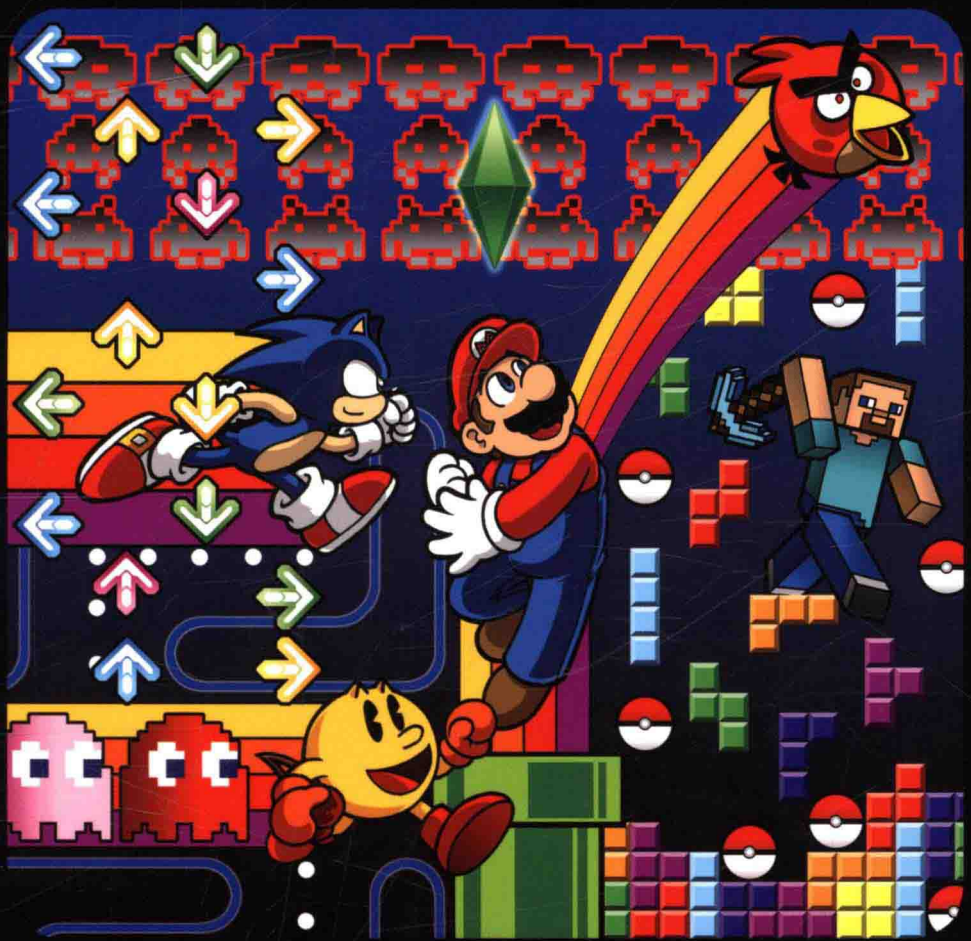
CRC Press
Taylor & Francis Group

Vintage Games 2.0

AN INSIDER LOOK AT THE MOST INFLUENTIAL GAMES OF ALL TIME



MATT BARTON

VINTAGE GAMES 2.0

AN INSIDER LOOK AT THE MOST INFLUENTIAL GAMES OF ALL TIME

MATT BARTON

Super Mario Bros. Doom. Minecraft. It's hard to imagine what life would be like today without video games, a creative industry that now towers over Hollywood in terms of both financial and cultural impact. The video game industry caters to everyone, with games in every genre for every conceivable electronic device—from dedicated PC gaming rigs and consoles to handhelds, mobile phones, and tablets. Successful games are produced by mega-corporations, independent studios, and even lone developers working with nothing but free tools. Some may still believe that video games are mere diversions for children, but today's games offer sophisticated and wondrously immersive experiences that no other media can hope to match.

Vintage Games 2.0 tells the story of the ultimate storytelling medium, from early examples such as Spacewar! and Pong to the mind blowing console and PC titles of today. Written in a smart and engaging style, this updated 2nd edition is far more than just a survey of the classics. Informed by hundreds of in-depth personal interviews with designers, publishers, marketers, and artists—not to mention the author's own lifelong experience as a gamer—**Vintage Games 2.0** uncovers the remarkable feats of intellectual genius, but also the inspiring personal struggles of the world's most brilliant and celebrated game designers—figures like Shigeru Miyamoto, Will Wright, and Roberta Williams. Ideal for both beginners and professionals, **Vintage Games 2.0** offers an entertaining and inspiring account of video game's history and meteoric rise from niche market to global phenomenon.

Y185069

CRC Press
Taylor & Francis Group
an informa business

SHELVING GUIDE: GAMING

6000 Broken Sound Parkway, NW
Suite 300, Boca Raton, FL 33487
270 Madison Avenue
New York, NY 10016
2 Park Square, Milton Park
Abingdon, Oxon OX14 4RN, UK

ISBN: 978-1-138-89913-1
90000
9 781138 899131

BARTON

VINTAGE GAMES 2.

CRC

VINTAGE GAMES 2.0

AN INSIDER LOOK AT THE MOST INFLUENTIAL GAMES OF ALL TIME

MATT BARTON

常州大学山书馆
藏书章

CRC Press
Taylor & Francis Group
Boca Raton London New York

CRC Press is an imprint of the
Taylor & Francis Group, an **informa** business

CRC Press
Taylor & Francis Group
6000 Broken Sound Parkway NW, Suite 300
Boca Raton, FL 33487-2742

© 2017 by Taylor & Francis Group, LLC
CRC Press is an imprint of Taylor & Francis Group, an Informa business

No claim to original U.S. Government works

Printed and bound in India by Replika Press Pvt. Ltd.

Printed on acid-free paper
Version Date: 20160511

International Standard Book Number-13: 978-1-138-89913-1 (Paperback)

This book contains information obtained from authentic and highly regarded sources. Reasonable efforts have been made to publish reliable data and information, but the author and publisher cannot assume responsibility for the validity of all materials or the consequences of their use. The authors and publishers have attempted to trace the copyright holders of all material reproduced in this publication and apologize to copyright holders if permission to publish in this form has not been obtained. If any copyright material has not been acknowledged please write and let us know so we may rectify in any future reprint.

Except as permitted under U.S. Copyright Law, no part of this book may be reprinted, reproduced, transmitted, or utilized in any form by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying, microfilming, and recording, or in any information storage or retrieval system, without written permission from the publishers.

For permission to photocopy or use material electronically from this work, please access www.copyright.com (http://www.copyright.com/) or contact the Copyright Clearance Center, Inc. (CCC), 222 Rosewood Drive, Danvers, MA 01923, 978-750-8400. CCC is a not-for-profit organization that provides licenses and registration for a variety of users. For organizations that have been granted a photocopy license by the CCC, a separate system of payment has been arranged.

Trademark Notice: Product or corporate names may be trademarks or registered trademarks, and are used only for identification and explanation without intent to infringe.

Library of Congress Cataloging-in-Publication Data

Names: Barton, Matt, author.
Title: Vintage games 2.0 : an insider look at the most influential games of all time / Matt Barton.
Description: Boca Raton, FL ; London ; New York : Taylor & Francis, 2017. | Includes bibliographical references and index.
Identifiers: LCCN 2016006333 | ISBN 9781138899131
Subjects: LCSH: Video games--History.
Classification: LCC GV1469.3 .B37 2017 | DDC 794.8--dc23
LC record available at https://lccn.loc.gov/2016006333

Visit the Taylor & Francis Web site at
http://www.taylorandfrancis.com

and the CRC Press Web site at
http://www.crcpress.com

此为试读，需要完整PDF请访问：www.ertongbook.com

VINTAGE GAMES 2.0

AN INSIDER LOOK AT THE MOST INFLUENTIAL GAMES OF ALL TIME

Preface

We use the term *gamer* to refer to someone who plays lots of games, but it'd make more sense to have a term for people who've never played them. Statistically speaking, they're the oddballs. Today, almost everyone plays video games—not just the stereotypical basement-dwelling geek! We play them every chance we get, and, thanks to smartphones and other mobile devices, we have access to them anytime and anywhere. Games have diffused across all sectors of society, from kindergarten rooms to nursing homes.

Game designer and author Jane McGonigal opened her TED Talk with a startling figure: We spend 3 billion hours per week playing video games![1] Contrary to popular belief, it's not just boys playing them—94% of teenage girls report playing video games on a regular basis, and more than half of 30- to 49-year-olds haven't put down their controllers.[2] Those of us with an account on Steam can see at a glance how many hours we've personally spent enjoying any particular game. Mine shows that I've spent more than 750 hours playing *Sid Meier's Civilization V*, one of my personal favorites (see Figure P.1). That's nearly a month of my life, but it pales in comparison to the years I've put into *World of Warcraft*. While these figures might arouse "gamer's regret" in some people, my guess is that people spend as much time watching television or doing other things they enjoy; there's just no computer there to time it. Besides, what's the alternative—workaholism?

In short, our culture loves video games, and it's difficult to imagine what our lives would be like without them. After the "Great Video Game Crash of 1983," prognosticators were all too ready to declare that the "fad" of video games was over. Obviously, that didn't happen, and video games have only gotten bigger and better since the glorious days of *Pac-Man*, *Space Invaders*, and *Donkey Kong*. Today's best-selling games range from "Triple-A" major studio productions with budgets in the hundreds of millions, to quirky "indie" projects designed by lone hobbyists using cheap or even free development tools. Online distribution services like Apple's App Store, Microsoft's Xbox Games Store, or Steam roll out new games on a daily basis. Steam alone has more than 3700 games, far more than any one person could

[1] Gaming Can Make a Better World. Produced by TED Video. Performed by Jane McGonigal (2008).

[2] Lenhart, Amanda, Joseph Kahne, Ellen Middaugh, Alexandra Rankin Macgill, Chris Evans, and Jessica Vitak. Teens, Video Games, and Civics: Teens' Gaming Experiences Are Diverse and Include Significant Social Interaction and Civic Engagement. Pew Internet & American Life Project (2008).

Figure P.1 Steam tracks the number of hours you play each game.

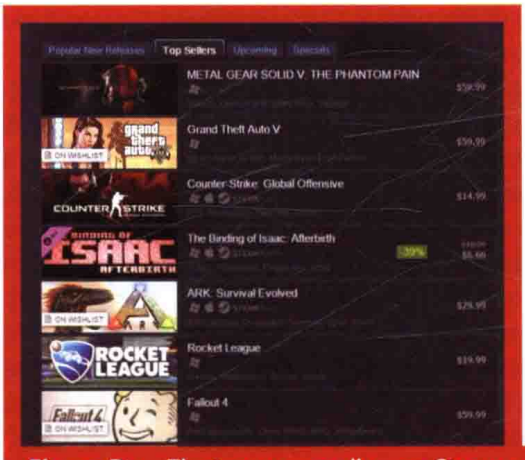


Figure P.2 The top seven sellers on Steam as of this writing. It's a diverse mix of high production titles and indies.

play to any depth in a lifetime.[3] It would take a year just to play each one for 2 hours—barely enough time to make it through the introductions or tutorials (see Figure P.2)!

There are video games that cater to every conceivable style and taste. While violent or controversial "shooters" steal most of the mainstream media's attention, the truth is that there's an overwhelming diversity of video games. There are games designed for all ages, genders, and even for cats and dogs!

The subjects, themes, styles, interfaces, and gameplay mechanics are also incredibly varied. On the one hand, we have sophisticated computer games such as *Elite: Dangerous*, which serious fans/players play with "flight control systems" featuring elaborate joysticks, dedicated throttle controls, and integrated multifunction displays. On the other hand, we have "clicker" games such as *Cookie Clicker* for mobile devices, in which gameplay consists of, well, the name really says it all: you use your finger to click on a cookie. In between this "casual" and "hardcore" divide is a smorgasbord of genres, usually divided into broad categories of action, adventure, multiplayer, racing, role playing, simulation, and strategy games. Under each of these headings, we could easily list dozens of subcategories, and many popular games, such as *Portal 2*, are hard to classify.

We play video games on a multitude of devices, from stunningly powerful "gaming rigs" costing thousands to smartphones, tablets, and handhelds costing hundreds (or less). Smartphones have opened up gaming to audiences who would never purchase a dedicated gaming device, but are, for whatever reason, perfectly okay with playing *Words with Friends* or *Candy Crush*. Also, the plethora of mobile options means that we can play games anywhere, at any time. Next time you whip out your iPhone for a quick round of *Angry Birds* in the bathroom, imagine if the only place you could play video games were in an arcade!

[3] Makuch, Eddie. "Steam Reaches 100 Million Users And 3,700 Games." *GameSpot*. September 22, 2014. http://www.gamespot.com/articles/steam-reaches-100-million-users-and-3-700-games/1100-6422489/ (accessed March 9, 2015).

Video games have become a critical part of our culture, just as important, if not more so, than film, television, sports, books, or music. In 2013, Americans alone spent more than $20.5 billion on games.[4] Yet, despite the enormous financial success and ubiquity enjoyed by the video game industry, many people (and, sadly, many parents and teachers) regard video games at best as a childish time waster and at worst a menace to society. Even active gamers may struggle to name even a few notable game designers, whereas prominent film directors or pop artists are known to everyone. Saddest of all, even some professional game designers dismiss their own past masterpieces, believing that these games are now obsolete and not worth playing anymore. Imagine if we had the same prejudice in the music industry—if The Beatles' or Jimi Hendrix's albums had been out of print for decades because they hadn't been recorded with the latest equipment!

In short, it's time we started taking video games seriously as a cultural phenomenon. To me, that means getting to know the maestros and their masterpieces—the games that have helped define the industry as we know and love it today. I want to tell the story of the video game industry by talking about the movers and shakers; the paradigm shifts—those moments when, suddenly, whatever people thought they knew about video games turned out wrong. Our best game developers were renegades, maniacs, geniuses, failures, and dreamers. Some considered themselves cultured artists; others wouldn't know a Picasso from a pepperoni pizza.

Video games have become a big business, but that doesn't mean developers are driven solely by profit. Ron Gilbert, designer of some of the biggest hits of the 80s and 90s, put it this way: "With any game I make, the goal is to make enough money that I can make another one." As we'll see, the best games were made by people who wanted to play them, not merely to sell them. At the end of the day, a game is either fun or it's not, and no amount of marketing dollars, cutting-edge tools, or high-level assets will change that. Video games are a risky business, and the game developers of today are not descended from businessmen.

Bill Loguidice and I wrote the first *Vintage Games* book back in 2009. That might seem like yesterday to some readers, but 6 years is a century in this industry. There's a whole new generation of consoles and mobile devices, exciting new VR technologies such as Oculus Rift and Microsoft HoloLens, an explosion of indie game development, and, perhaps most significant of all, the runaway success of crowdfunding. Kickstarter allowed projects such as Double Fine Adventure ($3.3 million), Obsidian Entertainment's *Project Eternity* ($4 million), and Chris Roberts' *Star Citizen* ($2.1 million) to resurrect moribund genres, bypassing publishers and appealing directly to fans for backing. Finally, Valve Corporation's Steam OS, a Linux-powered operating system optimized for gaming, will power a line of "Steam Machines" that may at last bridge the gaps between PC and console gaming. Nintendo's NX, meanwhile, may do the same for console and mobile gaming. At any rate, it'll be exciting to see how these new devices affect both PC and console markets.

[4] Ewalt, David M. "Americans Will Spend $20.5 Billion On Video Games In 2013." Forbes. December 19, 2013. http://www.forbes.com/sites/davidewalt/2013/12/19/americans-will-spend-20-5-billion-on-video-games-in-2013/ (accessed March 09, 2015).

If you read the first *Vintage Games*, you'll notice some big changes to the format that I think you'll appreciate. First, the chapters are no longer organized alphabetically by game title, but rather chronologically by the date of their publication. This arrangement makes it easier to tell and understand the story of video games, especially the context surrounding their development and publication. While it was convenient in the old book to flip directly to your favorite game, the new structure will make it easier to keep track of what was going on at any particular moment.

I organized the book into five sections based on sociologist Everett Rogers' Innovation Adoption Lifecycle, which he described in his book *Diffusion of Innovations*. The basic idea is that the widespread adoption of any technology follows a predictable series of stages, and we can generalize about the type of people who adopt the technology at any given stage. For example, Rogers calls the first people to embrace a new technology "the innovators."[5] According to Rogers,

> Innovators possess a type of mental ability that better enables them to cope with uncertainty and to deal with abstractions. [They] must be able to conceptualize relatively abstract information about innovations and apply this new information to his or her own situation.[6]

As we'll see, almost all of the games covered in the first part of this book were created by precisely these kinds of people, and I think it makes sense to keep these categories in mind as we proceed through the "generations" of video game history.

Many people look to historians to determine who did something first, or whether so-and-so had been "inspired" by some earlier project. The Internet is rampant with contradictory claims of this type, especially in the early days when commercial developers were attempting to sell games they'd adapted from earlier ones they'd played on mainframes. Did Bruce Artwick play *Air Fight* on PLATO before developing his *Flight Simulator* game? Was John Romero or John Carmack, credited as the fathers of the first-person shooter, really just repackaging *Maze War*, an earlier mainframe game with similar gameplay? Did *Minecraft* rip off *Infiniminer*? These are often the hardest kind of questions to answer, especially when great sums of money (and personal glory!) are at stake. Whenever possible, I've contacted the parties in question to get their story and presented my findings as objectively as possible.

A second major change to this edition is that I've updated the list of games covered, based largely on feedback I received from readers of the first book, my editors at Focal Press, and informal panels of game experts and designers. As you can imagine, one of the hardest challenges of putting together a book like this is deciding what games to cover. You or I could easily add dozens, if not hundreds, of titles to this list, and still feel that key games were missing. For obvious reasons, I can't cover everything, and even if I

[5] Rogers, Everett. *Diffusion of Innovations*. New York: Free Press, 2003.

[6] See footnote 5, p. 215.

此为试读，需要完整PDF请访问：www.ertongbook.com

could, even the e-book version of this book would weigh more than an Xbox! I sincerely hope you will forgive me if your favorite game doesn't get the attention it deserves.

Finally, I've tried to integrate as many insights as I can from the many game developers and designers I've interviewed on my Matt Chat program on YouTube. Since I began producing the show in 2009, I've had in-depth conversations with such industry luminaries as John Romero of *Doom*, Richard "Lord British" Garriott of *Ultima*, Tim Cain of *Fallout*, and Robert Woodhead of *Wizardry*—just to name a few. Often enough, they've told me fascinating behind-the-scenes information that I'm excited to share with you in this book, especially when they give us a better understanding or new perspective on a design decision or play mechanic.

I really hope that you will enjoy this book. I love video games, and the opportunity to write books about them is a privilege and a joy. However, the real reason I do this is to connect with people like you, who share my passion for video games and their history. If you want to chat with me about the book or your favorite games, please visit my website at http://mattchat.us or visit my YouTube channel at http://youtube.com/blacklily8. I can also be reached on Twitter (@mattbarton).

Acknowledgments

I would like to thank Chet Bolingbroke, Marty Goldberg, Nathan Tolbert, Adam Dayton, and Shane Stacks for their help and friendship. Special thanks to my wife, Elizabeth Barton, for scanning all those boxes and cartridges!

Contents

Preface ix

Acknowledgments xv

I The Innovators 1–52

1 *Spacewar!*: It's Rocket Science 5

2 *Pong*: Easy to Learn, Hard to Master 13

3 *Space Invaders*: The Japanese Invasion 21

4 *Zork*: Sticking Graphics Where the Sun Don't Shine 29

5 *MUD*: Swords with Friends 37

6 *Rogue*: Procedural Generation 41

7 *Maze War*: The First First-Person Shooter? 47

II The Early Adopters 53–134

8 *Pac-Man*: Gamers Just Want to Have Lunch 55

9 *Donkey Kong*: Miyamoto's 800-Pound Gorilla 63

10 *Pole Position*: Where the Raster Hits the Road 71

11 *Pitfall!*: Activision's Fearless Fortune Hunter 77

12 *Flight Simulator*: The Sky's the Limit 85

13 *Elite*: The Stellar Sandbox 93

14 *Pinball Construction Set*: The Game of Games 101

15 *King's Quest*: From Peanuts to Palaces 109

16 *Wizardry*: A New Perspective on Computer Role Playing 119

17 *Ultima*: The Virtues of an Avatar 125

III The Early Majority 135–196

18 *Super Mario Bros.*: Mario and the Mushroom Kingdom 137

19 *The Legend of Zelda*: A Link to the Future 145

20 *Final Fantasy*: Console Games Get a Level Up 151

21 *Tetris*: The Perfect Video Game? 155

22 *Street Fighter II*: The Arcade Comes Back Swinging 161

23 *SimCity*: A City of Silicon 171

24 *Civilization*: Just One More Turn 181

25 *Pool of Radiance*: The Gold Box Games 189

26 *Wasteland*: Hot, Mean, and Radioactive 193

IV The Late Majority 197–296

27 *Dungeon Master*: Real Time Hits the Big Time 199

28 *Myst*: Creating Worlds, One Tent at a Time 205

29 *Doom*: Profound Carnage 215

30 *John Madden Football*: The Greatest Play 225

31 *Sonic the Hedgehog*: Faster than a Portly Plumber 235

32 *The Sims*: The World's Most Profitable Ant Farm 243

33 *Diablo*: Click Click Boom 249

34 *Starcraft*: The ESport Zerg Rush 253

35 *Pokémon*: Gotta Catch'em All 259

36 *Ultima Online*: Persistence Pays Off 263

37 *Super Mario 64*: No Disc, No Problem 273

38 *Tomb Raider*: A 3D Platformer with Legs 277

此为试读，需要完整PDF请访问：www.ertongbook.com