

*TRI ZONE* was the last game Christian Marche did the artwork on. I rang Christian (who now resides in France) and tried interviewing him over the phone, but we found it difficult as he hasn't spoken English for some time now. I asked a friend of mine who resides in France, Frederic Paganini, if he would interview Christian Marche and get his story for the book:

*After my military service in Algeria, I decided to leave France for the USA to find a job as an artist; this was in late 1964. I took the boat with the few savings I'd made in France the previous years. I went to Chicago, rented a room, and started looking for a job; it was quite difficult for me because I didn't speak English at the time. But after several unsuccessful meetings, a neighbor told me to go to Advertising Posters, as they had heard that company had vacant positions. The next day I went there and was interviewed by George Molentin; as soon as we met, a friendship commenced that would last for many years. I immediately took to George, and found him to be a remarkable man. I started working for them the next day. I belonged to the main team of artists at the company and shared a large studio with Gordon Morison. Gordon and I had always worked side by side, sharing ideas. We liked to work together and we had great esteem for each other.*



Christian Marche. Courtesy Rob Berk.

*When I started working in the pinball industry, everybody knew Roy Parker; he was considered the greatest artist of this time. Unfortunately, I never met him, as he was retired when I started working at Ad Posters.*

*Relating back to my work, I first followed my inspiration to draw, then later found a title for it. As my English wasn't fluent, I remember once making a mistake in the spelling of a letter on the title of a backglass. This mistake changed the meaning of the word and I remember everyone in the company laughing at my drawing when it arrived back from the printing.*

*Sometimes, the company asked me for a design with a particular topic. I remember on one occasion, my boss took me with him to the cinema to see a movie that could inspire me. This was the case with *Disco Fever*, which I created after seeing the movie *Saturday Night Fever*. I remember asking to incorporate something different on the backglass. I wanted each square of the dance floor to be illuminated by a single lamp, giving it that disco feel, but the company refused because it was too expensive to achieve.*

*My first artwork on a backglass was for *Casanova* and the second was *Shangri-La*. The last one was *Tri Zone*; the employees of the company offered me a backglass of *Tri Zone* just before my departure for France. I had to come back to France for family care problems; however, I often regret leaving my job in the USA. I enjoyed working for the company and the atmosphere at work was very friendly. I was always free in my work; I could let my inspiration create the art that I did. When I told my boss, Walter Pyrck, that I had to come back to France, he was very disappointed. He tried to convince me to stay and he told me something that I will never forget: "Chris, don't leave us, otherwise, we won't have any more spirits in the company."*

*George Molentin and I used to eat together at a restaurant once a week, as we knew each other very well and liked to talk together. George no longer had time to draw when I worked at Advertising Posters; his responsibilities at the company didn't give him the time needed to do so. I have very good memories of the years passed in the USA. I was very fortunate for the chance to work in the pinball industry and I derive much pleasure today from seeing so many people bearing a great interest in these old games.*

—Christian Marche