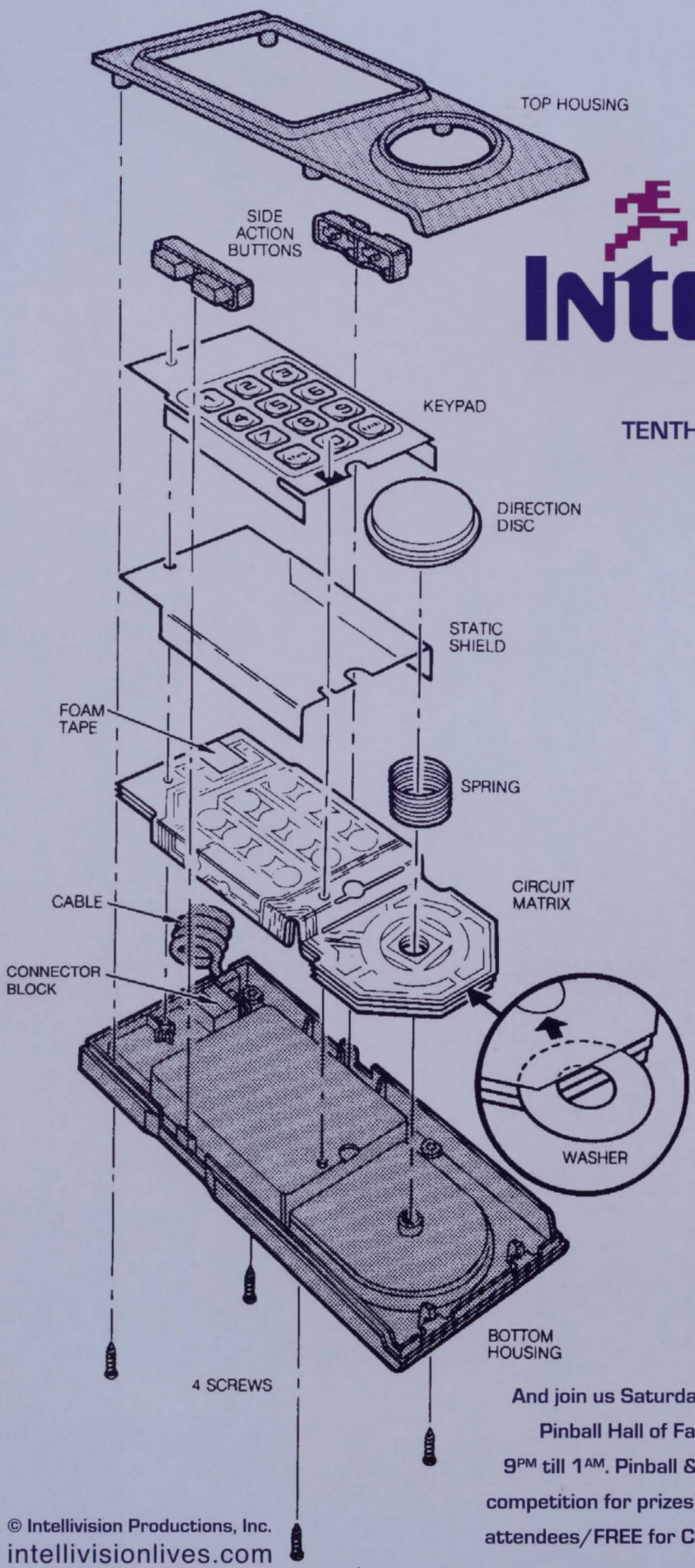
CGE 2K7

LAS VEGAS

Celebrating 10 years of CGE

July 28-29, 2007 | Las Vegas NV | www.cgexpo.com

Official Program | $5.00



INTELLIVISION™

SPONSOR AND EXHIBITOR
TENTH ANNIVERSARY CLASSIC GAMING EXPO
JULY 28 & 29. 2007

Visit our booth to play historic Intellivision games and to purchase new Intellivision products, including *The Las Vegas Lounge Trio:* our *Intellivision Lives!* and *Intellivision Rocks* game collections plus our *Intellivision in Hi-Fi* music CD in a limited, numbered collector's pack, exclusively for this year's Expo.

Retrotopia™

And join us Saturday night for the Retrotopia party at the Las Vegas Pinball Hall of Fame, 3303 E Tropicana, sponsored by Intellivision. 9PM till 1AM. Pinball & arcade machines, '80s music and an Intellivision competition for prizes! Free shuttle from the Riviera. Half price for CGE attendees/FREE for CGE Riviera guests. See us in the booth for details.

intellivisionlives.com

Welcome & THANKS

We're BACK!

Oh we know that when most people read this very intro in the 2005 program that said we wouldn't be doing a show in 2006, you thought we were done and that there wouldn't be another Classic Gaming Expo – WELL WE SHOWED YOU!!

Speaking for all three of us can be difficult, but one thing that's common to all of us over the past two years is that we've all kind of taken a step back from the videogame collecting "hobby." It's really weird actually.

Each of us began collecting in different ways. Joe never really intended to be a collector. Of the three of us, Joe is, by far, the most varied and hard-core "gamer." Most of the games he has accumulated in his collection over the years were bought because he actually wanted to PLAY them and he actually HAS played most of them.

John, on the other hand, always was a collector. He was buying games back in the 80s because he just wanted to have them all – regardless of whether he was going to play them all or not. He was also very specific about what he wanted to collect. He only wanted stuff made by Atari. Over the years, he branched-out into other consoles, but he has no passion for them at all. He'll pick up a few, sell them later, buy them again and so on.

Sean is another bird altogether. He started collecting just to get the games he had sold-off as a kid back and kind of got bit by the collecting bug (or was it a T-rex?) along the way. He's a pack rat at heart so collecting games just came natural to him. Other than the Intellivision games he was trying to recover, the rest of the games he was amassing might as well have been beer cans as they were just something to hunt down and collect for the sheer fun of it.

Regardless of how each of us got here, we all ended-up with an exceptional appreciation for the industry that has given us joy in many different ways over the years. Whether we enjoyed playing the games, hunting them down, or displaying them on our shelves, our videogame collections were and are very important to us. The process of collecting has changed considerably over the past twenty years and, frankly, we don't like where it currently is.

When we started collecting, we were pretty much on our own. There was no internet through which we could network with other collectors. We didn't really know any other collectors. Over the years we would connect with each other through fanzines, mail, phone calls, and finally over the net.

The popularity and sheer size of the internet has turned videogame collecting into more of a business, and we're just as guilty of it at times as anyone else, than a hobby. The "fun" is often replaced by arguing and cut-throat tactics to beat-out another collector to an item just because of its value. It's become more of a source of aggravation than enjoyment and all three of us have kind of gone back to the old days where we keep a low profile in the "community" and do our own thing. We're all still on the lookout for additions to our collections and we love finding something new and cool to add to them, but we don't involve ourselves in the business aspect of collecting anymore. I'll be the first to say – it's a hell of a lot more fun this way!

The thing that is killing the hobby is the anonymity the internet provides. Events such as Classic Gaming Expo put faces to your fellow collectors and allow you to hang-out and shoot the breeze about something that we all love – videogames. We love being here as much as, actually MORE THAN, the organizing of the show. For that reason, we'll continue to do it so long as there's support for an event such as this. Hanging out with old friends and meeting new ones is the part of collecting that we love and always will!

Sincerely,

John, Sean & Joe
Organizers, Classic Gaming Expo

Alumni

Al Alcorn

After beginning his career at Ampex in 1968, Al was hired as the second employee of Atari and their first engineer. While at Atari he designed the first commercially successful coin-operated video game called **Pong**. In 1974 he built the first video game on a custom chip, home **Pong**, followed by work on the Atari VCS home video game machine which launched the cartridge video game industry.

Al was appointed a Fellow at Apple in 1986; while there he worked on many projects including several new computer prototypes and a project that led to **Quick Time**.

Glyn Anderson

Glyn Anderson started making games in 1980 as one of the programmers at APh Corp, the company that created the Intellivision for Mattel (**Land Battle**, **Adventures of Tron**). He then worked at Activision with David Crane and Steve Cartwright, creating Atari 800 and C64 versions of some of their games (**Megamania**, **Ghostbusters**) and other computer games (**Shanghai**, **Hacker II**, **Aliens**, **The Manhole**). Glyn currently operates Abalone Studios, which creates training simulations for the US Army using game technology.

Steve Cartwright

One of the many superstar game designers who helped bring Activision into the spotlight in the early 1980s, Cartwright's resume of accomplishments is a long and distinguished one. **Barnstorming**, **Frostbite**, **Megamania**, **Plaque Attack** and **Seaquest** were all hit titles which he designed for the Atari VCS, and Steve worked on **Aliens**, **Hacker** and **Hacker II** for the Commodore 64.

In 2002, Steve joined Glu Mobile where he designed or produced many of the company's top sellers – including **Deer Hunter**, **Bush vs. Kerry Boxing**, **DRIV3R**, **Zuma**, **Insaniquarium**, and **Diner Dash**. Today he's Executive Producer at TAG Networks – a true on-demand television network that brings high-quality casual games to broad television audiences.

David Crane

Crane, a founder of Activision in 1979, has consistently produced superb products, as evidenced by his worldwide sales of over 10 million games and wholesale revenues near 200 million dollars. Prior to his days at Activision, Crane was employed at Atari, where he wrote such hits as **Outlaw**, **Slot Machine** and **Canyon Bomber**. He was also instrumental in the design of the Atari 800 computer's operating system. His **Pitfall!** maintained the top slot on the Billboard charts for 64 weeks and was named video game of the year in 1982. Other Activision hits written by Crane include Atari 2600 games **Dragster**, **Fishing Derby**, **Laser Blast**, **Freeway**, **Grand Prix**, **Pitfall 2**, **The Activision Decathlon**, **Skateboardin'**, and Atari 7800 **Super Skateboardin'**.

While often overshadowed in the public eye by his software products, Crane's hardware accomplishments are equally impressive. In addition to a variety of custom development systems, Crane has designed two integrated circuits for video game use: the Display Processor Chip or DPC, which was awarded a patent for its unique video memory system, and a chip which offered the most innovative method of bank selecting in the industry. Wherever there is new technology or new entertainment opportunities, Crane can be found at the forefront.

Don Daglow

Don designed and programmed the first-ever computer baseball game in 1971 (on a PDP-1 mainframe), the first sim game, Intellivision **Utopia**, and the first game ever created with TV camera angles, **Intellivision World Series Baseball**.

In 1983 Don joined Electronic Arts as a producer, where over the next three years he produced 14 titles, including **Adventure Construction Set** and **Racing Destruction Set.** While at EA he also co-designed **Earl Weaver Baseball**.

After serving as head of Br0derbund's Entertainment and Education division, Don founded Stormfront Studios in 1988 and has served as president and CEO of the company for the last sixteen years.

Keithen Hayenga

During his tenure with Atari, Keithen Hayenga designed several games for the Atari 5200 SuperSystem, most notably **RealSports Baseball**. Ground breaking for its time, RealSports Baseball incorporated digitized speech at a time when home videogame systems required a separate add-on module for speech synthesis.

Today, Mr. Hayenga is a game programmer for the PalmPilot/Palm III line of PDAs.

Arnie Katz

Along with Bill Kunkel and Joyce Worley, Mr. Katz co-founded **Electronic Games Magazine**, the first and most popular publication devoted strictly to electronic entertainment, and later was at the helm of **Electronic Games** (again) during the early 1990s. He was the Editor of **Inside Games** (http://www.insidegames.com), an online interactive games magazine until the end of 1998, and is now a contributing writer to **Game Intelligence**, a leading electronic entertainment trade publication.

Garry Kitchen

Gary's hand-held electronic game **Bank Shot**, by Parker Brothers, was named one of the 10 best toys of the year in 1980. In 1982, Kitchen designed and programmed Coleco's smash hit Atari version of the **Donkey Kong** arcade

game, a video game cartridge whose sales eclipsed $100 million dollars. At Activision, Kitchen's 1982 release **Keystone Kapers** received critical acclaim and achieved worldwide sales of over 750,000 units. **Space Jockey** and **Pressure Cooker**, also for the Atari VCS, were highly regarded as well. Garry Kitchen's **Gamemaker**, a top-selling Activision title for the Commodore 64, earned Kitchen the title of Video Game Designer of the Year in 1985.

In 1986, Kitchen founded Absolute Entertainment, Inc., Kitchen's 1991 release, **The Simpsons: Bart vs. the Space Mutants**, published by Acclaim Entertainment, was praised by Variety Magazine as a breakthrough in the video game licensing of television properties. Kitchen's 1992 release, **Super Battletank**, was named Best Simulation Game by Game Informer Magazine.

Bill Kunkel

Bill co-founded **Electronic Games** magazine, the premier video game magazine of its day. He also had a hand in designing several new magazines including **Video Games & Computer Entertainment**, **Sega Visions** and a new incarnation of Electronic Games in 1992. Bill is well known for his popular Game Doctor and Kunkel Report columns.

Karen Nugent

Karen Nugent designed the graphics for **BurgerTime**, **Super Pro Football**, **Mission X**, **Scooby Doo's Maze Chase** and **Flintstone's Keyboard Fun**. Karen is currently working with Disney on animated feature films.

Bob Polaro

Bob Polaro got his start in programming with Adam Systems, then joined Commodore, where he created the programs **Baseball**, **Stock Portfolio** and **Blackjack** for the Commodore Pet computer.

Bob jumped to Atari, where he was responsible for the 400/800 computer games **Lemonade Stand**, **Hangman** and **Mugwump** as well as reference titles such as **States And Capitals** and **Biorhythm**.

The fun really began, however, when he started working on Atari 2600 games. **Defender** is Bob's most notable masterpiece, although others like **RealSports Volleyball**, **Desert Falcon**, **SprintMaster** and **Road Runner** were excellent titles in their own right. He briefly worked for Activision in the mid-1980's, where he developed the 2600 version of **Rampage**.

Keith Robinson

Keith joined Mattel Electronics as an Intellivision programmer and designed **TRON Solar Sailer.** He then moved into management, supervising production of titles for Intellivision, Colecovision and other game platforms. After Mattel Electronics sold the Intellivision rights to INTV Corporation in 1984, Keith started his own graphic design firm that designed the package art for INTV's new Intellivision releases until INTV shut down in 1990.

Keith Robinson is also an award-winning cartoonist. His weekly comic strip, "Making It," has appeared in newspapers nationally since 1985, has been collected into three books, and was the basis of the Sega Genesis game **Normy's Beach-Babe-O-Rama**. His cartoons and illustrations also appear regularly in many magazines, including Playboy, Cat Fancy and Dog Fancy.

John P. Sohl

John worked at Mattel from October 1980 to October1982. During that time, he designed **Astrosmash** and (with some assistance) **B-17 Bomber**. After leaving Mattel, John was recruited by Activision where he spent most of his time working on a game called **Termite** for the Intellivision and C-64 which was never completed or released.

Dave Warhol

Dave worked with other "Blue Sky Rangers" at Mattell Electronics, designing and writing **Mind Strike**, co-writing **Thunder Castle**, and contributing to the audio on a number of other games. His music and audio can be found in C64, Atari 400/800, Apple II and Amiga products.

Steve Woita

Steve started at Apple where he co-designed a device called the Joyport which was licensed by Sirius. The Joyport allowed four game paddles and two Atari controllers to be hooked up to an Apple II. Steve later went to Atari where he designed three games for the VCS: **Quadrun** (the first home game with voice that didn't require extra hardware), **Taz** and **Asterix**. After leaving Atari, Steve did more contract work for Apple before going to Tengen to create **Super Sprint** for the NES.

Joyce Worley

Along with Arnie Katz and Bill Kunkel, Ms. Worley founded **Electronic Games** magazine, the first and most popular publication devoted strictly to electronic entertainment. She concurrently published **Electronic Games Hotline**, a bi-weekly newsletter which covered the latest news surrounding the hobby. Worley, Katz and Kunkel also did the entertainment content for **Video Games And Computer Entertainment** magazine in the late 1980s. Joyce was the News Editor for **Inside Games** until the end of 1998.

Steve Wright

Steve joined Atari in 1978 and eventually wound up as the manager of the home video game division. While learning "Stella" (the in-house name for the Atari 2600) to program his first title **Pele's Soccer**, he wrote the Stella programming manual as a way to teach himself about the proprietary chip and share that with other new programmers at Atari.

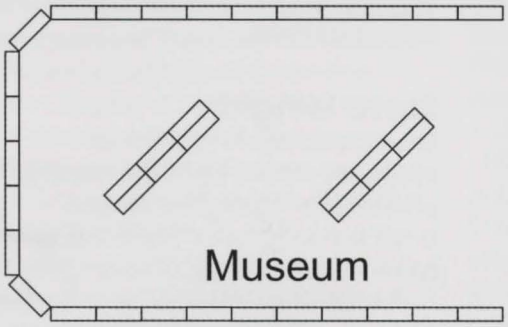
Steve left Atari after five years in 1983 to become VP of game development for Sega/Paramount producing laser disk arcade games which moved him to Hollywood. He is now a 20 year visual effects veteran with 70 broadcast television commercials and over 60 feature film credits.

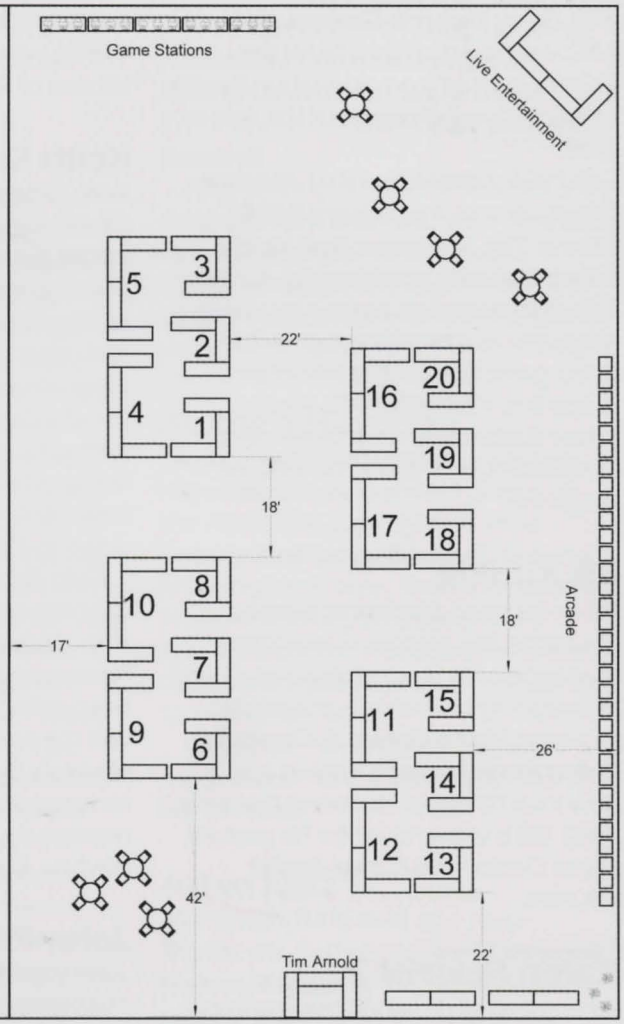
Please note: The Alumni listing is current as of the printing of this program and is subject to change.

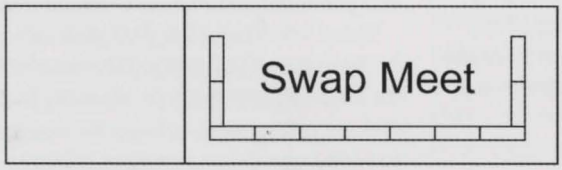
Show Floor Plan

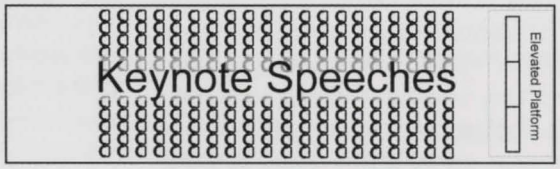
Vendor Index

01. Packrat Videogames
02. Pink Godzilla
03. Arcade-In-A-Box
04. Messiah Entertainment
05. Atari2600.com
06. Billy Galaxy
07. Y-Bot Classic Games
08. GoodDealGames
09. Yobo Gameware
10. Intellivision Productions
11. RetroZone
12. Next Level Videogames
13. CustomPortables.com
14. NWCGE
15. RetroGaming Radio
16. Digital Press
17. CGE Services
18. Gamegator2000
19. OlderGames.com
20. Twin Galaxies









NOTES:
The schedule for the keynote speeches will be posted at on the wall outside the show on Friday evening. Many of the speakers have no choice but to make their plans at the last possible minute, which makes scheduling the keynotes impossible until a day or two before the show.

Kool-Aid Man Meets Jalapeno Man

by Joe Santulli

CGE is a home-grown show that runs on blood, sweat and favors. As an organizer, CGE is lush with stories of personal heroism. Sometimes, however, heroes emerge in the most unexpected ways, in the least likely of places.

CGE 2000 was the show that brought us loads of new games for old systems. Among them, **Sea Battle** and **Swordfight** for the Atari 2600, Ralph Baer's **Pinball** for the Odyssey2, **Power Lords**, **Lord of the Dungeon** and **Steamroller** for ColecoVision, and **Tour de France** for the Vectrex. Van Burnham's book "Supercade" was nearing release and with it the possibility of an exclusive game to go with it. The Intellivision booth featured "Intellikaraoke" where gamers would sing along with popular video game theme songs, making their own words to go along.

Despite all the cool stuff going on AT the show, it was what happened just prior to the show, on Friday night, that remains the most memorable CGE moment for me. It was the night Kool-Aid Man met Jalapeno man.

Friday night at CGE was still a new concept in 2000, but to Chris Breedon and Geoff Voigt of the Southern California "RGVC" (short for rec.games.video.classic, which was a very popular IRC chat channel at the time) group, it was a must. They organized a little get-together in their suite that presumably started around 8pm or so. They set up a few cool things in the room, too. For example, they had hooked up an Amiga Joyboard controller and were playing **Combat** with it on the Atari 2600. The party went on, and while I wasn't there, I'm sure everyone had a great time.

Meanwhile, John, Sean and I were hosting the traditional Friday night Alumni dinner. This is the event where Classic Gaming Expo thanks the keynote speakers for the weekend by throwing a bit of a party for them. There is a full meal, booze, and the three of us give little speeches generally thanking them in our own unique way. None of us are natural public speakers so a little alcohol in advance helps calm the nerves. Wait, did I say a LITTLE alcohol? What I meant was "huge quantities of alcohol." Essentially we drink until we're in a condition where we not only don't care about giving these speeches but we're not even really sure where we are and certainly don't remember them the next day.

After the Alumni dinner it's quite late. Figure 12:30am or so. Now you've got three sauced organizers looking for something to do. Word gets out that there's a party up in one of the suites and though we're not invited, we're CGE, right? That trumps any kind of invite. While on our way there we also invited a few of the Alumni and CGE staffers to join us. By the time we rolled out to the party, we had a long trail of friends in tow.

Now then... what room was it?

The group decided THIS was the room. A bleary-eyed face peeked from behind the barely-cracked-open door.

"Is this where the CGE party is?"

"Yes, but..."

Party people, meet Kool-Aid Man, whose secret identity is organizer John Hardie "OH YEEAH" as the door bursts open and the long trail of organizers, friends and alumni stream into the room. It was quite obvious right from the beginning that this party had ended long ago. One guy was sleeping on the couch. The game systems were all turned off. The bleary-eyed face was in a bathrobe. Party people, meet the CGE gang.

Seconds later the room was abuzz, and immediately we sensed that that giant hero sandwich that was sitting on the table and barely touched was now fair game. Locusts couldn't have devoured that giant hero faster than we did, with bits of ham, cheese and jalapeno pepper sparking off of the sub as it was attacked. Game systems were turned back on and the party had truly started. Actually, the party started when John placed a single jalapeno on Sean's baseball cap. Sean was wearing down pretty fast – this was back in the day when he really didn't care to drink with us but was coerced by the mob to join in. That jalapeno wasn't going anywhere because Sean wasn't going anywhere.

At one point I opened the door to get some air and noticed that there was another party going on across the hall. Did we miss some CGE attendees? I walked over and entered the room that was alive with various young people with brightly dyed hair, piercings and tattoos.

"Hey, you need to come over to our Atari party!" I invited.

A cute British girl replied "Are you having a party?"

"Yes, and we have the one and only Jalapeno Man here!"

If the room wasn't considered "packed" before, it certainly was now. As it turns out, there was another convention going on this same weekend – Defcon, a computer hacker's convention. Sounds like the perfect mix of partiers doesn't it? Vintage technology buffs and cutting edge technology buffs. And Sean, the one and only Jalapeno Man.

"Do you ALWAYS wear a jalapeno pepper on your cap?" she asked quite seriously.

Later we introduced the Defcon kids to Combat and **Warlords** and the Vectrex and generally showed them a good time.

Did we overstep our boundaries that night? I thought so the next morning once my head finally exploded, but I did meet up with the party hosts later that day and they had a good time too. CGE parties are not meant to end at midnight – a rule that we established that night. And the Defcon kids turned up at the show later that day as well. They were looking for the one and only Jalapeno Man. ☒

The Great Dig Dug Drop!

by John Hardie

Organizing CGE is a challenge on many fronts but one of the biggest challenges we face each year is the issue of how to keep the show fresh. Over the years we've added new events and things to do like the swap room, Saturday night auction, and video game jeopardy. We've had several ideas over the years that didn't materialize because there was no way to implement them properly. So that's why you never saw things like Combat Tennis, Whack-A-Proto, or Sean dressed up as Papa Smurf (don't ask).

In 2002 we were going to release **Elevator Action** for the 2600 which required the use of a special Atari chip called a "SARA" chip. We needed a cheap source of SARA chips and as it turns out, **Dig Dug** for the 2600 used that same chip. So we contacted O'Shea Limited who at the time was wholesaling surplus carts for about $1 each and picked up several hundred Dig Dug carts.

Not being ones to ever throw anything away, and inspired by an idea at the Nintendo booth at E3 where they dropped plush **Pokemon** balls on unsuspecting visitors as they walked by, we decided to do the same with our empty Dig Dug boxes. This was genius at work as we quickly devised a plan to drop a load of Dig Dug boxes on an unsuspecting crowd.

To "enhance" the experience and distract people from complaining about being pelted with box corners, we cleverly hid red coupons inside a couple dozen boxes. If the lucky victim dislodged the box corner from their eye and opened it to reveal a coupon they would win a prize so great that it would surely negate the fact that they had just been injured and would probably be visually impaired for life. It was a sure-fire hit!

We grabbed some fishing nets and wove them together and rigged the whole mess into the rafters at the Plaza. The logistics forced us to deviate from our original plan and we decided to have one big drop on Sunday at 3pm where everyone would scramble for a box or two.

BEFORE. The anticipation is palpable, the injuries, imminent.

Come Sunday, a large crowd began to congregate under the net as 3pm approached. We got into positions so that we could untie the ropes in one motion and then pull them out of the crowd so that no one would get tangled up and get hurt. At 3pm we dropped the lines and the crowd rushed in so fast that we didn't have time to get all the ropes out of the way. People were being crushed and it became apparent that this may not have been one of our smarter ideas. My rope was stuck and I furiously pulled it back to try and dislodge it from the crowd but it was actually being pulled back from me. I tried harder, tugging and yanking to no avail. It was then that I looked down and saw the rope around the front of Charles Dysert's neck. Charles was reaching for Dig Dug boxes and every time I yanked the rope I pulled him back from his treasure.

AFTER. Dig Dug box carnage. Fortunately, Charles Dysert walked off under his own power as a mighty cheer went up from the crowd.

Luckily, I got the rope off of his neck and he decided not to sue us. See, I told you prizes take people's minds off getting hurt! There were no other major injuries although one person did get cut on their arm somehow. Maybe someone knifed him for the Dig Dug box he was holding. CGE IS a tough crowd. ☒

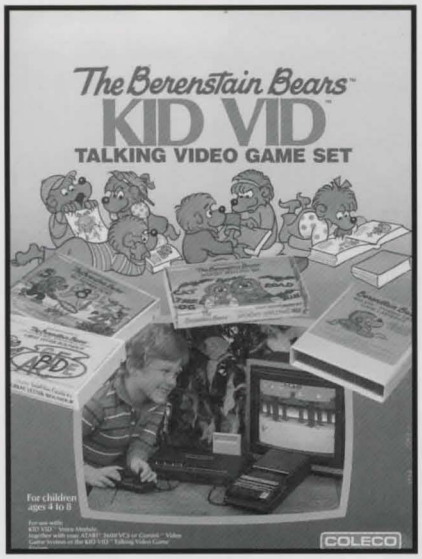
The 50-Cent Game Frenzy

by Sean Kelly

Wow! Has it really been ten years already? I could have sworn it was 30! :) After ten years there are PLENTY of stories to choose from. My favorite stories tend to involve a chance for serious personal injury to a large group of people. The "50-Cent Game Frenzy" is just one such story.

Classic Gaming Expo1999 was the first show that John, myself, and a third gentleman would do without the help of the former organizer of World of Atari (which was a full-blown industry event back in Atari's hey-day). One of us worked for the phone company, another was unemployed and the third owned a convenience store. Needless to say, we had absolutely no idea what we were doing or getting ourselves into.

As it would happen, in addition to setting up the show in 1999, John and I had also scored a huge warehouse find that consisted of 30,000+ plus new-in-the-box classic games that summer. We decided to make one long trip out of it and picked-up and crated our warehouse full of games on our way to Las Vegas. We managed to get everything packed, shipped most of it to my place in Chicago via semi-truck, and a good chunk of it out to Las Vegas so we could start selling them at the show that year.



One of the many prizes from that fateful day.

Physically setting these things up is a tough job that takes either a whole lot of manpower or time. In our first year, we didn't allot for either extra manpower OR enough time to do it ourselves – we simply didn't know how much work there was to be done. We started setting up Friday morning and didn't finish until about 6:30am on Saturday – two-and-a-half hours before the show was to open! Rather than go up to our rooms and take the chance at not getting up in time, we decided to just grab some floor in front of our booth and crash for a few hours there. Unfortunately, there was a problem with the air conditioning in the ballroom that weekend and it was, literally, about 50-60 degrees (Fahrenheit) in the room. The two hours sleep we got was spent chattering our teeth.

Actual frenzy in progress. The guy in the right corner is making off with Video Life.

The show went on without a hitch as I recall. The new games we had sent from our recent warehouse find sold well on Saturday but as Sunday came around, things were starting to slow down a bit towards the end of the day. We had TONS of games leftover and three palettes more of them on their way to my place so we decided to spice things up a little. With about an hour left in the show, one or both of us stood up on our table and yelled-out "END OF THE SHOW SALE – ALL GAMES 50 CENTS" (or something to that effect). We then proceeded to shove everything that was on our tables into a big pile on the floor! It wasn't pretty!

People started piling-in and to make things even more interesting, we decided to put a few valuable titles at the bottom of the pile. John put a **Berenstain Bears** game (about a $300 value at the time) in the pile and we scattered a few other rarities here and there. Once word got out that people were pulling rare games out of a fifty-cent pile, chaos ensued. People were tossing games everywhere just looking for the rare stuff. That very Berenstain Bears cartridge was picked-up by Charles Dysert who had seen someone else toss it aside not realizing what they had.

For years after this event, people hung around our booth on Sunday waiting for a repeat. It's never happened – although maybe this is the year? ☒

Four Days in a Leaky Boat

by Joe Santulli

For many, the trip to CGE 2002 was a memorable one, but it's unlikely that it's quite as memorable for Scott and I, who traveled from New York to Vegas - over 2900 miles total - via a 17' U-Haul truck.

We didn't get out of NY until late afternoon the Monday before the show, as we had to pack the truck up with stuff from both my house (museum items and the kiosks purchased at PhillyClassic) and John's (seven arcade machines), but we did manage to make it to western Pennsylvania by nightfall. We were beat from the moving of heavy objects and called it a night around 11pm. Just before pulling into the hotel, we noticed a faint aroma of anti-freeze. It dissipated as quickly as it appeared, and we were on the alert.

Actual U-Haul from the trip.

Tuesday, at the break of dawn, we were back on the road but hadn't gotten much further than eastern Indiana when we noticed the anti-freeze scent was back and this time it wasn't going away. It wasn't long before a fine green mist was pouring through the vents under the dash. It looked like a scene out of Mission Impossible. Scott surmised that this was a heater problem, since a trickle of liquid was also streaming from the passenger-side floor. I could barely see out of the windshield so we pulled over.

It was here that I witnessed the MacGyver-like skills of my buddy Scott. Like a heart surgeon, he cut the coolant hose running to the heater and routed it around the unit, clamped it back into the circuit and we were off again, with only about an hour lost in the process. The mists subsided, there were no more smells (outside of the normal men-trapped-in-truck variety), and we were back on the road.

This wasn't the biggest setback, however. Somewhere on I-80 in Illinois we were waved off the road by civilians shouting out of their window. We pulled over with them and they explained that they saw one of our back tires flopping around like a rag. It was BLOWN. We could not afford to ride the heavy truck with just one wheel on the back driver side, so we pulled over and waited for the U-Haul people to come and repair it.

It was a long wait. Four hours or so were lost. We spent that time dallying about in a feed store of some kind. Maybe this is what convenience stores out in the sticks are like. Whatever it was, it smelled like animals and this was before Scott and I walked in. Once we finally got back on the road we hit traffic immediately - the interstate in Illinois was a mess, and we lost more time thanks to some construction and an opposite-side of the road accident, but after another two hours or so we were making progress again. By nightfall we had only reached Des Moines, Iowa and stopped there for some rest. We were about eight hours behind schedule.

LEFT: Actual MacGyver from trip.
RIGHT: Actual MacGyver.

Wednesday was all about catching up. Zipping through Iowa, Nebraska, and Colorado, we stopped only to refuel and get Illinois as far back in the rear view mirror as possible. One of the trip highlights was driving into the Denver area during a massive lightning storm and stopping at the peak to eat. If you've never driven through I-70 Denver, you've never seen the most absolutely gorgeous interstate drive in the country. I've been along the Pacific Coast's rich scenery but it's nothing compared to the majesty that is the Rockies. Mountainside communities, highway-side rivers, and ski lodges surround the winding roads of central Colorado. Scott began thinking about moving there permanently. We finally camped out in southern Colorado (Grand Junction) where we also surmised that Colorado women are the hottest in the nation. It was at this point that I began thinking about moving there permanently as well, though I doubt my wife would appreciate the "scenery" as much as I did.

We really needed to be in Vegas on Thursday and Scott took the entire drive through the desert as we crossed Utah and southern Nevada en route. Somewhere along the way we discovered what was to be our longest distance between two rest areas: 106 miles in central Utah. It's more than JUST a desert. It's a goddamn graveyard of nothingness. We had Vegas to look forward to and DEVO playing in the background so there were no worries.

We arrived in Vegas late that afternoon and with surprising energy. Las Vegas will do that to you, especially after four days in a leaky boat. ☒

CGE 2003: Hands On

by John Hardie

One of the aspects about CGE that we always try to stress is that we're just three regular guys who enjoy classic gaming and getting together with others who share our passion. It's true! Although we run this show each year, we don't do it for the money (believe me there isn't any) or the fame (believe me there isn't any), we do it because we have fun at the show and hope that you do too.

So it was in this vein that we decided to further portray ourselves as the everyday common-man that fateful day in 2003. One of us geniuses had the bright idea that we would greet each of our attendees as they walked into the exhibit hall on opening day with a barrage of handshakes and a hearty "Thanks for coming to CGE!" In retrospect, I often wonder why we couldn't have been the ones to invent the modern day practice of bumping fists? Alas, shaking hands was a good plan or so we thought and we set up our receiving line moments before the doors opened.

At 9am the doors opened and in rushed our beloved attendees. We frantically tried to keep up with the cascading rush of people determined to shake every last hand. After the first dozen or so people I began to notice that my hand was wet and was beginning to itch. A few more and my skin began to burn as if it was on fire. Finally after roughly fifty people, I paused to look at what was once my hand but was now some metamorphosing piece of flesh that was rapidly changing shapes much like the liquid-metal terminator as he was consumed by the molten pool at the end of T2.

I looked up to see Sean and Joe each admiring their shape-shifting appendages as well and we quickly made a beeline for the bathroom for a cleansing hand scrub. The effects didn't really subside until later that day.

To this day none of us will own up to whose idea it was in the first place. It will just go down in history as a good intention gone horribly awry. Needless to say, don't look for the receiving line this year! ☒

Joe's Version: Shaking

I should preface this brief story by telling you that I'm a borderline germaphobe. So why oh why did I think it was a good idea to "meet 'n greet" the incoming guests with John and Sean when we opened up on Saturday morning at CGE 2003? Yeah. Let's shake EVERYONE's hand.

"Hi, welcome to the show." Wet hand.

"Welcome to CGE!" Clammy hand.

"Hi, welcome!" Leathery hand.

"Welcome to CGE." Slimy hand.

And so on. After about thirty handshakes it felt like I was wearing a glove, as if my hand were coated with a sticky substance. "John, I can't do this." They were thinking the same thing and with that, we quickly split up and blended back into the crowd, where we belonged. ☒

Old & busted: traditional handshake.

Acceptable: fist bump.

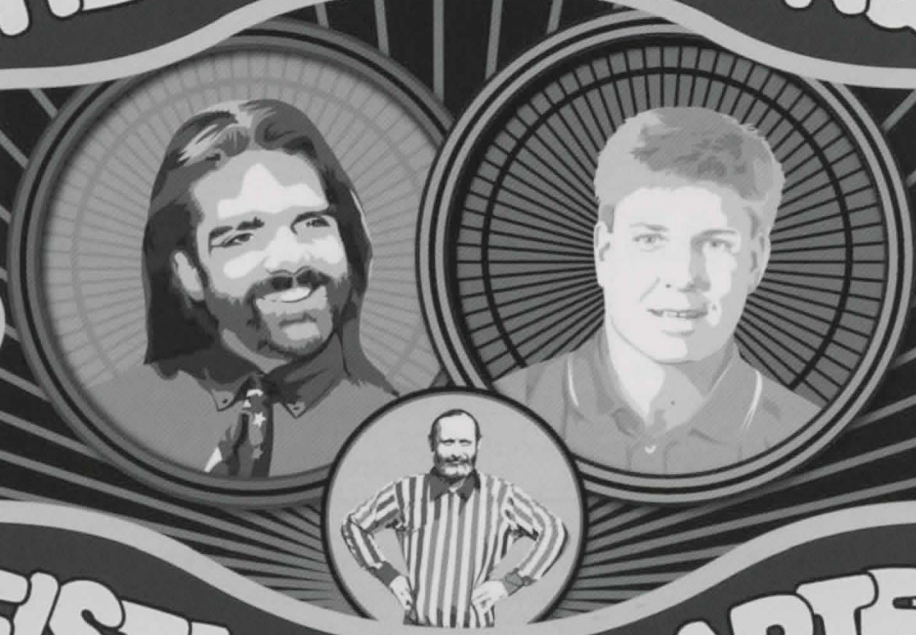
Acceptable: fist bump variant 1a.

Acceptable: canine handshake.

Autographs

IN THEATRES AUGUST/SEPTEMBER

THE KING OF KONG



A FISTFUL OF QUARTERS

A MIDDLE SCHOOL SCIENCE TEACHER AND A HOT SAUCE MOGUL BATTLE FOR THE GUINNESS WORLD RECORD ON THE ARCADE CLASSIC, DONKEY KONG.

DON'T GET CHUMPATIZED

PICTUREHOUSE PRESENTS A CUNNINGHAM/GORDON PRODUCTION IN ASSOCIATION WITH LARGELAB THE KING OF KONG: A FISTFUL OF QUARTERS

STEVE WIEBE BILLY MITCHELL WALTER DAY ORIGINAL SCORE BY CRAIG RICHEY ASSISTANT EDITOR J. CLAY TWEEL CO-EDITOR LUIS LOPEZ CINEMATOGRAPHER AND EDITOR SETH GORDON

ASSOCIATE PRODUCERS J. CLAY TWEEL AND LUIS LOPEZ PRODUCED BY ED CUNNINGHAM DIRECTED BY SETH GORDON

PG-13 PARENTS STRONGLY CAUTIONED Some Material May Be Inappropriate for Children Under 13 A BRIEF SEXUAL REFERENCE

DOLBY

WWW.BILLYVSSTEVE.COM

PICTUREHOUSE

DIGITAL PRESS

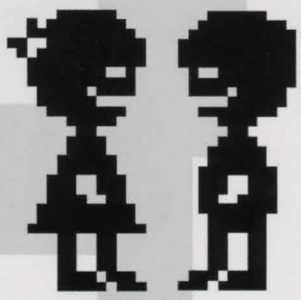
THE One-Stop Source for Videogamers Since 1991

Visit the Digital Press Videogames STORE!

The Digital Press store **caters to classic and current-gen gamers** alike with thousands of games from all eras from **Pong** to **PS3**. Looking to get back into the original **Nintendo** system? Hunting for those hard-to-find **Atari** cartridges? Need a controller for your **Sega Genesis**? Hop in your car and check out our place. We buy, sell and trade!

Store Hours:
Monday-Thursday: 11am - 8pm
Friday & Saturday: 11am - 9pm
Sun: 12pm - 5pm

Store Location:
387 Piaget Ave (Route 46 E)
Clifton, NJ 07011
(973) 772-1111

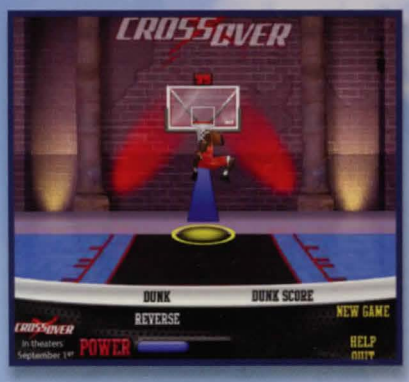


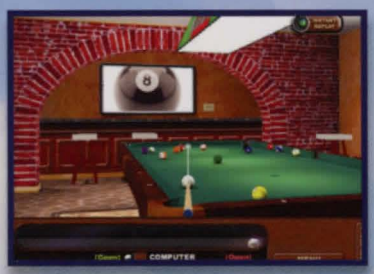
Visit the Digital Press WEBSITE!

http://www.digitpress.com

The DP site contains everything you ever wanted to know about virtually every game out there! Browse through extensive archives on videogaming history, and visit our online forums with experts in just about every videogaming niche imaginable! Stop by today!

Game ON.





SKYWORKS®
technologies

The Leader in Advergaming

SKYWORKS TECHNOLOGIES, INC. • 505 MAIN STREET HACKENSACK NJ 07601 • 201.457.1000 • WWW.SKYWORKS.COM