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VOLUME 2 - ISSUE 2

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SPECIAL WHEN LIT

The months have been flying by and it's time for the third issue of THE FLIPSIDE magazine. The reason this publication was started was to give the pinball playing public a forum to communicate about the world of pinball. And from the reaction I have gotten from many of you, we're succeeding in our quest. With this in mind, the message I want to give is simple. Please write us with your wishes of what you would like to see in print, tell us if you like or don't like what is being printed in the magazine. I am hoping there is a great deal of discussion among players about the locations you play in and the equipment that you are playing.

It would be great if you could share this with us and your fellow players. I would like to know how you felt about the article by Mark Ritchie. This is a great opportunity for you the player to be in touch with a great pinball designer and also a player very much like you. It has been my knowledge from over 35 years of being a dedicated player, that the playing of pinball is truly a shared experience.

Whether I play a game in my own arcade or any other throughout the world, the joy of making a shot, collecting a jackpot, hitting a spinner, and making a high score and putting my name in lights is universal. The frustration of playing a badly maintained game or a badly designed one is also universal. I want to hear all about this and anything else that might be on your minds.

In this issue we've attempted to pull together many different features that we hope you're going to like. Leading off the list is, of course, complete coverage of the PAPA 3 tournament with words and pictures that, hopefully, will inspire you to realize that the future for pinball competition has never been brighter. Also, get the latest word from Kevin Martin and the growing network of pinball information that is being transmitted out there on a regular basis.

There is the first part of what we believe will be a very interesting profile of Jon Norris, Premier game designer and player extraordinaire who has really devoted himself to pinball. And ever wonder about the physics and metaphysics of pinball? Well, Chris Arnold has and delivers a thought provoking feature that explores a different side of pinball playing. Add in game reviews, high scores and much, much more awaits as you turn the pages of this edition of THE FLIPSIDE.

Steven Epstein

The Internet is a world-wide network of computers of every type imaginable, connected by every means imaginable, everywhere from Iowa to Japan to Finland to the Republic of Estonia. The most recent statistics indicate that over 1.25 million computers are part of Internet.

Not suprisingly, there are resources relating to pinball available on Internet. There is a newsgroup (a public forum for topical discussions) devoted to pinball. If you have an account on an Internet-connected machine which receives Usenet, use your newsreader to subscribe to the newsgroup "rec.games.pinball". This allows you to read articles posted by other pinball enthusiasts around the world; typically, there are several dozen such articles (called "posts") every day. You can also write your own postings, either starting a new thread or contributing to one of the ongoing discussions. Your article will probably be read by at least a hundred thousand people in the 48 hours after it is posted.

I maintain an archive of pinball-related text files on Internet, including files for rules sheets for recent games, tips for certain games, various reference information, a lengthy file containing tips on improving your pinball skills, and more. At the time of this writing, there are 52 files in the archives, and files are constantly being updated and added. This archive is reachable by anonymous FTP, which stands for File Transfer Protocol. Machines which are directly connected to Internet typically have an FTP client which allows the retrieval of available files from other systems on Internet. If you have FTP capability on your machine, the appropriate information for the Pinball Archive is:

Host: ftp.rahul.net - IP: 192.160.13.1 - Dir: /pub/sigma/pinball

Within that directory, retrieve the README file first, which describes all of the files currently in the archive. The rest should be easy. If you have trouble getting anonymous FTP to work, either ask a local expert, or contact me through electronic mail (address at end of article).

If you do not have FTP, or if your only connection to Internet is through electronic mail (as is the case with many commercial online services such as Compuserve), you can use a mailserver to retrieve files from this archive. If you are not directly on Internet, however, you first need to know how to exchange electronic mail with Internet from your online service. How this is done depends on your online service. On Compuserve, for example, you can reach an Internet e-mail address by prepending ">internet:" to it, as in ">internet:sigma@rahul.net".

The FTP-by-mail server is an automated system. You use it by sending commands through electronic mail. To get started, ask the server for help by sending a message with the text "help" in it. The address to use is "ftpmail@decwrl.dec.com". You should receive a reply within 24 hours, describing the commands and giving examples of how to use the server.

Unlike FTP, most Usenet newsgroups are not available through 3-mail, including the "rec.games.pinball" newsgroup. If there is sufficient demand, however, a gateway could be set up. Please send me electronic mail if you are interested in this.

If you have any problems using FTP-by-mail, or any problems with the archive in general, or just want to say "hi", you can send electronic mail to me at "sigma@rahul.net".

See you on the Net!

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THE PHYSICS AND METAPHYSICS OF PINBALL

By Chris Arnold

PINBALL. What images come to mind? A labyrinth of lights, frantic flippers, elevated Elton Johns? It is this and much more. Pinball is the battle of interacting forces within limited control parameters. At the heart of this interaction lies the geometrically perfect shape of a sphere. Like life itself, pinball is literally an uphill struggle.

Beneath the distractions of blinking lights, flashing targets, and pulsing bumpers lies a vast array of competing energies. A pinball, on its journey from plunger to out hole, interacts with natural forces. The Laws of Nature determine its ultimate fate. When the pinball sits motionless against the plunger it is at rest, yet the energy required to life the pinball to its height above the floor is stored as potential energy. Pull back the plunger and your muscular force is transferred to additional potential energy in the plunger's tightly coiled spring. Release, and the work energy expended to pull the plunger is transferred to the ball in the form of kinetic energy. (There is also an increase in potential energy as the pinball is pushed higher off the floor.)

Before the initial conditions wear off, energy stored within the magnetic coils of the bumpers and flippers is added to the kinetic motion of the ball. As it slows, the ball loses some of its kinetic energy. Rolling down the incline of the machine, it loses some of its potential energy. Striking a flipper or bumper adds kinetic energy, changed to potential energy if it moves up the incline. With the flippers, the energy exchange is triggered by the player in slight muscular movement. The



muscular contraction of the fingers is amplified by the flipper's electromagnetic coils.

This muscular movement originates in another electronic source. Electromagnetic neurons firing in the motor control region of the brain send impulses to contract and release muscles. The electrical signals flow through an intermediary stage before being amplified and transformed on the playfield. The principle is not unlike a record player. Sounds are electrically transferred then stored on a record. These tiny recorded vibrations of musical strings or vocal chords are changed into electrical impulses by the record player. These electrical impulses are passed along to a speaker which changes the electrical impulses back into vibrations. The human ear hears the vibrations and changes them back into electrical signals which are then passed to the brain for recognition. The cycle is complete.

So, too, there is an exchange of energy between man and pinball machine. Neurons and nerve endings are electrical in design. Sensation is transmitted through electrical signals. The machine uses the same forces but at a much higher power level. Small amounts of electric current is exchanged between man and machine, not unlike the exchange of energy between man and the Earth's electromagnetic field. (That is why one should always sleep north-south to properly absorb refreshing electromagnetic waves.)

Both man and pinball machine exist within the matrix framework defined by the four forces of the universe; the strong and weak nuclear forces, and the electromagnetic and gravitational forces. The nuclear forces hold everything together at a small scale. Man exists

at a higher scale, his senses tuned to forces relative to his total mass. He feels the effects of gravity and electricity as it affects him at this higher level of energy (mass). The smaller forces go unnoticed. Gravity and electricity defines his world. Pinball reflects this primordial struggle of man against the natural elements, the fight against Nature's resistance.

These forces represent only the physical parameters of pinball. Pinball has survived the onslaught of video games due to its physical nature. Even with technological advances, the basic design of pinball machines has remained unchanged. This is pinball's appeal. Pinball remains a physical act. Unlike video games, memorizing the programming will not improve scores. It is still a physical attempt to control the ultimately uncontrollable. Just as buildings can be built which defy gravity, ultimately they must come down again. Natural forces can be temporarily overcome, but in the end every trace of man and civilization is dependent upon their whim. Through eternity we must continue to fight against them.

What reward is there in this struggle? Philosophers' opinions differ, but it seems somewhere deep inside us something urges us to fight on. Pinball is one encapsulated representation of our situation. Mastering the art of the silver ball at least has visible rewards. Pinball requires the development of control over the subtle reflexes of the body. Hand-eye coordination is the most tangible reward of pinball training but there are also deeper ramifications. Mental training can yield vast benefits. Manipulating a high-speed environment such as a pinball machine can improve mental reflexes. Pinball can sharpen the mind, keeping it alert and fresh.

It can help to develop faster thought process, quicker reasoning, improved mental agility, and sharper awareness.

You don't believe me? Take this test. Write down ten columns of ten numbers. The numbers should be fairly complex, for example 134, 169, 427, 263, etc. Add them up as fast and as accurately as you can. Repeat the process with new sets of numbers. Time yourself and note your accuracy. Now, play pinball several days in a row, concentrating on following exactly the rapid motion of the ball. Try to anticipate its trajectory. After a few days, try the number test again. While you add them up, concentrate on the numbers as you did on the pinball. Look at each number carefully, but quickly. You will find the results remarkable. Eventually, speed and accuracy may improve.

Playing pinball, even at a novice level, sharpens both mental and physical reflexes. (With a low score, the aggressive physicality of the game can help alleviate stress.) While pinball will not keep your body in shape, it can help keep your mind in shape. The next time you play, look at the game as if for the first time. Feel the energy of the machine. Read the chart on the left which describes the game. Examine the playfield, noticing the bumpers, ramps, and targets. Judge how the ball will reflect off the various features. Anticipate the motion of the ball before you play. You will be trying to overcome familiar forces and you know how they will affect the ball better than you realize. Once in play, you will want to control these forces. Remember, it is better to dominate them with a velvet glove rather than an iron fist. When you finally put that quarter in, your goal is control.

FIRE AND ICE: THE PAPA 3 CHAMPIONSHIPS



The PAPA 3 International Pinball Championships and its 350 competitors from 20 states and Canada faced several major challenges en route to their exciting conclusion at New York City's Park Central Hotel this past February 12th-14th. In the still emerging world of high-level competitive pinball, the tournament's performance proved that for the players, the press, and pinball cognoscenti everywhere, PAPA still knows best.

After the unprecedented success of PAPA 2, which unexpectedly drew over 300 players, attracted the attention of worldwide media, and established Rick Stetta as the first international pinball superstar, PAPA 3's first challenge was simply to put on a show that was worthy of its predecessor. For PAPA President Steve Epstein, this meant

that PAPA 3 had to be bigger and better.

PAPA 3 went to a three day format, with six competitive divisions (Singles A, B, and C; Doubles; Under 16; and a special PAPA Champions Division, for previous winners of PAPA-sponsored events and leagues), and a total purse of over \$20,000. "I wanted this year's PAPA to appeal to a wider audience, so all the divisions had substantial pay-offs," said Epstein. "That meant that we could attract serious players who didn't want to face the Hegges and Stettas." The strategy worked, as both the B and C singles division drew over 120 competitors each.

Epstein also established separate banks for each singles division, with graduated difficulty levels, and brought in

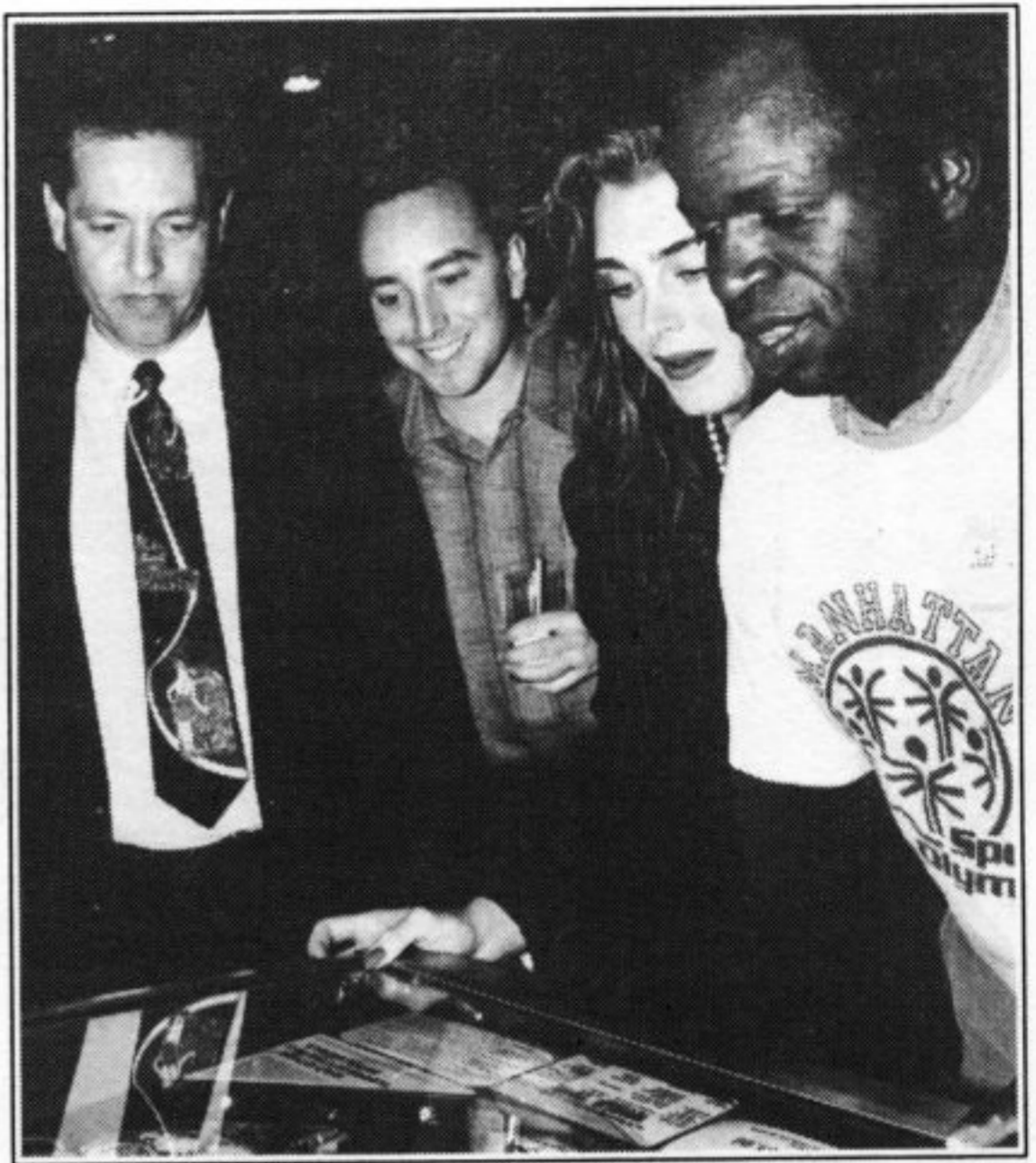
technicians from Williams/Bally, Premier, Data East, and Alvin G. and Company to oversee their equipment. Although no tournament is trouble-free, PAPA 3 met with a minimum of breakdowns.

Perhaps the greatest coup of PAPA 3 was the public unveiling of three new games. With the help of manufacturers, "ROCKY AND BULLWINKLE" (Data East), "STREET FIGHTER II" (Premier Technology), and "WORLD TOUR" (Alvin G. and Company) all made their world premieres at the tournament. Their appearance caused a sensation, as players tried to get some playing time in to figure out play features and scoring opportunities on games they had never before faced.

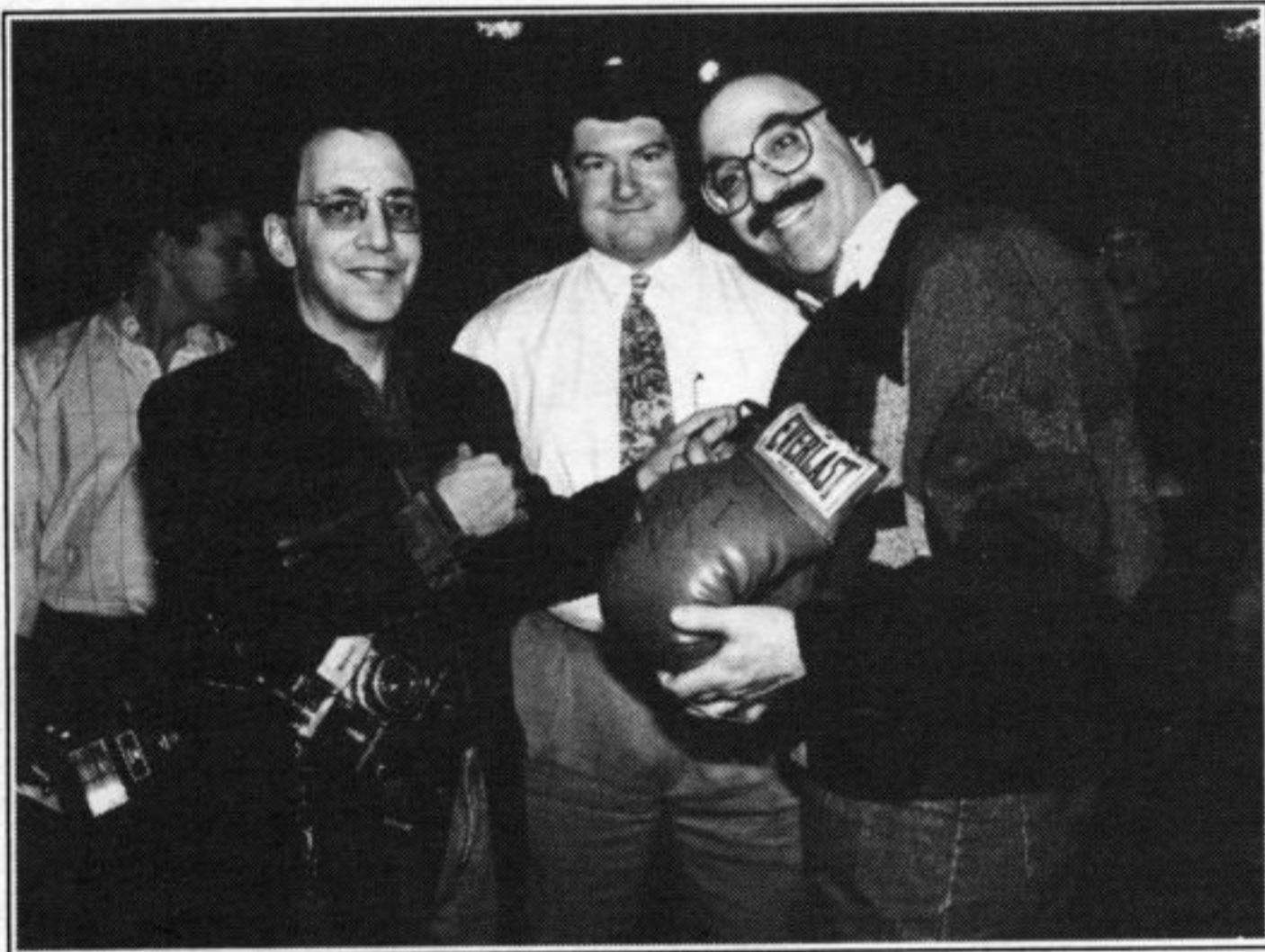
Despite great pre-tournament word-



Top Left: Steve Epstein holds up an official proclamation from New York City Mayor David Dinkins announcing PAPA 3 an official day.



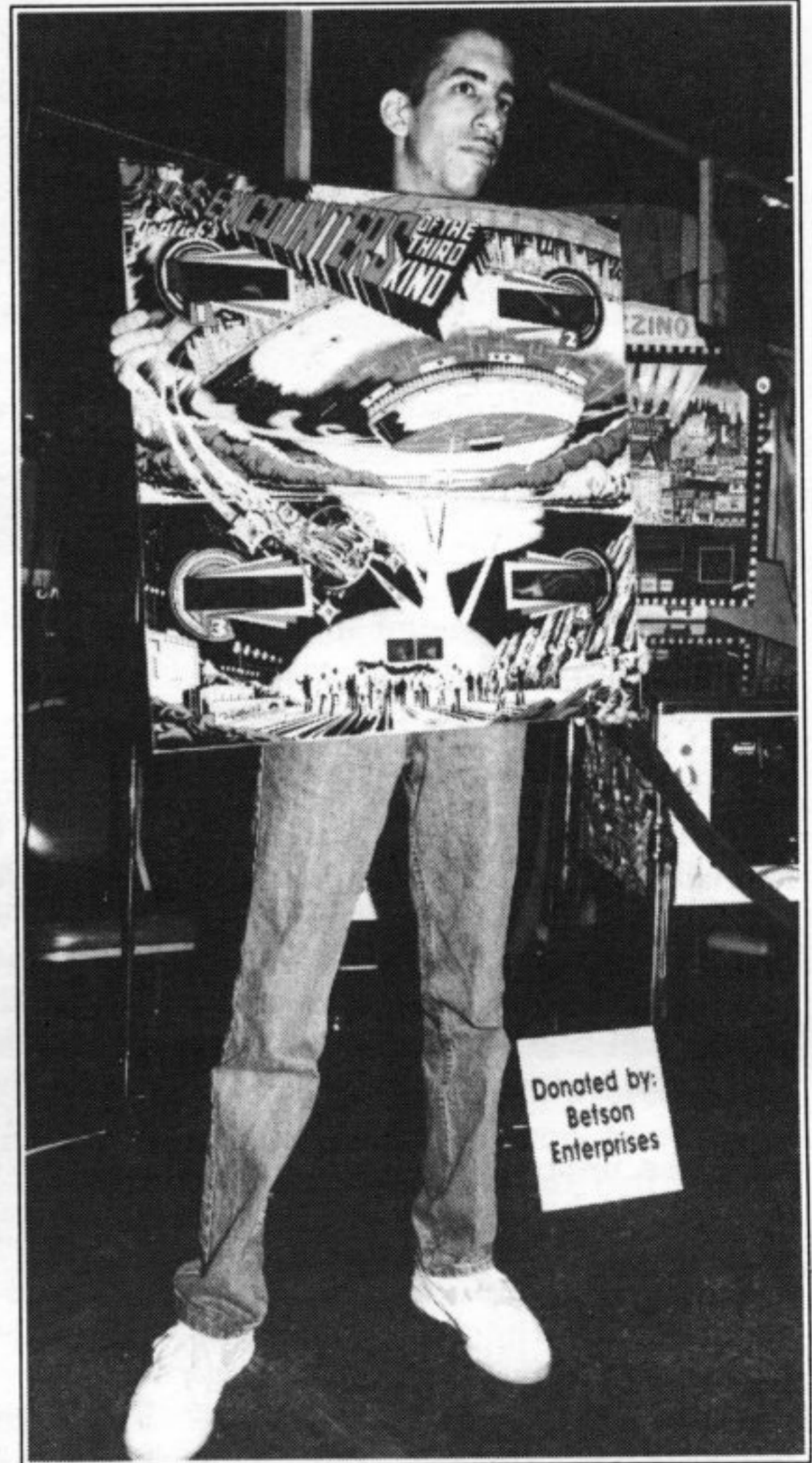
Brooke Shields shows her pinball skills to Frank Seninsky, Michael Gottlieb and Special Olympian, Nat Morris.



pinGamejournal's own "Dr. Pinball", Jim Schelberg, with Jim Gorman from Data East and Pinball Expo's Rob Berk, holding Rob's just purchased heavyweight champion Riddick Bowe's boxing gloves.



The Barrio Boys entertain during the Friday night festivities.



Kai Bateman, winner of the PAPA Champions Division, holds up a special prize backglass.



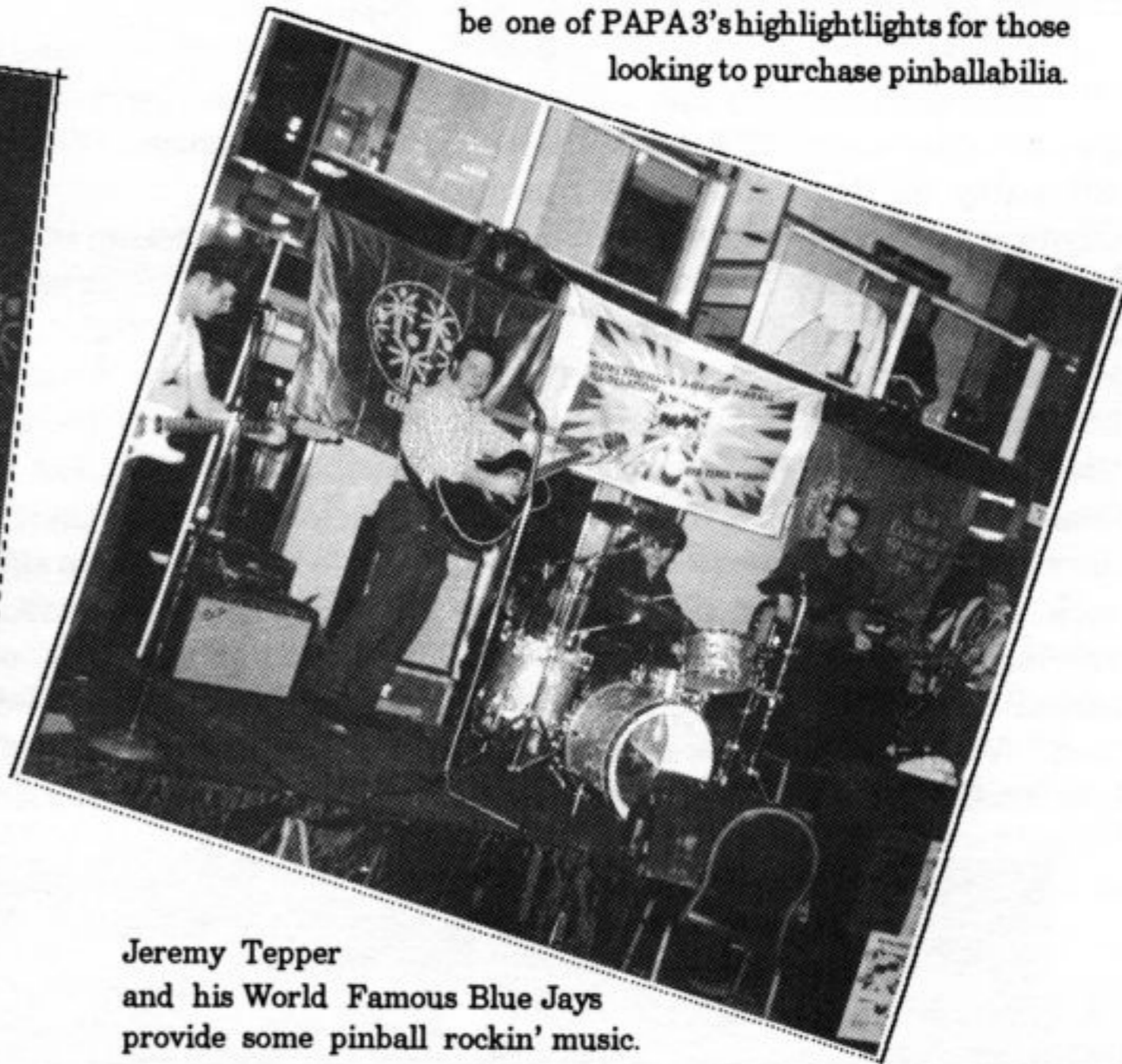
Steve Epstein and Alpha Omega's Frank Seninsky take a much deserved bow for their efforts.



Steve and Laura Engel's Mayfair Amusements exhibit proved to be one of PAPA 3's highlights for those looking to purchase pinballabilia.



Steve Epstein and Lou Reed with Roger Sharpe and the presentation of a special Lifetime Achievement Award.



Jeremy Tepper and his World Famous Blue Jays provide some pinball rockin' music.



CNN Japan captures Lyman Sheats, Jr. on Charles Fazzino's "I'll Play Manhattan" Taxi pinball - donated by Betson Enterprises.



Brooke Shields and an admirer share flippers as Canada's own Aaron Benditt looks on.

world premieres, and hefty prize packages, PAPA 3 wasn't an automatic winner. A full-scale winter storm began the night before the first day of qualifying, dumping over a foot of snow and ice on New York. Friday the 12th was an unexpected challenge, as the weather prevented hundreds of New York-area qualifiers from showing up.

Nevertheless, the day produced strong qualifying performances from Dave Hegge, Kai Bateman, Rick Stetta, Rob Rosenhouse, Sean Joseph Grant, Steve Baumgarten, Paul Hoo, Leonard Sexton, and Mark Beardsley, as the field in all divisions scrambled to put scores on the board that would hold up until Sunday's final rounds.

On Friday night, competitors and guests relaxed as PAPA hosted a benefit party for the New York Special Olympics. Industry honchos Gil Pollack, L. J. Green, Michael Gottlieb, Roger Sharpe, and Rachael Davies joined special guests Brooke Shields, Lou Reed, the World Famous Blue Jays, the cast of TOMMY and New York Giant star Howard Cross for fancy hors d'oeuvres, Subway Sandwiches, rock n' roll and hot pinball. In a moving moment, Roger Sharpe received the first PAPA Life Achievement Award from Steve Epstein and Lou Reed for his devotion to the sport.

dedicated to Amtex Software, a PAPA sponsor and the manufacturers of an 8-Ball DeLuxe software program that delivers real computer pinball action. The weekend-long competition on Amtex's computers was a PAPA highlight.

Saturday, February 13th began slowly as the storm continued to rage. As the day continued, the weather began to improve and by late afternoon, a surge of competitors arrived and forced the intensity of the tournament to a higher level. Leading the late rush in the A Division were Joey Cartagena, PAPA 1 winner, who was determined to avenge his poor PAPA 2 showing; Lyman Sheats, Jr., whose reputation was as a strong qualifier but weak finisher; and Sergio Stanko, a certifiable dark horse.

Meanwhile, action in the B and C Divisions saw constant changes in the leader boards, as a host of unheralded players jockeyed for position. In the B's, upstarts Hoo Nint Chien, Cullan Bryant, Fred Richardson, A. J. Fried and RWM Mackey pushed their way forward, while the C Division saw unexpectedly strong performances from Kevin Kulek, Raymond Constanza, and Paul Chan. When qualifying ended at 1 AM Sunday morning, the stage was set for the finals - in each division, newcomers

weary from two days of pressure and struggle, the flipper gladiators would meet once again - this time, under the lights of television cameras and with titles and prize money on the line.

Sunday began with the Under-16 finals, won with relative ease by 14-year old Willie McKinney of Alexander, Arkansas. Although the Under-16's received little notice during the weekend, McKinney and Dale Epstein (Steve's daughter), demonstrated the form and composure that will make them forces to be reckoned with in the future.

As the day wore on, crowds and television crews began to gather for the semis and finals. By the time Kevin Rodriguez of the Bronx powerfully marched through the C Division finals over Franklin Romero and Paul Chan (both of New York) and Kevin Kulek (Michigan) and A. J. Fried (New Jersey) beat off challenges from David Stewart (Pittsburgh, PA), Fred Richardson (Minneapolis, MN) and Warren Barrera (NY) in a cliffhanger finish in the B Division, several hundred spectators had gathered for Pinball's run for the roses.

After a convincing victory by Kai Bateman in the PAPA Champions Division, the A Division finals began just



Youth Division Winners

Steve Epstein and Frank Seninsky strike a pose with the best teenage pinball players around, from left to right: Champion *Willy McKinney*, 4th Place Finisher *Morgan Parker*, 3rd Place *David Seninsky*, and Runner-up *Dale Epstein*.



The Final Four get ready for the final battle in the A Division with (from left to right) Sergio Stanko, Joseph "Jelly" Cartagena, Lyman Sheats, Jr. and David Hegge.

after 5 PM. The Grand Ballroom of the Park Central grew hushed for the first time in three days as Cartagena, Sheats, Hegge, and Stanko began play on CREATURE FROM THE BLACK LAGOON, with ROCKY and BULLWINKLE, DR. WHO, STREET FIGHTER II, and WHITE WATER to follow. Clearly nervous and fatigued after days of combat and press pressure, all four appeared tentative, except Hegge, who quickly and cleanly took "Creature". Cartagena, enjoying his role as hometown favorite, bounced back to edge Hegge on "Rocky". After two games, he and Hegge were tied, with 15 PAPA points, and appeared to be about to blow Sheats and Stanko away.

But, on "Dr. Who", Sheats caught fire. His 573,000,000 point game was the first dominant victory of the final set, and electrified the audience, which erupted in applause as he walked from the machine. "I'm not sure what happened," he recalls, "but I know I was in the zone. The lights, the cameras, the crowd - they all disappeared. It was just me and the Doctor." Stanko took second, and suddenly the match was up for grabs.

Sheats' momentum carried him to another win on "Street Fighter", and with only "White Water" to go, it was a

three-man race. If Sheats or Hegge won "White Water", they couldn't lose, but if Cartagena won, Sheats or Hegge could win only by finishing second. Stanko was out of it, but could still play the spoiler.

"White Water" was PAPA pinball at its finest. Cartagena shot to the front with a 50,000,000 point first ball, and Hegge and Sheats warily went after each other, with Hegge holding a slight advantage. After Ball 2, Cartagena looked solid for the win, and Sheats

nudged ahead in the race for second. Finally, after Stanko and an exhausted Hegge drained early on Ball 3, Sheats had just enough left to pass Hegge for the last time, and walk away with a second on "White Water" and the Championship. The crowd went nuts.

Sheats, who earned \$3,000, a Caesars Pocono Resorts vacation and the prestigious PAPA trophy for his victory, now holds the title of "World's Greatest Pinball Player". The morning following his triumph, he appeared on



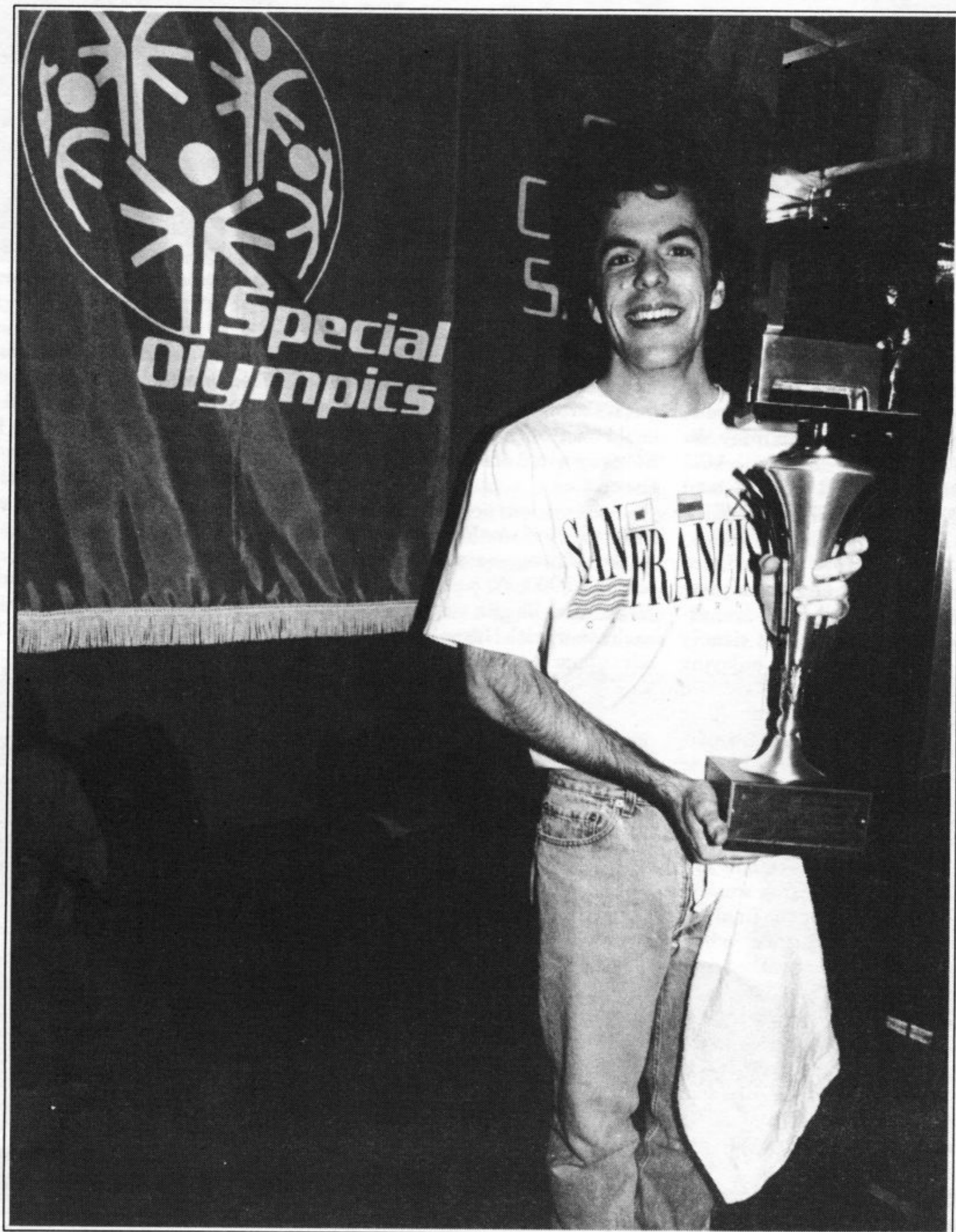
Last year's PAPA Champion, Rick Stetta, offers his hand at congratulations to a very deserving Lyman Sheats, Jr. Long live the King...

and demonstrated his flipper prowess to a national television audience.

PAPA 3 is in the record books. It was three days of fire and ice, of spectacle and frustration, of triumph and disappointment, and the best competitive pinball anywhere. Steve Epstein sums

the best PAPA ever. It is extremely gratifying that so many talented players from all over the country continue to compete and to raise the calibre of the sport at this tournament. I'd like to thank Premier Technology, Data East, Alvin G. and Company, and Williams/Bally and all their techs for their

the AAMA, AC Consultants, Edison Brothers and Alpha-Omega Amusements for their constant commitment to competitive pinball and PAPA. Most of all, I'd like to directly thank the players. As always, PAPA is dedicated to you, and we'll be back next year with PAPA 4 - the best of big time pinball."



THE WINNERS

SINGLES A DIVISION

1st Place: Lyman Sheats, Jr.
- Hampton, VA

2nd Place: Joseph Cartagena
- New York, NY

3rd Place: David Hegge
- Brookfield, IL

4th Place: Sergio Stanko, Jr.
- New Haven, CT

SINGLES B DIVISION

1st Place: A. J. Fried
- N. Arlington, NJ

2nd Place: David Stewart
- Pittsburgh, PA

3rd Place: Fred Richardson
- Minneapolis, MN

4th Place: Warren Barrera
- New York, NY

SINGLES C DIVISION

1st Place: Kevin Rodriguez
- Bronx, NY

2nd Place: Franklin Romero, Jr.
- Johnson City, NY

3rd Place: Paul Chan
- Rosedale, NY

4th Place: Kevin Kulek
- Pineconning, MI

DOUBLES DIVISION

1st Place: Paul Madison
- New Brighton, MN
and
- Fred Richardson

2nd Place: Michael Teixeira
- Framingham, MA
and
- Lyman Sheats

3rd Place: Rick Stetta
- Sunnyvale, CA
and
- David Hegge

4th Place: Kevin Martin
- Blacksburg, VA
and
- Keith Johnson
- Blacksburg, VA

UNDER-16 DIVISION

1st Place: Willy McKinney
- Alexander, AR

2nd Place: Dale Epstein
- Watchung, NJ

3rd Place: David Seninsky
- Edison, NJ

4th Place: Morgan Parker
- New Jersey

SPECIAL OLYMPICS DIVISION

1st Place: Caesar Casatelli
- New York, NY

2nd Place: Julia Maldonado
- New York, NY

PAPA CHAMPIONS DIVISION:

A. Kai Bateman - North Bergen, NJ

PLAYING THE FIELD

THE ADVENTURES OF ROCKY and BULLWINKLE and FRIENDS

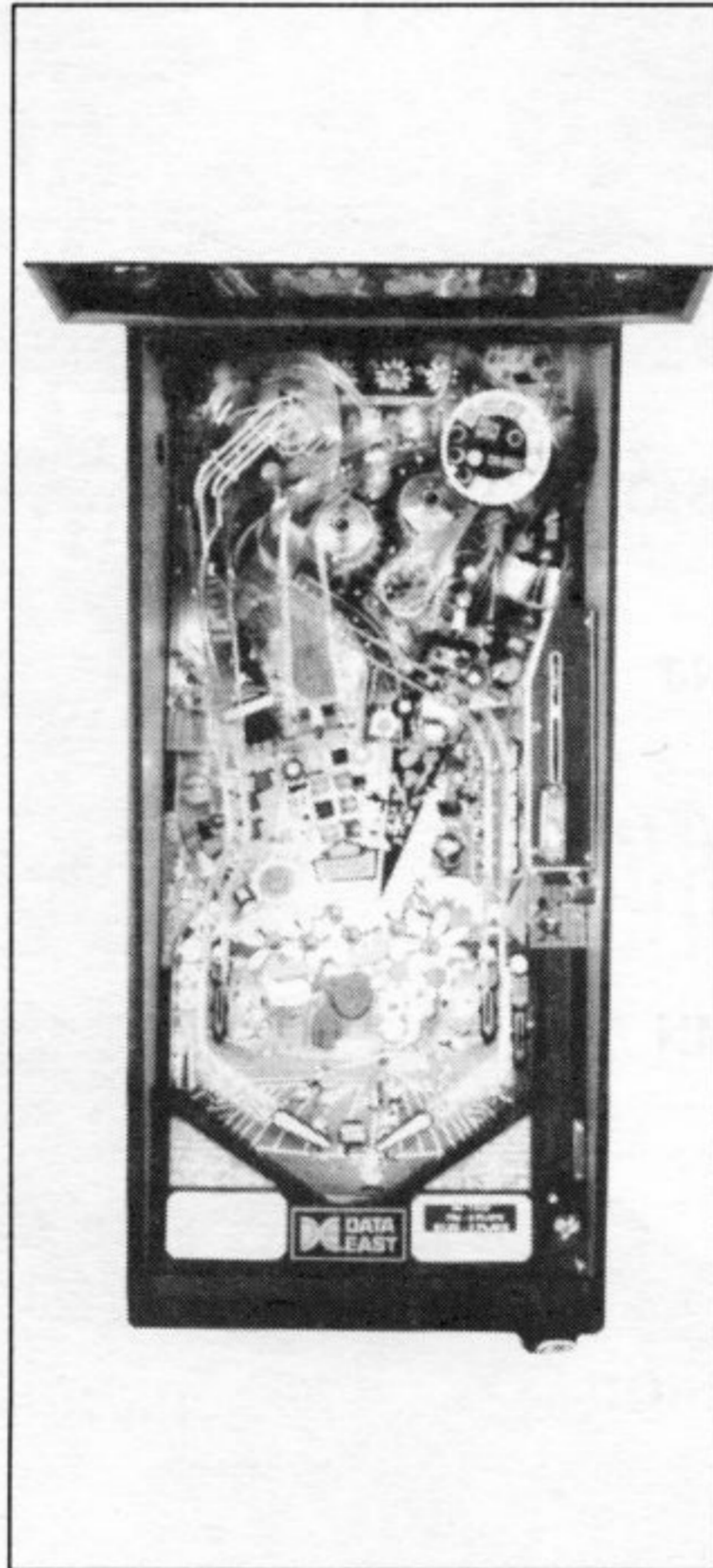
By Michael J. Teixeira

Everyone's favorite moose and squirrel team are back in Data East's latest pinball release, **THE ADVENTURES OF ROCKY and BULLWINKLE and FRIENDS**. This game continues DE's business strategy of licensing themes as opposed to creating new ones. While this practice might make business sense, it usually makes for a stale game (one exception was Bally/Midway's **THE ADDAMS FAMILY** which has more than enough creativity built in!) Anyway, I was pleasantly surprised to see this new machine was based on a classic cartoon as opposed to a blockbuster film.

The artwork is very nostalgic and brought back many memories. Besides our two heroes, you can find just about every character from the cartoon show, including the villains Boris & Natasha, the Mountie, Dudley Do-Right and Nell, his damsel in (permanent) distress, and, of course, Sherman and Mr. Peabody. The sound, as expected from Data East, is flawless. Most of the sounds you hear are character voices but there is plenty of music - some straight from the cartoon series and some which should remind you *very* much of DE's earlier machine, **HOOK**.

GAME PLAY

Play begins with the gratuitous skill shot which in this case requires no skill whatsoever. The automatic plunger shoots the ball up to three daisy flower rollovers (which are the bonus multiplier sequence after the skill shot). During the skill shot, one daisy rollover is lit which is where you want the ball



to go. The shot is made trivial because you are allowed to move the lit daisy left or right using the flipper buttons. To keep things interesting, each of the three rollovers give you a different reward: Lite Mystery Select (discussed later), Super Pop Bumpers, and lastly, an instant award of 5M+ points. So, while you don't need any skill to make a skill shot, you do need skill to get the specific award you want.

In the left center of the playfield is the WABAC Machine ramp which is one of the primary shots in the game. At the base of the ramp are eight squares showing the awards which are collectable via the ramp. These are: the Super Pops award which sets the pop bumpers to 500K-2M a whack; the ??? shot (not to be confused with Mystery Select) which gives you a random gift of 5-20M points, light extra ball, light special, etc. Rocky tells you that he hopes it's something you'll *really* like." The Bomb Value shot seems to give you a million points for each light lit in the Tri-Ball pie (discussed later); the Looping shot begins a timed sequence where you collect incrementally more millions of points for each ramp shot you hit; the Loose Moose is your typical everything-worth-500K, hit-anything-in-sight, free-for-all; the Instant Tri-Ball shot begins the multiball mode; the Lite Mystery square lights up the Mystery Select shot. And finally, the 10 Million square which gives you instant score satisfaction. Each time you collect an award you must re-light the ramp for another one by shooting the hole just to the right of the WABAC ramp.

After you collect all eight awards the ramp is lit to start up the WABAC Machine. You have a small amount of time to shoot the ball up the WABAC ramp as many times as possible. Each successful shot up the ramp sends you back in time, century by century (1993, 1893, 1793,...). The pinball machine keeps track of the person who went the furthest back in time by letting the player enter his/her initials after the game. In **ROCKY & BULLWINKLE**, the

key to high scores is the Tri-Ball mode. The easiest way to get some multiball action is to shoot the WABAC ramp when Instant Tri-Ball is the current flashing award. Once in multiball, you have a plethora of choices which makes it even more interesting. One of your first choices might be to shoot the Hat Trick lane (left side) which will light the right ramp for a Jackpot (20M+). Each time you collect a Jackpot, you must re-light it by shooting the Hat Trick Lane. You can also aim for the WABAC ramp which will increase the Jackpot value by a million points. However, if you want a larger payoff real quick, just shoot the Hat Trick lane twice which lights up a timed Double Jackpot (starts at 40M). For the players out there who have excellent multiball control, go for Bullwinkle's Treasure (100M!) by hitting the B-O-M-B targets three times each and then shooting the Jackpot ramp. This is no trivial task and it's probably easier (and less risky) to just hit two Doubles and a regular Jackpot.

The four B-O-M-B targets mentioned above also have a purpose outside of Tri-Ball. Elevated on the upper-right section of the playfield is a circle with a bunch of lamps around its perimeter which I call the Tri-Ball pie. There are three blue, yellow, red and green lamps which correspond to the color-coded B-O-M-B targets, respectively. The purpose of the pie is to keep track of how many times you've hit each target. Once you fill the pie, you are awarded either Tri-Ball or Spin-n-Win. Spin-n-Win is a timed mode where you can shoot the right ramp for a random 5-25M points.

Across the bottom open area of the table are six more daisies which spell out the word SELECT. If you shoot the proper skill shot (Lite Mystery Select), it will instantly light up all of them. If this isn't the case, you can spell the word one letter at a time by shooting the left or right orbit shots a la THE GETAWAY'S Freeway shots. Once you spell SELECT, the Mystery Select hole (just to the right of the WABAC ramp) lights up. Getting this shot stops the game and lets you select with the two flipper buttons which prize of two choices you want. The awards

range from random points to instant Tri-Ball. The real kicker with this shot is called *Super Mystery Select* which you get by spelling SELECT twice before collecting it. In *Super Mystery Select*, one of the two options is always *Double (Your) Score* which is potentially worth much more than the 100M Bullwinkle's Treasure Jackpot. Open-ended awards like this are enough to give someone a heart attack (especially if they are not disabled in tournament competition). Keep in mind you can only collect this baby once per game.

There are a few other interesting shots in the game which may not be key but are still worth decent points. One is the Hat Trick which is activated by hitting the three hat targets on the middle-left side of the playfield. After lighting the Hat Trick, shoot the left lane to collect. In the backglass animation, Bullwinkle rips off his sleeve and attempts to pull a rabbit out of his hat. He'll usually snag a lion or a rhino which are worth a bunch of points if you can then make the needed follow-up shot (right ramp or right lane, respectively). Occasionally you may get lucky and he'll pull out Rocky, disguised as a rabbit, for an extra ball. For a quick 25M you can hit the right bank of SAVED drop targets to start Snidely Whiplash's dreadful table saw rolling. Then, as Dudley Do-Right, you must hit any of the SAVED targets again to save Nell from a gruesome demise. During the same ball, each time you save Nell, it is worth more points (1st = 25M, 2nd = 50M, 3rd = ?).

A nice feature which Data East added is what I call the 'Bonus Count Blow-By'. After your ball drains, Sherman appears and adds up all your bonus points. If you don't feel like watching (maybe an unusually bad ball) you can press either flipper button and skip past it.

The most amusing feature of all in 'Winkle' is the automatic 'death save' detection. Some of the more desperate weapons in a pinball wizard's arsenal are his/her death save techniques. Two of the more common ones are what Lyman Sheats and I call the Gravedigger and the Bang Back.

The Gravedigger method is used when the ball drains down the right outlane and the machine is jerked forward as the ball hits the bottom left drain guide thereby popping the ball up between the flippers and back onto the playfield.

The Bang Back (I've only seen Lyman do it) is used for a left-side drain. It involves holding the right flipper button with the left hand and open-hand slamming the front of the machine just as the ball rolls below the flippers. The timing has to be perfect so that the minimum machine movement occurs (no tilt) with the maximum ball reaction. Anyway, the machine knows when you do this and displays the text "Nice Death Save" on the dot matrix screen. The message is followed by an image of the boy, Sherman, with a bone in his mouth being pointed at by the dog. Mr. Peabody, who is saying something like "good boy." Data East really should be commended for this because they could have just as easily made everything go dead to force the ball back off the playfield.

CONCLUSION

In my opinion, Data East has continued to improve their design efforts. HOOK was the first machine from DE which caught my fancy but it was fraught with software bugs. With LETHAL WEAPON 3 and ROCKY & BULLWINKLE, we're beginning to see games with everything fitting together properly. There are fewer and fewer things to interfere with the true pinball playing experience. This machine is aimed directly at baby boomers in the hope of bringing back those middle-aged people who used to play pinball in the 60's and 70's. I hope that DE succeeds and pinball regains the prominence it once had.

Playing THE ADVENTURES OF ROCKY and BULLWINKLE and FRIENDS is a nostalgic treat and I'm happy to recommend this game without reservation.

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PLAYING THE FIELD

CREATURE FROM THE BLACK LAGOON

By Robert Rosenhouse

When I think about what makes a pinball great, I come up with a few ideas. One is obviously the game play. The shots need to be smooth, and there has to be continuity in the ball flow. The next thing I enjoy is the programming. Great games are programmed to entertain the player, to reward them for making the goal, and to taunt them when they blow it. Artwork is also important. I spend quite a bit of time examining every square inch of the playfield looking for rules, hidden clues or inside jokes. Every so often, a manufacturer puts all of these together. **CREATURE FROM THE BLACK LAGOON (CFTBL)** is just such a game.

The game is centered around a trip to the local Drive-In theatre. In order to see the movie (which begins the multiball sequence), you must achieve the four basic elements of going to the drive-in. First, you need a ticket. This is earned by lighting the four rollovers at the top of the playfield (P-A-I-D). Next, you need to visit the snack bar to get some munchies. This is accomplished by hitting the four blue targets in the center of the playfield. Third, you need to visit the playground down by the screen and ride the slide, which is a single shot up the rightmost lane. And, finally, you need to convince your girlfriend to snuggle up to you and give you a kiss.

The opening shot of the game actually gives you two skill shots from which to choose. The first one is to hit the flashing letter in PAID. This will score a bonus multiplier, and award a letter in FILM. But the alternate skill shot is not so obvious. At the start of the game, the letters of KISS will strobe. Pull the plunger all the way back, and

you will score however many letters are lit when the ball passes through the kiss lane. If you time it right, you will light the entire word KISS and score another letter in FILM. But the skill shot doesn't end there!! After scoring KISS, send the ball immediately to the slide on the right side, and you will score a special FILM letter combo, which is a nice 8 million. This is the first of many hidden scoring features in CFTBL.

Once that is done, you have so much to shoot for. There is a ramp on the left that feeds back to the right flipper. Each time you do this in a row, you increase a "Combo-Value" from 500,000 to 16 million. Each time you shoot the ramp in succession, the combo value will double. It is collected by going back to the top of the playfield through the lane, just to the left of center. Going through this lane also adds to a counter, and when the counter reaches a certain value, you enter an amusing round called Move-Your-Car. Here the object is to make repeated shots up this same lane, which will multiply the special scoring for this feature.

There is also a ramp on the right. During regular play, ramp trips count up to light various features. The first is the Snack Attack, which is a countdown bonus that is scored by entering the snack bar, along with some Pac-Man music. The next award given for ramp trips is the lighting of the video mode. This is what the video mode in LETHAL WEAPON should have been. Here you use the left and right flippers to hit a Peeping Tom as he weaves and bobs to the right and left. Here you need more aim than just slapping the flipper buttons around. Landing a certain number of blows will knock

him out and bag the big points. But wait!! There's more...keep hitting the flippers after you knock out the dummy, and you will score a "Mortal Kombat" style fatality. The last award from ramp trips is the Super Scoring feature. This will light many features on the board for a limited time. To begin the Super Scoring, hit the snack bar when instructed.

Another feature of the snack bar is that when opened, it will award a random value, usually in the form of popcorn or other drive-in type of snack. But don't stop there. Flip the flippers as the snack is handed to you, and you can choke the clerk for some added bonus points.

Wow, all this and we still haven't gotten the multiball. Up until the start of the movie (multiball), the game is fairly upbeat, with light music, bright lights, and humor. But lock the ball for multiball, and the whole mood of the game changes. Suddenly you hear ominous music, the lights dim, and it's on with the show. A second ball is served to the plunger. Fire this ball to begin multiball. Your goal here is to search for the girl. She can be found in one of the three shots illuminated in yellow. Once you've located her, you must rescue her from the clutches of the Creature. This is done by a single shot to the snack bar. Now the jackpot is lit. It can be collected by another shot into the snack bar. But before you nail it, shoot a ball up the left ramp. During multiball, shots up the ramp are diverted to a "Diner" style cup above the right flipper. Here the ball will orbit the cup, spotting letters in CREATURE. Complete CREATURE and all scores, including jackpots, are multiplied by two. By spell-

ing CREATURE multiple times, you can increase the playfield multiplier up to 3 through 5 times, depending on the software setting. Now that you have a decent multiplier, send the ball screaming into the snack bar to collect your bounty. Now that the jackpot is out of the way, set your sights on the Super Jackpot. For this, you need to get the balls into the jet bumper area. Hitting the jets a certain number of times will again light the snack bar for Super Jackpot. You can repeat this sequence for as long as you can keep two balls in play.

That wraps up the game play. There are more features to be discovered, but I'll leave those up to you. This game has more shots, rules, and features than almost any game that I can think of. However, the game is amazingly easy to understand and enjoy. There are plenty of prompts to help you decide where to shoot the ball.

CREATURE FROM THE BLACK LAGOON is almost perfection. There are two weak spots, though, and they are related to each other. The problem lies with the "Diner" cup. Depending on how well the machine is leveled, and how mis-aligned the ramps are, I found that the amount of revolutions the ball will make varies greatly from game to game. The ramps often get banged around, and the game never plays the same from that point. I was unfortunate enough to play a game where the game wouldn't even go around the cup once, making multipliers impossible. I wish the software was written to compensate for this by awarding a minimum of 3 or 4 CREATURE letters each time that ramp is made during multiball if the game senses trouble. In my opinion, CREATURE is one of the finest games to come out of Chicago in a long time. I know that the crew of Williams/Bally/Midway are going to have a tough time topping this. But then again, I have yet to see the next Pat Lawlor/Larry DeMar project, TWILIGHT ZONE. Maybe then I'll find out what that little thumb button featured on the backglasses of WHIRLWIND and FUNHOUSE actually does.



PLAYING THE FIELD

STREET FIGHTER II

By Leonard Moscaritolo

It seems that Premier has introduced this machine with the hope that crazed video lovers will cross the line and dip into the soul of game and amusement locations. There is no way I could evaluate this strategy but I will say it is a good one. Let's hope it works. I will also tell you that I know absolutely nothing about the video game.

I have supplied the general game features so you can easily become adjusted to the game. If you have read the Game Theme paragraph from the "General Game Features" section, you know exactly how to play this game. It does not matter if you're in 2-ball multiball or normal play, the object is to defeat all 12 opponents.

If you defeat all opponents in normal play you enter the "Champion Challenge" round and, if completed, you receive 1/2 billion and a free game. All 12 opponents in 2-ball multiball will give you an unlimited 300 million shot on the last opponent. Since it is unlimited, it would be nice to have it enabled on an easy opponent to defeat. You basically decide which opponent is the last one to be defeated. Simply shoot the most difficult active opponent and you will end with the easiest for an unlimited 300 million for the rest of the ball. Both jackpots and the special appear not to be features that can be altered.

In normal play each time an opponent is defeated you select a round. Each time two opponents are defeated, multiball will be a choice from the right flipper button. This means that each time you defeat 2 opponents you should go into multiball. The number of opponents defeated in normal play and multiball play accumulate for the entire game.

The "Torpedo Bonus Round" is much like the Pool Ball Mania on Cue-Ball. All main switches increase

to 3 million. The pop bumper will give you 6 million. Enter Torpedo Round by spelling T-O-R-P-E-D-O. The lower right upkicker hole always spots a letter in TORPEDO when the "Add letter to Torpedo" lamp is on. The right upkicker will spot a letter if the "power move" lamp is on. After entering the Torpedo Round, the right upkicker goes into a million-plus mode when the "power move" lamp is on. This million-plus mode appears to accumulate for the rest of the game. I have seen it at 20 million. It probably goes higher. I have not had a chance to work on this

feature but I do plan to spend some time with it.

The "Double Round" gives you the chance to double your score by defeating four flashing opponents during a timed period. I found this quite enjoyable. You will also have different individual features doubled during normal play if the Double light is on. The Double light is toggled by the left and right kickers.

This game has a lot going in its favor. The single most important asset of this game is that you are forced to make 95% of the shots on the playfield.



Just for that design element I will start my rating at a six on a scale of 1-10. The level of difficulty of the Guile Scoop shot will increase that rating to seven. The "Car Crunch" is fun and worth another point for a total of eight. I will throw in another point for their marketing strategy, bringing the total to nine. I would really like to leave this rating a nine but, unfortunately, there are some things that need to be changed.

The single most important design choice that will cost this machine two points is that it seems no matter where you shoot the ball it comes flying out of one of the lower upkickers. I found this to be very annoying. This annoyance can be compounded if the upkicker doesn't do a very good job at placing the ball and when you're in multiball. This will bring the rating to a seven. Another point will be lost because of the continuous brake in play to make a choice from the dot matrix. It is just too much. As put by Lyman, "There is not enough flow." I agree completely. I will leave my rating at six. This game could have been much better with just a few changes. It will be interesting to see how well this game does.



STREET FIGHTER II - CHAMPION EDITION

GENERAL GAME FEATURES

GAME THEME: The player is a "Street Fighter" who must defeat 12 opponents before he can fight the "Grand Master". Each time an opponent is defeated, the player uses the flipper buttons to select an award. The award choices include points, feature rounds, adding letters to features, multiball, and car crunch.

MULTIBALL: Generally played with 2 balls. Entered by completing sagat barrels (adjustable) or by choice after defeating an opponent. The objective is to shoot the strobing shots for increasing point values (adjustable)

TORPEDO BONUS ROUND: A special 3 ball multiball after all letters in T-O-R-P-E-D-O are complete. Most switches increase the displayed torpedo bonus (adjustable). The bonus is collected in the outhold at end of ball.

ONE NOTE: If player's 2nd ball does not lock in the top left hole, then it will be just 2 ball multiball, not 3 ball multiball.

CAR CRUNCH: Completely smash car to collect big points (adjustable). Entered by choice after defeating opponent or completing blanka amber shots.

ROAMING NINJA ROUND: Entered by choice after defeating an opponent. Two shots are strobing and move randomly at time intervals. Make strobing shots to score

displayed points (adjustable).

COUNT-UP BONUS ROUND: Entered by choice after defeating an opponent. Collect bonus by shooting strobing objective.

1-2 PUNCH ROUND: Entered by choice after defeating an opponent. Shoot all 4 flashing red objectives. Each complete scores displayed points. All complete doubles entire score.

MASTER ROUND (CHAMPION CHALLENGE): Entered after all 12 opponents are defeated. All opponents start strobing and all must be defeated before ball drains. Round completed successfully scores big points and a special (adjustable).

OPENING PLUNGER SKILL SHOT: Any new ball in play when not in multiball or torpedo round will display a picture of Chun-Li throwing her bracelet. The player should try to time his shot so that the plunger is released when the "shoot" message appears in the display. The starting value for the countdown bonus is based upon the time the ball reaches the right wire ramp opto.

LANE CHANGE: Hitting the left or right flipper rotates any lit red special return lane or outlane lamps.

PLAYING THE FIELD

WHITE WATER

By Steve Baumgarten

It's that ramp that decides it for most players, I think. That crazy-looking ramp on the left that runs the length of the playfield and looks especially tough to make. Any game with a ramp like that is worth at least a play or two, if only so that we can see how the ball makes it up and over all those hills and valleys, and whether it really stays on the ramp or slows down enough to fall back onto the main playfield.

That and the third flipper on the small upper playfield--and here we thought two-level playfields had seen their day and were now permanently retired, to make way for the kind of rampant ramp-mania that affects games like **CREATURE FROM THE BLACK LAGOON**.

Nope. Instead of finding ever more ways to crowd their game with ramps, habitrails, and oversized playfield toys, **WHITE WATER**'s designers decided to create a game that took the best features of **BLACK KNIGHT 2000**--the upper playfield that drained back down to the lower-right flipper on a missed shot; the frantic multiball that scored valuable jackpots off skillful play on that same super playfield; and the various "tunnel" shots created by the presence of the split-level playfield--and improved upon them. (In fact, the only thing that hasn't been improved upon is Brian Schmidt's show-stopping soundtrack and music--a combination that still sets the standard for game sound.)

Where once the lower playfield served only as a distraction in your quest to keep the ball up top, your goal is now to keep the ball in play down low, while still occasionally sending it back up top (via a ramp or a hidden up-kicker



that feeds the ball smoothly to the upper flipper). And no longer is keeping the kickback relit your only lower playfield goal--this is a Dennis Nordman game, after all, not a Steve Ritchie drain monster, so it doesn't feature his dreaded curved, all-metal left outlane. Instead, you have a multitude of shots available to you, and for you to succeed at the game, you have to be adept at making all of them. Yet the game's software is forgiving in many respects, and if you find you can't reach a goal in one way, the game will usually allow you to reach it in another. Where **BLACK KNIGHT 2000** was challenging for wizards and somewhat daunting for novices, **WHITE WATER** is just as challenging for the experts, but,

at the same time, it's much more accessible to and much less frustrating for the novice player.

WHITE WATER itself is based on the non-licensed theme (all too rare these days) of--you guessed it--white water rafting. But not just any kind of white water rafting: no, instead of drifting down a lazy stream, never getting too far away from civilization, **WHITE WATER** has you journeying down a perilous river and getting involved with Big Foot (who it seems it also a rafting fan). Big Foot does what he can to impede your journey by physically blocking your ball on the upper playfield and sending it into a whirlpool (represented by a clear plastic funnel on the main playfield that drains down inside the game); your ball is then returned to you via a tricky up-kicker that you would do well not to rely upon: while you might get lucky and be able to play the ball immediately after it leaves the whirlpool, more often than not it'll take a nasty bounce and head straight down either the center or right drain. By doing this to your ball, we can see that Big Foot isn't nearly as friendly as his goofy grin would have you believe. (Perhaps he's grinning at your belief that this time--this time--the ball will take a favorable bounce and you won't have to try a tricky and dangerous save. Or maybe he knows that once you've played his game a few times, you'll become thoroughly hooked and be back in search of ever-higher scores, super jackpots, and hidden bounces.)

The game has not just one but several goals: the most obvious goal is to move your ramp up the playfield (where it's represented by lights numbered from 2 to 16) by making playfield "hazards" until you reach Wet Willie's. Once you arrive there, you'll find that your score

is increasing by leaps and bounds as you earn millions of points for each lit hazard and increase the base amount your multiball jackpot will be worth. (A hazard is basically a lit shot on the playfield: it may be a loop around the lower playfield; it may be the crazy-looking ramp on the left side of the game; it may be Big Foot's Bluff. Fortunately for novices, all the hazards are marked by the same orange lights, so you're always safe in shooting wherever you see an orange "hazard" light.) You'll also find that you've completed one section of a rather mysterious "vacation planner" that appears in the dot-matrix display ever so often to remind you of what you still need to do to earn your vacation bonus (more about this later).

The other obvious goal is to start multiball, which you can do by locking up all three balls in the "No Way Out" hazard (also the up-kicker). Once multiball starts, you have to shoot *Insanity Falls* (that crazy-looking ramp) with the upper flipper to score the jackpot. But there are two important twists to earning jackpots on *WHITE WATER*: first, your base-level jackpot is going to be either one, two, or three times your raft value, and the multiplier increases as you send each of the three balls over *Insanity Falls*. You only get one chance to do this as the balls round the corner of the upper playfield, so if you can manage to send all three over *Insanity Falls*, you'll be earning triple jackpots for the remainder of multiball. That's right: you can keep scoring jackpots by sending balls over *Insanity Falls*, and if you managed to send more than one ball over the Falls as multiball started, you'll be earning either double or triple jackpots each time. Needless to say, this can add to your score very quickly, and it's for this reason that *WHITE WATER* is definitely a 10-digit scoring game.

The game itself is attractive and well-detailed, done in sky and earth tones, and even though it probably has a higher RSI (ramps per square inch) quotient than most games, the playfield is open, it doesn't make you feel claustrophobic, and you can actually see where the ball is most of the time.

More important, the game's rules don't lock you into a certain style of play; for all of its bells and whistles, *CREATURE FROM THE BLACK LAGOON* does exactly this, and while the game itself can be spectacular to play (and even more spectacular to watch and listen to), it seems less successful than *WHITE WATER* as a game that lets you play your way. Multiball addicts will love the three different ways you can start multiball; single ball purists will enjoy playing the game and earning high scores without ever putting more than one ball into play at a time. (Purists may also enjoy the game's lack of a video mode, a surprising--but perhaps welcome--omission these days.)

More interestingly, both the game and its rules have been designed to hide as much as they reveal, at least on initial inspection. While shooting for whatever's lit is an obvious first goal, the relation between the hazards, the rafts, the Whirlpool values, and other playfield features is not immediately apparent. The playfield itself is filled with hidden features, from the Gold Mine kickout hole on the left, to the secret passage underneath the ramp, to the three (or is it four?) jet bumpers, each of which is carefully hidden under molded plastic mountains. Part of the fun of playing *WHITE WATER* is learning not just the game's rules, but its playfield. Where does this tunnel lead? What will happen if Big Foot can ever be convinced not to block my shot into Big Foot's Bluff? And what on earth is the Vacation Bonus? Far from making the game a cryptic, rule-laden nightmare (as *DR. WHO* always seemed to me), the hidden playfield features and secret bonuses reward you for careful play and experimentation. *WHITE WATER* is a complex, detailed game masquerading as a simple-minded clone of Premier's *STREET FIGHTER 2*: shooting for whatever is lit is just the beginning. (By the way, that Vacation Bonus is well worth shooting for, if only to see what happens when you earn it; just complete the "vacation planner" that appears in the dot-matrix display ever so often, then sit back and enjoy the fireworks.)

Sound and music are good, but the

game is definitely not a sonic standout. In an amusing touch, certain voice samples seem to have been lifted directly from *FISH TALES* and *THE ADDAMS FAMILY*; play a while and you're sure to hear old friends like "Get the extra ball" and "50 Million!"--this last especially curious since your award is 100 million points: apparently although Gomez's exclamation was too good to leave out, the award you earn for touring the mansion is now considered small change.

The game's software is both flexible and forgiving, and the game rules are designed to challenge players at all levels. Novices can concentrate on starting and playing multiball, while more experienced players can work on the complicated timing and skillful shooting required to start the 5X Playfield multiplier just as they reach Wet Willie's or start multiball. The scores that result can easily exceed one billion points, and scores of over two billion are not uncommon on this game. *WHITE WATER* is an example of a game afflicted by terminal score inflation, yet it's also one that features well-balanced scoring overall, and it gives you a number of ways to get a high score. No matter how many zeros are tacked on to the end of your score, balanced scoring is critical to a game's success, and it's one of the hardest things to get right for a game that features such deep rules. *WHITE WATER* gets it right.

While not as flashy as either its most recent Bally/Midway rival (*CREATURE FROM THE BLACK LAGOON*) or *ROCKY & BULLWINKLE*, the eye-popping sound and animation extravaganza from Data East, *WHITE WATER* is a solid, enjoyable game that keeps getting better--and more challenging--the more you play it.

(My thanks to Kevin Martin) (sigma@rahul.net) for his well-researched and complete rules file for *WHITE WATER*; the file can be found on the Internet pinball archive site <ftp.rahul.net> in the file/pub/sigma/pinball/whitewater.Z.)

THE FLIPSIDE

PROFILE: JON S. NORRIS

In this, our second FLIPSIDE PROFILE, we visit with an extraordinary pinball designer. Jon Norris has lived pinball as a player and collector and was fortunate to realize a dream to become one of the industry's leading creative forces.

FS: *How did it all start for you in the world of pinball?*

JN: Pinball has been a part of my entire adult life. The story begins in Huntington Beach, the year is 1974. I am a first year college student working part-time in a bicycle shop. The owner of the shop decides to have a pinball machine installed near the entrance.

The game was a 1973 Gottlieb SWEETHEARTS, operating at ten cents per play. I remember that the paint was so worn we could not read what the "All Rollover Special" said. Soon the owner of the shop decided to buy his own machine. The SWEETHEARTS left and a new Williams GULFSTREAM stood in its place. (Note: Several years later I returned to the shop and bought the game from the owner and I still own that GULFSTREAM.) The name of the shop is Carneval's Bike Rack. I don't know if they are still in business.

FS: *From that point, were you a regular player?*

JN: Yes. Throughout the mid to late seventies, I was an avid player, driving miles to play pinball. There were very few arcades in those days, but games could always be found at miniature golf courses and bowling alleys. Kona Lanes was where all of the good players went. I was only an average player in those days, but Kona always had well maintained and newer games. My college was also only two blocks away so I became one of the regulars. Some of the games that I remember playing there were SKYJUMP, HIGH HAND, WIZARD, and a super easy LUCKY ACE.

Back in those days the object of playing was to win replays. A lot of the games had unlimited Specials, so a good winning streak could last for hours. In fact, I remember winning replays to the maximum (15 or 20 replays) on first ball. The real incentive to become a good player was mainly to be able to play pinball for free. Imagine only having a few dimes and being able to play for hours.

In the late Seventies, I transferred to Cal. State University Fullerton. I was now going to school full time, working as a Pinball Technician part-time. I worked every Friday during these two years for an old-time game operator. His name was Herman Wolff, who had been an operator since 1939, and knew the industry better than anyone I had ever met. During this time, I spent a lot of time in the student union playing pinball. Sometimes there would be a several

hour gap between classes and I became good at pinball. That is, good at playing pinball. I remember playing games such as COUNT-DOWN, CLOSE ENCOUNTERS, JACKS OPEN, GOLDEN ARROW, FAST DRAW, SPIDERMAN, AND JOKER POKER. Notice that they are almost all Gottliebs. They must have bought mostly from a Gottlieb distributor.

FS: *When you graduated, what happened?*

JN: I graduated from the University in June, 1981. The next year was spent working full time as a Pinball Tech. I saved as much money as possible so I could move to Silicon Valley (San Jose, California). I was hoping to find employment with a game company. Resume after resume and interview after interview were fruitless.

Out of desperation, I took a job as a game Technician at an arcade. I worked there from 1982 through 1984, making about five dollars an hour. (It looked like my four year degree was a waste at this point in my life.) and I decided to pursue a second degree in Computers and Electronics.

During the two years that I worked in the arcade, I also got in a lot of pinball playing. I always had a small piece of duct tape on each game. This was so that if the phone rang, I could quickly "catch" the ball, then tape the flipper button "On", while I ran for the phone. I would also choose the pinball games that the arcade bought. Some of our games were: EIGHT BALL DELUXE, MYSTIC, CENTAUR, XENON, FIREPOWER, FRONTIER (very popular), and MATA HARI. I also had a custom one-of-a-kind PINK FLOYD pinball in the arcade for awhile. This PINK FLOYD pinball is still somewhere in the San Jose area. I designed another custom pinball called TOUR DE FRANCE.

While working at the SPACE SHUTTLE, I got to know a good player by the name of Rick Stetta. We would occasionally go out and play pinball. One of my most memorable pinball experiences was when we decided to travel 30 miles to play pinball. The arcade had at least 10 pinball machines (a lot for 1984). Some of the games were SPECTRUM, VIKING, CENTAUR, EIGHT BALL DELUXE, and VECTOR. The CENTAUR (Rick's favorite game) and EIGHT BALL DELUXE (my favorite game), sat side-by-side. At the end of our playing session, we decided to play our favorite games. I can only remember that we had a crowd around us when we each "rolled over" our respective games at almost the same time. The owner of the arcade proceeded to get

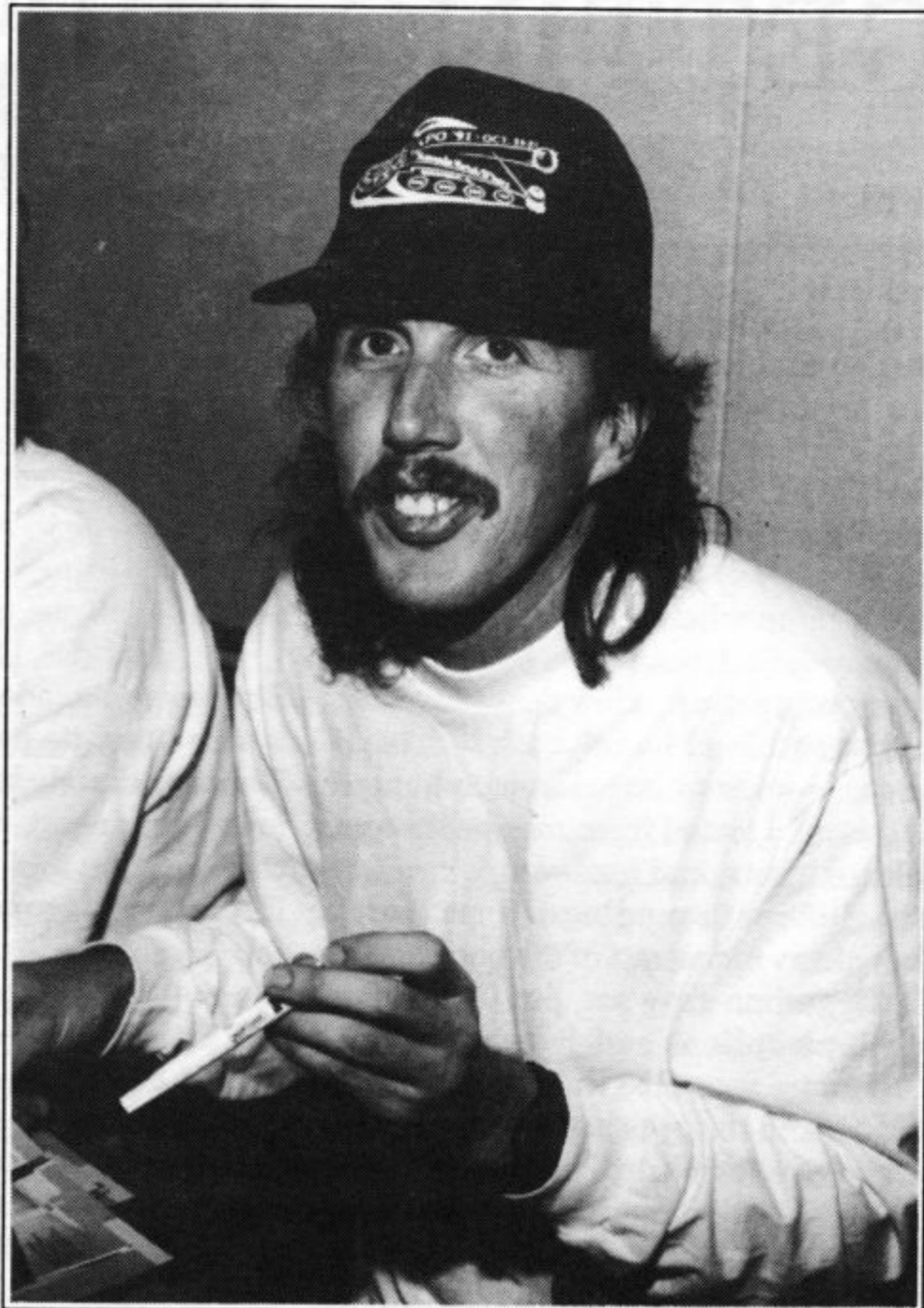
made at us because he thought we were doing "BANG - BACKS." Granted, I had done some earlier but I had not done any during this game. He still refused to put my name up on the chalkboard nor give me the tokens for breaking EIGHT BALL DELUXE'S all time score.

FS: Breaking pinball records and becoming a very accomplished player, all that aside, how was your professional life coming at that point?

JN: Well, I finally got a good break in 1984. Underwriters Laboratories hired me as an entry level Report Writer. I later became an Engineering Assistant (upon my completion of the Computer and Electronics degree). I now had two college degrees, so I still had greater expectations. I wanted to be a Game Designer. I completed TOUR DE FRANCE in late 1984, and put it in the KEYSTONE Arcade. This game had many "FIRSTS" for its day. (This game was recently destroyed by rain.)

This project was fun and exciting, so I decided to pursue the "resume thing" again. The first Pinball Expo happened in late 1985, so I came armed with resumes and questions. I handed copies to all of the companies: Bally, Game Plan, Williams and Premier. I never heard back from anyone for months, then I was given a chance by Premier Technology. (No one else ever replied.) I took that chance (gamble), by selling most of my possessions, loading everything I owned into a Ryder truck and moving to Illinois.

FS: And so it was that Jon Norris, the player, became Jon Norris, pinball designer. In the next issue of THE FLIPSIDE we'll continue our profile and discover what Jon has contributed to the pinball landscape.



WE WANT YOU!

To rest your flipper fingers long enough to fill out this questionnaire. Tell us what you like and don't like about pinball. Then rip (or photocopy it) and send it to us pronto at this address: THE FLIPSIDE, 81 Carrar Drive, Watchung, NJ 07060.

Name: _____

Address: _____

City & State: _____

Sex: Male _____ Female _____

Family Income: Under \$14,000 _____ \$14-21,000 _____ \$21-39,999 _____ Over \$40,000 _____

Education: Elementary School _____ High School _____ College _____ Master's _____ PhD _____

Occupation (if none, list parents'): _____

How much money do you spend on pinball per week? _____

Favorite new game: _____

Biggest disappointment: _____

All time favorite pinball machine: _____

Do you play video games? Yes _____ No _____

What is your current favorite arcade video game(s)? _____

GETTING PERSONAL

Meet Rob Rosenhouse

It all started when I was five years old. My parents took me up to the mountains on vacation. While they ran around doing adult things, like hiking, tennis and dancing, I wandered around the lobby of the resort where we were staying. I wandered into a room where I saw some things I recognized. I noticed a pool table, a ping-pong set-up, a few decks of cards, and something I hadn't seen before. It was this wooden box that stood about 6 feet tall, glowed from many different colored lights, and made a small racket with different sounding chimes. I took the shinny nickel out of my pocket that my Grandma gave me, put it into this big contraption, and it came to life. The game was Gottlieb's CENTRAL PARK, and this was just the beginning of my love for pinball.

Next summer, my family joined a swim club, and luckily for me, they had a snack bar complete with 6 pinball games. Needless to say, I did NOT become an Olympic quality swimmer. I would save all week in order to spend all day Saturday and Sunday playing pinball. I was getting pretty good too! At age 9, I was doing as well as all those old people. They must have been at least 16!

For my 13th birthday, my folks bought me a 10 speed bicycle. I learned all the routes to all the arcades in the area. Some rides would take me over 8 miles just to play pinball. Was I ever glad to turn 17 and get my drivers license! Now I regularly drive to every arcade within a 60 mile radius, just to satisfy my craving to play.

At age 18 I bought my first machine, FUTURE SPA, from Bally. I got this from an old operator friend of mine. I played it for quite some time, fixed it up, and later sold it. My second machine was HARLEM GLOBETROTTERS, another fun game. This, too, was fixed up and sold. Seems I have a knack for this.

While attending Rutgers University, I had probably the best job on campus. I worked as a part time tech

for Alpha Omega Amusements, which supplies the games to all the game rooms on campus. Needless to say, I got a lot of practice 'play testing' the games after cleaning them. It was quite pleasing to have my high scores, along with my name, entered on virtually all the games on campus.

In 1986, I began playing at the Broadway Arcade in New York City, where I met its owner, Steve Epstein. We immediately knew that we had our love for pinball in common. It was then that he told me about a Pinball Expo that takes place in Chicago. Next fall, I went out to the Expo and had the time of my life, meeting the designers and artists that create my favorite pastime. I have attended every year since.

If you are a true pinball player, and lover, then Broadway is the place to be. It is where the newest games appear first. In 1991, I started playing in Broadway's PAPA league. In my first outing, my partner, fellow reviewer Steve Baumgarten, and I came in a respectful second place. In February, 1992 I played in my first PAPA tournament. I ended up finishing third. I was very happy with my accomplishment, my prize, and especially the tro-

phy. In April of this year, I played in another PAPA event, this time right in my home state of New Jersey. After qualifying in the top sixteen, the final rounds began. After many tough matches against some of the finest players in the country, I somehow managed to win First Place. This has been the pinnacle of my pinball playing career.

I look forward to playing pinball at least 3 times a week, and especially traveling to New York, Chicago and Milwaukee each year for various pinball events. Pinball is an important part of my life. I always wait in anticipation to see what challenges will come with each new model that is made. To me, pinball is good, clean fun, and I will always enjoy playing. I hope someday that I can earn my living from being involved in the pinball industry.

We want to hear from you and we're sure others would like to "meet" you in the pages of **The Flipside**. Tell us your story and how you got started playing pinball and, if you can, send us a picture and be featured in GETTING PERSONAL.



Rob Rosenhouse competing at PAPA 2 with his trademark Walkman firmly in place.

THE PROFESSIONAL AND AMATEUR PINBALL ASSOCIATION

ALL PRO LEAGUE - 05/05/93

STANDINGS AND LEAGUE STATISTICS AFTER 4 MATCHES

	Player	Points	Average	Record			PEPGA
9	DWIGHT GREEN	221.0	60,010,897	17.0	9.0	6.0	6.91
7	HOO NINT	210.0	58,295,530	14.0	13.0	5.0	6.56
5	LUI SIEH	194.0	60,408,203	14.0	9.0	9.0	6.06
3	TIM POST	191.0	46,535,748	11.0	15.0	6.0	5.97
4	SHIMON ISKOWITZ	190.0	53,095,098	14.0	8.0	10.0	5.94
6	GENNADY LEVITAN	164.0	56,324,364	12.0	6.0	14.0	5.12
2	ERIC MANN	140.0	61,467,249	4.0	18.0	10.0	4.38
1	SAM FIELD	126.0	27,603,499	6.0	10.0	16.0	3.94
8	ADAM ERNSTES	100.0	12,989,129	4.0	8.0	20.0	3.12

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
4	SHIMON ISKOWITZ	80.0	93,058,638	8.0	0.0	0.0	10.00
9	DWIGHT GREEN	52.0	43,354,668	4.0	2.0	2.0	6.50
7	HOO NINT	51.0	76,742,552	3.0	4.0	1.0	6.38
6	GENNADY LEVITAN	48.0	44,449,145	4.0	1.0	3.0	6.00
5	LUI SIEH	39.0	44,995,183	3.0	1.0	4.0	4.88
3	TIM POST	38.0	35,916,080	2.0	3.0	3.0	4.75
2	ERIC MANN	36.0	51,761,895	0.0	7.0	1.0	4.50
1	SAM FIELD	28.0	27,603,499	0.0	5.0	3.0	3.50
8	ADAM ERNSTES	12.0	8,659,420	0.0	1.0	7.0	1.50

BIG APPLE LEAGUE -05/03/93

STANDINGS AND LEAGUE STATISTICS AFTER 4 MATCHES

	Player	Points	Average	Record			PEPGA
8	DAVID PELLER	235.0	79,367,619	19.0	8.0	5.0	7.34
2	RAYMOND COSTANZA	217.0	63,991,383	17.0	8.0	7.0	6.78
9	DAVID TAYLOR	198.0	57,369,626	14.0	10.0	8.0	6.19
6	JOSEPH BAILEY	188.0	38,257,204	12.0	12.0	8.0	5.88
5	DOUGLAS TUCKER	180.0	34,788,580	10.0	14.5	7.5	5.62
3	JOSEPH ROLLE, JR.	169.0	59,422,112	9.0	14.0	9.0	5.28
7	PAUL CHEN	144.0	39,488,357	8.0	10.0	14.0	4.50
1	DAVID CADORETTE	104.0	25,427,848	4.0	9.0	19.0	3.25
4	FREDRICO RUIZ	101.0	24,079,309	3.0	10.5	18.5	3.16

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
8	DAVID PELLER	66.0	125,278,348	6.0	1.0	1.0	8.25
9	DAVID TAYLOR	66.0	60,907,092	6.0	1.0	1.0	8.25
7	PAUL CHEN	47.0	42,551,785	3.0	3.0	2.0	5.88
5	DOUGLAS TUCKER	43.0	26,766,730	3.0	2.0	3.0	5.38
3	JOSEPH ROLLE, JR.	38.0	42,645,782	2.0	3.0	3.0	4.75
2	RAYMOND COSTANZA	38.0	41,956,657	2.0	3.0	3.0	4.75
6	JOSEPH BAILEY	32.0	38,596,225	0.0	6.0	2.0	4.00
1	DAVID CADORETTE	30.0	28,875,978	2.0	1.0	5.0	3.75
4	FREDRICO RUIZ	24.0	33,892,601	0.0	4.0	4.0	3.00

PEPGA (Point Efficiency Per Game Average), trademark (TM) PAPA, utilized for handicapping in pinball tournaments and leagues.

THE PROFESSIONAL AND AMATEUR PINBALL ASSOCIATION

SPACE PORT #1 - 05/03/93

STANDINGS AND LEAGUE STATISTICS AFTER 5 MATCHES

	Player	Points	Average	Record			PEPGA
2	JOHN KOSTYAL	131.0	81,224,555	12.0	2.0	1.0	8.73
3	STEPHEN KLUTSARITS	102.0	47,692,989	7.0	6.0	2.0	6.80
8	LEONARD ANICOLA	92.0	8,667,806	5.0	8.0	2.0	6.13
9	ANTHONY TAKACH	89.0	5,552,585	6.0	5.0	4.0	5.93
5	HENRY WHITEHOUSE	76.0	7,795,840	5.0	4.0	6.0	5.07
6	THOMAS GIUNTA	70.0	11,586,022	5.0	2.5	7.5	4.67
7	PATRICK BEIL	70.0	4,867,092	3.0	7.0	5.0	4.67
1	DAVE SULLIVAN	69.0	2,784,104	2.0	9.0	4.0	4.60
4	ROBERT BROYLES	21.0	0	0.0	1.5	13.5	1.40

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
3	STEPHEN KLUTSARITS	30.0	129,804,660	3.0	0.0	0.0	10.00
6	THOMAS GIUNTA	30.0	19,631,316	3.0	0.0	0.0	10.00
2	JOHN KOSTYAL	25.0	71,002,846	2.0	1.0	0.0	8.33
9	ANTHONY TAKACH	16.0	10,149,860	1.0	1.0	1.0	5.33
1	DAVE SULLIVAN	15.0	4,309,500	0.0	3.0	0.0	5.00
5	HENRY WHITEHOUSE	11.0	4,296,413	0.0	2.0	1.0	3.67
7	PATRICK BEIL	7.0	11,425,426	0.0	1.0	2.0	2.33
8	LEONARD ANICOLA	7.0	10,267,386	0.0	1.0	2.0	2.33
4	ROBERT BROYLES	3.0	0	0.0	0.0	3.0	1.00

SPACE PORT #2 - 05/03/93

STANDINGS AND LEAGUE STATISTICS AFTER 5 MATCHES

	Player	Points	Average	Record			PEPGA
3	GENE MAYERS	130.0	35,706,225	11.0	4.0	5.0	8.67
1	TIM SOURWINE	130.0	14,432,156	11.0	4.0	7.0	8.67
8	JEFF MOLLER	115.0	8,299,481	8.0	7.0	8.0	7.67
4	THOMAS MOLLER	112.0	27,763,272	9.0	4.0	8.0	7.47
5	JASON PHILLIPS	53.0	0	2.0	5.0	7.5	3.53
7	DEANN SCHNECK	53.0	0	2.0	5.0	9.0	3.53
6	DAN HOLECZ	53.0	0	2.0	5.0	14.0	3.53
2	NICHOLAS TAKACS	47.0	0	2.0	3.5	9.5	3.13
9	ERIC SCHNECK	46.0	0	1.0	5.5	8.5	3.07

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
3	GENE MAYERS	30.0	24,860,343	3.0	0.0	0.0	10.00
8	JEFF MOLLER	30.0	13,337,603	3.0	0.0	0.0	10.00
1	TIM SOURWINE	25.0	27,908,426	2.0	1.0	0.0	8.33
7	DEANN SCHNECK	16.0	0	1.0	1.0	1.0	5.33
6	DAN HOLECZ	16.0	0	1.0	1.0	1.0	5.33
5	JASON PHILLIPS	16.0	0	1.0	1.0	1.0	5.33
4	THOMAS MOLLER	12.0	7,057,783	1.0	0.0	2.0	4.00
9	ERIC SCHNECK	9.0	0	0.0	1.5	1.5	3.00
2	NICHOLAS TAKACS	9.0	0	0.0	1.5	1.5	3.00

PEPGA (Point Efficiency Per Game Average), trademark (TM) PAPA, utilized for handicapping in pinball tournaments and leagues.

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As an introductory special with the first 100 orders ONLY, I will include the speaker panel knockout from DR. WHO. So, if you haven't seen these great souvenir game collectibles before order now - you'll be glad you did.

PLEASE INCLUDE AND PRINT ALL REQUESTED INFO CLEARLY - REMEMBER IF I CAN'T READ IT, I CAN'T SEND IT. MAKE CHECK PAYABLE TO AND MAIL ORDER TO: COLLECTIBLES, 6427 W. Irving Park Rd., Suite 170-A, Chicago, IL 60634.

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COSMIC PRINCESS	GORGAR	OUTER SPACE	SPIDER MAN	WILD WILD WEST
COSMOS	GRAND SLAM	OXO	SPIN OUT	X'S & O'S
				ZIP A DOO