

ATARI® **CONNECTIONS**™

Players Throw a Fit Over Food Fight™!

Atari presents a madcap video feast in FOOD FIGHT. This game is sure to satisfy the cravings of your most ravenous players as they meet lovable, laughable Charley Chuck who must dodge all kinds of flying fruit and vegetables in order to catch and eat an ice cream cone before it melts. It's a high caloric comedy caper with a leading character that will melt your heart.

How many ice cream cones can Charley Chuck consume? Your players will soon find out as they maneuver Chuck with a 360° analog joystick and righthanded or lefthanded "throw" button to the other side of the screen where the ice cream cone awaits, acting as a wave timer as it drips down the game seconds. He must get past Oscar, Angelo, Jacques and Zorba, four different types of chefs who unexpectedly pop out of holes, pursue Chuck and throw food at him. Each has a unique behavior pattern, and they're all intent to prevent Chuck from reaching the ice cream cone.

If Chuck manages to get to the ice cream cone in time, he can eat it in one huge gulp and move on to a new game level and a different flavor of ice cream. But if he is hit by thrown food or caught by one of the pesky chefs, all the food on the screen flies straight at him—causing him to roll his big, blue, googly eyes and lose a life. Shucks! Poor Chuck.

There are piles of tomatoes, peas, bananas, pies and watermelon that Chuck can use to defend himself from the persistent chefs. Each food reacts differently when thrown, and Chuck never runs out of watermelon ammo. When Chuck hits one of the chefs, points are scored as the fiendish gourmand turns the color of the food that hit him and disappears. Ever see a "banana creamed" chef? Soon, though, another chef pops up in his place, so Chuck never gets to munch peacefully.

As well as throwing food at the chefs, Charley Chuck can lead them back into the holes in the playfield from which they first emerged. Points are scored when a chef falls into a hole and disappears, but



our little hero must pay attention not to fall into a hole himself or he will lose a life.

A special feature EXCLUSIVE to new Food Fight is the "Instant Replay." This entertainment spectacle is proving to have tremendous player attraction at the game's test locations. If Chuck has a close call and is nearly hit by food, an accurate reproduction of the play action immediately preceding can occur, accompanied by the Food Fight musical theme. The player has no control over the playfield during an instant replay, so he can just stand back and enjoy Chuck's lucky break. Game play then resumes to normal. Bonus

points are awarded for eating the ice cream cone and for the unused food left on the screen at the end of a wave. There are 125 total game levels programmed, and with each progressive one, Charley Chuck encounters more chefs and

more holes. The behavior of the chefs also becomes more aggressive.

Food Fight also offers players the option of starting at higher levels than the beginning wave with each new game. As an advanced player progresses beyond level 10, he can select to start a new game at the level where he left off, provided he does so before 15 seconds elapse.

To add to the extra special effects produced on the color raster monitor, the top players enter their initials in the high score table through a particularly graphic method—Charley Chuck actually throws watermelon wedges at the player's selected initials. The top 3 high scores are retained in memory, followed by 12 other decreasing score positions.

Your players' appetites will never be satiated once they've met Food Fight's cast of characters. They'll indulge themselves in game after game of Charley Chuck's zany escapades. Atari's Food Fight is tantalizing fun no one can resist.



New Study Profiles Video Game Player

"He is a well-adjusted teenager who is active socially, enjoys sports, and maintains a grade average of 'B' or better." He is also the average video game player, according to a recent national player study.

For the purpose of gaining marketing insight to help shape future product development for the Coin Video Games Division, Atari commissioned Custom Research, Inc. of Minneapolis, Minnesota to conduct a national telephone survey to determine the profile of a coin video game player. The polling consisted of 2,000 interviews with male and female participants between the ages of 10 and 45. Quota sampling by age was used to assist in obtaining a representative sample.

The amount of time and money players



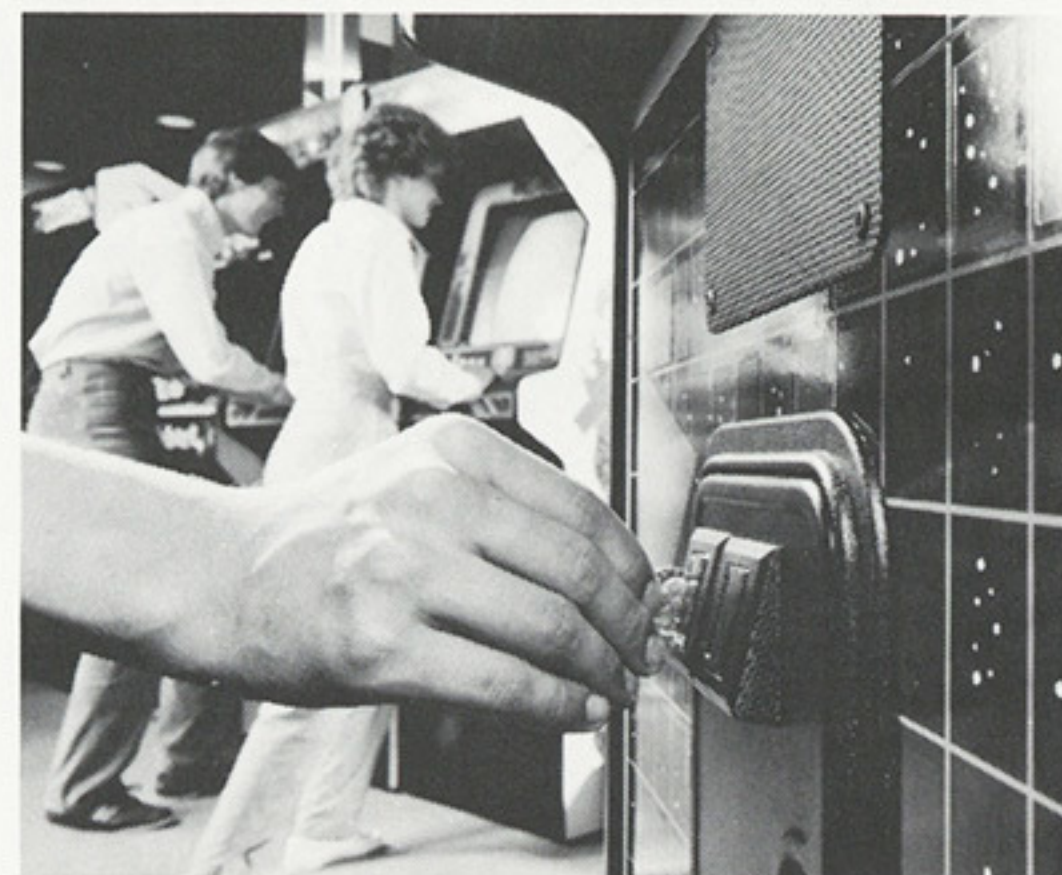
devote to video games appears to be minor: over 70% of all players spend 30 minutes or less per visit and over half spend \$1 or less per visit to a video game location. They consider the activity to be one of many leisure time pursuits in which they participate and not the primary focus of their interests.

If the player is a student, he is probably a good one. 37% of the adolescent players responded that math is their favorite school subject, and 76% have an overall grade average of "B" or above.

The study confirms substantial lifestyle and attitude differences between video game players and non-players. The former are more likely to be involved in group activities and team sports while the latter are more interested in individual recreations such as reading or sewing. In general, players can be characterized as "do-ers" or "participants" whereas non-players might be classified as "observers."

The study defines three categories of game players: heavy, medium and light. Those in the heavy player group are distinguished by their commitment to play at least once a week. The category is dominated by teenage males. The medium group, who play one to three times a month, represents both sexes. The light group, playing less than once a month, consists mostly of women.

Aside from playing video games, the three segments share another trait: they



are socially active and participate in a number of diverse activities. When asked to identify their other interests, "spending spare time with friends," "working hard" and exploring their "computer interests" were among the most popular responses. Even within the game playing environment itself, the "social" factor or "having fun with others" was widely cited as being important: 44% of all players usually go to the location with a friend and an additional 17% play with a family member.

When a player puts a quarter into a video game, it is likely to be a spontaneous decision. When asked what attracts their attention, most responded that fast action is a big factor, with color and detailed graphics being necessary elements to maintain their interest. Other play incentives included improving reflexes and enjoying the competition the game offers.

ON THE ROAD

There's a new face "on the road" for our coin-op sales team. James P. Newlander, a 25-year veteran of the coin machine industry, has been appointed Eastern Regional Sales Manager for the division. He is now based at Atari's Somerset, New Jersey facility, reporting directly to Alan Van Campen, National Sales Director. His territory includes the northeastern United States plus some parts of the midwest.

Although Newlander is a new face at Atari, he is very well-known in the industry. Prior to joining Atari, he was a regional sales manager with Gottlieb, a major pinball machine manufacturer. He has also

served as vice president of sales of Coffee-Mat, a coffee and snack vending machine manufacturer, and as vice president of marketing for Rowe International, a coin machine distributor. Although his former positions indicate a criss-crossing of responsibilities between sales and marketing, Newlander reassures that "it's really just semantics" and each role was comprehensive in scope, involving both aspects regardless of title.

"Jim Newlander's wealth of experience in this business coupled with the talents of our existing sales team makes for a winning combination," said Jerry Marcus, Executive Vice President of Sales for the division. "With Atari's 1983 product lineup already in the spotlight, we're looking ahead to even greater successes in the coming year."

Newlander received his Bachelor of Science degree in economics from the

University of Wisconsin. In addition, he graduated from the Institute for Organization Management at Michigan State University which offered him an interesting area of specialization.

During the last AMOA exposition, Newlander's face was seen nationwide. The Independent News Network for Cable Television conducted onsite interviews from the floor of the convention hall for later broadcast. Walking up to Newlander who happened to be in the Atari booth at the time, they inquired as to his opinion on the show's top game contender. Although not a member of our team yet, he adeptly replied that it was Pole Position*. Reflecting back, he chuckled: "I'm glad I said Pole Position. I thought it was an inhouse film crew from Atari!"

*Pole Position is engineered and designed by Namco Ltd., manufactured under license by Atari, Inc. Trademark and © Namco 1982.

On the News Front

A legislative compromise is met in the city of Boston, Massachusetts over the zoning of video games. This is the realistic approach the industry is seeking in its discussions with communities across the country. Barry E. Rosenthal, legal counsel

for the Coin Machine Industries Association, recaps the situation and its positive outcome:

Boston, Massachusetts, February 14, 1983—Major progress was made today in the video game industry's struggle against restrictive legislation when Boston city officials and industry members jointly announced a compromise statute for the zoning of video games.

The decision by city officials in Boston to work with the Coin Machine Industries

Association of New England (CMIA) in establishing fair guidelines follows the threat of a ban of video games in many sections of the city. According to Barry Rosenthal, Legal Counsel for CMIA, the proposed ban would have pulled the plug on up to 4,000 video games and caused many small businessmen to close down.

The situation dates back to July 9, 1982, when Boston Mayor Kevin H. White gave approval to a zoning proposal from the ci-

continued on last page

OPERATOR OF THE '80s

Brad Schiffer of Coral Gables, Florida

What does an architect specializing in the construct of psychiatric hospitals have in common with a designer of amusement facilities? Plenty. . . if both are embodied in the same person. Meet Brad Schiffer whose architecture and planning firm, Taxis, Inc., is officed in Miami, Florida. After designing several game rooms for clients, he decided to get into "fun and games" for himself—to build and operate his own location. The site he chose to lease for this business venture is located in Coral Gables, Florida, a small community bordering on Miami with conservative, upper-class residents.

Legal Legwork Prior To Start-Up

Accustomed to the lengthy and expensive zoning work involved in the establishment of most amusement centers, Schiffer prepared for the inevitable confrontations ahead. "Anything out of the ordinary requires working with the neighboring busi-

nesses, city commissions, etc.," he explains. In February of 1981, Schiffer secured a copy of the "List of Uses Not Permitted within the City" as determined by Coral Gables' Division of Zoning. Operation of electronic video games or pinball machines was not specifically denied. He recognized this as his gate into the business and initiated the legal procedures to gain the City Commission's approval of his proposed game room.

Commission and into those of the Architecture Review Board, Schiffer's plans once again met resistance with every fall of the hammerhead. Scheduled to open in May of 1982, "Screen Gallery" did not debut until September of that year. And lo and behold if the City Commission's renewal option has not come full circle. Schiffer anticipates a relatively "easy" approval this time because of the strong positive image his game room has presented to the community. In fact, he has just recently expended \$4500 for 1983's licensing fees.

Games Displayed as Pieces of Art

Schiffer maintains that the fascination is not with the games per se but with the video screen . . . the medium through which a participant can pass into an individualized, "creative arts" fantasy. He holds a high reverence for his 35 games—all coin video—and has no intention of mixing in

any pinball. His business philosophy demands that he "show the games off as if each were a piece of art." Therefore, he chose the interior design of positioning the games as if one were perusing an art gallery. Each player beomes an artist and is accorded the privacy and "space" that his craft requires. The ceiling of Screen Gallery consists of metal acoustical panels. Plush blue carpeting covers the floors and walls except for the end walls which are mirrored to present the illusion of infinity. To complete this expansiveness, the ceiling is tubular in design— sloping to the center of the building. All the lighting is indirect, as Schiffer has himself "outlawed" the use of fluorescents in order to eliminate glare on the video screens. Wood trimming enhances the establishment in the eyes of the fashion-oriented community, and the exterior beckons customers with cool shades of blue.

Earning Curves of Games Charted

For his accounting purposes, Schiffer scrupulously charts every game. When the earning curve begins to slope downward, he can usually discover the reason

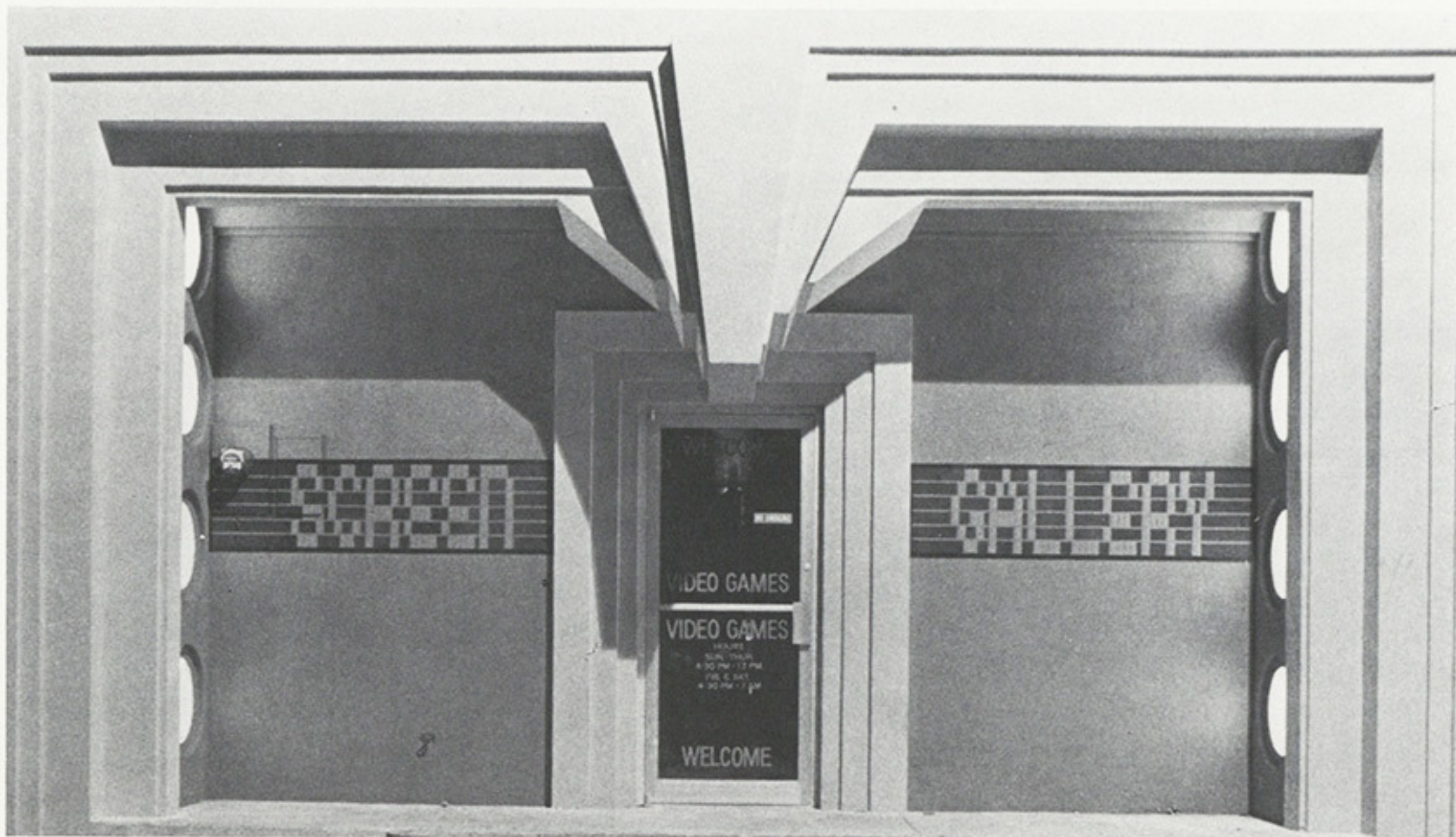
by stepping up to the machine and playing it himself. "If a game is not responding, the trouble may be subtle and oftentimes eliminated by a simple turn of a screw." On servicing the games, Schiffer's best advice is: "Treat them with respect; keep the room cool; and shut each one off at night." He has yet to experience any rotation of machines, as there is still ample room to expand. Presently, he moves the units around to provide a "freshness" to the environment. He is anxious for the time when he will have double the number of games and program all auditing procedures on a master computer. "It really can be a 'clean' business," he contends.

Screen Gallery opens at 4:30 p.m. so as not to conflict with school hours. The "bicycle crowd" is the first at his door. When they go home to eat dinner, their presence is soon replaced by the "car and university crowd." The clientele depends upon "who's allowed out at certain times." To encourage play by very young children as well as to bring in the whole family, Schiffer plans to acquire correspondingly lower age-level coin video games that are now available on the market.

Stationing of Off-Duty Police Officer Fosters Positive Community Rapport

A major contributor to the good "rapport" that has developed between players, game room attendants and the community is the stationing of a uniformed, off-duty police officer during all hours of business. Each is a member of a specialized police corps from the "Youth Resource Offices" and works the elementary, junior and senior high schools during the daytime. Schiffer confirms that "these officers are our best allies, and they use their dual role to their advantage." Officer John Noyer reports that if he is having some difficulty with a particular youth, he will set up a meeting at Screen Gallery after school where they can resolve their tensions in a challenge over a favorite video game. "This opens up a good line of communication. Kids begin to see policemen as friends . . . as people. Parents feel secure in dropping off their kids at the game room to pursue some other activity—such as dining out on their own." Noyer's skill at playing video games has escalated to a very "respectable" level since he began his new responsibilities last September and he further asserts: "I am more alert on the road now. My eye-hand coordination has improved. I'm more observant. I can now deal with five or six things at one time instead of one or two."

Brad Schiffer's latest confrontation with city commissioners springs from his determination to fly a forty-foot American flag over Screen Gallery which in itself is quite a significant "statement" from this staunch Vietnam War veteran. He is ever persistent in his philosophy to never say "die" for what he believes is the public well-being. He looks at each progressive contention that arises over his location as the ultimate "sporting" event. Zoning battles have been his best advertisement so far—with his sharp business sense, Schiffer is sure to make subsequent battles pay off just as handsomely.



Passing out of the hands of the City

News Front continued

ty's licensing division prohibiting licensing of video games in "residential" or "local business" zones after January 1, 1983. CMIA went to court to stop the action, and eleventh hour efforts resulted in a restraining order allowing them to keep the machines running. A trial was set for February.

Next, talks began between CMIA and the city in hopes of working out a compromise. "The video games industry is not opposed to reasonable regulations,"

stated Glen Braswell, Director of the Amusement Games Manufacturer's Association. "All we ask is a reasonable relationship between the object being sought and the statute being written as guaranteed by the United States Constitution."

On February 7, 1983, a zoning text amendment was submitted to the zoning commission as a result of a two month in-depth study. In a letter to Richard Fowler, Chairman of the Commission, CMIA attorney Valerie Pawson stated, ". . . While this comprehensive zoning text amendment imposes severe restrictions on the place-

ment of automatic amusement games in the city of Boston, we believe that it is a fair compromise between the parties."

The text amendment defines "amusement game machine" to include video games and pinball ones. The amendment allows for placement of game rooms and arcades in private clubs, dormitories and other non-commercial establishments.

This would pose no problems in business zones allowing arcades as a principle use, but would require permits in other zones where dormitories are customarily found.

Next, a commercial establishment with amusement game machines as a principle use would be required to be located in zones suited to large entertainment uses such as theaters and night-clubs.

Also, private clubs, dormitories and other non-commercial establishments would be allowed to have up to four machines for accessory use in certain zones. The amendment will allow up to four games in any establishment where alcoholic beverages are sold and consumed in local and general business, manufacturing and industrial districts. Other zones would require a special permit.

Finally, the amendment will allow placement of up to four games in a store, restaurant, laundromat and/or other commercial establishment if a special use permit is acquired. This will allow a neighborhood chances to defeat the installation of games, but will not affect businesses operating in zones which allow arcades.

"This compromise situation is what the industry has been advocating all along," said Don Osborne, Vice President of Marketing for Atari, Inc. "We've been going to communities across the country, sitting down with people across the table, rolling up our sleeves and saying, 'What are the alternatives?'"

Official ATARI High Scorers as of April 1, 1983

Game	Player's Name	# of Points	Date and Time	Location
Asteroids®	Scott Safran 16 years	41,336,440	11/13/82 53 hrs 8 min	All-American Billiard Co. Newtown, PA
Asteroids Deluxe™	Kevin Gentry 22 years	2,117,570	12/29/81 5 hrs 25 min	Court Jester Lake Charles, LA
Battlezone®	Ken Chevalier 16 years	12,009,000	2/20/82 12 hrs	Star Station 101 Atascadero, CA
Centipede™	Darren Olson	15,207,353	10/15/82	Reflection Fun Center Calgary, AL Canada
Dig Dug™*	Shawn Dybdall 16 years	12,822,460	9/28/82 8 hrs 16 min	Tilt Arcade Las Vegas, NV
Gravitar™	Raymond Mueller 21 years	4,722,200	12/4/82 12 hrs 21 min	Chuck E. Cheese Boulder, CO
Kangaroo™**	Ken Vance 18 years	411,200	10/31/82 2 hrs 27 min	Tilt Arcade Las Vegas, NV
Missile Command®	Victor Ali 19 years	80,364,995	12/23/82 48 hours	Cinedome 7 Theater Fremont, CA
Space Duel™	David Plummer 14 years	623,720	1/28/83 1 hr 55 min	Midtown Amusements Regina, SK Canada
Tempest™	David Plummer 14 years	7,119,700	2/2/83 6 hr 30 min	Midtown Amusements Regina, SK Canada
Warlords™	Peter Skahill 23 years	911,875	8/29/82 45 min	UCLA Games Center Los Angeles, CA

*Dig Dug is engineered and designed by Namco Ltd., manufactured under license by Atari, Inc.

**Kangaroo is manufactured under license from Sun Electronics Corporation.

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