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Hello everybody and welcome to the max frequency podcast I'm your host max roberts and joining me this time is Javed stare at from good blood and the high rule journal high rule journals Hello Javan. How are you? Hey max, I'm good. How are you? I am. Well, I am I'm honestly Super thrilled to be talking to you because I was talking before the show I've been watching your stuff since the ocarina of time masterclass in subtext Video and then just seeing your stuff over the years. It's now with line by line the Majora's Mask documentary It's a real treat to talk to you and pick your brain about all the stuff that you make Thanks very much. It's good to be here so Is it was almost four years ago to the day? I don't know if you were aware of this four years ago to the day when you put up line by line Actually, the re-edit was one day before four years of the masterclass at subtext. And you've basically, you've been working on other things, obviously you have, it's more than just this, but for four years you've been working and researching Zelda, got a war there for a hot second. What did it feel like to work behind these closed doors, especially after, I would think, the very positive reception to Ocarina of Time video? I mean, how does that feel for you to be working on this for so long? - It's a good question. And I think to what you said before of, someone pointed out to me that I posted this new Zelda video four years to the date almost exactly. It was, that was a complete fluke. I had no idea that was not planned, but that's a cool little tidbit. Yeah, so I worked on Ocarina of Time, a masterclass in subtext for about two years. And that was kind of a bit of a metamorphosis kind of era for me as I tried to refine the way that I communicate. So up until that point, I'd been doing YouTube for about six years and some of my videos were hits and some were definitely not hits, but I think it was all this kind of experimental process of trying to find my voice. And so when it came to Ocarina, that game means so much to me and so I really wanted to honor it in this really nice way. And so I just started kind of instinctively just developing this more of a long-form, cinematic approach to that video. And it resonated much to my delight with a lot of people. Like it was, I think a lot of the comments that I got was that, from that video, was that it, you know, a lot of people felt these things but couldn't put them into words. So that video looks at Shintoism, so like some religious aspects to the game and the undercurrent of sadness and sorrow that kind of exists in that story. So I think for a lot of people it was the first time someone had tried to explain what those feelings were. And yeah, the reception was incredible. Like it was... It was more than I had hoped for. But what that brought with it was this pressure to keep delivering great videos like that. And so I... the plan was to develop this kind of four episode series looking at Zelda stories And the next one being Majora's Mask, which is the follow up to Ocarina. And to be completely honest, I've been wrestling with that video for three years. Like it's been this real challenge to work through. I feel like for me as a person and as a creative, I get excited by new things. I get excited by like surprises and unique things. And if ever I feel like I'm following a formula on something, I lose complete interest. And so I feel like when I was attacking the follow up to that Ocarina video, I was trying to just follow the same formula that I'd done before, just because that's what everyone seemed to resonate with. But I found that my interest just went down to level zero, like it was. So it's been this real kind of internal battle for me to get the follow up video done. So it's nice now to have this new documentary about Majora's Mask out now. Yeah, it's awesome. I love the whole approach because it is different than your previous video and it's

not like Untangling God of War either, which also I feel is closer to a masterclass in subtext, just stylistically in the structure of the video. But this is full documentary style approach that I really, really love about it. But yesterday, you announced that that wasn't it. I guess over the four years you've been really digging into Zelda a lot and you've made ten episodes or you're making ten episodes of a season that you're just going to be dropping along throughout the year. So when did the scope grow into that besides just one documentary? Yeah, yeah. So, with the documentary, I'll speak to that first. Like, I have a documentary background. So, I even before YouTube, I was, I worked as an editor and a director in the film space just doing documentaries. Yeah, even before that, I played in bands and I had this like a little handcam, you know, like a little Sony handcam back in like 2007, just doing tour videos, you know, of us traveling around. So that was kind of my starting point to documentary filmmaking, where very like observational kind of stuff. So that's my background and so I enjoyed creating this documentary where my voice is not present in it at all, unlike my other videos. It was a challenge to try and tell a story without myself, you know, with someone else's voice. So that was nice to kind of go back to my roots a little bit for that. But yeah, speaking to like the 10, the 10 episode season, that's kind of off the back of what I was just saying before about the wrestling with that Majora's Mask essay, was that I just got so burnt out and bummed out by the wrestle I was having with that script, that I just started to question what's something that's just gonna bring me joy? Like, what would I actually just love doing? Like, even though I do love that wrestle, I do love the challenge of hunting for a message in a story and crafting, you know, a video around that one kind of message, that human truth. But honestly, it's just like, I just wanna have fun for a little bit. Like, I just wanna pause all this hard work and just make some fun stuff. So that's where it came from. So I started going back through all my notes I collected over the last four years of just Zelda stuff. And like, cool, if I just make like a small season of just small videos, you know, episode one with this 30 minute documentary is not a great, it's a good starting point. I start off with a bang, but it's not an indication of the tone of the rest of the season. We have little five minute episodes, We've got 10 minute episodes, little journalism explorations, little fun kind of like unboxings and stuff like that. Just stuff I just want to do for fun. So yeah, that's upcoming. Are these videos related to the little short clips you've been tweeting out kind of since November on the Hyrule Generals account? There's all these observations you have, whether it's the camera pulling or pushing in on Link in Ocarina of Time, but it's faster in Majora's Mask. My favorite was what you dubbed ghostly illusion the Wind Waker mask. The closer you get, it changes faces and stuff like that. I love that. Is this the kind of stuff that you're going to be exploring in these videos? Yeah, potentially. I think that's kind of the right tonality as far as just – I want this new Zelda channel to be a bit of a gift to the Zelda community. The goal is not to grow it into something enormous. I don't seek to make money off this, right? With huge views. Here's just this channel with all these little tidbits, this little gift, really unique stories that I haven't really seen anyone talk about. Kind of, I've been lucky enough to grow my Good Blood channel to a point where my contacts, it's easier for me to get contacts because I have, online look a bit more impressive now than when I started. If that makes sense, without me kind of sounding like a dick about it. But, and so hopefully I can use that to contact people and interview people and chat to people no one's really talked to before and find out different stories and all that stuff. So yeah, definitely kind of tidbitty, unique stories, little investigations, stuff like that. - Well, you kind of actually naturally brought up my next question, which was why launch a dedicated High World Journals channel because you have good blood, and it's a reset on the numbers, and it sounds like it's just from a place of passion and wanting to share. That kind of also leans into, you took line by line down to fix some translation issues. How did that feel? 'Cause you worked so hard, you publish it, and then there are these translation errors, and you felt the need to correct them. So you basically stopped all forward momentum, and hit the reset button. - Yeah, yeah, that's always a tricky thing. I'll speak to that first part of like starting a new channel because that's definitely a risk if you're playing the numbers game. But for me, like I said before, I never really started out to grow a channel. Like it's definitely helpful as far as everything that I make now has like a further reach. And with a further reach comes more different types of feedback. And with that

feedback, I can grow as a storyteller and a filmmaker. So the numbers help in that way. But from the beginning, YouTube's always been a platform for experimentation. If you look at my videos, like I never really follow a formula, right? Like, and my videos are like years apart. So if I was really playing the numbers game, like I'd have a completely different approach where I'd be releasing a video every month and I'd try to like have more engagement and grow and just kind of play the algorithm game. But it's always been a platform for experimentation that the growth part of it has just been a nice little plus on the side. I'm very grateful, like don't get me wrong. Like it's incredible that so many people have connected to what I'm making, that's like beautiful. So that's the, that part of it. And then yeah, the next part where I had to take down the line by line doco, it was, that was a tough one because the scene where there was incorrect translations was the scene where Jason talks about the laptop that Nintendo gave him to work through all the texts on like an Excel document. And in the story he talks about that there were three columns, the first column was the Japanese text, the second column was a straight translation done by Bill Trinen, without really any story kind of consistency in mind as he translated and then the third column was Jason's column, he went through and just really start to spice things up and bring in more conversational kind of tones in the dialogue. So obviously I don't have access to that original Excel file back from 99, right? This is a 24 years old thing. And so in recreating this Excel file to show visually, I just used some machine translation to create that second column of Bill Trianon's work. So the Japanese text was correct. I grabbed that straight from the text dump. So that's all like straight copy and paste from the majority of script. So that's accurate. But the second column was just machine translation. And I felt okay with that 'cause it's like, well, we're not really exploring Bill Trinen's work. This is just like a symbol of what this document was supposed to look like. - Right. - But then as I launched the doco and started getting comments, there were a few comments coming through of like, oh, like I cringed when I saw the machine translation. I hope no one thinks that's actually Bill Trinen's work. And that, and if, yeah, and a few other little moments with my graphics. And so it was a tough call to make as the Docker started getting momentum, but in the end it's like, I feel like since this is a documentary about translation and it's about localization, it's important that I get that part right. So it was, I feel like I had some good intentions, but it was just the wrong call. You know what I mean? Like I should have kind of, so what I ended up doing was going to my friend who is helping me with a lot of translation stuff from Japanese to English. And she just kind of went through each line and gave me like a more legit kind of human translation the Japanese stuff. So I replaced that, completely replaced that whole scene and then did a re-upload. Okay. That makes more sense to me now, because at the time I assumed it was probably in the Excel spreadsheet just because there's so much text there. But I, hearing the thoughts from the community about, you know, representing Bill's work or, and the fact it is about translation and localization. I get it now. That actually that makes a lot more sense to me. I have to ask about the computer though. It originally was a power book. You changed it in the second one. Was that because I wrote about it or did you know that? No. I love that you brought that up. That's such a funny thing. So like in this doco, So this story, yeah, like I said, it's a 24 year old story. And there's, I'm trying to create this visual thing with absolutely no B-roll. Like other than like the footage from the game and a few photos that I kind of sourced online, there's no B-roll to work with. There's no footage of Jason at Nintendo Power in the building working on this game. There's no footage anywhere. So I had to create a lot of what you see. And one of those things I had to create was the laptop sitting on a bench with the Excel file kind of on the screen. And so I did my due, how do you say it? Do, oh my God. - Due diligence. - Due diligence. - Due diligence. - Due diligence. - And researched, okay, what kind of laptops were around back then. And even thinking like what kind of laptop would Nintendo give Jason and so I can have that was the Macintosh powerbook G3 I think it was like I stumbled upon that like yeah that kind of feels like. Maybe cutting edge you know like a newer kind of laptop so I built that whole scene in 3D so it's not a real laptop it's just like a 3D. You built it, you created that. I thought that made it some sort of like B-roll you licensed. You made that. Oh, wow. Holy smokes. Yeah, yeah. So, I had the bench and I did like a bit of a tracking scene, 3D objects in After Effects. But it wasn't until you

did your little write up on it and I read through it that you pointed out that it was a Macintosh PowerBook running Windows. Yeah. On the screen. I was like, oh, no way. Like, you know, out of even though I tried to do such a good job in creating this consistency, that there was this complete mismatch of an operating system and the laptop. That was so funny. But then from there, some other people started to notice. And, you know, it was funny because it was it was kind of flattering because I think people thought that it was real, which was my intention. I thought it was real. I thought like the footage of the object was real. I realized what you were putting on the screen you did because you know just the way you're coming in and stuff. But I did think the table and the computer were real and now I'm assuming the CRT TVs that you push it like you made it all didn't you? Yeah, so the CRTs, the actual TV shots, those are real stock like images, but I tracked footage onto the screens. Okay. But yeah, so for that laptop shot, yeah, so I created the shadows and tried to recreate the lighting to make it look kind of realistic, a bit of a grade over the top. But it was funny, some of the comments were, you know, it's crazy that he's running a Windows from like a power book and emulating windows, like they started to dissect how it could be done. And so, I was like, oh, this is just causing too much. Like I don't want the conversations around this Docker to be on like this laptop scene. So, that was another thing I changed. I kind of took the power book logo away as I kind of went back. It was actually, it's It's an interesting process. I actually loved the chance to just go back and refine. YouTube is a funny place where you can release these films, get some feedback and then make some changes. Like it's not ideal compared to someone who makes a film for theaters and it gets printed and sent to thousands of cinemas across the world. And that's it, you know, like there's just no changes until you do the director's cut five years later or something. So it was nice to just kind of take it down, go through, refine some things, make it stronger and then re-upload. You do lose momentum and you do lose a bit of numbers, but again, since I'm not about the numbers game, it felt important to have a really like rounded off, strong documentary. Yeah. - Yeah. Well, I'm sorry for pointing out the mismatch - No, no, no, no, no, no, no, no, no, no, no, no, no, no, no. - You're making more work. - Oh, man, it was great, it was so good. - I actually wanted to triple, I wanted to triple check myself to make sure I wasn't talking out of my own, just out of nowhere, 'cause so I went, I tried finding screenshots or pictures of Excel 98 on the Mac, and I couldn't find them, but then I found a Mac OS 9 emulator in a web browser, and then I found Excel for Macintosh, and loaded it into this emulator to check to make sure that I wasn't crazy. 'Cause it was in the late 90s, so it could have been the other way around. I was fairly confident it wasn't, but I did wanna, I checked myself too. - That's so funny, I wish I knew that that existed. I ended up getting, like finding like an Excel. Yeah, 'cause I tried to work out, how can I get Excel from 98 and play around with it? I couldn't quite work it out. So I ended up grabbing like a, just an old, like just the image on Google images of this Excel file. Not even thinking that it was, that it was supposed to be a Macintosh version. And so it was pretty, yeah, it was a painstaking task 'cause I bring the image into After Effects and chop it up and grab different pieces and try to recreate this Excel, this Majora's Mask Excel document to make it look realistic. So it was, yeah, it was one of those weird challenges for such as, the laptop's on screen for less than 30 seconds all up, so it's the amount of time that goes into shots like that is sometimes just crazy. - I appreciate it, I feel almost kindred spirit. I have another show called Chapter Select and the pitch of that is we take series and we bounce back and forth between their entries just to look at them differently. And we just did the Fast and the Furious movies. And out in Japan, the movies are called Wild Speed. I tell you all of this 'cause the Hobbs and Shaw that Dwayne Johnson won is called Wild Speed Super Combo. And we talk about that and in the podcast, I have chapter art and I wanted the Japanese logo up while we were talking about the Japanese name. And I couldn't find a high quality version of this logo anywhere. And so I ended up going through the process recreating it and making sure the katakana matched and but then you know they're doing it in their certain font style it's not just straight you know Helvetica or whatever and so I like documented that process so I appreciate the struggle of trying to recreate something accurately and we talk about it for maybe a minute like the art is up it's used for a minute it's not even. Well that's the thing too and it's you know I don't I don't speak Japanese or can read

I've tried to teach myself, but even through working with, her name's Katrina, my friend who's helping with the translation stuff. She goes through the process of breaking it down for me. So it's not like I'll, what will happen is I'll send her like a sentence of Japanese that I don't understand and she'll break it down for me and say like, okay, this is actually like said in this way, but it's said with a bit of aggression or kind of breaks down the tenses and stuff like that, which has been really helpful. But I think I'm so nervous of when I'm recreating something of getting it truly wrong, which is what happened in the doco. So it was a bit of like, oh, the last thing I wanna do is get that stuff wrong. Especially in a documentary about translation. - Yeah, I can get that. I understand that. I kinda, in this theme of you recreating things and editing, I wanna jump down to my editing stuff. I feel like that's a natural spot for that. Those CRTs, the way you're moving the TVs and stuff, we touched on that. You're using images, you're tracking, and is it all in After Effects? You seem to, you're an animator, an editor, is it all After Effects is what you're using? Yeah, so I edit in Adobe Premiere and then my skillset is mostly After Effects when it comes to any kind of animation work. I wish I knew like a 3D software, but I find that I can just get what I need out of After Effects. So with the CRTs, it's funny 'cause I try to get I try to film as much as I can in real life, because that adds just a richness to what you're looking at. And so I hunted around for a CRT for a while, but in Sydney, there just seems to be nothing. Like there's, you know, or they're about two grand, you know, I'm like, I just don't have that. I'm making this film for YouTube. I've got like \$10 in my pocket. (laughing) I can't buy a two grand CRT. Anyway, so the next option was for me to just recreate a CRT effect in After Effects. And so I studied kind of CRTs for a little bit and looking at how the colors kind of work, like vertically that the red, blue, green kind of process of CRTs and recreating that in After Effects and then pushing a lot of my B-roll through that CRT effect. And then I could kind of, and dude, some of the comments were like, they think it's real. - It looks fantastic. - Yeah, which is the best. That's the greatest compliment I could ever have is, 'cause the whole idea aesthetically is that this is a story from the 90s where CRT, plasmas, I don't think we're really around or like that kind of technology. So it's super low-fi still. And so like aesthetically, if I can bring audiences into that era again, that's gonna be a powerful tool. And so the illusion would be broken if people recognized that the CRT effect was digital, right? That's kind of, that doesn't make sense. So yeah, so that was cool. And then, you know, in After Effects, I brought a digital camera in, twisted it out of some depth of field just to kind of give it a sense of kind of physicality. And yeah, but it ended up being pretty heavy duty on After Effects. So that added to the length of the production cycle was I would have some footage, I had bring it into After Effects, push it through the CRT effect, re-export it, bring it back to Premiere and hopefully it works. If it didn't work, I had to do it again. So it was heavy duty, but in the end it was like, I think it added a lot to the story, you know. - It did, as a viewer, it absolutely did. Originally I was like, how did he film this? 'Cause filming a CRT is notoriously difficult, like matching the shutter speed with what's coming out. I was like, how? And then I realized that there's no way he actually filmed a CRT for this, which just makes it all the more impressive because it's authentic to that time period, even though it's being recreated digitally. You know, the other thing that you use that adds, I think, texture to the period is these old TV interview clips, you've got magazines, these are just behind the scenes footage where you could get it, you know, you're not, like you said, you weren't working, you weren't able to go capture B-roll back in '98, you're using whatever you could pull from the internet. What was your research process like and how do you, I'm assuming there's a lot of it, how do you organize all of that? - Oh, I kind of wish, I wish you didn't ask me the question about organization because there is no, like. - That's fine, you don't have to organize it. - Yeah, yeah. So, but one of my great loves I've discovered is the research process. I love it, I love hunting for stuff because I think there's a thrill when you find it. You know, that's really what you're searching for. So one of the great challenges with this doco was that Jason ended up being the only voice speaking into the story, which is, it's not the greatest crime in the world, but I think, well, at least for me, it's always good to have multiple voices speaking into the story So you get a more rounded off kind of picture of what's happening. And so I reached out to a lot of people, like I reached out to Dan Osen, who did all the localization for the previous games leading up to that point. Yeah,

for him, it was like multiple emails. I was kind of annoying him on Instagram, trying to get a message and just never heard anything back. Also Bill Trinen, that's such a long shot 'cause he's such a Nintendo kind of alumni almost now. And yeah, again, nothing came back. And so I reached out to these people and nothing came back. So I ended up just having Jason, who was kind of a great storyteller in his own way. And he definitely provided all the story beats. But what I found was I needed something else to speak into the story and the time period. So I ended up doing a lot of research on like the broadcasts that were happening around that time. The extra challenge on that was like growing up in Australia, we didn't have broadcasts that covered video games. It was like maybe like a kid's cartoon show would do like a really quick review on something or maybe they'd slip it in. And so I didn't really know where to start. So I had, so the first step was to like research, okay, what kind of shows were happening in like the States and like Japan and the UK around that time. So that was step one and then, and scaring the internet, kind of going on way back machine, seeing if there's any kind of footage or images I could collect. And luckily enough, there were a few YouTube channels that archived a lot of these shows that I just ripped and cut out a few pieces. But dude, it was thousands of hours just spent watching these videos, trying to find anything I could of these hosts talking about Ocarina or Majora's Mask or anything like that. So, and then when it comes to the organization, it's just about me downloading it, chucking it in my footage folder and that's it. And then just, yeah, going from there. Yeah, it can pile up quickly. When you do the deep dive research, it can really get very large very fast. I'm all too familiar with that type of digital clutter. Again, just sifting through all of that. But it's the fun part of it. I also love the research. That's why I ask about it because it's like a treasure hunt. You know, people... I remember one story about Ocarina of Time, like the way Nintendo did a press event was they were like running around LA or something with people dressed up as wizards trying to find a puzzle, whatever, pieces together or something. This was like a press event and they mailed out, I think Piers Schneider talks about that one, and You know, they mailed the review codes in like a treasure box and if you look at John Ricciardi, he still has his actually, his review is in your video. He was EGM. He was the first time. Oh, yeah. Yeah, yeah. So, like it's fun to see all these connecting dots and just I love the hunt. It's the best part. Oh, that's really interesting. I might reach out to him because I saw some comments that he made on the video as well. he would be definitely a well of knowledge. He still has, I think he actually still has like a sealed copy because he bought, he got his game from work, but he still bought it as a consumer and he just never opened it. So like he had, he's a big collector and he would have a lot of stuff. If you could get in touch with him, I think he'd be a good resource for you. That'd be sick. Yeah. Yeah. Thanks for the lead. Well, good luck. So to kind of focus back on line by line specifically, this new doc, we talked about your struggle with following the formula with the subtext thing and you wanted to find a new story and you did. So when did you land on Jason being the story and the translation of Majora's Mask? When did that come into focus for you? - Yeah, that's a good question. I think I'm learning a lot about my creative process through doing YouTube. And I find that it takes me some time to, I was going to say find myself, that's not quite right, but kind of work out the natural way that stories want to tell themselves. So originally when I grabbed the interview with Jason, it actually was two interviews. I interviewed him once at just at the start of COVID. And then that half that footage got corrupted. So I only had 30 minutes of that interview, which was such a bummer. But then I reached out to him again. And then a year later we did a second interview, which is why when you watch the doco, he's some of his interview shots are clean shaven and the other interviews shots he's got a goatee. Those are like year apart interviews. But originally the way I was gonna execute that was just kind of a straight, me ask a question or kind of set up a situation and then get Jason's dialogue as like the answer. So a bit more of a stagnant kind of to and fro thing. And I started cutting that together, but I just found that it didn't, it just didn't interest me. I started wondering if I could tell the story through like through Jason alone in more of a documentary kind of way. And so that's what I ran with without really thinking about just how much work there was going to be on the B-roll and trying to emotionally create something that holds audience attention. So that was a thing too. And before I kind of talked about hunting for a message or like hunting for

the human truth of a story, it took me a while to kind of find that in a way, but there is something natural in his story about the pressure of creating something, which is something so relatable, right? Like it's like, that's the human element. As much as we want to hear about Zelda, we want to hear about this process. I think what audiences really attach themselves to these emotional highs and lows. So I started really pushing into that space after I found that, which is why the Docker really explores that pressure element of audience expectations of the sequel and the stuff that he had to go through. And they kind of linking that with Link's own story of like trying to save the world and help everybody and succeed through these time pressures. So yeah, it kind of ended up being with this kind of cool parallel that I just kind of ran with. - That is exactly what I wrote down, was the translation journey is Majora's Mask. The whole thing, and him, it's just so beautifully, it all layers wonderfully. 'Cause when he talks about going to Japan and working directly with the team, I don't remember the script writer for Majora's Mask's name, but he had recently been married, like you say in the documentary, and the whole team was away from their families. Now Jason's away from his family, and he's the only English translator like writing the script for the biggest sequel, Nintendo's done at this point, for Zelda, and he has to do it in six months, which sounds incredibly daunting. Like it's just, it's all laring, and then the obvious, just Link has to save the world in three days. all these pressures build to pour back into the game, which then comes out to the player and the human element. And it's a legacy that stuck with the game forever. And I think this documentary gives clarity to, kind of like what you're saying with the subtext, where you were expressing what people were feeling, you were verbalizing that. This is presenting just more levels to Majora's Mask and the feelings that people love to this day, and still talk about. - Yeah. - I love it. - Yeah, it's interesting. One thing that popped into my head was another concern that I had was, as someone who loves Majora's Mask, I think a lot of the interest and intrigue is that the story can be interpreted in different ways, depending on who you are as a person. So people attach themselves to the sorrow and the regret, but also the pressures and also the healing elements. And there's some other religious stuff going on, but it's such a cryptic game. One thing I was nervous about was bringing clarity to that. You know what I mean? Like the worst thing, like, it's almost like I don't want to refine or kind of bottleneck everyone into just this new one way of thinking. Not that I think that I have that kind of power to do that, but by creating a documentary that is a true story from someone who worked during that time, I'd hate to take away any interpretation that someone had or any connection because they interpreted the game in one way, which is kind of a weird kind of problem or like a concern, but it was definitely like something that I had, if that makes sense. No, it does. The game's, like you've said, it's been around for 24 years or whatnot, and you don't want to reshape the view of it. You're informing and sharing just more layers to it instead of changing world views of it. You nail it in the documentary. When rewatching it again today, just when you get to the story about the Japanese team and what what influenced them in their writing. I was like, "It's so good, it just hits right there." - Oh, cool. - It's one of my favorite parts. - Sick, that means a lot. - So, we've kind of talked about it throughout a little bit, but I noticed that you take a verbal backseat and you've talked about it 'cause you don't say anything. Jason's the only person talking in the whole video. I'm more curious, well, not more curious, I'm just curious about the directorial challenge of your previous videos are all you narrating on some level and then presenting with the edits and things like that. Now you're a silent storyteller in the way of slicing and dicing and presenting Jason's story. Just what was that process like as a challenge for you? - Yeah, well, I think that I've done that so much before, with my documentary background, it's not me at all, right? And I think too, like learning, starting YouTube and writing my own essays and then voicing them, that was the challenge. Like it wasn't, I'm more comfortable editing a story where I don't speak at all. Dude, you might know, but like, as in like you might understand what the feeling is like, but trying to direct yourself when I'm doing like a voiceover is like, is the worst thing ever. I hate it so much. I would gladly like get AI to do it for me. But yeah, so, so, so this was really, I enjoyed cutting this type of documentary a lot more only because it's not myself. And, And it also removes any kind of imposter syndrome. You know, a creator goes through when they're developing something. 'Cause it's not my story. I'm just trying to tell someone

else's story honorably. You know? - I liked it. When I was sitting down and taking notes, I was like, "Wait, I don't think Javed said anything in the video." 'Cause I'm used to, it doesn't even hit you until the end. You're like, "Oh, he didn't say anything. "Where's his voice?" So I-- - That's good, yeah, that's not an indication of the rest of the season. The rest of the season is mostly me talking. - But I like, as someone, I guess, I just 'cause I haven't seen the other documentaries you've worked on outside of what's, you know, YouTube or whatnot, so it's new to me as that audience, but it sounds like it was a return to home, kind of a home base for you. - Yeah, yeah, totally. I really love the challenge of crafting something that audiences... I think it's like a jigsaw. So it's the story, but it's also the editing and what you see visually, what you hear sonically, and the connections that someone makes, but also the art of leaving gaps and silence in a documentary for audiences to put, you know, fill the gaps and it kind of, how do you activate audiences? You know, like everyone thinks film is just such this passive process, but it's so active where the audiences are putting themselves in the story and how can you craft and bring, like I was saying before about the human truth, you know, like how do we present a story where audiences feel comfortable to put themselves in and also relate to it? 'Cause I think once you get them in the door, then you can really take them on a journey and they connect with things more. I love that storytelling process. I find it's more difficult to do with your own voiceover because it's the challenges then like it's informational rather than like someone just telling a story, you know, around a campfire or something. It's like informational, you're kind of going through different points and fact points and stuff. Which was kind of like, I feel like I nailed something with my God of War video. I feel like I worked really, really, really hard on that to try and find the perfect cross section between storytelling and something emotional and informational, you know? So it talks a lot of Norse myths. I kind of recount a lot of that storytelling, but then it's also the story about change and growth and moving on from past decisions and stuff. So yeah, that was like a triumph for me, I think. Like going back to my, talking about experimentation, like that was something that I really tried to work on. Yes, sorry, that was kind of a long answer, but hopefully there's an answer in there somewhere. - No, I enjoy hearing that because the God of War video, I can only imagine the challenge of that alone simply because Norse mythology isn't as popular as Greek mythology or even as well-documented, which is one of the things you point out in your God of War video. So most people's perceptions of Thor and Odin and Loki would be the Marvel Cinematic Universe or something, and that's wildly misrepresentative of the Prose Edda and the poetic edda, that was the other one. And then, you know, then you have to take, so here's the traditional, here's what people know, here's how Santa Monica portrays that and twists it to create their story about change and things like that. And that's, you nail that balance, at least I think so, of information because it is new to most people and then the point that you're trying to get across as well. - Yeah, awesome, thank you, that means a lot. - Of course, of course. I wanted to ask you about how you go about capturing and playing these games as well. To my eye, I don't know if I'm right or not, but to my, there's a lot of wide screenshots of these games, there's a lot of, it appears, high resolution textures or clean things up. So at least I don't think it's the original N64 cart. So how are you playing and capturing all this Zelda footage that I assume is sitting on hard drives somewhere? - Yeah, it's definitely on hard drives. But there's a part of me that feels ashamed to say this, but it's emulated. - That's fine. - So it's, yeah, so it's emulated through Project 64 with like a, it's no new textures, it's just all the same. Like I haven't put on any upscaling stuff, but it's like a widescreen hack that you can emulate. So you can force it to go 16 by nine, 'cause the original is a four by three. So I can kind of force it to go 16 by nine and it stretches out the side so you can start to see information that wasn't there before. And then, yeah, that's pretty much it. And then kind of do a full screen just so it's like the best possible footage I could get. I have thought a lot about the authenticity of that because a lot of people from that time remember those games to be four by three, right? And as they were intended. And so I did think a lot about, am I doing a disservice to the story, especially for line by line, specifically by having this wide screen stuff. And I kind of, you know, there's a lot of like, all the broadcast footage from the nineties of four by three and obviously you can't change that. And so I think what I found, what ended up being important was to have just a nice



variation of visuals that we're looking at. 'Cause if the broadcast stuff was four by three and then the video game stuff was four by three, there's just a lot of black, there's just a lot of kind of a dead space happening. So I did make the call to like, have do the 16 by nine widescreen stuff. It just feels kind of the scope of that feels bigger and it's slightly more cinematic. I enjoy it, but speaking of that negative space, I notice you're not afraid to just let things be four by three in the center, not stretch it out necessarily or throw things around. What is that like? 'Cause, you know, negative space can be negative sometimes, but you seem to have a balance of that, and I know it's an intentional decision. - Yeah, it's, I kind of see, I'm kind of like speaking as I'm thinking about this, maybe for the first time, so sorry if my answer is not as like smooth. But visually it's like everything you see is some kind of portal to a world. And I think for the broadcast stuff being four by three, that's definitely a more powerful mode of transportation back to that era than the video game. game stuff. At least that's my feeling. But yeah, like it's sometimes it's just good to let footage just sit the way it is. But I did on the broadcast stuff, I did end up putting like a CRT effect on that and a bit of like a frame to feel like, yeah, we're definitely looking back into the 90s. Yeah. It's just like a, you say a poor old, I think window just like going in almost poltergeist like going into the TV, you're coming back into the past. I was born in '94, so I actually, you can't see it, there's a CRT in that closet back there. It's not out because there's a baby in the house now. I remember it, but I think a lot of people today, probably, aren't familiar with these weird four by three tube TVs. And so, you know, like we said before, I think you accurately represent them. But also, for someone who's not informed, they just know it looks old. - Yeah, right? - It gives it, there's contrast to the past, the present, and what's going on here. So I had a question about where you draw the line between authenticity and style, and it sounds like it's a feeling. Yeah. I'm trying to think back on my decision making around that stuff. I think another element was I try to create this stuff not just for Zelda fans, but for anyone. So my partner, she's not a video game nerd. You know, like she has no idea. idea. And so she's kind of my, my, uh, maybe the words cornerstone or like she's my, she's kind of the one I'm creating stuff for. If I can get her into the story and connected and attached to the characters and, and what's happening visually, then I've kind of succeeded, you know? Um, so, so I think, yeah, she's, she's definitely my, my guide when it comes to my decision-making. Um, 'Cause I think a lot of the time, and this is not a bad thing, but we create stuff for people who already, we assume already know a lot about the subject we're about to talk about. And so a lot of what I tried to do was explain everything that's happening around that time, as far as like what was happening in the 90s with game development and who Shigeru Miyamoto was and Brigitte C.R.T.s, 'cause that was such an aesthetic thing back then. Yeah, so it's kind of the long way around, but I find that, you know, I don't want to just create stuff for gamers. I would love to create stuff for anyone. Yeah. I think you succeeded. If I could get my wife to sit down and watch it, I think she would like it too. But she sees video game documentary and doesn't want to - she doesn't necessarily want to engage, but I will try to convince her because it is a story about challenges, changes, pressure and a journey through it. So I'll try again. I want to try again. And yeah, and that's like, it's, that's the relatable stuff. You know, like Majora's mask is not the relatable element. It's the human element. It's yeah, it is that pressure. It's like the trials and pushing through and then reflecting on it. And yeah, so if I, if you kind of for any storyteller out there, if you harness that stuff, if you find your human truth, speak to that rather than what the game's about. Especially if that's what you want to do. Like if it's actually an informational piece, then just do that. Yeah, I gotcha. Before we wrap up, I wanted to ask, I thought about this earlier, I wrote it down. I think it was last year. You put out a bounty, \$100 bounty to find the source of the Miyamoto delayed game great quote. And you seem to have found it. You ended up paying a guy Ethan \$100. This is that treasure hunt we're talking about and you kind of facilitated the search on Twitter. What was that like? Because you've answered, you've helped answer a question that I don't think everyone didn't even know we had. Yeah, I love that you brought this up. Yeah, that started out as like I was researching something about Wind Waker and obviously when you're researching something you kind of want to make sure you cover all your bases. So I was I started researching, can I just find the source to this famous Miyamoto quote, "a rushed game." I don't even remember what it is.

Exactly. What's the quote? A rushed game is forever bad. A delayed game is eventually good, but a rushed game is forever bad. Yes. Yeah, that's it. This famous quote, if you search Shigeru Miyamoto quotes, that's usually the top one. After like a few days scouring through magazines and forums and websites, I could not find, you know, everyone quotes it without citing the source. And that started to kind of get me interested into like, wait, do we even know where this came from? So then I brought that question to my Discord. It was like, hey everyone, like does anyone know where this quote came from? And a few people kind of found a few pieces that don't cite the source that aren't the original. So I brought that to Twitter, "Hey, I'll give \$100 to anyone who can find the source." And then Ethan came through with something, I think it was like something from a magazine. So I ended up giving him 100 bucks, but then someone else came forward with more information. So the journey actually wasn't complete, yeah. - Okay, I didn't know this. - Yeah, yeah, yeah, so she came forward. Fascinatingly, what had happened was this game developer from the 90s had told his wife this quote, he'd seen this quote on like a game developer's wall in one of the studios. And we tried to, also I didn't personally, but the girl who had come forward had tried to track him down, but found that he had since transitioned. So the name we were searching for was her dead name. And she had some more to say about it, the one who had transitioned. But yeah, so it ended up being this really interesting little hunt for this actual quote that never actually ended up kind of existing or we found out that Miyamoto had never said it, right? Or maybe he had, or maybe he kind of heard it from somewhere else, but the actual like very beginning that traces back to like the early 90s where Miyamoto isn't even involved in that quote at all. So, which is funny because later on Miyamoto is asked about that quote and he talks about it. And I kind of feel bad for him because I think he's had so many interviews in his life. He said so many things to people. He probably doesn't even remember that he didn't say it. I honestly probably sound like that's something I would say. Yeah, yeah, right? That's actually one of the episodes from the season is going through that whole journey, which is super fun. Oh, well, I'm super looking forward to that too because when I saw those tweets last year, I was like, "Holy smokes, it's one of the things you never even doubt?" It's like, of course, Miyamoto said that, but then you digging, you can't find that source, which I graduated in journalism and so that having the original source is essential. If you don't, you have to be able to trace your steps and so you trying to find, you know, attribute it to something. I love that you were able to dig and then prompt other people to help you dig and find what seems to be the truth about that. It ended up getting quite a lot of traction and got featured on a lot of publications. hunt for the quote. It was awesome. It was so fun to like that just a few days of everyone's hunting for this quote. Very funny. Yeah, I love it. Well, Javed, thank you so much for your time. There's nothing else left to do but just offer the show up to you. Just let people tell people where they can find you, where they can watch all your stuff. Just share with the people what you've got. I love the way you end this show. It's very hot, hot ones. I realize as I'm saying it, I'm like, okay, I don't want to quote Sean and say, "Roll off the red carpet for you." Like, my brain defaults to hot ones. I'm like, I can't say what Sean says, but yes. Dude, Sean is the pinnacle. Like, he is the god of, like, I do- I only discovered him a few months- like, the show a few months ago. Okay. And I got obsessed with compilations of the guests saying like, "Oh, that's a good question." Yeah. Or how did you know that? Yeah, yeah. Oh, dude. Sean and that research team, I really genuinely think is peak journalism. And it's presented in this fun entertainment rapper of eat spicy food. But like if I was still in journalism school, like I would be trying to talk to Sean and that team. I would love to know their research process because it's just got to be so intense and in-depth. But the formula is great because it's, you think about how much easier it is to talk to someone over like a plate of food. - Breaking bread. - 'Cause you're doing something with your hands and I think that's cool. There's something to a conversation around that you're doing something together. And so the formula is flawless where these two people are kind of eating food together and then the questions are just pinpoint. Oh my God, it's the greatest. And the structure, he always generally leads with the more in-depth questions when their palate isn't just blazing, and then it gets easier and easier as it goes, as the food gets hotter and hotter, and just subtle things. Sean always eats the same type of chicken wing they do. If they're having vegan wings, he's

eating vegan wings. So there's a commonality there. Even though I just would eat a normal chicken wing in general, but he meets them where they are to bring those barriers down even further. If they're drinking soy milk, he drinks soy milk. Like it's this, he's building a connection to then present their story. Oh, he's the best. - Well, it's kind of a relational therapy 101 where it's like, I'm not sure if you've ever had like marriage counseling or, you know, I say counseling, it feels like such a Christian thing, but like therapy, couples therapy is what I'm trying to say. - Yes. - Well, like one of the techniques is to say something back to them, you know, like to make it known that they're heard. And I feel like that's what Sean's doing with like the mirroring of whatever the guest is doing with like dips the sauce in, makes it like, or make a concoction at the end and they do that together. Like it's genius, like relational connection stuff too. - Yeah, it just breaks those barriers down and gets better answers out of, oh, Sean Sebastian. - Yeah. But to answer your question, my new YouTube channel dedicated to Zelda content, [youtube.com/thehighworldjournals](https://youtube.com/thehighworldjournals). A 10 episode season of Zelda content, tidbits, little bits of journalism, storytelling. The first episode out now, 30 minute documentary called Line by Line. - Yeah, there's gonna be links to all this in the show notes please go check it out, go watch it. It's great stuff, I'm looking forward to more content throughout the year, more of little Zelda, fun facts and deep dives. I'm super, it's a great way to kick off the year and I'm looking forward to it. If anyone would like to follow me, you can find my writing over at [maxfrequency.net](http://maxfrequency.net) or you can follow me on Twitter @MaxRoberts143. And until next time, adios!