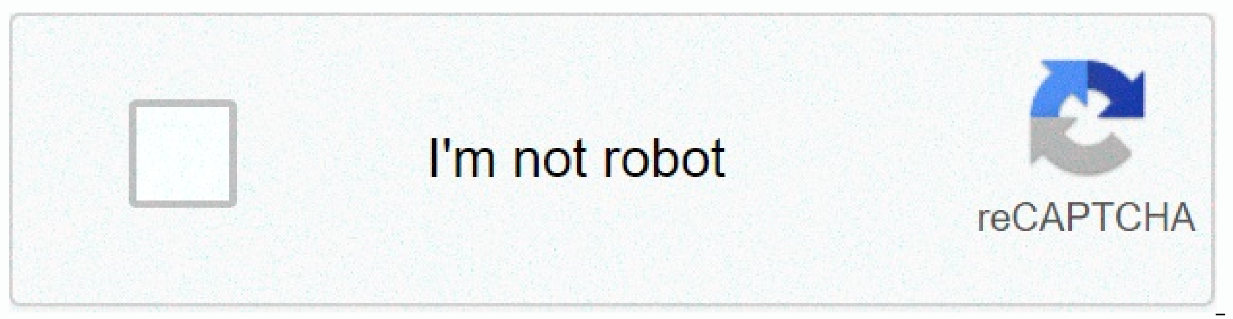

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An overview of the evolution of video games covering topics such as Atari revolution; Increased cartridge-based consoles; American video game industry; international video game industry; Apple Mac; Nintendo Entertainment System; Sega video games; PlayStation video games; and girl games. The writing is mediocre and grammatically sloppy, and interviews with game designers makes many sound like morons. YDn error. The video game industry really has only been around for 40 years, but trying to catalog the whole timeline in a book seems like the stuff of madness. The hundreds of gambling platforms; the complex and interconnected stories of the main developers and editors; the esoteric minutiae of technological evolution - it is a Herculean task only to hint at the scope and size of this billion-dollar behemoth. However, the authors have tried. Steven L. Kent's mammoth Ultimate History of Video Games is perhaps the standard bearer, a dogged, American-centered traipse through the tradition of the game. Leonard Herman's Phoenix: The Fall and Rise of Videogames is another classic, extremely dry, but full of precise details in the early days of the console wars. Replay: The History of Video Games by game journalist Tristan Donovan is a much more up-to-date and carefully written opus. Starting with the ignition of the first programmable computer in 1946 and closing with the rise of downloadable indie games, this thickening work manages to touch all the vital facets of the industry, from the formative battles between Atari and Mattel, through the rise of the home computer to the emergence of the Japanese home console empire. But what Donovan is great at is catching the quiet little moments in video game history, hidden under the broad sweep of technological change. He has great anecdotes about the first time Will Wright showed his plans for The Sims (called Dollhouse at the time) to a bunch of disbelieved execs; and about the lack of law of Ultima Online, where the creator of the online RPG, Richard Garriott, found himself intervening in virtual robberies. There is also a wide range of quotes and personal stories, from veteran Atari employees to cult stars from the French gambling market to the people behind modern buildings such as Fallout 3 and Bioshock. Video games emerged in the late 20th century as an entirely new form of entertainment. Replay tells the story of how programming experiments and text-based adventures first morphed into a new hobby with widespread youth appeal, then a serious platform for storytelling, and then.. became ubiquitous. This reproduction is complete, covering recreational machines and home computers; it is also international, examining the developments of games/platforms in Japan, Korea, Russia, video games that emerged at the end of the 20th century as a completely new form of Replay tells the story of how programming experiments and text-based adventures first morphed into a new hobby with widespread youth appeal, then a serious platform for storytelling, and then.. became ubiquitous. This reproduction is complete, covering consoles, recreational machines and home computers; It is also international, examining game/platform developments in Japan, Korea, Russia, France and England. Donovan moves chronologically through the development of early computers and game programs associated with them, their invention spin-off of gaming consoles, and the establishment of video games as art and entertainment. In the early 1990s, video games encompassed such a wide variety of genres that the author examines the development of different genres -- role-playing games, first-person shooters, simulations, etc. -- as they emerged and became popular. Pay special attention to the particular machines and games that transformed the industry - Ultima and GTA3, the Atari and the Wii, and also includes information about commercial rivalry (Nintendo v Sega) and the drama of software companies falling against each other. It culminates in the advent of games on smartphones, though this era -- the current one -- just gets introduced, it doesn't delve into itself. Many more games and platforms are addressed in the book, of course, and added with an extensive list of influential titles. While Replay is a simple story of how software and hardware developed, it also takes a step back and looks at the bigger picture, noting how games grew with their users: successive platforms were advertised to teenagers and adults, trying to cast the image of video games as only for children. The game in general has gone back and forth in the plot vs. action: while one might dismiss DOOM and Wolfstenstein 3D as primitive shoots that were later overtaken by shooters with more developed plots, such as Half-Life, in reality DOOM designers rejected a tendency in previous games to take themselves too seriously by returning to pure and undeniable action. Users also grew up with their games: part of the interest of game designers was that they could reconnect players' brains by putting them in positions and confronting them with options they would never encounter in their real lives. Will Wright, for example, co-founded a company whose original intention was educational games - but did so through software toys, games that were fun, but also taught players how intricate systems like an antinate or a city worked. Wright's company promoted a feature of PC games that made them especially popular: the Doom allowed players to create their own maps, but even before The Sims had been sent, Maxis had already made tools available for people to create their own wallpaper, and floors in the game. Later the game was opened to custom objects (for the owner who wants a decorative cannon, for example), and both the original game and all its successors have promoted user-created content through their Sims Exchanges. Personalization isn't just about expanding the game: as a teenager, I marveled at the stories of people who became interested in 3D modeling because of their tinkering with Sims mods or crafting civilization III units. Donovan mentions that games have also become the stuff of independent creative enterprises: people use video taken from the game to create stories, and they function as in-game actors to get the shots they need. While its theme is games, Replay is quite serious on the subject – it's not a fun read as Doom masters, but those who have a real interest in games like an industry and hobby will appreciate their strength. I noticed minor mistakes scattered in (a reference to Richard Heinlein as a prominent SF author, for example), but nothing too substantial. Related: Masters of Doom, David Kushner ... more Tristan Donovan, a UK writer who has contributed to Edge and The Guardian, has just published a new book called Replay: The History of Video Games.Wired.com is pleased to share several excerpts from this comprehensive and comprehensive book. Previously, we look at the development of Nimrod, the first gambling computer. In this excerpt, Donovan talks about the early days of video game design in France. (NB: Some of the following links are to Sites in French. Most of them have fresh images, though.) Excerpt: Replay: The history of video gamesParis was a war zone. After the Vietnam War and the rebel rhetoric of the Desmanyista International, thousands of people marched through the streets of the city demanding revolution. They painted spray-painted slogans on the city walls: Demand the Impossible, Imagination Is Seizing Power, Make Love, Not War and Boredom Is Counter-Revolutionary. French trade unions sided with the protesters and encouraged wildcat strikes across the country in a show of solidarity. The government had lost control and France mocked the brink of revolution. For a few days in May 1968 it seemed that the Motley coalition of students, trade unions, Trotskyists, anti-capitalists, situationists, anarchists and Maoists would win their fight for revolution. Ultimately, they didn't. In early June, the protests were killed thanks to a combination of government capitulation and crackdown on protesters. But the failed revolution inspired many. Among them was Jean-Louis Le Breton. I was 16 in '68 and part of the protests in Paris, he said. our teachers were on strike and we had a lot of discussions. We thought we could change the world. It was both a period of political consciousness and utopia. In the late 1970s and early 1980s Le Breton explored his desire to challenge the status quo Music. Then, in 1982, he found a new way out. I exchanged my synthesizers for the first Apple computer delivered in France, the Apple II said. At that time, Steve Jobs and Steve Wozniak presented themselves as two guys working in their garage - such a nice picture as opposed to IBM. I found that basic programming was easy and fun and I could imagine a lot of attractions with this fascinating machine. It was possible to take power over computers and bring them to the crazy galaxy of my young, open mind. Le Breton had played video games before, but he didn't like it: I was interested in the fact that he could move the character, but it wasn't fun. Too many fights. Not for me. But after playing the illustrated text adventure of Sierra Mystery House, he decided to write a game of his own. Mystery House's graphics and scenario were so poor quality that I thought I could easily produce the same kind of game, he said. The result was 1983's Le Vampire Fou, the first text adventure written in French. You had to go into Le Vampire Castle to kill him before he killed you, Breton said. It was the kind of game that made you crazy before you could find the right answer. Le Breton got nothing from Le Vampire Fou. Its editor, Ciel Bleu, was targeted shortly after its release. Le Breton teamed up with his friend Fabrice Gille in 1984 to form his own video game publisher Froggy Software, which summed up the essence of his games as aventure, humor, décalage et déconnade. (Adventure, humor, leftfield and a willingness to mock anything.) anything.)

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