

FOR THE COIN-OP ENTERTAINMENT INDUSTRY ..... PUBLISHED TWICE MONTHLY

# PLAY METER

MAY 1, 1982




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and  
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# PLAY METER

The Twice Monthly Publication for the Coin Operated Entertainment Industry

BPA Circulation Audit applied for

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**34** **Women Players of Video Games**  
*Play Meter's* Mary Claire Blakeman analyzes why she plays arcade machines and which games appeal particularly to women. Among her findings is the note that women who play coin-ops may cause a number of games to extend their expected playing life, especially in arcades.

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**39** **The Ronnie Lamm Story: A Study in Misunderstanding**  
Like many other "concerned" parents trying to eliminate the games from their town, crusader Ronnie Lamm indicates a lack of understanding of the nature of coin-op computer entertainment. A revealing exclusive interview with Associate Editor Mike Shaw points up this fear of the unknown and finds some balance to counterweight the anti-game crusaders.

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**45** **The Great Debate: An Answer to Critics**  
During the present period of anti-industry snipers everywhere, a book has appeared which contains material to answer their charges: Steve Bloom, the author of "Video Invaders," has researched a number of areas in which the games are educational and even rehabilitational. A valuable set of back-up arguments in the current war on videos.

---

**52** **How To Get the Most from Computer Systems**  
Donald Glendening, of the University of Florida, offers advice of merit to operators considering a computer to help manager their businesses. Points of cost effectiveness and applicability of software and hardware are posed as a checklist for the operation that is about to go on-line.

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4	Up Front
7	Mailbox
8	Guest Editorial
12	Equipment Poll
15	News Beat
42	Frank's Cranks
50	P.R. Problem/P.R. Solution
55	Technical Topics
58	Critic's Corner
61	New Products
64	Classified Advertising
74	The Last Word

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## UP FRONT

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The third annual Amusement Operators Expo (AOE) put it all together this year, living up to its billing as "The Show for the 80s." The first AOE show in 1980 drew a good number of exhibitors but relatively few operators, and the 1981 edition attracted a large crowd of operators to view a small number of exhibits. But AOE '82, held March 26—28 in Chicago, put it all together drawing a large crowd of operators to view a vast display of exhibits.

Attendance at AOE '82 was more than double that of last year and exhibit space tripled. By any measure, the third annual AOE show was a huge success, and all indicators say the AOE has arrived, has established itself as a major industry event.

Although not everyone was happy that we moved from New Orleans to Chicago, I believe that the change had a significant effect on the success of this year's show. Chicago is the coin-op capital of the world and the home of many of the industry's leading manufacturers, and it is easy to get to from anywhere in the United States.

Our plans for the coming year will find us again in Chicago, but our plans beyond that are to bring AOE back to New Orleans and then to the West Coast, most likely San Francisco.

The success of any trade show depends on the amount of support it receives from the industry it is designed to serve. The Amusement Operators Expo is fortunate to have gained support from all levels of the industry. Consequently, its success represents a major achievement for the entire industry.

A very special thanks goes to every operator who participated in this year's Expo. The AOE was conceived with you first and foremost in mind. It's your show and we're pleased that you seemed to be making the most of it. Beyond that, we invite your comments and suggestions on improving the show and making it everything you want it to be.

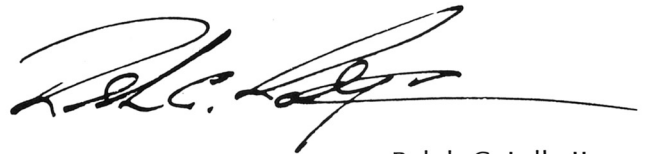
I would also like to thank all the exhibitors for their

continued support. The exhibit area this year featured one of the most impressive displays of products and services the industry has ever seen. The large number of exhibitors attracted a large contingency of operators, and, judging from the number of orders that were being taken, those operators appreciated what they saw.

I am most anxious to express my gratefulness to those who spoke at the seminars. I reserve special applause for those brave souls from the manufacturing ranks who faced in excess of 600 operators for an open forum at the Early Bird general session. The expanded seminar offering was well received, in large part due to the impressive faculty gathered to administer the informative sessions.

Another round of gratitude is to be extended to the other members of the trade press who covered this year's show. It was an honor and a privilege to have you with us sharing in the excitement of the show. Hats off to *Vending Times*, *Cashbox*, *DRA Price Guide*, *Canadian Coin Box*, *Coin Slot* (United Kingdom), and *Maqui* (Spain). It's great to have friends in the field.

AOE '82 is history. We're a little sad to see it go, we spent so much time and energy preparing for it. But its success is inspiring. We have already begun work on AOE '83 and we are planning it to be even bigger and better than this year's show. So thanks to those who joined us for AOE '82 and here's to the AOE shows to come. The Amusement Operators Expo has a future as bright as the industry itself.



Ralph C. Lally II  
Editor and Publisher



INTRODUCING..... 5 ..... **NEW**

# MONEYMAKING KIDDIE RIDES

from

*"The Original"*

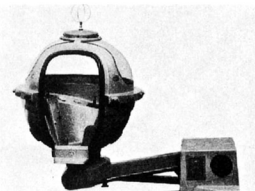
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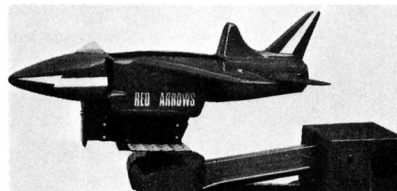
**NEW**

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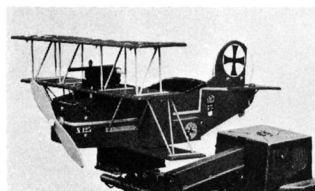
**NEW**

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**NEW**

HYDRAULIC RED ARROW (IT ROTATES)  
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(IT ROTATES) WORLD WAR I TRIPLANE  
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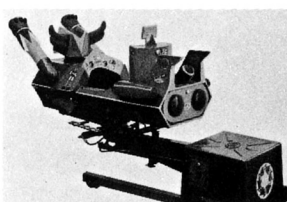
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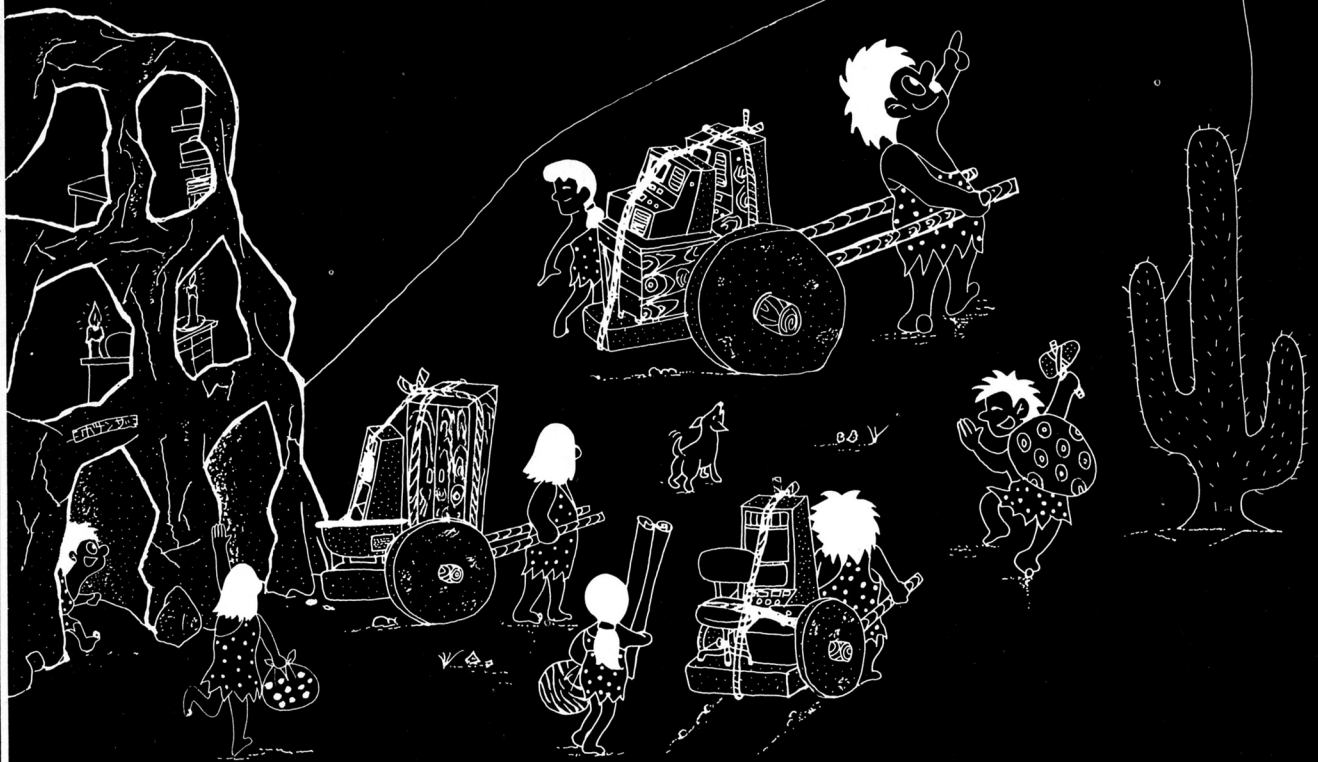
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Our mailing address remains the same as follows:

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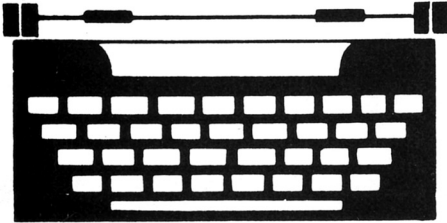


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## Letters to the editor . . .



### One man's ripoff

As a footnote to Mike Shaw's fine article about video game theft (*Play Meter*, February 1), I offer this little tale: One of my customers, Michael Askwith, operator of a chain of Northern California arcades called, "Crazy Mike's," only recently found out how determined video game thieves can be.

Mike's arcades are located in the lube rooms of independent gas stations. These structures are, as you probably know, built of steel frame and panels, have few windows, and are properly wired with alarm systems. In addition, the location in question is well lit and visible on three sides from a major intersection in Citrus Heights, California.

So much for the deterrents. On the morning of January 31, someone pulled a truck up behind the arcade, using it then as a battering ram to punch out one of the steel panels which forms the back wall of the building. After the initial impact, the panel was peeled back as if by a giant can opener, leaving a hole big enough for man or game.

The perpetrators made off with only one game, a *Pac-Man* upright. Perhaps they were interrupted, as eleven other games in the arcade could have been loaded within minutes. This theft could not have been accomplished without some noise being made, given the smashing in of the wall. The alarm system never sounded as only the windows and doors were wired.

I've heard of "PacMania," but this is ridiculous!

**Burne Dougherty**  
**B&D Distributors**  
**Fresno, California**

### Blue sky down under

Reference your recent articles regarding 'soft shoe salesmen' or as we call them promotors, here is information which may be of

interest.

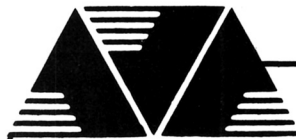
Promotors are most affected by advertising a realistic price for machines and realistic takings in the columns and papers used by the promotors. They should be hampered as early as possible before they can establish a cash flow from investors as this gives them considerable strength in offering new equipment in competition with established operators.

They will generally tell investors that the established operators are antagonistic to them because the operators do not wish new people to

start up in the business. Surprisingly this is readily believed.

In large scale operations such as the recent Red Baron episode here, early investors are used as references to support newcomers while the income from the newcomers is used to pay the early investors, supporting the argument that the high returns exist. These high returns, however, are not being met from machine takings.

**George V. Campbell**  
**Campbell Amusement Machines**  
**East Brisbane**  
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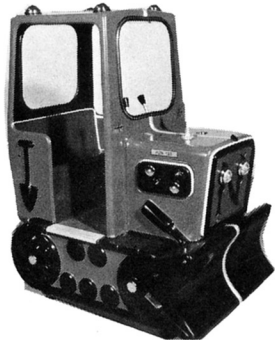
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## GUEST EDITORIAL

# Hats off to ladies and Pac-Man!

by Louis Boasberg

1981 may go down in history as the beginning of the Golden Age of Video Games and Flippers. Many great games appeared during the year, which raised the level of prosperity in the industry to such heights as it has never enjoyed before.

To the people who gave us *Asteroids*, *Centipede*, *Defender*, *Tempest*, *Berzerk*, *Donkey Kong*, *Qix*, *Phoenix*, *Astro Blaster*, *Monaco GP*, *Space Panic*, *Eight Ball Deluxe*, *Black Hole*, and a few others, we say "Well done."

Before going on with this column, may I point out that we are not Bally/Midway distributors, neither do we own a single share of Bally stock, so anything we say is unbiased and unsolicited.

But, we feel we were remiss in our duty if we did not pay special tribute to a game that broke the sex barrier as far as amusement games are concerned. Before the advent of *Pac-Man*, the fair sex confined their coin machine playing to the slots in Vegas, a few flippers, and rarely video games—but *Pac-Man* changed all of this.

Early last spring when we received one of our first *Pac-Mans* (we never were able to get too many) we placed it in a shopping mall. After it had been out there a few days we decided to inspect the mall and see how all the games were doing. As we entered the mall we saw in the distance a group of girls surrounding some object, thing, or person.

Could it be that Robert Redford was a visitor or perhaps it was some rock star drawing all the feminine attention? No, this was not the case.

As we got closer, lo and behold, a girl was playing *Pac-Man* and there were four or five ladies watching. This was a new phenomenon. We had never seen this before.

After *Pac-Man* had been out for several months, strong men and boys could not get near the games. All the *Pac-Mans* were surrounded by a bevy of smiling and laughing females—teeny boppers, teenagers, coeds, mothers, grandmothers—all vying with each other to play *Pac-Man*.

What was this great appeal to females? Was *Pac-Man* a sex object? If only Freud were alive so he could enlighten us.

So, after a year of *Pac-Man*, we believe the entire industry owes a vote of thanks to Midway for opening up the door to an entirely new market of feminine video fans.

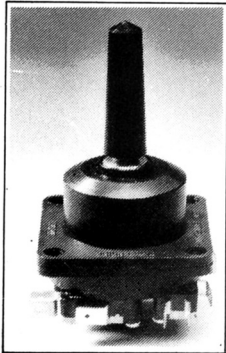
Truly we now can all stand up and shout, "Baby, you've come a long way." Thank you, Hank, Dave, Larry, Andy, and everyone else who had a part in proving that the hand that rocks the cradle now plays video games.

*Ed. Note: The female player's view of the "new wave" of video games is explored in-depth by writer Mary Claire Blakeman in a feature article, this issue.*

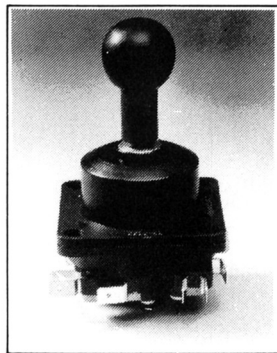




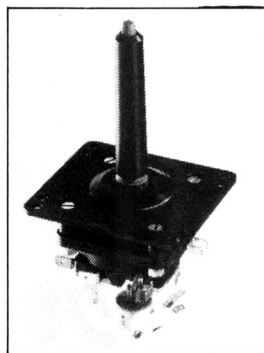
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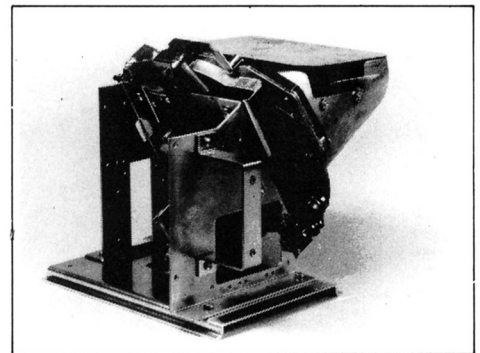
Joy Stick



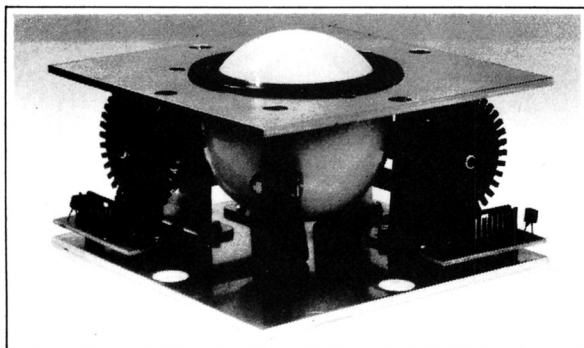
Joy Stick with  
ballknobhandle



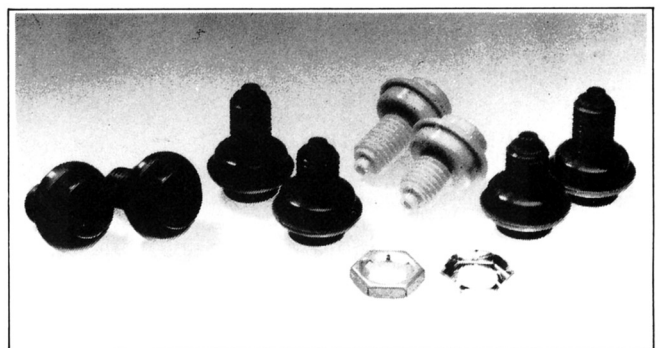
Joy Stick with  
firebutton



Hopper Payout unit assembly



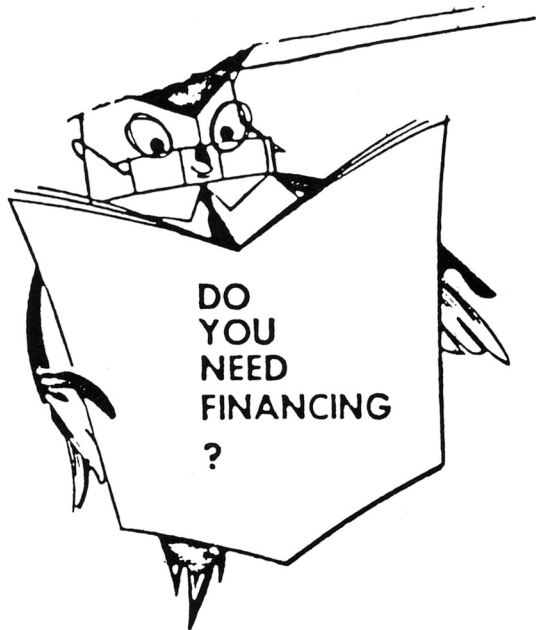
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# An association's call to positive action

Editor's Note: A positive reaction to the detracting jibes of news media and politicians against coin-ops was made earlier this year by the Utah operators association. As its following call was being addressed to all coin operators in the state, we reproduce the Utah action plan here, for consideration by all state associations.

### UAMA

Utah Amusement and Music Association  
11 E. Redondo, Salt Lake City 84115

#### OPERATORS:

*Have you read your local newspaper lately?* How many negative articles have you read on the coin-operated equipment industry?

Some of the operators or their employees have been opening their mouths once too often on all the money this industry has been collecting. What about the cost of operating a business. What about the cost of machines. What about the cost of labor. What about the cost of vehicles. What about the cost of parts and repairs, etc.

How many of your locations are netting \$8,000 per week (as) according to the *Deseret News* article dated January 6, 1982? A 34 piece arcade is netting this amount and considers this "Take to be extremely modest." Are your machines collecting from \$200—\$800 per week, per machine according to *Newsweek* magazine article December 1981?

With articles being seen on a regular basis quoting these astronomical collections, we are doomed to higher license fees. Coin machine problems and their licensing fees was a widely discussed topic at the recent state meeting of city and county officials of the State of Utah. The high license fees are spreading from city to city and county to county throughout the United States.

What about the widespread publicity regarding machines being too close to schools and how this industry is corrupting the youth of today. Where are all those kids getting all those quarters?

We could go on and on but we believe you get the point. It's time we fight back with some positive publicity to show the general public that we have a place in society but we need everyone's help. Unless you want video games and pinball machines outlawed, like they have done in some cities and have tried to do in West Valley City, Utah.

The UAMA Board of Directors has hired an outside advertising agency to get those positive results. We need to show the public who we are and what we stand for and we are not a bunch of ----s taking everyone's lunch money.

Although you may not belong to the association like YOU should. We are asking anyone associated with the coin-operated industry to *donate to save our business from being pushed out of business*. Even though you may say this will "never happen to me."

We need your help, the UAMA has done all it can to alleviate the problem but we can't do it all. Everyone has benefitted from all the things the UAMA has done. A lot of items are never discussed but taken care of. The Board of Directors are owners of companies just like you, trying to stay in business just like you and are willing to put forth the extra effort and help wherever we can.

Below you will find a schedule we hope you will use to donate to a very good cause, "YOUR LIVELIHOOD."

0 - 100 Machines	.....	\$100
100 - 200 Machines	.....	\$150
200 - 300 Machines	.....	\$200
300 - 400 Machines	.....	\$250
400 - 500 Machines	.....	\$300
500 - + Machines	.....	\$350

Act now and not later, we need your help if we all want to stay in business during the coming years.

**UAMA  
Board of Directors**

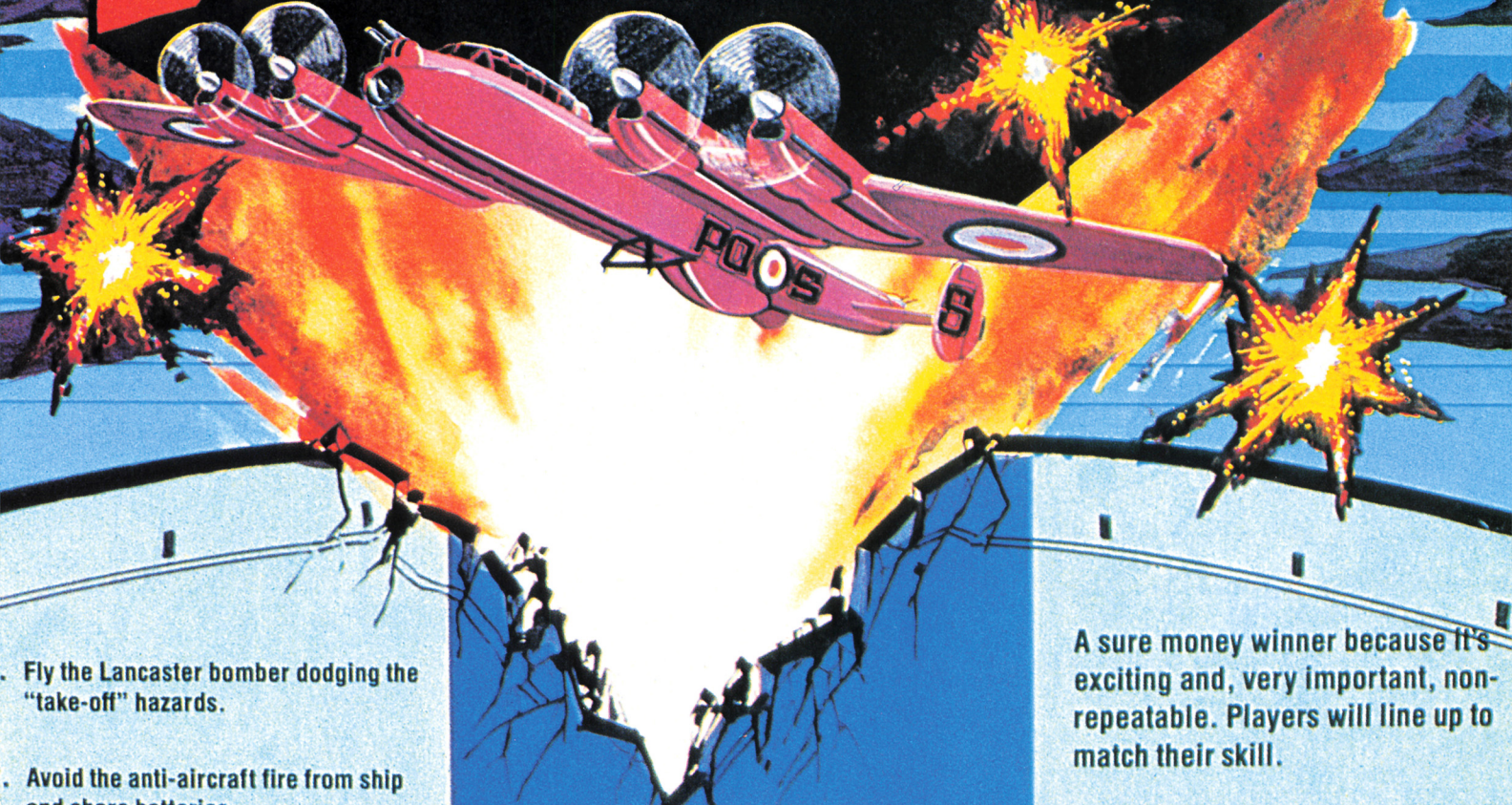


# GAME-A-TRON

PROUDLY ANNOUNCES A NEW VIDEO GAME

Based on the famous WW II raid by the R.A.F.

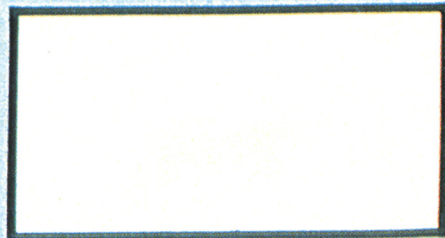
## DAMBUSTERS



- Fly the Lancaster bomber dodging the "take-off" hazards.
- Avoid the anti-aircraft fire from ship and shore batteries.
- Dodge and fight the dam defenders avoid the barrage balloons.
- Approach the dams at the right speed and height to drop the bouncing bombs.
- Destroy the dams and escape the flak.

A sure money winner because it's exciting and, very important, non-repeatable. Players will line up to match their skill.

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# Play Meter

## Equipment Poll

The following are rankings of the top videos and top pinballs making above average weekly gross collections nationwide. The dollar amounts appearing are the average weekly grosses as reported to Play Meter magazine through its regular national operator survey. Amounts are heavily weighted by averages reported from arcade locations; street locations are generally lower. Games with less than adequate responses (less than fifty percent) but with above average collections are so noted. Games not appearing on the poll either (1) did not generate over a ten percent response rate to provide an adequate representative sampling or (2) did not register weekly gross collections above the national average.

### TOP VIDEOS

Twenty-one of 43 videos (49%) with a response rate over ten percent have above average earnings.

	May 1	Apr. 15	Apr. 1
National video average .....	\$162	\$161	\$160
★ 1. <i>Turbo/Gremlin</i> .....	\$257	\$225	\$231
2. <i>Donkey Kong/Nintendo</i> ..	\$241	\$250	\$255
3. <i>Ms. Pac-Man/Midway</i> ....	\$240	\$243	\$234
4. <i>Grand Champion/Taito</i> ..	\$229	\$228	—
5. <i>Stargate/Williams</i> .....	\$220	\$232	\$236
6. <i>Pac-Man/Midway</i> .....	\$216	\$206	\$203
7. <i>Galaga/Midway</i> .....	\$215	\$205	\$221
8. <i>Tempest/Atari</i> .....	\$206	\$199	\$214
9. <i>Centipede/Atari</i> .....	\$205	\$202	\$203
10. <i>Frogger/Gremlin</i> .....	\$192	\$196	\$201
11. <i>Defender/Williams</i> .....	\$187	\$179	\$193
12. <i>Qix/Taito</i> .....	\$172	\$205	\$199
★ 13. <i>Mousetrap/Exidy</i> .....	\$165	\$164	\$179
★ 14. <i>Kick-Man/Midway</i> .....	\$163	\$172	\$184

### TOP PINBALLS

Eight of 17 pinballs (47%) with a response rate over ten percent have above average earnings.

	May 1	Apr. 15	Apr. 1
National pinball average .....	\$103	\$101	\$ 98
1. <i>Haunted House/Gottlieb</i> ..	\$176	\$196	\$178
2. <i>Vector/Bally</i> .....	\$150	\$183	\$141
3. <i>Black Hole/Gottlieb</i> ...	\$137	\$148	\$147
4. <i>Fathom/Bally</i> .....	\$120	—	—
★ 5. <i>Centaur/Bally</i> .....	\$114	\$130	\$150
6. <i>Eight-Ball Deluxe/Bally</i> ...	\$113	\$120	\$125
★ 7. <i>Elektra/Bally</i> .....	\$103	\$121	\$117

★ Conditionally Rated— Weekly average based on less than 50% response rate

### Provisionally Rated Pinballs and Videos

(Above average earning games, with a response rate between 10—25%)

#### VIDEOS

Provisional Ratings	May 1	Apr. 15	Apr. 1
<i>Alpine Ski/Taito</i> .....	\$306	—	—
<i>Lady Bug/Universal</i> .....	\$245	\$265	\$200
<i>Amidar/Stern</i> .....	\$224	\$230	—
<i>Eliminator/Gremlin</i> .....	\$218	—	—
<i>Space Duel/Atari</i> .....	\$209	—	—
<i>Bosconian/Midway</i> .....	\$196	\$258	—
<i>Lil' Hustler/Dynamo</i> .....	\$194	\$232	—

#### PINBALLS

Provisional Ratings	May 1	Apr. 15	Apr. 1
<i>Hyperball/Williams</i> .....	\$165	\$225	—

Operator/readers who would like to join the ever-growing numbers of readers participating currently in the survey, write: *Play Meter, Equipment Poll*, P.O. Box 24170, New Orleans 70184.





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## Associations join together, then are torn asunder

by Mike Shaw

The three industry associations that have jointly hired the Daniel J. Edelman public relations firm to come up with industry image enhancing concepts have approved in substance the first effort of the firm to help the industry. The effort is entitled *A Community Relations Manual*.

The 100 page booklet is aimed at people within the industry and offers suggestions on dealing with community-oriented problems. A special chapter is devoted to dealing with the news media for positive publicity.

The three associations involved with the effort are the Amusement Device Manufacturers Association, the Amusement and Music Operators Association, and the Amusement and Vending Machine Distributors Association.

Although the three are as one in support of the manual's publication, the second step of the industry image improvement campaign is encountering some resistance.

Paul Huebsch of ADMA says he is frustrated by the lack of cooperation.

"There is just not the common concurrence that there actually should be," Huebsch told *Play Meter*.

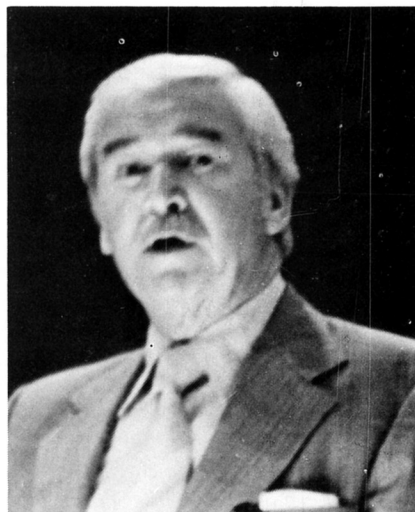
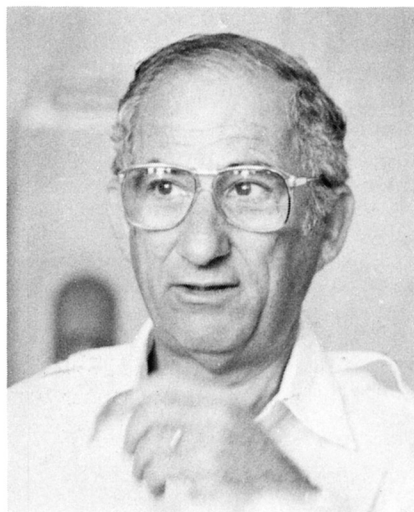
As a result, offers Huebsch, ADMA may have to bear the entire financial burden for phase two of the promotional campaign. Phase two is aimed at the public, a campaign that industry observers generally believe is sorely needed. The price tag for the Daniel J. Edelman plan is about \$225,000.

Huebsch says there are too many conflicting views on how to accomplish the public relations task, and that it has been so difficult to get things worked out that if he had to start all over again, he would not pursue it. He proposes that there is not enough recognition that the public relations problem for the industry is very much with us.

ADMA is composed of many of the major manufacturers but there are still some holdouts from the association, including most notably Bally/Midway and Rowe.

Although Huebsch says some firms do not want to participate because they are not directly

involved with video games, he contends that distributing arms of those firms are profiting off the popularity of the games and that they should be concerned about an industry movement against the negative publicity which has become so rampant.



Officers of major manufacturing firms congregate at ADMA to deal with industry wide problems.

# Video "biz op" company finds rough going in New Orleans

Apparently, video "biz op" salesmen for Quorum Industries of Dallas, Texas failed to consult their industry trade publications close enough.

Dave Madden and friends came to the home city of *Play Meter* unaware that the publication had been pursuing a series on "blue sky" salesmanship.

Quorum managed to contract nearly \$1 million business in a weekend sales pitch at the Marriot Hotel on the outskirts of the French Quarter. But when Madden and his crew returned the following weekend to continue their sales work, they were rudely greeted by local media and law enforcement officials who had been alerted to the company's *modus operandi* by editors of *Play Meter*.

Quorum is being sued in Texas for selling machines that don't exist. Fraud, the state calls it, and the company and all of its current officers are named as defendants in the case.

Out-of-state companies doing business in Louisiana are supposed to post \$50,000 bond for the company and \$25,000 for each salesman before they even advertise their presence. Additionally, the company was supposed to have posted a surety bond with the city and secured specific transient business licenses.

According to the district attorney's office in New Orleans, none of those requirements were met by Quorum, nor did they inform their customers of their legal back-

ground (a federal requirement).

But WWL TV—Channel 4 in New Orleans—on the strength of *Play Meter's* evidence, told all on a local telecast which detailed the company's dealings. In one segment, Channel 4 even interviewed an obviously suffering Dave Madden about his background in the industry.

When the district attorney's office sent police to question Madden about his failure to post the necessary city bond and secure the proper licenses, Madden, it appears, ran out of his desire to create excuses.

In the midst of questioning by the city police officer, Madden excused himself.

"He slipped out the back door and escaped," the district attorney's office told *Play Meter*.

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Age ban gets popular

## Mesquite, Aladdin's Castle want more argument

Elland Archer, city attorney for Mesquite, Texas and the attorney who has argued the city's case against Bally's Aladdin's Castle all the way to the Supreme Court, indicates that both parties want more argument heard in the Court of Appeals now that the case has been remanded there by the Supreme Court.

When the Supreme Court decided not to rule on whether or not Mesquite is constitutionally able to ban children under seventeen years old from playing video games, its decision was to send the case back to the 5th Circuit Court of Appeals for clarification as to whether they made their decision (in favor of Bally) based on the Texas constitution or on the U.S. Constitution.

Bally has recently submitted to the court a motion for additional argument, indicates Archer, and the city of Mesquite will agree, to a certain extent.

"Bally wants to argue a broad range of aspects but we concur only as to the point of clarifying the constitutional confusion. We want to argue that there is no difference between the constitutions in this matter."

The city attorney is hopeful that the Court of Appeals will decide that

the case was in its proper jurisdiction when it was with the Supreme Court. And if the case is returned to the Supreme Court, Archer is hopeful he will have another opportunity to argue the case on its merits.

"Although the media has given most attention to the under-seventeen ban," offered Archer, "we

### CORRECTION

In our April 1 issue we incorrectly referred to the Supreme Court remanding its Mesquite decision back to an appeals court of "state level" (p. 11) and as being the "appeals court in Texas" (p. 66). The court we refer to in both instances is the 5th Circuit Court of Appeals. That court is not located in Texas, nor is it a state level court. It is a federal court and is located in New Orleans.

don't feel it is the most important part of the case."

The city of Mesquite, according to Archer, is more interested in the criminal background question. The city still feels that Bally may be tied to organized crime.

"We can't prove that they are; they can't prove that they aren't," Archer says. And while Bally

naturally believes the burden of that proof should rest with Mesquite, the city believes Bally should have to prove they have no such criminal ties.

Meanwhile, the nation is being beset by similar attempts to keep youngsters from playing games. The age ban is currently being tested in courts in sixteen states, according to an ABC News estimate.

Ronald Walker of The Carnival Inc., has been fighting the ban in Michigan. There, the state supreme court has ordered the state appeals court to hear the case. The appeals court had previously refused to concern itself with the issue.

Walker, a veteran in these battles, contends that operators should take their cases to federal courts rather than state courts.

"Operators here are winning left and right in the federal courts. If we will fill the federal courts with our actions, it will force the Supreme Court to do its duty, to render some decision on this issue."

[Ed. Note: Play Meter will continue to keep operators informed about these age ban court actions. If you are aware of such action in your state, please write or call us and alert us to it.]

## Town eliminates games

In what may be a new twist in city ordinances, the town of Stanley, North Carolina has completely banned all videos from its city limits.

Lloyd Shearer, who heads up Video Taping Services (a television news compiling company), told *Play Meter* that the city council voted to outlaw the games because they were displeased with the operation Space Arcade.

Saying that "We don't want another Bourbon Street," Mayor William Withers dismissed the busi-

ness as a site for illicit drug deals, drinking, fighting among youngsters, and truancy. Shearer, who reviews and compiles tapes of regional television newscasts, said that the Space Arcade was a clean, well run arcade and that its owner, Joe Wylie, had commented that he did not let children into the arcade during school hours.

Additionally, Shearer stated that the ban was being enforced selectively.

"There are games in convenience

stores and gas stations and they haven't been removed," he offered.

"I believe that it's just a case of jealousy," Shearer said. "Wylie was new in business and doing very well."

Although Coral Gables, Florida has banned videos, that ordinance includes a grandfather clause that allows existing locations to stay in business. Stanley is the first town known to *Play Meter* as having successfully voted into a law an ordinance that calls for the total elimination of coin-operated games.



Albert Simon (left), a long time friend of Gary Stern (right), is now a principal investor in Stern Electronics.

## Stern gets financial aid from Simon

Amidst reports of severe financial difficulties, Stern Electronics has gained new life as the result of a multi-million dollar loan agreement with U.S. Billiards, Inc. and Albert Simon, Inc.

Albert Simon, Inc. has distributed Stern products in New York since Stern's inception in 1976. It also distributes Seeburg phonograph products. Seeburg was acquired by Stern in 1980.

U.S. Billiards, Inc. is also controlled by the Simon family. That company recently acquired the Irving Kaye Company, and this transaction—in the form of a loan convertible into shares of Stern stock—is further indication of the spreading influence of the Simon family in the coin-op industry.

The move to invest in Stern is also a result of the close family ties between the Simons and the Sterns.

The influx of additional capital is intended to replace a portion of the capital expended in 1981 when Stern repurchased shares which were owned by one of its original investors. At that time the company spent an estimated \$15 million to buy back stock from financier Martin Bromley who owned half of Stern's stock through a charitable trust. The buy-back move became necessary to preserve the Stern image, according to *Crain's Chicago Business* (January 25, 1982), after Bromley was arrested in London last year on charges of skimming profits from slot machines.

Stern reports that the Simon's financial aid will be used to pursue extensive research and development activities. This year, Stern will market the Seeburg Video Music Center phonograph, *Orbiter I* (a pinball game), and several new videos.

## Video books analyze hit games

Warner Communications, parent company of Atari, Inc., is cashing in on all aspects of the video game craze, including the books on how to beat the games.

The latest Warner Books offering is Craig Kubey's *The Winners' Book of Video Games*.

The main focus of this lightly written, nearly 300 page book is on the games and how to successfully play them with "strategy and style."

The book describes in detail the features of most of the top games of the last couple of years and even covers playing on the most popular home units.

The book is nicely put together and includes touches of fun almost as attracting as the games themselves. One such inclusion is a humorous video quiz which opens with the item:

"To make a coin-operated video game operate, you must

- a) threaten it
- b) take it out to dinner and a show
- c) send it to med school
- d) insert a coin in it."

The book includes a brief history of the coin-op video industry and examines the status of the home video market.

This effort is preceded by Kubey's *Scoring Big at Pac-Man*, a short manual on playing the game, also published by Warner Books.

## Sigma seeks sublicensees for Bounty

A new video inspired by the classic story *Mutiny on the Bounty* has been developed by Orca Corporation and licensed to Sigma Enterprises of Tokyo.

Sigma will control all marketing and distribution of *Bounty* outside of Japan and is currently seeking a licensing agreement with a major American manufacturer.

*Bounty* features a battle ship which intends to navigate the river while dodging enemy attacks or destroying its enemies. It is the follow up to another Orca video, *River Patrol*.



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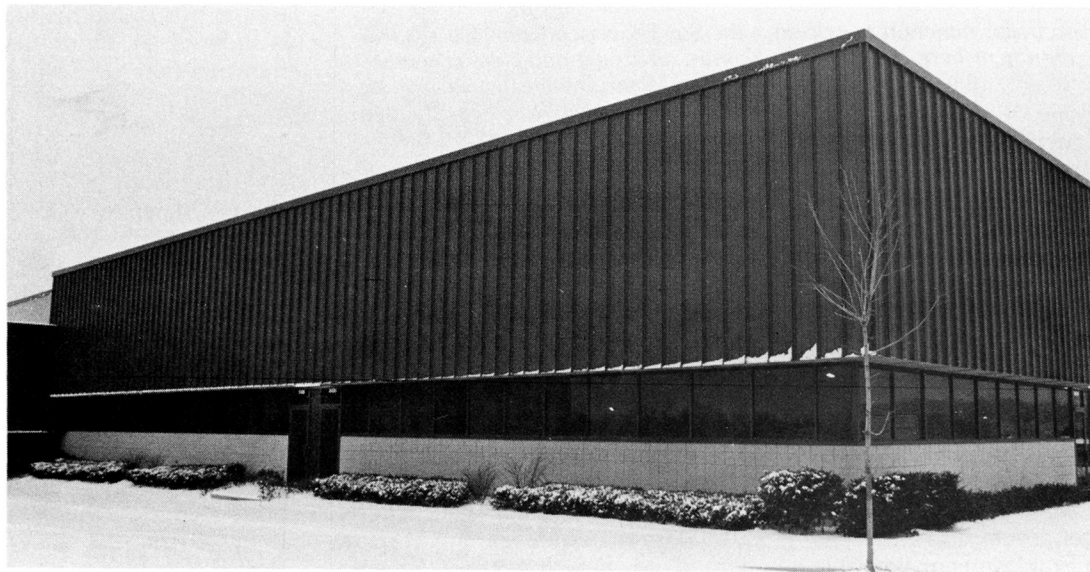
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A one million dollar donation to help save the San Francisco Cable Cars is the cause for merriment here. Raymond E. Kassar, chairman and chief executive officer of Atari, Inc., the donor, and San Francisco Mayor Dianne Feinstein react to the jubilant crowd at the presentation ceremony (March 9, 1982). The gift brought the Save the Cable Car fund to \$7 million, just \$3 million short of the goal.

## Atari gives \$1 million to S.F. cable cars

San Francisco's "Save the Cable Cars" campaign is \$1 million closer to its goal thanks to a gift from Atari, Inc.

"Atari's generous donation has brought San Francisco considerably closer to the \$10 million it needs to keep the cable cars on track for future generations," Mayor Dianne Feinstein said in accepting the gift.

"The cable cars are a plucky symbol of not only San Francisco, but the entire Bay Area," said Raymond Kassar, CEO at Atari. "I'm a citizen of the city, and Atari has more than 5,500 employees in this area. We're all proud to live here, and wanted to make a contribution. Our parent company, Warner Communications, is quite supportive of our efforts.

In the past few years, it has become increasingly apparent that the city's

famed cable car system would have to be completely overhauled or the cable cars would have to be put to pasture permanently. The federal Department of Transportation agreed to pay for approximately eighty percent of the \$58,200,000 project, if San Francisco could come up with the remaining \$10 million. A group of concerned business and civic leaders then formed the "Committee to Save the Cable Cars," a non-profit corporation, to raise the money from the private sector.

Engineering and design of the cable car project are currently underway, and the federal government has contributed \$9 million for this phase of the work. By September 1982, when construction is scheduled to start, San Francisco must have raised its full \$10 million share.

## Ohio bill has hidden meaning

Upon initial inspection, a bill introduced in the Ohio House by State Representative Robert Ney of Bellaire would seem to be favorable to operators of video games and pin-ball machines, but Paul Corey of the Ohio Music and Amusement Association disagrees.

The bill is intended to free videos and pins that provide free games as a prize from being viewed as gambling devices under the law, but Corey says the law is a veil to try to legalize "gray area" videos such as *Draw Poker*, *Black Jack*, and *21*.

Corey indicated that Ney was "suckered" into sponsoring the bill by those who want to get the games legalized, operators who have suffered lately from confiscations of the pieces in Ohio.

Apparently, Ney is an unwitting tool in proposing the legislation. He is quoted in Ohio newspaper as denying that he wants to legalize gambling on the machines.

"That's not my intention at all," he is quoted as saying. "I just don't think it's proper for the police to shut down a machine in a neighborhood tavern or drugstore simply because it provides a free game. If it is being used for gambling, then that's a different story."

## Strahan to prexy Loewen-America

Stanley (Rus) Strahan has been promoted to the presidency of Loewen-America, Inc., succeeding Bert B. Davidson.

Loewen-America is the exclusive NSM phonograph distributor for the United States.

Strahan joined the Loewen organization four years ago as chief service engineer. Prior to then, he was service manager for Playmor Music, Inc., the NSM distributor for New England. He started in the coin-op business working with NSM phonographs for an operating company in Massachusetts in 1969.

Davidson is retiring from active participation and selling in connection with Loewen-America, Inc., but will continue to offer counsel to the firm.



## Providence council tables video measure

The City of Providence, Rhode Island, one of the most active large cities struggling over video game legislation, has reached an impasse in its efforts to formulate an ordinance regulating the games.

On March 19 the city's council members voted to overlook final passage of a proposed ordinance and refer it back to committee for further study.

The ordinance up for final passage banned machines within 1200 feet of a school, required any location with more than one machine—except bars—to obtain an "amusement center" license, and shifted the responsibility for issuing those licenses to the city council.

The ordinance was drafted to give each councilman more input before an arcade could be opened in his

region, but the night of March 19 brought enough discussion in front of the panel to convince councilmen that the proposed legislation did not accomplish the council's intentions.

Initially, the council scrapped the "1200 feet" section of the ordinance in favor of a stipulation that the games in those zones could not be operated before 4 p.m. on school days.

Then, amidst arguments that "mom and pop" store owners who depend heavily on the machines for profits during the current economically difficult times would be unduly penalized by being classified as "amusement centers," the council was forced to table the measure in favor of further consideration.

Councilman Vincent Cirelli begged for pity for the small store

owners, calling the measure a "mis-carriage of justice."

"It's about time the council gave something instead of taking it away," he pleaded.

Leaving no stone in the ordinance unturned, Cirelli, a bar owner, protested the shift in licensing responsibility to the council. Currently, a bureau of licenses handles the job and, Cirelli contended, quite well.

"The bureau is on top of all these licenses," he offered. "It is doing its job effectively."

The vote defeating passage of the ordinance was unanimous. While the council voted 17 to 1 to send it back to committee, the lone dissenting vote was cast by Charles Mansolillo who said he felt the games were already sufficiently regulated.

### Sega and Coleco announce joint venture

Sega Enterprises, Inc. and Coleco have reached agreement for Sega's Japanese subsidiary, Sega Enterprises, Ltd., to become the exclusive distributor in Japan for the ColecoVision video game system and game cartridges, beginning in 1983.

Sega and Coleco had earlier reached agreement for Coleco to license certain of Sega's most popular coin-operated video games to develop home video game cartridges for the ColecoVision system and also for the Atari Video Computer System and Mattel's Intellivision.

"Sega's strong technological know-how and 25 year history of creativity in arcade game design, together with Coleco's demonstrated merchandising skills and distribution capability should enable both companies to maximize the exciting opportunity in the home video game area," Sega CEO David Rosen said.

Arnold Greenberg of Coleco noted that "Sega's strong and well-respected position in the Japanese marketplace should facilitate a successful introduction for the ColecoVision system in Japan in 1983."

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# Wisconsin "gray" games feel the heat

After illegal activity involving "gray area" games was given attention by a Green Bay television station, police and state authorities have been keeping close scrutiny on several locations in the city, where, it is alleged, payoffs have been made to players of the games.

In its March Newsletter, the Wisconsin Amusement and Music Operators Association indicated its concern over the "potential pro-

blem" and asked its members "to report any activity involving the use of 'gray area' games, so that we can effectively cooperate with law enforcement officials and insure observance of the law."

"Coin-operated machines which feature Las Vegas type games have not been very prevalent in Wisconsin," the Newsletter stated, "mainly because it is against state law to operate such games if they involve

any payback. Yet, these co-called 'gray area' games have emerged in some areas of the state and have had moderate acceptance."

When the news broke that the "gray" games were being tracked by authorities, the games seemed to fade from view.

"There now seems to have been a scare put into some locations, and things have quieted down, reported Dick Mellon, a Wisconsin operator

# Centuri gets infusion of capital

Centuri, Inc. has announced that it has sold at face value, \$10,000,000 of its 10 percent convertible notes due March 1988. The notes are convertible at \$5 per share.

The purchaser, California-based Executive Life Insurance Company, will also receive warrants to purchase 350,000 shares at \$6 per share until March 1, 1987.

"The additional long term monies being received will probably be converted into an equity position if the

price of the common stock of Centuri remains higher than \$5 per share," said company board chairman Milton Koffman.

According to Koffman, Centuri will use the proceeds to retire its short term indebtedness and as additional working capital.

At about the same time Centuri was taking in new monies, Ed Miller was resigning from his post as president of the firm. The announcement was made by Milton Koffman, chair-

man of the board. Miller said he is resigning "to pursue expanded personal interests."

"I am grateful to the board for their support in this difficult decision," said Miller. "I have enjoyed my association with Centuri, but would now like to pursue other interests."

Koffman noted that, since joining the company as president in 1980, Miller had helped Centuri establish a solid reputation in the video amusement industry. A new president has not been named.

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# National high scores now can be verified

High-score records were being made so fast in recent months that the pace itself must be setting a record. However, no one has been keeping account of who sets records, and when. That is, not until now.

Twin Galaxies, family entertainment centers in Ottumwa, Iowa, has set up its "National Scoreboard" to deal with verified high scores on all video and pinball games. With the increasing interest in video and pinball tournaments (often with marathon rallies on the tougher machines), Twin Galaxies' Director Walter A. Day, Jr. noted: "Our efforts should be of service to our growing industry."

By processing the verified high scores on a computer, Twin Galaxies' operators plan to run a complete print-out with the new or updated data once a week and to post the National Scoreboard on the arcade's walls.

"The public is welcome to come in and report 'high scores' or inquire about scores already posted," Day said. "But all phoned scores must be followed up by a letter signed by the arcade owner or manager verifying the score."

The scoreboard at Ottumwa will display:

1. the score, from highest down
2. score-holding player's full name
3. the arcade played in for the score
4. arcade's full address
5. name of arcade owner/manager who verifies the score
6. number of units begun with on the game (i.e., 3 spaceships or 5 spaceships, etc.)
7. date score was set.

Day commented: "We believe the National Scoreboard will become a part of the video game industry overnight and should spur renewed interest in competitive play."

In conjunction with idea of a nationwide scorecard, Walter Day scheduled two events which were to receive national media coverage.

National *Defender* Day, April 3-4, featured competition on the game both "in person" in Ottumwa, and across the nation at participating locations.

National High Score Day, May 1-2, was the kick-off date designated to bring mass attention to the scoreboard. All high scores performed on any game were posted as scores to beat on that "Day"

designed to give national recognition to the "video-artist."

All inquiries should be directed to: Twin Galaxies' National Scoreboard, 226 E. Main Street, Ottumwa, IA 52501; phone 515/684-6421.

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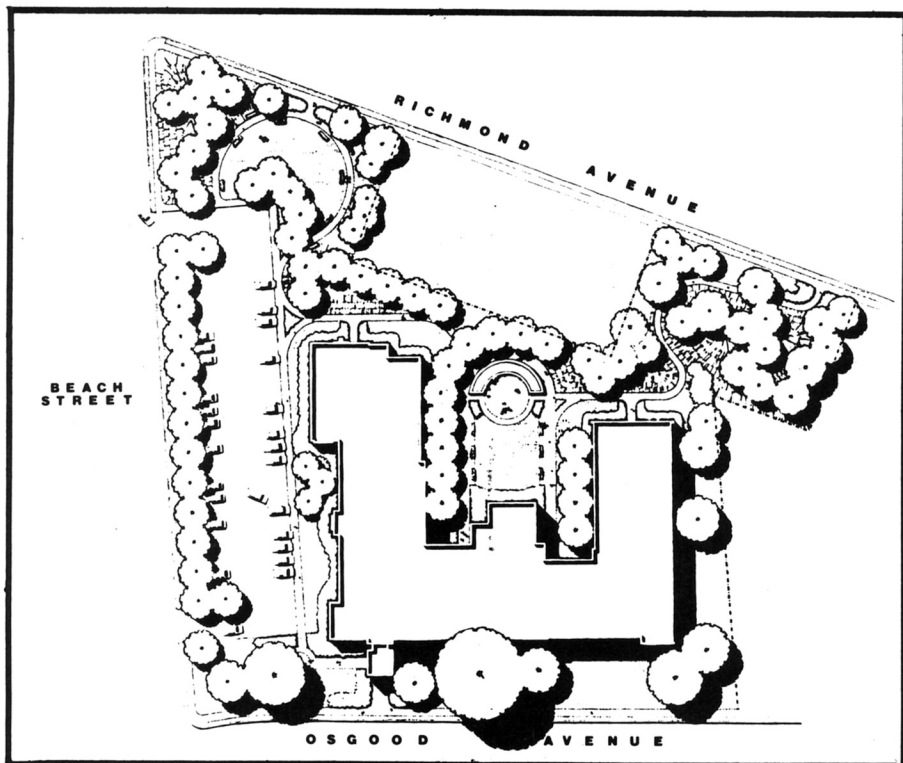
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Game-A-Tron Research Center

## Game-A-Tron has new facility

Game-A-Tron Corp. has moved into a new building which incorporates the corporate headquarters, new research and development facilities, and other corporate functions.

Dominick Sanzo, chairman of the

board for Game-A-Tron, stated that "this is a step that Game-A-Tron has been moving towards for a long time... This will enable us to serve our customers with a much higher degree of efficiency."

## Betson tries to stop a thief

Betson Enterprises execs Jerry Gordon and Art Warner have devised an innovative system to discourage video theft and to help keep unaware operators from unwittingly purchasing stolen games.

Recognizing a current industry dilemma over "thieves (who) walk into locations, represent themselves as operator employees, and walk off with games and revenue," Betson, in New Jersey, has asked operators who have lost equipment to write to them listing models and serial numbers. The company is subsequently compiling a "hot list" which will be circulated monthly to all Betson customers as well as other distributors in the area informing them of the stolen equipment.

Betson has asked other distributors and jobbers in the area to join its effort which includes refusing service on any machine which has an altered serial number.

## Midway unhappy with how-to books

Midway is planning its attack on publishers of several how-to manuals which educate players on how to beat its video games.

Currently, there are at least five paperbacks on the market: Signet's *Mastering Pac-Man*, Bantam's *How to Master the Video Games*, Pocket Books' *How to Win at Pac-Man*, Simon & Schuster's *How to Beat the Video Games*, and Warner Books' *Scoring Big at Pac-Man*.

"We are looking at a legal approach to stop such publications," said Midway's Jim Jarocki, who added that the legal complications involve Midway's copyrights versus publishers' First Amendment rights.

We feel this is like giving the combination to the safe," he said. "It may not be too harmful for the operator who has had a long run of success with his *Pac-Man* game, but what about the operator who bought his *Pac-Man* in January, 1982? His earnings could be seriously affected and we are anxious to defend his rights in this matter."

Jarocki indicated that as yet there has been no research to determine whether or not the cashboxes of *Pac-Man* have been affected by the books.

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## Schools eyeing video profits

Far from banning videos from zones that border the school, a Charleston, West Virginia high school administration is finding the games are useful right on campus.

Gene Douglas, principal of suburban St. Albans High School, has students coming to school earlier than ever before to play their favorite videos there.

"We have kids coming in here as early as seven in the morning, almost before we have anyone in here to supervise them," says Douglas.

Douglas is hopeful the games will

create enough revenue to purchase a computer center for the school. That approach has proven so successful that a neighboring high school's athletic director wants to use the games to raise money to support the athletic program.

Neither school official sees the games as posing any threat to the teens who play them.

"I've only had three calls in the six or seven weeks we've had them," Douglas says. "If gambling or something came into it, I wouldn't hesitate to remove them."

## OMAA plans exposition

The Ohio Music and Amusement Association has scheduled its 1982 exposition for May 6—8. The affair will be held at the University Hilton Inn in Columbus.

The Association has planned several attractive features for this year's show including opening session remarks from Cincinnati Bengals Chaplain Richard J. Connelly.

Saturday morning opens with a "very special" session entitled

"Municipal ordinances can devastate the industry." Several industry association leaders will occupy panel positions and the discussion will be chaired by OMAA Vice President Richard George.

AMOA President Leoma Ballard will address the Saturday luncheon session.

Exhibit hours will be on Saturday and Sunday afternoons and the exposition will be dotted with entertainment and door prize drawings.

## Chuck E. Cheese opens 100th theatre

Chuck E. Cheese's Pizza Time Theatre, the rapidly expanding chain of food and entertainment centers, has opened its 100th unit in Penfield, New York, near Rochester.

The milestone restaurant is the first Pizza Time Theatre to open in New York state. Pizza Concepts, Inc., the franchise company that operates the Penfield unit, plans on opening six additional Pizza Time Theatres in the state during 1982. The University of Rochester's endowment fund has a 40 percent share of Pizza Concepts, as well as two seats on the board of directors.

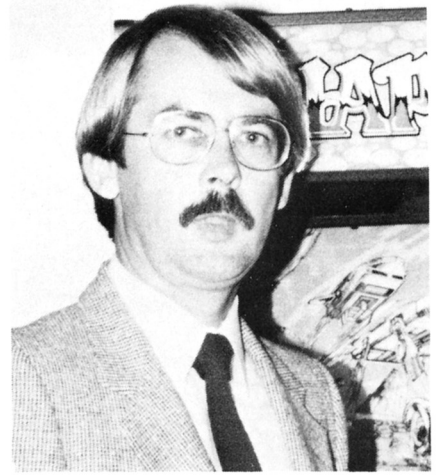
Pizza Time Theatre, Inc., currently owns 54 restaurants and franchises and an additional 46 units in 22 states, Canada and Australia. By Chuck E. Cheese's fifth birthday,

May 22, the company will have 130 units open in 30 states.

The Sunnyvale, California-based company went public in April 1981 and closed the year with revenues of \$36.2 million, compared with 1980 revenues of \$11.4 million.

As part of the fifth-year birthday celebration, renowned artist LeRoy Neiman has created a commemorative painting of Chuck E. Cheese which will be available as a poster in limited quantities at Pizza Time Theatres.

The Madalena Construction Company of Penfield, working from plans developed by the Doody Company of Columbus, Ohio, did the remodeling on the 11,000 square foot building, which was formerly a grocery store.



Paul C. Jacobs

## Jacobs leaves Universal

Paul C. Jacobs has announced his resignation as president and chief operating officer of Universal U.S.A., Inc., effective March 15, 1982. Jacobs had been with Universal since January of 1980, and has served as its president since July of the same year.

Kazuo Okada, chairman of the board and chief executive officer, will assume the additional title of president after Jacobs' departure. In addition, Mac Sugita will remain on as corporate secretary and general manager, and Yoshihide Okuno has joined the company as vice president.

Jacobs stressed that his departure from Universal was an amicable one which would allow him to pursue personal interests and other opportunities within the industry. He also stated that he would do advisory and consulting work for Universal in the future.

## Venture Line names director of engineering

George Foster has been named Director of Engineering for Venture Line Inc. Foster brings Venture Line a nineteen year background in programming and engineering.

Joe York, president of the company, said: "We all feel very fortunate to have a man like George Foster join our team. His reputation as one of the premier software programmers in Arizona completes our staff and gives Venture Line the added dimension of in-house capabilities for future product design and engineering."

Prior to joining Venture Line, Foster spent fifteen years with Motorola.

Southwest Vending show:

## Panel ponders pirate problem

The subject of video game copyrights as to how they affect operators received an airing in a special seminar March 6 for operators attending the Southwest Vending two-day springtime preview show held at Dallas's Market Hall Center.

For the March 6—7 show, some 1,000 operators were present for viewing the lines of the majors distributed by Southwest Vending. Exhibiting were Bally/Midway, Gremlin/Sega, Exidy, Atari, Tornado, U.S. Billiards, GDI, Cinematronics, Centuri, Taito, Nintendo, Dallas Arcade School, Gottlieb, Dynamo, Stern, Williams, Universal, and Venture Line.

A series of technical seminars set up by the factories were available for attending operators and their technicians. And the anchor of the informational segments was the video game copyright session with *Play Meter's* Editorial Director David Pierson and Midway's Sales Director Larry Berke on the podium.

The marketplace confusion arises, said Pierson, when the buyer can clearly see a *Pac-Man* which is licensed to Midway, "but he also sees *Piranha*, *Make Trax*, *Mousetrap*,

*Lady Bug*, and others—which appear similar and which may or may not be copies of the original *Pac-Man*."

The fact of Midway's sub-licensing *Piranha* under an arrangement with U.S. Billiards furthers the confusion, Pierson contended. The arrangement came about after Midway threatened copyright infringement action over the game, which U.S. Billiards marketed after making a licensing pact with an overseas creator of *Piranha*.

Berke stressed, however, that Midway Manufacturing has full intent to prosecute what it sees as infringement of its copyrighted product.

Pierson continued, stating his view that "manufacturers' plans to protect their rights, and advertising this to the trade, has created an unintentional negative marketing influence." He explained that operators in this situation would want only to buy from "safe" companies and that "the market should be open to any and all who can produce good games." What is the line that separates a copy from an original?" he asked.

"Hit games create a demand for

that type of game. Those who copy should be prosecuted. But responding with the creation of a 'cute' game, for example, is responding to the demands of the marketplace," noted Pierson. "A cute maze game is not by nature a copy of *Pac-Man*."

In the coin-op industry particularly, he said, "'right' equates with self-justifying wants. Manufacturers want to protect their 'rights.' This is largely because they have investments in the neighborhood of \$500,000 per game developed. For each hit sold by a factory, some of the factories claim eight to ten unproduced games are developed but shelved as unmarketable."

Pierson pointed to England's video game market problem: "In England, chaos reigns in this business: there is no U.K. copyright protection for video games." That's because gambling, not amusement, is the main concern of the U.K. market, he said.

"Yet in the United States, there is a form of monopoly rights in copyright protection. And it serves the industry in that the Americans are originators of good games. If there were no copyright—and if it were not enforced—that incentive would vanish here; the R&D dollars would dry up," Pierson pointed out.

The suggestion was made that the U.S. factories, while protecting their rights, should license speed-up kits to enhance the play of a game once it has been mastered by a large body of the playing public.

Berke replied, speaking for Midway, that his company has not authorized non-Midway originated enhancement kits. And he pointed out that a recent court case brought by Midway has established the legal principal: that an unauthorized speed-up kit violates the original copyrights held by the manufacturer in a game as a creative product. Thus a "non-Midway" speed-up kit, for instance, is illegal—and a game with such a kit applied is subject to the same sanctions as have been taken against "pure" copy games; that is, confiscation of the game from a location and possible criminal action against the "infringer" (as has been



*Play Meter's David Pierson and Midway Manufacturing's Larry Berke panelists on video game copyrights discuss how the law affects operators.*



carried out in the "bootleg tapes" cases in the recording industry).

Pierson also stated that he sees criminal action notices as detrimental to the industry as a whole. "It would create criminals out of the very people who purchase the equipment. And this is not in the best interests of the industry," he said.

Suits against locations, further, are adverse to industry goals of maintaining the image of amusement coin-ops are healthy, wholesome, and uncomplicated, he stressed.

Where is the operator then left in this period of uncertainty and flux in the production sector of the industry?

Pierson tagged the problem as one falling within the purview of the operators' associations, including the AMOA. "The burden falls on the operators' association, since the manufacturers are asserting their own rights. The operators should assert their interests as buyers. They cannot expect the manufacturers to be the referral for equipment that may or may not be copies, which is at the least equipment other than their own. Where's the operator to turn?

"It should be to the AMOA," he continued, "to define for the operator which is and which is not an original and authorized product for him to buy without fear of reprisal."

As an example of the blurry definition of what is or is not a copy, Pierson pointed to a recent case in which the video game *Meteors*, a product of the producer Amusement World, was found not to be a copy of *Asteroids* under the copyright protection available to Atari for that original game. (Atari has appealed this federal court decision.)

"The judge ruled that there are certain game play features that you necessarily use in a video game in which a player fights his way through rocks in space. So where does that leave the operator with a game which isn't an outright copy of *Pac-Man* but which has maze-type features like *Pac-Man*?" Pierson asked.

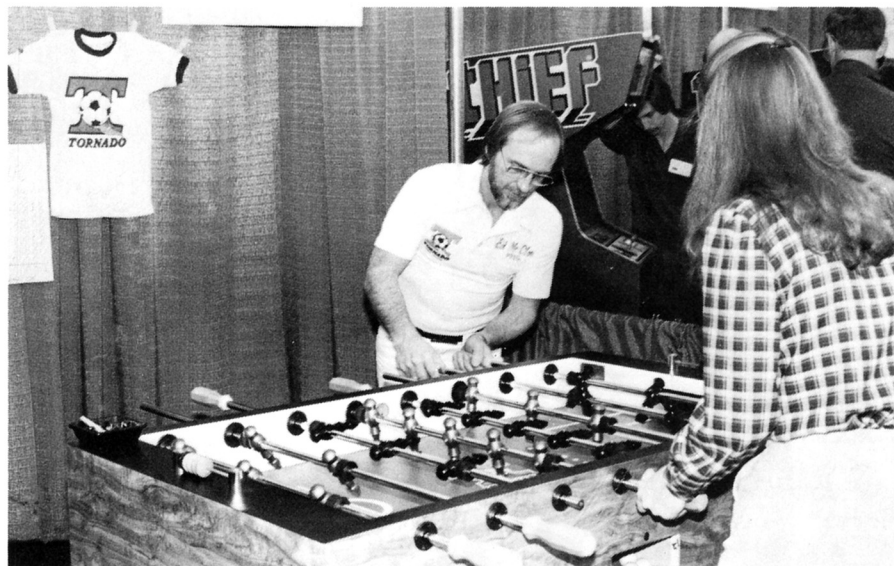
"It's somewhat like the question of prosecuting pornography. A judge once said, 'I can't define it, but if you show it to me, I will know what it is.' It's much the same with the definition of a video copy product," said Pierson.

For these reasons, *Play Meter's* editorial director concluded, "the buyers in this industry need a bloc that will aid them in defining what is the status of the games they're buying, and then to stand behind them."

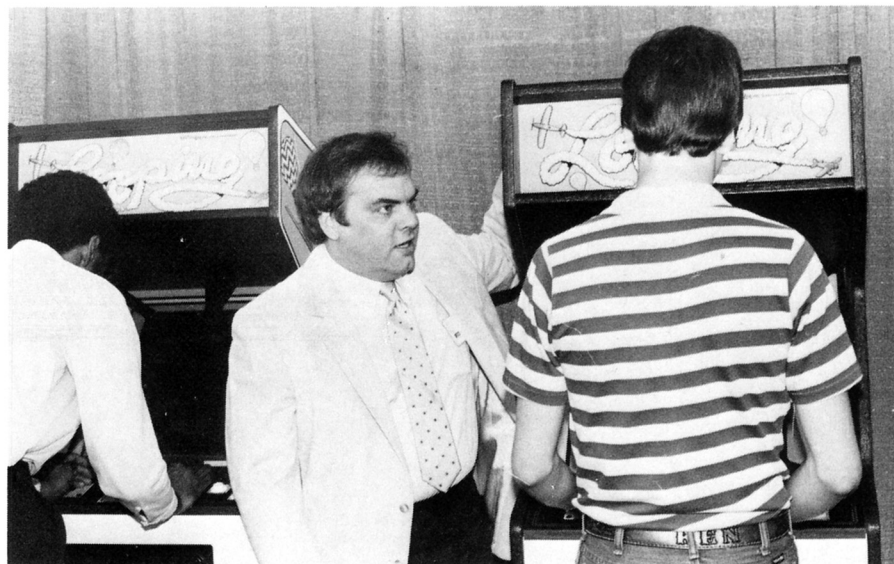
—by Ray E. Tilley



On the Gremlin/Sega stand at Dallas: Bob Harmon, with Sega's Turbo, which has just hit Number One on the Play Meter Equipment Poll.



From Tornado Table Soccer, Ed McCloud and unnamed friend, showing off the new Survivor foosball table.



Rick Wood of Venture Line demonstrates to an operator at the Southwest show the new Looping video game in interchangeable mode.

# Turnout soars for AOE '82/Chicago

In its third annual outing March 26—28, the Amusement Operators Expo in Chicago “far surpassed even the most hopeful expectations” of *Play Meter* Magazine, sponsor of the industry event.

Attendance by the operating public soared to over 5100 persons, according to the show organizer, Conference Management Corporation. In addition, an estimated 1500 exhibitor personnel were on the exhibit floor of the Chicago Hyatt Regency for the three-day event. In all, the number of industry people present for the AOE '82 more than doubled the 1981 record turnout.

Noteworthy in the attendance totals were that children under the age of 18 were not allowed on the exhibit floor.

Ralph C. Lally II, publisher of *Play Meter*, commented: “We were delighted with the turnout, both in terms of exhibitors and operators. We were pleased with the facilities the Hyatt Regency had to offer, also. One of the most pleasant points of the show was the convenience of being able to attend all the

social functions without leaving the hotel, and I was happy to see a number of business meetings and social functions held by the various manufacturers and distributors.”

Lally added, “We are grateful for the support and confidence and enthusiasm of the major manufacturers in attendance for now all three of the first years of the AOE.”

A wide range of seminars for the show brought a high degree of interest from operator-attendees. These sessions were highlighted by the pre-show Early Bird session March 25, in which manufacturing representatives fielded questions from among the 600 persons in attendance.

Comments from trade people in attendance were consistently positive. “It was clear from the first day of the AOE that this was *the* show being watched and traded in by the industry for the 1982 spring season,” Lally noted.

An operator from the Midwest who handles over 400 games told *Play Meter* after the close of AOE, “I was knocked out; it was fantastic. I

can't get over how imaginative these companies have become.”

Exhibitors consistently gave high marks to the volume and quality of the operating public in attendance. Asked about the amount of business being done on the show floor, for example, Rupert Mosinger, chief engineer for Lowen-Automaten, said at the NSM stand it was “very good. We have taken more orders than are deliverable. We are even shipping the show samples of the 240-I,” referring to the programmable new jukebox from NSM.

Don Gaskins of American Suntronics, Melbourne, Florida, which recently entered the video game market and exhibited at AOE '82, said the show “brought a lot of response for us and quite a few others.”

Such affirmative words came also from at least one company that was not exhibiting but which was visiting during two days of the show. Roy Howard, speaking for Electrohome Ltd. of Kitchner, Ontario, said Electrohome officials met with the trade during a social event the company set in the Hyatt Regency and



The coin industry turned out in force for Amusement Operators Expo '82 in the springtime. Left photo, above, shows brisk business on the exhibit floor. At right, the operating audience is attentive for the Early Bird session on industry problems.



was impressed with enthusiasm the attendees showed about the AOE. "Sure we will exhibit next year," said Howard.

Lally of *Play Meter* saluted Conference Management for its aid in coordination of the AOE. "We are grateful to their team for presenting one of the most professionally run shows this industry has ever seen."

**Product on show**

A walk around the exhibit hall took the show goer by a total of 315 booth spaces. Conference Management organizers of the AOE had originally set a top limit to exhibit space of 300 booths, reported Daryl Komar at the Stamford, Connecticut firm. But additional sign-ups, as late as the last week before the opening of AOE '82, added 15 spaces among the 155 amusement companies, support firms, and supply and service agencies exhibiting at the Hyatt Regency.

Among the 315 booths was a wide range of amusement games, including some two dozen that were being

shown for the first time at the AOE. Here's the game menu that was on view:

Bally/Midway in its large, conjoined exhibit area showed *Robby Roto*, Midway's newest licensed video game, current *Galaga*, *Kickman*, *Bosconian*, and *Ms. Pac-Man*; and Bally's newest and first-seen *Rapid Fire* (machinegun-action, multiple miniballs game) and *Mr. and Mrs. Pac-Man* pinball.

Williams Electronics concentrated on three games: its *Hyperball* rapid-action neo-pingame, *Stargate* video, and debuting video *Robotron 2084*.

Gottlieb Amusement introduced its *Reactor* video, which was premiering and will not go to market for a number of weeks; *Caveman* pinball/video (about which more will be heard and read in these pages); new pinball *Devil's Dare*; and hit pin-game *Haunted House*.

Stern Electronics showed off its new *Orbitor I* pin and recently introduced videos *Frenzy* and *Amidar*.

Rock-Ola Manufacturing had on view a new introduction, *Pioneer*

*Balloon* and current videos *Fantasy* and *Jump Bug*.

Nichibutsu unveiled at Chicago its *Wanted G-7* maze video game.

Gametecniks had on view its *Tri-Pool* video billiards game and *Percussion*, a horizontal-mode space battle video.

Tuni was showing its CVS conversion games *Cosmos*, *Dazzler*, *Dark Warrior*, *Video 8-Ball*, and *Space Fortress*.

DECO introduced its *Disco No. 1* video game for the first time, and also had on view its *Treasure Island*, *Nebula*, *Super Astro Fighter*, and *Lock 'N' Chase* video games.

Cinematronics brought three new videos and a new electronics system to the AOE. The videos are *Jack the Giant Killer*, *Boxing Bugs*, and *War of the Worlds*, and buyers were seeing these for the first time also.

U.S. Billiards bowed its new *Abscam* video and three others: *800 Fathoms*, *Quasar*, and *Piranha*.

Nintendo of America debuted its

(continued on page 30)

# #1 in Pac-Man Sales in 1981

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# THE CALENDAR

## April 29—May 2

Music & Amusement Association of New York, annual convention, Princess Towers Hotel, Bahamas

## April 30, May 1

Wisconsin Music Merchants Association exposition and annual membership meeting, Milwaukee

## May 7-8

Ohio Music & Amusement Operators, annual convention and show, Columbus

## May 12-13

New Jersey Amusement Operators Association, Playboy Hotel & Casino, Atlantic City

## June 3-5

Amusement and Music Operators of Texas, Americana Hotel, Ft. Worth

## June 20-25

Bowling Proprietors Association of America, 50th annual convention and trade show, Town and Country Hotel, San Diego, California

## July 16-17

Montana Coin Machine Operators Association convention, Outlaw Inn, Kalispell, Montana

## September 10-12

Joint North and South Carolina Associations meeting, Radisson Plaza Hotel, Charlotte

## September 24-25

West Virginia Music & Vending Association convention, Ramada Inn, South Charleston, West Virginia

## October 7-10

NAMA convention and exhibit, The Rivergate, New Orleans

## October 8-9

Amusement & Music Operators of Virginia, Richmond

## October 14-17

ENADA (exhibition of coin-op amusement machines), Congress Building (EUR), Rome, Italy

## November 18-20

AMOA Exposition, Hyatt Regency Downtown, Chicago

## NEWS BEAT

(continued from page 29)

Sky Skipper video for the U.S. market, and brought along hit video *Donkey Kong* to the AOE.

Taito America was showing two new video products: *The Electric Yoyo* and *Kram*. Also on view were Taito's hit video *Qix* and its current *Alpine Ski*.

Universal U.S.A. was exhibiting current video games *Lady Bug* and *Snap Jack*.

Exidy brought to the AOE floor its *Mousetrap* and *Victory* videos.

Game-A-Tron exhibited its current *Got-Ya* and *Dambuster* TV games.

Gremlin attracted attention to its new *Zaxxon* 3-D action space video game. Also on view were Gremlin's current videos *Turbo*, *005*, *Frogger*, and *Eliminator*.

Centuri, Inc. was showing a line-up of three recently licensed games: *Loco-Motion*, *D-Day*, and *The Pit*. On view in Centuri's area also was its current *Challenger*.

Nicole Manufacturing exhibited its convertible video games *Star Attack*, *R2D Tank*, *Mariner*, *Planet Patrol*, *Devil Fish*, *Red Clash*, and *Mars*.

Venture Line exhibited its newly licensed *Looping* for the first time at the AOE.

Dynamo had its *Lil' Hustler* video pool game on stand.

Konami Industries showed its new video game *Tutankham*.

GDI showed off its new video *Oli-Boo-Chu*.

Video Outpost showed its units for housing of games.

Empire Manufacturing had *River Patrol* and *Percussion* on view.

Eastern Micro Electronics exhibited *Super Star*, *Devil Fish*, and *Mars*.

American Suntronics showed off its *Red Clash*.

Thomas Automatics (of the U.K.) exhibited *Astro Combat*, *Space Battle*, and *Demon*.

Kersten Industries exhibited *Space Battle*, *Mars*, *Streaker*, and *Super Sub*.

Omni/Glak showed *Devil Fish* and *Super Sphinx*.

Pacific Novelty exhibited its original video upright *Thief*.

Full coverage of "The Show for the Eighties" will follow in *Play Meter*.

—by Ray E. Tilley

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# Directory Addenda

Information on several coin-op firms was listed incomplete or outdated in the 1982 *Play Meter Directory Issue*, even though the editors and staff endeavored to check each listing. In some cases, however, our inquiries were returned too late to be acted upon for that issue.

We are happy to include here the salient items which ran incorrectly in the 1982 Directory, as these have been reported to us.

## **Toledo Coin Machine**

(new address and personnel:)

1024 N. Summit Street

Toledo, OH 43604

Phone: 419/243-7191

Owner: John Rehkopf

Operations Mgr.: Craig E. Rehkopf

Office Mgr.: Phyllis Ashenfelter

Service Mgr.: Allen Judis

Representing: Exidy, Game Plan, GDI, Valley, American Shuffleboard, Atari home computers; in-house service department

## **Cleveland Coin International**

17000 S. Waterloo Road

Cleveland, OH 44110

Phone: 216/692-0960

President: Ronald A. Gold

V.P.: Sheldon M. Gisser

Sales Mgr.: Donald Singer

Representing: Atari, Ardac, Automatic Products, Cinematronics, Centuri, Creative Concepts, Dynamo, Downey Johnson Coin Systems, Exidy, Game Plan, Game-A-Tron, GDI, Gottlieb, Gremlin/Sega, Klapp, Kramer, Mitsubishi Television Systems, Midway, Moyer Diebel, Mars Money System, Nintendo, NSM, Pacific Novelty, Namco, Seeburg, Stern, Sharp Ovens, Taito, U.S. Billiards, Universal U.S.A., Valley, Zamperla, and Zytronic

These lines are valid also at **Cleveland Coin's** Columbus, Ohio office (listed in the Directory) and its Lexington, Kentucky office (omitted in error from that state's line-up):

848-G Nandino Blvd.

Melbourne Industrial Park

Lexington, KY 40511

Toll-free: 800-321-2778 or 2779

(outside OH)

Toll-free: 800/362-1296 (in OH)

## **General Vending Sales Corp.**

(correct address follows)

245 W. Biddle St.

Baltimore, MD 21108

Phone: 301/837-4119

**General Vending** also has an office at:

8588 Sanford Drive

Richmond, VA 23228

## **London Distributing Corp.**

(formerly S.L. London

Music/Vending)

3130 W. Lisbon Avenue

Milwaukee, WI 53208

V.P.: Stephen Isaacson

Sales Mgr.: Richard Tills

Service Mgr.: Walter Glish

Parts Mgr.: Mike Mazaroli

Representing: Seeburg, Williams, Valley, Game Plan, Dynamo, Exidy, Cinematronics, Gremlin, Choice Vend, TBI Games, Lektrovend, Nat'l Rejectors, Data East, Lowen-America, Nintendo, Nichibutsu, Universal, Rock-Ola, Namco, U.S. Billiards, Venture Line.

## **World Wide Distributors, Inc.**

2730 W. Fullerton Ave.

Chicago, IL 60647

Phone: 312/384-2300

Toll-free: 800/572-4285 (IL only)

President: Fred Skor

Vice Chairman: Nathan Feinstein

V.P.: Harold Schwartz

Sales Exec.: Howard Freer,

Bill Atwood, Joe Carone,

Walter Lacina, & Douglas Skor

Service Mgr.: Gerry Ney

Representing: Williams/United, Stern/Seeburg, NSM, Taito America, Gremlin, Universal U.S.A., Segasa, Irving Kaye, Valley, Lektro-Vend, Choice Vend, National Rejectors.

## **Pyramid Vending Service**

(appropriate listing also under *Replacement Parts* as well as *Technical Instruction*, for its Electronic Institute, whose listing appeared)

4823 Avenue N

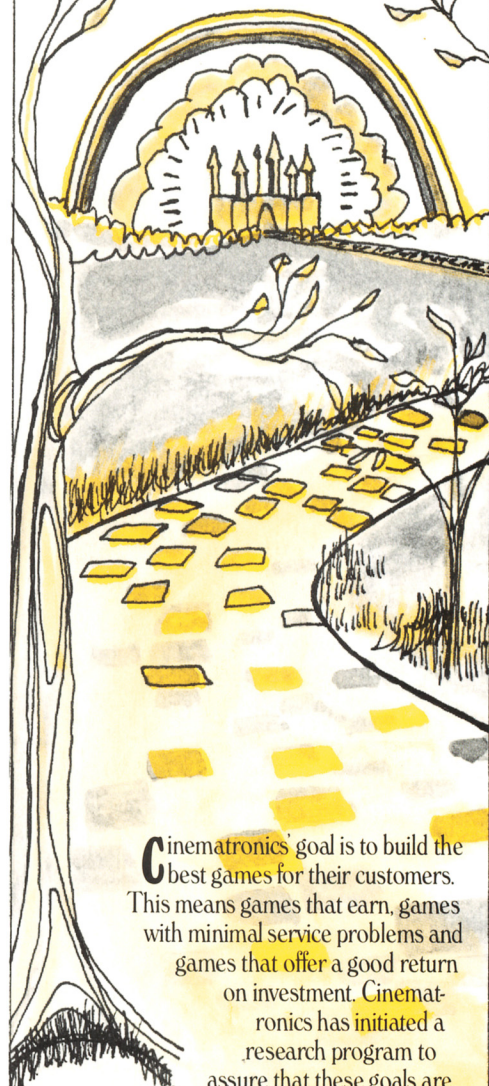
Brooklyn, NY 11234

Phone: 212/252-1380

President: Joe Sturtz

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**C**inematronics research program is dedicated to keeping up to date on operator needs and player preferences. With this information, game features and production details will be developed to make products that best meet the demands of our customers.

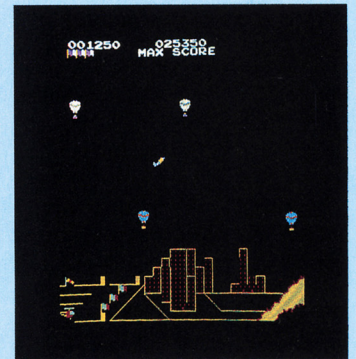


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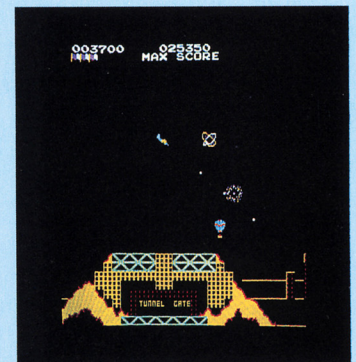




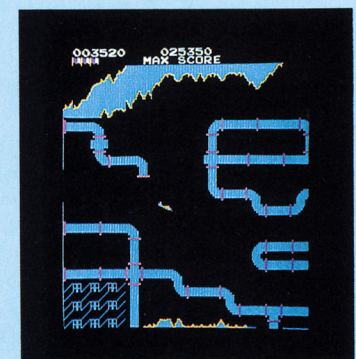
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As the Player continues his journey into Adventure-Land he encounters the Maze Tunnel. Now the Player must guide and loop his airplane through the labyrinth with precision movements.

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# The video games women play ...and why

by Mary Claire Blakeman

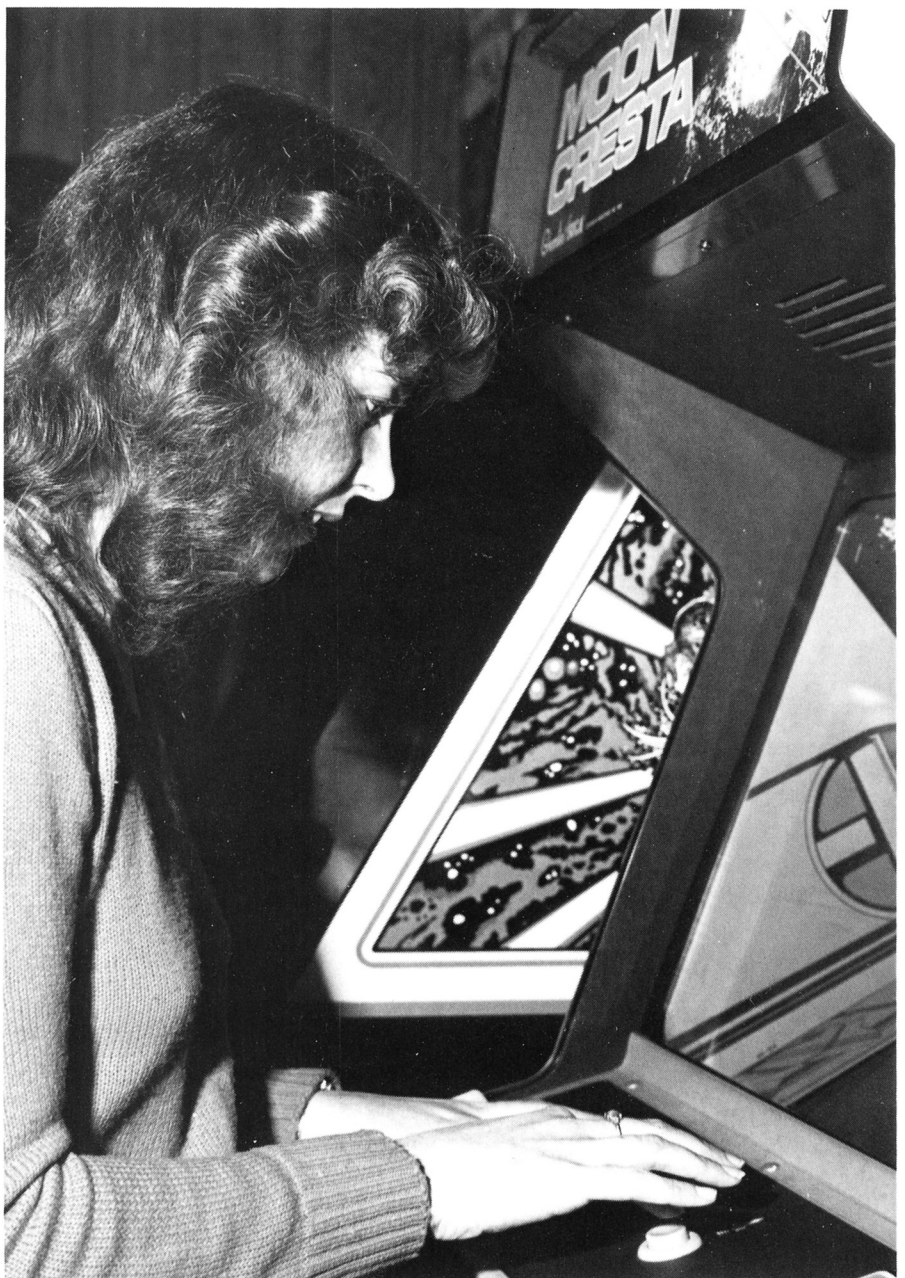
I don't care what the socio-politico-erotic experts say—I like *Pac-Man* because it's the only game where you can eat your way out of your troubles.

Not only that, but the more you eat, the better you are. What a nice antidote to all those diet books, aerobic dance classes, and medflies in the pantry. In *Pac-Man*, it's simply—the more you eat, the more you win.

This theory of mine may not explain *Pac-Man's* popularity, but you can't deny that the game has played a big part in getting women into arcades. The truth is that no one really knows exactly what makes one game hot while another remains cold enough to freeze ice cream. Sure, you can put a certain number of predictable elements together and probably do okay. But there is always that certain elusive something that captures the imagination of the American public which no one can account for until it happens. If a movie—or a coin-op game—has it, then the product makes money. If it doesn't, you can lose your shirt.

So I won't attempt to tell you which games will be winners with women or that if you use musk solder in a game's circuitry, female patrons will be lured in off the street. What I can tell you about are the women I've talked to about video games, and my own experience, which is that of a middle-weight, twice-a-week player.

For the time being, I will discuss pinballs only in passing since most of my recent research has centered on videos. I can say, however, that if you put a four-player pinball game in a bar, it can be conducive to team play in which the winning team gets the losers to pay for beers. This mode of play used to be particularly popular



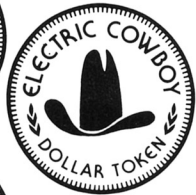
*'Besides their attitudes toward space flight games, a basic reason why women may hesitate at a complex battle video may be dexterity.'*

*(Photos by Dave Philipp/Pro Photo)*



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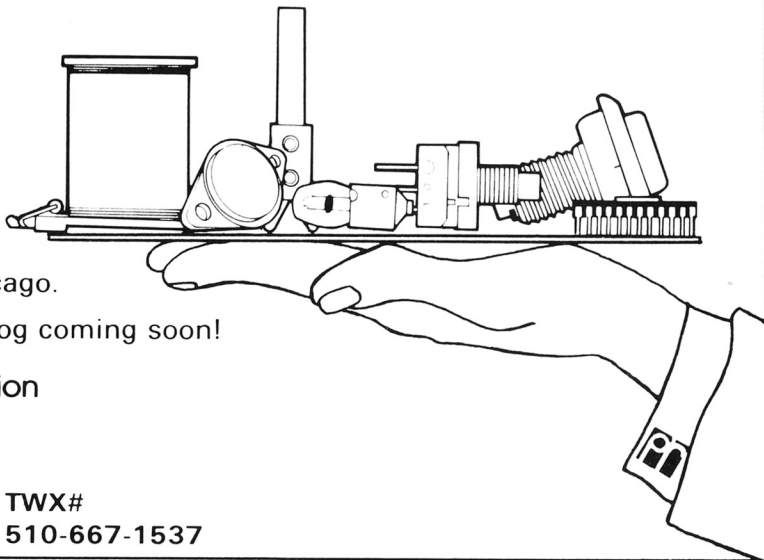
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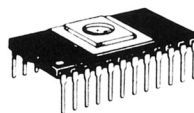
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in college towns, although (please note, Mom), I only heard about such activities from other students since I usually holed up in the journalism library to study the life of William Randolph Hearst.

Oh yes—one more thing about pinballs. Women tell me that the one feature they like in pinballs as opposed to video games is that they can win free games in pinball. Perhaps this factor has to do with economic concerns of women who still make about 56 cents to every \$1 made by men in the United States, or because women usually are responsible for the family budget, and since they are aware of bargains and specials, they appreciate the bonus of free pinball games. Maybe pinball manufacturers could start a “Smarter Quarter” promotion in which housewives would give testimonials about which pins give the best value for their money...

Well, now, back to *Pac-Man*. I first played it in winter 1981 when Advance Automatic previewed new games for operators in a San Francisco show. I can't tell you exactly why I passed up the other games to play it, but I know it only took a couple of minutes and I was hooked. For one thing, it was easy enough to figure out right from the start and, most importantly, even without a very high level of skill, I would turn around and get back at the monsters.

Maybe that explains my resistance to *Frogger*, another game which falls outside the space wars genre. It can be very frustrating, and even if I could get all four of those crokers up into the right spots at the right time, I don't know if it would make up for all the dunkings from the diving turtles and slippery logs. *Donkey Kong*, on the other hand, accounts for the “immediate revenge factor” by making the hammer available to wipe out obstacles early in the game. So even if you make it up only a few steps, you can still bop something without going all the way to the top of the screen.

But *Frogger*, *Spider*, *Turtles*, and *Mouse Trap*, do have an attraction for women which my friend Lyn Foley pointed out. “I like the games where you can recognize things, such as the frog or mouse,” Lyn, a young businesswoman in Oakland, California, says: “I like the games where you can enjoy the graphics even if you lose. I don't like the space games where things are coming at you out of nowhere.”

There seems to be some scientific

basis to this distinction between male and female attitudes about the space games. In a 1960 study of sex differences in children's game preferences, researchers found that boys liked games involving propelling objects through space while girls did not. (Of course, the study didn't say anything about wives who bean their husbands with flying dishes or why Maggie always threw a rolling pin at Jiggs in the cartoons.) While that study referred to throwing



*‘I like the games where you can recognize things,’ said a young Oakland businesswoman.*

actual objects, its conclusions might easily apply to video space games, and for the past few decades, space exploration has been associated with male astronauts or movie heroes. With the new games like *Frogger* or *Mouse Trap*, female players don't have to overcome social attitudes about the games being for males.

Besides attitudes, there may be another fundamental reason women hesitate around games like *Defender*: dexterity. Now I know I can type 90 words per minute and chew gum at the same time, but if you put me in front of an *Asteroids*, my right hand and left hand act like they've never known each other. Since many

women are novice game players, they no doubt feel this awkwardness about machines that require new forms of hand-eye coordination. One-joystick games—like *Pac-Man* and company—are easier to master, so women are more likely to play them.

As Denise Bradley, a patron at Chuck E. Cheese in San Leandro, California, told me, “I like the games where you don't have to be so precise and you can have more fun.”

Kim Kennedy of Alameda, California, agrees. “I don't like to deal with too many buttons at once,” she says.

But then, I remember how uncoordinated I felt the first few times I played *Space Invaders*, though after a while, it became easy. Probably, as more women begin to play games, they too will tackle play fields requiring more complex movements.

### Sound reasons

Sophisticated sound in video games is another new feature which is coinciding with the growing numbers of women playing coin-op games. That sound may play an important role in the future success or failure of new games, particularly those that are aimed at the female market. Girls, unlike boys, liked computer games with sound added, reports Ph.D. Thomas Malone in a research project he conducted at the Xerox Palo Alto Research Center.

One of the biggest attractions of *Pulsar* for Lyn Foley is the sound of the game. “I love the sound it makes when the screen moves across and another level of the game clicks into place,” she says. “Sometimes I like to get to the next level just to hear the sound.”

A game's sound can also influence a player's skill and length of play. Occasionally I've played *Pac-Man* machines where the sound is off and always racked up higher scores than under normal conditions—except that the game is not nearly as much fun without the sound.

The sounds of *Crazy Climber* could also have some kind of reverse psychology effect where players might subconsciously lose to hear the little man fall off the building. To me, whenever that character falls, it sounds just like Mr. Bill getting bopped by Sluggo on “Saturday Night Live.” Even if I'm losing, the experience of the game remains pleasant since that sound is associated with a humorous situation.

It's probably too early to tell how much sound will affect the industry, but there is likely to be much more



experimentation with music. Eventually, the sounds in games will be factored into the total game equation along with graphics, play action, and other standard features in video coin-ops. But the possibility exists that sound, especially with women players, could be the difference between a mediocre game and a big winner.

Another way women players might turn a sleeper into a hit involves the interaction of people around machines and in arcades. Along with other women, I've noticed that I'm more willing to play games where you don't have to

under my belt. I'm also disappointed in locations that don't have *Pac-Man*. While teenagers who play the games often follow fads or quickly burn out on a new game, adult women may prove to have more "product loyalty" around particular games. They may want to play them long after others have moved on to the next new game in town.

Also, the influence of word-of-mouth may be one of the deciding factors in women's choices of video coin-ops. Since my friend Lyn is getting good at *Pulsar*, I've taken an interest in it and am now willing to try it rather than pass it up for some

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Women who play coin-ops may cause a number of games to have a lifespan longer than usual. We may tend to take our own sweet time about 'mastering' a game we play a lot.

---

elbow your way through a crowd of teenagers—who wants to risk injuring your playing arm anyway? So some good games that the kids may ignore could easily be taken up by adult female players. In the best tradition of social research, this hypothesis is a wild guess—but it might be interesting to observe in the next couple of years to see if women do indeed draw out unexpected hot games.

Along this line, women players may also cause some games to have a lifespan which is longer than usual for the industry. For instance, even though I have played *Pac-Man* many

other game. It's fine that manufacturers put instructions on the machines and in the "attract mode," but face it—when most of us see a shiny new toy, we don't want to bother reading the owner's manual, we just want to play.

Particularly in arcades, most people learn by watching others. So, since I can comfortably learn from my friend, I am more likely to play her favorite game.

#### The girlfriend factor

One particular group of women who often take their cues from other players are girlfriends. In more and

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Particularly in arcades, most people learn by watching others. So, since I can more comfortably learn from my friend, I am more likely to play her favorite game.

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times, I have by no means mastered it and I plan to take my sweet time about doing that. I don't read the books on how to beat the game because I like making up new patterns and moves each time I play.

I think other young professionals may be similar to me in this regard because they don't spend all of their leisure time playing games, only a part of it. Consequently, it takes a longer time to achieve mastery of a game, but once a game is familiar, a person likes to continue playing it. I always try various machines, but I'm never ready to go home unless I've had a healthy serving of "pacs"

more locations, when I've seen teenage couples playing video games, the guy shows his girlfriend how to play. The industry might take advantage of this phenomena which is just a variation on the old carnival trick of getting the young men to play more games to impress his girlfriend and win prizes for her.

Usually, these kinds of couple interactions take place around the "neutral" games that don't have a blatant male or female orientation. It's not hard to imagine that the girls who learn to play video games from their boyfriends will pass their preferences on to their friends.

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The female player is an individual, and her preferences may develop for other than 'cute' games—but good games of many disguises. (Photos: Steve Wilber)

One characteristic shared by women and teenage game players I've interviewed is their use of the games to relieve tension or anger. As one young enthusiast put it, "When I'm in a down mood, I just play a few games and I feel better."

Kim Kennedy says she likes to play for recreation, but added, "When I'm depressed or mad, I take out my anger by playing." This 21-year-old woman, unlike the stereotypical image of women playing only the "cute" videos, plays her favorite *Galaxian* most often. "I like the bombs and I like to swerve in and out without them getting me first," she says.

The games also help Lyn Foley with stress management and to get her mind off of business. "It's very relaxing," she says. "You have to focus so it takes your mind off of everything else."

As long as people don't start treating video games the way John MacEnroe does his tennis rackets, the use of the games to release anger may be a very healthy trend. Might we someday have doctors prescribing games over valium?

The case of Kim Kennedy who likes *Galaxian*, or her sister who likes *Centipede* and *Magical Spot*, points out the errors the industry could easily make by relying on generalizations or clichés about what women like. People, men or women,

are individuals and researchers admit that in many of their tests the women's responses are often the result of socialization, and are not due to innate female characteristics.

Since that is true, the industry should pay close attention to the new generation of girls in schools who are growing up with computers both in the classroom and at home. This group may have a whole new set of criteria for video games which differs from that of the women who are now starting to play.

One illustration of this new generation of computer-trained students is found in the elementary schools of Emeryville, California, where almost every pupil gets a crack at a micro-computer several times a week.

"We have a greater percentage of girl students working with computers because they come in at lunch or after school when the boys are out playing other sports," says Kay Gilliland, a former teacher in Emeryville who directs its Basic Skills Through Microcomputers program.

#### Similarities of the genders

Instead of looking at the influx of women as a foreign invasion to be met by silly games or "cute" graphics, the industry might consider the many similarities between male and female players. All players like challenge, winning, and the feeling of mastery over the machines. And

both men and women like the recreation and relaxation offered by games.

Outside of obvious amenities like neat and clean arcades which are safe, there may be little need to radically alter locations because of patronage by women. In fact, on my last foray to one large arcade, I was surprised to see how many of my preferences match the top games in *Play Meter's* recent equipment polls. I would go back to play *Donkey Kong*, *Make Trax*, or *Rally X*, but I'm not ready to tackle *Omega Race*. I was most intrigued, however, by *Qix* and will no doubt start pumping quarters into it.

These preferences and those of other women who don't conform to the "cute" games category imply that good games will attract players no matter what their themes may be.

A shift in attitudes, by the industry as well as the general public, may go further to establish the relationship between women and games than any amount of new carpeting or fixtures in arcades. The changes may be subtle but important to developing more open attitudes. One example is found in the Emeryville schools in which the names of some computer games were neutered so "Mail Man" became "Mail Carrier" while "Fireman" turned into "Firefighter."

So how about it—could Mr. and Ms. Pac-Man produce a liberated "Pac Person?"

Media mama:

# The Ronnie Lamm story

by Mike Shaw

*"These machines breed...  
all of a sudden there are  
six and then twelve."*

Phil Donahue

*"I feel these games must  
be addicting because  
they are taking over our  
children's lives."*

Ronnie Lamm

*"I have seen absolutely  
no scientific evidence...  
that video games are  
'Mesmerizing our  
children...'"*

Mitchell Robin

*"...more people hold...  
that video games have no  
effect (on teenagers) than  
believe that they are  
either positive or  
negative."*

The Merit Report

*"...the applicants were  
people who could not  
have run the most menial  
of businesses."*

Ronnie Lamm

Ordinances banning the play of video games for youngsters or restricting the hours young people can play the games are springing up everywhere. Municipalities are calling special council meetings to deal with "video madness" by limiting the number of games per location or the number of locations per town. Some cities are even trying to squelch the electronic monsters by regulating how close together they can be placed.

Some of the accusations against these misunderstood monsters would stretch the imagination of the most electronically addicted, reality deprived pre-teen.

Some examples:

The games are addicting. they teach children to gamble. The games lead to drug abuse, thievery, and violent behavior.

The games are physically harmful too. The rays that emanate from the screen are causing cancer, and a youngster who concentrates too hard on the screen could run his vision.

"These machines breed," offered the eloquent Phil Donahue. "You know, they really, you know, you look and all of a sudden there are six and then twelve."

Perhaps Donahue was stretching a point to make a point. But others on his Chicago-based nationally televised morning show were serious in their attacks on video and its effect on the nation's youth.

Ronnie Lamm was on the Donahue show that day. She is the mother of a nine-year-old and twelve-year-old; she is a PTA president and a very active community watchdog.

"I have always been outspoken," Ronnie Lamm told *Play Meter*. "I believe I have a responsibility that corresponds with the rights that I have, living in this marvelous United States."

This time Ronnie Lamm's outspokenness has gotten her deeply involved with an issue, more so than

she ever dreamed. She has been characterized by the media as the standard bearer for anti-video sentiment. Her story has been carried by hundreds of newspapers nationwide and she has been so busy with local and national TV appearances that her speaking and travelling caused a cancellation of all her other planned activities for the month of February.

"It has taken over my life, so much so that I have had to put an end to it. I'm not granting any more interviews that pertain to this subject," she said.

But Ronnie Lamm did talk to *Play Meter*, because as she said, no other industry source had contacted her and she was willing to talk with "the other side."

## Kind, but lacks understanding

Ronnie Lamm is a gracious person. She is a kind, agreeable woman who expresses her views well. She is a dedicated community worker ("I've been working to improve my community since I was twelve.")—and a very concerned parent.

But Ronnie Lamm doesn't know the first thing about video games.

Like many other "concerned" citizens trying to alleviate the games from their town, Ronnie Lamm lacks an understanding of this compelling computer entertainment. All she knows for sure is that the games have captured the interest of the masses. And all those masses so avidly pursuing one seemingly frivolous form of entertainment is frightening to her.

"I'm afraid the rays coming from the screen are harmful...I don't believe this is the kind of computer training that is good for our kids...I feel these games must be addicting because they're talking over our children's lives...We just don't know about the quality of individuals running the arcades."

All these statements are generalities. All evidence a fear of the unknown. They are statements from



an occupant of an era gone by—a look at the computer era from a resident of the mechanical age.

Mitchell Robin, child psychologist and teacher at several New York City universities, wrote to the *New*

statement was taken out of context. And when she used the phrase “scum coming out of the woodwork” to describe arcade operators she was not referring to the arcade operators who currently do business in or

*nostra* implications.

The video game peddlers who set up shop in a hotel and sell poor quality machines at escalated prices to unsuspecting customers are convincing people to buy large numbers of games by telling them that the best way for them to make money in the field is to open their own arcades. They insist that “unfriendly” operators already have the best locations tied up and that the surest way to make money with video games is to open your own parlor.

In truth, what Ronnie Lamm really objects to is the same thing the industry is fighting—people trying to take advantage of the video craze through unscrupulous business tactics.

In actuality, Ronnie Lamm doesn't object to video games at all.

“Two years ago,” she offers, “we held our daughter's birthday party at an arcade. And we have foosball tables of our own at our summer soccer camp.”

Ronnie Lamm would like to know more about why the games are so compelling. She would like to see research in the area. And she wants arcades to be well-supervised so that children are not exposed to “scum.”

The arcade that exists in Centereach that so irks her is Foosball World. Tom LaCicero manages Foosball World and he says that in the six months the arcade has been open, there has only been one fight. “And that started outside,” says LaCicero. “It was a fight over money and one kid pushed the other through the storefront window.

“We run a clean place that is frequented by more adults than teenagers. Less than half our clientele are teenagers and most of them are in their older teens.

“We have appeared on local TV to answer the charges levelled against us. But our biggest problem is trying to figure out what problems they are complaining about. One week they say one thing and the next week they say something else. We haven't been able to figure out what the problem is.”

Neither have police.

Suffolk County 6th Precinct Lieutenant Pincus, the detective in charge of criminal investigation in Centereach says the arcade “hasn't been a major problem in our area. There are very few specific circumstances of calls from the game room.”

Pincus characterizes Centereach as a town “abundant with teenagers and any place they would gather

“There are very few specific instances of (police) calls from the game rooms.” Centereach Police Lieutenant Pincus

*York Times* about Ronnie Lamm and her views.

“I have seen absolutely no scientific evidence to date that video games are ‘mesmerizing our children,’ ‘teaching gambling and aggressive behavior,’ and causing young people to ‘snatch purses and

near her home town of Centereach, New York.

“Upon our initial investigation,” she claims, “we found that the arcade applicants were high quality businessmen willing to make large investments. But then these ads appeared in the paper promising instant wealth

## Survey points to public interest and indecision

The Merit Report, a public opinion survey conducted on current issues throughout the country by a New York based firm and sponsored by Merit Cigarettes, has issued the results of a sampling done in February.

About 1200 telephone respondents answered questions about the effect of video games on teenagers. The reported results were:

### “PUBLIC UNDECIDED ABOUT EFFECT OF VIDEO GAMES ON TEENAGERS”

“Thirty-eight percent think that video games have no effect one way or the other on teenagers. One

quarter (25%), however, feel that the effect is negative, while just about as many (23%) believe that video games have a positive effect on teenagers. Fourteen percent have no opinion.

“People 18—34 years of age are the most opinionated on this subject: 43% claim video games have no effect; 28% say *positive*; 24% *negative*; and 5% have no opinion. Of those over 50 years, 33% say that video games have no effect, 20% say *positive*, 23% *negative*, while 24% have no opinion.

“In all groups, more people hold the opinion that video games have no effect than believe that they are either positive or negative.”

gold chains for money to put in these games.’ And I don't think anyone needs my psychological credentials to make that judgment. There has simply been no such research.”

But Ronnie Lamm is not to be ridiculed for her fears. The media should be ridiculed instead, for

to owners of video games. We then had seventeen applicants for licenses for arcades to be opened within a two-and-a-half mile strip in the center of town. And the applicants were people who could not have run the most menial of businesses.”

“We haven't been able to figure out what the problem is.” Arcade Manager Tom LaCicero

seizing upon this well-meaning person and giving her story a significance that is not there.

Ronnie Lamm was quoted as saying that “only bad kids go to arcades,” but she insists that her

### “Blue sky” turn-off

What actually turned Ronnie Lamm off to arcades was the “blue sky” salesmen, the “biz op” folks that have given this industry its biggest black eye since the old *cosa*



would create some commotion.”

The exposure Ronnie Lamm has received might indicate that she was creating quite a stir among the authorities in her town and elsewhere. The *New York Times* story so well syndicated across the coun-

attention of the community.”

More noticeably, Ronnie Lamm's exposure to the video game industry has tempered her mood about the games. Where once she proclaimed “we want them out of our town,” now she says she would be pleased

*“...an army is developing throughout the state and the nation.”*

*New York Times*

try said an “army is developing throughout the state and the nation.”

But in reality, her stance has not caused much movement at all.

Soon after the seventeen applications for arcades were filed, the city put a six-month moratorium on

with a city ordinance that would regulate the arcades so that they will provide quality supervision over the youngsters.

As media interest over the video craze eases so will the unresearched protests of frightened citizens. What will be seen in the wake of hysteria,

*“If nothing else, we have brought the problem to the attention of the community.”*

Ronnie Lamm

arcade licensing so they could study the situation and develop an ordinance. But the speeches and articles and TV appearances have brought no real change.

“If nothing else,” she says, “we have brought the problem to the

hopefully, will be a series of rationally developed ordinances that will allow good businessmen to pursue a reasonable profit by providing young people—and not-so-young people—well run places to enjoy computer coin-operated entertainment. ●

## Letter to another editor

*This letter to the Virginia-Pilot/Ledger Star of Virginia Beach, Virginia, was written by a high school student who joins her mother as avid players of video games at the Great Neck Amusement arcade:*

The rumors about the video game centers are no more than that; they are only rumors!

Video game centers are simply a place where the young and old alike can relax and enjoy themselves. I found Vice Mayor Harold Heischöber's comment, “eventually, children will steal money from their parents and each other to play the games,” insulting.

Any child that would steal from their parents or friends is definitely not doing it for a video game. They've got a psychological problem.

I've heard these rumors for quite

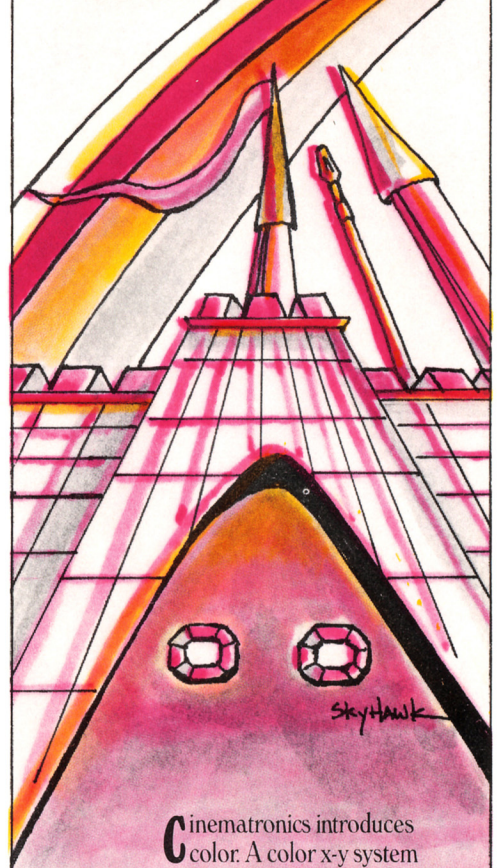
awhile. All of the rumors I've heard come from people who have rarely, if ever, set foot in a game room. Some people see a policeman's car parked in front of a place where young people are gathered and assume that there is trouble. These people fail to notice all the policemen seen in shopping centers, at sporting events, etc.

As a junior at Cox High School, I see and hear about more smoking and sales of marijuana and other drugs at school than I've ever heard at any video game center. As a matter of fact, I've never seen or heard any of these things go on at a video game center.

Why don't the council members who are further spreading these rumors get on the ball and check out our schools? That is where they will find their real problems!

Laura Washburn

# REACHING A GOAL



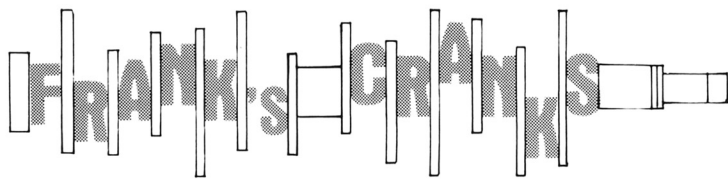
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by Frank Seninsky

Catching up with tech views:

# Stargate and Frisky Tom

With the Amusement Operator's Expo just two weeks away as I write this column, I've been examining more games than usual—*Donkey Kong*, *Haunted House*, *Kickman*, *Make Trax*, *Hyperball*, *Frisky Tom*, *Space Duel*, and *Bosconian*—in getting ready for "Frank's Cranks Session," at the show. In an effort to be fair, this column, in the next few issues, will focus on at least one game from each of what we in the industry refer to as "the major game manufacturers." This time, however, I'd like to catch-up on two games that were passed over in recent issues but deserve a review: Williams' *Stargate* and *Frisky Tom* by Nichibutsu.

## Williams' *Stargate*

*Stargate* has been in the "Top Ten" of *Play Meter's* poll for quite some time now. The best way to describe *Stargate* is to call it a "Deluxe *Defender*." The cabinet is similar to that of *Defender*. The marquee can easily be "removed" (stolen is more accurate) by pulling down or pushing up on the plastic mounting guide rails with no more than ten pounds of force. My five year old daughter, Jaime, was able to remove the marquee (she used a chair to reach it) but David, my three year old, gave up. (He only likes to play *Centipede* anyway).

The control panel is much improved from *Defender*. It is well secured with two standard side latches with the addition of a bolt with a wing nut in the center. The whole panel is hinged in the front and opens for example, like Atari's *Centipede*. A hard molded plastic overlay covering has been placed over the control surface. This protective covering can be easily torn off. I'm not sure if this covering was intended to protect the panel from cigarette burns or just act as a protector during shipping.

The P.C. boards are mounted on

the back door of the cabinet. (Taito's *Qix* also uses this intelligent design.) If the game is broken into from the back, in most cases the back door will be ripped apart. With the high replacement cost for these boards, it might be cheaper to use a "less expensive" backing material to strengthen the back doors. I would think few technicians look forward to repairing a board that has been broken into four or five sections.

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*'My purpose is to educate the industry in hopes that future games will be designed with more emphasis on durability—and operators' profitability.'*

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The "over-under" coin door and cashbox design has been warmly received by the industry. Williams has added a metal bar which slides down into the cashbox from above. This makes it very difficult for a thief to remove the cashbox after breaking into the lower cashbox door. If a hasp is placed across the cashbox door, the cashbox will be adequately protected. Coin tubes are used to guide coins from the bottom of the microswitch guides to the entry slots of the cashbox. The diameter of these tubes at the top is not large enough. Coins can miss the tube entrances and roll down onto the power transformer resulting in a major "short." This is why the entire cash area should be totally separated from the electronic components.

It should also be noted that the *Stargate* power supply is interchangeable with the power supplies used in *Defender*. Williams has added an "overvoltage PC board assembly" to *Stargate*. The purpose of this assembly is to protect the 24

RAM chips, known as 4116's, from breaking down. These RAMs can be purchased at a good electronics store and no repairman should be without some. They are the same for both *Stargate* and *Defender*. The Williams part number for the overvoltage assembly is C-8733.

According to Dan Zavaro of San Francisco Music and Games, this small board is easy to install: "Just remove the power supply cable, insert the board at the power supply socket, and then reconnect the cable." The later *Stargates* have a new power supply that includes the overvoltage assembly board. The large heat sink is now separate from the power supply. This is the easiest way to tell the difference.

A recurring problem is that our servicemen keep blowing out the 1 amp -5 volts fuse by shorting the coin entry lights to ground. If this is done a couple of times, by accident, of course, the bridge rectifier (1 amp 50 volts diode) Williams part #5100-09514-00 on the power supply will fail. This bridge seems to be a "rate item" in the distributors' parts departments. With a little ingenuity, four common 1N4004 diodes can be used to make your own replacement bridge. This is known as a "Saturday night special" repair.

If you encounter a *Stargate* that has one white horizontal line (vertical collapse) across the middle of the screen (with the rest of the screen dark), chances are that the fusible resistor on the monitor board has overheated and became "open." This 68 ohm 2 watt resistor is a valuable part to have. This resistor failure has occurred in the Electrohome monitors rather than the Wells-Gardner CRT's.

When adjusting the monitor, it is a pleasure to utilize the built-in mirror that Williams has provided in *Stargate*. This plus, however, was temporarily offset when I realized that we received dozens of *Stargates*

without the service literature. Luckily Williams was quick to respond to our "cries for help" and sent us a complete set of schematics. The *Stargate* monitor cover is stronger than the old monitor covers used on *Defender*.

There are numerous instances where both *Defender* and *Stargate* lose their bookkeeping functions. Williams knows of the problem but to date hasn't found a viable solution. So always count these games separately because you can't rely on the bookkeeping features.

Overall rating on *Stargate*: 8.0

### **Frisky Tom by Nichibutsu**

Since this is the first Nichibutsu game that I have reviewed, it's only fair that many of the negative as well as the positive design features be reviewed. By this time, it must be known that my purpose is to educate the industry in the hopes that future games will be designed with more emphasis on durability, serviceability, and profitability (for the operator).

**Cabinet:** The cabinet is made of wood with a thin, white formica overlay. Plastic edge rails are used to protect the edges of the formica from peeling away. These edge protec-

tors are easily pulled away and the formica can then be cracked off. The colorful cabinet designs are "stick-ons" which, when a game is placed on location, become more aptly known as "peel-offs." There is no way that this type of cabinet could survive in the "American jungle."

On the positive side, metal L-brackets are used to hold the cabinet walls together. These brackets do a much better job than using glue, alone. The marquee is made of a thin, easily breakable plastic (my marquee was cracked during shipment). Manufacturers must make marquees that are unbreakable as well as "unstealable."

A glass monitor protective cover has been employed. This is also a "no-no." An on/off switch is located on the back bottom of the cabinet alongside a fuse that is accessible from the outside. It would be a simple move for a prankster to remove both the fuse and the fuse cap, making the game inoperative. Even if the serviceman had the correct fuse, would he or she also have the correct fuse cap?

Wheels are located on the back bottom of the cabinet and hand hole grips are at the top. I don't see the

necessity for the wheels but some operators seem to like them. I feel it makes it easier for a game to be "stolen" from a location, moved around by the players, and/or slammed backwards into a wall or another game.

**Coin door:** The coin door could be made a little sturdier and a slam switch must be added. *Frisky Tom* was given the "Crank Kick Test" and each time a free credit was registered. A video game without a slam switch is defenseless out there. The cashbox was found to be sturdy and large enough. The coin return buttons are simple and efficient. The only problem here is that sometimes the C-washer on the return cylinder back edge can get caught on the left edge of the bracket (looking from the inside, back of the coin door). It's a simple procedure to just slightly bend the bracket away with a small screwdriver.

**Control Panel:** The control panel is easily accessible by releasing two clamps and pulling the panel forward. The panel rests are slotted. This gives the operator the ability to adjust the "tightness" fit of the control panel against the cabinet frame. On most video games if the panel does not fit securely, the clamps

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have to be repositioned and this means removing them and redrilling new screw holes. This often doesn't solve the problem because now the new screw holes may be too close to the old ones and the panel will loosen up in a short time. The decoration paint on the panel was not sealed on and just flakes off. The baked-on decorations used by Atari, for example, hold up better.

The joystick is four-position and utilizes microswitches. I feel that the self cleaning crossed contact blade switches are better for the operator. It's easier to carry universal blade switches rather than try to carry every type of microswitch used in the industry. As far as reliability, it can be argued that microswitches last longer. The joystick position stops are metal on metal. The stick handle can be bent or broken with less than a "black belt karate chop." Even Wico has beefed-up their joystick handles and assemblies. I'll compare these in an upcoming "Cranks."

**Monitor:** The 20 inch monitor (Mitsubishi or Toei) is very compact and is well braced inside the cabinet. The only drawback is that the components can't be seen from the back door. This means that the monitor must be removed each time when

service is required. The monitor adjustments are excellent: horizontal position, horizontal size, horizontal hold, vertical hold, vertical size, vertical position, and brightness.

Overall rating on *Frisky Tom*: 6.5

### The "Crank's" Service Tips

**Frogger:** The bottoms of the coin microswitches are very close to the top of the cashbox. In many cases it is possible to kick or bang the front coin door and put credits up. It is a simple matter to position the microswitch terminals and connectors away from the cashbox being careful not to let the wires block the passage of the coins into the cashbox.

**Midway games:** If your Midway game isn't grossing what you feel it should and the meter indicates there should be more coins in the box, check to see if there are any scratch marks or paint missing on the right side of the coin door. It could be that a wire coat hanger is being forced around the edge of the coin door and either shorting out the "credit up switch" or actually manually operating the switch. It is recommended that these switches be moved away from the coin door. (We mount them on the right side wall of the cabinet.)

On the new games the meter doesn't step up when this switch is actuated so the only sign may be the missing paint.

**Black Hole:** There have been numerous problems with the "Ball-Up Kicker Coil" burning out. In the early models a 2N5875 transistor was used at Q5. Gottlieb has suggested using a 2N5876, 2N5879, or a 2N5883 as a replacement and also adding a 4.7K ohm 1/4 watt resistor between the base of the transistor Q5 to the +24 volts DC. This resistor will reduce the voltage passing to the transistor and avoid the possibility of "thermal runaway" (when a transistor heats up and conducts when it shouldn't).

It should also be noted that when and if Q5 burns or melts, not only will Q5 be destroyed, but Q15 (MPS U45) solenoid driver board must be replaced.

It has been recommended by Vic Giardino, service technician at Betson Enterprises that Q5 be replaced with a heavy duty Motorola transistor (MJE 15023) that is rated at 100 amps. If this is done there is no need for adding the 4.7K ohm resistor and that's good news. I feel that there isn't much difference between a 5875, 5876 or 5879. ●

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# Rehabilitative and education videos answer critics

by Steve Bloom

[Ed. Note: A book scheduled for mid-April publication, "Video Invaders" contains a chapter on the history of flak raised over coin-ops, beginning with the picture painted of pinball in New York City in the 1930s and '40s as a "perverter of innocent children." The writer, Steve Bloom, notes also the arguments raised in the City of Mesquite, Texas versus Aladdin's Castle case which was recently sent back to lower courts from the U.S. Supreme Court.

The following excerpt from the chapter "The Great Debate" centers on worthwhile examples of rebuttals in action against the "moralistic balderdash" which has attacked the coin-op game in recent months no less than it has in the past half-century.]

Cities as large as Oakland, California and as small as Midland Park, New Jersey, all across the country have acted recently to restrict the use of video games. Again, parents are worried about their children's schoolwork habits and whether lunch money is feeding them or forever hungry Pac-Man instead. Town councils are reviewing zoning regulations and have denied many an arcade application on the basis that games are of no value to the community and only cause problems. Law officials are claiming a rise in juvenile criminal behavior, particularly at arcades where rowdy, drunken crowds supposedly congregate. Psychologists have determined that video games can be addictive. No doubt, there is a genuine apprehension over these games and the effects they may be having on our children. Unfortunately, few can truly express what it is they are afraid of...

What is the solution to this complex problem? Is there one? Atari's Marketing Vice President, Frank Ballouz, is one of the few veterans in the coin-games business I spoke with who openly admits that there is indeed a serious problem here. (Most others prefer to hide behind

the industry's dubious slogan: "Good, clean fun.") "Oh, yes, we definitely have a problem," Ballouz says. "Players are just out playing too long. I'm very sympathetic to anyone who's upset about kids skateboarding down the block at midnight to the 7-11 to play a video game. Maybe the game should be shut off at 11 p.m., maybe earlier. I

believe there is a need for regulation. There definitely should be some control. I don't think you need to have a game on every street corner. As an industry, it's time we begin to talk about drawing up a model ordinance. The onus is squarely on us."

Oakland, Dallas, and other municipalities, meanwhile, have decided not to wait any longer. Last Decem-



Law officials see a distorted picture of rising juvenile crime due to arcades where rowdy, perhaps drunken, crowds supposedly gather. However, the total picture is clearer.



ber, Oakland's City Council, in response to numerous complaints from parents, educators, and neighborhood groups, voted to ban minors from arcades during school hours and after 10 p.m. on weekdays and after midnight on weekends. In addition, adults *cannot* bring their children in with them during the off-hours. Dallas also restricts video gaming to after-school hours, but oddly forbids pinball altogether.

Most startling, however, was this recent development in two Milwaukee high schools: Wauwatosa and Nicolet Highs each reported earnings of over \$400 a month during the 1980-81 school year after installing video and pinball machines in the schools' commons. Those profits went towards the part-time salaries of students who maintained the areas and into general activities funds. Not surprisingly, this revelation created somewhat of a controversy as educators, parents, and school board members traded opinions at meetings and in the local newspaper.

While the *Milwaukee Sentinel* editorialized that "there's such a thing as making school too much fun," one principal contended that the in-house arcade contributed to a decline in student vandalism and loitering at nearby stores, noting: "As educators, we're providing for

the total student and part of his life is socializing and recreating. I don't know any concrete educational value in the games, but I do believe they are a good supplement to a well-rounded education." The school board president, also in favor of the program, said he had yet to receive protests from parents about it.

What has occurred in Milwaukee is a departure to say the least, but one that has not gone without compare. For the record, video games are being experimented with in several other unique programs such as in the areas of rehabilitation, military training and children's education. Regarding the former, Dr. William J. Lynch, Director of the Brain Injury Rehabilitation Unit at the V.A. Medical Center in Palo Alto, California, is among the first clinicians to employ video games in cognitive rehabilitation and has concluded in a paper titled, "TV as Therapeutic Interventions," that brain-damaged patients "express a preference for working with a video game over working with a paper and pencil." This, he says, is due to the fact that those with head injuries generally do not relate well to people and are less threatened by TV displays.

Two ball-and-paddle games, *Pong* and *Breakout*, have proven to increase electrical activity in the right

side of the brain as well as aiding in visual searching and tracking. Lynch tells about one patient who was being treated for a vision blockage in his right side. He tended to bump into things. "We had him play lots of *Pong*," the doctor explains, "which taught him to compensate with his vision. He became so good that he began to beat everyone on the staff. Plus, he didn't bump into things anymore." Other less graphic games like *Hangman*, *Codebreaker*, and *Concentration* are used to improve spelling, memory, and math skills.

In another rehabilitative field, a colleague of Lynch's has even found an application for *Space Invaders*. It seems his patients—those with neck injuries—now prefer to strengthen their shoulders by shooting down aliens rather than lifting weights.

According to Lynch, hundreds of clinicians are "dabbling" with video games for rehabilitative purposes, but little so far has been published in medical journals. "I feel that the use of electronic devices such as video games and microcomputers will continue to evidence dramatic expansion in rehabilitation in the '80s."

Very much the same conclusion has been reached by both Army and Navy researchers as far as training applications for video games. A 1980 study conducted by the Naval Aero-



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space Medical Research Lab found Atari's *Combat* cartridge an excellent prospect for use in performance testing" and, in general, "microcomputer-based video games to have a high utility for performance assessment." *Combat*, which is a fairly standard tank program that simulates gunnery on a very basic level, nevertheless drew high praise.

"The task...is promising and its technical properties are outstanding," the researchers wrote in their report published in the *American Journal of Psychology*. "In addition, (it) requires little equipment and what little it does require is light; it is also portable, almost universally operable, and occupies little space. Best of all, the task is self-motivating...The subjects, so far from becoming bored with their work, become involved with it."

Shortly thereafter, it was the Army's turn to announce its plans to call video games into active duty. A company named Exemco had been retained by the Army for the purpose of examining the latest coin-operated games and reporting on their possible applications. When Atari released *Battle Zone*, a first-person, vector monitor tank game that drew rave notices at the 1980 AMOA show, Exemco made sure the Army noticed.

Like the Navy, they were especially pleased with two aspects of video game technology: first, the simulations can be of extremely high quality; and second, compared to the real thing, it doesn't cost much. So, with *Battle Zone*, the Army realized trainees could practice for hours for next to nothing and actually have a good time doing it, too. This was all reason enough, the brass decided, to hire Atari to modify *Battle Zone* to their specifications.

The \$15,000 MK-60, as it is known in Army circles, is a far cry from its \$3,000 predecessor. Instead of generic tanks, there are line drawings of Soviet and American heavy metal; the controls, almost identical to an actual tank, stress magnification and new, improved steering; three kinds of ammo can be fired, not one; 30 programs have been stored, not one. The MK-60 is an ultimate video game. It is presently under evaluation.

Video games of another kind are also just beginning to make an impact in the relatively untapped world of children's education. Children, as has been well-documented, suffer few of the fears and anxieties that adults have about computers.

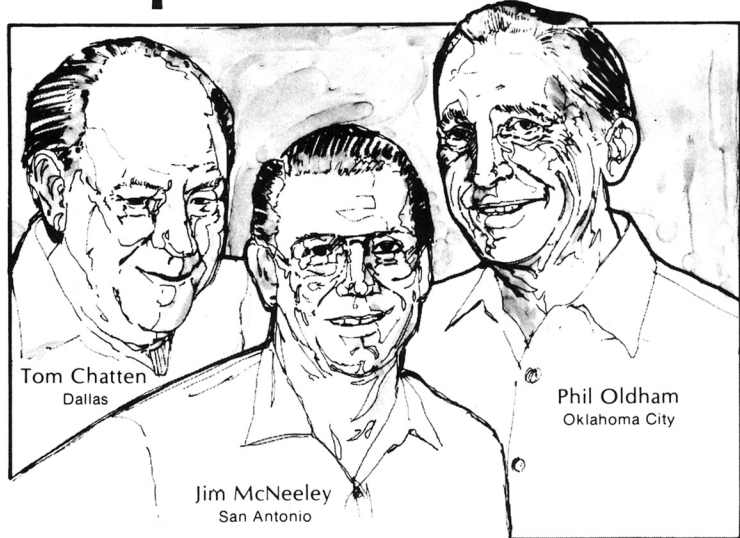
They tend to see computers as an essential part of their existence as television, microwaves and other more recent stirrings of progress. Educators, intelligent beings that they are, have only recently started to make the connection between computer technology and the burgeoning video games phenomenon.

We now have computer programs which carefully blend learning skills with game challenges, sound effects and realistic graphics. Taking the lead in this area is none other than the Children's Television Workshop, which is best known for creating

"Sesame Street." CTW first began toying with computer games in the "Computer Gallery" at Sesame Place, their unique "play park" that's located just north of Philadelphia. In operation since 1980, the gallery, which always boasts an inventory of more than 60 games, has quickly become the largest collection of electronic educational programs in the country.

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hand-eye skills, CTWs software, according to Paul Firstenberg, the workshop's executive vice president, transforms the TV viewer into an "active participant, programming what is seen on the screen, talking back to the set at your own time and pace." Buoyed by their success, CTW has reached an agreement with Apple to publish many of these games for use on the Apple computers.

"This is our first step into electronic publishing," CTW president Joan Ganz Cooney announced at the time of the deal. "This field, we believe, has the potential for one day having as much impact on the informal education of children as CTW's TV series have had on broadcast instruction."

Tom Malone concurs. In a study titled, "What Makes Computer Games Fun? Guidelines for Designing Educational Computer Programs" (published by the Palo Alto Research Center), he has resolved that "new educational applications will use the unique capabilities of computers to make learning more efficient, more interesting and more enjoyable." For his data, Malone interviewed students in computer classes, asking them to

rate their favorite games; he then set out to determine why one was more popular than the other. Whether or not the game had a goal proved to be the key factor in the ratings (*Breakout*, for instance, ranked high among the 25 tested; however, when stripped of its primary challenge, that the breaking through the wall—which Malone programmed himself—students totally lost interest), followed by audio effects, point totals, randomness, and graphics. In a checklist for designing such programs, Malone posed these provocative questions: "Does the activity have a clear goal? Are the goals personally meaningful? Does the program include hidden information selectively revealed? Does it include an emotionally appealing fantasy? Does it provide a useful metaphor? Does the program include constructive feedback? Surprises?"

He also raised the rarely-discussed topic of self-esteem in terms of how games effect the players' psyche, which is as much an educational concern as recreational.

"Success in a computer game," Malone writes, "like success in any challenging activity, can make people feel better about themselves. The opposite side of this principle is,

of course, that failure in a challenging activity can lower a person's self-esteem and, if it is severe enough, decrease the person's desire to do the activity again."

Has Malone accidentally stumbled upon the one antibiotic that can reduce America's video games fever? It's called negative feedback. Have designers programmed games so intricate, so fiendishly impossible to better oneself at that our collective self-esteem will drop like an asteroid in the California desert.

Or better yet, stop making the games altogether. Local councils, in their haste to destroy this totally novel form of human enjoyment, can subsidize the companies *not* to produce games—just like they do with crops.

But, seriously, banning games can only inspire greater interest in them. What has occurred in Mesquite is a travesty; what has happened in Oakland and Milwaukee is more like it, don't you think?

*The above is an excerpt from chapter seven, The Great Debate, from "Video Invaders," which was to be published by ARCO Publishing, 219 Park Avenue South, New York City 10003 at \$6.95.*

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No. 7 in the Series

# Business Myth of the Month

The Myth:

"I make money off my depreciation"

By Charles C. Ross

Because there is so much misunderstanding about depreciation, a lot of people are under the impression that they make money off depreciation on a company's profits.

Depreciation is a business expense just as wages and rent are, as is shown in the mini-income statement below.

Revenues	\$100,000
Expenses (except depreciation)	-40,000
Depreciation Expense	-30,000
Net Income	\$ 30,000

The reason the myth arises is because people say, "Well we had \$40,000 of cash expenses and \$30,000 of depreciation, but we did not pay the \$30,000 of depreciation to anyone, it is simply a business deduction. I wrote no checks for depreciation expense, therefore, I made \$30,000 off depreciation."

In a rough sense of the word, Cash Flow is equal to Net Income plus Depreciation Expense. So that cash flow for this firm is \$60,000, thereby making people think that they made money off their depreciation. However, cash flow and net income do not equate.

One other point needs to be made; while you write no check for depreciation expense, per se, you are in effect writing a check for depreciation expense every time you make payment on a new piece of equipment. This is where depreciation catches up and becomes cash paid out.

Now back to how you make money off depreciation. There is only one way you make money off depreciation and that is through the tax deductibility of the expense. There is an associated tax savings by

being allowed the deduction for depreciation. If the company were in the 30 percent tax bracket, then they would have \$9,000 ( $\$30,000 \times .30$ ) of tax savings associated with the depreciation expense deduction. (See previous Business Myth Series articles.)

The tax savings associated with the deduction of depreciation is the only way the company makes money off depreciation.

There is another problem associated with depreciation and that is the depreciation deduction is never enough to replace the equipment being depreciated. You are depreciating machines today which cost about \$2,600 each. At the end of the machine's useful life you will replace it with a machine costing \$3,000 or more.

So the depreciation you have been deducting was not enough to offset the cost of the new equipment. Unfortunately, there is nothing the operator can do about this problem. Hopefully there will be some rule changes regarding depreciation in the near future.

Depreciation can have a big impact on the operator's income tax load and should be carefully thought out and discussed with his accountant. But remember that the associated tax savings with depreciation is the only way you make money off depreciation.

*Charles C. Ross is a partner in the firm of Innovative Management Consultants which specializes in consulting to the amusement industry.*

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# 'On the record,' or on background

by Mike Bucki

**Q. I think I understand the difference between "on the record" and "off the record" when I'm talking to a reporter, but what is "on background?"**

**A. "On background" is a gray area that varies in usage with each individual reporter. To explain why, let's first clarify what "on the record" and "off the record" should mean.**

When you begin any conversation with any reporter you are automatically "on the record" unless one of you has suggested going "off the record" and both you and he have clearly agreed. The radio reporter may have set aside his tape recorder, the TV reporter may have signalled his crew to stay behind as you walk down the hallway, the print reporter may have pocketed his notebook and pen—but don't fall for it! Unless you have agreed that the conversation is "off the record" those moves I've described are ploys designed to get you to relax, to open up, to say something maybe you shouldn't be saying.

But on the other hand don't try to invoke "off the record" every time you talk to a reporter. In fact, use it rarely. If you're fighting a city council that's considering an ordinance restricting arcades, why go "off the record" in presenting your side of the issue? "Off the record" can indicate that you've something to hide.

Back to the original premise of this discussion, what does "off the record" mean? To 999 reporters out of a thousand it means that the information you give can be used by the reporter to gather more information. He will not name you in the newspaper or newcast, nor will your name be used when he's talking to others. You may find what you said, coupled with comments from others, in a line that begins: "Industry sources say..." Occasionally you'll find yourself

quoted but not identified, as in: "One industry source says..."

The more ethical reporter, however, will usually ask before quoting "one industry source." He'll ask "Can we go on background?" or "Can I quote you as a source?" The latter question usually occurs in the middle of an agreed-to "off the record" conversation and it means that you won't be named but you will be quoted if you agree with the stipulation.

Again, if you are simply fighting city hall, why go "off the record"—or for that matter "on background?"

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*Instead of arguing about childrens' right to spend, offer a solution—such as 'discount cards,' which help parents control spending.*

---

Well, maybe you'd rather not have your name in the paper or on a newscast. Okay, say so. It occurs every day. Tell the reporter: "Look, I'll talk about anything you want to discuss, but just don't use my name, okay?" If he says yes, then you've invoked an "on background" situation.

But why? Think about it and remember that if the reporter gets good quotes, "on the record" quotes from the other side, and nothing but "industry sources" from your side, it will appear that you and your colleagues are hiding something. Even when there's nothing to hide.

**Q. What's the best way to handle the irate parent who insists that I as an operator should do something about the kid who is spending too much money at my arcade, the kid who**

**is spending his lunch money and perhaps is playing hookey to come to my arcade?**

**A. Problems like the two you've posed can be opportunities for good public relations. Let's tackle the second problem first, the "Playing hookey" crunch.**

Your location enjoys a brisk adult lunchtime business, I assume, so you'd rather not close during school hours. Then post a large sign that says: "*Children Under 16 Will Not Be Admitted Before 3:00 PM Unless Accompanied By An Adult.*" Post this sign and enforce it.

Perhaps, by the time this column is printed, the Supreme Court will have ruled favorably in the Mesquite, Texas case that "minors do have the right of peaceable assembly." If so, don't let such a ruling lull you into complacency.irate parents will still lobby city hall to "do something about the arcade menace." The Supreme Court's ruling, if favorable, will be very narrowly constructed, I predict, and that means some city councils will try to control "the menace" with restrictive zoning ordinances and prohibitive license fees.

So when a parent asks you to "do something," it's an opportunity to prevent a city hall battle before it begins.

Okay, what about the kid who's spending too much, the one who's spending his lunch money, according to the parent? A couple of "don'ts" and a positive "do" are in order.

First, don't tell the parent it's his or her responsibility to teach the kid how to handle money. I know it's true, but don't hint along those lines, don't even think it! Don't get into a discussion about the Supreme Court's favorable ruling. Telling the parent that his kid has "a right to assemble" is tantamount to saying

you'll do nothing.

Instead, offer a solution, such as a "membership" discount card which will help you help the parent control how much the child spends each week. (I'm borrowing and expanding on a marketing promotion used successfully by Sega which was discussed in the June 1, 1981 issue of *Play Meter*, page 9, an interview with Sega's Steve Isaacson.)

The discount card should look like a credit card with your game room's logo on its face. At the top have the printer put one set of widely spaced numbers representing the dollar amount per week. I'd suggest 5, 7, 10, 12, 15, 20, and 25. After a discussion with the parent, one of these numbers is punched out. Your logo takes up a wide band just below these numbers and then in the bottom third of the card are the numbers 1 through 52, representing the weeks of the year.

The card entitles the bearer, child or parent, to buy a certain amount of tokens each week (the number punched at the top) and receive bonus tokens for each dollar—1, 2, 3 or more, whatever you as an operator decide. You're going to charge for issuing the card, say \$2 to \$5, so don't fudge on the bonus tokens. Both the fee for the card and the bonus tokens are important psychological factors here.

Like a charge card, on the back of your discount card there should be a space for a signature. Explain to the parent that if he or she signs the card, only he or she will be able to purchase the set amount of tokens each week and receive the bonus tokens. If the child signs the card then you and your employees will issue the set amount of tokens to the child.

If the parent seems calmer as this discussion progresses, frankly remind them that you won't be able to do anything about the child not using the card and simply going directly to the change machine to get tokens, that they have to help you as you try to help them.

Of course, you can't be there all the time, and it may be one of your employees facing the irate parent. So train your manager and the attendants to handle this situation as you would. Conduct a practice session or two with you playing the role of the parent. Show them it's an opportunity for good public relations, higher profits in the long run, and perhaps better salaries for them.

*Ed. Note: Columnist Bucki is an independent writer.*

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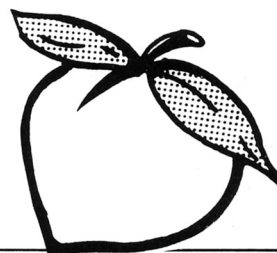
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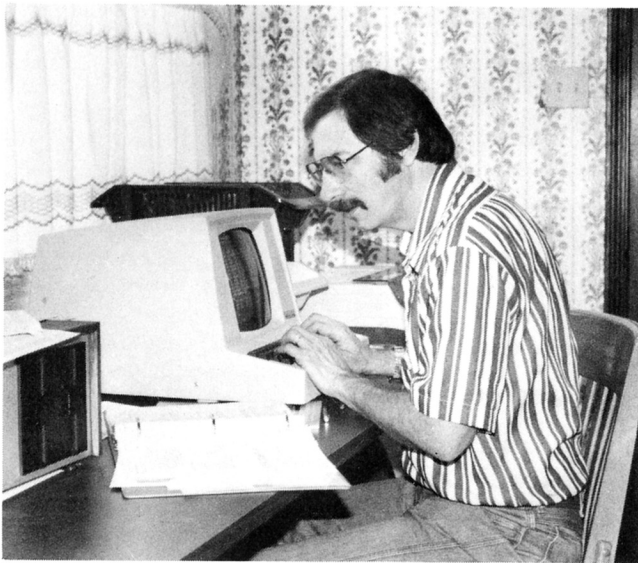
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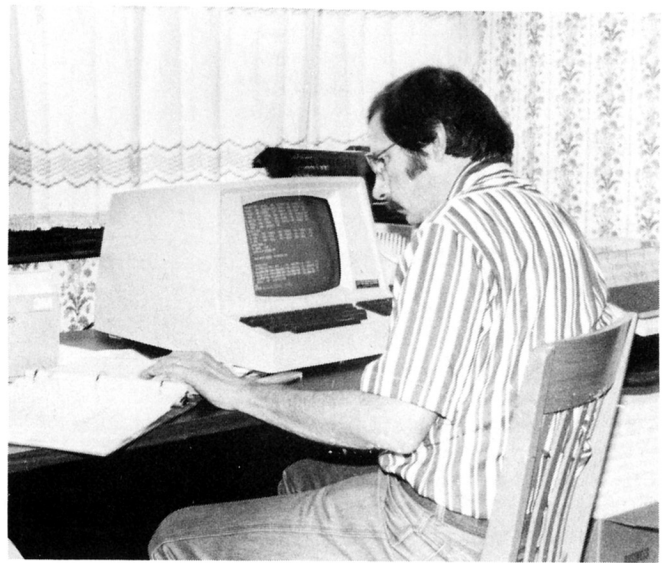
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*For the coin operator, the most paperwork-cutting application is in fixed-assets accounting. His search becomes one of finding software that will account for many of machines in a variety of locations, all with different revenue histories and other input to the computer.*



*Another important factor in cost-cutting is ease of data entry. The above operator is able himself to "call up" all sorts of statistics at the push of a button. But more important to him from a cost standpoint is: How efficiently is he able to enter the data on-line?*

## Pinpointing your requirements

# Getting the most from application computer systems

by Donald Glendening

Businesses today are going through a small revolution. Just as the handheld calculator and the word processing boom began five years ago, so too, this new product is having similar success. There are at least three major reasons for this strong growth rate—performance, price, and potential of the application software.

Before seriously considering a software package purchase, it is usually better to do a systems survey to identify actual problems you want to correct or benefits that you want to gain. The more time you spend on *identifying* your specific requirements, the happier you will be with the final product that is chosen. To help in this, ask yourself this basic question, "Who is this information for?" The answer may seem obvious, but the answer we choose at this point will have a great deal to do with the type of system we ultimately select and the level of satisfaction we receive from the final product.

Basically, most of us gather busi-

ness information for three purposes:

1. Optimistically, we would like to have information with sufficient auditability to be appropriate for the IRS or other governmental entities;
2. We also gather information for our bankers or other creditors who basically want evidence of our continuing profit probability;
3. And, of course, we gather it for ourselves because we want information that will help us more efficiently deploy our assets and account accurately for that deployment;
4. Lastly, we must consider whether we are seeking a complete system solution that maintains on-going information and operational reports, or are we just doing an accumulation of data for a "limited time" analysis of measures of fixed asset performance.

An on-going business system solution usually provides more on-going benefits per the cost of data accumulation, but its trade off is that it will usually require a greater commitment on the buyer's part to true

business changes if the company is not currently working in an accounting controlled type of environment.

Many first time users find that the effort required to get the books "straightened out," that is, loading of the data files that represent accurately the state of your current game deployment and status is really the most frustrating part of the data processing development effort. In most cases it requires the owner's personal involvement to a great extent if it's going to be accomplished efficiently, if at all.

Because a limited time analysis is hard to cost justify, let's assume that you have decided to investigate a complete business solution, one that will keep records current concerning business performance because you are hoping to reduce some portion of your current weekly workload.

Like any purchase, we get the facilities we pay for...or put another way, we have to pay for the facilities we get. If we want to include payroll processing, we can expect to pay

anywhere from \$1,000 to \$5,000 additional for a complete payroll package that has sufficient audit trails and reliability factors that we would feel confident enough to rely on its results. The same thing is true for Accounts Payable, Receivables, Inventory, and so forth. IBM, as an example, currently charges around \$1400 or more for each additional business application.

Right away you can see that if you were to ask for everything, possible costs could easily "skyrocket" to \$20,000, \$30,000 or more for a totally automated business process. So our first decision, as in any product purchase is to give careful thought as to exactly how much benefit we can afford.

One good way to accomplish this would be to list functions we would like and then prioritize these functions into three categories:

1—Must-have items (i.e., facilities for which there is a high positive cost/benefit ratio for this function's accomplishments)

2—Functions that would be cost effective (i.e., the facilities for which you can identify a cost reduction that is at least equal to the cost of data accumulation)

3—Functions that I would like to have (i.e., functions we would like to have but that currently do not justify the additional expense).

#### **Operating applicability**

For the amusement operator, the

most visible application, the one that often creates the most paperwork is Fixed Asset Accounting. Your search then becomes one of trying to acquire software that will at least reduce the paperwork burden of accounting for hundreds of machines moving among many locations all with differing revenue histories, depreciation histories, values, and incomes.

If we can accomplish this, what is our next priority? Do we want or could we use an accounts receivable system or maybe a payroll or would we rather have text editing and automatic letter writing? Can we afford both? Or neither? Only you can make decisions concerning the type and scope of the DP (data processing) facility which you have decided is most cost effective for you.

Having determined this, you try to select a combination of software that will meet your list of requirements. Software, or the procedures used by the computer program components, vary in a limited number of ways. Certainly you would want to ask, "Is this software designed for my size firm?" If I have 400 machines, it would be of little value to buy computer program software that will only handle 200 machines. Just as significantly, it probably would not be cost effective to buy too large a capacity system as this would be no more right for us than would be buying too large a suit or having too much dessert. In fact, it may have a negative impact because of higher data entry costs and too much complexity.

Another very important factor that many people miss when considering business software is ease of data entry. Remember your primary goal should be to cut the costs of doing business; that is, can you lower your administrative labor costs and still get the same or better information than you had previously? If software is not designed with the human data entry person in mind, then our best intentions can quickly turn into an operational nightmare.

It may seem fantastic to be able to "call up" all sorts of statistics at the push of a button, but much more important from a cost standpoint is how efficiently can the data be entered. Is the software designed in a manner that will make reasonably certain that the data will be entered correctly and comfortably? If you can't get information efficiently into the machine, you surely won't get it efficiently out!

When evaluating these attributes,

## **EVALUATING A SYSTEM**

### **FOR SOFTWARE**

1. Does this software handle my size firm plus three years of expected growth?
2. Does this software produce operational reports that will reduce the cost of running my business?
3. Does this software have the kind of application reports that I would pay for even if I didn't have a computer? How much would it cost?
4. Are there reports that interface with my clerks or other operations people in a manner that they can use?
5. Are the data inputs that are loaded into the machine entered in a manner that all inputs can be identified providing an audit trail as to how the files got to their present status? What provides the audit trail?
6. What specific applications am I buying? General Ledger? Fixed Assets Accounting? Depreciation? Collections Control? Management Information? Automatic Letter Writing?
7. Do I understand the software I am buying? Not in a technical sense, but in a general sense? Do I know what files are being maintained?

### **FOR HARDWARE**

1. Is the input entry device comfortable and convenient to operate?
2. Is the printer or output device fast enough to produce the types and amounts of reports I want?
3. Is the auxiliary storage (disk) sufficient to hold all the records I want to keep?
4. What backup procedures are available when the disk and printer, as well as other parts require maintenance?
5. Are there enough outlets or stores selling this device to insure availability of repair services in case one outlet goes down?
6. Is the machine in wide enough distribution to allow for the availability of alternative software if I decide later to grow into additional applications?



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sometimes called "ergonomics" (the study of human rather than technical performance evaluation), look for systems designed with full screen entry capability as well as ample opportunity to cancel an entry or a string of entries. Another term you might see is "input isolation." Find out if inputs are effectively isolated from recorded permanent storage in a manner that provides for a random data processing entry function, and suitable audit trails of batches that show how the master records were updated.

Next look at the outputs, who do they go to? Mark each sample according to its primary use:

1. IRS & Governmental Information
2. Creditors
3. Operations & Collection
4. Management Information

Are they a sufficient set? Do you want more? Can you justify in dollars and cents the cost of additional reports? Once you have determined that you can live with a certain set of reports and operational procedures, it then becomes time to determine the type of computer you wish to use.

### Choosing the hardware

All things being equal, you would probably be wise to find software that runs on some of the more widely available micro-computers. By choosing a machine in large scale production, there are many additional benefits.

First you will find there is a lot of alternative software when there is a lot of that machine type available. Later on, if you decide to expand into text editing, customer mailing lists, route scheduling, and some of the other possible applications, you'll probably find it easier to grow.

Besides being widely available, other factors you would want to consider is the availability of repair by a large number of repair outlets likely to be around for awhile.

A checklist of things to consider is listed in the accompanying box. This is not an exhaustive list and you should add questions that are particularly relevant to your situation. •

Glendening is a systems coordinator for the Administrative Computing Services Department of the University of Florida. He holds a degree in Electrical Engineering, and also an MBA in Management. He has taught courses in various computer languages and computer systems design techniques for over five years.

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## PROGRAMMED TEST NO. 7

# R/S Flip-flops

[NOTE: Lesson 7 appeared in Play Meter, April 1 issue]

*Editor's Note: The material below is a serialization of the Kurz Kasch correspondence course for electronics, designed specifically for the coin-operated amusement industry. This course is copyrighted and owned by Kurz Kasch of Dayton, Ohio and its reprinting is being sponsored jointly by Kurz Kasch and Play Meter magazine. This material is authorized for publication exclusively in Play Meter magazine.*

**INSTRUCTIONS:** The purpose of this test is to guide you step-by-step thru actual circuit design problems. Also, many of these tests will provide you with additional design technique. Most important, these tests will provide you with a gauge to establish your degree of understanding of the material covered in the text. The test is programmed. Start at block one and then follow the numbered instruction associated with your answer.

1

The bi-stable flip-flop has

- a. One stable state GO TO BLOCK 6
- b. Two stable states GO TO BLOCK 7

2

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 7.

3

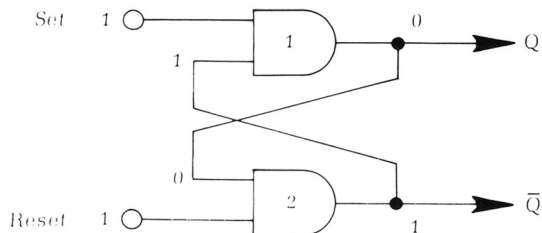
YOU ARE CORRECT!

Both inputs of an R/S flip-flop should:

- a. Be changed simultaneously GO TO BLOCK 17
- b. Never be changed simultaneously GO TO BLOCK 18

4

Showing the state of each gate, we have:



Therefore, Q is stable at a **zero** logic level.

Did you get the same results? If not, **do not** go on but check.

Determine the output logic levels of an R/S flip-flop if both inputs are **zero**.

GO TO BLOCK 8

5

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 11.

6

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 1.

7

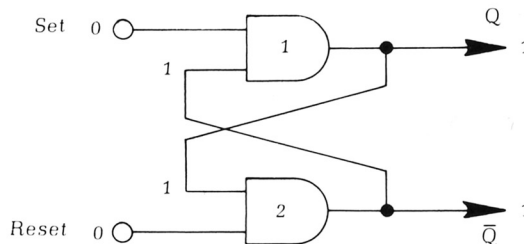
YOU ARE CORRECT!

A flip-flop has:

- a. Two outputs which are complementary GO TO BLOCK 3
- b. One inverting output GO TO BLOCK 2

8

The outputs of the R/S flip-flop can be shown as follows:



It can be seen that both outputs would be logic 1. This means that under this condition the R/S flip-flop is meaningless as a memory unit since  $Q = \bar{Q}$ . Because of this redundancy, this input combination cannot be permitted.

Did you get the same results? If not, **do not** go on but check.



Verify the truth table for the NOR R/S flip-flop shown below.

Truth Table

	R	S	Q	$\bar{Q}$
1	0	0	Q at $t_n$	$\bar{Q}$ at $t_n$
2	0	1	1	0
3	1	0	0	1
4	1	1	?	?

9

GO TO BLOCK 11

YOU ARE CORRECT!

The output of the Master-Slave R/S Flip-Flop changes when the clock pulse is:

- Logic zero
- Logic 1

GO TO BLOCK 20  
GO TO BLOCK 14

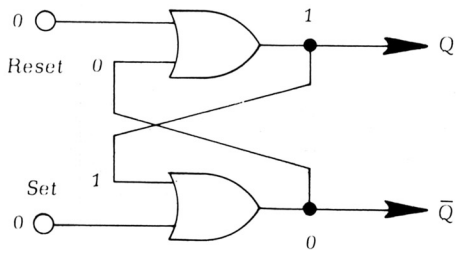
10

YOU ARE INCORRECT!

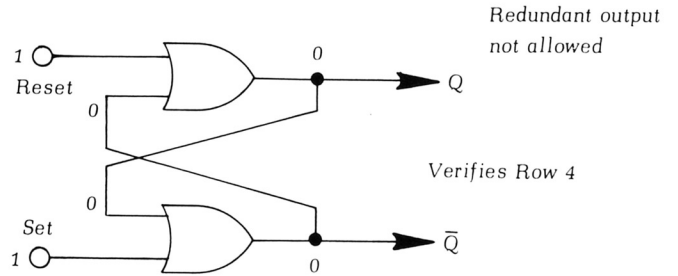
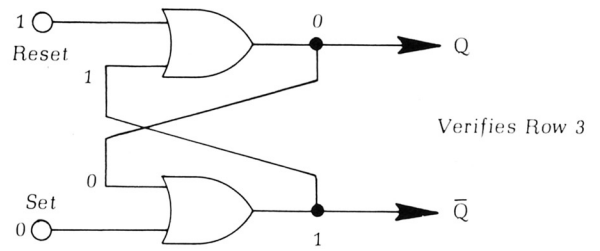
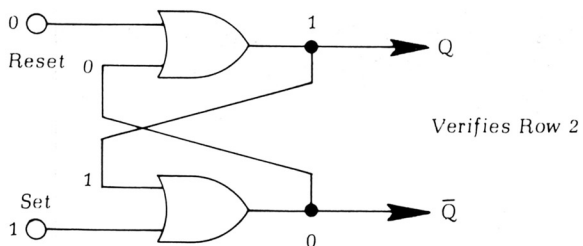
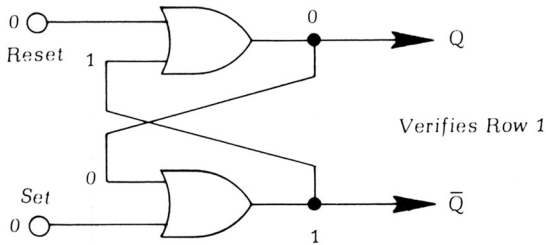
Refer to the text and return to BLOCK 13.

11

Each row of the truth table can be verified with diagrams as follows (output depends on previous state):



or



Did you get the same results? If not, do not go on but check.

In a clocked R/S flip-flop the output changes state when:

- The clock is 1 GO TO BLOCK 12
- The clock is zero GO TO BLOCK 5

12

YOU ARE CORRECT!

Construct a truth table for a clocked R/S flip/flop.

GO TO BLOCK 19

13

YOU ARE CORRECT!

The Master-Slave R/S Flip-Flop is characterized by:

- One output transition during a clock pulse GO TO BLOCK 9
- An output which can be easily altered during a clock pulse by changing the input. GO TO BLOCK 10

14

YOU ARE INCORRECT!

Refer to the text and return to BLOCK 9.

15

The truth table is as follows:

Truth Table

Clock	Set for Slave	Reset for Slave	Q	$\bar{Q}$
0	0	0		
0	0	1	0	1
0	1	0	1	0
0	1	1	NC	NC
1	0	0	NC	NC
1	0	1	NC	NC
1	1	0	NC	NC
1	1	1	NC	NC

Not Allowed

NOTE: NC means No Change

You have completed the test for lesson seven. However, before going on you should review any area in this lesson you do not fully understand.

16

YOU ARE INCORRECT!

Refer to the text and return to BLOCK 19.

17

YOU ARE INCORRECT!

Refer to the text and return to BLOCK 3.

18

YOU ARE CORRECT!

With both set and reset inputs on an R/S flip-flop at the 1 logic level, verify that output, Q, can be at a stable zero state.

GO TO BLOCK 4

19

The truth table appears below.

Truth Table

Clock	Set	Reset	Q	$\bar{Q}$
0	0	0	NC	NC
0	0	1	NC	NC
0	1	0	NC	NC
0	1	1	NC	NC
1	0	0	NC	NC
1	0	1	0	1
1	1	0	1	0
1	1	1	1	1

Not Allowed

NOTE: NC means No Change

Did you get the same results? If not, do not go on but check.

The clocked R/S flip-flop is used when:

- a. Synchronization of input to output is desired. GO TO BLOCK 16
- b. Information is to be transferred only during a specific time period. GO TO BLOCK 13

20

YOU ARE CORRECT!

Construct the truth table for the Slave section of a Master-Slave Flip-Flop.

GO TO BLOCK 15

# EXPORTING? Tokens are The Answer!



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by Jay Carter

## BARRACORA ON VIEW

# Of pinchhitters

I know everyone is probably surprised to see another name on this page after so many years. I know I am, but I consented to do a favor for an old and dear friend. At this moment Roger and his family are enjoying the sunny skies of Florida and I've been called in to meet deadlines and keep "Critic's Corner" going.

As a way of introduction and to lessen any fears that you're in the hands of just some amateur when it comes to pinball (although even I would admit that I fall far short of Roger's obsessive nature when it comes to the games) we go back a long way both professionally and personally. Like Roger, I have come to pinball and all the rest of the coin-operated games, as a player and also a writer. In fact, I've done some work for Roger at GQ magazine where he plays Clark Kent by day before transforming himself into Superpinballer, and I even lent some assistance in research when he was pulling his book together on the history of the industry. And, between it all, we've even managed to play a few games of pinball to keep the reflexes sharp (no pun intended) and to compare notes on what we think of individual games when they first hit the streets.

Anyway, to say the least, I was quite flattered when Roger asked me to pinch hit and try reviewing a game, although it's not as if we haven't played it to hell and discussed the various points of design and all the rest.

Still and all, I feel on shaky ground and hope that you'll bear with me and my observations. It's not an easy task or enviable project, but I'm

game and feel that I've given you fair warning.

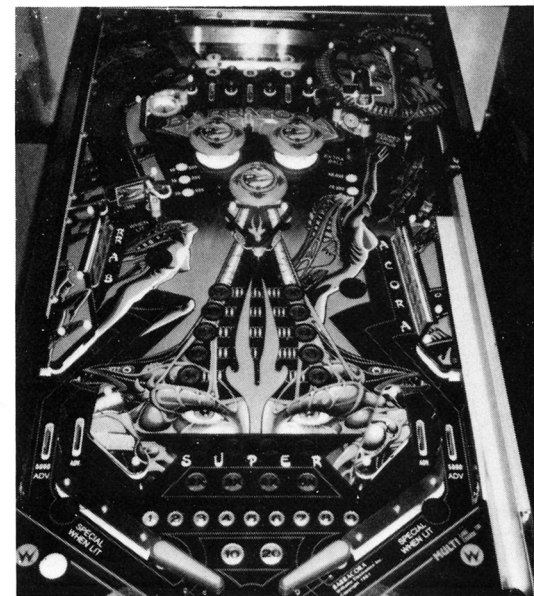
Also, Roger has promised me that he'll add his own comments and evaluations next issue when he returns with his promised tan and a rested frame of mind.

### Williams' *Barracora*

In its promotional material and press releases, Williams has described *Barracora* as "an affordable pingame that challenges today's inflationary economic climate." But there's obviously more to it than just the price.

**PLAYFIELD:** Well, here comes the tough part. Looking at the playfield from top to bottom, there's a kick-out hole at the top left and three center, top lanes (1 & 4, 2 & 5, 3 & 6). Beneath is another kick-out hole at the left and a horse shoe at the right with a bulls-eye target in front in the middle. There are three fairly symmetrical thumper bumpers, and at the base of the lower one a center set up of two bulls-eye targets. At the left is a spinner lane and a bank of three drop targets (B-A-RR) while the right side has access back to the top and another bank of drop targets (A-C-O-R-A). The bottom is a conventional lane and flipper set up.

**ANALYSIS:** I feel I've survived the first hurdle, but there's really more to the game than what's on the surface. It's a multi-ball machine and there are many strategies available when playing, with the old game-within-a-game concept. Once again I'll try the safe approach and try to explain things from top to bottom: The three lanes bring something new on the scene with "Multi-Lane Change" that uses both flippers and takes one



Williams' *Barracora*

*If a player gets the ball in the top hole and the ball he's playing drains, a nice touch is that the top one is released, keeping the game alive.*

better on what Williams had introduced some time back. Here you're trying to move the lights around to get out both rows of numbers, although you need the top light for a lane in order to get the bottom one, but it's really fun to try to synchronize the ball and the lights. Now as to the purpose for all this, the 1-2-3 will build up that lower kick-out hole from 30,000 points to 60,000 points and 90,000 points while the 4-5-6 build up that bulls-eye target at the right in front of the horse shoe from 20,000 points to 40,000 points and a possible extra ball. But that's not it.

Another part of the game is the center bulls-eye targets which have values on the left of 5,000/10,000/15,000/20,000 and 25,000 points. The right side has multiplier values of 2X/3X/4X/5X and 10X. So you can build this up to a possible 250,000 points and any combination thereof is collected by going around the horse shoe. In addition, if the lights are lined up, across from each other, the value will remain for another chance rather than resetting back down to the beginning. And there's still more.

All of the drop targets have to be hit in sequence or else they'll jump back up. Hit down the left side B-A-RR and it's 2X multiplier for out-hole bonus and that lower kick-out hole lights for a ball to lock up for multi-ball play. Hit down the right side A-C-O-R-A and this will also increase the multiplier while lighting that top kick-out hole for possible locking up a ball.

Oh, I almost forgot about that top kick-out hole, if you get all the numbers in the top lanes that hole will light up for a collect bonus.

Each target also corresponds to a letter in the spinner lane for increasing bonus points and you can keep hitting the targets down on any one bank to increase the multiplier up to 5X, but there's also the chance to get both target banks down and this lights an additional Super Bonus multiplier which goes up to 5X and can mean up to 25X on out-hole bonus so there's a lot of points possible here. And you can get either two-ball multi-ball play or three-ball play depending on whether you can get the ball in the top hole first or the bottom one. If a player only gets the ball in the top one and the ball he's playing drains, a nice touch is that the ball is released—and rather than

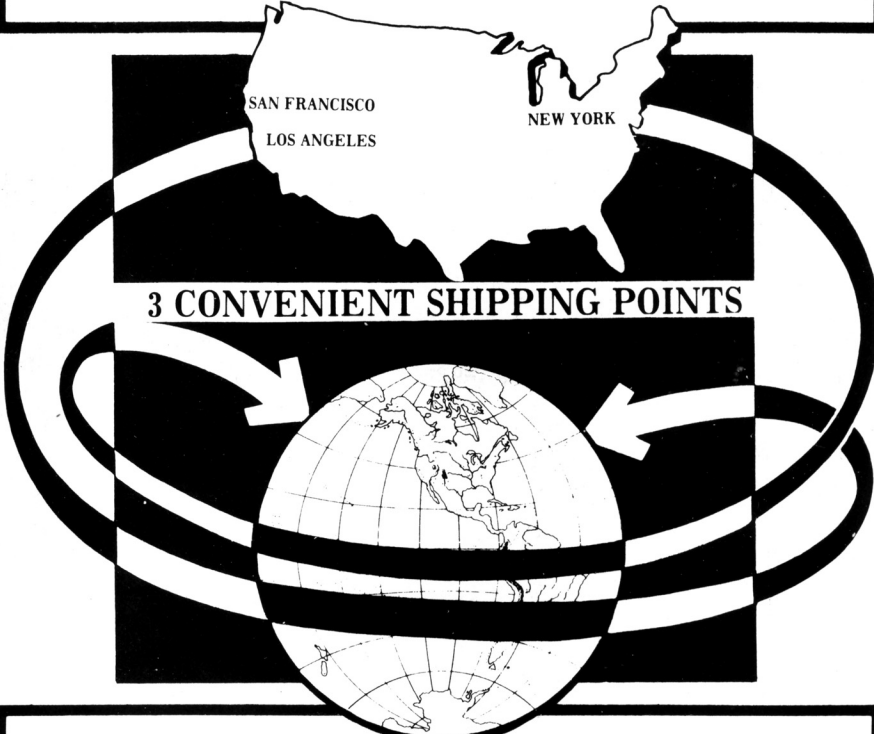
having a dead machine like on a Gottlieb, you get a chance to keep playing. Whew!

GRAPHICS: I like the girl's face on the backglass, and still don't understand the name of the machine, although with pinball that's usually the case. But the colors are bright and you do notice it when you walk into an arcade and it's staring out at you.

PLAY: Roger and I talked about

this, and the limits at the place we play has the game on 600,000 points and 1,800,000 points. That's for an extra ball. The suggestion here is that for free play machines you might want to try 1,000,000 points and 2,400,000 points. There's also a possible bonus ball for the high player if more than one are playing, so you might want to keep that in mind although it's only for about 30 seconds.

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*'It's like Eight-Ball Deluxe where every ball you play leads up to the next one, for a chance at high-scoring possibilities.'*

---

**PROS & CONS:** Okay, here you'll have to take my impressions of the game and some of the comments from players that I've talked to. Most like the game and enjoy playing it. It's pretty balanced from side to side and there are a couple of long shots and more than enough to aim for, but some of the feedback was that the game can tend to play too long if a player really gets hot (although this is true of all the machines I've ever played on) and something else that I found interesting was that a couple of guys mentioned that the scoring wasn't high enough from start to finish. I think their problem was that the game, by it's design is a building up of points.

It's like *Eight Ball Deluxe* where every ball you play leads up to the next one. You have to accomplish certain things in order to get a chance at the high scoring possibil-

ities and the same thing is true here. That multiplier can really help and the chance for almost unlimited multi-balls is great. But what I think is that a lot of players today want instant gratification and don't really get into the game that deeply to fully understand what they're doing and why.

It may even be the problem with this game, although there are some dedicated players who are always on it. It's just that there's so much going on. You have that middle mega-point possibility and yet almost no one plays it as a main part of the game. I do and I'll tell you, copping 250,000 points can really help get you out of a hole. But it really is, primarily, a skill game, especially with the drop targets having to be hit in sequence. You really have to play the whole board if you're going to get anywhere. I guess players might not be

totally enchanted with a basic design that's all tied together. However, it does play nice and gives you a chance to get comfortable with it. I think it's a good game and the way Roger broke down the ratings to me I suppose that means it's a ###, so that's what I'll give it.

**RATING: ###**

I can't believe I finally got through this. It was as if I was playing the game while I was typing about it, which is really a strange experience. I hope I didn't leave anything out, and that you were able to follow me in my descriptions, although the best way is to play it yourself and see how you feel. Well, at least I've gotten you to read this far and rather than risk losing you now, I'll sign off. Hurry back, Roger, and thanks for the chance to "play through" a game.

---

*'Hurry back, Roger, and thanks for the chance to "play through" a pingame.'*  
—J. Carter

---



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## Players jump for Alpine Ski

Taito America's newest video game, *Alpine Ski*, is the first video game to capture the essence of championship skiing, slalom race, and ski jump. The three games parallel the structure of an Olympic skiing competition.

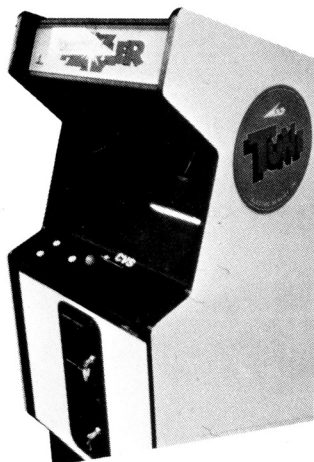
Downhill skiing in the video game begins with a chair-lift ride to the top of the snowy slope, where a timer is set. An accelerator button starts the skier on the slick course. The player must maneuver the skier around snowmobilers, trees, woods and other skiers, and guide expertly to collect the highest points. Skimming the icy ponds receives the highest values, but this throws the skier into treacherous skids.

When a skier is knocked down, he loses ten seconds and every second counts! Playing time is increased at 10,000 points (adjustable) and each additional 5,000 points (adjustable) after that.

After the downhill, with time still remaining, the player enters the slalom race. The player must now ski between flags to collect points, with a 100-point penalty for every flag knocked down. The player is ready for the ski jump after completing this course.

The ski jump is a one-chance challenge. Using a radar screen to gauge his timing, the player must punch the accelerator button just as the skier lifts off the ramp. The object is to maximize the distance of the jump and bonus points scored. A good jump can increase the player's score enough to give him additional time and start him on the downhill race again.

*Alpine Ski* can be played with one or two players. It measures 67"x24"x30". For further information, contact factory distributors or Taito America Corporation, 1256 Estes Avenue, Elk Grove Village, Illinois 60007; phone 312/981-1000.



## Dazzler converts to TES games

Convertible video games are now being sold by Tuni Electro Service of Tempe, Arizona.

The Convertible Video System (CVS) is an interchangeable games concept. The system includes the universal printed circuit board and universal sound PCB, which has a wide range of speech capabilities. The game programming comes in a 5½"x8" module that plugs into the main PCB.

TES is authorized to manufacture and market CVS in North America.

Century Electronics, a leading video games manufacturer in the United Kingdom, is the designer of the CVS system. The system enables operators to get considerably more mileage out of their cabinets and monitors, according to Tuni officials. The CVS system, explained TES President James Thuney was developed to help justify initial operator costs and maximize operator profits.

To change CVS games, only the marquee and game module, and sometimes the control panel, are exchanged, a process simpler and less costly than most competitors' systems, claims Thuney.

Games being offered include *Cosmos*, *Space Fortress*, *Dark Warrior*, and the latest two, *Video 8 Ball* and *Dazzler*. *Dazzler* is a maze game with OH (our hero) running through to read the squares at the top and bottom of the monitor. While he is chased by vultures, OH grabs a banana from the square to feed the gorilla. To foil vultures, a snake can be placed in their path to slow them down. *Dazzler* has nine phases plus "home," and each step gets progressively more difficult to complete.

The CVS games are available in the upright model (pictured here) and the new convertible table model which made its debut at the recent AOE in Chicago.



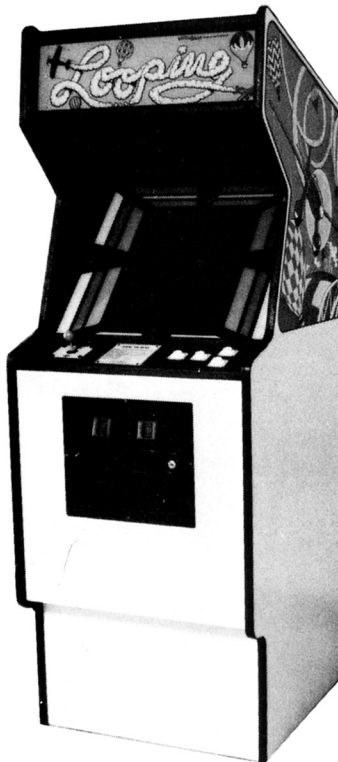
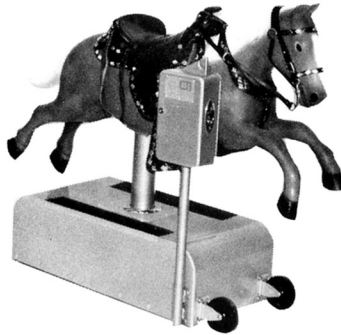


## Fuzziest kiddie ride

Utec, Inc. claims to have the debut of "the most life-like horse in the kiddie ride industry."

*Fuzzy*, the new attraction, is covered with a brown "fur" that is designed to attract children to this ride. To add to the effects of realism, the rider will be given the sounds of pounding hoofs coming from the coin box, said Utec product literature.

For further information—and a sample of *Fuzzy's* fur—contact: Richard A. Hall, sales manager, Utec, Inc., P.O. Box 12530, 2770 Highland Avenue, Cincinnati, Ohio 45212; phone 513/531-2800.



## Fear of Flying?

The audio announces "Flight number one," the player taxis his airplane down the runway, and off he soars on a flight into fun and adventure in the new video game *Looping* from Venture Line Inc.

"*Looping* is a one- or two-player game that offers more latitude in movement and control than any other game previously on the market," says Rick Wood, director of marketing for Venture Line. "*Looping* is a game that tests the player's flying skills with four unique and different patterns that become progressively more difficult."

*Looping* offers action fierce dog fights with hot air balloons to the maze-tunnel that requires precision movements.

Joe York, president of Venture Line, noted that *Looping* will be offered in the exclusive Venture Line "Change-A-Game" format. "Change-A-Game" enables the operator to upgrade a Venture Line cabinet both mechanically and graphically with future product from the firm at a dramatic savings," said York. For further details, York suggested that operators contact a local Venture Line distributor.

*Looping* is manufactured by Venture Line under license from Video Games GmbH of Lich, West Germany.

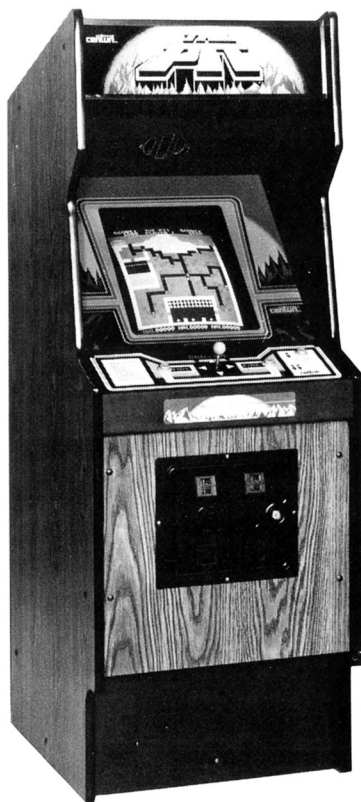
## Improved system in Devil's Dare

Gottlieb recently introduced its latest pingame, *Devil's Dare*, which the company said reflects "efforts to keep pinball exciting and competitive." *Devil's Dare* is a single-level pingame into which Gottlieb introduces an expanded solid state system 80A which will become the standard for its future pingames.

First and foremost in the system's new capabilities is the incorporation of 7 digit displays for players' scores. The system's self-test capabilities have been expanded as has the number of coin/credit combinations. The bookkeeping system is now more convenient to use and board repairs have been facilitated by the addition of sockets to the control board's major ROM chips, explained Marshall Caras, Gottlieb's vice president/marketing. He commented, "System 80A has been developed in response to the inputs and suggestions we have received from both the operator and the distributor level. We think it will deal most capably with both the current and projected needs of our worldwide marketplace."

Taking advantage of System 80A's new capabilities, *Devil's Dare* features "multi-mode" action. When playing either 2 or 3 ball multi-ball, players accumulate "multi-mode" bonus points. When levels of between 50,000 and 70,000 points are reached, the player is entitled to a free period of multi-ball play. Players now have two ways to earn both extra-ball play and bonus points, with a separate display for each bonus. A challenging and complex playfield with three flippers and three drop-target banks compliment *Devil's Dare's* new electronic systems. "This, in combination with great sounds, player-involvement speech, and stunning artwork, makes *Devil's Dare* the pin to buy this spring," said Caras.

Caras concluded by saying, "We've heard the operators' comments on ROI, and *Devil's Dare* is our response. With System 80A's capabilities, we think we've packed every bit as much challenge and excitement into *Devil's Dare* as any of our recent games, and at a price we know will make the operator smile."



## The Pit holds buried treasure

Centuri, Inc. has announced three separate licensing agreements and the concurrent release of three separate and distinctive video games.

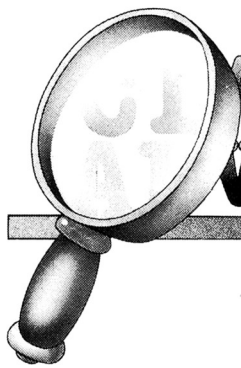
The Hialeah, Florida based firm has entered into an agreement with Konami Industry Co., Ltd. of Japan to manufacture *Loco-Motion*, A.W.-Zilec Electronics of Great Britain to manufacture *The Pit*, and the Italian-based Olympia, Inc. to manufacture *D-Day*.

The three games were well received at a recent three-city dealer preview in San Francisco, Chicago, and New York, according to the manufacturer.

"Today's distributor is acutely aware of the competitive nature of today's player and recognizes a winner when they see one," said Centuri's Vice President/Sales, Ivan Rothstein.

In *The Pit*, the player must reach a treasure which lays buried and protected in the bottom of a cave and then make it safely back to a spaceship without being destroyed. Not only does the player have to ward off enemy explorers, but he must avoid huge falling rocks that block his path.





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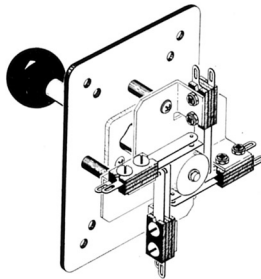
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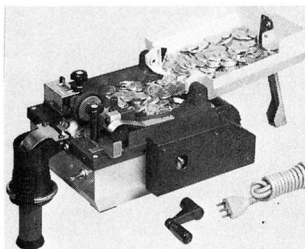
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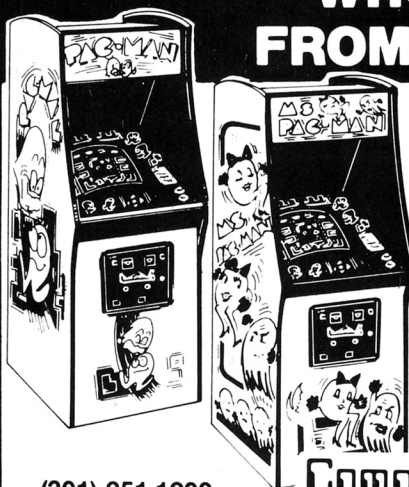
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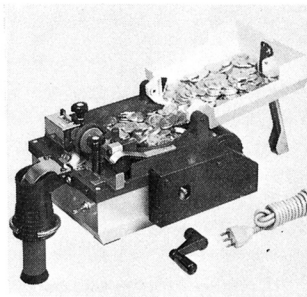
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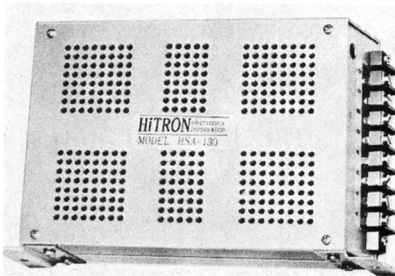
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## “Biz op” fraud here to stay:

# How to make big bucks and never go to jail

by Mike Shaw

In recent months we have spent much of our time at *Play Meter* tracking down what we have come to know as “blue sky” firms—business opportunity companies whose *modus operandi* are so similar that you would think they all attended “biz op” school together.

We have not been the only reporters stalking these peddlers of video fraud. Television crews in Washington, D. C.; Saginaw, Michigan; and New Orleans, Louisiana have staged series about transient video “biz op” companies. Even *NBC News Magazine* has televised a segment on one of the principal offenders.

But, of course, video “blue sky” sales is of particular interest to us because it is the popularity our industry has worked so hard and innovatively to earn that they are capitalizing on. And, in the process, they are contributing significantly to the degradation of our national image.

The fact that our industry has enjoyed great popularity is the draw for these “biz op” firms, but the reason for their proliferation is quite another matter.

Leisure Time Electronics, Reliance Capital Corporation, Marketing Associates, Entertainment Industries, Quorum Industries, Potomac Games, American Game Exchange, Fun & Games, Counter Top Amusements—all are “biz op” companies selling video games, all have been brought to our attention within the last few months.

These companies have reproduced at a rabbit’s pace because there is virtually no deterrent for them not to. Even if a laborious and expensive legal procedure is carried out against them, the worst they will suffer is a slap on the hand and a scolding—hardly sufficient deterrents to keep the “biz op” folks from shifting gears and starting down a different path riding the same profitable endeavor.

“I would agree that not much is done,” says Kathleen Radinsky, attorney for the Federal Trade Commission. “There are no criminal sanctions for violating FTC rules. About the most that can happen is that we order them not to do it anymore.”

The extent to which it is possible to pursue these white collar criminals is to drag them through federal courts, says Radinsky. But she is quick to add that the process takes years, is prohibitively expensive, and “has never actually happened.”

In some instances, out-of-court settlements have been reached and companies have agreed to pay back a certain amount of the monies they have bilked from unwary investors, but again this is hardly a

deterrent.

Now, of course, there are state regulations which affect these peddlers of putrid products. But, Radinsky says, “few states have proper sanctions, and even if they do, they have limited funds for use in prosecuting.”

And even well-meaning state and municipal officials are virtually helpless in preventing fraudulent “biz op” companies from going their merry way.

When Quorum Industries set up shop in New Orleans’ plush Marriot Hotel, *Play Meter* discovered they had failed to post the required state and city bonds and had not acquired the prescribed licenses to do business in the city. But even though the Secretary of State and the New Orleans District Attorney’s office were alerted to Quorum’s violations, the company got out of town uninhibited from walking off with—according to Quorum officials—more than \$1,000,000 in sales of machines that, if the company’s previous history is repeated, will never be seen by their buyers.

“Even if we had arrested them,” said Lisette May at the Orleans Parish District Attorney’s office, “we couldn’t have done much. Their offense is only a misdemeanor.”

So we are likely to see a continuation of rampant “biz op” fraud within our industry. The video “biz op” pitch is just too good to deny—booming industry, cash business, limited investment, etc.—and there is nothing in our judicial system that is prepared to deal severely with this brand of white collar crime.

The amazing realization is that a sincere business opportunity venture in this industry (Potomac Games is currently making such an effort) could also be a profitable venture. A company could secure a good supplier contract with a quality manufacturing firm, sell the games to investors based on honest statements about profit potential, deliver the games when they are promised, help arrange for capable servicing, and even provide a dependable locating service. It might seem heretical to operators who are currently struggling to stay afloat amidst existing competition, but the fact stands that a “biz op” firm run honestly and properly could offer a viable product.

But, again, the reality is that there is just no incentive to operate honestly. It is less expensive and more profitable to operate unscrupulously. Until laws are formulated and the means to enforce them made affordable, “biz ops” of the most fraudulent kind will flourish.



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Turbo is also available in the compact upright, with score indicator, gauges, steering wheel, stick shift and accelerator built for maximum space efficiency.

Both models offer behind-the-wheel excitement in a grueling cross country race. Road handling skills are put to the test as the Turbo course winds through busy city streets, narrow suspension bridges, blind tunnels and rambling country roads.

Sudden changes in road conditions such as snow, wreckless competitors and emergency-routed ambulances further challenge the player's driving abilities.

No pit stops are permitted in this fast-paced race to the finish. Points are accumulated as Turbo successfully routes through each phase of the course, lapping other cars. Drivers can monitor their progress at a glance with read outs for time remaining on the clock (adjustable) and number of cars passed at the top of the screen.

Collision during the first lap sends drivers back to the starting line. In succeeding laps, however, a collision explodes the Turbo car on impact.

In a rolling rural straightaway, road dips obscure cars ahead creating a hazardous sequence that taxes the driver's skill. Exercise caution and check speed while climbing steep hills.

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