

Mike Kennedy: So here we are at CG 2012 finally with Mr. Howard Phillips.

Howard Phillips: Just call me Howard; just call me Howard, please.

Mike Kennedy: With Howard, yes. And Howard, I told you last night when we met you at the dinner, I mean of course we have a lot of NES fans and stuff on here, but my big thing has always been Atari, because I was just little bit pre-NES -- well, I was kind of a Sega Master System person at the time.

Howard Phillips: Well, that's post-NES.

Mike Kennedy: Yeah -- well, yeah, yeah, I always think though that people are kind of NES -- there are more NES people than like a Master System I think. So it says you were the Gamemaster for Nintendo, and I have never heard the title Gamemaster with anybody else, right? Is it a common -- it's not a common --

Howard Phillips: I think its origins were in Nintendo, in Japan, because they would say Gamemaster --

Mike Kennedy: Oh, that sounds a lot better.

Howard Phillips: With a reverence of like ooh! And in the U.S. it wasn't such a straight translation, or didn't mean as much as it did when you go -- when I would get off the plane in Japan and some young kid from Nintendo Japan or something would say, oh, it's the Gamemaster. But it's a fun title.

Mike Kennedy: It is. So what were your responsibilities and how did the whole relationship evolve, and what did you do for them? I mean I would think there are a lot of different things and stuff like --

Howard Phillips: I did a lot of things for Nintendo, in part because when I started the company was very, very small, there were five people and I was the sixth person on the payroll, and the company grew from that to about --

Mike Kennedy: Sixth person?

Howard Phillips: Yeah, in Nintendo America. And we were responsible for the non-Japanese markets, which meant Europe, and South America, Central America at the time, and North America, but I just did everything. Everybody did everything they could to help the company be successful and grow.

And my role started out, first and foremost, working in the warehouse, but then very quickly I was the person who would take the Arcade Games and run them around to the different

routes, to 7-Elevens and things like that, and then test them to see how they earned on their quarter boxes, whether they filled up or not.

And then I changed the settings to whether they gave you 3 minutes or 3.5 minutes or whether there were two lives or one lives, that sort of thing.

So I got really attuned to the sensitivities of what made people have more fun or less fun, and every time I would go out to the route I would talk to the kids who were playing the games and ask them what they liked, etcetera.

And one thing led to another and pretty soon Arich Hallow would just regularly talk to me as being the person who had their finger on the pulse of the American player's psyche, and that developed a new relationship with Miyamoto, and then from there it just kind of -- things snowballed and the next thing you knew I was responsible for the warehouse and playing all the games and doing lots of interviews to explain to people why they were good and editing '*Nintendo Power Magazine*' and just on and on and on, but it was a lot of fun.

Mike Kennedy: Yeah, yeah. So it said that you were the first editor of '*Nintendo Power*'?

Howard Phillips: I co-edited with an individual named Gail Tilden, and she did all the operation. She is a very creative person, very kind of buttoned-up, and it's really her magazine.

That said, she didn't know that much about games and I knew everything about games, so in order to make sure that it spoke with an authentic voice to the reader, so that when you picked it up and said, well, this is lame or etcetera, we wanted it to be something that was truly meaningful. So I made sure that all the tips and all the things that we talked about were the things that gamers would really care about for that particular game.

Mike Kennedy: I mean, it is still up and running obviously, '*Nintendo Power*' is still --

Howard Phillips: Yeah, '*Nintendo Power*' is still in existence. It's unfortunate, because when we were first starting there were so many great games, and now things have gotten a little bit watered down. I think things have become more marketing-driven than they used to be.

I mean, one of the wonderful things about the 1980s in the early days is so much about it was not marketing, but it was

just about pure product, whether it was a fun game or not. And things have changed I think a little bit, because there's so much more dollars going into it, and out of all those dollars going into it, some percentage of that just goes on shouting my brand is better than your brand.

Mike Kennedy: You know, it's really weird that you mention that, I mean back then there was no Internet and there wasn't as much marketing spent on it, it was lot of word of mouth, and friends trading, taking games to school and everything else, and it was spreading that way. And nowadays you have got the Internet, where that word of mouth could spread significantly faster, but then people are still paying more to market it and get crazy. They are also using the same mechanisms as well.

But it's weird that back then, I mean games did very, very well, with lot less marketing, a lot less channels of communication and stuff like that, and nowadays it's just all out there and they are spending it seems like more money than ever, and there's not a lot of money to spend these days.

Howard Phillips: But the gaming industry -- that's partially true, but on the high end of the gaming industry it still exists where people are spending -- dropping 20 million or 30 million on development, and out of that 5 or 10 million or more on marketing, etcetera, just because, regardless of whether the game is good or bad, they are spending that money anyway.

But back then it was really much more emphasis on, are the games good or not, and rather than trying to say, this is good about the game or that's good about the game, etcetera, it was, no, just the games are good, try them.

And because trial was such a challenge back then, you couldn't just download something and do a quick demo, you actually had to go to the store. One of the things that Nintendo did is we had those demo systems, where they had a lockable front and you could just slam in 15 cartridges of any type and then the kids could go to the store and they could play them for free. And of course they didn't want to just stand in the store for 20 minutes, though they did, they wanted to take it home and play for five hours with their friends, that sort of thing. So it worked as a mechanism to help people get exposed to the game.

Scott Schreiber: Now, what was the mechanism by which that demo system with a rack of cards moved then to the PlayChoice systems? I mean, to me it seems kind of a natural thing, well, the kids are standing there and playing all the games, let's charge a

quarter, and maybe we can just fund this machine on their own money to provide demos.

And now I think the PlayChoice-10 has become such a desirable system, especially a lot of the cards. I have got one and I have got just -- every time I see a PlayChoice-10 card come up for sale, I pretty much grab it. I am trying to get the whole set. And I love nothing more than -- because I get the big dual monitor one. I love nothing more than walking up to that knowing I can play a Nintendo game in an authentic Nintendo Arcade Cab.

Normally, you know the idea of arcade games were supposed to lead consoles, and the consoles are supposed to be lesser than the arcade, because the arcade is a more powerful hardware. So it was sort of a bold move I think to just go from, okay, install demo system with a bunch of cards, to no, we are going to charge for it, we are going to put it in arcades, because our home system is as good as the arcade competitors, and I loved it. Any comments or your thoughts on that?

Howard Phillips:

I think it was a goofy strategy, and the reason being is, the bottom line is the promise of video games in the arcades was you get to play longer if you were skilled enough. You just stuck to it. And if you would watch somebody else closely enough, you would be able to play longer, get more out of the game.

Whereas, with the PlayChoice-10, you are putting your quarter in, you get 3 minutes or 2.5 minutes or whatever and that's it. So it really just made it feel much more like you were just being milked for your quarters out of your pocket rather than you could take advantage of this.

We always used to say, could you beat the machine, right? Can you beat the machine when you are playing in an arcade? With PlayChoice-10 you couldn't beat the machine, because it was always going to ask for that quarter no matter what.

That said, because of the architecture of the NES and the architecture of the PlayChoice-10, it made it easy to bring in games, a variety of games and that kind of filled a niche, whereas the arcades were getting bigger, where the big Sega games, just climb in or ride on games, it filled a niche for a variety of games that Sega couldn't afford to make and market and develop.

And operators couldn't afford to buy 15 different \$10,000 arcade games and have a broad appeal of their games, but

they could afford to get a PlayChoice-10 in and have 10 games in it and then get the broader appeal of those 10 games without having to have that big expense.

Scott Schreiber: Well, I thought a lot of the brilliance of it though was a chance to try it before you buy, because there were games I bought for the Nintendo I loved, there were the games I bought that I hated, and it's like you can't go exchange it, you know?

Howard Phillips: Yeah, yeah.

Scott Schreiber: And like the games I loved, like say for example, 'Mario 2', great hit following; '3', even more amazing. I mean, that was SNES quality on the NES. And 'Metroid', all those mega hits.

Howard Phillips: There were certain things that made PlayChoice-10 better for certain games. For instance, towards the end of the 8-bit life cycle, cartridges were getting really big. I mean, we had lot of memory in them, we had battery backup, we had extra performance chips, MAC chips in them, etcetera, costs on those were such that some cartridges were over \$45 just for the hard cost. And then how are you going to sell somebody that for \$60 or \$79, it seemed like kind of unfathomable expense back then.

But that said, you could take those games, have a smaller market, and then you could sell them for \$200 or whatever into a PlayChoice-10 system. But I don't think every game is good for PlayChoice-10, because some games need longer game plays. But ones that are much more player versus player or something like that, you can get a lot more interest out of those games, because you can get a shorter play and get something going on with as far as a positive play experience than you can if you are just trying to play deeper into a game.

Scott Schreiber: Well, sure, I mean like taking, for example, the 'Ultima' port to the NES and putting it in an arcade game wouldn't make a whole lot of sense, but you know 'Kung Fu' makes all the sense in the world.

Now, what I really appreciated about the PlayChoice-10, like I said is, there were a couple of games I bought that like I bought it and it was like, ah, it's horrible, or it wasn't what I thought it will be. So we had like a Toys"R"Us and KB Toys, and there was a PlayChoice-10 in the mall, and it was recently stocked from the new releases, so I could go up and go, aah RC Pro-Am, what have you got here, throw in two quarters, play it for 6 minutes, and go, I love it, or I hate it, and either buy it or not, because I know Nintendo sold me a lot of games because I could try before I buy with the PlayChoice-10.

And to me Nintendo, we can go on and on about Nintendo a lot in this show, but also way prior to Nintendo a lot of material to cover. In my arcade I started at 1971 with the first one, and then go up to Pong and then through all the black and whites, and up through the early 80s, I have a nice selection of Nintendo cabs; I have got 'Popeye', 'DK', the PlayChoice-10, and I have all of them.

Howard Phillips: 'Sky Skipper'?

Scott Schreiber: I don't have that one.

Howard Phillips: You don't have all of them.

Scott Schreiber: I have the multi board.

Howard Phillips: Will you get serious about this, come on? 'Sky Skipper' has actually got -- as I recall, it has got this cool little Loop-de-Loop, so you would be going online and then you hit the Loop-de-Loop button and it kind of is an avoidance thing, and as a game mechanic it kind of worked.

That said, there wasn't a whole lot more going on with the game, but it's a nice unique kind of thing.

Scott Schreiber: Now, the PlayChoice-10 in my arcade collection is a stand out. First of all, that beautiful double monitor, which I thought was brilliant, because that's a lot of extra money to put another monitor for what's the return on investment of having some instructions, but it was brilliant.

And my neighbor saw it and he just had to have one, so he picked one up from another collector, put it in his basement, and he is borrowing games from me and trading games out back and forth. And it kind of takes us back to the days of sitting on the bus, or train, hey man, here is 'Metroid', you have got Tekken? Yeah. And now we are doing that stuff back and forth through PlayChoice-10.

Howard Phillips: Yeah, that's cool, yeah.

Mike Kennedy: Pretty soon nobody is going to be able to do that for sure.

Scott Schreiber: Well, I thought it was a brilliant application of the product. If I can ask you, what did you see -- how tightly-knit was coin-op and home at Nintendo, because at Atari they were separate worlds; they were slammed together, they were pulled apart, what was the relationship at Nintendo?

Howard Phillips: Nintendo is very homogenous, one unit. That said, there were four different development groups, and just as the company grew and needed to have higher output of just the quantity of titles, they started taking what had been a kind of collaborative effort amongst all these guys; Takeda, Wamer and Miyamoto, and the fourth guy I can't remember. But they split them off and gave them each their group.

Well, it ended up that they all had their space, Yokoi, they all had their specialties, and Yokoi was working more on devices and Wamer did some of the Game Boy stuff and Takeda ended up doing the arcade stuff, and so he did '*Punch-Out!*' for instance. And he was, whereas kind of part of the company went more towards consumer stuff, with Miyamoto doing the charge, Takeda was doing this arcade stuff. And I won't say he got left behind, but he tried to really own that and make it his and have a big name for himself versus this young upstart Miyamoto, who was a creative guy.

So they were altogether for the early days, but then it split when we got to the '*Arm Wrestling*' game and the '*Punch-Out!*' game.

Scott Schreiber: Now, I picked up a book at E3, the author came up and gave it to us, and it's a French fellow, do you remember his name?

Mike Kennedy: I don't, but it was --

Scott Schreiber: I feel terrible. He did this book called the '*History of Nintendo*' and he started off the --

Mike James: Playing cards, Hanafuda Cards.

Scott Schreiber: Hanafuda Cards, right, and went all the way up to -- he stopped at '*Donkey Kong*', and then he did another volume and another volume, right? I wish I could remember his name, but are you aware of those books or --

Howard Phillips: I am not.

Scott Schreiber: Oh, I think he did a very - Philippe or something, if you leave your email address we will shoot it to you.

Howard Phillips: Okay.

Mike Kennedy: It has got more pictures and documentation than I have ever seen before, and I don't know where he got all this stuff, but I

mean it was like high quality, tons of colored pictures, hundreds and hundreds of colored pictures.

Howard Phillips: Nintendo's history, besides Hanafuda Cards, was also -- and the thing that made them successful in Hanafuda Cards is they used plastic, and that was a big deal, that was kind of a postwar, embrace this new technology, this new materials technology, in a way that kind of fit with the whole Japanese psyche of, we want things that last forever, we don't want things that wear out, which was kind of a little bit of a duality with liking tradition.

But that said, they embraced the plastic cards and that made Nintendo successful enough to start rolling the dice on other things and they did a lot of goofy --

Scott Schreiber: Like the Arm, the Power --

Howard Phillips: Yeah, yeah, yeah, goofy toys, right? And then they tried their luck at some of the early game systems over there and were not so successful, and then got into arcade.

And I think that, that -- I mean, it's interesting, Yamauchi, he is an icon. When I was exposed to him I never saw him as a threat or as a business, he wasn't somebody I had to worry about. Some people talk about this dragon man and all that, I just thought he was just another guy walking into the restroom and leave the door open, because he didn't understand Western customs.

But he really did I think try and do things that were going to make him proud, so he would lean into these new sectors that he had no experience or Nintendo had no experience in. And to his testimony to that strategy actually worked out with Miyamoto and some of the arcade games. They were doing crappy arcade games and then they got a little fresh eyes in there and did something that was stand out and really took the market by storm, only after having copied about four or five different games, almost near verbatim copy. So it's a good story.

Mike James: This is the book, it's called '*The History of Nintendo*', Florent Gorges, is it?

Scott Schreiber: Florent Gorges, yeah. I am telling you, if you buy that book, you will not regret it.

Mike James: You should get it for free.



Scott Schreiber: Yeah, you should. I would bet that Florent has stuff in there that you have never seen. It is a beautiful book.

Howard Phillips: Oh, I am sure. One of the things that's interesting about -- so the early days of video games and arcade games, we all look back with this reverence and this wonderful lure and awe of what happened, and people start to make up their own mythology of what happened and why it happened, and so I take everything I hear with a grain of salt.

I had my limited view on it and I wasn't privy to all the conversations and all the machinations that were going on between different companies and within companies, etcetera, but I know that there is a lot of people out there who really are speaking the stories that make them feel better about how interesting it was and how exciting it was. It was interesting and exciting, but not because somebody made up some extra intrigue or something, just to live through it was super and exciting.

Scott Schreiber: Exactly! And you kind of hit the nail on the head, because we literally have discussed the same idea three different times today, like Marty Goldberg, he is the author, writes about the history of Atari, he and I know some of these people, the principals personally, and know a lot about what really happened. And so many of the stories that have become accepted fact that are just not even remotely true; ones that are easily disprovable, like hey, here is a photo of a building, it has one storey, there was no second storey, ergo, Jim did not work in the second storey office.

Howard Phillips: I mean, there is all that stuff. One of the cool things, I said this in my little talk today, is that all of my time was pre-Internet and so there is all this stuff, all this embarrassing stuff that I have participated in, in various forms that's not documented anywhere, and I am a happy camper.

But that said, because there wasn't the documentation and people are filling in the blanks of what really happened. If you go and look at Wiki entries for a lot of stuff, it's just like any Wiki entry, people are just making stuff up, and if they say it and nobody rejects it, then it just stays and suddenly it's -- everybody tells me I worked at JVC when I left the company; I never worked at JVC. JVC distributed Lucasfilm product, the '*Star Wars*' product and so somebody made that assumption. It's just goofy stuff.

Scott Schreiber: Not an hour ago, Warren Davis, the designer of Q\*bert, was sitting in that chair and he said, so I was reading Wikipedia and

it was all this horribly wrong information, so I go, oh, I am Warren Davis, the designer of the game, I will fix it. So he edited it, comes back a few days later, it's changed back to the original. So he edited it again, they changed it. So he went to the discussion and he is like, yeah some guy keeps changing the story. And he posts, well, I am Warren Davis, I thought I would tell the real story.

Mike James: But we don't know you are Warren Davis?

Scott Schreiber: So finally, he proves he is Warren Davis, and they are like, well, yeah, okay, that's fine, but this was published in a magazine article, therefore -- and I think he just gave up at that point.

Howard Phillips: There were a number of instances, when Nintendo got popular, people started, the media started jumping in and trying to capitalize on it.

For instance, David Sheff wrote his '*Game Over*' book and he started to -- what he did is, is came and interviewed for '*Playboy*' magazine. He wanted to do a short interview. And then as soon as he was done with that, then he turned around and did an unauthorized -- took all the interview material and then just made stuff up, right, just to make it a more interesting story.

And there is a number of instances where people have done that, and it's too bad, because again, it was exciting just on face value, just what happened that we all lived through. You can remember getting off the school bus and running inside because you wanted to play the game that you got yesterday, that you had been thinking about all day. Those are really great memories, and you don't need to embellish it with all these other stuff.

Mike James: That's what Ted Dabney said of Nolan Bushnell, he said "You don't need to lie, the truth is interesting enough", and it was, and it is isn't it?

Scott Schreiber: Yeah. It's funny you say running off the bus, when I was in school, right when the NES had launched and then came down to my market in the middle of nowhere, and that was back when the Japanese were buying the whole world and they would send in their managers to run American companies their way.

So we had this local wire and cable company that just produced RG8 and RG6 and all, and the local Japanese person sent to run the company that they just bought lived just down the road

from the high school. His son and I went to middle school together. His name was Hiro Shimonuki, a real great kid, man, great guy. I regret that he moved back to Japan. But he had a Famicom system and this was like right at the time the NES launched. So he had a lot of things before we ever saw them.

And that's where he and I would always play '*R.B.I. Baseball*' and I hate sports games; I love '*R.B.I. Baseball*'. And I remember when I got the first NES with the '*Mario*' pack in, and he and I are sitting there playing it, and he was just screwing with me. He is like, okay, now jump into the next gap and you'll go into a secret world, and so I go run, run, jump, dead. Then he would go, no, go down the green pipe. The hell I will, so I finally go down the green pipe, oh, here are the coins.

So we get to the next level, okay, make sure you run into the turtle and kick him, and he was just laughing, and in his broken English would just laugh at me in a way that you just knew was, you sucker. It was great man, we loved it!

Howard Phillips:

Play is play and play is fun, particularly not just when you are playing against yourself or with yourself, but when you are playing against or with your friends. That's one of the things that makes the whole gaming industry and all of our memories from what it was like growing up with that, so fun and cool and kind of just resonates with heartfelt cooling.

Because it was just great to, not just play games, but to play games with our friends and to have all those experiences with our friends and anticipate the new games with our friends, or that we got a game and we would share it with our friends, or they would get a game and they would share it with us, and it was more about that kind of collective thing I think than it was about the individual experience.

Scott Schreiber:

It was, and especially for me the ability to enjoy that Japanese, the native product before it was Americanized was so crazy, because at that time there was no eBay, there was no import market, there was a good chance that Famicom was the only one in the entire State of Mississippi. That just didn't get over here.

So to be able to sit there and play '*R.B.I. Baseball*', with a Japanese kid who just moved here, is going to school, trying to learn English, his dad is running a company, and we are sitting there playing Nintendo together, and that would come up on the screen, it would be in Japanese, right. And I would ask, what does it say? "Oh, it says I won." Did it? It was so great! I absolutely just loved that!

Okay.

Mike James: I am just going to ask quickly about Lucasfilm, if that's all right, about your time there, what sort of era were you there?

Howard Phillips: Lucasfilm was a great transition for me to get out of Nintendo. I had been there for ten years, grown as much as I could, really enjoyed the company, but Nintendo was starting to mature in ways that made it less enjoyable for me particularly, meaning there was much more emphasis on marketing and the kind of more emphasis on the quantity of games as opposed to quality. I don't want to push that too hard, but that was just a simple fact it was moving in that direction.

In Lucasfilm I got hired by Steve Arnold, who is a guy I had always admired, a really smart, great, approachable guy to come down and run the Learning Group, because that's what I really wanted to do. I am very much into learning and using games for learning, and also to help them with the nascent console game group, video game group that they didn't have.

They had five different groups that were doing nothing but PC games. And back in that day, in the 90s, in the early 90s, PC gamers hated video games, because video gamers were toys and PC gamers were cerebral and smart and on and on. And they hated the success, I mean they really -- it was tangible the disfavor that they had. And so I got hired to go down and help do that.

Scott Schreiber: That's funny you say that, because me, I -- that's about the only time period of my life I did PC game, I don't -- now I didn't -- so I am playing '*MechWarrior*', I am loving it, but then I am throwing in '*Zelda III*' into the NES and loving it. I never had that distinction; I loved both. I guess I missed out on that.

Howard Phillips: There are two things. There is the hand-eye coordination, so certain percentage of PC gamers who can play at a slower rate and be more cerebral in their play just couldn't keep up. And suddenly they couldn't keep up with a kid who is ten years younger than them. So that was kind of one of the things that drove them towards that, well, then I don't like you kind of stuff, bizarre, juvenile stuff.

But then the other thing was a lot of the developers had built up their reputation and their rapport on making these great cerebral experiences, and not everything about them was cerebral. I mean, there are a lot of things, like '*Maniac Mansion*'; very goofy, fun irreverent game, but they built their

reputation on being smart, if you will. Whereas games to them didn't feel smart -- the video games didn't feel smart.

When of course they are very smart, because to look dumb when you are smart, you have to be really smart; to look simple and basic when in fact you are very complicated in order to feel simple and basic to a wide spectrum of people is really challenging.

I am not going to say one is better than the other, it's just that we are serving that particular market, and so the PC gamers really didn't like it.

So when I got down to Lucasfilm, there was a lot of -- I was the bad guy, because I was this whippersnapper who was five years younger than most guys there and had been very successful, and our games were kicking the hoop out of their games. We were selling ten or a hundredfold games for every game that they would sell. And so I think they were pretty bitter about that.

I didn't last long there. It was long enough to get -- I went in as the Executive Producer for Console Games and for Learning Products. Steve Arnold quit, after hiring me he quit, and when I got in the airplane to move down there, he got in the airplane to move up to work for Bill Gates at Interactive Home Systems running what is now Corbis. So I didn't get to have him as a mentor, as a boss, which I really regretted, because he was one of the key reasons I left this company I had been with for ten years.

But that said, also the organization I got down there, I had been there for a month and they said, whoops, we are losing money, everybody is losing money. They had a toy division; they had a puppet division; they had a location based entertainment division doing not arcades, but something bigger than that; they had the PC group; they had the learning group; they had the console group.

So I was hired to make all these console games and to grow the learning group, and the learning group had one person and they said, when this project is over, it's done. And then the console group, they said, well, you can keep doing this one game, and this was right at the transition from 8-bit to 16-bit, and it's going, oh, great, we are going to do all the properties in 16-bit. We are going to do the '*Star Wars*'. And then they said, well, we can't do those because we don't have the money to do it.

So I couldn't do any of that. And they said, but you know what, you seem to be the guy who is more in touch with where the market is going, so they turned me into the Creative Director for all the groups. So suddenly all these PC guys five years older than me are working for me creatively, if you will. Even though I was very light touch on that; meaning just trying to make them aware of where there is opportunity or where maybe they are blunting their nose against the wall that they don't see. Still it was not a long-lasting situation.

But it was great as a transition to get me out and also to make me feel comfortable with, well, no, you go in and you do what you think is right and what's good and you work with people, and if they are going to work with you, great; if they are not, then that's okay, just move on.

Scott Schreiber: Well, Howard, speaking of moving on, we understand you have got to go.

Howard Phillips: Yeah, thank you so much!

Scott Schreiber: And thank you for making time for us, we truly appreciate it!

Mike Kennedy: Can I ask you just one question, we have one guy in our forum who wanted to ask, Chris Bidwell wanted me to ask you, if '*Super Mario Brothers*' was available in the 1985 test market launch, for some reason he wants to know?

Howard Phillips: It was not; it was a late arrival, which is, when you think back on it, you think we didn't do it, but it came out, remember we did the Control Deck Set that had just '*Super Mario*' in it, and it wasn't -- we couldn't do that until we had '*Super Mario Brothers*', but once it came out, then we could launch that.

Mike James: Now we know.

Scott Schreiber: Fantastic!

Howard Phillips: Thank you very much!

Mike Kennedy: Thank you so much!