

THE FLIPSIDE THE FLIPSIDE

VOLUME 4 - ISSUE 1

\$3.00

Pinball Art

THE MACHINE

BRIDE OF PIN•BOT



PAPA 5 INTERNATIONAL TOURNAMENT

FOUR HISTORICAL DATES TO REMEMBER...

PAPA 1, 1991...THE BEST PINBALL TOURNAMENT IN THE EAST...

PAPA 2, 1992...THE BEST IN THE UNITED STATES...

PAPA 3, 1993...THE BEST IN THE WORLD...

PAPA 4, 1994...THE BEST IN THE UNIVERSE...

BE A PARTICIPANT IN THE NEXT HISTORY MAKING EVENT - PAPA 5 - DESTINED TO BECOME A HIGH LIGHT IN PINBALL FOLKLORE TO BE REMEMBERED BY FUTURE GENERATIONS. MAKE SURE YOU CAN SAY "I WAS THERE!"

*THREE
HISTORICALLY
SATISFYING DAYS*

FRIDAY, FEBRUARY 3RD

THRU

SUNDAY, FEBRUARY 5TH, 1995

PAPA 5

HISTORY IN THE MAKING

PARK CENTRAL HOTEL
56TH ST. AND 7TH AVE., NYC

SPECIAL PAPA RATES

AVAILABLE FEB. 3-4-5

DOUBLE OCCUPANCY: \$89.00/RM

TRIPLE & QUADRUPLE: \$109.00/RM

CALL RESERVATIONS & MENTION

PAPA PINBALL

1-800-346-1359

*FEATURING: WORLD PREMIERE GAMES * ONE BALL SHOOTOUTS * TWO MINUTE DRILLS *
SCOTCH DOUBLES * CELEBRITIES * GREAT PRIZES * WORLD WIDE NEWS COVERAGE!!!*

SIX DIVISIONS!!!

TOTAL PURSE - A STAGGERING \$30,000 IN CASH AND PRIZES!!!

FOR MORE INFORMATION CONTACT STEVE EPSTEIN

PHONE: 212-247-3725 - FAX: 908-668-0404

OR WRITE:

STEVE EPSTEIN

C/O PAPA

81 CARRAR DRIVE, WATCHUNG, NEW JERSEY 07060

PAPA 5 is brought to you by the following most excellent sponsors: Amtex Software, Toy Biz, Inc. (Makers of Pinball Warrior), Data East Pinball, Inc., Midway Manufacturing Company (Manufacturer of Bally Amusement Games), Premier Technology and Williams Electronics Games, Inc.

PAPA 5 - HISTORY IN THE MAKING

PRESENTED BY PAPA

THE PROFESSIONAL & AMATEUR PINBALL ASSOCIATION

THE FLIPSLIDE

Publisher and Editor
Steve Epstein

Executive Editor
Joe Schick

Managing Editor
Anna Joseph

Associate Editor
Michael Brent

Contributing Editors
Steve Baumgarten
Sean Joseph Grant
Jonathan Martel
Robert Rosenhouse

Guest Contributors
Laura Lyons

Art Director
Nathaniel Lucas

Advertising Director
Sondra Epstein

Circulation Director
Walt Levine

THE FLIPSLIDE is published by Sonderid Publishing, 81 Carrar Drive, Watchung, NJ 07060. Reproduction of editorial or pictorial content in any manner is prohibited. No responsibility will be accepted for unsolicited material. All such material must be accompanied by sufficient first class postage. Single copy price \$3.00. Subscription rate \$18.00 for one year (6 issues), Canada and Foreign are \$28.00.

SPECIAL WHEN LIT

The seasons change and once again our small staff has put together another great issue of THE FLIPSLIDE. Even though our initial schedule of publishing every two months has expanded to every three to four months, we still endeavor to bring our readership the newest games and interesting information on the pinball scene. I still hold out hope that this magazine will become more interactive with our readership. The stream of letters has almost dried up. We need to hear from you on all matters concerning pinball play, design, programming, likes and dislikes. I can promise you that your input will be seen by the industry at large and also be taken very seriously.

I am truly excited by the new crop of games that are featured in this issue. The direction of the industry, in my humble opinion, is toward the player. I see this in the more open playfields, longer shots, and the return, in some cases, of long forgotten drop targets. The Broadway Arcade, being a test site for the pinball industry and also where I work, the next group of pinballs are in residence. They are all consistent with the above mentioned formula of open playfields and long accessible shots.

I am sorry to report the demise of the IFPA although there is still some hope for the staging of a spring tournament. With their departure from the pinball scene goes the tireless efforts of Doug Young to create a competitive atmosphere in which pinball players could perform. We wish good fortune to Doug in his next endeavor. This does bring home the sobering thought that the pinball manufacturers cannot be relied on to offer programs of competition and promotion for their players. The task, as before, rests with the players themselves. I would like to hear from you on the subject. Please write because your voice will be heard.

Steven Epstein

THE WRITE STUFF

Dear Steve,

Here is my game rating ballot and some comments I have about pinball in general. Where in New York is the Broadway Arcade? I have heard a lot about it, and it's enough to make me wish I didn't live so far from New York.

Anyway, here goes:

We finally got a ST:TNG in town!! Yay!!! I have waited about a year for this game...

I love the deep rule set and overall fun-factor of ST:TNG, but it is frustrating when parts of the game malfunction and the software does nothing to compensate for it (e.g. when the ball-launch spiral ramp gets out of alignment and misses the Lock).

TOMMY is another fantastic game by Data East, but it is much too mode-oriented like so many games nowadays. I wish I could find this game somewhere nearby, it's one of my favorites. I think the poor reputation of Data East's quality has scared many operators away. Our campus arcade had a LAST ACTION HERO, which has been a "lemon", breaking all the time.

I would like to say that the new pinball machines being released are truly incredible, but in the long term the older machines are superior. The complexity of today's machines leads to reliability problems. Games like INDIANA JONES, JUDGE DREDD, and STAR TREK: TNG are so mechanically fragile it is near-impossible to find one in perfect condition (unless you go to the Broadway Arcade of course). The rules of most games now revolve around Jackpots and Modes, which becomes repetitive quickly. I would prefer to see games become more reliable and robust, even if it means a simpler playfield. DR. WHO is one of my all-time favorite games, because it's not a typical modes-and-jackpots game, the rules are unique and fit together perfectly, and the physical parts of the game never seem to break!

Thanks for publishing such a great magazine! It's wonderful to have a magazine written for *players*, as opposed to operators (RePlay) and collectors (pinGame Journal). I have subscribed to all three, and as a player I enjoy THE FLIPSIDE the most.

Sincerely,
Josh Lehan
San Luis Obispo, CA

Dear Josh,

Thanks for the "encouraging words" about the FLIPSIDE - the concept upon which it was founded is that it is a magazine for the players, by the players. Therefore, we must continue to have active input from all of you. As you pointed out, for the most part other magazines are directed toward a different segment of the industry, i.e. trade and collectors, and we think there is room for all.

Your game rating sheet was among the first to reach us and although the responses were not heavy the first time around, we are hopeful our other subscribers will take the time to rate the games reviewed in this issue. It's a great way to let the manufacturers see how you feel and maybe act upon the suggestions offered.

The Broadway Arcade is located at 1659 Broadway, New York City, between 51st and 52nd Streets. If you're ever in the neighborhood please drop by.

Thanks a lot for writing and don't forget to send in future game ballots as well as your comments on all the other subjects so important from the player's point of view.

Steve Epstein

VARIETY may be the spice of
LIFE...

But when you only want
PINBALL, you need the...

pinGame journal

Covering The World of Pinball

Twelve Issues--\$28 (Canada--\$32,
Europe--\$35 surface, \$57 air)
Sample Issue--\$3, Information--FREE

31937 OLDE FRANKLIN DRIVE
FARMINGTON HILLS, MICHIGAN 48334
(313) 626-5203

PLAYER GAME RATING

These are the running totals and averages for our first game rating ballot and many thanks to all of you who responded. For the next issue we'll keep this list and add in Rescue 911, Guns 'N Roses, World Cup Soccer, Demolition Man, Freddy's Nightmare, Road Show, Corvette and Maverick. Let's hear from you.

Game	Playfield Layout	Rules	Artwork	Audio/ Visuals	Distribution*
Star Trek: The Next Generation	9	9	9	9	9
Tales From the Crypt	7	8	9	9	6
Tommy	7	9	8	9	6
Wipeout	5	5	5	5	6

*This is a rating on the availability of that machine in your area.

GAME RATING BALLOT

RATING SYSTEM: Each game listed may be rated individually on a scale of 10 (High) to 0 (Low) for each of 5 categories. Send your completed ballot to: Steve Epstein, THE FLIPSIDE, 81 Carrar Drive, Watchung, NJ 07060. The results will be announced in the next issue of THE FLIPSIDE.

Game	Playfield Layout	Rules	Artwork	Audio/ Visuals	Distribution*
Rescue 911					
Guns 'N Roses					
World Cup Soccer					
Demolition Man					
Freddy's Nightmare					
Road Show					
Corvette					
Maverick					

*This is a rating on the availability of that machine in your area.

PLAYING THE FIELD

RESCUE 911

By Sean Joseph Grant



RESCUE 911 marks an attempt by Premier to produce machines which blend in more with those of other manufacturers. It is the first licensed machine made by Premier since STREET FIGHTER II, and it is also the first legitimate tournament machine since SFII. The scoring is slightly less chunky than recent Premier releases, and this machine is much harder to take advantage of, unlike WORLD CHAMPIONSHIP SOCCER with its easy Riot shots, and WIPEOUT with its Billion plus jackpots.

In other words, this machine couldn't help but be an improvement over WIPEOUT and WCS, but luckily it is a substantial one...once you learn the rules! RESCUE 911 is a solid but often misunderstood machine because of the depth and complexity of the rule set, and the lack of communication of these rules by the machine to the player. Once the player figures out the rules, strategies can be formed and the game becomes a great deal more enjoyable, but until then this game plays just like another Premier machine: trap the ball constantly and shoot for the flashing lights. Therefore, this guide should be helpful to those interested in giving this machine a chance, because many of the more intricate rules of this machine will be explained in detail.

One of the player's main goals is to "Save lives." This is achieved by scoring shots during each of the 9-1-1 emergency modes. Saving twenty lives lights up the standup target on the lower right of the playfield for a Hurry-Up thirty million. Saving lives also lights the captive ball for a Hurry-Up Extra Ball and lights Lifeforce and Super Lifeforce at different adjustable values. Most machines award Lifeforce at sixty saved lives and Super Lifeforce at one hundred and twenty.

The modes are started by hitting either the left hook path of the upper lock hole when the call 9-1-1 light for the respective shot is lit. Players have the opportunity to select the mode that they wish to begin the ball with by hitting the flipper buttons before launching the ball.

9-1-1 EMERGENCY MODES (in sequence from left to right)

Stork Extra Ball: The first goal in this mode is to set up the upper flipper in order to successfully shoot one of the two main shots at the upper right of the playfield. The best way to set up the upper flipper is to shoot the Med-Alert ramp because this will allow an automatic trap. The lock hole is the easier shot to make, and since both shots have the same value during this mode (both light the captive ball for extra ball) I recommend shooting for it. Both shots feed the left flipper via habitrail for (guess what) another trap and a relaxed shot at the extra ball. In general, most players will find the captive ball easier to score with the left flipper, because the right flipper is further away and at a tougher angle. In addition, the left flipper is fed more often, so the player will have more practice in becoming comfortable with this shot. Hitting the captive ball will score the "Extra Bawl" and produce a vivid sound bite of a baby wailing, which is often quite shocking with its clarity even after many games.

Wild Fires: This mode begins with several strobing playfield shots which award the current pop bumper bonus times the bonus multiplier and three saved lives. It is, therefore, advantageous to try to save this mode until the pop bonus is high, because if it is high the scoring can be quite substantial. Shooting the three E-K-G targets raises the bonus added by each bumper from 100K to 500K and then to 3M. If raised to 3M the pop bumpers become a prime target, and this mode becomes the most lucrative one. After scoring a large pop bonus, the player should attempt to lock a ball with the upper flipper instead of starting another mode, so that Wild Fires can be chosen before launching the next ball, and then initiated by trapping with the right flipper and

then hitting the hook if lit. Completing all shots awards a bonus five lives, or ten lives if all modes have already been completed once.

Flash Flood: This mode also begins with several flashing targets. In this mode the flashing targets award 1M and save two lives for the first shot, four for the second and so on. Completing all shots awards an additional 50M.

Cave-in and Jaws of Life: Starting either of these modes for the first time will start a Multiball sequence. The modes themselves are not necessarily multiball ones, rather they both award Instant Multiball the first time they are scored. RESCUE 911 is the first machine to have a Multiball and mode relationship such as this. Modes can be started during Multiball in the exact same way as during Multiball in the exact same way as during regular play. This gives the player two things to shoot for during Multiball: the Jackpot located at the "Emergency Room" shot (the tougher of the two upper flipper shots) and the modes (once a mode is finished during Multiball the player should try to start another one so that lives can continue to be saved.)

Multiball can be initiated by either starting Cave-In or Jaws of Life for the first time, or by locking two balls with an upper playfield shot. Multiball can also be awarded as a Player's Choice award or a Med-Alert Value.

During the Cave-In round, knocking down the top right drop targets will award two lives and reveal a circular stand up target which scores 5M and saves 5 lives, unless it is not the first time going through this mode in which case 10M and 10 lives are awarded.

It is very important to start Jaws of Life before the Cave-In Rescue when going through the modes for the first time, because if the Cave-In mode is completed while Multiball is still going on and then the Jaws of Life is scored it wastes an easily started Multiball. It is thus important to start off the game with Jaws of Life lit, aim for 10M on the skill shot, then trap the ball and backhand it to the upper playfield or

slingshot pass it to the other flipper for a shot at the ramp for a better set-up at a lock shot. Before starting either Jaws of Life or the Cave-In Rescue modes for the first time, it is important to have one ball locked so that the ensuing Multiball will have three balls instead of two.

The Jaws of Life Mode can be the most lucrative scoring mode in the game. One target flashes at a time with each target scored being progressively more valuable. The first target is the 30M Hurry Up standup target - but it is not worth 30M, it awards 10M and saves two lives. The next shot awards 20M and saves 4 lives and is usually the right ramp. An upper playfield shot follows, being worth 30M and saving 6 lives and then the final hit (often the captive ball) lights for 100M and 20 lives.

Hostage Rescue Round: This mode can award a huge amount of saved lives, especially if the bumpers are strong. Use the flipper buttons to release the ball over the bumpers, either in the hole over the right of the right most bumper or to the left of the top bumper and each pop bumper hit will add to a power gauge on the bottom of the dot matrix screen. Each time the gauge is filled two lives are saved and 3M points are awarded. The lives are awarded at the end of the round. This mode is not worth shooting for if the bumpers are dead, because it will award little and place the player in jeopardy because the ball often center drains when leaving the bumper area.

OTHER SCORING FEATURES:

Lifeforce and Super Lifeforce: Lifeforce and Super Lifeforce are initiated after saving the required number of lives and shooting the right ramp. Most of the targets begin to flash, and if all of them are hit in the required amount of time, 300M is awarded if in Lifeforce and 1B is awarded for Super Lifeforce. The scoring may also be set to 100M for LF and 300M for SLF. Once either of these rounds are lit at the right ramp, no other features are lit so the player must begin this mode to return to

regular play after this mode is completed. It would seem that these modes, the most potentially lucrative modes in the game, would be highly sought after, but in the IFPA championship round last year between Dan Wilson and Jason Werdrick, neither player seemed overly aggressive in completing this mode. The reason for this was the fact that nothing is awarded unless all shots are completed, and that shooting for the E-K-G targets or the "Add a letter to Rescue" target often jeopardizes the ball. These modes would be a lot more desirable if something substantial was awarded for each hit rather than only for total completion.

Multiball: Multiball seems the safest way to score big points, and if the player is able to trap one ball with the upper right flipper and the other ball with the left flipper when there are two balls in play, the player has an opportunity to score an unlimited amount of jackpots. Here's how it works: if you get the two aforementioned traps, shoot for the Emergency Room with the upper flipper, collecting the Jackpot, and then shoot for the right ramp with the left flipper while the ball used for scoring the jackpot is sent to the left flipper. Trap the ramped ball with the upper right flipper, and then wait for the other ball to be trapped by your outstretched left flipper and you'll be back where you started except the jackpot will be at a higher value. Luckily, the Emergency Room Jackpot shot is not easy enough to score that the rest of the game becomes obsolete after getting this set-up, but if you get hot on that Jackpot shot and the right ramp shot to set up the upper right flipper again, you can score a bundle of points. Bowen Kerins was one of the players who was able to do this during his final round matches at the IFPA.

Shooting the left hook shot awards the first jackpot and then subsequent hits raise the value of the Emergency Room Jackpot. When there are three balls in play, try to make sure that a 9-1-1 round is running and try to raise the jackpot, waiting until one of the balls drain for your big attack.

Hook and Ladder Multiball: When the ball rolls through the left inlane, it

lights the right ramp for a letter in "Hook and Ladder" until the right ramp is scored, or any other target is hit. Therefore, the player should trap the ball as usual and aim for the ramp. Completing Hook and Ladder begins a Multiball round like Torpedo Multiball in SFII, awarding 3M per playfield hit, with the total being awarded in the bonus. Try to make sure that a ball is already locked before starting this mode, and aim for the bumpers if they are live, making sure not to tilt because the total for the round is awarded in the bonus.

Rescue: The right inlane lights the right kicking target for a letter in "Rescue." If Rescue is completed, the right ramp is lit for Player's Choice. The player can choose from either five lives saved, or the Super Countdown round where the drop targets are lit for a value starting at 20M.

Med-Alert: Shooting the right ramp when Med-Alert is lit can award some valuable mystery awards.

Emergency Room: Each shot of the Emergency Room upper playfield path when lit awards a progressively more valuable reward. The first shot is 2M, then 5M, then Hurry-Up Extra Ball at the captive ball, then 10M, until it maxes at 20M. This shot also locks a ball, so it is more desirable than just locking a ball with the upper hole, but it is also more difficult.

Helicopter: The most dramatic and inventive playfield toy made by Premier, the helicopter carries the ball up the playfield from the left hook when lit. The helicopter is constantly lit when the player is not in a mode, until the player has been through all the modes once, in which case it must be relit after each use by hitting the E-K-G targets. Modes can still be started if the helicopter is unlit, however, it is advantageous for the heli to be lit because the left hook knockout often jeopardizes the ball. If the player drops the ball on the flashing hospital ramp (which is unfortunately very easy, but still always fun) three saved lives will be awarded.

are the repetitiveness of the modes (sorry, shoot the flashing lights during each mode does not excite me too much after awhile), and the vagueness of the dot matrix display. If the player scores the Hurry-Up 30M, for example, the player would never know if it's in a mode because the mode pictures often do not show the score and are not overridden. The animation for the pictures are often quite good, but it took me a little bit of time to figure that the shot of the helicopter cockpit with the fuel gauge swerving to empty was supposed to notify me that the round was almost up. It is a creative idea, but it flashes on the screen too quickly for me to think that it was helpful at first. The signs such as Dangerous Curves Ahead and No Doctor Within 100 Miles correspond to the next lit mode. I'm usually pretty pin-telligent, but it took me a good amount of time to realize this. It would have been helpful if it had stated at least once after these signs that they were telling what that next lit mode was, maybe something like "Neighborhood Crime Watch" followed by "Next Mode: Hostage Rescue" would have made this clear right from the start.

When I initially played this game I was impressed with the amount of effort that went into the helicopter and the audio. The theme is very well represented by this machine, and it was obvious that this machine was going to play much better in tournaments since it wasn't as easy as WIPEOUT or WORLD CHALLENGE SOCCER. However, I didn't truly come to appreciate how well thought out this game was in terms of rules until I was able to read the posted rule sheet at the IFPA Tournament.

This game still suffers, like many recent Premier releases, of lack of exciting ball flow. The ball rarely has an opportunity to pick up speed since there are no orbits or very steep ramps, and the player will constantly trap the ball. However RESCUE 911 is still the best overall machine produced by Premier in recent memory, gaining strong appeal among novice players and greater respect from among us wizards.

• • • • •

FINAL COMMENTS

The main drawbacks of this machine

PLAYING THE FIELD

DEMOLITION MAN

By Jonathan "JAM" Martel

DEMOLITION MAN, the smash winter movie starring Wesley Snipes and Sylvester Stallone has been turned into one of Williams' latest offerings, to follow in the footsteps of T2, ADDAMS FAMILY, and the like. Being true to form, Williams has stuck to the feel of the movie as well as putting out another original design. As with their recent pins, DM has brought some new twists to the ol' table.

The first thing that you notice upon approaching the machine is the two handles on each side of the machine, above either flipper button. Each handle has two buttons; a trigger button to move the flippers and a thumb

button to launch the ball. Great idea, but I don't think the world is ready for it yet. I did play with the handles for a while when it first came out, but I went back to the cabinet buttons because the handles didn't seem to have the control that the buttons have. I don't know if it's a mechanical or a psychological thing, but no one I've talked to feels comfortable with them either. Not to put the handles to a total loss. Williams put in some secret bonus points that can only be achieved by touching the thumb buttons on the handles at key parts of the game. But more on that later.

The object of the game is to either go for 4 different multiball modes, one

more complex than the other, or to go for Demolition Time, which you get after completing 5 different modes, much like AF-TZ design. On the table are four ramps, two ramps on either side that feed to their respective flippers, a mini-ramp that can be reached by a flipper on the upper left-hand side, and a center ramp which is more like a waterski jump ramp - very short with a straight angle. At the top of the right ramp is the machine's main toy, the Access Claw, which is a mock-up of the Claw-like arm that moved the frozen prisoners around in the movie. The Claw moves the ball (by way of the flippers) to one of five different holes, which then starts the respective mode. Once started, that hole will have a light





of each ramp, with two on either side of a loop, and one in front of an access hole. Making a shot while an arrow is lit awards a given number of points (usually a couple of million) and boosts your end of ball bonus. Every ten combo shots light the Computer, which is located at the access hole. Shooting the hole is like getting the camera in TZ; you get a substantial award and are informed what the next award will be. Not a bad thing to go for at all, but I wouldn't count on it alone for a strategy, since the multiballs and/or Demolition Time will get you more points in less time. The only benefit is that you can get an Extra Ball after about 9 combos (depending on the machine) and at Fifty combos you get another one. Still by just playing the game you get enough COMBOS that it's not really worth focusing on. I've been told it maxes out at 99 and gives you a new display and more points (like the bear kick in AF) but I've never seen it done, so don't quote me.

Now there are four multiballs in DM, all with their own unique look and feel. The multiballs are really what keep me returning to this pin. I have to give much credit here to the dot-matrix team at Williams, because the multiball sights and sounds that come from that rectangle at the bottom of the backglass have to be seen to be believed. You can call me strange (everyone else does) but whenever Museum Multiball comes on, I can't help but sing along with Simon's voice clip. What's nice about the multiballs is that for the first three at least you don't really have to build up shots to get a jackpot. For the first (Fortress Multiball) and the third (Wasteland Multiball) multiballs, the method is the same. You start out with a COMBO arrow lit, (always the ski-jump ramp) and once you shoot it, you hear Mr. Stallone announce "Jackpot", the arrow goes out and another arrow gets lit. Once you get three jackpots, the right ramp lights for Super Jackpot (SJ). Sending the ball up the SJ ramp transfers the ball to the CryoClaw, which then picks up your ball and leisurely carries it over and send it back into play via the left flipper. The great thing about this is that all the jackpot shots follow the same pattern, with another shot added after the first

go on in front of it, and once all five are lit, you can go for Demolition Time.

What's nice about the playfield is that the beauty is in the details. The skill shot is one of the better skill shots I have seen. Once the ball is launched (basically tapping a button that controls a solenoid), the ball will shoot around across the top to the upper left flipper. From this flipper, you have the mini-ramp that you can hit which will send the ball down to the lower left flipper. This is not an easy ramp shot, but it is a very satisfying one, much

like the mini-ramp in ST:TNG. This ramp is not used as much though, which is probably good considering it's not easy to set up and it's also a difficult shot to make consecutively. One interesting shot you can make with it is to send the ball up the right loop and then hit the ramp. This will award you a double COMBO (if it's lit, of course) and give you some millions for your efforts.

What are COMBOS you ask? There are seven lightable arrows scattered around the playfield. One sits in front

SJ is achieved. So if you're real good you can hit the first SJ, and while that ball is hung up you can hit four more jackpots and then shoot the relit SJ with the same ball you used to get the first SJ! (Do that and you'll have a crowd around you in no time!)

The Museum Multiball is an all star favorite because not just one but ALL the arrows are lit, so the jackpots fly! (After you hit all the lit arrows, the SJ is lit, shoot the right ramp and it all starts over again.) The last Multiball, CryoPrison, only has one jackpot - the SJ - lit, but each regular jackpot raises the value of the SJ. While normal jackpots run from 20 to 50 mil, I've seen this jackpot get as high as 50 million! Definitely worth going for! It takes one shot to light the SJ, then two, then three, etc...

So you just drained a ball and ended the last multiball. What to do now? Well, I guess you could just go for Fortress Multiball and start all over again...NO! Stop! If you act fast, you, yes, you, can get the MOTHER of all jackpots if you shoot the right ramp right after ending CryoPrison MBall. I won't tell you what you get but it's a lot! It's something you really don't realize is there until you get it, and then you have no idea what it is, so you have to do it again with your friend standing next to you so you both can figure it out.

You can get multiball one of two ways. The first way is to hit a series of yellow targets on the playfield which then light the right rollover which then activates a timer on the left ramp which if you shoot it in time will "lock" a ball, or you can just shoot for the claw. (For some reason most people find the claw a little easier.) Now, shooting the claw does not mean you automatically start multiball, just that you have "locked" the last ball. (No free rides!) You still must either re-light the claw (by completing the upper right rollovers and then hitting the bottom left one) and shoot it again, or shoot the left side loop into an access hole tucked away at the top of the machine. I like to go for the access hole because it's wasteful to use up a claw feature. It is reassuring, though, to

know you can get an automatic multiball just by shooting the claw. It's not an instant MBall on your third ball, but since the claw is lit at the beginning of each ball, it's close enough.

Once you shoot the claw, you can pick any of the five awards available. Don't worry if it's already lit, you can still start the mode, and the points of the mode will have been raised as well. This won't get you any closer to Demolition Time, but many people just go for the multiball which is a solid way to get points in and of itself.

From the claw, only two modes really stick out. The first is the car chase. When the ball comes out, it's dropped right before the top left flipper. Why? If you shoot the access hole it doubles the shot value for the mode, and if you're daring enough, you can go for the mini ramp which will TRIPLE the award. This is pretty ingenious, because you can be safe and just hit the access hole for double, but if you try for triple which is a hard shot and miss, you lose your chance to up the shot award! I can never make a choice until that ball drops. (You have to understand, double can mean 40 mil per shot in later modes, but triple is 60! After 6 shots, the difference adds up!) So the mode basically is that you shoot both ramps one after another until you complete the desired number of shots. The great thing about this mode is that in shooting the ramps you get a running voice over from the movie. It's a lot like the KISS shot in TCFTBL, or the "MOVE YOUR CAR!" guy. Since the ramps can be hit one after the other, you can play the whole sound bite from the movie continuously.

The other mode I really like is ACMAG. The ACMAG is the futuristic gun that Wesley Snipes finds in the museum. (I think it stands for Magnetic Accelerator Gun.) On the screen is a countup from 5 mil to 13 mil, and when you hit the center ramp you get whatever points the countup is at. After hitting this shot 7 or 8 times it really builds your score. It's nice to start out with because you can get over 150 million in just under a minute, and usually an extra ball. (It always makes me feel better when I have an extra ball

to back me up on my first ball!) On the matrix, you see everything blown up every shot you make. Like stoplights, telephone booths, cars, cows....?

Go for Demolition Time! If nothing else, you get to see the show the machine puts on when you get there. (One of those build ups where you can tie your shoe or something while everyone stands around and gawks at what the machine is doing!) I don't know if it's worth always going for, I guess it's a personal choice. For this machine, it's either that or the multiballs, but they both will keep you occupied for a while.

This machine, although not in my top ten of all time, is up there on my list of likable machines. Why is it not really up there? BECAUSE IT DOES NOT WORK!!!!!! If you don't have a good tech that pays close attention, or even if you do, you will become frustrated at a lot of the shots on this game. Things like when the ball launches it doesn't get to the upper flipper for the skill shot, the shot to start multiball is almost impossible on some machines, and if the claw happens to mess up it can really ruin your game! Come on Williams, get it together! I personally would rather have less games that work better than more games where half of them are worse than useless because of bad mechanics! Well, there's my gripe. Other than the above venting, I like this game a lot, and hope to see more designs like this in the future. Not a Pat Lawlor, but I wouldn't mind having one in my house! (Okay, I wouldn't mind having any pins in my house!) So play and have fun with the silver ball,(okay and if you press the two thumb buttons at the same time at key points, (ACMAG, Multiball) you might

get more points than usual....!)

JAM

10,???,???,???

• • • • •

BE A GAME REVIEWER

We're looking for players to give their in-depth reviews and evaluations of the latest games. You don't have to be the greatest player in the world to contribute. Let us hear from you. Just call Steve Epstein at 212-247-3725.

PLAYING THE FIELD

GUNS 'N ROSES

By Steve Baumgarten

As a big GUNS 'N ROSES fan, I have to admit that just hearing the opening chords of "Welcome to the Jungle" sold me on this new Data East game; in fact, the game's soundtrack is both one of its greatest strengths and one of its biggest weaknesses. People who don't like the band (or its music) may not like the pin very much, even though it's one of DE's most solid efforts to date, because as was the case with TOMMY, GUNS 'N ROSES is a pin that lives or dies on its soundtrack. TOMMY's pinball-oriented theme and its non-stop Broadway soundtrack combine to make it a game that likely to be more broadly popular with pinball players than GNR, even though I think GNR is in some ways a better game overall.

As was the case with DE's prior game, WWF, GNR is a wide-body; however, there the similarities end. GNR is a single-level game, but despite that the game makes better use of its expanded playfield than did WWF. DE used the extra width to add-most notably-an extra plunger on the left, a la FUNHOUSE; the wider playfield also offers more things to shoot for from 3 flippers (2 lower and 1 upper). Think of TOMMY stretched a bit and you'll have a rough idea of what game play is like.

The playfield sports two ramps-one shaped like the letter "G", the other like the letter "R"-and in a first for DE, features two plungers: one shaped like a gun, the other like a rose. It's obvious that the design team spent some extra time and effort getting the details right; one could imagine the game with standard, clear plastic ramps, a single plunger, and many fewer GNR tunes in the game soundtrack (the



game features the better part of the band's first album in its soundtrack). Instead, the game looks and sounds great, and, while you don't always get to make much use of that left plunger, you do tend to hit the ramps (they're integrated into game play both as a separate--and potentially very lucrative--mode and as part of jackpot/multiball play). You can alternate shooting the left and right ramp (each ramp feeds back to the same-side flipper), and doing so awards another letter in "GUNS 'N" or "ROSES"; completing the band's name starts a ramp jackpot countdown, in which each ramp shot is worth tens of millions of points. During multiball play, the ramps award jackpots. Best of all, both ramps feel

different (the "G" ramp is a steep, tight spiral, while the "R" ramp is long and shallow) and are fun to shoot.

GNR is a 3-flipper game, with the third located near the upper-left corner. This flipper can send the ball around a mini-orbit (under the pop bumpers and around the top of the game) and back again to the flipper; it can also flip the ball into a wide-mouthed scoop located near the center of the playfield. Shots into the scoop award an Axl located near the center of the playfield. Shots into the scoop award an Axl combo jackpot, a mystery award (qualified off repeated shots around the mini-orbit), or an Axl 3-Ball mode jackpot. I love the way the scoop is designed: it's fairly easy to hit, and because it has beveled edges, balls tend to fall into it rather than bounce back out. (Though again, as with the left plunger, the scoop doesn't really feature in normal game play-you tend to concentrate on it only during Axl Ball mode.)

In a break with a long-standing DE tradition, the center scoop does not start modes in GNR-that function has been moved to a saucer located in a channel up near the upper-left flipper. (In fact, you can sometimes hit this saucer from the upper-left flipper, which is a really fun shot if you can make it.) This means that modes are generally started via a shot from the lower-right flipper. The shot itself is unobstructed, but the metal channel is tight and you may be surprised at how difficult it is to get the ball where you want it-in the saucer, starting a mode-rather than where you don't. Misses tend to bounce harmlessly around the playfield, which really does little but slow down game play as you have to wait to regain control of the ball and

ready yourself for another shot.

The modes themselves are fairly interesting, and for the most part they're all worth playing. And in another nice break with DE tradition, there aren't too many of them. Completing them all starts a "RIOT" mode that runs pretty much like "WIZARD" mode in TOMMY: 6-ball play in which switch hits count down to a letter in "RIOT"; play continues until you have fewer than 2 balls left in play.

DE added an interesting twist to the traditional mode start saucer: the saucer kicks out to the upper-left flipper and sets up a shot around the mini-orbit. This shot is difficult-perhaps more so than it ought to be-but it can be worth a lot, as a successful shot doubles your mode bonus. You only get one shot, and this one shot is the only way to double your bonus. It's not easy to do, but very satisfying if you can do it. Being able to double your mode score with a single well-timed, well-aimed shot is, in my opinion, a great idea-yet another in a long line of DE rules innovations we've seen featured in their recent releases. I hope to see this feature again in future DE games.

On the other side of the playfield, you'll

find a saucer/VUK combo tucked underneath the top bend in the "R" ramp; this shot adds a band member and kicks the ball up into a habitrail and ultimately back into the top rollover lanes. Once you collect all the band members, you're qualified to start multiball with either a shot back to the saucer or around the "G" ramp (in which case you'll have a shot at multiplying the initial jackpot value via a spin in a DINER-style cup). As is traditionally the case with DE games, if you haven't qualified multiball by your third ball, it will be automatically qualified for you. In either case, once multiball play is started, you have to hit each ramp one time (collecting two jackpots); then the add-a-band-member saucer lights for the "Paradise City" jackpot. This sequence repeats (with higher jackpot values); upon completing it a second time, the mini-orbit lights for a Super Jackpot with a base value of 250M points. During multiball play, jackpots will add a ball to play, something that helps your multiball last longer and keeps it more interesting. In fact, there's nothing better in multiball play than to hit a jackpot at the last second, just as one of your last two balls is about to drain, and keep multiball/jackpot play alive as the add-a-ball you just scored offsets the ball that just drained. Needless to say, I

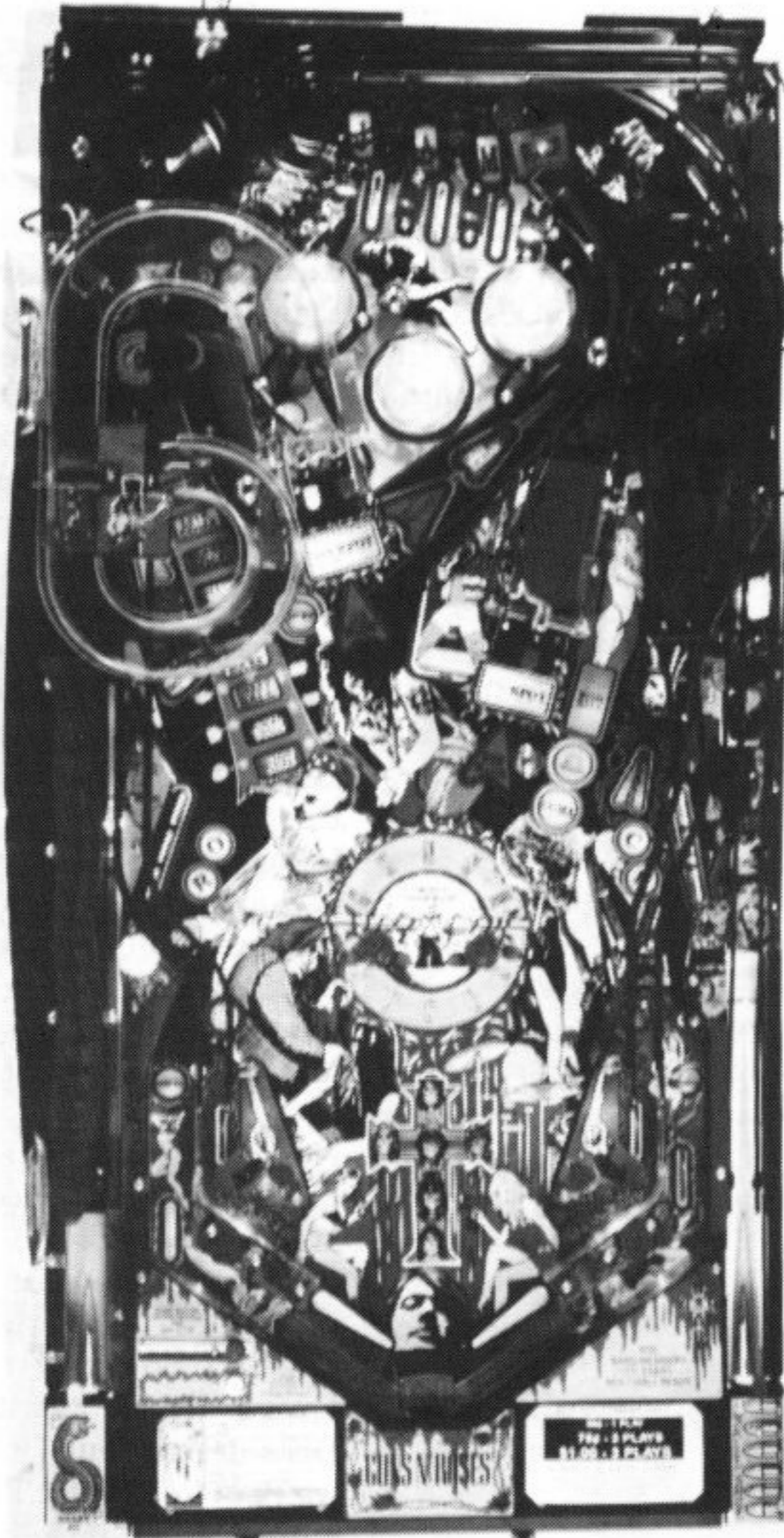
hope DE keeps this distinctive feature-one that is all but unique to DE-in their future games.

GNR introduces another fun playfield feature on DE machines; the active captive ball. This is a feature we've seen in Premier games more often than in DE or WMS games (in fact, I can't remember the last DE or WMS game that featured an active captive ball), and it's a shame, because when it's well implemented, it's a lot of fun. And on GNR, it is. The captive ball area is located to the left of the pop bumper cluster, and it can be hit from any of the three flippers (though the easiest shot is from the lower-right). What makes GNR's implementation interesting is the fact that half of the far left pop bumper is actually part of the captive ball area, too, which makes for some very satisfying action when you hit the captive ball. This toy is featured in one mode and can actually be worth quite a lot, so it pays to get this shot down.

Now as much as I like the game overall (and especially, of course, the sound and music package), I do have a few complaints about it. The biggest and most important is that it simply plays much too slowly for my taste. This may have more to do with me than with DE's design, but I think in this case we're both at fault: I for falling in love with fast-action games like ST:TNG and WCS, and DE for designing GNR in such a way that it works well only at a fixed slope. Attempt to increase the slope slightly and you find that the ball doesn't make it all the way through the habitrail when launched, or that it gets hung up at the intersection of the VUK and the main habitrail. So the result of DE's laudable effort to make their games easier to install out of the crate is that good players may tire of the game sooner than they might otherwise.

Another thing I don't like about GNR is that the various playfield features (and their rules) aren't well integrated. By that I mean that the ramps are worth shooting only to complete "GUNS 'N ROSES" and enter a bonus ramp mode; shooting them otherwise doesn't do anything for you. Compare this with the ramps on TWILIGHT ZONE:





each revolution around the rim randomly chooses a jackpot value or multiplier). The rules in FUNHOUSE brought its left plunger into play much more often, and as the shot often led to a double skill shot that started a playfield "frenzy", it was much more fun to use than GNR's.

A few simple rule changes might address this basic, overall problem; it's an area where DE has long needed some work and although they've been steadily improving over the years, they're not quite there yet. Even their best games still don't have the well-integrated feel of the best WMS games.

Although it has a great license, knock-out sound, and deep multiball play; and while GNR is certainly one of DE's best games, I've found that after an initial period of intense infatuation with the game, my pinball interests have lately turned elsewhere (specifically, to WCS and Premier's excellent new game, FREDDY). Overall I'd say that past the first few weeks of play (when nearly any new game seems fun and worth playing), my interest in a game is directly related to the depth of its rules and the speed of its play. So while games like ST:TNG and WCS are for me as fun to play now as they were when they were first released; and while even a game like FREDDY-with rules geared more toward fun than depth-has proved to have "legs"; I find I rarely play GNR anymore.

Yet I played it non-stop for the first 3 weeks after I first got my hands on it. I wish I could say that it was a great game and one that's kept me playing it since it was released, but that's not the case. On the other hand, I *have* played quite a lot of it-something I never did with GNR's predecessor, WWF. So while I can't recommend the game unequivocally, and while I don't think it's quite in the same league as some of the best of the recent crop of WMS games, it's definitely worth more than a few casual plays. And especially if you're into the theme, I think you'll find it a whole lot of fun.

• • • • •

increase your warp factor and occasionally lock a ball-is better integrated into that game than the "G" and "R" ramps are into GNR. At least in ST:TNG, the points you get from going for warp factors are significant-enough even to offset the points you're not getting because you're not playing modes. And shooting warp factors moves you closer to lighting an extra ball shot at the Mode Start scoop. The GNR ramps are integrated into multiball play, but like the orbit shots, they are rewarding enough to go for during regular play-which is where players spend most of their time.

Likewise, the left plunger is used only to set the initial jackpot value in multiball and in one of the modes to multiply the award (the plunger shoots the ball into a DINER-style cup, where

DON'T FORGET

PAPA 5

FEBRUARY 3-5, 1995

THE BIGGEST PINBALL
TOURNAMENT EVER!!

FOR MORE INFORMATION...

CALL 212-247-3725

PLAYING THE FIELD

WORLD CUP SOCCER

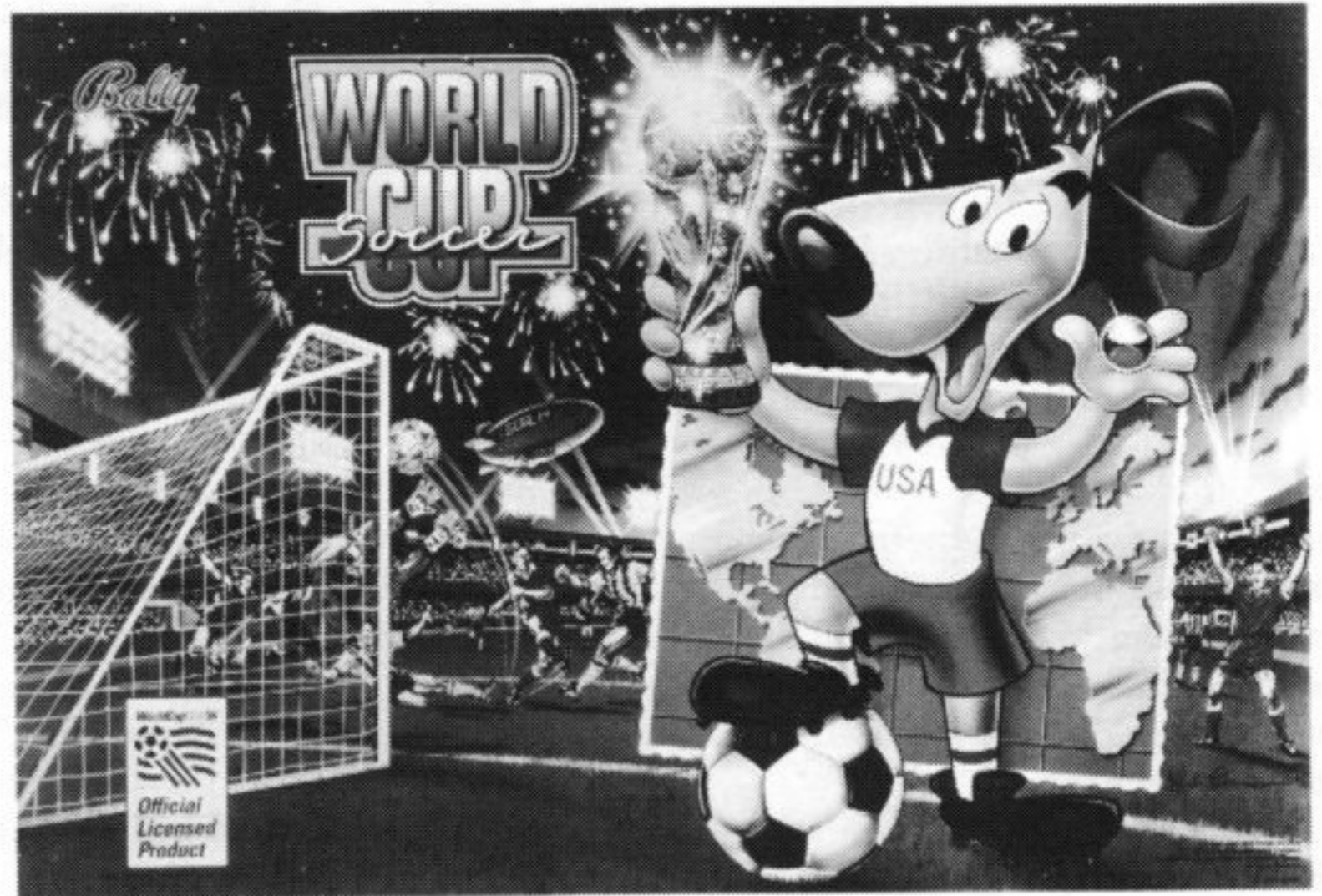
By Rob Rosenhouse

This is the first non-wide body from the North California Avenue plant in some time, and in many ways is a throwback to some older design concepts. I have begun to bore with the wide body format. With games like TWILIGHT ZONE and ST:TNG, the playfield was utilized very well. Other games, like POPEYE and ROYAL RUMBLE seem to be wide just for the sake of being wide. They also suffer from too much lateral ball movement. Luckily this is not a problem with WORLD CUP SOCCER.

This is actually the second game of the year to capitalize on the Soccer craze of 1994. Premier debuted WORLD CHALLENGE SOCCER at the P.A.P.A. tournament this past February. They either decided against obtaining a license from the World Cup Soccer Federation, or they failed to secure it. From what I understand, this game was designed primarily for export.

Bally's version, on the other hand, is a full licensing extravaganza. The playfield is filled with references to many of the top teams, and Striker, the official mascot, makes many appearances throughout the game. (Has anyone else noticed the uncanny resemblance between Striker and Hanna Barbara's "Auggie Doggy"?)

So, what is the object in a soccer game? To score goals, of course. The upper left hand side of the playfield contains a goal, complete with moving goal keeper. At first glance, one might think that the goal is all there is to shoot for on WORLD CUP SOCCER. That is very far from the truth. There are cities to visit, which build up to the



World Cup finals in Los Angeles against Germany. There are tickets to be purchased which are needed to travel from city to city. You have to contribute to the motivation for your team by adding Spirit, Stamina, Speed, Skill & Strength. This leads up to Multiball. There are TV awards that challenge players to various tests of skill for great rewards. There are free kicks, assists, and Ultra Features, all designed to keep the player entertained and on his or her toes.

Just like an actual soccer game, the game begins with a coin toss. This is a skill shot. You grab the "unique new pinball grip," which is nothing more than a drab gray ball, and try to complete the three yellow lights making up the coin toss. Why they didn't use a soccer ball as the plunger, I couldn't tell you. Completing all three skill shots awards cities, points and/or moves you closer to competing for the Super Jackpot.

At the start of each ball, the goal is active. Only when the goal is "on", can you score goals. Otherwise, you get nothing except the first time you enter the unlit goal. Only once do you score the "Striker Award" which is normally a "Command Decision" type shot from ST:TNG. You will notice that whenever the goal is available, the giant soccer ball on the right side of the playfield will spin. This puts tremendous english on the ball, and adds many random paths that the ball will take. So most of the time, your first shot will be toward the goal. Successfully scoring a goal will have the game scream "GOOOOAAAAAALLLL!!!". Missing will usually result in the game commentating. The majority is quite good, except when you have the ball cradled on the flipper and the announcer chimes in with "He can't seem to get control of the ball." I have perfect control of the ball; it's trapped on my flipper. Scoring a goal boosts your rank, which makes jackpots more

valuable in multiball and lights an Ultra Feature. Scoring a goal without a mode going also turns off the goal.

There are four Ultra Features. They all increase bonus scoring for hitting the spinner, pop bumpers, ramp shots or goalie. These max out after a certain level of bonus points, but can be relit by additional goals. These Ultra Features become very important, due to the fact that the bonus score is remembered from ball to ball. Therefore, it is very important to hit lots of these on the first ball, because you will be rewarded for them at the end of every ball you play.

The next order of business is to fill the soccer ball's lights by hitting the many "Build" shots on the playfield. These include the spinner, the two ramps, and the center Striker Award shot. In later rounds, not all of these shots will be lit, forcing you to make harder shots. Each successful Build shot adds Spirit, Speed, Strength, Stamina and Skill to the soccer ball. Lighting all five lights enables the lock, which is available from either ramp.

Hitting the ramp with the lock lit will store the ball in a lane suspended above the right side of the playfield. Assuming you're playing a single player round of the game, a new ball will be served to the plunger.

To begin Multiball play, just hit the lower right scoop. This, to me anyway, is not an easy shot. I find that I get it fairly often from a rebound from the left side somewhere. No matter how you hit it, sinking one into the scoop begins three ball play. Depending on where you left off, if this is a subsequent multiball, and the number of goals scored during regular play, you are ranked against an existing team. For the first multiball, this is typically "Rank #9 - Canada". This is important, because it lets you know how many goals you need to obtain the super jackpot. Each time you score a goal in multiball, you win a jackpot, and light the ramps to enable the jackpot shot again. Hitting a ramp while three balls are screaming around the playfield is not an easy task, but once you do, the goal will once again be lit

for a jackpot. This keeps going as long as you are able to keep at least two balls on the playfield. Once you beat France (Rank #2), the next shot to the lit goal will be to defeat Germany, for a Super Jackpot. Once the super jackpot is scored, the goal and ramps will be lit for victory shots. This is accompanied by cute animation of players tossing Striker into the air, catching him, and tossing him again.

That's one aspect of the game, but the other can be much more rewarding to the player. This involves lighting the WORLD CUP lights on the left side of the playfield. One letter is awarded for a spinner shot anytime the travel arrow is lit. You have to buy tickets before traveling. This is done in two ways. The first is the purple lights on the two lanes above the bumpers. These can be alternated with Lane Change. Each time you complete the two, you flash another city. The other is to hit the left and right ramp in either order. This will also add a flashing city. You do not have to travel immediately after buying a ticket. The game will flash the letters of the cities that you've bought tickets for, and will light them "solidly", one at a time, for each spinner shot you make. This is a great touch. You can spend the first part of the game buying tickets, and the latter part traveling. When you travel to Boston, you start the Boston Tea Party, which is a Hurry-Up type of feature that begins at 40 million, and counts

down rapidly until you hit the spinner, thus scoring the displayed value. After Boston, is New York/New Jersey. The World was not held in New York, but was depicted as being there in all of the Soccer Federation's publicity, when in reality it was staged in my native state of New Jersey. I'm glad New Jersey was included on the game. The next *important* stop is Washington, DC, where you light an extra ball "by the goal". After traveling to Los Angeles, the final city of the World Cup, you enable the finals. Shoot the lower scoop to play against Germany.

The World Cup Finals is a 45 second timed multiball match. You have to score as many goals as you can, while your opponent, Germany, is doing the same. Each goal is worth 75 million. It is important to note that WORLD CUP SOCCER does not have an auto plunger, so while playing you must also occasionally pull the plunger to



shoot lost balls back onto the playfield. The round ends when the timer reaches zero, although an overtime is possible for tied scores. At this time, the playfield goes dead and all the balls are drained. Should you have beaten Germany, you win the World Championship, are awarded 500 million points, and are greeted by a cow in outer space, in a space suit complete with helmet (No, I'm not making this up.) Losing awards nothing, except the 75 million per goal you earned during the round. Play then resumes where it was before you went to the finals.

Other neat things on **WORLD CUP SOCCER** include the TV Awards. This begins the game lit, and is relit every four goals you score. The first TV award is the Big Goal Round. This round is worth a cool 60 million if you can score three goals in the allotted time. TV award two is the Extra Ball round. Here you have a limited amount of time to hit the Striker Award shot for an extra ball. While time remains on the counter, additional shots there score 50 million. The third award is Hit the Goalie, which is reminiscent of the Cousin It award on **THE ADDAMS FAMILY**. Points increase each time you nail the goalie (Striker) with the ball. The final TV Award is Find Striker. Here you have a short amount of time to hit the Striker stand up targets to find out where Striker is hiding. Hitting the incorrect target might reveal Joe, the cook from **CREATURE FROM THE BLACK LAGOON**, or even Rayden from **MORTAL KOMBAT**. At least the programmers at Bally/Williams have a sense of humor.

That pretty much wraps up the features of **WORLD CUP SOCCER**. The bottom portion of the playfield is pretty much a standard configuration, with a kickback on the left side. This begins the game on, but will never come back on unless you hit the left side stand up target, when lit, to relight it. Above the left flipper is the return of Magna-Save. Magna-Save is a player controlled magnet that comes on for a short period of time when a special flipper button is pressed. The idea is to use the magnet to stop the ball from leaving the playfield. In almost all

prior appearances of Magna-Save, it has been above an outlane. This Magna-Save is in the most useless place in which it could be. This is my only real criticism of an otherwise fantastic game.

WORLD CUP SOCCER has something for all levels of players. Everybody seems to enjoy the game and the

theme. On the surface, the game seems very simple, but there are plenty of "wizard bonuses" to keep me coming back for more. This is the first game I've seen from designer John Popadiuk, Jr., and if this is any indication of the type of game design we can expect from him, I look forward to his next release.

.....



IS YOUR PINBALL LIBRARY COMPLETE?

We have your PINFORMATION!

Collector's Books

PINBALL MACHINES by Eiden & Lucas \$35.00

COIN-OPS on LOCATION by Bueschel \$30.00

AMUSEMENT MACHINES by Pearson \$5.75

PINBALL 1 by Bueschel \$34.95

PINBALL PRICE GUIDE \$12.00, many others.



Tech Books

NEW!

STAR*TECH JOURNAL'S PINBALL REPAIR - \$49.95

Ref. Handbook for Music & Games Technicians - by Stanley \$21.95

Williams® WPC TROUBLESHOOTING by Snicer \$29.95

Parts Catalogs, Service Manuals, factory bulletins for just about everything.

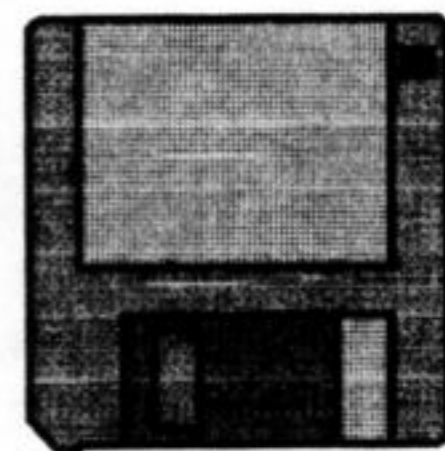


NEW! Software

Bally® EIGHT BALL DELUXE for PC's or MAC's - \$49.95

Gottlieb® ROYAL FLUSH for PC's or MAC's - \$49.95

Williams® FUN HOUSE for PC's or MAC's - \$49.95



(\$4.00 shipping covers any or all above!)

Call, write, fax for FREE catalog.



MARCO SPECIALTIES, INC.

2401-FS Sunset Blvd.

W. Columbia, SC 29169-4717

803-796-0265 FAX 803-794-5692

BACKGLASS ARTISTRY

By Bonnie Theard

If there is an underlying theme to this issue of THE FLIPSIDE, it is a celebration of pinball art and to help lead off a section paying homage to the graphic greatness which has helped to define pinball machines, we are pleased to reprint a feature by the Managing Editor of PLAY METER Magazine, Bonnie Theard, which first appeared in that trade magazine back in June of 1990.

After carefully scrutinizing photographs of no less than 362 pinball games produced in the last two decades, and zeroing in on the backglass in particular, I am in awe of this unique art form. From fantasy images in the sword and sorcery category to 101 ways to illustrate a poker hand, just about every subject known to man has been depicted on pinball backglass.

Even unsavory characters such as Attila the Hun and Captain Hook have made it to pinball backglass. Flash Gordon and Buck Rogers made it, Spiderman and Superman too. The Harlem Globetrotters have been featured, as well as heavyweight champ Muhammad Ali, bodybuilder Rachel McLish, and the famous riverboat Delta Queen.

Where else would this diverse collection of characters seem right at home: Mikhail Gorbachev, Marilyn Monroe, Dracula, Santa Claus, and Pin-Bot? These are all seen on the backglass of Williams' *Taxi*. Another Williams game, *Banzai Run*, innovatively made the backglass part of the playfield action.

Each game's backglass stands as a testament to the talent and imagi-

nation of the artist, who must carry out the theme within certain space limitations. There's a definite feeling that the images are "larger than life."

The backglass is an extremely important element in the total pinball package. In addition to displaying those all-important scores, the backglass serves as an attract mode for the game. The advent of backboxes on the top of the backglass is part and parcel of attracting players.

Speaking of attracting players, it's no secret what human form is most often found gracing pinball backglass. The female form, of course. Even though baseball players, pirates, Indians, astronauts, bullfighters, cowboys, sailors, and superheros have all had their turn on the backglass, women have dominated.

Women in swimsuits and Eskimo outfits, women on horseback or in Venetian gondolas, women in the jungle or on the ski slopes; women in all stages of dress and undress.

The men and women who populate pinball backgames are not the rank and file, but rather exaggerated versions of the human body. Never have men been so bold, brave and

muscle-bound. Never have women been so helpless, beautiful and well-endowed. Women are often stripped of their inhibitions, as well as their clothes, as they take on Amazonian proportions in the backgames of such games as Gottlieb's *Fire Queen*.

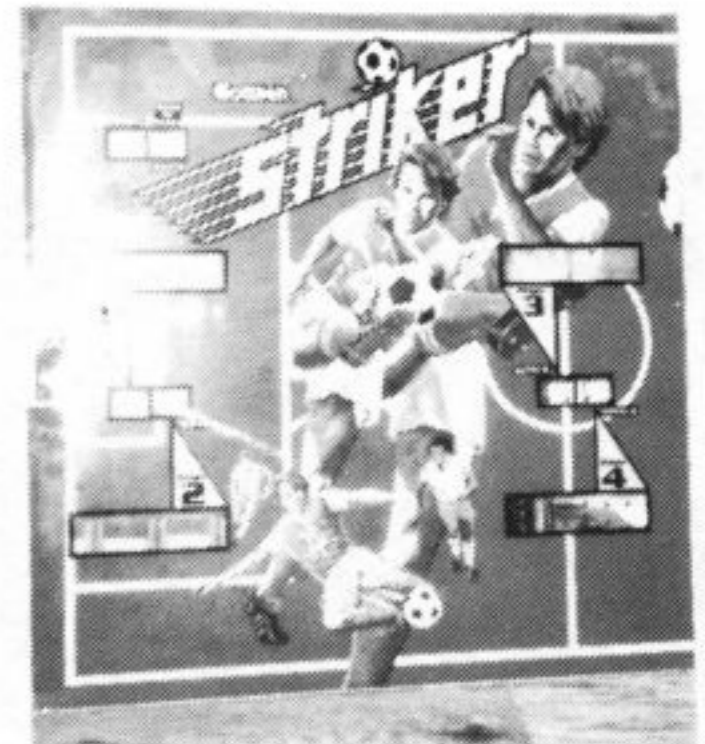
It's odd that women are frequently portrayed as either protected (in *Jungle Lord* by Williams), or totally dominant (in *Cheetah* by Stern). The connection with wild animals must really bring out the beast in the player's imagination.

One of my favorites in this vein is *Andromeda* by Game Plan. It happens that Paul Faris was the artist responsible for *Andromeda*. His most recent triumph is the artistic rendering of *Phantom of the Opera* for Data East.

An artist's point of view

An explanation for the recurrence of women on the backglass has a simple origin. According to Faris, "There was always the attitude that the market was male and the pieces were considered street pieces."

Faris is a respected artist and



member of the coin-op world. A 10-year veteran of Bally's design department, he also served as art director for a time. He has been a freelance artist for the last several years and is currently working on another pinball backglass for Data East.

If Faris has a specialty it is certainly the fantasy/horror/science fiction theme, for which he has produced many striking backglass designs. Faris cannot be totally typecast, however. The original *Eight Ball*, which has a definite '50s look, is a Faris design.

"The more versatile an artist the better," says Faris. "Pinball art is a lot of fun," he explains, "because every subject is totally different."

In effect, Faris creates an original oil painting with every backglass. When his name is mentioned, several "firsts" come to mind. One of his personal favorites, *Lost World* (Bally '77), marked the first time backglass artwork was done in the four-color process. In this process the artist completes a painting, the artwork is scanned, and a four-color, silk-screened process is done on glass.

This was a big change for the industry. Prior to this time, pinball art was line art, with each color painstakingly applied by hand. Since *Lost World*, the majority of backglasses have been done as four-color artwork. Faris was also first to sign his work, just as most illustrators do.

What are some of his other personal favorites? *Paragon*, *Xenon*, and the original *Playboy* are the first ones he mentions. Faris's inspiration comes from his family. Just as a writer often incorporates personal life experiences into his work, Faris draws on

his family as models, including his wife, daughter, and two sons.

How much latitude does the artist have in the final product? Faris explains that it works in a variety of ways, depending on whether the artist works for the company producing the game or is employed as an independent.

"If a designer has a concept for the game, the in-house artist can work with him as the game evolves. As a freelance artist you are more restricted because the company may already have a name for the game and ideas already set."

Licensed items require special handling, notes Faris. The artist has to work with a certain property and has to please both the manufacturer and the third party that holds the license.

With *Phantom of the Opera* Faris was left totally on his own, asked to provide artwork based on the book itself. Printing for the backglass was the four-color process. The tricky part was unmasking the main character. The lighting technique, designed by Faris, provides a visual removal of the mask. It is done through the special opacity of the ink and the particular lighting technique. It was expensive, but a true tie-in with the story of the Phantom.

Faris admires the work of other pinball artists, among them Dave Christensen, a fellow Bally artist from the '70s who did *Mata Hari* ('77).

Women are scarce in the world of pinball design. One worthy of note is Margaret Hudson, artist for *Eight Ball Deluxe* (Bally '82).

Time constraints are another

consideration for the artist. "Typically, a company allows the artist eight weeks to complete the project," says Faris. "The range can be anywhere from one month to three months for a given project."

COMMON THEMES

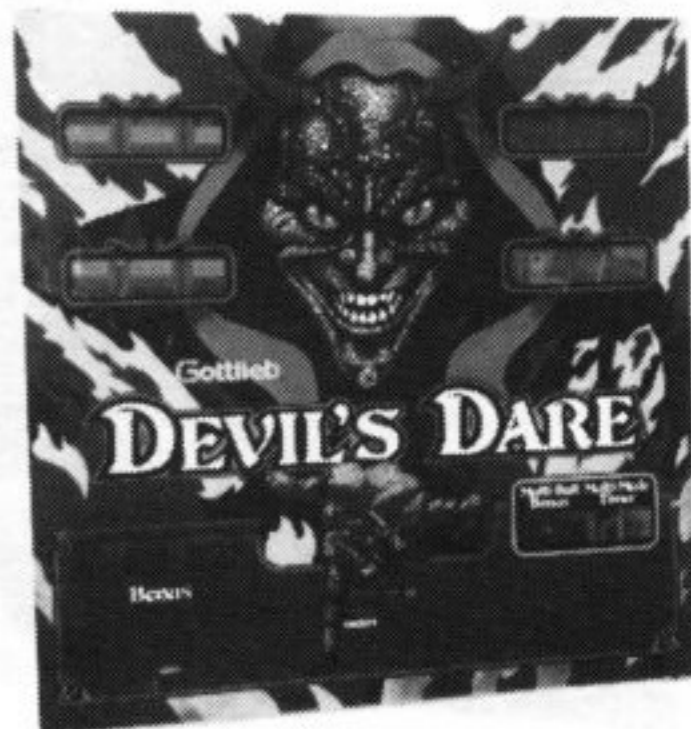
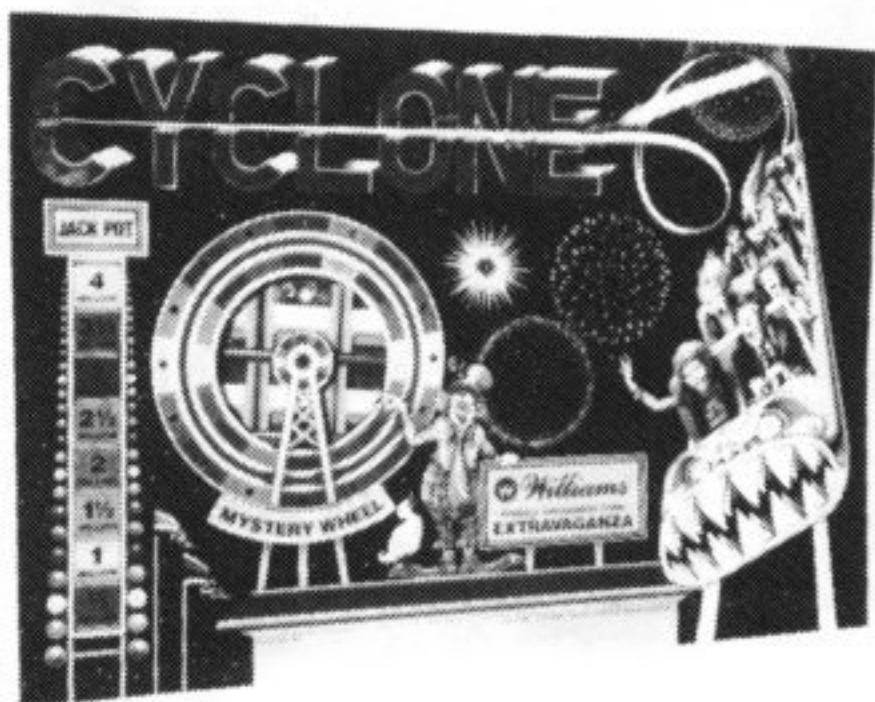
Three major theme categories have surfaced in the last two decades: sword and sorcery, sports, and card games. Some of the most interesting artwork has appeared in futuristic themes carried out in such games as *Time 2000* (Atari '77), *Time Fantasy* (Williams '83), *Spectrum* (Bally '82), and *Alien Star* (Mylstar '84).

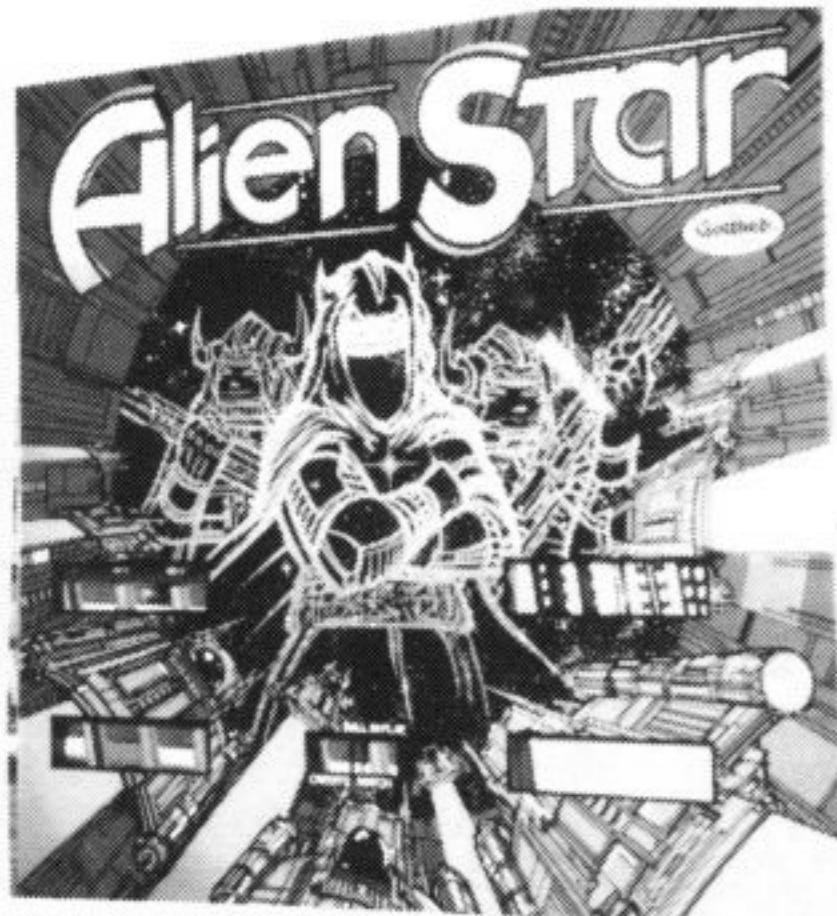
Sword and sorcery examples have included haunted houses, volcanoes, evil spirits, sea monsters, magicians, and mythological figures such as Hercules, Cyclopes, and Medusa. A half-man, half-animal figure appeared in *Centaur* (Bally '81) and a half-woman, half-animal figure was featured in *Lectronomo* (Stern '78).

Sports abound; games have covered hockey, football, soccer, tennis, bowling, Olympic games, surfing, baseball, tag team wrestling, boxing, drag racing, skateboarding, skiing, hang-gliding, grand prix racing, and horse racing.

Card games have provided a number of games, from *Royal Flush* (Gottlieb '76) to *Hot Hand* (Stern '79), and *Jacks to Open* (Gottlieb '84) to *Diamond Lady* (Premier '87). Even extra-terrestrials appeared in a card game on the backglass of *Alien Poker* (Williams '80).

The game of pool has provided





the industry with excellent backglasses, such as the Bally games *Eight Ball*, *Eight Ball Deluxe*, and *Eight Ball Deluxe Limited Edition*, plus the unusual *Laser Cue* by Williams. Sequel games have included Game Plan's *Sharpshooter* and *Sharpshooter II*, and Bally's *Fireball Classic* and *Fireball II*.

Humorous touches and cartoon characters are found on many backglasses, recently in *The Bally Game Show* (Midway Mfg. '90), *Big House* (Premier '89), and *Elvira and the Party Monsters* (Midway Mfg. '89). There are all sorts of tongue-in-cheek references in *Elvira*. Imaginations have run wild in the past with cartoon figures, as in *X's and O's* (Bally '84) and *Agents 777* (Game Plan '84).

The circus and amusement parks have been good subjects for pinball backglasses as well. Consider *Big Show* (Bally '74), *Circus* (Gottlieb '80), *Cyclone* (Williams '88), and *Hot Shots* (Premier '88).

Space-themed games have also been popular in the past, with appropriate titles of *Space Shuttle*, *Space Mission* ('76), and *Space Station* ('88) from Williams and *Super Orbit* ('83) from Gottlieb.

TV programs have become pin-



ball themes. Remember "The Incredible Hulk," "Charlie's Angels," "Star Trek," and "The Six Million Dollar Man"? Popular movies have also been depicted in games named after "Close Encounters of the Third Kind," "Rocky," and "Robo Cop."

Even video games have made the crossover in such outings as the pinball *Pac Man*, *Qbert's Quest*, *Spy Hunter*, *Space Invaders*, and *Defender*.

Music stars have appeared on pinball backglass, among them groups such as KISS and The Rolling Stones. Individuals like Elton John and Dolly Parton have also "made the scene."

PHOTOGRAPHIC BACKGLASS

The '80s saw the advent of the photographic backglass in several games from Premier Technology, including *Raven*, *Monte Carlo*, *Hollywood Heat*, *Spring Break*, and *Bad Girls*. The company's attractive *Gold Wings* backglass was a combination of artwork and photography.

Bally's game *Hardbody* ('87) employed the photographic style as well. And Data East featured a photo of Hugh Hefner and Kimberly Conrad



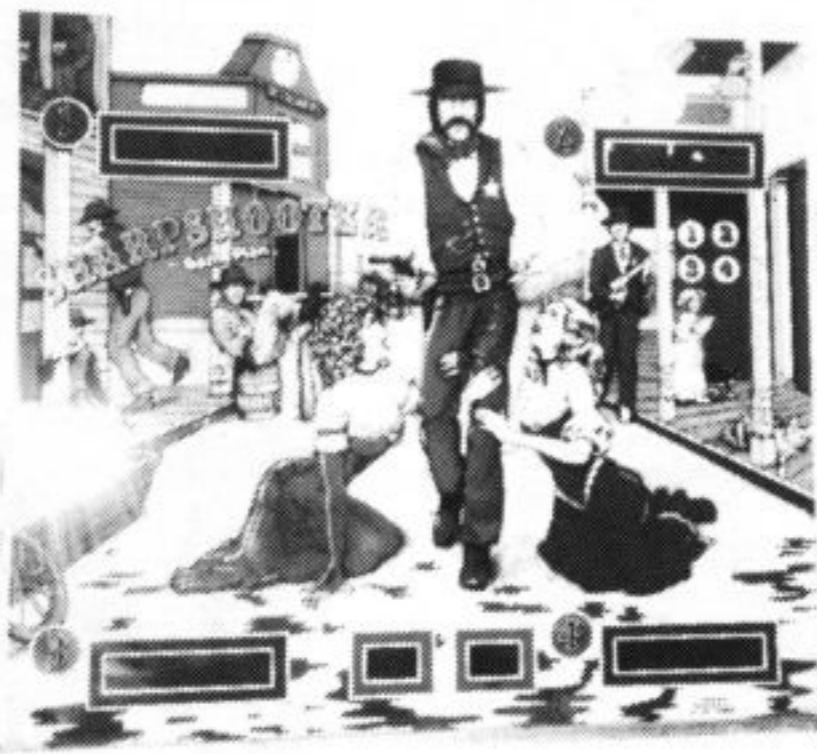
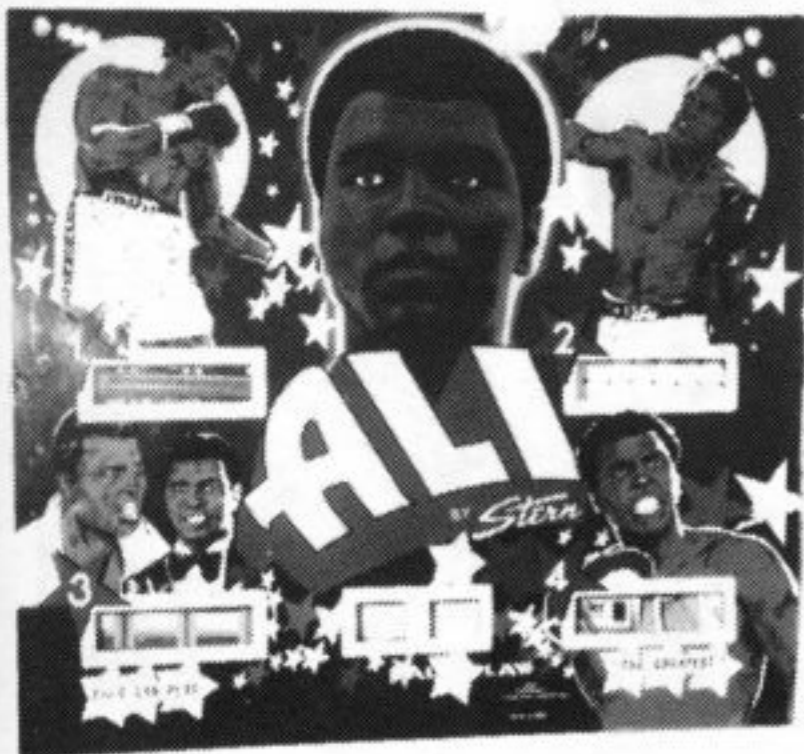
on the backglass of *Playboy 35th Anniversary* ('89).

Licensed properties are appearing more often on pinball games and can be expected to continue in the future. They bring instant "name recognition," a great drawing card.

Looking back on game names over the past 50 years, several appear to be a tad "touchy" for a remake in the '90s. Consider today's backglass for a game named *Gay Cruise* (Bally '65), or one for *Slugfest* (Williams '52). A game named *Happy Midget* (Olympics Games '32) would be considered offensive in today's world. If we rolled out *Beatniks* (Chicago Coin '67) would any young people know what the name meant?

It would be impossible to list all the stunning backglass designs ever produced; there are too many to recount in these pages. Everyone has favorites and the variety satisfies even the most particular pinball fanatic.

Delving into the archives of pinball backglass has been an interesting trip, one filled with admiration for a community of coin-op artists who fulfill our fantasies "to the max." Give us more excitement in the next decade; we're ready.



PINBALL ART

Looking At The Art Of The Game

By Laura J. Lyons

There's an old saying among the coin-op manufacturers that it's the artwork on a pin game or arcade piece that gets the player to drop a coin into the game. And perhaps it's that philosophy which makes game design and the artwork one of the most important features in the marketplace today.

"Pinball Art" is finally being recognized as an art form. These contemporary illustrations won't be found in the Metropolitan Museum of Art, but it is a respected piece of art and an important part of the game.

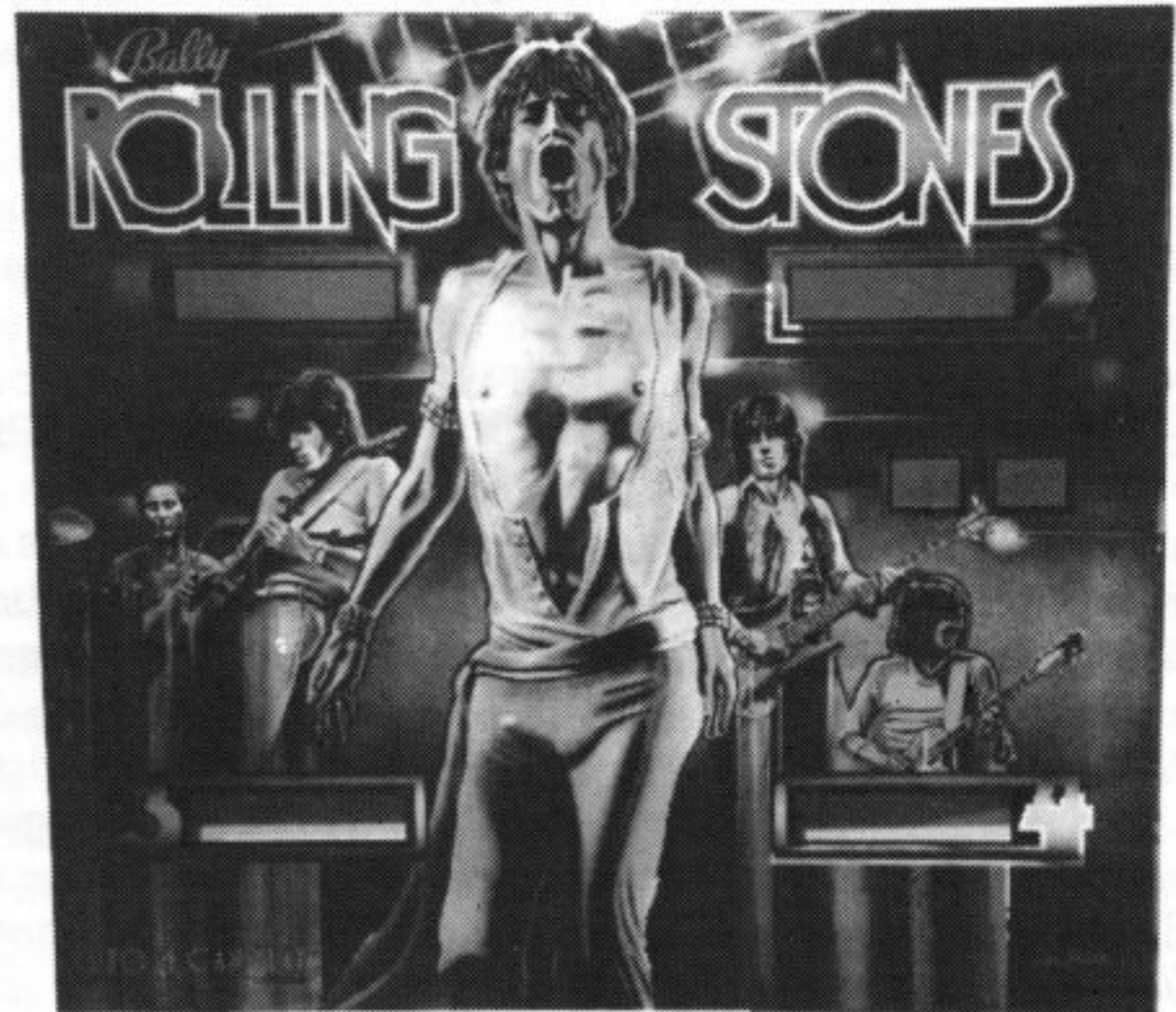
Over the past sixty years we can see the many changes that have evolved. The 1930's and 40's had a more art deco style while the 40's also tied in the war theme into their backglasses. The 1950's changed over to a comic book style of colorful illustration such as SHANTYTOWN by (Exhibit) or KNOCKOUT by (Gottlieb).

The 1960's started the change over during the later years to elbow art or Cubism, but the 1970's gave us much more detail, realism and action in the backglasses. The early 1980's brought about a change which is still being used today with photography, more commonly known as duotrans...which is a large positive negative made into a pinball backglass. This, too, is a very costly procedure but most people still enjoy the silk

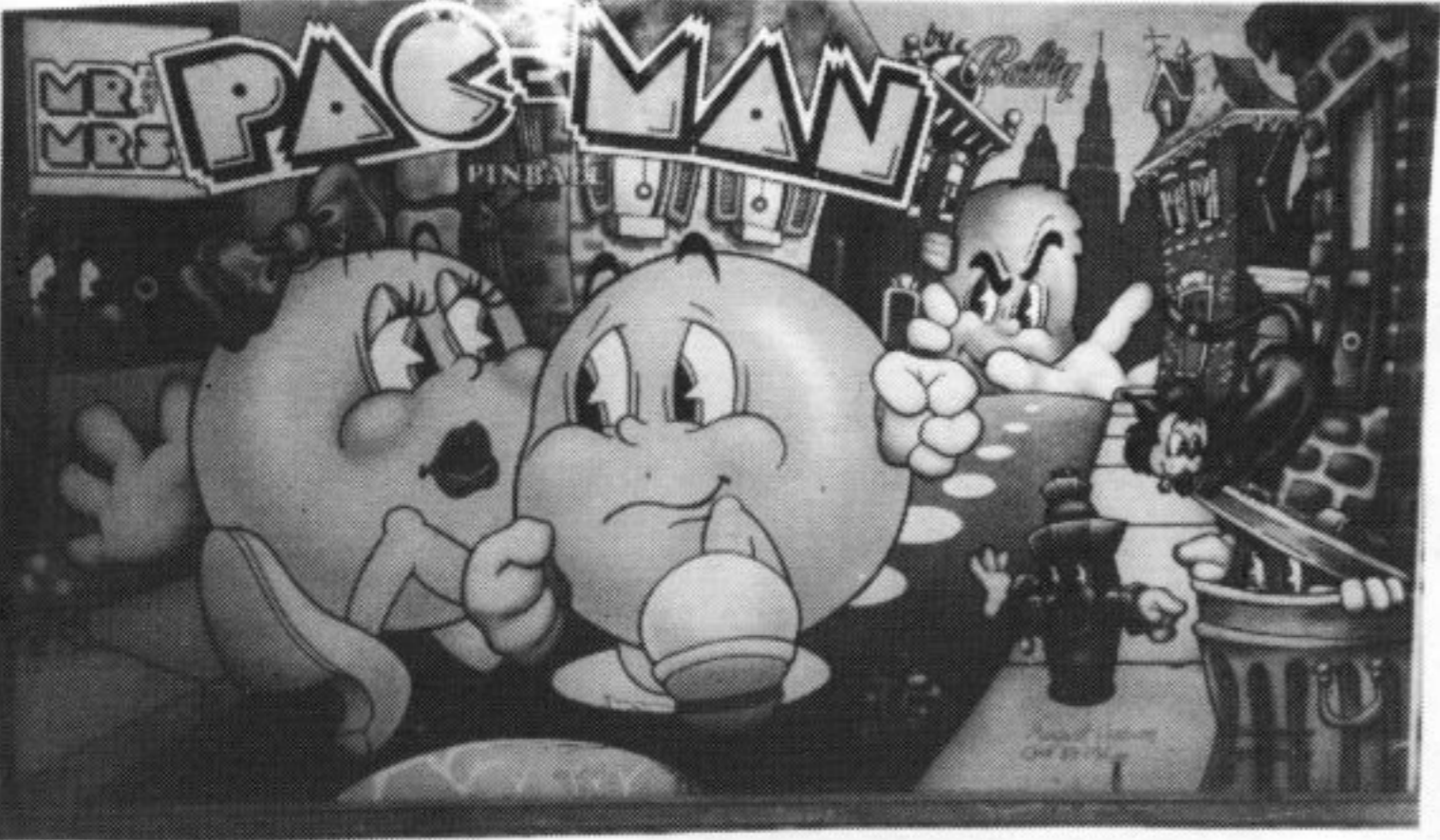
screened backglass...a true classic in the world of collecting "Pinball Art."

Some of the popular artists through the years have been Roy Parker, whose creative illustrations appeared on many backglasses by Gottlieb until the mid 1960's. Greg Freres, who has been with Bally/Williams for many years and has created some of the most popular pinball pieces in history, such as ROLLING STONES, FATHOM, HARLEM GLOBE TROTTERS, SPEAK EASY and EVIL KNIEVEL, just to name a few. Artist/illustrator Kevin O'Connor, who once worked for Bally and for Data East (Sega), created several celebrity theme backglasses such as KISS and STAR TREK as well as the Data East sleeper TIME MACHINE, and most recently CREATURE FROM THE BLACK LAGOON, JUDGE DREDD and THE FLINTSTONES for Bally/Williams.

Although there has been a host of topics and themes used on pin games, the illustrations through the years have become a very important part of the industry and the coin-op field. These contemporary illustrations of art are not just discarded as years ago... and it isn't something that fills the space on the glass...its looking at the art of the game.

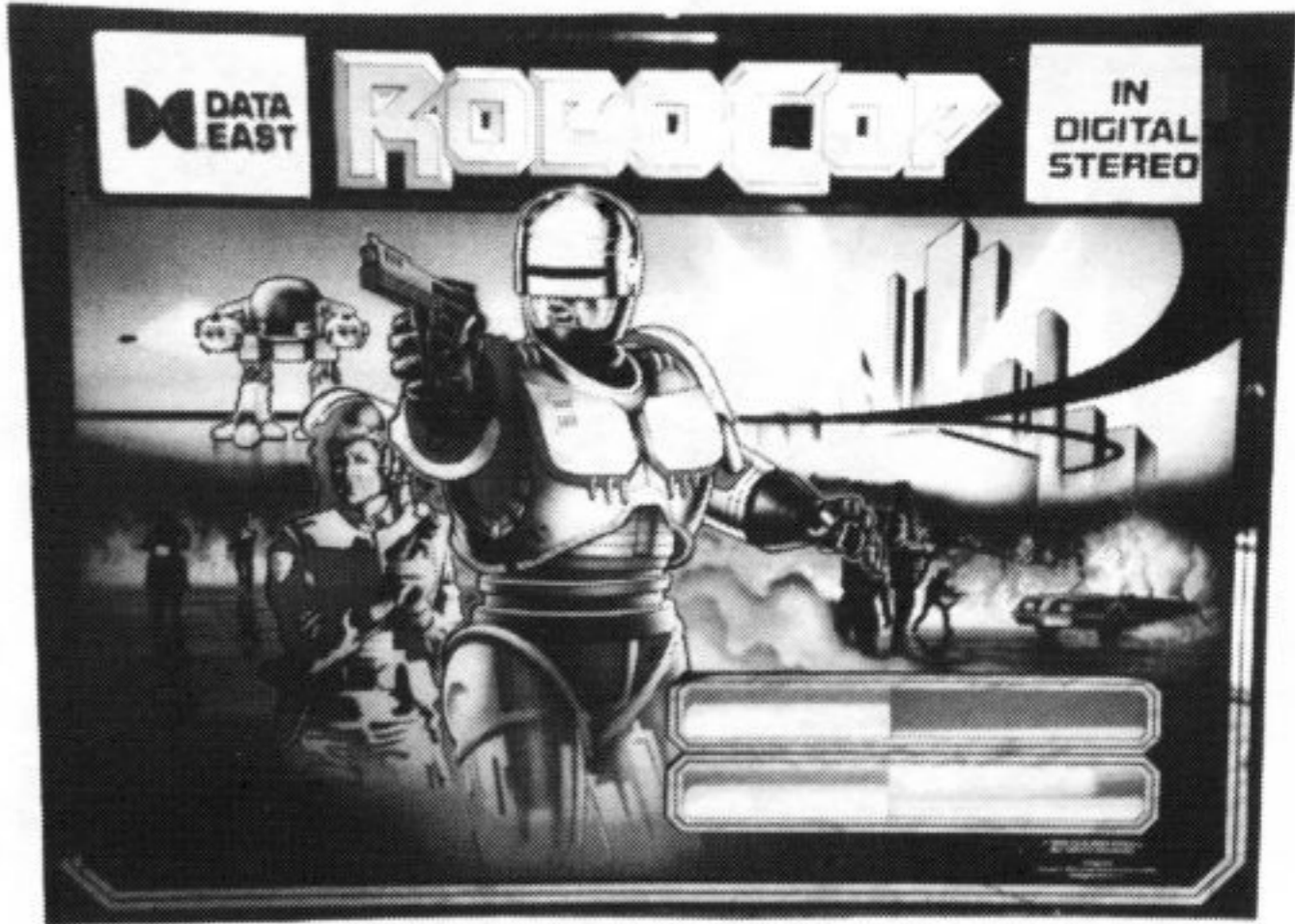


Photos: Clockwise - HARLEM GLOBE-TROTTERS was a very popular Greg Freres backglass, along with ROLLING STONES and STRANGE SCIENCE. Note how powerful his illustrations are, taking on an almost 3D appearance.

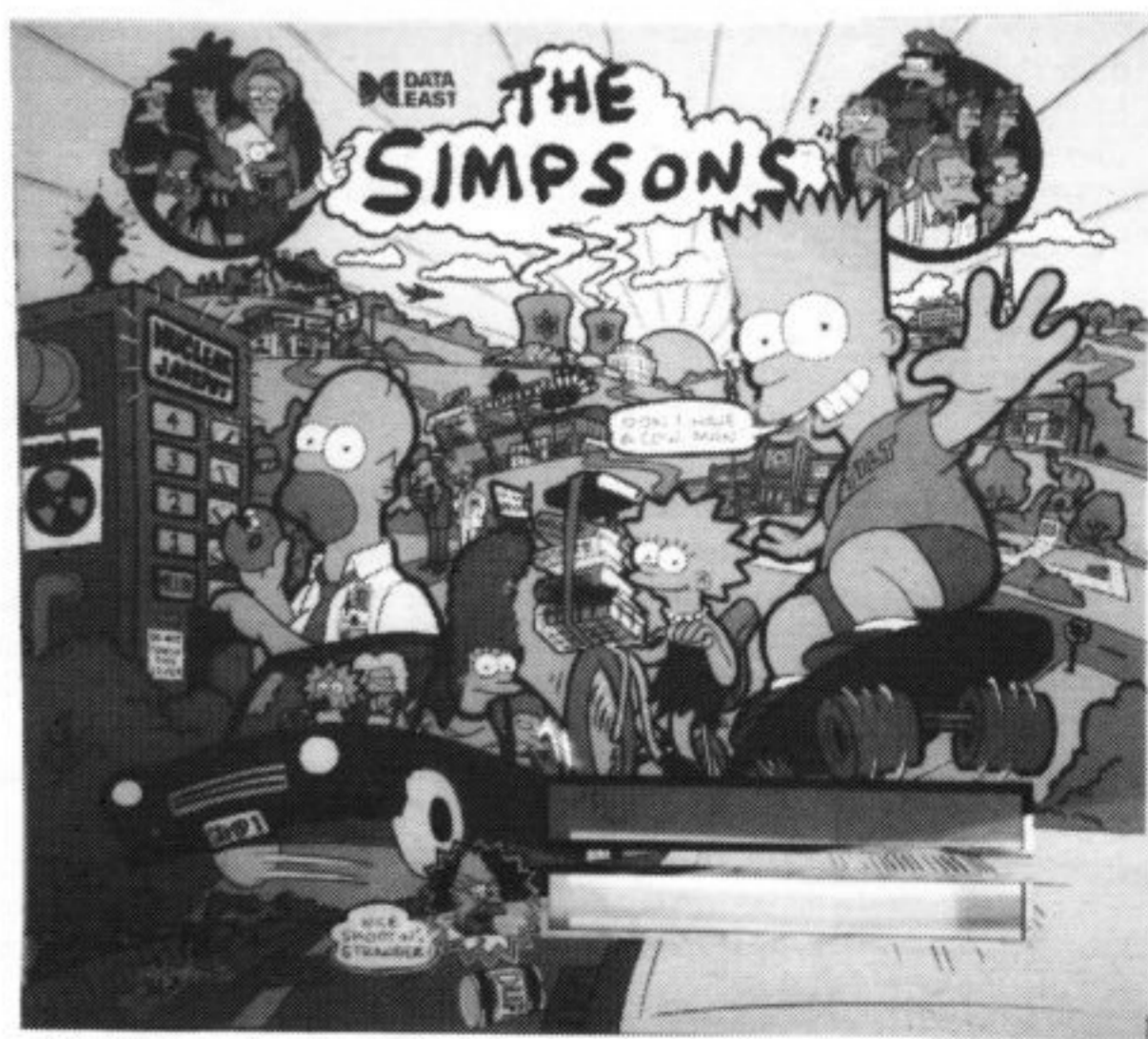


This page: left to right -1st row - MR. & MRS. PAC-MAN - 1982 by Margaret Hudson. Not only did a woman illustrate the backglass but this game helped bring pinball back into the marketplace after video had taken over our culture. BLACK KNIGHT - 1980 - A multi level playfield and one of the most popular home pingames in the U. S. today. 2nd row - FARAFALLA by Zaccaria, an Italian firm, who tried to capture the European market years ago. They used neon tubing to highlight these plastic backglasses. It was a different idea for a medium. GIGI - 1963 by Gottlieb, gave tribute to the late Marilyn Monroe. Notice the clown...a norm for Roy Parker in all of his illustrations. Also a very difficult playing pingame. 3rd row - opposite - ROBOCOP - Also a TV show, motion picture and featured on jackets, lunchboxes, pencils, etc...

Next page: left to right -1st row - BACK TO THE FUTURE - Another license tie-in for Data East which attempted to incorporate elements of all three movies. SHARPSHOOTER - This backglass shows an important icon of today in the world of pinball...Roger Sharpe who was depicted on this illustration by Game Plan and the work of George Molentin. 2nd row - SPEED DEMON by Keeney is a beautiful illustration of speed boat racing. Note the detail used to show the fast action in the water. SILVERBALL MANIA - 1980 by Kevin O'Connor was another great hit and a very popular backglass today as a wall mural. Note the details and use of color with the silver mirror backglass. 3rd Row - BATMAN by Data East portrays celebrities and stunning artwork by Paul Faris. Data East re-captured the silk screened backglass and has produced some of the most beautiful pingames on the market. THE SIMPSONS was such a hit they actually ran short on parts during the production of the game and had to re-run several major components. The backglass makes a lovely wall hanging and is known around the world.



All photos and commentary courtesy of Laura Lyons of Mayfair Amusements.



MAYFAIR AMUSEMENT COMPANY

PINBALL • PARTS • SERVICE

60-41 WOODBINE STREET RIDGEWOOD N.Y. 11385 TELEPHONE 1-718-417-5050

FAX 1-718-386-9049

PARTS! PARTS! PARTS!

YOUR VINTAGE PARTS DISTRIBUTOR HAS THE LARGEST PARTS WAREHOUSE IN THE COUNTRY FOR ALL YOUR PINBALL NEEDS. MOST PARTS ARE N.O.S. FOR ALL E.M. AND SOLID STATE GAMES. HAVING PROBLEMS FINDING THAT COIL, BUMPER CAPS, OR GADGET?... GIVE US A CALL... WE MOST LIKELY HAVE IT!

**MAYFAIR AMUSEMENT CO.
(718) 417-5050**

CIRCUIT BOARD REPAIR!

WE DON'T JUST FIX THAT RUSTY LINK, WE FIX THE ENTIRE CHAIN! FAST TURN AROUND, FREE ESTIMATES, PERSONAL SERVICE! WE CAN REPAIR WILLIAMS, BALLY, STERN, GOTTLIEB, AND YOUR VIDEO BOARDS TOO! WE HAVE THE LARGEST LIBRARY FOR SALE OF ALL SCHEMATIC/MANUALS FOR PINBALL, BASEBALL, ARCADE, BINGO, SHUFFLE ALLEY, AND GUN GAMES. WE ALSO OFFER SAME DAY SERVICE ON ALL GAME CHIPS!!! I CAN REPAIR MOST ANY BOARD!

**MAYFAIR AMUSEMENT CO.
(718) 417-5050**

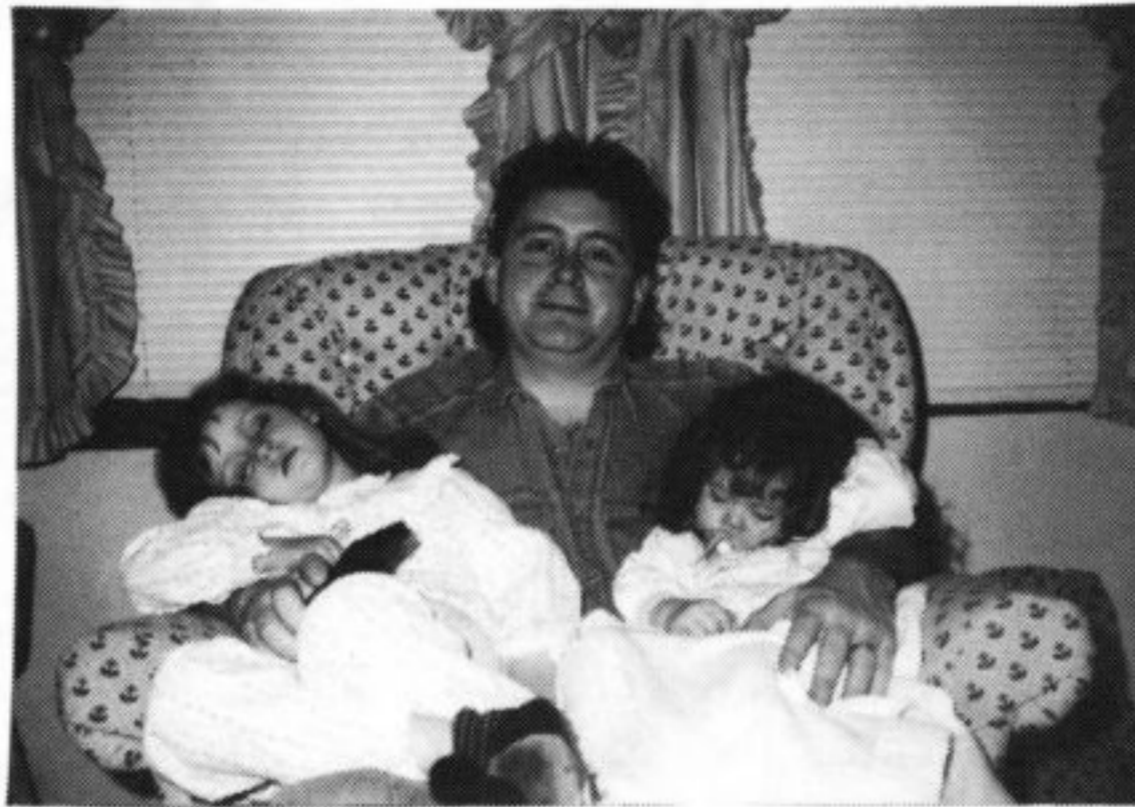
BACKGLASSES!

FOR SALE: YOUR SOURCE FOR OVER 7,000 BACKGLASSES IN STOCK! WE ALSO CARRY TOP-QUALITY RE-SCREENED BACKGLASSES FOR SUCH CLASSICS AS COVERGIRL, FLIPPER COWBOY, SKYLINE, GIGI, TEN STRIKE, AND TEN PIN! MAKE YOUR MACHINE COME ALIVE! WE NOW CARRY THE FULL LINE OF DATA EAST BACKGLASSES AND PLAYFIELD PLASTICS.

**MAYFAIR AMUSEMENT CO.
(718) 417-5050
Fax (718) 386-9049**

THE FLIPSIDE

PROFILE: GREG FRERES



If art helps define the pinball landscape while bringing life to recognizable imagery and themes, then one of the leading lights in the modern era has to be Greg Freres, the current Art Director at Williams Bally/Midway. His unique style and colorful vision has captured the eye of millions of pinball players around the world for almost two decades. And now THE FLIPSIDE takes you behind the scenes to get a glimpse of this talented artist's life, pictured above with his two lovely daughters, Lindsey and Lauren.

FS: *How did your life with pinball really start?*

GF: In 1972 I moved out of the Chicagoland area to attend college in Macomb, Illinois. Until then my only hands-on experience with a pinball machine was when I was on vacation with my parents. After a long day on the road to exotic locations like Fond Du Lac, Wisconsin, we'd make a pit stop at a typical Wisconsin tavern/restaurant for lunch and a "cold one" (a cold one for me was Orange Crush). After my eyes would adjust to the smokey darkness, I would intuitively scan the room for the glowing, brightly colored machine that ate my Dad's dimes. If I was lucky the machine wasn't just a jukebox.

Fast forward to the college years and you'd find me between classes (Chemistry 103 and Genetics 205 - I started my four year stint as a Biology major) at the student union playing games like WIZARD, SPANISH EYES and SPACE MISSION. This was a whole new level of entertainment - somewhat confusing but I could control the ball so much more than before because I had grown taller! And then I discovered the Instruction Card!

In 1976 I received a Bachelor of Fine Arts with a minor in Graphic Arts, moved back home, landed an apprenticeship at a "point of purchase" design studio and started finding more pinball machines at the taverns in the area (Chicago had just legalized them). By now I was playing MATA HARI, EVEL KNIEVEL and CLEOPATRA for beers and winning (good thing 'cause they had more money than me). For years my favorite game was EVEL KNIEVEL - the two spinners had me hooked and the jumping bike backglass animation caught my eye. I really began to appreciate the artwork and thought how cool it would be to do pinball art. At the time I didn't know Dave Christensen, Paul Faris or Gordon Morrison but envied what they did for a living. Little did I know that within a couple of years the artist for E. KNIEVEL, Paul Faris, would be my boss!

FS: *So when did you get your start in the industry?*

GF: In the spring of 1977, fate brought Kevin O'Connor employment at the place I was working and he continuously expounded on the virtues of doing artwork for Bally Pinballs. Six months later he landed a job at Bally. In the spring of 1978, Kevin called and said, "get your portfolio together and I'll get you an interview with Paul." I started working there in June after completing a one week illustration as a test that eventually became the basis of the SKATEBALL backglass. I was IN! Doing something cool everyday, getting paid for it and wondering how long this "too good to be true" situation could last - that was 15 years ago (knock on wood).

Over the years I've done artwork on nineteen or so pinball games and have had the chance to sharpen my playing



A young Greg Freres with one of Chicago's very own, the legendary Ernie Banks -- Mr. Cub himself.

some of them in his games! Thanks D.

FS: *As you've mentioned, most of your work has been with a more humorous flair. What was it like to work with Steve Ritchie on STAR TREK: The Next Generation?*

GF: Last year I put the funny stuff on hold and worked for the first time with the world's oldest living seventh grader, Steve Ritchie, on STAR TREK: The Next Generation. It was great experience working with him and software designer, Dwight Sullivan, on a very high profile license. I got a chance to see how another designer puts together a playfield from scratch - a different approach than Dennis but one that has obviously worked well for Steve over the years. ST:TNG was a monumental project in which every team member really put out 150%. We hope the players and Star Trek fans alike will appreciate the effort that went into this game.

FS: *What is your approach to creating a graphics package for a pinball machine?*

GF: I have a fairly simple design approach when I'm laying out a backglass: a central character set within an interesting composition that has direct eye contact with the player. This creates an "invitation" or a "challenge" from the character to the player as a means to attract the player to the game. This approach was especially challenging on ST:TNG because of the number of cast members involved.

FS: *There have been attempts in the past to move away from the conventional art of pinball via photography on some older Premier pinball machines and even, more recently, the distinctive movie poster look of some of Data East's past licensed games. Where do you see the future going?*

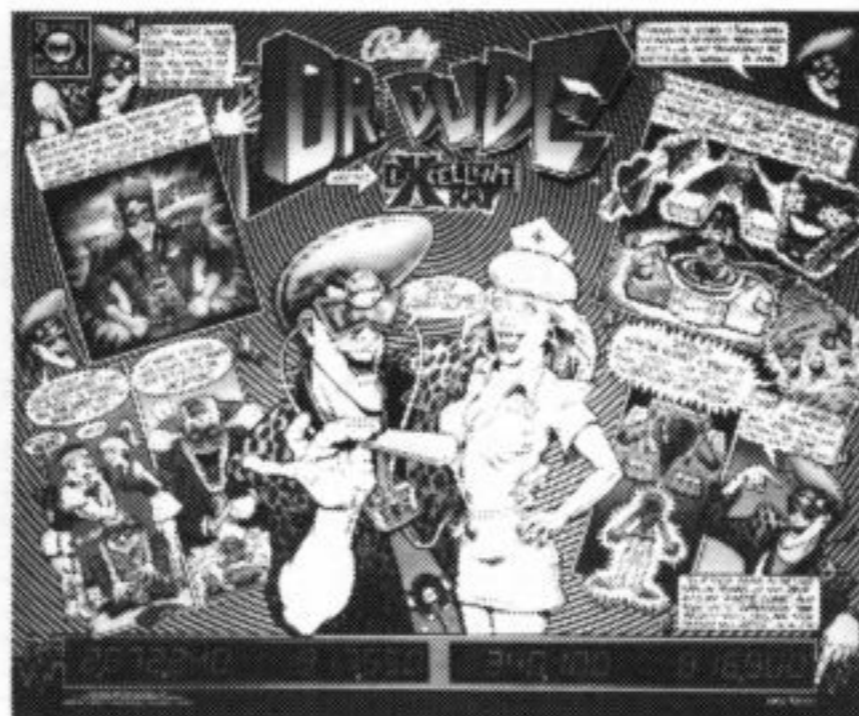
GF: As for the future, I would eventually like to try my hand at game design - the folks at Williams have opened that window for me and I'd better jump through before it slams shut and breaks my hands! However, I still enjoy doing artwork and am still challenged by each new game I work on. If only I could survive on two hours sleep. Hopefully pinball will be around for a long time and will be able to survive the "virtual stuff" and the "Information Superhighway." In fact, isn't that an "on-ramp" just ahead? I'll probably end up doing one-of-a-kind, underground artwork on old pinball machines in my retirement. Got any ideas? Now if I could only retire!



skills - kind of. I think the best games have a set of rules that let the player choose how he or she would like to play the game. The best games also have more than a couple of great shots, rules that can entertain the novice as well as the wizard and a sense of choreography and rhythm. I'm starting to sound like Roger. Hi Rog!

FS: *Your work has graced many, many of the most memorable pinball machines of all time and the question is whether there has been a profound difference since Bally was acquired by Williams and if the process has changed at all.*

GF: Since coming to Williams in 1988 I've had the opportunity to work closer with the game designers in game and theme development. It's been a lot more gratifying working from "ground zero" than to simply illustrate a pre-determined concept (although pinball artists have always had more creative control than an illustrator that works for an advertising agency). I'm very proud of the games that I collaborated on with Dennis Nordman - ELVIRA, DR. DUDE and PARTY ZONE. The whole "party thing" started back at Bally when I suggested a "party animal" theme to Dennis. He loved it; Pat McMahon did the artwork and the party theme was off and running. I really appreciate the fact that Dennis has listened to a lot of my silly ideas and actually used





LIST OF GAMES:

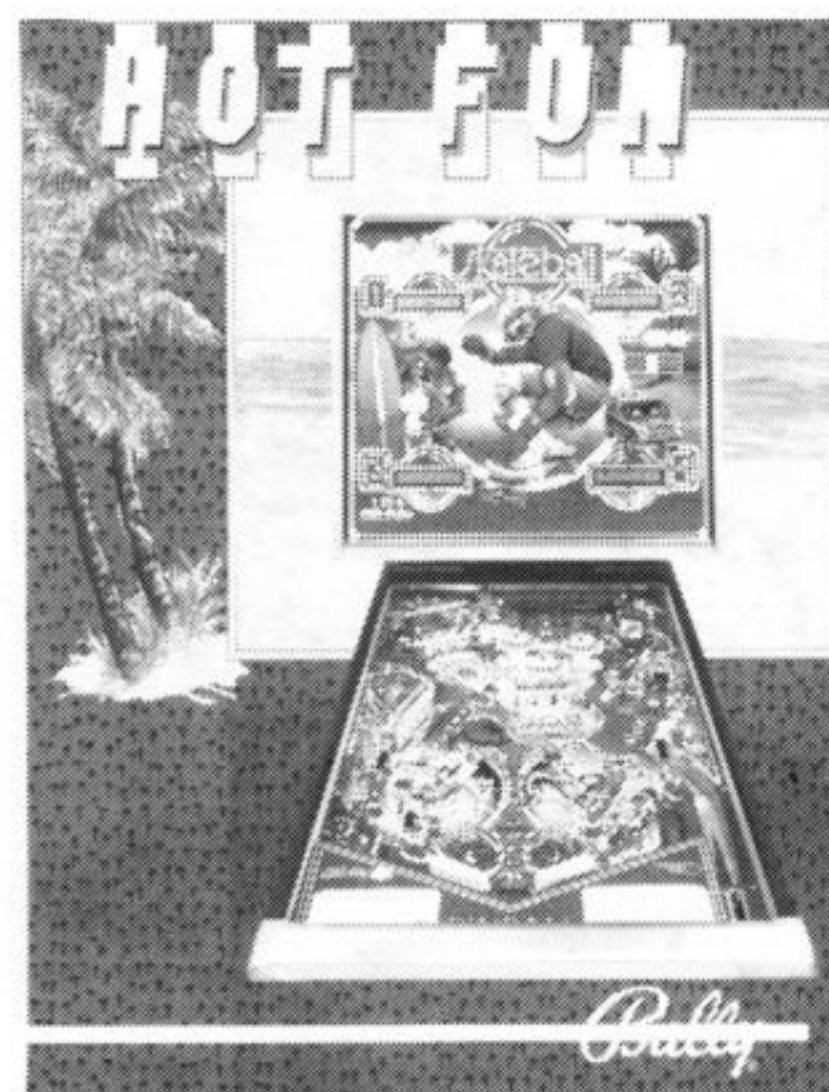
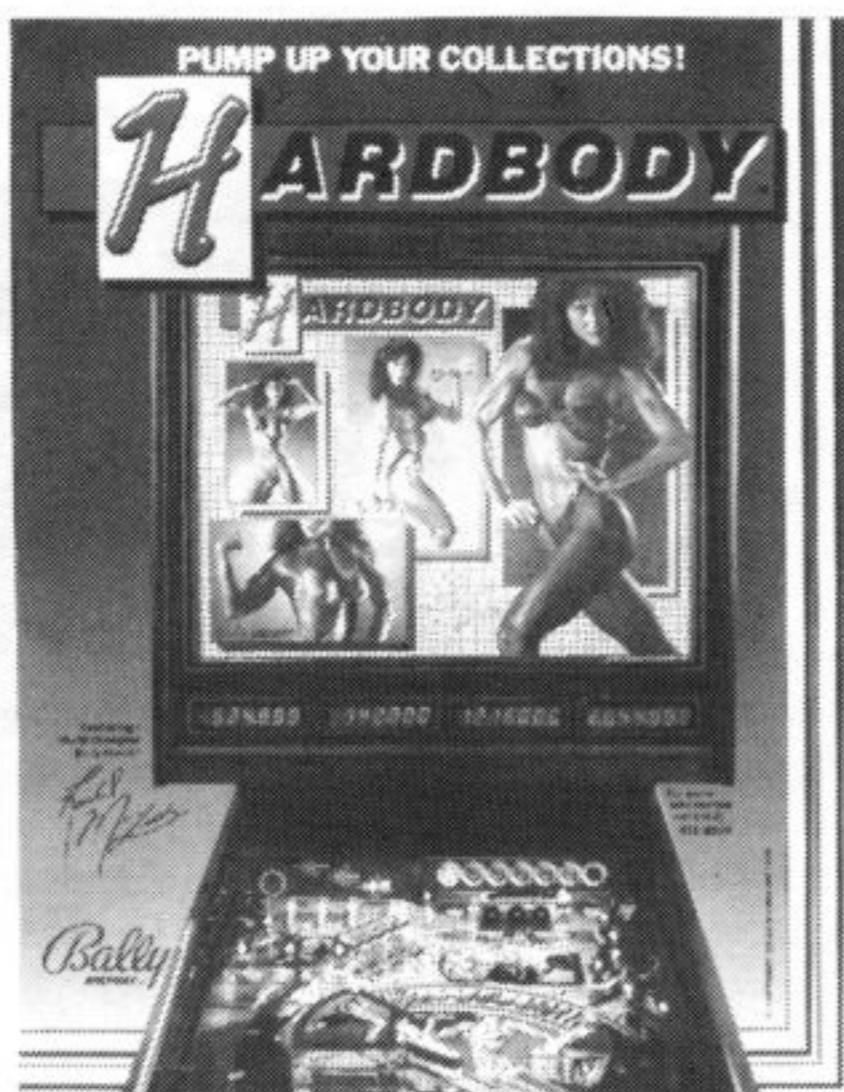
Harlem Globetrotters
 Rolling Stones
 Hot Doggin'
 Skateball
 Frontier
 Speakeasy
 Fathom
 BMX
 Vector
 Black Pyramid
 Lady Luck
 Black Belt
 Strange Science
 Hardbody
 Escape From the Lost World
 Elvira
 Dr. Dude
 Party Zone
 Star Trek: TNG
 Help Design the Motion Header for Whitewater

TOP TEN FAVES:

1. ST:TNG (OK Steve, let go of my arm!)
2. Elvira (Nice organ!)
3. Evel Knievel (Sucker for them spinners)
4. Eight Ball (the Original Recipe)
5. Flash (Wish I coulda done the art)
6. Silverball Mania (Best pingame about pingames)
7. Mata Hari (Nice package)
8. Capt. Fantastic (the "Where's Waldo" of pinart)
9. Centaur (What the heck?!)
10. Dr. Dude (Whoa!)

MOST INFLUENTIAL PEOPLE (Chronological Order)

My Mom
 My Dad
 The Beatles
 Ernie Banks
 Alfred E. Neuman
 Bart Starr
 Dave Christensen
 Kevin O'Connor
 Paul Faris
 My wife, Andrea
 The guy who did the 1950's Santa Claus/Coca-Cola illustrations
 My girls - Lindsey and Lauren



THE PROFESSIONAL AND AMATEUR PINBALL ASSOCIATION

ALL PRO LEAGUE - 10/12/94

STANDINGS AND LEAGUE STATISTICS AFTER 2 MATCHES

	Player	Points	Average	Record			PEPGA
9	DWIGHT GREEN	117.0	600,380,434	9.0	5.0	2.0	7.31
3	SHIMON ISKOWITZ	104.0	670,289,320	8.0	4.0	4.0	6.50
5	ARTHUR LEE	103.0	572,859,661	7.0	6.0	3.0	6.44
6	DAVID HILL	102.0	878,006,614	6.0	8.0	2.0	6.38
1	GENNADY LEVITAN	90.0	463,997,253	6.0	5.0	5.0	5.62
8	SEAN BOND	84.0	450,903,907	4.0	8.0	4.0	5.25
2	ALBERTO SANTANA	71.0	553,582,038	3.0	7.0	6.0	4.44
7	SAM FIELD	51.0	509,549,070	3.0	2.0	11.0	3.19
4	DAVE LEVINE	46.0	145,912,251	2.0	3.0	11.0	2.88

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
9	DWIGHT GREEN	56.0	513,695,010	4.0	3.0	1.0	7.00
1	GENNADY LEVITAN	56.0	407,547,483	4.0	3.0	1.0	7.00
3	SHIMON ISKOWITZ	52.0	594,887,955	4.0	2.0	2.0	6.50
5	ARTHUR LEE	43.0	526,874,302	3.0	2.0	3.0	5.38
6	DAVID HILL	42.0	389,644,576	2.0	4.0	2.0	5.25
4	DAVE LEVINE	38.0	201,899,243	2.0	3.0	3.0	4.75
7	SAM FIELD	34.0	475,677,022	2.0	2.0	4.0	4.25
8	SEAN BOND	34.0	224,610,523	2.0	2.0	4.0	4.25
2	ALBERTO SANTANA	29.0	470,604,546	1.0	3.0	4.0	3.62

BIG APPLE LEAGUE -10/03/94

STANDINGS AND LEAGUE STATISTICS AFTER 1 MATCH

	Player	Points	Average	Record			PEPGA
8	LAURIE MEISEL	66.0	245,721,742	6.0	1.0	1.0	8.25
4	FREDRIC RUIZ	56.0	430,540,193	4.0	3.0	1.0	7.00
2	RAYMOND COSTANZA	56.0	183,778,445	4.0	3.0	1.0	7.00
5	ALESSANDRA FERRIERA	43.0	442,351,357	3.0	2.0	3.0	5.38
7	PEGGY SIGCHA	42.0	106,725,522	2.0	4.0	2.0	5.25
3	CHUCK WILLIAMS	38.0	234,713,516	2.0	3.0	3.0	4.75
1	PAUL CHEN	34.0	256,251,950	2.0	2.0	4.0	4.25
6	JOSEPH ROLLE	29.0	209,697,788	1.0	3.0	4.0	3.62
9	MICHELLE FLAGG	20.0	51,658,746	0.0	3.0	5.0	2.50

STATISTICS FROM LAST MATCH

	Player	Points	Average	Record			PEPGA
8	LAURIE MEISEL	66.0	245,721,742	6.0	1.0	1.0	8.25
4	FREDRIC RUIZ	56.0	430,540,193	4.0	3.0	1.0	7.00
2	RAYMOND COSTANZA	56.0	183,778,445	4.0	3.0	1.0	7.00
5	ALESSANDRA FERRIERA	43.0	442,351,357	3.0	2.0	3.0	5.38
7	PEGGY SIGCHA	42.0	106,725,522	2.0	4.0	2.0	5.25
3	CHUCK WILLIAMS	38.0	234,713,516	2.0	3.0	3.0	4.75
1	PAUL CHEN	34.0	256,251,950	2.0	2.0	4.0	4.25
6	JOSEPH ROLLE	29.0	209,697,788	1.0	3.0	4.0	3.62
9	MICHELLE FLAGG	20.0	51,658,746	0.0	3.0	5.0	2.50

THE PROFESSIONAL AND AMATEUR PINBALL ASSOCIATION

10/13/94

HOT SHOT LEAGUE

STANDINGS AND LEAGUE STATISTICS AFTER 1 MATCH

TEAM STATISTICS

	Team	Points	Average	Games		Series		2-of-3 Bonus
				Won	Lost	Won	Lost	
3	PR POWER	22.0	444,403,543	6.0	3.0	2.0	1.0	2.0
6	PINBALL MANIACS	21.0	267,253,306	5.0	4.0	2.0	1.0	2.0
1	THREE-PEAT	18.0	484,718,977	5.0	4.0	1.0	2.0	2.0
2	COME BACK KIDS II	15.0	454,305,716	4.0	5.0	2.0	1.0	1.0
5	GREAT WHITE WONDERS	12.0	232,573,988	4.0	5.0	1.0	2.0	1.0
4	PINBALL POWER	11.0	266,743,975	3.0	6.0	1.0	2.0	1.0

PLAYER STATISTICS

	Team and Player	Points	Average	- - Record - -				PEPGA
				1st	2nd	3rd	4th	
3b	ALBERTO SANTANA	62.0	555,334,137	5.0	2.0	2.0	0.0	6.89
6a	STEVE EPSTEIN	44.0	297,416,295	3.0	2.0	4.0	0.0	4.89
1a	ROB ROSENHOUSE	42.0	536,266,624	3.0	2.0	2.0	2.0	4.67
2b	DOM NARDINI	36.0	394,625,512	3.0	1.0	1.0	4.0	4.00
5a	JONATHAN MARTEL	36.0	223,936,302	2.0	3.0	1.0	3.0	4.00
2a	KAI BATEMAN	34.0	513,985,920	2.0	2.0	4.0	1.0	3.78
5b	SAM FIELD	33.0	241,211,675	2.0	2.0	3.0	2.0	3.67
1b	STEVE BAUMBARTEN	32.0	433,171,331	1.0	4.0	2.0	2.0	3.56
6b	DAVE PELLER	31.0	237,090,316	2.0	2.0	1.0	4.0	3.44
3a	GENNADY LEVITAN	29.0	333,472,948	2.0	1.0	4.0	2.0	3.22
4b	HECTOR RODRIGUEZ	28.0	264,932,874	1.0	3.0	3.0	2.0	3.11
4a	TIM POST	25.0	268,555,075	1.0	3.0	0.0	5.0	2.78

STATISTICS FROM LAST MATCH

TEAM STATISTICS

	Team	Points	Average	Games		Series		2-of-3 Bonus
				Won	Lost	Won	Lost	
3	PR POWER	22.0	444,403,543	6.0	3.0	2.0	1.0	2.0
6	PINBALL MANIACS	21.0	267,253,306	5.0	4.0	2.0	1.0	2.0
1	THREE-PEAT	18.0	484,718,977	5.0	4.0	1.0	2.0	2.0
2	COME BACK KIDS II	15.0	454,305,716	4.0	5.0	2.0	1.0	1.0
5	GREAT WHITE WONDERS	12.0	232,573,988	4.0	5.0	1.0	2.0	1.0
4	PINBALL POWER	11.0	266,743,975	3.0	6.0	1.0	2.0	1.0

PLAYER STATISTICS

	Team and Player	Points	Average	- - Record - -				PEPGA
				1st	2nd	3rd	4th	
3b	ALBERTO SANTANA	62.0	555,334,137	5.0	2.0	2.0	0.0	6.89
6a	STEVE EPSTEIN	44.0	297,416,295	3.0	2.0	4.0	0.0	4.89
1a	ROB ROSENHOUSE	42.0	536,266,624	3.0	2.0	2.0	2.0	4.67
2b	DOM NARDINI	36.0	394,625,512	3.0	1.0	1.0	4.0	4.00
5a	JONATHAN MARTEL	36.0	223,936,302	2.0	3.0	1.0	3.0	4.00
2a	KAI BATEMAN	34.0	513,985,920	2.0	2.0	4.0	1.0	3.78
5b	SAM FIELD	33.0	241,211,675	2.0	2.0	3.0	2.0	3.67
1b	STEVE BAUMBARTEN	32.0	433,171,331	1.0	4.0	2.0	2.0	3.56
6b	DAVE PELLER	31.0	237,090,316	2.0	2.0	1.0	4.0	3.44
3a	GENNADY LEVITAN	29.0	333,472,948	2.0	1.0	4.0	2.0	3.22
4b	HECTOR RODRIGUEZ	28.0	264,932,874	1.0	3.0	3.0	2.0	3.11
4a	TIM POST	25.0	268,555,075	1.0	3.0	0.0	5.0	2.78

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

REMEMBER THIS GAME?

It's a 1958 Williams GUSHER, a beautiful woodrail and the first game to ever have a disappearing pop bumper on the playfield. A true classic and a very collectible piece. If you can find someone to part with it be prepared to pay about \$800 - \$1,000 for this game.

Again, our thanks go to Laura Lyons for sending us this bit of pinball trivia and photo.



BECOME A SUBSCRIBER

Enter my subscription to
THE FLIPSIDE.

One year (6 issues) - \$18
Canada and foreign \$28

NEW ☐

RENEWAL ☐

Make check or money order payable to THE FLIPSIDE.
(Full payment must accompany order. No C.O.D.'s please.)

Change of address/phone ☐

MAIL TO: **THE FLIPSIDE**
81 Carrar Drive
Watchung, NJ 07060

NAME: _____

STREET: _____

CITY: _____ STATE _____ ZIP _____

PHONE: HOME _____ WORK _____

Please tell us where you heard of us: _____

THE LAST SUBWAY ARCADE IN NEW YORK CITY

By Laura Lyons

As dawn breaks in the streets of N.Y.C. on an early spring morning I set out on my trek for the day dressed in Pinball Armor (pen, pad, pinball reference guide, the N. Y. Times auction page and a silver pinball for protection on the streets of the city. I'm off this time excursioning into the subway tunnels of N.Y.C. to an old arcade that has weathered many changes over the past 60 years.

The arcade, located underground on the corner of 8th Avenue and 42nd Street, more commonly known as the Red Light District...home for hookers and the homeless and the N. Y. Port Authority Bus Terminal. As you look down the street there are endless rows of now shut down pornography shops and the XXX rated movie theatres, scam artists, faith healers, and every walk of life...but an unknown world exists down the steps and through the caverns at the 42nd Street subway stop. Still something enchanting left over from the many years of the fast paced, up beat N.Y.C. lifestyle...Charlie Rubenstein's Arcade!

Charlie Rubenstein, who is 96 years old and owned the Arcade for the past 60 years, reflects over the years of how he started in the coin-op industry. "The Apollo theater was a hot place to see the big bands uptown in Harlem, and so many kids would skip out of school for the day to see and hear such names as Count Basie, Duke Ellington, Lionel Hampton and Benny Goodman...so I came up with the idea of opening a Penny Arcade next door; this way everyone had a place to play a few games before the show and the truant officers wouldn't find you," he said laughing. But, of course, Rubenstein had his hands in other endeavors as well. As a youngster, Charlie loved the circus and would perform in some shows around the city and the Lower East Side. After opening his Penny Arcade, he and his wife created a circus vaudeville act with

camels, magicians, clowns, horses, and other acts traveling the dirt roads with his caravans out to the south shores of Long Island to the vacation towns along the shore of Sayville, Bayport, and Patchogue. "The wealthy city people would stay in a lovely town, Seaville, (known now as Sayville) and we would perform at the hotel for one week and then move on through the other towns to perform. We would watch the schooners traveling on the Great South Bay and our treat was clams on the half shell after each performance. This lasted for many years during the summer months until the mid 1940's and the money raised through the shows helped build up my other little Arcade in Midtown - the 42nd Street Subway station which I opened in 1933. I would upgrade the machines at the Arcade in Harlem and bring the older games down to my other Arcade."

Times were changing; Charlie no longer had his vaudeville shows, he lost his lease uptown and concentrated on making his Arcade bigger at the 42nd Street subway stop. "People loved playing the game...now some machines were a nickel which created more revenue and I was able to purchase five new table top pinball games, 3 baffle balls and two BallyHoo's which were great money makers." The men loved to game on these machines and I made out very well!" "So, I enlarged and took the other row of stores for more games...if you had some loose change, I had a game for you to come in and play," he said laughing.

Charlie, at 96 years old, is still full of life and looking for a new adventure in the coin-op industry now that he has lost his lease after 60 years! He's not sure what he will do and with a half smile, he said, "Young lady...I still have a few tricks up my sleeve!" He then yelled out..."I'm losing money here, let's get this auction going or do I have to run it!!" he exclaimed.

This was perhaps the strang-

est auction I had ever been to, the area I had to travel to, the place it was held...underground in what is termed today as Hell...three security guards (3), armed with two revolvers each and locked doors from the inside and out. What an experience...I counted my fingers and my hand just to make sure they were still there after shaking the hands of some known people you have read about in the newspapers...and then personally meeting and speaking with Charlie Rubenstein.

In order to play any of the games that you wanted to bid on at the auction, Charlie still had you place a penny or quarters in any of his games and had his change person emptying the machines every half hour! He was deterined to make money until the very end of the auction! In one of the rooms an old 1955 Mike Munves "GRANDMA" fortune telling machine went for \$3,000, and Exhibit Gun Game, a Tommy Rocket Arcade piece and a few other old pieces that had been beaten apart by the inner-city youth of today not knowing what wonderful old antiques these were to the coin-op collectors.

In the other room which hadn't been painted since 1933 when he first opened his doors to the public were the newer machines.

There were over 25 video games and a few very worn pinballs. Data East's STAR TREK fetched \$1,500, WHIRLWIND went for \$1,350 and TAXI brought in \$1,100, and behind a wall of pinballs was an old parts room...just what I came for! While waiting for the bidding of the TERMINATOR II video, I had met several pinball lovers from the Broadway Arcade and the PAPA Tournament, so we had a few games on the pinballs in the back while the security guards had to stop the auction to move on some riff-raff that was gathering around the underground arcade demanding and pounding on the windows to get inside!

This lasted about 15 minutes until the guards had the New York City Police help break it up. The pinball enthusiasts spoke about the great time at the cocktail party at the PAPA Tournament, meeting the cast from the new Broadway show "TOMMY", Lou Reed, Brooke Shields, Roger Sharpe, and the World Famous BlueJays as music for the evening. Michael Gottlieb even showed us his musical talents and we all agreed that Steve Epstein had brought pinball back to N.Y.C.

Now the auction had begun once again and they turned off the pinball machines so it was back to business. An old photo booth was up for bid and went for \$1,500 in very poor condition, the parts room went for \$40 - I had the only bid and got it! The room was a cubby hole with 7 inches of dust on everything and shelves up to the ceiling. There were old manuals and schematics, old parts for baseball games, some old comic books and the best was a film from 1933 of the Max Schmelling and Joe Louis fight at Madison Square Garden for the old Penny Arcade Mutoscope.

The auction was now officially over. After digging through that mess and finding my treasures, I was filthy dirty, but I realized that I had just experienced the very last of the old underground subway arcades and a man who helped create them...Charlie Rubenstein.

.....

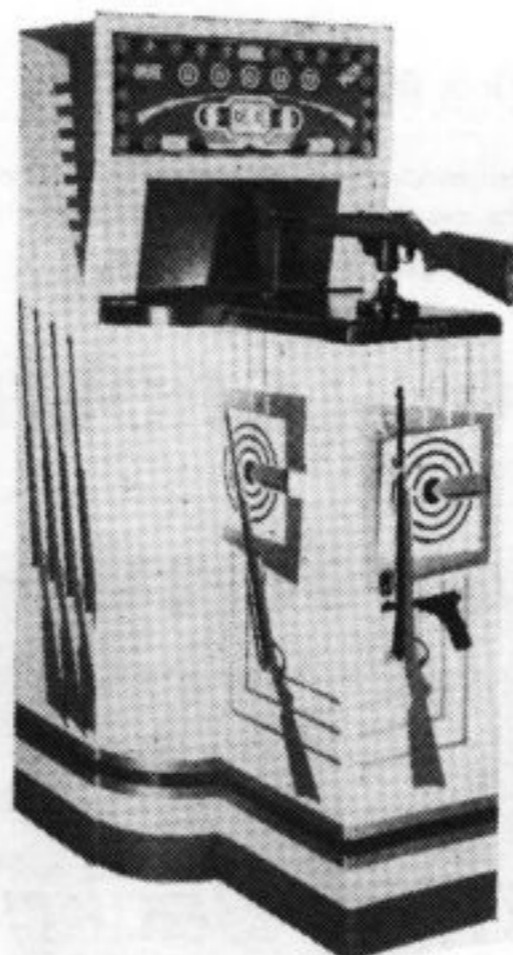


EXHIBIT: REALISTIC 3-DIMENSIONAL SHOOTING GALLERY FOR



Mutoscope
— \$125.00 —



MUTOSCOPE
Heavy Iron Complete
With Reel and Sign
— 65.00 —

IMMEDIATE DELIVERY EXHIBIT'S—THE ORIGINAL "DALE" GUN

(ALL ELECTRIC)
SHOOTING
GALLERY

The sensation of the coin machine show. An apparent 50-foot target range, tho it takes less than 5 square feet of floor space. A PROVEN MONEYMAKER.

95.00

**ORDER
TODAY!**

GRANDMA

A Munves Creation,
Design and Manufacture

It's an arcade owners pipe
dream come true.

Now modern and up-to-date
to fill a long felt need for the
arcade.

Fortune Telling
Machine
with life-like
animated
Mannequin

A great machine, with proven consumer appeal and many novel features to attract attention and stimulate play. Up-to-the-minute design, custom workmanship.

Grandmother in action is a
money-making attraction.

A MUST FOR THE ARCADE
EXCELLENT FOR OPERATION

Do you remember GRANDMA
Of days gone by?
She always frightened children
Like a witch with an evil eye.

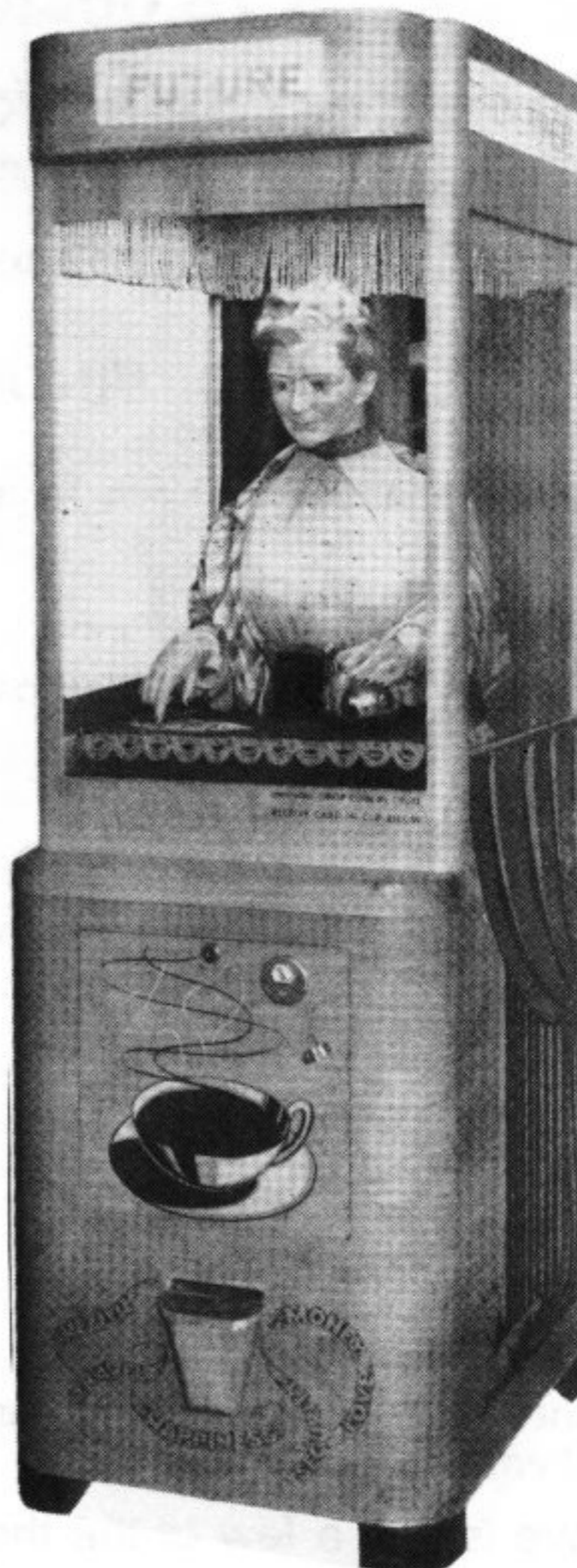
But GRANDMA now is lovely
And very lifelike too.
Her hair is bobbed, her skin so fair
With roaming eyes of blue.

Her body moves so gracefully
As she nods her head to you.
If she could talk I'm sure she'd say
"BROTHER, I'M WITH YOU."

Some machines, listed or illustrated are without price. We invite your request for price on such items.

Lowest price consistent with quality merchandise—our Standard of Conduct.

Do not hesitate to write for additional information and price on any machine.



GRANDMOTHER
PREDICTIONS

A modern version of a
machine that has been
making money for
40 years

- ATTRACTIVE
- UNBREAKABLE
- WEATHERPROOFED
- CUSTOM CABINETS
- LASTING QUALITY
- COLORFUL
- MOVING EYES
- MOVING HEAD
- MOVING CHEST
- MOVING HAND

Will fascinate young and old

Grandma is a woman wise.
She reads you keenly with her eyes
Take heed of what she has to say.
She has a message for you today

And Don't pass up Location
Possibilities of Munves'
GRANDMOTHER
PREDICTIONS

Grandma's a "gold digger" in
a Dime, Department Store, Bus
Station, Terminal, Super Market,
Chain Store and ALL Locations
where kiddie rides do so well . . . enjoy BIG receipts
again.

Games Come — Games Go
But Grandma Predictions Hold
Their Popular Appeal And
Last Indefinitely.

Operators don't miss out on this
opportunity to increase your income
with this money maker.

Grandmother Prediction
Cards, about 32 different,
smart, clever illustrated
sayings.
Each card has different
Lucky Numbers
Per 1000.....1.75
Grandmother Predictions
printed and illustrated on
both sides—Per M.....2.75

Mike Munves Grandma - sold at auction for \$3,000 in very bad need of repair. Other pieces were beyond salvage. All illustrations furnished by Laura Lyon.



X-O-7 ROCKET

Five Distinct Motions
Rakish, Eye Catching Lights
Size: 4 1/2 ft. x 6 ft. Display Space 6x8

MAYFAIR AMUSEMENT COMPANY

• PINBALL MACHINES • PARTS • SERVICE •

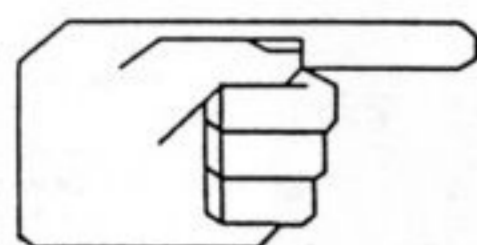
STEVE ENGEL

60-41 WOODBINE STREET RIDGEWOOD NY 11385

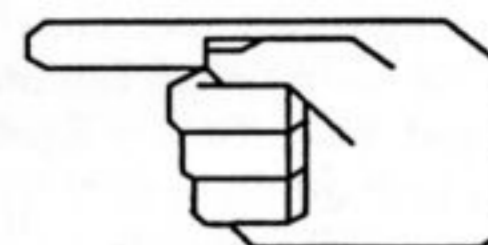
TELEPHONE 1-718-417-5050

FAX 1-718-386-9049

-FAX US YOUR ORDER-



YOUR VINTAGE PARTS DISTRIBUTOR



Your Source for Over 7,000 Backglasses in Stock.

(Most in Brand New Condition.)

★ **\$ 75.00 to \$150.00** ★

Largest Selection in the World!!!

Send SASE for Free List.

CALL (718) 417 - 5050 FOR AVAILABILITY & CONDITION

★ **LARGEST SELECTION OF VINTAGE PARTS IN THE ENTIRE COUNTRY!** ★

Pinball Book "Pinball Art" by Keith Temple 128 pg. Color Illus.		\$30.00
Pinball Machines Book		35.00
Pinball Playfield Wax & Cleaner		9.00
Game Lock Standard		3.00
Gottlieb, Bally, Williams Flipper Plastics 3" White		2.50
1 1/16" Steel Ball Standard		2.00
#47 Bulb	2.00/10	18.00/100
#455 Bulb Flashing	7.50/10	70.00/100
Gottlieb 1" White Faceted Post	40¢ Each	35.00/100
Pop Bumper Skirts - Red, White, Yellow, Blue, Green		1.00
Coil - For Bumpers, Kickers, Relays		5.00
Flipper Coils		8.00
3.6 Volt Nicad Battery		9.00
3.6 Volt Lithium Battery (Will Not Leak Approx. 4 Yr. Life)		5.00
5101 CMOS RAM		7.00
6800 8 Bit MPU		7.00
6810 128 x 8 RAM R/W		6.00
6821 PIA		7.00
Game Roms		20.00
Game Schematics Originals (State Game)		15.00
Game Schematics with Manuals		20.00-25.00

The above is just a few of the thousands of different parts we have available for both old and new pinballs. Our variety of parts and knowledge are here for you to use.

MINIMUM ORDER \$30.00

Bally

CENTAUR

1,704,330

1,373,610

BALL
IN
PLAY

15

12

WATCH

Paul Farris

1,142,320

1,471,380



HERE, IN THE DEEPEST OF SPACE, INSIDE THIS FORTRESS,
OUR NOBLE QUEEN IS HELD CAPTIVE, KIDNAPPED BY KING
TYRANT AND HIS WARRIORS.
SO, ONCE AGAIN, IN THE ETERNAL STRUGGLE OF GOOD AGAINST
EVIL, WE, THE BRAVE AND THE FREE, MUST LAUNCH THE GREATEST
INVASION IN THE KNOWN HISTORY OF THE UNIVERSE, TO RIGHT AND
CRUSH OUR ENEMIES... FOR THE FUTURE OF OUR FEDERATION...
AND OUR FAIR LADY'S HONOR... RIDES ON THESE BIG GUNS

597 A-7

1 P 00

BIG GUNS

BIG



Williams