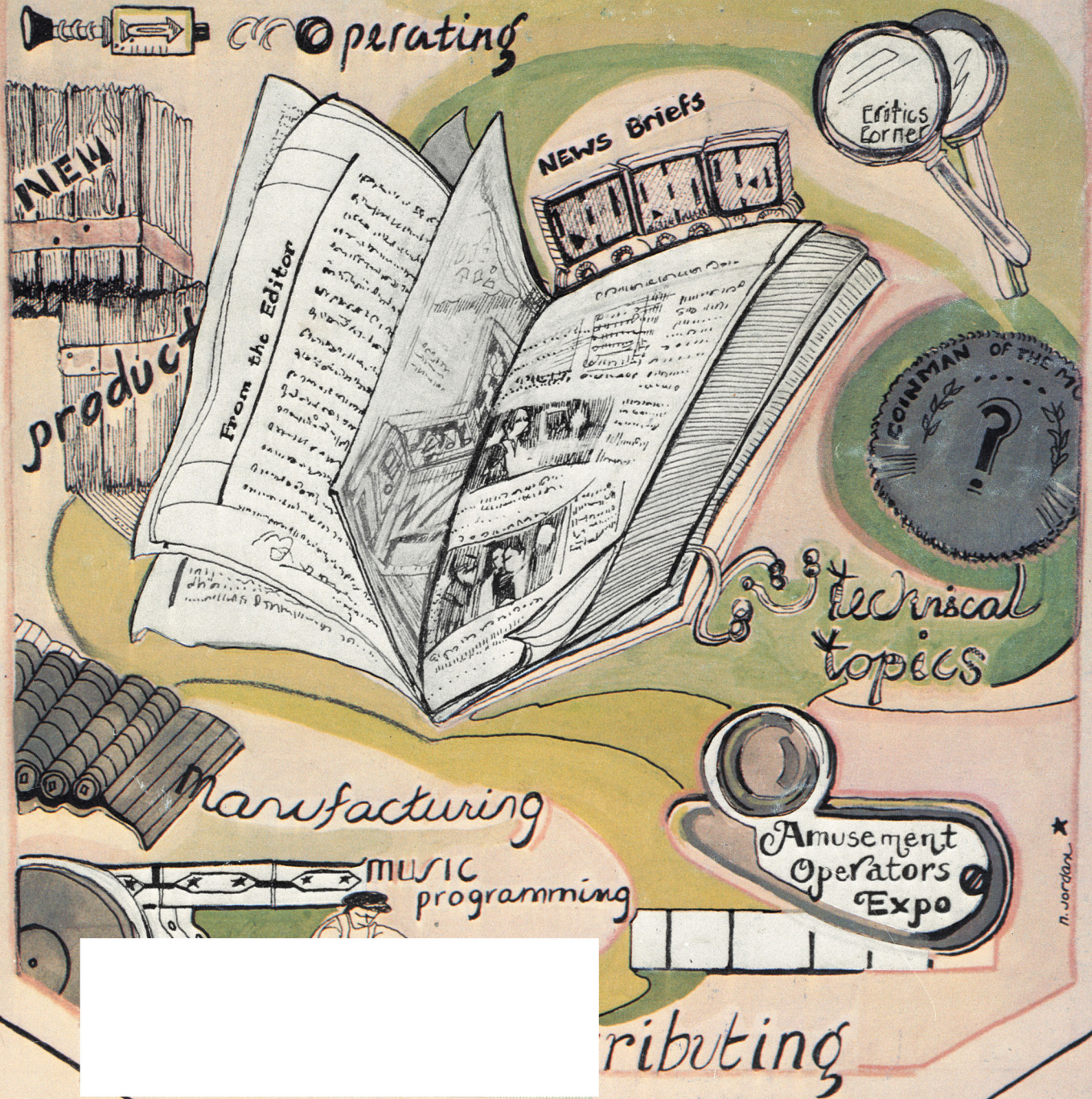


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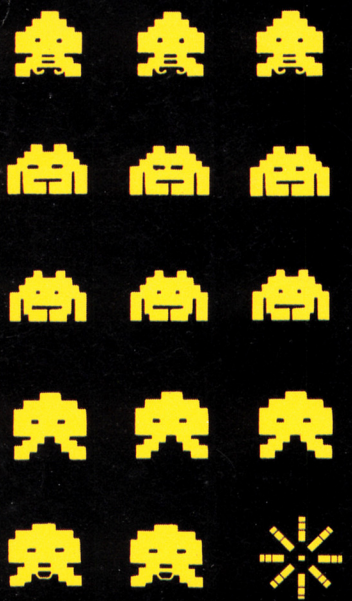
# PLAY METER

Volume 6, Number 1

January 15, 1980



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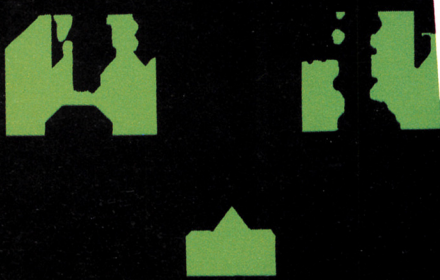
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# PLAY METER

Volume 6, Number 1  
January 15, 1980

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# PLAY METER

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ILLUSTRATOR Nancy Jordan designed PLAY METER's pinball backglass on this month's cover.

# From the Editor

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As we stand on the threshold of a new decade, it may do us all well to reflect on some of the more important events of the past decade. In so doing, we may gain some valuable insight and be better prepared to face the challenge of the '80s.

The 1970s would have to be called the most productive and innovative decade the industry ever has experienced. For most manufacturers, it was a period earmarked by record sales and production—truly a boom period for new games. The jukebox, long heralded as the staple of every route, took a second seat to games in the '70s. Urban renewal programs, increasing numbers of fast food restaurants, and discos were the main factors contributing to the demise of the jukebox.

But the hardest blow came when the once famous Wurlitzer Corporation discontinued its manufacture of phonographs in the United States. The industry was shocked to see one of the country's most established jukebox manufacturers call it quits. That began a startling turnaround within the marketplace—operators suddenly began to focus their attention and dollars toward the purchase of new games.

The marketplace, consequently, became saturated with new types of games. Electronic wall games and foosball were the first to emerge. And although their popularity has waned, both games still are doing well in some areas of the country.

Yet the biggest splash of all, however, was the introduction of the first video games. While Nutting's *Computer Space* always will be remembered as the first, Atari's *Pong* was the first video game to garner national acceptance. From that point on, the games became increasingly important to the operator and are a very profitable line of equipment. Who would have believed back then that the highest earning piece today would be the video game?

If a list were made of the most successful game types that premiered during the last decade, Brunswick's *Air Hockey* game would have to be included. Once the most profitable piece on any operator's route, *Air Hockey* has made its mark on the industry, and, incidentally, is still with us today.

The '70s also brought with them a new game type in a new configuration—the sitdown cocktail table. Although cocktail table games initially were accepted with some skepticisms, they largely are responsible for opening up new locations all over the country. A bonus, too, was that many of the operators who started out with cocktail tables as a means of gaining a foothold within the industry have gone on to become very successful full-line operators.

The '70s will be remembered as a time of transition. Without a doubt, the most significant technological event that took place during that time was the change from electro-mechanical to solid state. Virtually every new phonograph or game produced today that uses electricity

utilizes some form of solid state circuitry. The days of the screwdriver and pliers are now long gone.

Technological advancements and new games were not the only events of the '70s. Pinball became almost as popular as apple pie due largely to its legalization in such major metropolitan areas as Los Angeles, Chicago, and New York, which led to a considerable amount of favorable media attention.

And one result of this better image helped pave the way for the arcade, another "boom" feature of the industry in the '70s. The new family-oriented concept caught on nationwide and before long, major shopping centers, who once scorned the idea of an arcade, welcomed them.


All things considered, the '70s best may be described as a renaissance period for the industry. It was a decade of growth. New games, new locations, new legislation, and new technology all were contributing factors to the boom.

So what's in store for the '80s? Who can say? Let's just hope that the coming decade will be as beneficial as the last. For the most part, however, we probably will not see as many new game types become successful although we can look for vast refinements in present game types. Videos and pinball, for example, probably will be the top contenders for technological polish—look for changes in the playfield, such as multi-leveled playing surfaces. Video games will use more color and vivid screen graphics for a heightened sense of realism. Visual effects, special effects, and improved sound effects will offer players a more realistic challenge.

Economically, we can expect to see prices continue to rise. Although solid state technology should slow the rate of increase, inflation will still be with us, which will almost negate the effect of lower solid state production costs. This means that play prices in the '80s should increase at a corresponding rate. And whether we like it or not, we will need the \$1 coin desperately in this decade—by the time 1989 rolls along, a dollar probably won't even be worth 25 cents.

While there is a lot of uncertainty about the 1980s, there is one thing that you can be assured of—PLAY METER Magazine, yet another product of the booming '70s, will continue to keep you in touch with what's happening in the '80s. And as we embark upon our sixth volume, we wish you all a very prosperous, successful, and exciting 1980s.

Welcome to the future.



Ralph C. Lally II  
Editor and Publisher

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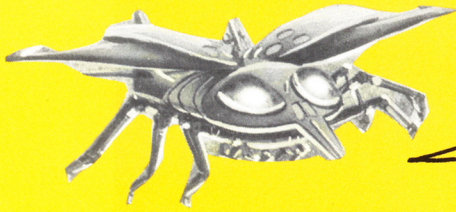
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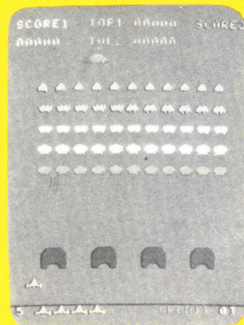
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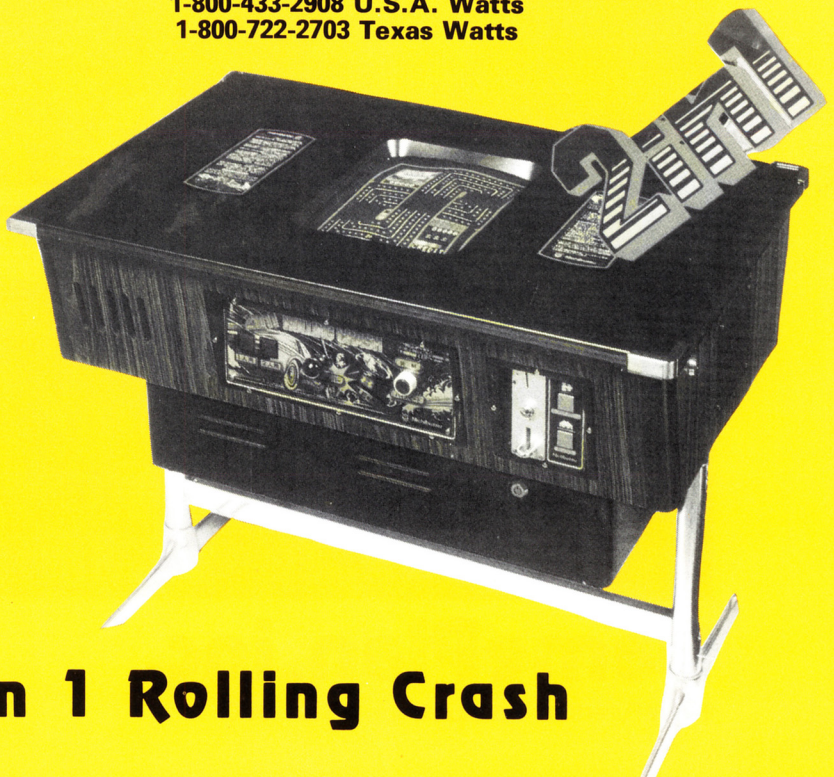
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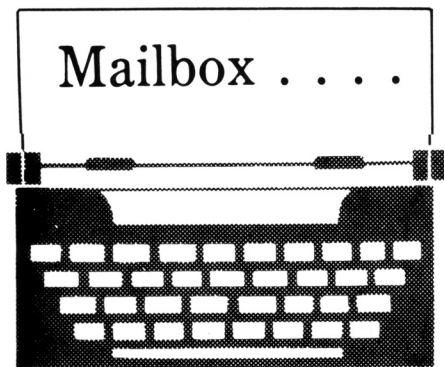
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## Arcade info wanted

I would like to see more articles on promotional ideas for brand new arcades because I want to improve my business.

One thing I cannot have is a tournament with an entry fee. However, I can give prizes and have cash give-aways. But how does a brand new business make any money without charging a fee, especially if the company is low on funds. How come bowling alleys can have entry fees for a pot?

If you have any suggestions or ideas for drawing people into the arcade, please feel free to write back.

Another thing, there was an arcade in Pasadena 2-3 years ago that folded, and I can't understand why. The location was across from a junior college, and there were fast food restaurants and a Malibu Grand Prix just 3 miles away.

**James Jev**  
Los Angeles, California

## Pricing made liberal

I manage the bowling alley and arcade room at UCLA. We have an average of 35 pinballs, 15 videos, 4 foosballs, and 1 Air Hockey table in our arcade, and we gross about \$200,000 a year.

My question is this: do you know of any arcades of this size that offer all pinball games at 3/25 cents, 5 ball play? We also offer extra time, etc. on videos, like giving 5 lasers on *Space Invaders* instead of the usual 3. I have not found any arcades in southern California that offer 3/25 cents, and I'm wondering how many there are!


As it stands now, we plan to keep the games at 3/25 cents, 5

ball play, for at least one more year, and, probably more. If we're the only one with such a liberal pricing schedule, it could be a great advertising scheme for us.

**Lane Grado**  
Los Angeles, California

[Ed. Note: Actually, you are not alone in your liberal pricing methods, but you are in a minority. Most pins, according to our most recent operator survey, are set on three-ball play and 25 cents per game. Of course, there are some things you didn't

include in your letter. If your pinballs are electro-mechanical, then your pricing is probably very close to the norm. But if you're operating the latest solid state pins, you do have a very liberal pricing policy. As for Space Invaders, that game would probably be a success even if it were unplugged! Your operation does point out, though, that an operator should consider his clientele when pricing his equipment. While 3/25 cents, 5-ball play may work in your area, it may not in the next town.]



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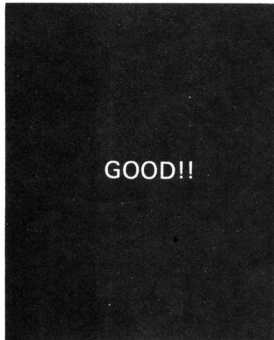
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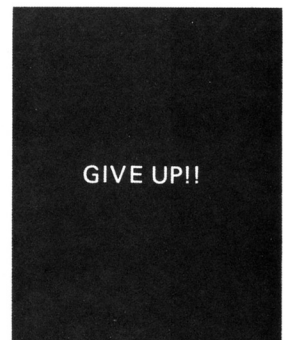
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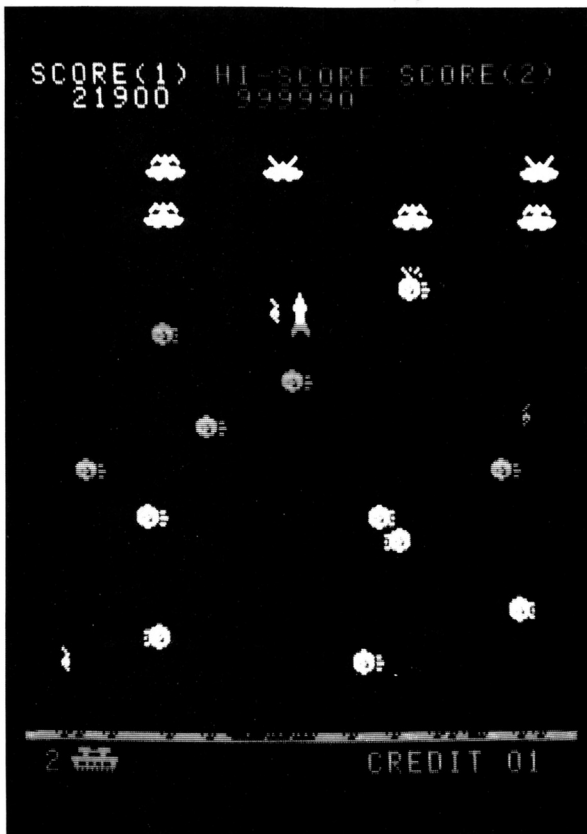
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- 1 SCORE DISPLAY:** 6-digit display; 0 → 999950. However high your score may be, it is certainly displayed.
- 2 UFO:** A mysterious fleet of armed UFO's appears suddenly from a different dimension. They assault you by bombing.
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  - Depress the fire button and a missile will be launched; the missile speed will increase when depressing the fire button continuously.
  - Control the missile sideways by handling the lever so as to assault the UFO's while dodging meteorites and bombs.
- 4 METEORITES:** Meteorites drifting in the battle space. At the start of the game there are 5 meteorites. They increase one by one as each pattern is erased. A maximum of 32 meteorites appear.
- 5 SCORE:** 50 - 550 points for UFO. There is a bonus chance of 600 points for one pattern.
- 6 LAUNCHING PADS:** 3 launching pads are available (alterable to 2 - 5 pads by controlling dip switches.)
- 7 EXTRA:** A launcher appears per 3,000 additional points (alterable to 5,000 points by controlling dip switches.)
- 8 MESSAGE:** While playing the game, messages appear on the screen. "GOOD!!" "VERY GOOD!!" "WONDERFUL!!" "FANTASTIC!!" "GIVE UP!!"
- 9 CREDIT:** The number of credit games is displayed. Games are countable up to 99 games.

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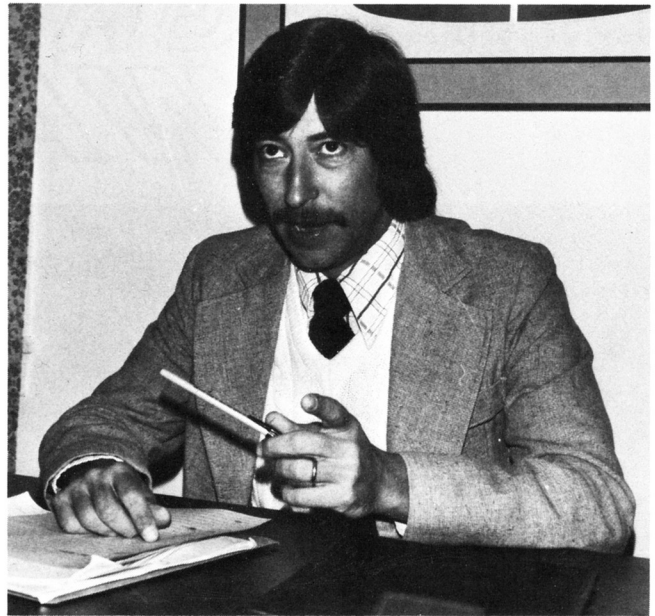
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**A candid interview with  
PLAY METER's founder/ publisher**

# Ralph C. Lally II



This month's Coinman is none other than PLAY METER's founder and publisher, Ralph C. Lally II. The occasion of the interview is PLAY METER's fifth anniversary, perhaps not a long time compared to most business operations—but at least it makes PLAY METER the oldest publication serving the U.S. coin-operated amusement industry exclusively. In those five years, Ralph Lally has guided PLAY METER to its prominence today as the most widely read magazine in the industry.

But just five years ago the chances for that success looked pretty dim. For there were many who said back then that a magazine devoted entirely to the coin-operated amusement business didn't have a chance. For such a magazine to be a success, they said, it had to rely heavily on the record or vending industry. Fortunately, they were wrong, and PLAY METER has prospered and flourished as the industry itself has prospered and flourished.

The time was right for a magazine such as PLAY METER to burst onto the scene in 1974, said Lally. "The trade press at that time had deteriorated to the point where industry news was usually featured in back sections of record publications and vending magazines. The industry was being treated like a stepchild by these two larger industries.

"I thought it was an insult to this industry to have to read a trade press that almost seemed ashamed of itself. And, not only that, the material that was printed was for the most part press releases, which were designed to glorify or sell some manufacturer's product. So there was no useful information to be gained through these publications.

"I saw that there was a desperate need for getting the word out," said Lally, "because I could see the tremendous growth potential for this industry at that time. Video games were coming on strong. The legalization of pinball in major cities like Chicago, Los Angeles, and New York was right around the corner. Also, the mass media turned its favorable attention towards this industry at that particular time."

Ralph has been associated with the coin industry since 1968 when he started working for a vending company in Lafayette, Louisiana to help him through school. He worked full time for the vending company, taking a class every day in lieu of his lunch hour, and carrying as many night classes as were possible. But he didn't seem to be missing much of his college life either. He was a member of his college's golf team, a member of a professional band, and an active fraternity member also. In addition,

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while still going to school, he got married. After graduating from the University of Southwestern Louisiana with a degree in Management, Ralph moved back to his home town of New Orleans where, relying upon his years of experience in the vending business, he landed a job with TAC Amusement Company as the executive vice president and general manager of that company's distributing arm—Operators Sales.

Among his goals for Operators Sales was the coordination of a citywide foosball promotion. While going around to the different locations on this promotion, he met a palm reader who forecast the drastic change in his career. "She asked me if I were a writer," Ralph recalls. "And when I said no, she still insisted that my career change would have something to do with writing."

Ralph laughed off her predictions; but just a few months later, in the early summer of 1974, he found himself working on the idea of starting his own magazine. At the time, he knew nothing about publishing a magazine; so he studied everything about the magazine business, and then carved out his first issue in time for the AMOA Show in 1974.

"The people just went crazy over the magazine," Ralph said. "It had the appeal even back then, even though those early issues were pretty rough looking compared to what we're turning out today."

After several months of trying to work the magazine around his job at Operators Sales, he finally decided that PLAY METER required his total dedication, and so he made the jump—somewhat apprehensively especially in light of the fact that he was now a family man with two daughters, Carol Ann and Leslie. But the idea took root, and today PLAY METER is firmly implanted in the coin-operated amusement industry.

Now as PLAY METER embarks on its sixth year, Ralph Lally is making another bold step. He has set up a national trade show and convention for March 20-22 at the Fairmont Hotel in New Orleans. So our anniversary interview with PLAY METER's editor and publisher investigates not only PLAY METER's magazine operations but also his reasons for this new initiative—a coin machine trade show and convention. His answers to direct questions are thought-provoking and, as is par for PLAY METER, somewhat controversial.

---

**PLAY METER:** As the publisher of PLAY METER, it may seem that your agreeing to be interviewed by your own publication is somewhat egotistical. Therefore, why did you agree to be interviewed?

**LALLY:** Quite frankly, I'm doing this interview reluctantly. But I did want to clear the air about a few things—such as our editorial policy and our first ever trade show. The reason for consenting to be interviewed is that every time we at PLAY METER attend a trade show, like the recent AMOA Show in Chicago, we get all sorts of questions about the magazine and the magazine's direction. And since we feel many of these questions reflect a puzzlement by a large number of our readers and since it would probably take a great number of editorials to cover them all, I decided that maybe this interview in our anniversary issue would be the best approach.

**PLAY METER:** What is the biggest problem with being a trade magazine publisher in this industry today?

**LALLY:** Our biggest problem has been our editorial policy. We are the only magazine in this industry to come out with a very serious approach to trade journalism, and this has created problems in some quarters where some advertisers think a trade press should be a shill for its advertisers. It is not our intention to produce a vanity publication that is designed to generate as many advertising dollars as possible. PLAY METER is aimed at helping the operators of America become better and more profitable businessmen, regardless of how many advertising dollars we sell.

And this has led to some problems, not in the area of readership or subscriptions or circulation, but in the area of advertising revenue where some advertisers feel that their advertising dollars should also buy for them our editorial opinion. And this is not the case. We won't hype products for manufacturers or distributors because PLAY METER was not designed to sell equipment. This industry has enough magazines that do that sort of thing. PLAY METER was designed to help operators run their businesses more efficiently and more profitably. We feel if we keep our readers up to date as far as what is new and what is coming out, then we're doing our job. We feel we'd be insulting our readers' intelligence if we said every game every manufacturer turns out is "great" or "the ultimate" or "the best thing since the wheel." Our readers know better. Every manufacturer has turned out some dogs they'd just as soon not remember.

**PLAY METER:** But has this editorial stance actually lost advertising revenue for you?

**LALLY:** Yes, we have lost some advertising revenue as a result of it. But I feel the money we have lost from advertisers who resent our editorial policy was more than offset by the tremendous amount of readership PLAY METER has been able to generate because of its honesty. I think because we are so honest in our editorial policies and our reporting, the operators of America value PLAY METER to a great extent. And we, therefore, enjoy a very large and healthy paid circulation as a result of it. We obviously would not have this type of paid readership if we were nothing but a glory press for whoever wanted to pay the right number of dollars for us to say nice things about them. I think the manufacturers and distributors and suppliers you see advertising in PLAY METER today respect our position and have in fact adopted the right attitude as far as advertising. There are no strings attached to their advertising dollars with us, and we feel that's the only way to go.

**PLAY METER:** Your magazine's circulation is mostly second-class. What does that mean?

**LALLY:** Second-class is a classification given by the U.S. Post Office to publications that are read for the most part by paid subscribers. It differentiates us from junk mail which moves through postal channels either at first class or bulk rate. It means people pay to receive the publication; so it can be mailed at a discount. The criteria for second-class mail is that at least fifty percent or more of our total circulation is verified as paid by annual audits of the U.S. Post Office. It verifies that we have what we say we have.

It would be real easy for a publisher to say he reaches so many people and has so many paid subscribers, but proving it is another thing entirely. For that reason it is an assurance to our advertisers that our circulation is paid; and, of course, there are benefits for things like that. Advertisers realize that people who pay for magazines are more likely to read those publications than magazines they get free of charge. Magazines and newspapers you get free of charge tend to be used to line the bottom of bird cages.

**PLAY METER:** But this second-class mailing privilege does seem to have a setback in that a second class periodical apparently moves slower through the mails.

Why is this?

**LALLY:** That is not so much the result of our second class classification as it is our frequency of publication. You'll notice that a lot of major U.S. weeklies, such as *Time* and *Newsweek*, also have second class classifications, and they get to their readers rather rapidly. The reason for this is that they are weeklies, as opposed to **PLAY METER** which is a semi-monthly.

What we've been told by the U.S. Post Office is that although *Newsweek* and **PLAY METER** are both second class, the post office will move the *Newsweek* first because they know they'll have another batch of *Newsweeks* to move next week. And they know they can move the **PLAY METERS** slower because they know they'll have about two weeks before another **PLAY METER** or **PLAY METER Update** gets there. So consequently it takes anywhere from two to three weeks for people to receive our magazine through normal second class mail. As far as we're concerned, this practice by the U.S. Post Office smacks of discrimination, but we're apparently up against the numbers.

However, if those readers who are really concerned about the two to three weeks delivery time needed to get their magazines quicker, they can pay to have their magazines sent to them first class. Of course, this costs extra, for the additional postage, but we try to give our readers the option of how they want to receive their magazines. If anyone is having problems in this area and wants to start getting his magazines mailed first class, all he has to do is check off the box at the bottom of our subscription card or renewal form and ask to have his subscription sent to him first class. The additional cost for this is fifteen dollars.

We don't want to force anyone to pay more money for our magazine than he has to. So we've left it open to our readers to choose if they want the more expensive, but faster first class subscription or the somewhat slower but cheaper second class rate.

**PLAY METER:** What about the date on the magazine. Shouldn't the readers be getting their issues of **PLAY METER** on or before that date?

**LALLY:** No. Again, this date is a postal regulation which has caused a considerable amount of confusion among our readers. They see a date—such as the January 15 date on this issue—and think they should be getting their magazines on or before that date. But that is not the case. The date on our covers has been the issue date—the nearest estimate of when that magazine was actually mailed. But since this date has been a source of problems

for some of our readers, we have taken steps to update our magazine's getting into the reader's hands. We expect that very soon our readers will begin to notice that they are getting their magazines well before the issue date.

**PLAY METER:** Let's get into another area. **PLAY METER** is now going into a new venture, a coin machine show. Why is this?

**LALLY:** We feel that national gatherings of operators, distributors, manufacturers—all segments of this industry—can yield benefits, if it's done properly and if it's done timely. We feel that there's a lot of expertise in this industry that needs to be tapped. And, as a magazine that constantly draws upon this expertise for the source of its articles, we feel we can provide the industry with a truly beneficial conference.

Presently this industry has only one show in the United States a year, and some say that's enough. I would have to disagree with that statement, especially in view that that one show—and I'm referring to the AMOA Show—is held at the wrong time of the year and doesn't do everything it could be doing for operators.

I don't think it's the intention of the AMOA Show to educate the operator. Basically, I think the purpose of the AMOA Show is to provide an exposition hall for the industry and a meeting atmosphere so that its members can conduct association business. The AMOA Show is essentially for manufacturers and distributors.

But I think the goals of a national convention and exposition should entail considerably more than that. I think a national convention should be designed around the operators and their needs. A national convention and trade show for this industry should be designed so that the operators can attend the exhibition and learn a great deal through participation in a series of meaningful seminars. Such a convention should give operators the opportunity to interact with other operators so that they can explore common problems and find common solutions. In other words, it should be educational, not just a show for the sake of a show.

I should point out that two years ago we made the suggestion to the AMOA in our editorials that the AMOA Show should provide its members with more seminars. The word we got back at that time was that it was not feasible, that it would take away from the exhibit hours already committed to the exhibitors. Well, obviously it was feasible after all. This year the AMOA had two mini-seminars and a state association seminar before the show even opened up, in addition to its regular seminar.



*"Presently this industry has only one show in the United States a year, and some say that's enough. I would have to disagree with that statement..."*



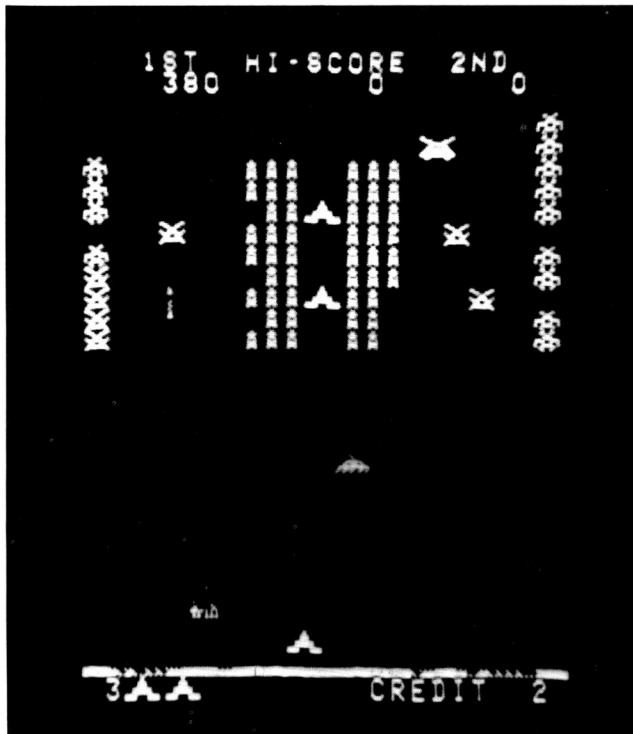
*"One of the most difficult things about putting this show together was coming up with a series of seminars that we felt would be both meaningful and useful to the operators."*



*"Just because we're not afraid to criticize the national association or make suggestions...does not mean anything other than that we are truly concerned about this industry."*

# UNIVERSAL

# COSMIC GUERRILLA



## HOW TO PLAY "COSMIC GUERRILLA"

- 1 **SCORE DISPLAY** . . . . .  
6-digit display from 0 - 999990.
- 2 **UFO** . . . . .  
When hit, 50 - 300 points are scored.
- 3 **GUERRILLA** . . . . .  
The guerilla rushes towards your block from both sides to take it away while bombing. When the block disappears, he tries to take away the central laser gun to his position.
- 4 **BLOCK** . . . . .  
It protects the central laser gun. If the guerilla is shot before he takes away the block, it returns to its location.
- 5 **BASE** . . . . .  
It is a fortress prepared to protect your laser guns against the guerilla attack.
- 6 **LASER GUN** . . . . .  
It is moved from side to side by controlling the lever, and by pressing the fire button, it assaults the guerilla, UFO and mutant mole. (3 - 5 guns can be set by adjusting dip switches.)
- 7 **CENTRAL LASER GUN** . . . . .  
It is destroyed when taken away to the guerilla's position. Extra 1,000 - 2,000 points (adjustable by dip switches) give you another central laser gun.
- 8 **MUTANT MOLE** . . . . .  
It appears every time you score 500 points, attacking your laser guns.
- 9 **CREDIT** . . . . .  
The number of credit games is counted.

### SCORE

\*The guerilla changes shape as the game continues . . . . .

1 - 3 screens		Score 20 Points
4 - 6 screens		40 Points
7 - 9 screens		50 Points
10-12 screens Gold Guerilla		60 Points
After 13 screens		100 Points
UFO		50 - 300 Points
Mutant Mole		50 or 200 Points

### TECHNIC I

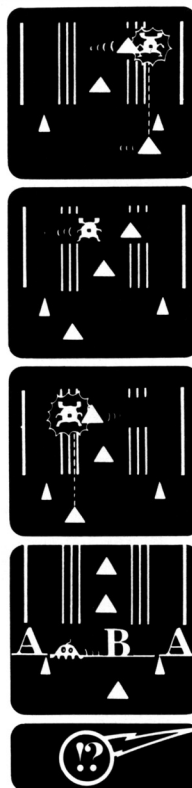
- 1 If your laser gun is taken away by the guerilla, shoot him before he returns to his position. (The laser gun will stop there.)
- 2 Wait until the opposite (lefthand) guerilla appears to take the laser gun. (Be careful of the action of the righthand guerilla!)
- 3 Shoot the lefthand guerilla while he takes the laser gun to his position. (Return the laser gun to its location!)

### TECHNIC II

The mutant mole, when it is within the area (B) in the drawing at left, does not attack the laser guns.

### TECHNIC III

Be careful of the "whirlwind" guerilla!



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# COSMIC GUERRILLA

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ATTACK TO PROTECT  
YOUR LASER GUNS!!**



#### [SPECIFICATIONS]

<Table type>

▽95-1632

AC100V/115V/230V 85W\* 50/60Hz  
550mm(D) 800mm(W) 600-700mm(H)

<Upright type>

▽95-1653

AC100V/115V/230V 115W(Black and White)  
145W(Color)

50/60Hz

800mm(D) 640mm(W) 1700mm(H)



\* CAUTION:

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I think that, apparently out of some sense of competition, the AMOA finally decided to hold more seminars when it found out that PLAY METER was going to hold quite a number of seminars at its show. I think this is a step in the right direction for the AMOA Show. This mini-seminar format is definitely an improvement over years past. Also, our suggestion that the AMOA should try having panel discussions has shown signs of being heeded recently. Just about all of the AMOA's seminars now employ that panel presentation format that we think affords the best opportunity for dissemination of information.

But the problem with the AMOA's seminars is still that they are too general. The small operators come out of them with little or no information that he can actually use on his route. I think we're beginning to see an improvement in this regard by the AMOA, but I still think there's a lot more that can be done.

By the way, I should add that I'm not being critical for the sake of being critical. PLAY METER is very much concerned about any seminar program in this industry. In fact, PLAY METER is the only magazine that has covered all of the AMOA's seminars—whether they be at the AMOA Show itself or at the Notre Dame seminars in Chicago or Denver.

We have a record of long, involved participation in the AMOA's seminars. So I feel we're qualified to speak on this matter. As I said, the AMOA is beginning to show some improvement in its seminar format over past years when its only topic would be on some general topic like salesmanship, but there's a lot more it could be doing.

**PLAY METER:** You touched on this matter of competition. Aren't there some who would say that by holding a trade show PLAY METER is trying to compete with the AMOA?

**LALLY:** Quite to the contrary, we certainly don't think people are going to stop attending the AMOA Show to attend our show instead. We feel that they will continue to support the AMOA and attend that show, as well as attend the PLAY METER Show. Besides, the shows are scheduled five months apart. Also, if our show is primarily concerned with educating the operator, how can that be in conflict with the AMOA's aim? Aren't we all working for the same end, of educating the operator?

I would like to take this thing one step further. I would like to point out that PLAY METER has been a member of the AMOA from the first year of the magazine's existence. Also, we're the only magazine serving this industry that has donated to the legal action fund. As I said earlier, we're the only trade magazine that attends all the AMOA's operator seminars. In fact, we've been told by the AMOA itself that our coverage of its Notre Dame seminars probably helped contribute to the dramatic turnaround of that program last year.

Also, we're the only trade magazine that pays for and takes out an exhibit booth at the AMOA. We've even offered the AMOA a booth at our show free of charge. So I don't think you can call us non-supportive of the AMOA. In fact, we are very supportive of the AMOA. Just because we're not afraid to criticize the national association or make suggestions and just because we aren't afraid to view the organization with an objective eye, does not mean anything other than that we are truly concerned about this industry. We honestly feel that our out-spoken stance has had a positive effect. As I said earlier, after the repeated insistence of PLAY METER, we are beginning to see more and more emphasis placed on the seminar programs offered by the national association.

And I believe it can be quite honestly pointed out that PLAY METER has done more research and investigative

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## 'The AMOA should have changed its show dates to the spring.'

work on the AMOA's prime legal battle, the copyright law, than the rest of the trade press put together. In fact, the Amoa leadership has several times commended us on our work. They have told us privately that our spadework in the matter of the copyright legislation has helped them with their case. You see, it's one thing to mouth platitudes about being behind the AMOA in its copyright battle, but it's another thing entirely to pitch in and help. For that reason, I resent any remark that we are competing against the AMOA. We have been its stalwart supporter.

**PLAY METER:** Why did you choose March as the time for the PLAY METER Show?

**LALLY:** I have editorialized in the past about the timing of the AMOA Show. In my editorials I have encouraged the AMOA to change the dates of its show to coincide with the peak buying season for this industry, which happens to be in the early spring. But the AMOA did not heed to this suggestion, and therefore we took it upon ourselves to hold our show at this important time of the year. Every manufacturer I've spoken to recently agrees that the peak buying time for this industry is in the early spring.

We've found that game manufacturers are hesitant to release new pieces at the AMOA Show in November, knowing that they will not be fully geared up to start selling those games until the early spring. And the reason for their hesitancy is that, if they premier a good game at the AMOA Show, it gives their competitors about three or four months lead time to copy the new game. So, by the time the peak buying season hits, their competitors will be in an excellent position to steal their thunder and capture a substantial part of the market for that piece.

For that reason, I feel a national trade show should be held at that time of the year. The AMOA did not take to this suggestion; so we felt that we were the only other organization capable of promoting such an exhibit at this time of the year.

**PLAY METER:** If this is true, why do you suppose the AMOA doesn't change the dates of its show?

**LALLY:** Primarily, I think it's because of tradition. The show has always been held in the fall. Originally, there was a good reason for holding it at that time of the year—it coincided with the introduction of all the new phonograph lines by all the major manufacturers. As everybody knows the major phonograph manufacturers come out with their new models for the coming year in the fall, and usually just before the AMOA Show.

And so when music was dominant in the field, this was the ideal time to hold the AMOA Exposition. But we all know that has changed. Games are now the dominant factor in the industry, and therefore the AMOA should have changed its dates to coincide with the release of most of these games, which is in the spring.

**PLAY METER:** Why did you choose New Orleans as the site for the first PLAY METER Show?

**LALLY:** Our original intention was and still is to have a national trade show and convention that would be moved around the country so that as many operators as possible would be exposed to it. By the way, this was another of our suggestions to the AMOA. We don't feel it should always be held in Chicago.

A tremendous percentage of the attendance at the AMOA Show comes from the surrounding states. And we've found that, because of this, the AMOA Show gets pretty much the same crowd year in and year out. For

most of the people out west and down south, it's a little too far for them to go.

We have suggested to the AMOA through our editorials that it should try moving its show. Quite honestly, we really don't know if they could do it successfully, but we feel that it would make the show accessible to all the operators over a period of time.

Now we see that the AMOA is in fact holding its 1982 show in Las Vegas and its 1983 show in New Orleans, but the reason for this is not for the reason stated above—that is, to make the show accessible to more people. Rather it's because their new hotel in Chicago won't be ready until 1984. So I don't think they're moving their show for the right reason because once that hotel opens up, it's going to be back in Chicago to stay.

Our idea, on the other hand, is to hold the show in a different city every year, thereby exposing it to more operators. That way you won't be reaching the same crowd every year. We'll have it in the south one year, on the west coast another year, maybe the central United States one year, and on the east coast another time.

The reason for choosing New Orleans for our first show is that we want to have as much control as possible over our first show. We want it in our own backyard to make sure it is done right and goes off without a hitch.

**PLAY METER:** PLAY METER has planned numerous seminars. Can you give us some detail about these seminars?

**LALLY:** One of the most difficult things about putting this show together was coming up with a series of seminars that we felt would be both meaningful and useful to the operators and that would also deal specifically with certain areas of the operator's route. Some of the seminars we have lined up right now include a legal seminar that will address itself to the problems of adverse legislation, inequitable taxes, and licensing programs. It will show operators how to identify these problems, who to contact about them, and how to overcome them. Of course, we'll have some technical seminars since that's an area that PLAY METER has been very successful in gathering information in.

We'll also have some seminars about business developments, tax tips, depreciation, evaluating used equipment, computing your return on investment, and internal cash controls. And we'll also have various seminars on promotions—including how to conduct and run various kinds of tournaments and how to promote your own business in your community. We'll have a seminar on setting up your own state association, including how to finance a state association and how to make sure it is effective.

Plus we'll have a number of arcade seminars which will deal with problems and programs specifically applicable to arcades. So we feel it's a real solid seminar program.

**PLAY METER:** What kinds of people will be chairing these seminars?

**LALLY:** Professional people who will have direct experience in these areas. We will not have any seminars where factories will be promoting their products. The seminar speakers will be qualified people with experience in these specific fields of endeavor who will not be filled with a bunch of hype themselves. We are drawing upon the same types of people whom we draw upon for input when we write our articles for the magazine. In fact, some people who contribute to PLAY METER Magazine will be on the panels at these seminars, plus other people we consider experts in their fields.

Way down yonder in New Orleans:

# PLAY METER's Amusement Operators Expo set for March 20-22

PLAY METER's Amusement Operators Expo, slated for March 20-22 at the Fairmont Hotel in New Orleans, will bring amusement machine owners, operators, distributors, manufacturers, and technicians together for workshops and product exhibits.

The twenty-plus workshops and seminars are designed to provide practical education for just about every segment of the coin-op industry. Experts have been tapped from almost every field conceivable—from tournament promotion to arcade management to cash controls to creative marketing troubleshooting, among others.

The exhibit hall will feature equipment, products, and services and will be open for touring between 11:30 a.m. until 6 p.m. each day.

Registrants may attend as many as six seminar-workshops during the three day period as they choose. Morning sessions will run from 10 to 11:30 a.m., and afternoon sessions from 2-3:30 p.m. Efforts are being made to set aside non-smoking areas.

Advanced registration must be postmarked by February 29 with payment of \$25 which includes convention registration and the first seminar-workshop of the registrant's choice. Additional workshops or seminars may be scheduled at a cost of \$25 each.

Registrants postmarked after February 29 or made at the door will be accepted on a space available basis. Cost is \$35 for convention registration (which includes the first seminar-workshop) and \$35 for each successive seminar or workshop.

Exhibit hall admission is open to all expo registrants at no additional charge. A cocktail reception is scheduled for Thursday, March 20 between 5-6:30 p.m.

Exhibiting companies to date

include Sircoma; Southwest Vending Sales; U.S. Billiards; The Valley Company; Wico Corporation; United Billiards, Inc.; Tornado, Inc.; V.A. Zamperla, Inc.; Van Brook of Lexington, Inc.; Gremlin Industries; Williams Electronics, Inc.; Allied Leisure Industries; Bally and Midway; Coffee-Mat; Universal Amusement Distributors; Exidy; Tournament Soccer; Irving Kaye Co.; Wildcat Chemical Co.; Game Plan, Inc.; Kurz-Kasch Electronics Division; Stern Electronics, Inc.; Electro-pedic Products; J-S Sales Co., Inc.; D&R Industries, Inc.; Rowe International; Amusement Supply, Inc.; Summit Industries, Inc.; Tommy Gate Manufacturing Co.; Taito America Corp.; AMA Distributors; Amusement Emporium; OBA, Inc.; IJS Distributing, Inc.; D. Gottlieb & Co.; International Venture, Inc.; Twelve Signs, Inc.; Universal USA, Inc.; and Cinematronics/Vectorbeam.

A registration form is provided in this issue of PLAY METER. Confirmation of registration will be sent via mail if registration is made in advance (postmarked prior to February 29). A registration packet will be waiting for advance registrants, including seminar-workshop tickets, at the registration desk of the Fairmont Hotel at 9 a.m. each day.

Cancellations with full refunds may be made as long as notice is received or postmarked by February 29.

The Fairmont has set aside a block of rooms at special lower rates for attendees. However, the form provided in this month's PLAY METER must be used to qualify for the special rate.

The seminar-workshops include the following: Joe McCarthy of M&M Distributing will speak on "Mini-Tournament and Foosball Promotions;" Art Seglin, Hudson Company

Area Vocational-Technical School, "How Skilled Is Your Skilled Technicians"; Ted Olson, president of Inter-Play, Inc., "Starting and Managing the Arcade"; Richard Hawkins, president of D&R Star, "How You Can Benefit from a Pool League"; Fred Skor, vice president of Worldwide Distributors, "New Equipment Purchasing for the 1980's".

Jon Daughterty, LeMans Development Co, "Internal Cash Control and the Absentee Owner"; Millie McCarthy, president, New York State Coin Machine Association, moderator of panel, "National Promotions—the Common Denominator"; Chuck Arnold, general manager, northeast region Rowe International, a seminar for distributors only, "Profitable Distributorships"; Carol J. Kantor, president of Business Builders, Inc., "Creative Marketing and the Coin Op Business"; Bill Arkush, manager of the microelectronic division, Exidy, series of troubleshooting seminars.

Steve Kirk, president of the Pinball Association of America, "Pinball Tournaments: A Practical Approach"; Millie McCarthy, "The State Association: Power through Cooperation"; Rufus King, Esq., an attorney at law in the firm of King and King, "The Amusement Game: Separating the Sheep from the Wolves"; Jon Daugherty, "Shopping Center and Arcade Leasing"; and Charles C. Ross, finance-accounting instructor, Southwest Texas University, "Depreciation Facts and Fallacies."

The nicest bonus of the show—aside from the invaluable practical and product information to be gleaned—is the fact that attendees may deduct the expenses of education, which includes travel, meals and lodging, undertaken to maintain and improve professional skills.

See you at the show.

You are invited to attend



Fairmont Hotel  
New Orleans, Louisiana  
March 20, 21, and 22, 1980



## Publisher's Letter

We at *Play Meter* have been working on the concept of AMUSEMENT OPERATORS EXPO for more than a year. During that time, we've been elated at the enthusiasm shown by the exhibitors and faculty alike. This event is our inaugural effort to provide the amusement industry with a high-quality exposition and a program of practical workshops.

The exhibits represent the focal point in our event. Here you will be able to review, first hand, the latest developments in equipment, products and services brought to you by our industry's most progressive suppliers.

Please read through this brochure. We're sure you'll agree that AMUSEMENT OPERATORS EXPO will be the most exciting event of the year for our industry.

We hope that you will join us in what promises to be a rewarding experience for all.

Ralph C. Lally  
Editor/Publisher  
*Play Meter Magazine*

# Make plans now to attend a major conference and exposition for members of the coin-operated amusement machine industry.

AMUSEMENT OPERATORS EXPO will be held on March 20, 21 and 22, 1980, at the Fairmont Hotel in New Orleans. Sponsored by *Play Meter* magazine, this three-day event will bring together amusement machine owners and operators (both street and arcade), suppliers, distributors and technicians.

As you look through this brochure, we are sure you'll agree that the more than 20 seminar/workshops being offered during AMUSEMENT OPERATORS EXPO comprise the most comprehensive, hard-hitting and practical program ever offered in our field. The conference and exposition will be a place for the exchange of new ideas which affect our industry. Sharpen your professional skills by learning about the latest technological advances, the innovative concepts and the newest products and creative ideas in the field. Listen to the experts speak on topics ranging from how to run a pinball tournament to how to fight adverse state and local laws . . . topics that affect you and the course of your business. You'll be so immersed in the total experience that you'll come away with new thoughts, new perspectives and new directions.

And it's all taking place in the exciting city of New Orleans.

So don't miss this unique opportunity — come join us and meet your colleagues on March 20, 21 and 22 at AMUSEMENT OPERATORS EXPO.

## Calendar of Events

### Seminar/Workshops

Thursday, Friday and Saturday  
March 20, 21 and 22  
Morning sessions: 10-11:30 a.m.  
Afternoon sessions: 2-3:30 p.m.

### Exhibit Hall

Thursday, Friday and Saturday  
March 20, 21 and 22  
Hours: 11:30 a.m. to 6 p.m.

*EXHIBIT HALL ADMISSION IS OPEN TO ALL  
EXPO REGISTRANTS AT NO ADDITIONAL CHARGE*

### Cocktail Reception

Thursday, March 20  
Hours: 6-7:30 p.m.

### EXHIBIT HALL

Visit the spectacular exhibit hall where key suppliers to the field will demonstrate the latest equipment, products and services. The exhibits will be open from 11:30 a.m. to 6:00 p.m. each day.

### SEMINAR/WORKSHOPS

You will be able to attend as many as six seminar/workshops during the three days. You can create your own course of study by choosing subjects that match your particular interests. (Your fees are based on the number of sessions attended.) The faculty will include nationally recognized experts in the amusement industry, as well as experts in finances, taxes and marketing.

### SEMINAR TIMES

Morning sessions will run from 10-11:30 with afternoon sessions scheduled from 2-3:30. Every effort will be made to set aside non-smoking areas in the meeting rooms.

### HOTEL ACCOMMODATIONS

The Fairmont Hotel is located within walking distance of the famous French Quarter and the shopping district. A block of sleeping rooms at preferred rates has been set aside for attendees. Make reservations directly with the hotel by using the form on page A7.

### REGISTRATION FEES

For advanced registration (post-marked by February 29, 1980, with payment included): \$25, which includes convention registration and the first seminar/workshop; and \$25 for each additional session attended by the same person.

Registrations postmarked after February 29, 1980, or made at the door, will be accepted on a space available basis at \$35 for convention registration and the first seminar/workshop; and \$35 for each additional session attended by the same person.

### SPONSOR

Amusement Operators Expo is sponsored by *Play Meter* magazine, the leading amusement machine trade publication. Management of this event is by Conference Management Corporation, producers of over 18 major events each year.

## SEMINAR/WORKSHOPS

**Thursday**  
**March 20**

**10-11:30 a.m.**

**2-3:30 p.m.**

Session 101

### **LOCATION COST ANALYSIS**

Faculty: To be announced

In the face of soaring costs extreme care should be taken in evaluating present and future locations. Learn how to make certain every location pulls its own weight, what income is necessary to warrant a new machine and how to detect and eliminate locations that are not profitable. A proven formula that enables you to effectively evaluate each location in terms of its profit will be included in the discussion.

Session 102

### **BUSINESS FORMS AND RECORD KEEPING**

Faculty: To be announced

In any organization internal work flow is the key to success. Accurate record keeping of all the important documents and actions is of absolute necessity. A panel of successful operators will explain how they have organized their routes to enhance their record-keeping abilities. Learn what information you need and what you don't need. Efficient use of forms and records will be demonstrated along with tips on using and evaluating the process of information gathering.

Session 103

### **THE MINI-TOUR AND GENERAL FOOSBALL PROMOTIONS**

Faculty: Joe McCarthy, president, M & M Distributing  
Foosball promotion, if conducted properly, can be a tremendous source of revenue. McCarthy will discuss how to schedule, promote and conduct a series of tournaments as a vehicle for promoting the foosball business. The participant will come away with a clear understanding of the details involved in initiating a program and then carrying it out to the point where maximum potential is recognized.

Session 104

### **IT'S TIME FOR SCHOOLING**

Faculty: Art Seglin, instructor, vending machine repair, Hudson County Area Vocational Technical School  
How skilled is your skilled technician? It's time to reevaluate our mechanics. Do we have a weak link in the chain, or is the chain missing altogether? Seglin will examine these questions, plus many, many more. The participant will gain insight into the implications regarding the lack of formal testing mechanisms and what can be done to overcome these deficiencies.

Session 201

### **NEGOTIATING COMMISSIONS WITH LOCATIONS**

Faculty: To be announced

Inflation affects amusement operators as much as it does anyone else and in a lot of cases, even more so. Learn how to explain your situation to your locations in a logical and straightforward manner. Your locations will aid the operator in successful negotiation of an improved commission structure. Also, establishing weekly minimums and assessing service charges will be discussed in detail.

Session 202

### **STARTING AND MANAGING THE ARCADE**

Faculty: Ted Olson, president, Inter-Play, Inc.

Starting and managing an arcade, on the surface, is viewed as merely a process of using sound business sense. While this is true to some extent, the arcade operation has other factors which should be examined. Olson will discuss topics such as determining locations, construction, licensing, purchasing, management and game mix and traffic flow.

Session 203

### **HOW YOU CAN BENEFIT FROM A POOL LEAGUE**

Faculty: Richard Hawkins, president, D & R Star

A pool league has been recognized as a viable means of producing revenue and enhancing public-relations activities. Hawkins will discuss the specific benefits to the operator and the location, as well as the best means to take advantage of this form of promotion.

Session 204

### **TOKEN OPERATIONS: AN ALTERNATIVE FOR PROFIT**

Faculty: Virgil Vance, president, Van Brook of Lexington, Inc.

The token operation represents another dimension to the owner/operator in terms of promotion, cash control and security. Vance will examine these factors, leading registrants to an understanding of how a private money system can work to generate increased revenues.

## SEMINAR/WORKSHOPS

**Friday**  
**March 21**

**10-11:30 a.m.**

**2-3:30 p.m.**

Session 301

### **NEW EQUIPMENT PURCHASING FOR THE 1980's**

Faculty: Fred Skor, vice president, World Wide Distributors

Faced with the stark realities of rising costs the owner/operator must become familiar with the various factors leading to a wise purchasing decision. Skor will examine these factors with an eye toward selectivity, reliability and supplier analysis.

Session 302

### **INTERNAL CASH CONTROLS AND THE ABSENTEE OWNER**

Faculty: Jon Daugherty, LeMans Development Company  
The owner cannot be on the premises at all times. Knowing this, how can you avoid cash loss in your absence? This session will deal with the various systems available within the industry which are designed to alleviate losses. Also explored will be the use of the polygraph, as well as coin-count metering systems and collection procedures.

Session 303

### **NATIONAL PROMOTION—THE COMMON DENOMINATOR**

Faculty: Millie McCarthy, president, New York State Coin Machine Association, and a panel of promotion experts  
If national promotion is to be successful it must take place at the grass-roots level. This seminar, conducted by a panel of promotion experts, will discuss the key points necessary in initiating a national promotion campaign. The roles of the consumer, location owner and manufacturer will be highlighted during this session. Attendees will come away with an understanding of what they can expect from a coordinated promotional effort and what part they can play.

Session 304

### **TROUBLE SHOOTING CONCEPTS I**

Faculty: Bill Arkush, Microelectronics division manager, Exidy, Inc.

This seminar/workshop will examine the analysis of sub-systems and major function component assemblies, with an eye on the identification of those areas which are in fault. Evaluating components of sub-assembly architectures relating to juke boxes, vending machines, arcade pieces, and generation-one video games will be discussed in detail.

Session 401

### **THE PROFITABLE DISTRIBUTORSHIP**

Faculty: Chuck Arnold, general manager, North East region, Rowe International

This session, *for distributors only*, will examine gross profits as they relate to games, music and vending. Arnold will also discuss the "hidden profit centers" of the distributorship to include freight, shop and services, and parts. The attendee will come away with a clear definition of the term "bottom line" and how the distributor can obtain a favorable profit margin.

Session 402

### **OLD GAME PLAY APPEAL: USE YOUR IMAGINATION**

Faculty: Tom Howarth, chief engineer, Amusement Game Services

Too often, old equipment still having useful life is overlooked by the owner. With the almost daily introduction of new games, the owner usually doesn't consider equipment modifications. Howarth will examine the methods used in modifying old games. Special attention will be given to the electrical changes relating to power distribution considerations, using LEDS to display game status, mounting monitors, adding color to video, designing new control panels, working with plexiglass and doing away with non-pertinent graphics.

Session 403

### **CREATIVE MARKETING AND THE COIN-OP BUSINESS**

Faculty: Carol J. Kantor, president, Business Builders/A Full Service Marketing Agency

This session will involve an overview of creative techniques in meeting the marketing objectives of the amusement industry. Each owner/operator needs to develop a specific marketing and promotion plan to meet the needs of his/her location. Kantor will include "how to" information on setting up and promotion of special events, obtaining proper publicity and evaluating the results. The attendee will gain expertise in regard to the value of creative marketing to enhance growth and expansion of new locations for games.

Session 404

### **TROUBLE SHOOTING CONCEPTS II**

Faculty: Bill Arkush, Microelectronics division manager, Exidy, Inc.

It behooves the owner/operator and the technician to become familiar with the various types of test equipment. This seminar/workshop will deal with the proper selection of test equipment based on both need and application. Emphasis will be placed on the use of certain pieces of test equipment and analysis of the end results obtained by certain types of equipment.

## SEMINAR/WORKSHOPS

**Saturday**  
**March 22**

**10-11:30 a.m.**

**2-3:30 p.m.**

Session 501

### **DEPRECIATION FACTS AND FALLACIES**

Faculty: Charles C. Ross, instructor, finance and accounting, Southwest Texas State University

This seminar/workshop will examine depreciation and its impact on business profitability. Certain misconceptions regarding which depreciation methods are best for the amusement machine industry will be discussed at length. The attendee will come away with an understanding of the proper use of depreciation and how it should be looked upon from the accounting standpoint.

Session 502

### **THE PINBALL TOURNAMENT: A PRACTICAL APPROACH**

Faculty: Steve Kirk, president, Pinball Association of America, Inc.

Contrary to popular belief, there is no magic formula in producing the successful pinball tournament. Kirk will present an in-depth discussion of the various factors that have to be dealt with before, during and after the tournament. Attendees will gain knowledge of the legal background of pinball tournaments which, in turn, will enhance their efforts in gaining local governmental approval and support.

Session 503

### **THE STATE ASSOCIATION: POWER THROUGH COOPERATION**

Faculty: Millie McCarthy, president, New York State Coin Machine Association

The State Association is fast becoming the most widely-accepted vehicle for communications in the industry today. McCarthy will discuss her involvement organizing state associations around the country, and why it behooves the operators and owners to organize on the state level. The attendee will gain knowledge regarding the organizing process and what factors must be taken into consideration in determining the goals of the association.

Session 504

### **TROUBLE SHOOTING CONCEPTS III**

Faculty: Bill Arkush, Microelectronics division manager, Exidy, Inc.

This session will involve an in-depth study dealing with the identification of individual component problems within a sub-assembly. Highlights will include wave form analysis and device architecture.

Session 601

### **RETURN ON INVESTMENT AND BUSINESS PROFITABILITY**

Faculty: Charles C. Ross, instructor, finance and accounting, Southwest Texas State University

This session is designed to cover all the aspects of business profitability from both a return on investment and marginal cost/marginal revenue standpoints. Ross will discuss the "how tos" of computing return on investment, determining cash flow, payback periods and net present value of a machine.

Session 602

### **AMUSEMENT GAMES: SEPARATING THE SHEEP FROM THE WOLVES**

Faculty: Rufus King, Esq., King & King, Attorneys at Law

It is important to understand what has gone on in the past and how the evolution of coin-operated games has taken place in order to look at the future. These topics will be discussed at length, with an eye towards current legal and regulatory difficulties. The attendee will gain knowledge regarding recent trends, current and future problems in terms of identifying and dealing with them.

Session 603

### **SHOPPING CENTERS AND ARCADE LEASING**

Faculty: Jon Daugherty, LeMans Development Company, moderator, and a panel of national arcade company executives and shopping center developers

The shopping center is recognized as one of the prime factors in the growth of the amusement machine industry. This session, conducted by a panel consisting of national arcade company executives and shopping center developers, will discuss the factors in finding and selecting locations within a shopping center, negotiating the lease and analyzing the costs involved.

Session 604

### **TROUBLE SHOOTING CONCEPTS IV**

Faculty: Bill Arkush, Microelectronics division manager, Exidy, Inc.

Understanding of processor architecture is of key importance to systems analysis. This session will examine this area as well as debugging concepts, and interpreting data. Also covered, will be the importance of inter-play of memories.





# ATTEND THE GALA COCKTAIL RECEPTION

**Thursday, March 20  
at 6 p.m.**

Meet and chat with other registrants at Amusement Operators Expo in a relaxed, informal atmosphere.

## Hotel Reservation Form

A limited number of rooms at the preferred rates shown below have been set aside at the Fairmont Hotel for those attending AMUSEMENT OPERATORS EXPO. To obtain these preferred room rates, you must use this form (or a photocopy of this form).

Room rates are subject to availability, so please make your reservation request as early as possible. If a room at the rate requested is not available, one at the next available rate will be reserved.

Mail this form directly to the Front Office Manager, Fairmont Hotel, University Place, New Orleans, Louisiana 70140.

TO: Front Office Manager  
Fairmont Hotel  
University Place,  
New Orleans, Louisiana 70140  
(504-529-7111)

Please make reservations for \_\_\_\_\_ persons attending AMUSEMENT OPERATORS EXPO. March 20-22, 1980.

Name (s) \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Arrive: Date \_\_\_\_\_ at \_\_\_\_\_ am \_\_\_\_\_ pm

**PROBABLE DEPARTURE DATE** \_\_\_\_\_

**THIS FORM MUST BE RECEIVED BY HOTEL  
30 DAYS PRIOR TO YOUR ARRIVAL.**

### PLEASE CIRCLE ACCOMMODATIONS DESIRED

Single	\$49	\$55	\$60	\$65	\$70
Double/Twins	\$64	\$70	\$75	\$80	\$85
Suites	\$175 and up				

All reservations cancelled after 4 p.m. unless a deposit of \$50 per room or \$100 per suite has been received or payment guaranteed for late check-in. If guest guarantees reservations and does not arrive, room will be billed for one night and the reservation cancelled. The above are current rates. In the event of any change, the rates prevailing at the time of the convention will apply. All rooms subject to current city room tax. All requests should be received 30 days prior to the starting date of the meeting. Reservations received after that date confirmed subject to availability.

# Exhibitors

## **Allied Leisure Industries**

245 West 74th Place  
Hialeah, FL 33014  
(800) 327-5830

Will exhibit computerized convertible solid state with electronic sound cocktail pinball machines, black-and-white and color video games and a big super surprise in an electro-mechanical game.

## **AMA Distributors**

1711 St. Charles Street  
New Orleans, LA 70130  
(504) 529-2315

AMA is a distributor for Rock-ola Manufacturing, Gottlieb, Stern, U.S. Billiard, Irving Kay, Brunswick, R. Gremlin Industries, and Exidy. Information on these products will be available.

## **Amusement Emporium**

2075 South Valentia Street  
Denver, CO 80331  
(303) 751-4851

Will exhibit a complete line of display parts and supplies for the amusement industry.

## **Amusement Supply, Inc.**

10911 Dennis Road #401  
Dallas, TX 75229  
(214) 241-1430

Will exhibit its line of billiard supplies, pin game parts, chemicals and supplies for the music and game industries, and will introduce the new Universal "B" magnetic type cue ball.

## **Bally Manufacturing Corporation**

2640 West Belmont  
Chicago, IL 60618  
(312) 267-6060

Will display Bally pinball equipment and Midway video equipment.

## **Coffee-Mat Corporation/Division of FSF Industries, Inc.**

251 South 31st Street  
Kenilworth, NJ 07033  
(201) 241-8400

Will feature cocktail-table pinball machines.

## **D & R Industries, Inc.**

7111 North Capitol Drive  
Lincolnwood, IL 60645  
(312) 677-3200

D & R Industries, Inc. will feature coin-machine parts, billiard cues and accessories, O.E.M. component parts for billiard tables.

## **Electropedic Products, Inc.**

2602 Electronic Lane #607  
Dallas, TX 75220  
(214) 358-5551

Will exhibit the Sanyo Professional Health Massager to relieve tension and fatigue.

## **Exidy, Inc.**

390 Java Drive  
Sunnyvale, CA 94086  
(408) 734-9410

Exidy will feature its complete line of coin-operated video games.

## **Game Plan Incorporated**

1515 West Fullerton Avenue  
Addison, IL 60101  
(312) 628-8200 (800) 323-9425

Will exhibit upright and cocktail-table pin machines.

## **D. Gottlieb & Company**

165 West Lake Street  
Northlake, IL 60164  
(312) 562-7400

Will feature flipper pinballs.

## **Gremlin Industries**

8401 Aero Drive  
San Diego, CA 92123  
(714) 277-8700

Gremlin Industries will feature its complete line of video and wall games.

## **J-S Sales Company, Inc.**

24 South Third Avenue  
Mt. Vernon, NY 10550  
(212) 324-3830 (914) 668-8051

Will exhibit parts and supplies for amusement and vending machines.

## **Irving Kaye Co., Inc.**

48 Union Street  
Stamford, CT 06906  
(203) 348-1800

Will display coin-operated pool tables.

## **Kurz Kasch Electronic Division**

2271 Arbor Boulevard  
Dayton, OH 45439  
(513) 299-0990

Will display and demonstrate Universal Digital Test Equipment for trouble shooting video and pinball games, including Signature II signature analyzer.

## **O.B.A., Inc.**

2522 Irving Boulevard  
Dallas, TX 75207  
(214) 630-8004

O.B.A. will exhibit fussball tables, billiard supplies and chemicals.

## **Rowe International**

1601 South Gayoso Street  
New Orleans, LA 70125  
(504) 822-0050

Rowe International will exhibit its phonographs and bill changers for the amusement industry.

## **Sircoma**

520 South Rock Boulevard  
Reno, NV 89502  
(702) 323-5060

Will feature Crompton Penny Falls, amusement gaming theme-type-games, Poker-21, Dawg Race and others.

**Southwest Vending Sales Company**

Post Office Box 25006  
Oklahoma City, OK 73125  
(405) 232-0253

Southwest Vending Sales Company will exhibit a complete line of coin-operated game, video and pinball machines.

**Stern Electronics, Inc.**

1725 West Diversey Parkway  
Chicago, IL 60614  
(312) 935-4600

Stern is a major manufacturer of coin-operated amusement equipment, and will feature the latest developments in solid-state technology, displaying pinball, shuffle alley and solid-state test equipment.

**Tommy Gate Manufacturing Company**

Bus Brown Drive  
P.O. Box 8  
Woodbine, IA 51579  
(712) 647-2050

Will exhibit display rack with Tommy Lift Gate for pickups.

**Tornado Table Soccer, Inc.**

5204 Airport Freeway  
Fort Worth, TX 76117  
(817) 831-2231

Tornado Table Soccer is introducing its soccer line for direct sale through the amusement distributors for the first time.

**Tournament Soccer**

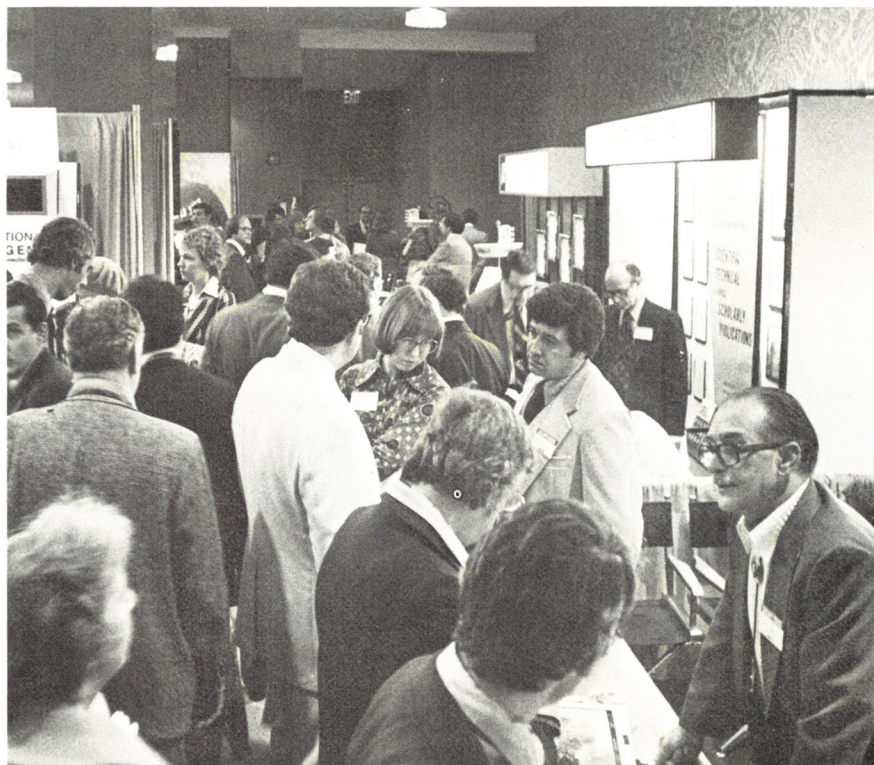
7930 Occidental Avenue, South  
Seattle, WA 98108  
(206) 763-1211

Tournament Soccer will feature its complete line of coin-operated soccer tables. Also, their new Tournament 8 Pool Table line will be displayed.

**Twelve Signs, Inc.**

3369 South Robertson Boulevard  
Los Angeles, CA 90034  
(213) 553-8000

Will exhibit the Starscroll Vendor, which is a horoscope vending machine.



**United Billiards, Inc.**

51 Progress Street  
Union, NJ 07083  
(201) 686-7030

Will feature coin-operated pool tables, home pool tables, coin-operated games.

**The Valley Company**

333 Morton Street  
Bay City, MI 48706  
(517) 892-4536

Will exhibit coin-operated Pool Tables, Soccer, Bumper Pool® tables, Spectra IV Pinball, cues, one-piece and fancy two-pieces.

**Van Brook of Lexington, Inc.**

P.O. Box 5044  
Lexington, KY 40555  
(606) 255-5990

Will exhibit automated token-coin mechanisms showing a variety of tokens for arcades in different sizes and metals. Will also feature a new catalog and arcade promotion package.

**Vectorbeam - Cinematronics**

33441 Central Avenue  
Union City, CA 94587  
(415) 489-2000

Will feature its spring line of video amusement games.

**WICO Corporation**

6400 West Gross Point Road  
Niles, IL 60648  
(312) 647-7500

WICO will exhibit replacement parts for amusement and vending machines, security equipment and accessories, billiards accessories, conversion kits, coin-handling equipment and supplies.

**Wildcat Chemical Company**

1349 East Seminary Drive  
Fort Worth, TX 76115  
(817) 924-8321

Wildcat Chemical Company manufactures supplies and chemicals for the amusement and vending industry, and will feature products such as Wildcat 125 pinball playing field cleaner, RC88 rubber cleaner and rejuvenator, Control 22 contact cleaner and lubricant.

**Williams Electronics, Inc.**

3401 North California Avenue  
Chicago, IL 60618  
(312) 267-2240

Will exhibit the industry innovator, a complete line of pinball games and shuffle alleys.

**Zamperla, Inc.**

16 Edgeboro Road  
East Brunswick, NJ 08816  
(201) 238-6280

Will feature coin-operated machines: strength-measuring machines, "The Bull" and "Punchball."

# How to Register



**You'll save money by registering in advance. Your early registration also insures your admittance to the Seminar/Workshops of your choice. Attendance in many sessions is limited.**

Use the Registration Form on opposite page to register for Amusement Operators Expo. The form may be photocopied for additional registrants.

## Registration Fees

Advance Registration is \$25, which includes your choice of one Seminar/Workshop, admittance to the cocktail reception on March 20 and to the exhibit hall all three days. Each additional Seminar/Workshop is \$25. Advance registration with payments must be postmarked before February 29, 1980, to qualify for above rates.

## Early Registration Suggested

Since the size of many sessions is limited, we advise early registration to assure a place in the programs of your choice. Registrations accepted in the order they are received.

## Late Registrations (postmarked after February 29, 1980)

\$35 registration fee, which includes your choice of one Seminar/Workshop, admittance to the cocktail reception on March 20 and to the exhibit hall all three days. Each additional Seminar/Workshop is \$35.

## Confirmation and Tickets

Your registration confirmation will be mailed to you if your advance registration and payment are postmarked by February 29. Your registration packet, including Seminar/Workshop tickets, may be picked up at the Registration Desk at the Fairmont Hotel starting at 9 a.m. each day of the Exposition.

## Cancellations

Cancellations with full refunds if cancellation notice is postmarked by February 29, 1980.

## Time Schedule

Most sessions last approximately 1½ hours and take place daily during the three days. Morning sessions start at 10 a.m. and afternoon sessions at 2 p.m. Meeting rooms will be posted at the hotel.

## Accommodations

A block of rooms has been set aside at the Fairmont Hotel at special lower rates for attendees. In order to qualify for these lower rates, you must use the special Hotel Reservation form which appears on page A7 in this brochure.

## Tax Deduction of Expenses

An income tax deduction is allowed for expenses of education (including travel, meals and lodging) undertaken to maintain and improve professional skills. (See Treasury Reg. 1:162-5; Coughlin v. Comm. 203F. 2nd 307).

## PLEASE FOLLOW THESE INSTRUCTIONS

Be sure to use a separate form for each person registering. (You may photocopy the blank form).

1. Fill in your name, title, company name, address and telephone number (including area code).

2. Circle the sessions desired on the registration form on the opposite page. (Note: Circle only one number in each box.) The numbers correspond to the session descriptions in this brochure.

3. Fill in the blank spaces showing the total number of sessions selected. Fill in the total amount of money to be enclosed.

4. Check appropriate box. If your answer is "Other," please fill in appropriate response.

5. Mail your completed registration form and remittance to: Conference Management Corporation, 500 Summer Street, Stamford, Connecticut 06901. Make checks payable to Conference Management Corporation.

# Registration Form

Sessions fill fast!  
Register NOW to insure getting  
your choice!!

Please complete all sections of this form, making sure to follow instructions on opposite page. The form may be photocopied for additional registrants.

<b>1. YOUR NAME</b>																									
<b>2. TITLE</b>																									
<b>3. COMPANY NAME</b>																									
<b>4. STREET ADDRESS</b>																									
<b>5. CITY</b>																									
<b>6. PHONE NUMBER</b>																						<b>STATE</b>		<b>ZIP</b>	
	Area Code																								

<b>Thursday, March 20</b> 10-11:30 a.m.  <div style="display: flex; justify-content: space-around;"> <span>101 103</span> <span>102 104</span> </div>	<b>Friday, March 21</b> 10-11:30 a.m.  <div style="display: flex; justify-content: space-around;"> <span>301 303</span> <span>302 304</span> </div>	<b>Saturday, March 22</b> 10-11:30 a.m.  <div style="display: flex; justify-content: space-around;"> <span>501 503</span> <span>502 504</span> </div>
<b>Thursday, March 20</b> 2-3:30 p.m.  <div style="display: flex; justify-content: space-around;"> <span>201 203</span> <span>202 204</span> </div>	<b>Friday, March 21</b> 2-3:30 p.m.  <div style="display: flex; justify-content: space-around;"> <span>401 403</span> <span>402 404</span> </div>	<b>Saturday, March 22</b> 2-3:30 p.m.  <div style="display: flex; justify-content: space-around;"> <span>601 603</span> <span>602 604</span> </div>

**ENCLOSE TOTAL REMITTANCE WITH THIS FORM**

**SEMINAR/WORKSHOPS**

- ADVANCE** Registration including 1st Seminar @ \$ 25.00  
*(Postmarked with payment by February 29, 1980)* \_\_\_\_\_ Add'l seminars @ \$25 \$ \_\_\_\_\_
- LATE** Registration including 1st Seminar @ \$ 35.00  
*(Postmarked with payment after February 29, 1980)* \_\_\_\_\_ Add'l seminars @ \$35 \$ \_\_\_\_\_

Make checks payable to Conference Management Corporation and mail to  
 Conference Management Corporation, 500 Summer Street, Stamford, Connecticut 06901.

**TOTAL AMOUNT**  
**ENCLOSED** \$ \_\_\_\_\_

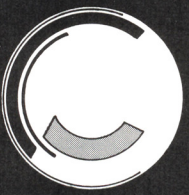
**IMPORTANT:** Please check appropriate box.

**I am currently involved in:**

- |   |   |
|---|---|
| <input type="checkbox"/> Distributor sales            | <input type="checkbox"/> Distributor management |
| <input type="checkbox"/> Arcade ownership             | <input type="checkbox"/> Arcade management      |
| <input type="checkbox"/> Technician                   | <input type="checkbox"/> Design & development   |
| <input type="checkbox"/> Route owner/operator         |   |
| <input type="checkbox"/> Other (please specify) _____ |   |

FOR OFFICE USE				

Conference Management Corporation  
500 Summer Street  
Stamford, Connecticut 06901



# Amusement Operators Expo



Fairmont Hotel  
New Orleans, Louisiana  
March 20, 21, and 22, 1980

# '83 AMOA show slated for New Orleans

The 1983 AMOA show, originally scheduled for the new Hilton in Chicago that was to be completed by then, will be held in the Rivergate in New Orleans instead, Fred Granger, executive vice president for the AMOA announced.

"Chicago still is the best place for the AMOA show," Granger said, "but the new Hilton will not be ready in 1983." The AMOA spokesman reported in an earlier interview with

PLAY METER that special considerations and privileges usually are accorded to the association by the Conrad Hilton because of the association's longstanding relationship with the hotel. Seniority, Granger stressed, will be maintained, though the AMOA will not be with Conrad Hilton in 1982 or 1983.

Las Vegas, site of the 1982 show, was not considered for the 1983 meet. "We just didn't explore 1983

in Las Vegas," Granger reported. "New Orleans is a good convention city, an interesting city. The Rivergate exhibition facility really impressed us. It's too bad there isn't a facility like the Rivergate in Chicago."

"And if we have a lot of success, we may go out of Chicago again," he added.

The Marriott Hotel will be the convention hotel. Dates for the 1983 show are October 28-30.

## Copyright law morass inches toward resolution

Although there have been no substantive developments in the jukebox copyright law morass, several steps in the resolution process have been taken, Nicholas Allen, legal counsel for the AMOA, told PLAY METER recently.

"The Copyright Tribunal will commence proceedings to review the statutory royalty rate for jukeboxes probably the first part of this year," Allen said.

Wayne Hesch, of Rolling Meadows, Illinois, and chairman of the government relations committee of the AMOA, testified before U.S. Representative Robert Kastenmeier's subcommittee of the House Judiciary committee recently, reiterating the AMOA's objection to HR 997. The bill was filed by Congressman

George Danielson from California and would create a new royalty for record manufacturers and performing artists.

Hesch noted that the legislation would place an "unfair economic burden on jukebox operators. There should be but one royalty on the playing of a musical recording as a matter of principle—Congress," he continued, "does not have the constitutional authority to require that kind of copyright protection." The legislation is still pending.

The AMOA also filed a reply brief with the U.S. Second Court of Appeals for the District of Columbia to set aside the CRT's requirement for location listings.

"Much of the same information

[that was previously presented before the Circuit Court] was filed," Allen noted. "We raised our objections to the listings requirement because we feel that the copyright act does not impose that requirement; that the requirement imposes such a burden on operators that it's unconstitutional; that the Tribunal is unconstitutionally organized in the legislative branch of government; and that the Tribunal violated the federal reports act in issuing regulations without clearance from the General Accounting of Office."

In other copyright-related matters, Fred Granger, executive director of the AMOA, reported that collections for the legal action fund to fight the location listing requirement reached the \$95,000 mark.

## OMAA adds 3 new members

The Ohio Music and Amusement Association recently welcomed three new members.

They are as follows: John R. Garrett, Entertainment Unlimited, West Chester; Namie and John Rizek, Big City Vending, Columbus; and Ginny Woodland and Irv Kepler, W-K Music, Columbus.

The OMAA requests that members let the membership committee know of any eligible state operators who are not already members. Contact the membership committee at any of the following addresses: Richard E. George, Roy George Music, 124 South State Street, Painesville, Ohio 44077; Tommy Thompson, Tora Music, 988 North High Street, Columbus, Ohio 43201; or Jack Silvernell, Hilltop Vending, 3211 Colerain Avenue, Cincinnati, Ohio 45225.



Edward M. Cramer, BMI president, third from left, accepts more than a half a million dollar check from the Copyright Royalty Tribunal. With Cramer, left to right, are: Alan Smith, vice president, licensing; Theodora Zavin, senior vice president, performing rights; and Larry Sweeney, controller. The funds are BMI's share of jukebox royalties for 1978.

# AMOV charts 21st convention

Amusement and Music Operators of Virginia held its 21st annual convention at Howard Johnson's Midtown Lodge in Richmond, Virginia recently, making it "one of the largest and most successful conventions in the history of AMOV."

Wayne Hesch, outgoing president of AMOA, Nick Allen, counsel of AMOA, and James Thorp, president of the North Carolina Coin Operators Association, were among those who attended.

Ten distributors exhibiting equipment and allied supplies and factory representatives from eight major manufacturers in the coin machine industry displayed equipment. The distributors who helped in making the trade show a success were: Banner Specialty Company back again this year with its full line of Rowe products; Brady Distributing Company, who provided coffee, soft drinks, and doughnuts for those attending the exhibits; General Vending Sales Corporation observing its 21st consecutive year of participation in AMOV conventions; State Sales and Service Corporation which was presented a Twenty Year Continuous Membership Plaque by the association for its loyalty and support over the years; and Sefco Distributing Company which, with the cooperation of Dynamo Corporation, sponsored a snooker pool

tournament during the convention.

Back again this year were Gwen Kesler and Betty Bales with their record display from Tara Record and Tape Distributing Company and Peach State Distributing Company's Jimmy Capps operating his airport limousine service and his after hour refreshment facility. New exhibitors to this year's showing were Amusement Emporium of Denver, Colorado; Amusement Supply, Inc. of Dallas, Texas; and Coffee Mat from Kenilworth, New Jersey.

An additional attraction was an Atari mechanics school conducted Thursday by Atari Representative Howard Rubin. A Stern electronics seminar was held on Friday morning.

Kick-off for the convention began on Thursday evening with a hospitality session for directors and distributors held in the AMOV president's suite. Friday the equipment display opened, followed by a buffet dinner and general membership meeting on Friday evening. A hospitality hour for all guests followed.

On Saturday morning the final general membership meeting took place with the election of officers for the coming year. They are C. H. Hudson of Bristol, who was elected to his unprecedented third term as president; C. E. Morse of Rich-

mond, first vice president; John P. Newberry of Bland, second vice president; and Lou Corso of Richmond, secretary-treasurer.

Newly elected to the board of directors for their first term were Bob Burner, Mary Peery, Eddie Shell, and Tom Stanley. Directors returning to service on the board from the previous year are Arthur Bazaco, John Cameron, Carl Coleman, Doug Colbert, R. W. Claud, Jim Donnelly, Harry Fake, Lewis Jones, Robert Minor, Ken O'Connor, Arnoff Pantelides, Richard Peery, Jesse Richardson, Claude Smith, and Rex Whitley.

In other news at AMOV, the 22nd annual convention is set for the Holiday Inn on West Broad Street at Interstate 64 in Richmond.

Mrs. Judy O'Connor will serve as next year's convention chairperson.

Dues for the organization, which have never been increased in its 21-year history, will increase effective January 1, 1980. The schedule is as follows: music operators, \$75; amusement operators, \$75; associate members distributing equipment, flat fee of \$125; and associate members distributing allied supplies, flat fee of \$75.

## Bally-Stern test fixture debuts

Bally-Stern recently debuted its model 101 test fixture engineered, according to officials, to "be a reliable, durable and yet inexpensive way to test all the major boards used in Bally and Stern electronic flipper games."

It tests solenoid driver boards, lamp driver boards, MPU boards, score display boards, and sound boards. It is portable, expandable, and tests boards individually or together as a system.

The most significant feature of the fixture helps to avoid "expensive repair costs by helping operators diagnose and repair many problems themselves, as well as increase collections by decreasing repair time," product literature reports.

## PEACH STATE DISTRIBUTING COMPANY

1040 Boulevard, S.E., Atlanta, Ga. 30312 (404) 622-4401

"The South's Largest Distributor"  
and Americas Leading Supplier of Coin Machine Parts, Solid  
State Electronic Replacement Parts, and Billiard Supplies

— Write for our free 304 Page Catalog —





Save Your Table and Your Back . . .

Move It The Easy Way With

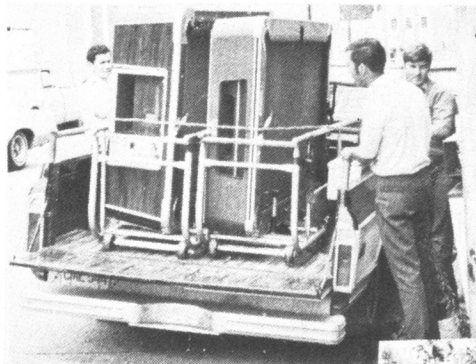


MEMBER

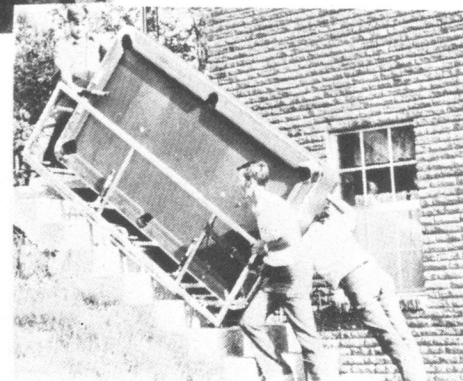
# THE EAZY MOVER

## Poland Pool Table Handling Device

- ☆ Complete unit is plated with a durable, rustproof finish.
- ☆ Strong, nylon safety straps with quick-release buckles are permanently attached....No hunting for safety straps.
- ☆ 1,000 lb. test composition type wheels will not mark floors.
- ☆ Completely adjustable.
- ☆ Protects cabinet and slate.
- ☆ Easily attached to table.
- ☆ Fits virtually all pool tables and air-hockey tables.
- ☆ Remarkably easy to handle.



Unit is so compact that two will fit in a pickup truck.

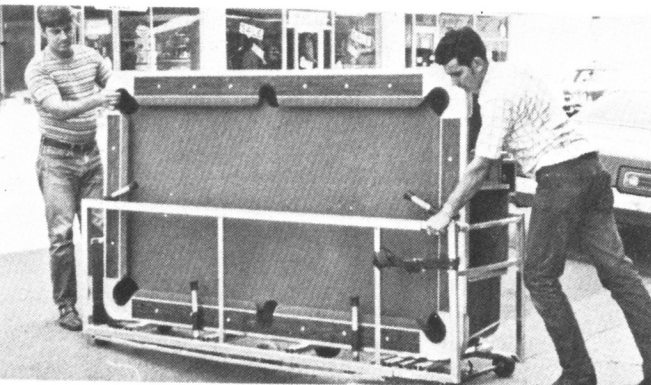


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*Reviewing songs on the antique 1952 Wurlitzer jukebox loaned by Steve Pierce, Great Lakes Music, Lansing, are, from left to right: Pierce; Walt Maner, MOM executive secretary; Charlotte Mackey, Impression 5 publicity director; and Tim Arnold, Pinball Pete's Arcade, Lansing.*

## Music Operators of Michigan visit 'hands-on' museum in Lansing

Music Operators of Michigan were treated to a visit to the Impression 5 Museum in Lansing, Michigan, a sensory, hands-on museum featuring the technology of the past, present, and future.

Thousands of adults and children toured the exhibit "Games of Amusement Amusement," which featured the history of pinball and other coin operated devices, as well as antique counter games, pinball machines, jukeboxes, and their modern-day

successors.

The exhibit was co-sponsored with Impression 5 by Music Operators of Michigan. Several operators, including Steve Pierce of Great Lakes Music, Ed Schultz of Ed's Distributing, Tim Arnold of Pinball Pete's—all of Lansing—provided machines for the exhibit. Empire Distributing of Grand Rapids also provided equipment for display.

Many collectors from around Michigan loaned antique machines.

## NAMA attracts 7800 in Chicago convention

Nearly 7,800 industry representatives registered at the National Convention-Exhibit of Vending and Foodservice Management here last month, topping predictions and attendance figures of the past five years, according to G. Richard Schreiber, president of the National Automatic Merchandising Association (NAMA).

Coupled with standing-room-only meetings, the trade show covered 55,000 square feet at McCormick Place and drew a record number of 190 exhibitors.

Of special visitor interest was the introduction of coin mechanisms to handle the new one-dollar coin in vending machines, the display of vending machines using microprocessors for product and coin control and the addition of new food items for use in vending machines and in foodservice kitchens, reported Jack Rielley, NAMA director of sales and exhibit manager.

Application of computer technology in daily vending company operations was featured on the convention program, along with discussions on improved customer relations, how to handle labor relations and financial controls for foodservice operations.

A panel of experts on the prospects of the new dollar coin discussed problems of circulating the coin and possible measures for overcoming negative news media publicity.

Francis B. Frere, assistant director of the Mint, Washington, and Allen Wolkey, vice president of the Federal Reserve Bank of Chicago, discussed distribution of the coin to banks and retailers. Frere indicated that the possibility of minting the coin in a different surface color is being studied by the government agency.

John E. Swearingen, chairman of the board of Standard Oil Company (Indiana), described the precarious state of the world oil supply and advocated reduction in consumption, increased domestic production, development of alternative energy sources, and strengthening of U.S. ties with stable energy-producing nations in the Western hemisphere.

The next NAMA western convention and exhibit is scheduled for Anaheim, California, March 14 through 16, 1980. The 1980 national convention and exhibit will be held in Kansas City from October 23 through 26, Rielley said.

## Woman finds career in traditionally male industry

Shirley Black has turned to a career in nickles and dimes.

The 27-year-old is learning to repair coin changers, cigarette machines, pinball, and video games at Texas State Technical Institute-Waco Campus. She is the only woman in the music and games equipment mechanics program.

"I've convinced the thirty men in my class I can do it. At first, some of the guys wanted to help me, but now I help them," the honor student said.

A high school drop-out, Black married in the ninth grade when she was "too young to think of the future." Her second marriage at eighteen lasted five years.

She moved to Waco three years ago and supported her two children by working in mobile home plants and in an auto supply warehouse for minimum wage.

"Finally, I realized I just couldn't raise two kids on \$3 an hour," she said.

Black enrolled at the Career Development Center and earned a General Equivalency Diploma (GED), which is equal to a high school diploma. The student "who had never done anything in school," graduated with a "B" average.

Aid from the Texas Rehabilitation Commission and a scholarship finances her education.

For at least thirty hours a week

she studies applied electronics, digital circuitry and television servicing. Instruction is individualized with slides and tapes; so she works at her own pace under the direction of program chairman Jim Teele.

In "hands-on" practice, she repairs and maintains cigarette machines and pinball games and will progress to the more difficult jukeboxes and electronic and video games.

Black said her children, Roger and Chera, love the idea of having a

mom who repairs "toys."

"I feel like a mom to some of the students, too," she said. "So, I fix them dinner pretty often."

When she completes training in May, Black plans to stay in central Texas and service games on a route. She looks forward to the average starting salary of \$300 a week.

"First," she said, "I'm going to have a big party with my family from Galveston and walk across the stage at graduation."



*Shirley Black checks the coin device on a pinball machine in the lab at TSTI-Waco.*

## Pizza Time expands to Nevada, Oregon, Arizona

Chuck E Cheese, a rascally six-foot rodent, and his Pizza Time Players will cross California's borders next year as its rapidly-expanding chain of family entertainment centers expands into Nevada, Oregon, and Arizona.

According to Donald K. Marks, vice president of franchising, agreements have been signed for Sparks, Nevada; the entire state of Oregon; Arizona counties of Maricopa and Pima; and California counties of San Diego, Kern, and Fresno.

Already in operation with six California stores, Pizza Time Theatre combines a pizza restaurant with token-operated games and amusements and a Cyberamics system of three-dimensional, computer-controlled animals.

"We're also actively negotiating," said Marks, "for franchises here in Northern California, Idaho, and Utah. There's been strong interest

back east from groups in Maryland, Virginia, and North Carolina."

He added that the company provides franchisees with formulas, training, and installation of leased Cyberamics systems for the animated figures, which are manufactured in the firm's Cupertino, California headquarters.

Present corporate plans are to franchise eighty percent of the units in key geographical areas across the United States, Europe, and Asia, while retaining ownership of twenty percent.

"What we're particularly interested in are high traffic commercial locations with proximity to concentrated middle and upper middle class residences, preferably those of families with school-age children. We've found being close to a major residential shopping mall is also advantageous. Ideally, the store should have between eight and ten

thousand square feet on one floor," he said.

The first six stores are located in San Jose, Concord, Stockton, Sacramento, and Huntington Beach, California, with additional units under construction in Citrus Heights, California; Sparks, Nevada; Overland Park, Kansas; and Kansas City, Missouri.

The latter two are being built and will be operated by Topeka Inn Management of Topeka, Kansas, with whom Pizza Time Theatre signed a \$200 million agreement to co-develop 285 stores in sixteen central states during the next five years. Between corporate-owned, franchised and TIM-owned stores, Pizza Time Theatre expects it will open forty to fifty new outlets during 1980.

Pizza Time Theatre, Inc. has its corporate headquarters in Cupertino, California.

# Play Meter Equipment Poll

Here are the January results of PLAY METER's subscriber survey ranking pinball and video games. Rankings are compared with games' standings in last month's poll.

## Top Pins

JANUARY	DECEMBER	JANUARY	DECEMBER
1. FLASH/Williams.....	1	11. STAR TREK/Bally.....	9
2. KISS/Bally.....	2	12. EIGHT BALL/Bally.....	13
3. METEOR/Stem.....	7	13. TRIZONE/Williams.....	15
4. PARAGON/Bally.....	3	14. TIME WARP/Williams.....	—
5. PLAYBOY/Bally.....	6	15. TOTEM/Gottlieb.....	12
6. SHARPSHOOTER/Game Plan.....	5	16. SUPERSONIC/Bally.....	16
7. STELLAR WARS/Williams.....	11	17. ( Tie) GORGAR/Williams.....	—
8. SUPERMAN/Atari.....	4	( Tie) LOST WORLD/Bally.....	17
9. GENIE/Gottlieb.....	10	19. COUNT-DOWN/Gottlieb.....	17
10. HARLEM/Bally.....	7	20. SPACE RIDERS/Atari.....	—

## Top Videos

JANUARY	DECEMBER	JANUARY	DECEMBER
1. SPACE INVADERS/Midway.....	1	6. SPACE WARS/Cinematronics.....	7
2. FOOTBALL/Atari.....	2	7. STARFIRE/Exidy.....	6
3. ( tie) SPRINT II/Atari.....	3	8. CRASH/Exidy.....	10
( tie) HEAD-ON/Gremlin.....	4	9. STAR HAWK/Cinematronics.....	—
5. LUNAR LANDER/Atari.....	4	10. SEA WOLF/Midway.....	9

---

The PLAY METER subscriber survey of pinball and video games will be a regular feature in subsequent PLAY METER publications. If you would like to join readers currently participating in the survey, simply fill out the coupon below and return it to PLAY METER.

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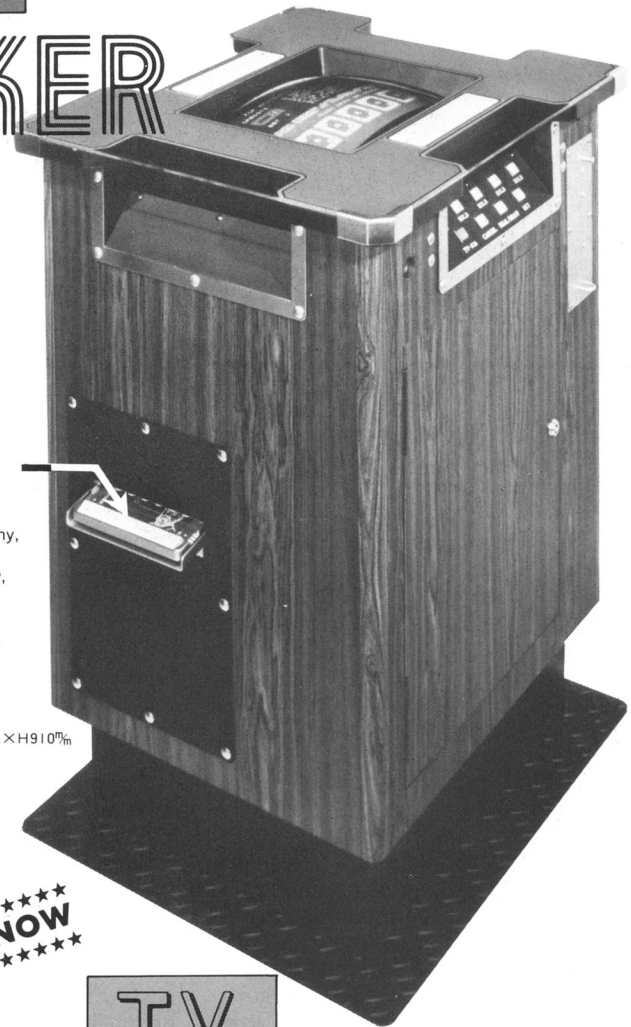
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BET 10		FULL HOUSE	1000
		4 OF A KIND	4000
		ROYAL FLUSH	10000
		ROYAL FLUSH	50000

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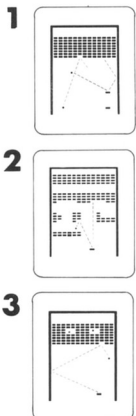


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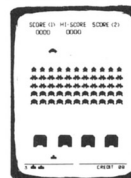


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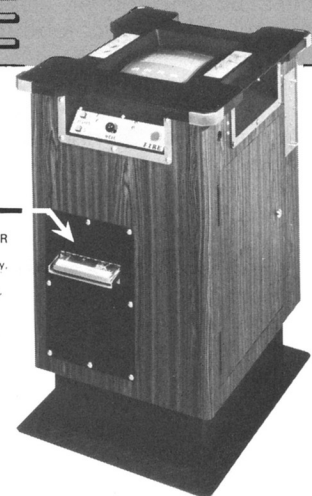


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**'Vending machines perform upon being gently kicked...'**

# Anti-vending legislation grows in 1979

*"Kicking and jostling the vending machine was a common practice among the employees."*

Abuse of vending machines was involved in four reported labor law decisions thus far in 1979, and in three of the cases, the vending machine was the loser. And the headline above, unfortunately, is not from a malcontented employee—it's taken from a recent decision in the Tenth Circuit Court of Appeals and represents a growing problem for vending-foodservice managements.

*The Rhode Island Supreme Court* ruled in one widely publicized case that a worker who sustained injury in an attack on a coffee machine had to be compensated under the State's Workmen's Compensation Act.

Said the Court: the worker's "response was identical to that exhibited by most individuals who, after depositing the necessary funds, discover to their dismay that the vending machine fails to produce its product, be it telephone service, a newspaper, a beverage, food, candy or tobacco."

Arbitrator Robert Howlett in a Louisiana case said beating up on a vending machine is not cause for firing the employee. Such an attack "cannot be viewed as overly serious," Howlett said.

The Tenth Circuit Court agreed with the National Labor Relations Board that an employee had been improperly fired for union activities and that his "insensate and destructive" attack on a soft drink vender was only the pretext for his firing because "kicking and jostling the vending machine was a common practice among employees."

In only one of the four cases, vending won out. A federal trial court in Colorado found the firing of a black worker for theft of money and merchandise from a vending machine was not racially discriminatory.

But operator failure to involve the

police and testify seems to be a major part of the problem. News reports of the Rhode Island decision tended to treat the matter humorously. NAMA Labor Relations Counsel Kevin Connelly checked to see if there were similarities between the cases, and he discovered that, significantly, in none of these cases was there police involvement or other legal action taken against the attacker.

And no vendor representative showed up to testify in the case before arbitrator Robert Howlett. This apparently convinced Howlett that the operator considered this a routine incident, and he went on to treat it as such.

The industry faces the beginning of a judicial acceptance of "mayhem without recourse" when the target is a vending machine, to quote Connelly. In other words, it's socially permissible and legally acceptable to wreck a vending machine, perhaps destroy it.

So what can be done? First and most obviously, operator managements have to care enough to educate their accounts and their communities that attacking vending machines is illegal as well as socially reprehensible. Above all, it's not funny. And someone has to pay when a vending machine is damaged or destroyed.

If the present trend continues and no action taken, operators probably can count on products liability suits against themselves and manufacturers when someone gets mad at a glass front machine, kicks it in and sustains personal injuries. The courts might find this should have been anticipated because "kicking and jostling the vending machines was a common practice among the employees."

To top it all off, the wire services recently reported a Miami, Florida, security guard who attacked a vending machine which he said failed to deliver his candy bar. The glass in

the machine shattered and Wagner's leg "so bad he nearly bled to death."

Wagner is suing Miami Tom's for \$200,000 damages because everyone knows "vending machines perform upon being gently kicked" and the firm should have installed shatter-proof glass to protect the customers.

The incident is said to have occurred in August, 1976. There was no ready explanation why Wagner waited more than three years to file his suit.

Over in Wichita Falls, Texas, a newspaper columnist thought the whole incident was hilarious, and devoted a column to it. "It has become a case of them or us," he wrote. "They're taking the country, like the Arabs, and if we all don't join Ralph Wagner and kick over the traces, we're sunk."

The current president of Texas Merchandise Vending Association, Hal West of Snak-Time Automatic Food Service in Wichita Falls, wrote the columnist in protest.

"What I consider outrageous," wrote West, "is the idea that irresponsible actions entitle the perpetrator to recover damages from someone else...Vending machines, like all other machinery (and some people) occasionally malfunction, and when they do, responsible companies make arrangements to give the customer refunds."

The newspaper columnist, to his credit, printed Hal's letter a few days later, and commented in part: "Hal West is right. Nobody should boot a vending machine no matter his frustrations and anger. Moreover, vending machines do a service to all of us."

At the end of the column, he wrote: "But I apologize to Hal West et al. I was wrong. I malfunctioned."

Just goes to show—you can set the record straight.

# State association data compiled

How much should our dues be? How often should we meet? Should we employ legal counsel?

The AMOA, aware that state associations all over the country ask themselves these and other questions, conducted a survey to let current and prospective organizations know what others are doing with their resources.

There are 31 state associations listed with the AMOA, representing 62 percent of the states, although only 20 supplied enough information for them to be considered active. Fourteen associations answered the questionnaire, or 42 percent of the total 31 associations, or 65 percent of the twenty active ones.

The average state association has 72 members. Perhaps most im-

portant is to note that approximately 45 percent of the operators in the states represented are members, leaving 55 percent that are receiving the benefits without paying.

Unfortunately, this year's questionnaire did not ask what percentage of the active dues paying membership represents the actual music and games machines in operation. One association, North Dakota, did report that their fifteen members represented ninety percent of the total games in operation there.

Most states based dues structure on the amount of machines operated, although some based it on the amount of employees. There was a general feeling that larger operators should pay more, and in most cases,

the non-operating members, such as distributors, manufacturers, suppliers, etc., did pay dues on a different basis.

The board of directors of most state associations meet more often than the general membership. Board meetings, usually held quarterly or every other month, and full membership meetings, held annually or semi-annually as a general rule, oftentimes were held at the same time as the annual conventions.

Only one association did not have some type of legal counsel. Most said that they employ one attorney who is paid an hourly rate for any necessary work. Next year's questionnaire, perhaps, might check into what type of legal work is being done.

STATE	MEMBERSHIP					DUES			MEETINGS		
	YEARS IN OPERATION	MEMBERSHIP	% OF OPERATOR IN STATE	OPERATOR	NON-OPER. DISTRIBUTOR	YEARLY	ANNUAL OPERATING COST	DEFENSE OR SPECIAL FUNDS	BOARD OF DIRECTOR	DIRECTOR MEET	MEMBERSHIP MEET
CALIFORNIA	45	84	35%	72	12	\$20-\$400	\$36,000	Assessment	21	6x year	annually
CONNECTICUT	30	48	66%	44	4	\$72-\$600	\$ 8,000	No	11	12x year	monthly
ILLINOIS	20	80	25%	70	10	\$100-\$280	\$ 6,000	No	12	3-4x year	annually
MICHIGAN	5	110	40%	107	3	\$75-\$405	\$	Yes	13	2-3x year	annually
MINNESOTA	10	40	?	37	3	\$50-\$500	\$11,000	Yes	13	4x year	semi-annually
NEW YORK	21	120	*50%	120	0	\$100	?	No	21	yearly	annually
NORTH DAKOTA	1/2	15	50%	15	0	\$100	?	Yes	8	quarter	quarter
OHIO	5	94	45%	81	13	\$75-\$400	\$14,500	Yes	16	monthly	annually
SOUTH CAROLINA	17	80	50%	72	8	\$75	\$ 5,000	No	24	3x year	semi-annually
TEXAS	16	84	Small	75	9	\$50-\$100	\$20,000	No	17	6x year	semi-annually
VIRGINIA	21	80	75%	70	10	\$50-\$100	\$ 4,000	No	17+	quarter	quarter
WEST VIRGINIA	25	50	40%	44	6	\$50	\$10,000	No	20	6x year	annually
WISCONSIN	40	55	25%	47	8	\$100-\$250	\$15,500	No	13	quarter	semi-annually
AVERAGES	19.5	72	45%	16	6			30% have	16	5x year	
? no answer given * not N. Y. C. or L. I. N. A. - Not Applicable									2 month	6 annually	
									3 every other	4 semi-annually	
									5 quarter	2 quarter	
									1 2x yr.	1 monthly	
									2 yearly		

STATE	CONVENTION			EXECUTIVE SEC'Y OR OFFICER		LEGAL COUNSEL		
	TIME	ATTENDANCE	DISPLAY EQUIP	FULL/PART TIME	SALARY	EMPLOY LEGAL COUNSEL	ANNUAL RETAINER/ HOURLY	ATTEND MEETINGS
CALIFORNIA	None	N. A.	N. A.	Part	\$12000	Yes	Hourly	No
CONNECTICUT	None	N. A.	N. A.	Part	Expenses	Yes	Retainer	Yes
ILLINOIS	June	60-80	No	Part	\$ 3000	Yes	Hourly	No
MICHIGAN	None	N. A.	N. A.	Full	?	Yes	Hourly	Yes
MINNESOTA	Jan	150	Yes	?	?	Yes	Hourly	Yes
NEW YORK	None	N. A.	N. A.	None	N. A.	Yes**	Hourly	No
NORTH DAKOTA	None	N. A.	N. A.	Part	?	Yes	\$300	No
OHIO	May	300	Yes	Part	\$11700	Yes	Hourly	No
SOUTH CAROLINA	Feb	200-250	Yes	Full	\$4800	No	N. A.	N. A.
TEXAS	June	180-200	Yes	None	N. A.	Yes	Hourly	Yes
VIRGINIA	Sept-Oct	125	Yes	Part	\$1000	Yes	\$1000	Yes
WEST VIRGINIA	Yes	100-200	Yes	None	N. A.	Yes	Hourly	No
WISCONSIN	Spring-Fall	100-150	Not Always	Part	\$450	Yes	\$7500	No
AVERAGES	8 Have Convention	150	6 show equip	2 Full 7 Part 3 None		12 Yes	4 Retain 8 Hourly	5 attend 7 do not
? No answer given ** Special Projects N. A. - Not Applicable								

# Operators look to upgrade state associations

**'It's not that anything of any great consequence was accomplished at the meeting--it's just that the door has been opened to more effective communication (which might help operators) find a way out of their governmental mire.'**

About fifty operators, with the common concern of improving their standing with state and local governments, met at the Conrad Hilton Hotel November 8 in Chicago to discuss how they could make their respective state associations more responsive to operators' needs.

The meeting itself did not provide a wealth of information in that regard, but at least it cleared the way for future (hopefully, more productive) meetings where the operators can ascertain why some state associations are effective and others are mere social clubs.

The meeting was initiated rather late by the AMOA apparently in response to a growing dialogue in recent months.

In recent months state associations have come into prominence in this industry because operators, feeling the economic pinch like everyone else, are questioning why their industry has been ineffective in fighting adverse legislation, especially that affecting games. The crux is that apparently state associations will have to fend for themselves since the national association maintains it does not have the wherewithal to represent the industry at the state and local level.

Along these lines, Louisiana operators recently held an organizational meeting to investigate establishing a state association. Notably, Louisiana, which does not have an operators association, is one of the worst taxed states in the country for operators.

But the November 8 meeting gave little direction for either Louisiana operators or for representatives of the state associations in attendance as far as how they could mold themselves into effective organizations. Instead, much time was lost on how often the board of directors should meet, how often the general membership should meet, the vari-

ous ways of collecting dues, printing newsletters, printing membership brochures, etc. And very little was devoted to exactly how a member alerts the association of a problem and how the organization mobilizes to fight that problem. In short, the discussion stopped short of the heart of the matter—what makes a good association work.

Mel Pearlman, a vice president of the Ohio state association and chairman of the state association meeting, noted that a state association must stop bad legislation at the state level—"You can't stop any city from passing an unfair law or tax unless it's first stopped at the state level." Toward that end, he suggested that operators become familiar with their state representatives and senators.

One of the most enlightening parts of the meeting was the presentation made by one of the panel members, Kem Thom, who is the immediate past president of the Illinois state association. Thom described how his state association was able to turn back a proposal which would have raised the per-machine assessment in the state from \$10 to \$200. By educating the senators about the earning capabilities of the various amusement machine types and citing per-machine earnings as tabulated by independent surveys such as PLAY METER's annual operator survey, the state association was able to have the bill amended.

It would appear more information along these lines was needed. For instance, how did the Illinois state association first get wind of the adverse legislation (perhaps there are some lessons to be learned there); how did the association mobilize; how did the state association establish its plan of attack, or defense (was the entire membership involved or was this the work of just a few people?); how did the state associa-



tion conduct its research (who did it, etc.) and how did the state association assure itself a chance to be heard by the right group of lawmakers.

On another subject, Pearlman said that a state association must make a stand on such touchy issues as payback machines and location loans if it is to have any credibility with lawmakers and government officials.

As for a state association's operating expenses, it was pointed out that it depends on how much the operators want to pay. Annual operating expenses vary from about \$36,000 with state associations which employ full and part time workers to \$4,000 for smaller organizations which rely solely upon its members to get things done.

As for generating the income to finance the organization, Ray "Whitely" Schrodtt, the president of the Oregon association who was the third panel member, said the majority of the state associations base their dues structures on the number of machines per operator.

But then it was pointed out by someone in the audience that all the

bookkeeping may force smaller organizations (which depend upon a member operator and not some salaried workers) to opt instead for a flat fee to simplify record keeping.

Then the discussion turned to other ways of generating income, with the idea most commonly mentioned being a trade show where local distributors and suppliers buy booth space to display their wares.

The trade show, it was said, would be the ideal time for a general membership meeting. Then the suggestion was made to host the AMOA officers—the executive director and the acting president—at state association-sponsored annual membership meetings. Surprisingly, one salaried director of a state association stood up and said that although his state association hosted the AMOA chiefs every year, he fights against it every year. "And every year I'm voted down. I just don't think that we as a state association with limited resources should have to foot the bill for that."

There was a scattered applause—the only applause at the meeting.

A second operator, apparently representing a smaller state association, echoed the same sentiment. "I don't see why the AMOA doesn't foot the bill for things like that," he said. "It's really a struggle for us to come up with the money to have them."

As far as getting the word out to prospective members about joining a state organization, Kem Thom of Illinois suggested investigating the possibility of recruiting area distributors to help. Thom said that Illinois distributors often include state association membership cards when they make mailings to potential operator customers.

Actually, the meeting was worth the effort if only because it opened dialogue between the state associations. It's not that anything of any great consequence was accomplished at the meeting—it's just that the door has been opened to more effective communication in the future and, at least with that accomplished, there's a hope operators might finally find a way out of their governmental mire.

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## Employee motivation:

# Man does not live by wages alone

---

Man does not live by wages alone. Norman Pink of Advance-Carter Company in Minneapolis, Minnesota, reported in a recent Sunday morning seminar at the recent AMOA convention.

That's right—wages are not the prime motivation in determining employee job satisfaction. According to a 1976 study, Pink noted, "people are looking for security. They consider their chances of promotion, what their position is, and if they are able to communicate with someone?" There are, in short, many more considerations other than just the financial.

Pink seems to know whereof he speaks. His own operation was, by self-admission, in something of a shambles at one point. And something had to be done about it.

"We had a conglomerate of backstabbing and unfinished work. So I made a list of employees with their good and bad points, then reshuffled my whole operation."

Prime on the list of problems was his trespassing into areas of the company that, as chief executive, he really didn't belong. "The operation was running me rather than me running the operation," he admitted.

And perhaps even more significant was the possibility that his interference may have unsettled employees, which, in turn, would affect the efficacy of the operation. "Even if we're talking about a 'ma and pa' operation," he said, "you make sure you're not doing things that ma might like to do."

The delegation of authority and responsibility enables a company head to become more effective in important areas like leadership, which is something few businesses would like to be without. "But delegation of authority doesn't necessarily mean hiring more help. Does your employee like to have authority?" Pink submitted. "Analyze each man or woman working for you and

match the job to the person's likes, dislikes, and abilities. For example, the man you send out to sell should have a great personality."

The day of the new work ethic, then, has dawned. "People want to be appreciated. A person has certain attributes, and abilities simply because he or she is the person they are. The only difference between your business and your competitors, remember, is your employees," the operator noted.

The importance of communication cannot be de-emphasized. "When an employee tells you how to run your business, oftentimes he may know more than you," Pink pointed out. "So how can you, as an employer, increase worker satisfaction and productivity?"

A good starting place would be to implement a few basic rules. "Increase an employee's controls over scheduling and task performance. Make sure that the employee has someone to communicate with, and make sure that the employee knows how he stands in relation to overall business—make certain that they know how their department helps the overall business. Also, an employee wants to know how they're performing. And, of course, be sure to match people to the jobs," he said.

The bottom line of this sort of streamlining is happier personnel. "You'll have a smoother running operation that's more productive. It'll make you more money," Pink promised.

"We discussed our problems over a dinner meeting. We reshuffled the organization of the company, brought in new people and placed them in the chain of command over other people," he said. "But you must do it in such a way that no one is offended."

Don't expect an immediate improvement. "This may mean some problems for you. There'll be many management errors and personnel

judgement errors, but if everything proceeds in a constructive fashion, you can catch errors as soon as they're made. It's going to work for you—it'll have to," Pink said somewhat ruefully.

"And in order to work, your reorganization must be flexible. You must stand behind every judgement and personnel error that's made. Criticism must be delicate and constructive."

And don't make the mistake of discounting the contribution the distaff folks in your company can make. "You might also ask yourself if there are any women in your employ that can do jobs better than some of your men," Pink reminded the audience.

Fred Collins, Jr., a past president of the AMOA and operator of Collins Music Company in Greenville, South Carolina, said in his introduction of Pink that "employees need a clear, concise statement of what they're expected to do. Let them know the relative importance of any job. And define priorities as you go along. Once I explain and communicate why I have delegated such a job to a specific employee, I found that I had a lot less frustration."

You'll find, too, he reported, that your employees will be glad to accept responsibility. "Accepting responsibility provides more job satisfaction. It lets an employee know that you have confidence in his ability, and it can be very rewarding—it builds a feeling of status, pride."

"But don't give employees all the dirty work," Collins cautioned.

The message was clear. Sometimes a second look at delegation of authority can turn a floundering operation into a flourishing one. Norman Pink discovered that it takes more than big bucks to keep a "family" of employees satisfied—it requires a lot of hard work and perhaps most difficult of all, knowing when to let go.

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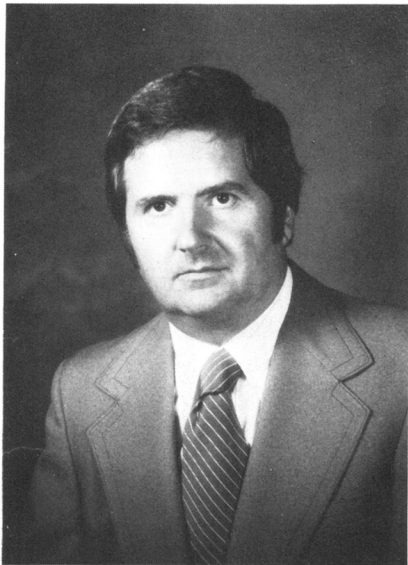
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## Take 'An Analytical Approach to Vehicle Use':

# Smaller isn't necessarily better



John Estridge

The old cliché "every little bit helps" probably is never more true than in these days of economic uncertainty. Any way a businessman can conserve, however small, helps in the long run financially.

And operators, of course, are certainly not an exception.

John Estridge of Southern Games Inc. in Lewisburg, Tennessee, is one businessman-operator who took a long hard look at his company's vehicle use to see if he couldn't put his fleet to more effective use.

In a Saturday morning AMOA seminar, the ranks of which swelled so that a room three times as large as the originally scheduled one was necessary, Estridge reported that the subject can't simply be dismissed by saying "we'll go to smaller automobiles."

Variables such as vehicle use, cost analysis, replacement decision, and even the cost and availability of parts should enter into an operator's final decision.

How do you know what the optimum vehicle for your operation is? "For many it's a pickup or a van," Estridge reported. "You need to look at convenience. Cars are getting to be popular down our way but I think it's because we're spoiling our help."

A big consideration, too, is initial cost. "Your dealer is very important in selecting a vehicle and there are a lot of good ones. We decided that we must get a \$200-\$250 better deal than we can get locally for us to buy out of town. You have to decide what it's worth to you to trade locally. The same, incidentally, applies to your customers," he said.

A member of the audience disagreed. "I don't think it's worth spending extra money to buy in town if you can find a better deal out of town because the local dealer has to validate the warranty anyway," he said.

A current trend among many businesses is to install company-owned gas pumps. Estridge, how-

ever, opted not to install pumps although he admitted that there was a small savings. "I just asked my employees to be selective about where they fill up. We encourage them to buy reasonably-priced gas."

Looking at Chart One, it's obvious that smaller vehicles mean more miles per gallon. "If you go to a smaller truck, fuel costs drop to \$1,000 per year, provided the vehicle is adequate for the job. If you go to the 30-35 miles per gallon range, your fuel costs for a year go down to \$710 versus \$2,500 to run collections and services in a pickup truck. And if you go to a 45-50 miles per gallon vehicle, the costs are really low," he said. There's only one hitch: "we haven't been able to find such a vehicle."

But don't forget the cost of maintenance on the vehicle, which may offset good gas mileage to the point it's cheaper to use a larger vehicle. And of course, you must make certain that the vehicle is adequate to perform its work.

"When we changed over to smaller vehicles during the first gas crunch, we spent a lot on maintenance. The car wasn't a bad car but we had dealer problems. Another vehicle had three valve jobs at \$175 each."

The audience had their own contributions to the subject of vehicle maintenance. One unidentified operator reported "I took six guys that are out of the office the most and made them responsible for taking care of their cars. I conducted an inspection of the trucks once a month when they didn't expect it. Then I'd bring them in the office and point out, say, that there were beer cans behind the seat and the oil was two quarts low, etc."

Another man tried a similar plan. "We told our employees that they were adults and therefore we were going to make them responsible for the vehicles they drove. We solicited the cooperation of several agencies

we'd bought the vehicles from as well several garages. It just didn't work. The secretary now asks the present vehicle mileage in increments of 3,000 miles and issues a printed form with what needs to be done. I found out that you can't treat adult employees as though vehicles belong to them because they don't."

Operating costs, yet another ingredient in the vehicle maintenance pie, normally are dependent on the number of miles driven although gas conservation methods certainly help fuel go further. "There's nobody who can pinch a penny like our farmers in Tennessee and they tell me that if you drive with the tailgate of your truck down you can expect two to three miles per gallon better gas mileage," Estridge reported, which a member of the audience confirmed.

Another operating cost that you must consider is that of insurance on the vehicle. "In Tennessee, for instance, there is a \$50 advantage on trucks rather than cars," Estridge said. "It's worth your while to shop around and consider alternatives on the type of vehicle for a job."

Financing, a fixed cost, is yet another point to ponder, he noted. "Although there is a big savings in the operating costs of a small car, you can't forget about the fixed costs and, of course, the miles the vehicle will be driven."

Knowing when to change vehicles can be tricky, too. "We should look at changing vehicles at non-regular intervals, although my company does it when the vehicle is about three years old," Estridge reported. "Many operators feel the need for stylish vehicles and trade every year. We can't afford it."

"We don't have a set pattern in selling or trading our vehicles," an operator in the audience offered. "We also don't have any particular mileage limit, either, although we've never put 100,000 miles on one because at 50-60,000 miles it seems we start having trouble. Whenever I think I can make a buck, that determines what I do."

Another man noted that his company neither sells nor trades vehicles but leases them instead. "We run two Toyotas for the cost it used to take us to run one. I can take leasing off my taxes, too. Then at the end of three years, I take a new vehicle from the leasing company. The end result is that there's no money tied up in investment inventory."

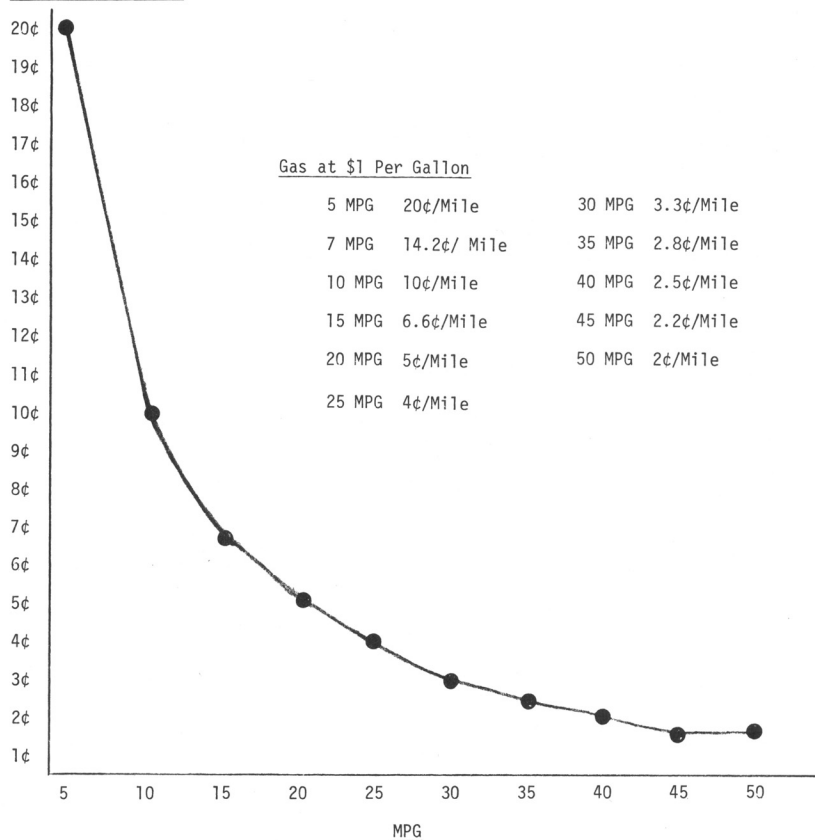
"We're still experimenting," another seminar audience member said. "After two burned up engines in Ford wagons, we went to liberal car

### FUEL COST ANALYSIS AT ONE DOLLAR PER GALLON

MPG	Miles Driven			
	10,000 Miles	15,000 Miles	20,000 Miles	25,000 Miles
5	\$2,000	\$3,000	\$4,000	\$5,000
10	1,000	1,500	2,000	2,500
15	666	1,000	1,333	1,666
20	500	750	1,000	1,250
25	400	600	800	1,000
30	333	500	666	833
35	285	428	571	710
40	250	375	500	625
45	222	333	444	555
50	200	300	400	500

### FUEL COST PER MILE VS MPG

Fuel Cost Per Mile



Gas at \$1 Per Gallon

5 MPG	20¢/Mile	30 MPG	3.3¢/Mile
7 MPG	14.2¢/ Mile	35 MPG	2.8¢/Mile
10 MPG	10¢/Mile	40 MPG	2.5¢/Mile
15 MPG	6.6¢/Mile	45 MPG	2.2¢/Mile
20 MPG	5¢/Mile	50 MPG	2¢/Mile
25 MPG	4¢/Mile		

allowances to our employees on all our vehicles except pickups. We worked out a special insurance deal with our agent and so far, it's worked out real well. We figured out how much it was costing us to maintain the vehicles, then added a little bit more to make it attractive."

And appearance shouldn't be neglected either, Estridge said. "I think physical appearance says a lot about your company. We don't drive ragged vehicles."

Everyone probably will agree that one of the most distasteful—and easily forgettable—aspects of maintenance is record keeping. "It is important to buy reasonably priced gas," Estridge conceded, "but it is also important to keep up with expenses. We ask our employees to put down odometer reading, date, miles driven, and the miles per gallon cost. And receipts must be kept up with."

However, a bonus that Estridge's Southern Games employees have is

a car to take home. "Probably close to half of my workers take a vehicle home. Frankly, I look at what's best for our company, and I don't apologize for it. I used to worry whether 'Mac' would get upset but what it boils down to is either you run the company or your employees do."

How could it possibly be to the company benefit to take a vehicle home? "Our fellows go immediately to their first location in the morning, rather than coming in to the office. They call in and check their messages. Their time starts when they reach that first stop. We have the advantage of our people on location at 8 a.m., rather than 8:45, after they stop at the office first."

"We assign individuals to the vehicles," he continued, "and have a once a week meeting with outside service personnel to go over maintenance. Most people take more pride in their vehicles, too."

Another rather innovative proce-

sure that Estridge instituted is his handling of service calls. "All our people with field responsibilities have a daily accounting report." Any call backs are 'charged' against the mechanic so he has a real incentive to do more than just clean the playfields. We keep an updated chart with the call backs on the wall. Within a ninety day period, we cut our calls by fifty percent," he noted.

Almost anyone will agree, probably, that conservation is important. The seminar on an analytical approach to vehicle use, however, seemed to underscore the fact that there are as many different "right" ways to trim vehicle costs as there are operators.

The secret, therefore, is in deciding what's best for your company. As Estridge pointed out, "I look at what's best for our company, and I don't apologize for it. If it's right, I do it, and if it's not, I don't."

—By Vicki Darlington

	1977 CHEVY 1 TON TRUCK	1977 CHEVY 1/2 TON PICKUP	1977 CHEVY CAPRICE	1977 FIESTA
Miles Driven	11,177.4 Miles	8,362.7 Miles	18,042.0 Miles	16,744.0 Miles
MPG	8.6 MPG	11.8 MPG	15.6 MPG	30.8 MPG
<u>Operating Cost</u>				
Gas-Oil PM	\$1,275.31	\$528.80	\$1,037.51	\$403.17
Repairs	69.20	.00	369.20	.00
Tire Wear	178.00	83.00	180.00	83.50
Total Operating Cost	\$1,522.51	\$611.80	\$1,586.71	\$486.67
Operating Cost/Mile	13.6¢	7.3¢	8.8¢	2.9¢
<u>Fixed Cost</u>				
Insurance	\$ 304.00	\$ 205.25	\$ 255.00	\$ 254.00
Depreciation	2,500.00	1,625.00	1,500.00	1,200.00
Bank Interest	1,000.00	650.00	600.00	480.00
Total Fixed Cost	\$3,804.00	\$2,480.25	\$2,355.00	\$1,934.00
Fixed Cost/Mile	34.0¢	29.7¢	13.1¢	11.5¢
Total Cost	\$5,356.21	\$3,092.05	\$3,941.71	\$2,420.67
Total Cost/ Mile	47.6¢	37.0¢	21.9¢	14.4¢
	15.0¢	15.0¢	15.0¢	15.0¢
	62.6¢	52.0¢	36.9¢	29.4¢



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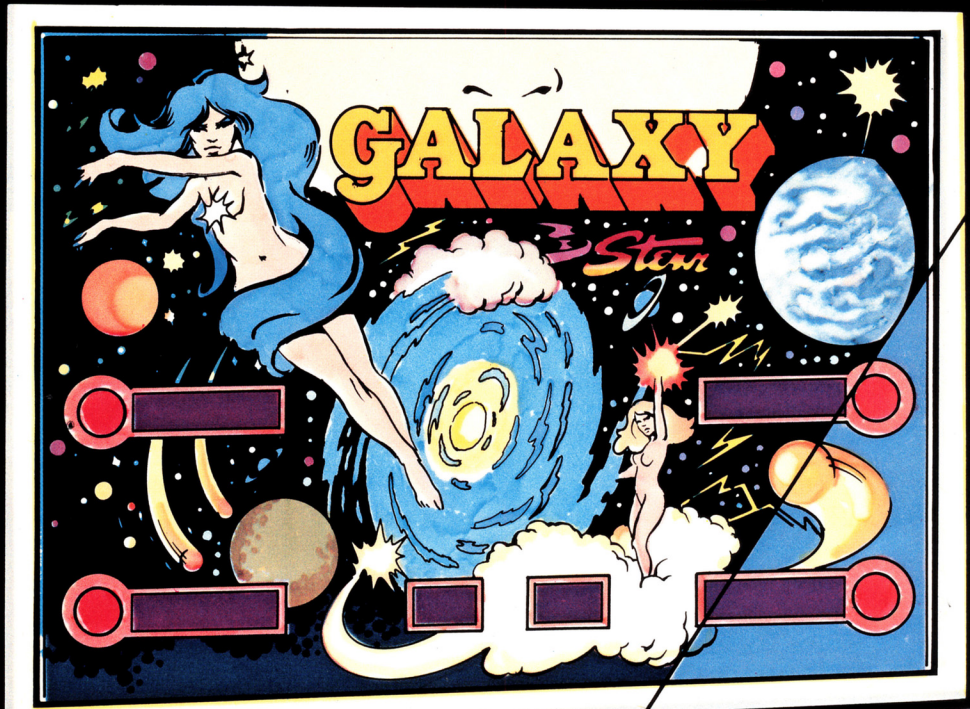
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# 'Shift your market to the upper age brackets,' advises economist

By Vicki Darlington



Dr. William C. Freund

"The '80s won't be such a bad decade. We'll have a recession in 1979 and early 1980 but better times lie ahead."

At least that's what Dr. William C. Freund, senior vice president and chief economist of the New York Stock Exchange, had to say at the AMOA seminar held on Friday morning during convention weekend in Chicago.

A recession is the only answer to our stubborn inflation, Freund reported. "In order to reduce the rate of inflation, we'll have to take some bitter medicine—a decline in the economy. The result: a recession." And although the unemployment rate now is hovering around six percent, Freund said, a climb to seven and a half percent is likely. But at least the rate will not be as high as it was in 1975.

As far as a business is concerned, capital spending will be lacking. He expects, too, that businesses will have to trim inventories. But inflation may be a real problem if you're not cautious. "Always adjust for inflation. If the newspapers say that capital spending includes a rate of nine

percent, and inflation is running at thirteen percent, there's a decline of four percent," the economist noted.

"Loan demand at banks, too, will be very strong. But, overall, I predict that third quarter business activity will be up. The fourth quarter will be down moderately, and the first and second quarters of 1980 will necessarily be in a more severe slump," he said. "And then I think we'll embark on a slow recovery in the third and fourth quarters of 1980."

The single most worrisome economic indicator for the lay public probably came recently when the stock market plunged so drastically. Freund, however, reminded participants that it simply acted as it always did—as a reflection of the economy. "The real reason the stock market fell is that it leads business activity, leads business futures. It always falls in anticipation of a recession, and always has risen in anticipation of a recovery. The lead time is usually ten months."

"It never misses a turning point," he emphasized, "although it does sometimes give false signals. If it has indeed signalled a turning point, it

has also anticipated that recovery. In every election year since 1948, the stock market rose. We usually seem to come out of a recession in an election year. I do suggest, though, that the stock market, however, is a leading economic indicator. It has an unbroken string of accurate anticipations."

But what does all this mean in the long run for business? "The long term prospects and effect on your own interest rates will be good in the scenario that we've painted for the decade ahead. Stagflation will indeed slow the rate of growth but we learn from the past. The next decade undoubtedly will be the same. There's a growing recognition in the United States that we have to build a strong economy."

"We must move from consumption to investment," Freund said. "We must increase production, which will come from more efficient plants and equipment. But I, for one, am not pessimistic about the '80s."

"I recognize how hard hit by inflation we are," he conceded. "The only solace I have for you is that the inflation rate will decrease to eight or nine percent if we manage to shift our resources from consumption to investment. Our purchasing power will lessen however, by the recession."

But silver lining in the cloud lies in the coming phenomenon of an increasingly older population. "One major element which will have a profound influence on your business in the 1980s is a major change in age

distribution. It's away from your primary market," he told operators, "but this probably is the opportunity to shift your market to the upper age brackets in extending the youth of your equipment."

"Begin to target the older group. There is an opportunity to develop a home market," Freund noted.

Ah, but what about the most

**'The critical period is not 2000 but in the upcoming 1980s'**

unrelenting of our woes—energy? "Assuming there is no blowup in Iran or Saudi Arabia, I expect no shortage of energy in the '80s. If I'm right—that we are headed for a recession—demand for energy will depart. The demand for oil declined in the recession of 1975," he remembered.

"But don't be deceived into

thinking that the energy problem will resolve itself. We must increase our sources of energy," Freund pointed out. "Above all, we must increase our use of coal by 25 percent."

"I look forward to a critical period in the 1980s because whole new technologies won't be available then," Freund said. It may take twenty years to develop new energy technologies, and environmentalists may sometimes delay implementation of legislation by six or seven years.

"So the critical period is not 2000 but in the upcoming 1980s," he reported. "Therefore, we must utilize our most abundant source of energy, coal, and we have more of that than OPEC has oil."

But don't ever forget the most basic of economic lessons—"TIN-STAAFL. That's right," the expert said as puzzled laughter rippled through the early morning crowd. "There is no such thing as a free lunch. It's my favorite economic precept."

"In economics, there are always costs and benefits, always tradeoffs. We must give these careful consideration. If we want to remain hostage to OPEC, the way to do it is to ignore the tradeoffs, which to us are coal, and natural gas."

"But the '80s won't be such a bad decade. Better times lie ahead," he concluded optimistically.

To operators who've been faced with a multitude of steadily rising fees, taxes, and licensing problems, it was just what the "doctor" ordered.

**The Population's Changing Age Composition**  
[In Millions]

	1970	1980	1990	Percent change 1970-80	Percent change 1980-90
Under 5 years	17.1	16.0	19.4	-6.4	21.3
5 to 14 years	40.7	33.9	35.8	-16.7	5.6
15 to 19 years	19.3	20.6	16.8	6.7	-18.4
20 to 29 years	30.9	39.8	38.1	28.8	-4.3
30 to 39 years	22.7	31.3	40.2	37.9	28.4
40 to 49 years	24.1	22.7	31.2	-5.8	37.4
50 to 59 years	21.2	23.1	21.8	9.0	-5.6
60 to 64 years	8.7	9.8	10.4	12.6	6.1
65 years and over	20.1	24.9	29.8	23.9	19.7
<b>TOTAL</b>	<b>204.8</b>	<b>222.2</b>	<b>243.5</b>	<b>8.5</b>	<b>9.6</b>

Prepared by Dr. William C. Freund



# SPACE INVADERS PART II

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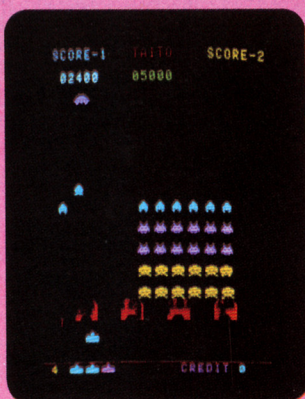


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# Trying to make red numbers black numbers

By Vicki Darlington

Simply maintaining profits—not to mention trying to increase revenues—is hard enough to do but try turning around a business running in the red. The AMOA tapped two industry vets, Russell Mawdsley and John Trucano respectively, to speak about their experiences in doing just that.

“Our company had receipts down forty percent for one month, and gross sales were down \$34,000,” John Trucano of J-Mak Distributors, Inc. in Deadwood, South Dakota reported in the Friday morning seminar. “One of our offices in the coal field was doing well but others had problems in 1979.”

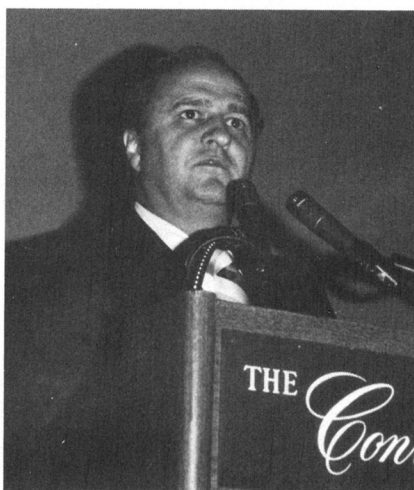
“After we implemented the changes we decided on, we cut our expenses \$21,000 and our net profits were off only \$7,000,” he said. “Incidentally, our profits were off that amount in just a month’s time at one point.”

Considering prospects looked much bleaker when the company embarked on the recovery program, the \$7,000 figure was not bad. How did they accomplish it?

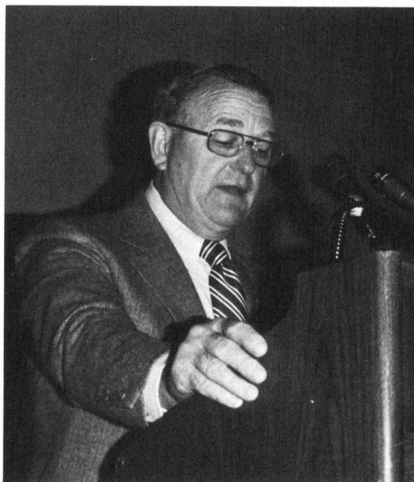
“I called in all of my managers and assistants to discuss the problems of business *away* from business. We decided that we were doing many things right but we had to figure out ways to cut expenses.”

“You must look at the reason for your income decline. In our area, the problem was the gas shortage which affected tourism. We also decided that people were worried about strikes and weren’t spending money in our taverns. And, of course, inflation was another problem,” he admitted.

Cutting expenses was the first order of business for Trucano’s operation. “We trimmed things like



John Trucano



Russell Mawdsley

meals away from home and set a limit on equipment. We had a lot of machines that weren’t paying their way so we put them at new locations.”

“We made sure that we used the watts numbers that many manufacturers have. We went to compact

trucks. And we reorganized the way we ordered parts, as well as organized our work to eliminate overtime,” he said.

“We had service personnel organize their stops to save gas and the company time. For instance, on night service calls, a location must have a third of their machines out or they’d have to wait until the next day,” Trucano noted. “And we’d request costs before authorizing any kind of work.”

Energy conservation, of course, is always a big cost reduction factor. “We installed our own gas pumps, lowered our thermostats, and used the radios in the trucks more efficiently.”

The result? “We cut costs in nine months in two offices by \$21,000,” he reported.

Russell Mawdsley of Russell-Hall, Inc., in Holyoke, Massachusetts offered early morning seminar attendees tips on ways to increase income. “One of the most important things is to keep the games earning. Chart them weekly. When we saw earnings drop, we changed locations,” the operator said.

“We found the gross in each location definitely higher after we implemented our journal sheet charts.”

And believe it or not, simple cleaning procedures seem to have a definite effect on earnings. “We always have our mechanics clean the playfield, clean or change the rebound rubbers and check to see that they’re working properly. This maintains earnings,” he said.

“On games like *Playboy*, *Flash*, and *Kiss*, be sure to replace all burned out bulbs. We’ve found clean, well lit games in good working order increase our revenues.”

Pricing on location is set at one play for a quarter, two plays for fifty cents, or five for one dollar. "Don't sell 'Susan' down the drain," he advised over audience laughter. "Supply your locations with these coins." And take \$50 or so in dollar coins along with you on routes. Ask your location owners to use it as change for the machines."

"You must do a little selling. But your revenues will increase substantially," Mawdsley promised.

"For instance, talk your locations into putting in a new wide bodied pin with a dollar bill changer. Even if it decreases investment, it still will increase your gross income. You'll be able to stay in business, and your profits will increase."

"Just do little selling jobs. Talk your locations into implementing one for a quarter play. And use the Susan B. Anthony coin. Also, increase your price on all new pool tables to a quarter. It has to increase revenue at every location," he said.

Mawdsley also instituted a rather interesting method of handling licensing fees. "We don't pay all the costs," he said flatly. "The fee comes off the top before any money is split, which includes copyright costs."

But business is a daily struggle, the Massachusetts operator reported. "Ninety percent of our businesses are mom and pop operations. Ten years ago, they were maybe making up to \$20,000 a year. Today many customers are making the same amount. But if we take the time to show them better ways of doing business, we'll help ourselves stay in business."

"We too often have a negative attitude," he charged. "We must take time to sell our customers on an idea. There are many ways of increasing revenue with old ideas."

The audience seemed to have as many questions and ideas as the blue-ribbon panel. When the floor was opened up to questions, one operator reminded the panel that the backbone of the coin-operated industry was the working man.

"Our business was born out of the depression. We have to learn to be merchandisers and business people but we must never lose sight of the fact that we're serving the working man. And we must cut down on expenses but I don't think we should write ourselves out of business. Sure, I'd like fifty cent play but I don't think my customers would."

Mawdsley replied that everyone should run their business as they think they should. "I'm just telling you what worked for us," he reported.

Dr. William C. Freund, senior vice

president and chief economist of the New York Stock Exchange, another member of the panel who spoke earlier, felt that return on investment was the key to the question. "Every business should consider what its return on investment is (See PLAY METER, June, 1978), then compare that with what you could earn if you employed your capital another way. It seems that in pricing decisions, you should consider the net related to capital investment."

A self-professed "small one stop" operator advocated the use of kits for mechanical games. "We made the change from mechanical to electronic and put in run-up sounds, and the results were exactly the same. The customers didn't know the difference and few people noticed that the scoring was different (there was no digital read-out). Buy the kits—they are simple to install and they'll bring revenue back up for popular electro-mechanical games."

Another operator found a way out of the costly expense of maintaining a mechanic's salary. "We all know a good mechanic costs a bundle to keep the games sparkling like people want them to. There is no good reason that you can't find an entry level mechanic by going to the high school and hiring a good electronics student. Just tell the kid to get on his moped hit your stops and keep the games clean," he suggested.

"These kids get a regular report card on their work and when you find someone who's interested, you have a potential jewel of a serviceman," the unidentified operator said. "And it also serves a very good public relations function, I think, to prove to a lot of people that we're not in the Mafia."

"Also, all my jukeboxes are priced at quarter play. It's simple logic. I just tell my location owners it'll double revenue. I have yet to have a guy say no, he concluded.

The comment which drew the most applause was offered by Millie McCarthy of New York State. "In the last few years, we've witnessed an explosion in this industry. We have had gains coming out of our ears. In 1963 Russell Mawdsley and I went into the AMOA. We talked then about the basic rule of business—don't be sloppy; be clean and efficient. Sixteen years later we're talking about the same thing," she said.

"But I notice going into 1980 we're getting 'too big' for that. The whole bottom line here for this industry is as one guy said earlier—this industry never regards the customer," she reported. "And the answer to that problem lies in good promotion."

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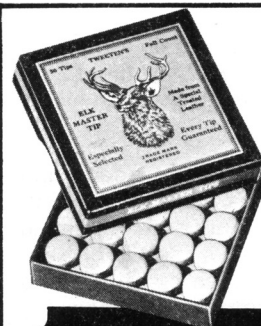
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# Business Builders exec addresses group



Carol Kantor, standing center, president of Business Builders, a new promotion agency, recently addressed the San Francisco Marketing Research Association.

Player research on video and pinball games was the topic presented at the San Francisco Marketing Research Association by Carol Kantor, president of Business Builders, a new industry promotion agency.

Kantor addressed the professional group and drew on her experiences developing player and product research programs at Atari, where she was employed before founding her own company.

"The main objective for market research in the coin-operated game industry is to predict how the product characteristics relate to the number of coins in the cashbox," she said. "But the research findings must also reflect how long the coins will continue to fill the cashbox." She also emphasized the complex product life cycle in the games industry.

Conducting surveys in a game playing environment presents some different types of obstacles to the market researcher. Using a series of slides and an audio tape in the presentation, the audience was introduced to the typical family

amusement center. The distractions of the games, together with the noise level created by fifteen to thirty games going at one time, presents some unusual problems for the research professional conducting surveys.

"However, the kids, who range in age from twelve to thirty-five, usually really are terrific," she said, noting that these game players usually make good respondents to questionnaires. They like to give their opinions of the games, especially the new ones. The players are told that their opinions will help to develop the product into a final game to play, and their response is usually good.

Kantor also touched on the history and evolution of the coin game business, reminding the market professionals of the new positive "family fun" image of games today. She concluded with an invitation for her professional peers to go play the games which can be more fully understood and the uniqueness of player research appreciated in the appropriate setting—an amusement center.

## Gottlieb welcomes Southwest

Southwest Vending Sales Corporation of San Antonio, Texas, recently was welcomed into the Gottlieb family of distributors. The company will cover the southern part of the state.

The San Antonio office at 4520 Tejasco is under the management of Jim McNeely, game salesman and executive.

## IJS new Nichibutsu importers

The newly-formed IJS Distributors in Fort Worth, Texas, recently was awarded exclusive Canadian and American rights to import Nichibutsu products of Japan.

"Negotiations have been going on for almost a year," Bob Snow, sales manager, reported. "Nichibutsu has been eyeing this market for awhile. They're already in Europe, but they're very cautious people."

"When we were looking into the possibility of a distributorship on games, we found that it was hard to obtain a variety of good machines. We felt we had to go to the foreign market, and this company seems to have more of a variety than any other we saw," he said.

"We were really interested when we saw the type of equipment they manufactured during our visit to the Osaka plant. The cabinet work is outstanding. The workmanship of the games is great, and the coloring is just superb. And a big plus is that all games and schematics come in English."

The games, all color videos, include *Moon Base*, *Rolling Crash*, *Moon Tracker*, *Moon Base*, *Moon Raker*, and *Moon Alpha*.

"We already have a complete parts department set up," Snow said. Machines will come directly to the Fort Worth facility.

"Everything that has come in so far is sold, but we will have deliveries after January 15," he noted.

IJS Distributors currently is entertaining inquiries from parties interested in distributing Nichibutsu products.

Fred Youngberg is president of the firm.





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| Amusement Emporium        | Game Plan, Inc.               | Midway Manufacturing Company      | The Valley Company         |
| Amusement Supply, Inc.    | D. Gottlieb & Company         | Rowe International                | Vectorbeam                 |
| Bally - Pinball Division  | Gremlin Industries            | Sircoma, Inc.                     | Wildcat Chemical Company   |
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**'Mohammed in the west':**

# Operators flock to C.A. Robinson show



*Ira Bettelman executes a critical bump pass to Globetrotter star Hallie Bryant.*

C.A. Robinson's annual west coast exhibit is something like a reenactment of that old cliché about Mohammed going to the mountain because the mountain would not come to him. The mountain in this case is the annual AMOA Show which is held every year in Chicago and which, for most west coast operators, is just a little too far to travel.

Because of that geographical problem and because a sizeable number of operators feel left out of the action, C.A. Robinson began instituting the practice of having a post-AMOA Show games preview at its distributing facilities for these operators who were too far removed from the AMOA Show's goings on.

Of course, the west coast exhibit at C.A. Robinson only features the lines C.A. Robinson represents; but, since C.A. Robinson represents a rather sizeable portion of the amusement machine market, that exhibit is quite large in its own right.

Over 850 people crammed into the distributor's annex on West Pico Boulevard in Los Angeles Friday, November 30 for this year's mini-AMOA exhibit. Actually, the shindig started the night before with a welcoming banquet and cocktail party for out-of-town guests.

On the exhibit day, though, when the west coast operators started pouring in, the 35,000 square foot

annex where C.A. Robinson exhibited the games became a bustling center of activity. The place was to the point of almost being overcrowded as people squeezed past one another for a look at the new offerings from companies like Exidy, Bally, Midway, Cinematronics, Atari, Game Plan, Stern, Taito, Universal, Namco, Valley, Tournament Soccer, Gremlin, and the like.

The games were in constant operation as critical buyers examined every piece looking for that Big Winner of 1980.

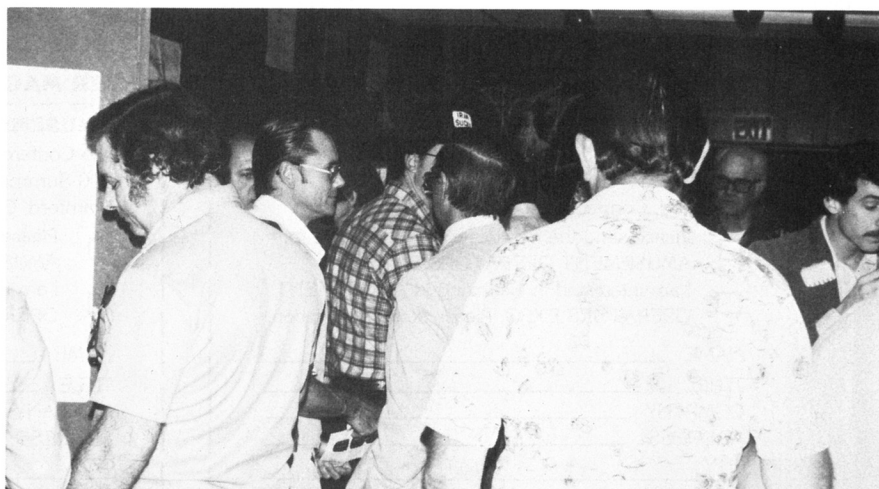
Tom Nieman, in conjunction with Bally's promotion of its *Harlem Globetrotters* pingame, made a special presentation at the show. Hallie Bryant, one of the Harlem Globetrotters' stars, put on a one-man show, displaying his basketball handling talents and then enlisting the help of spectators to perform some of the Globetrotters' famous comedy routines.

The games exhibit lasted all day Friday, with guests being treated to a lavish buffet and an open bar.

Missing, of course, were the game lines not represented by C.A. Robinson and the larger throngs of visitors which frequent the AMOA Show. But, with a turnout of 850 for a one-day distributor's show, one can only suspect that perhaps the AMOA mountain ought to take a hard look at the Mohammed in the west.



*There was an overflow crowd much of the day, with lines of operators extending outside.*



*Inside it was packed as well with most games in constant operation.*



*Chairman of Betson Enterprises, Bert Betti enjoys the comfort of his new office.*

## Betson fete draws 700

Betson Enterprises, a prominent New Jersey distributor, celebrated the grand opening of its new headquarters recently. This facility located in Moonachie, New Jersey, encompasses 45,000 square feet of office and warehouse space.

The gala event which took place December 9 attracted a crowd of

more than 700 from New York and New Jersey. Invited guests were treated to a buffet and cocktail party as well as a first-hand look at all the new equipment recently introduced.

The Betson organization founded 47 years ago has expanded its operation to include Portale Auto-

matic Sales Company in Los Angeles and San Francisco.

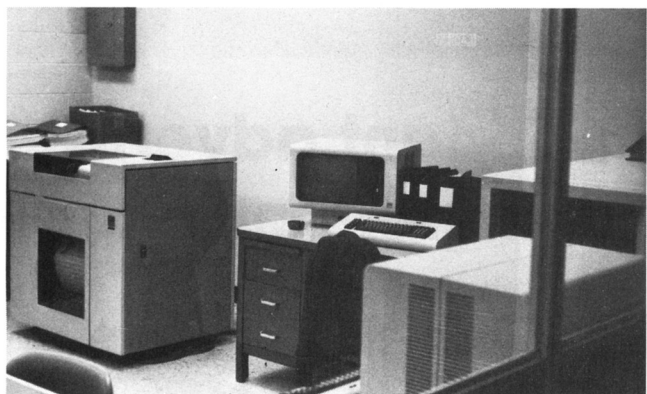
Betson Enterprises is the direct factory representative for Atari, Allied Leisure, Bally, Cinematronics, Exidy, Game Plan, Gremlin, Midway, Stern, Taito, Rock-Ola, Irving Kaye, American Shuffleboard, and U.B.I.



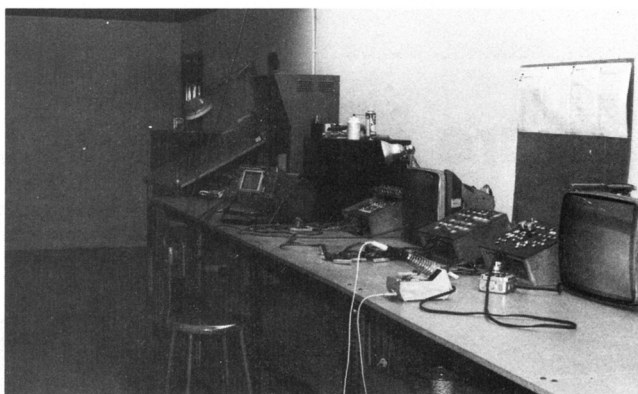
*New headquarters for Betson Enterprises features 45,000 square feet of offices, showrooms, and warehouse space.*



*Visiting operators joining the festivities enjoyed Betson-stocked games in addition to a lavish buffet and cocktail party.*



*Utilizing their own in-house computer system, Betson Enterprises stands out as one of the most efficient distributor organizations in America.*



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# Universal hits USA

Universal, a Japanese manufacturer of video games, has established itself on American shores for the first time, John Nomura, president of Universal USA, Inc., reported recently.

The company decided not to license its games to American manufacturers, as many other Japanese manufacturers have done, opting instead for self-distribution over here.

"We are the only company from Japan who is in the United States doing its own manufacturing with no help from a middle man," Nomura noted. "We're the only independent. So far sales have been going well."

Universal promotes its products by distributor contact and advertising, he said. "People know how good our quality is and are interested in our machines. We are the only game company in Japan which has our own microprocessing laboratory. We develop a new machine every three months."

Main distributors for the products to date are Empire Distributing, Bally Northeast, C.A. Robinson, Banner and others. Distributorships still are available.

The company has attended the AMOA show in Chicago for the past three years and displayed at the 1979 show.

Universal USA, Inc., maintains almost 50,000 square feet of warehouse space in Los Angeles for its games. "And we're very careful to examine every machine before they are sent off to the distributors,"

Nomura added.

Games available from Universal include *Cosmic Guerilla*, *Galaxy Wars*, and "a new, very different machine which we'll announce this month," the executive said.



*John Nomura, president of Universal USA, Inc., above, reports that his firm promotes its products by distributor contact and advertising.*

## Olympic tricathlon slated

Irving Kaye, Bally, and Midway, all official suppliers to the athletes at the 1980 Winter Olympics to be held February 13-24 at Lake Placid, New York, will hold a tricathlon competition among the athletes in pins, videos, and foos.

"We have at this point contracted with an outside promotion agency and have been given permission to run an Olympic tricathlon where the athletes will compete on Bally pinballs, Midway videos, and Irving Kaye foosballs," Tom Nieman, chief of marketing, pinball division, at Bally reported. "The official name of the event, which will begin Monday, January 28 and run for a week, is not

yet determined."

Gold, silver, and bronze medals will be awarded to the winners.

The game room, located between the disco and theater in the recreation-leisure time area of the village, will be set up for free play, 24-hours-a-day use by the approximately 2,000 athletes who reside in the specially constructed Olympic Village. The athletes are bussed from the village to the Games.

Arrangements are being coordinated on the distributor level by Bally Northeast in Boston. Maintenance on the equipment is being supplied by a local operator, Jack LaHart of Upstate Vending.

Although Irving Kaye pool tables will be available for use by the athletes at all times, there will be no pool competition. "The time and logistics involved in running pool are more difficult," Nieman explained.

"The Winter Olympics is probably one of the most documented and covered events by the media on the face of the earth. The coin machine industry will get an incredible amount of exposure, from newspapers, magazines, wire services, and ABC's live telecasting. It is our hope and intent that this will project a very positive image for our industry," Nieman noted. "There's a potential here for good public relations."

# Vectorbeam snapped up by Exidy

Exidy, Inc., of Sunnyvale, California, recently acquired the use of vector technology with the purchase of Cinematronics' subsidiary, Vectorbeam.

Under the terms of the sale, Exidy will produce vector monitor games under license from Cinematronics under a multi-year agreement. Both Exidy and Cinematronics will remain as independent companies and are not under common ownership.

Exidy will also take over the Vectorbeam manufacturing facility in Union City, California, which is located about twenty miles north of Exidy's Sunnyvale plant. The move adds another 28,000 square feet to Exidy's manufacturing capabilities.

Jim Pierce, president of Cinematronics, reported, "Quite frankly, we wanted to consolidate everything under one roof, and were considering the housing of both facilities under one roof."

Tom Stroud, Jr., Vectorbeam's former president, now becomes chief of Cinematronics' marketing office. "I think it's good for both companies," he told *PLAY METER*. "Exidy needed more manufacturing space in the area, and the geographical spread between Cinematronics and Vectorbeam was a little difficult for us to work with."

Exidy and Vectorbeam both are in the northern part of California, while Cinematronics is in the south. Exidy expanded its operation with the deal, while Cinematronics is free to expand in the San Diego area.

Exidy's current 50,000 square foot production capabilities will grow to over 75,000 square feet.

"The acquisition of Vectorbeam facilitates growth and technological advances within the plans for Exidy," Pete Kauffman, president of Exidy, said. "We feel that we have gained a substantial advantage for the development and production of new products."

The operation of the Vectorbeam facility will continue as it has in the past. Kauffman confirmed that he does not foresee any major person-

nel changes at the Union City plant. "We believe that Exidy gained many skilled employees in addition to the vector technology, the facility, and the products," he said.

Certain Vectorbeam personnel will return to Cinematronics at El Cajon, however. In addition to Tom Stroud, Jr., Lenore Sayers will move to vice president for domestic sales; Debra Spear, Vectorbeam's former customer service manager, will move to Cinematronics in the same capacity; and David Stroud will move into international sales.

Tom Stroud, Sr., will remain as Cinematronics' secretary-treasurer.

Exidy immediately will begin production of Vectorbeam products.

Currently available from Vectorbeam is *Warrior*, a video game with special appeal due to its identity with the "Dungeons and Dragons" board game that has a growing popularity among strategy enthusiasts.

Also, as part of the purchase agreement, Exidy is producing *Tailgunner 2* and will have it available for distribution in early January. *Tailgunner 2* is a sit-down version of Cinematronics' new video offering, *Tailgunner*.

Cinematronics bought Vectorbeam last summer from Larry Rosenthal for a "substantial amount of cash." Included in the terms of the agreement at that time were patents for the vectorbeam principle.



Lila Zinter tries out the new sit-down cabinet for *Tailgunner 2* at Exidy while Pete Kauffman examines the newly designed joystick control for the game. Larry Hutcherson looks on through the smoke-plexiglass observer's window.

# TECHNICAL TOPICS

## Fluorescent lamps reference chart for phonographs

Models	Sizes	4 Watt T-5 6"	6 Watt T-5 9"	8 Watt T-5 12"	14 Watt T-12 15"	15 Watt T-8 18"	17 Watt T-12 18"	18 Watt T-8 28"	18 Watt T-8 24"	18 Watt T-8 28"	20 Watt T-8 30"	25 Watt T-12 24"	25 Watt T-12 28"	25 Watt T-12 30"	30 Watt T-8 36"
<b>AMI</b>															
H, I											X				
J, K, Lyric					X						X				
Continental I			X								X				
Continental II		X	X								X				
L		X	X								X				
M											X	X			
N					X						X			X	
O *					X						X			X	
MM1								X		X					
MM2							X		X					X	
MM3 thru MM6								X						X	
TI-1														X	
TI-2		X													X
R-74, R-80, R-80S			X											X	
R-81														X	
RI-1														X	
RI2, R-82, R-83								X		X					X
<b>ROCK-OLA</b>															
1442 thru 1475											X				
1478, 1485, 1488, 1493, 1495 thru 1497											X	X			
404, 408, 414, 418						X					X	X			
424					X						X	X			
425, 426											X	X			X
429											X	X			
433											X	X		X	X
436, 437, 440, 442, 444, 448, 450, 461														X	
441, 443, 445, 449, 451												X			
446, 447					X									X	
452														X	
453, 459							X							X	X
454, 460										X				X	
458, 464										X				X	
469															X
470, 468					X						X	X			X
471, 473, 474, 478											X			X	
<b>SEEBURG</b>															
K				X							X			X	
L, Q, Y, DS											X	X			
R, V, VL											X			X	
101, 161											X	X		X	
201											X	X		X	
220, 222												X			
LPC-1, LPC-480, Electra, SS-160															X
S-100, SE-100								X							
LS1, LS3										X					X
LS2								X							X
SPS-1, Olympian						X	X								X
USC1, Band Shell															X
USC2, Fire Star															X
SPS2, Matador						X	X								X
FC1, FC2										X					
SQS160 STD160, Vogue 2					X					X					
STD-3, Sun Star										X					
100-77D					X	X									
STD-2, Entertainers								X		X					
STD-4, Mardi Gras															X
SMC-1, Disco-160				X											X
<b>WURLITZER</b>															
1900, 2104											X				
2000, 2100	X			X											
2150														X	
2200, 2204													X	X	
2250, 2700, 2800, 2900, 3000											X				
2300, 2400, 2500, 2600												X			
3100, 3200, 3300													X		
3400														X	X
3500 w/ \$1 Bill Acceptor										X		X		X	X
3500 w/o \$1 Bill Acceptor										X				X	X
3600 w/ \$1 Bill Acceptor											X			X	X
3600 w/o \$1 Bill Acceptor												X		X	X
3700										X				X	
3800										X				X	
7500					X					X				X	
1050 (new)				X			X				X				

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# \$100,000 committed to pool

A \$100,000 world championship that will pit 2,000 regular coin-op pool players against each other in Las Vegas is in the works at Tournament Soccer to promote its new Tournament Eight Ball table.

The championship, which is slated for the Terrace Room of the Desert Inn in Las Vegas, will feature qualifiers from street locations that has operator-owned Tournament Eight Ball tables.

The sanctioned locations will be provided tournament kits that put eight weeks of qualifying on location for the next major Tournament Eight Ball event. Other plans include a call for an annual world championship plus regional promotions throughout the year. Kits will be provided for all events for a period of three years from purchase of a table.

The Tournament Eight Ball product and promotion are designed, company officials note, to put the operator back in the business of operating pool tables profitably. The promotion will require operator ownership and will provide the tools for the operator to place the new table on fifty cents play.

With a new table and a comprehensive promotional program that puts activity on the table on a

continual basis, the operator has new tools to attack the problem of location-owned tables and, perhaps most importantly, company officials say, to do so with a positive approach. The location owner's question of "Why shouldn't I own my own table?" can now be truthfully answered with, "Because it doesn't make dollars and sense."

It is hoped that the operator can offer a better maintained table, and now it's "locked" into a national promotion that will put players in the location on a regular basis and on fifty-cent play.

The world championship will feature excitement: big prizes, plush decor, bright lights, and glamor. But the entire program is designed to attract and interest the average "Saturday Night" pool player and not the pro or the hustler.

Tournament Soccer spent years creating all levels of the sport of table soccer. The Tournament Eight Ball program has no such burden. Pool is a long-established sport. The pros have big money tournaments on a regular basis. A program of promotion that forces these pros into a "qualifying format" over a multiple-week set of tournaments and then leads to a world championship where first place is, by their standards,

modest is not likely to gain their involvement because it doesn't match up dollar for dollar with even a \$20,000 open tournament in terms of return for time.

Lee Peppard, president of Tournament Soccer, told PLAY METER that "we'll be successful if three things happen: if play is set at fifty-cents; if distributors realize a reasonable profit margin in sales; and if locations demand this type of table from the operator."

The Tournament Eight Ball product will be manufactured under contract by U.S. Billiards and will feature the "Get Down Brown" and rainbow stripe of Tournament Soccer as well as a reworked and improved interior. The U.S. Billiards team of Al Simon, Dick Simon, and Len Schneller conferred with almost every existing manufacturer about the product.

The Tournament Eight Ball product made its debut at the AMOA show in Tournament Soccer's booth under the banner of "Another Knockout From Tournament Soccer."

Actual delivery of product will begin with the shipment of the twenty-one truckload orders already in hand, with the first Tournament Eight Ball "Spectacular" set for summer.



Larry Holmes, W.B.C. world heavyweight champion, helped Tournament Soccer promote its tournament eight ball table at the AMOA show in Chicago recently. The \$100,000 world championship planned by the Seattle-based firm will be held in the Terrace Room of the Desert Inn in Las Vegas at an as yet undetermined date.

## Stern expands facilities

Chicago pinball manufacturer Stern Electronics, Inc., recently expanded production capability with the purchase of a 180,000 square foot building located adjacent to company headquarters at 1725 W. Diversey Parkway.

Formerly owned by Comfort Lines, Inc., the manufacturing complex, 1735-1761 W. Diversey Parkway, will be renovated by Stern to provide additional manufacturing space.

Stern currently operates a 100,000 square foot manufacturing and office facility in Chicago, and a 20,000 square foot solid state electronics assembly plant at its subsidiary, Universal Research Laboratories, Inc., in suburban Elk Grove Village.

Formed in Chicago in 1976, Stern Electronics records annual sales of about \$28 million.



# Gottlieb undergoes personnel changes

D. Gottlieb and Company recently effected two key changes in its personnel.

Robert W. Bloom, formerly vice president of finance who later assumed responsibility for the marketing function, now has taken on general management responsibilities in his new capacity of senior vice president.

And Jack Mittel, an industry veteran of 18 years, former vice president, sales, Williams Electronics, now moves to the position of vice president and general sales manager.

Judd Weinberg, president of D. Gottlieb and Company, a division of Columbia Pictures Industries, Inc., noted that "Bob Bloom's aptitude and affinity for the games business was evident from the day he started at Gottlieb. His enthusiasm and talent for getting things done have been a great asset to this company and will continue as we progress into the 80s."

Alvin Gottlieb, executive vice president, reported that "Bloom's concentrated and intensive study of both industry distribution and pinball machine design have made him an experienced coin man in just the relatively few years he's been with the company. His most important asset, however, has been his ability to motivate people and to establish

warm and solid business relationships."

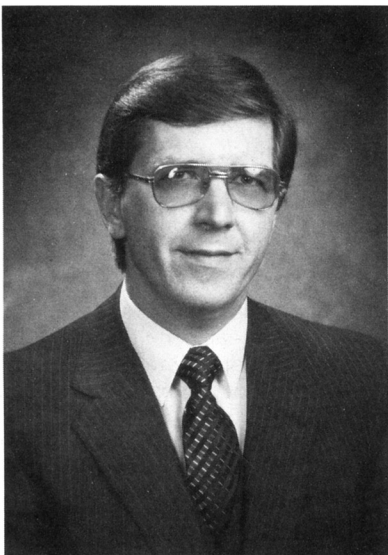
Bloom has been with the company since 1977.

Mittel boasts a broad field experience in coin operated equipment which extended through his tenure as a sales executive in the vending industry.

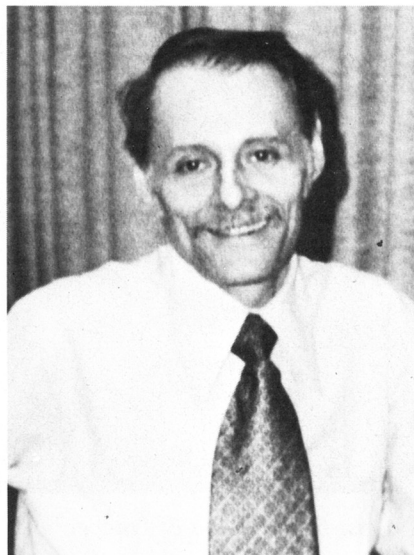
"We are extremely gratified to have Jack Mittel join Gottlieb," asserted Bob Bloom, in commenting on the appointment. "Despite the competitive nature of our business, Jack has been a good friend of ours for many years, and, of course, he is already well acquainted with most of our distributors."

"It is particularly appropriate that he join us at this time," continued Bloom, "because as Gottlieb goes into its 'New Decade of Stars' for the 80s, Jack, with his wide experience, will be a major factor in our organization to implement some very ambitious programs. He will be working in tandem with our Marketing Vice President Tom Herrick, which, incidentally, will reestablish a sales relationship that they enjoyed several years ago."

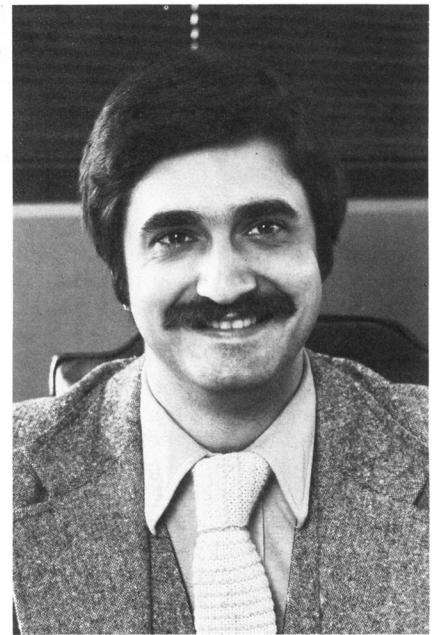
Mittel lives in Morton Grove, a suburb of Chicago, with his wife, Judith, and their 17-year-old daughter, Andrea. Mittel joined Gottlieb on January 7 and participated in the company's national distributors sales meeting in Oak Brook.



*Robert W. Bloom*



*Jack Mittel*



*Larry Hutcherson*

## New national sales manager at Exidy

Larry Hutcherson, who was an Exidy employee when that company opened its doors, is returning to the firm in the newly-created position of national sales manager.

Hutcherson has previous experience in the coin industry working in production-related functions during Exidy's first days. He has a strong background dealing with electronics products.

"As national sales manager at Exidy, Larry will be responsible for working with our domestic distributors, handling all sales and related service support functions," explained Pete Kauffman. "We feel that Larry is part of the Exidy tradition."

His qualifications are excellent and considering our recent expansion and expected technical advances, his skills will enhance the company's growth," the executive noted.

Hutcherson was most recently with North Star Computers Inc. where he held management positions in quality control and customer service. Prior to this, he worked in the electronics industry, including over four years with Exidy.

As one of Exidy's first employees, Hutcherson was a contributor to the initial impact and development of the company. "I'm looking forward to working with the distributors," he said. "I believe my customer service background will be an advantage in my new position."

# Sega charts record earnings

Sega Enterprises, Inc. recently reported record net earnings for the first quarter ended September 30 of \$6.2 million, or 87 cents per share on a primary and fully diluted basis, up from \$2.5 million or 43 cents per share on a primary basis and 42 cents fully diluted the year before.

Net earnings for the quarter ended September 30 include foreign exchange translation losses of \$92,000, or one cent per share, from translation of foreign currency denominated assets and liabilities into U.S. dollars, as compared to gains of \$324,000, or six cents per share, in the 1979 first fiscal quarter.

Revenues for the current quarter were a record \$53.3 million, compared with \$15.8 million the year before.

The average common and common equivalent shares outstanding were 7.2 million for the 1979 quarter and 5.7 million for the prior year quarter. All per share amounts have been adjusted to reflect the three-for-one split-up of the Company's common stock effected on June 22,

1979 as a 200 percent stock distribution.

David Rosen, chairman of the board and president, said the record results for the quarter were primarily attributable to the popularity and demand in Japan for coin-operated electronic video games. During the quarter, the company experienced a substantial increase in demand for one of its electronic video games, and production and sale of this model were accelerated to meet this peak demand.

Also contributing to the increases was the inclusion of the operating results of two amusement-game companies, Gremlin Industries, Inc., and Esco Trading Co., Inc., which were acquired last year and whose results were consolidated subsequent to September 30, 1978. The record results, Rosen noted, were achieved despite an unfavorable change between the two periods in currency exchange rates used for translation of the results of operations of the Company's Japanese business.

Rosen reported that the company

is experiencing a lower level of revenues in Japan from the unprecedented levels achieved during the first quarter of fiscal 1980 in the second quarter of fiscal 1980. Consolidated net earnings as reported in U.S. dollars for the 1980 fiscal year are presently projected to approximate or be slightly lower than the record results reported in fiscal 1979, primarily as a result of the recent decline in the currency exchange rate of the Japanese Yen.

However, results of the company's Japanese operations for fiscal 1980, as reported in yen, are presently projected to be significantly higher than reported for fiscal 1979. A reversal in the declining currency exchange rate of the yen would have a favorable effect on the company's consolidated net earnings as reported in U.S. dollars.

Sega, which designs, manufactures, distributes and operates amusement games in the United States and Japan, is an 87 percent-owned subsidiary of Gulf + Western Industries, Inc.

## Soccer media praises Soccer



*Soccer World magazine staffers played a fast-paced game of "soccer" on the Atari game of the same name recently.*

*Soccer World Magazine* staff Kevin Shafer, managing editor, and Valerie Tucker, associate editor, had praise for one of Atari's latest games, *Soccer*.

The crew discovered *Soccer* in an arcade used for testing the game. Inquiries led to a "mini-tournament" on the test game for the *Soccer World* staff.

The two teams competing maintained a quick pace as the scores mounted. Frank Ballouz, director of marketing, coin-operated division for Atari, noted "The teams were pretty evenly matched. The tourney was set up like a real soccer match—there were two five coin halves and the scores from each half were added together to determine the winner."

Half-time activities included "pep talks," soft drinks and snacks.

Charles Tips of the *Soccer World* publishing company reported that the game really is like actual soccer.

The game presently is distributed only in Europe but soon will be available worldwide.

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## Coinco branch managers appointed

Rod Applegate and Ron Manne recently were appointed Coinco branch managers of Coin Acceptors, Inc. Applegate and Manne will be in charge of all sales and servicing in the New York and Cincinnati territories, respectively.

Applegate began his career with Coin Acceptors in October, 1976, as a repair technician at Coinco's engineering department in St. Louis.

In May, 1977, he was promoted to sales representative for the New York area.

His educational background includes an associate electronics degree from Elgin Community College, Elgin, Illinois, and an avionics electronics technology degree from Belleville Area College, Belleville, Illinois. He served from 1963 to 1966 in the U. S. Army as a supply coordinator.

Applegate presently resides with his wife, Cindi, and their three children in Brooklyn, New York. He serves as an advisor and lecturer at Union County Vocational Technical School in New Jersey, is an American Legion member, and amuses himself with softball, fishing, and camping in his free time.

As the new Cincinnati branch manager, Manne will be responsible for the Cincinnati territory, which includes parts of Ohio, Kentucky, and Indiana.

A native of Cincinnati, he began his career as a branch mechanic and repairman at Coinco's Cincinnati office in 1972. In March, 1977, he was transferred to Coinco's Chicago office as a sales representative, where he served until his recent promotion and transfer back to Cincinnati.

Manne completed four years of pre-med studies at the University of Cincinnati while working as a repair technician for Coinco.

## Sanyo Vending Named Rowe distributor

Sanyo Vending Machine Company, Limited, in Japan recently became a distributor for Rowe International, Inc. for its Far Eastern territory, which incorporates Japan and parts of Southeast Asia.

Sanyo Vending, a subsidiary of Sanyo Electric Company, manufactures vending equipment.

## Smith retires from Gottlieb

Robert T. Smith has retired as vice president of operations at D. Gottlieb & Company.

Smith joined Gottlieb in January of 1939 and has been with the company for forty-one years. After graduating with his engineering degree, he spent a short time with Zenith Radio Corporation before starting in the coin machine industry.

Smith has been very active in community affairs, serving as president of the local Lions Club as well as spending eighteen years on the district cabinet. He also has been active on the board of trustees of Dialogue of the Blind since its inception, and spent the last two years as chairman of the organization which plays an important role in providing recorded and braille ma-

terial for the blind.

"Bob Smith has played a predominant role in the building and development of D. Gottlieb & Company during the past four decades," noted Judd Weinberg, Gottlieb president.

"Much of the credit for Gottlieb reliability and dependability can be traced directly to the many technical engineering innovations and procedures created by Bob," Alvin Gottlieb, executive vice president, said.

"We owe him our gratitude and admiration as well as our friendship. We wish him and Bernadine, his wife of forty years, many years of good health and happiness in pursuing their multitude of personal interests, not the least of which is their grand family."

## New marketing director at Bally

David Adams recently was appointed to a newly created position as marketing director—Great Britain at Bally Manufacturing Corporation.

His duties will include the direction and coordination of all Bally activities with its distributors in Great Britain. In addition, Adams will be active in new product development with the company's engineering group in London and in Ireland, as well as direct the field service program in the same area.

Adams will be headquartered in the London office, Heron House, in Middlesex, England, and also will be available through Bally Continental Limited in Antwerp.

"We feel Adams' appointment will complement the Bally Continental marketing efforts of Ralph Mandell, who remains director of marketing for the export market of Bally Continental," Bally's Robert E. Mullane, Jr., noted.

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## On used equipment:

# Dumping your old dogs

## Part two

By Charles C. Ross

[Ed. Note: This is the second half of Charles C. Ross' series on tax considerations of used equipment disposal found on page 84 of the November 15, 1979 issue of PLAY METER.]

There are many situations where it is not possible to sell an old piece of equipment. Perhaps the selling price is too high or there is just no market for the old machine, but most operators in this situation usually trade the machine in on a new piece of old equipment.

Trading an old piece of equipment on a new piece of equipment causes tax considerations which may be confusing to most operators. Many people believe the gain or loss on a trade-in is handled in the same manner as it was in Part I of this series. Nothing is farther from the truth—that is, the truth according to the IRS.

Here is your situation. Three years ago you bought the hottest pingame out, *Spirits*. You have been depreci-

ating the machine over a five year life using the double-declining balance method. (See PLAY METER January 15, February 15, and March 15, 1979 for depreciation methods.) The machine is no longer earning well for you at any of your locations and you are ready to dispose of it.

Not desiring to spend the time to seek out a buyer you call your local distributor and ask what the machine is worth on a trade-in on the latest game called *Go For It*. He informs you he will give you a \$325 trade-in allowance on the old machine. Table I summarizes your situation if you accept his deal and agree to pay \$1700 (before the trade-in allowance) for the new machine.

The question is now what do you do with the \$44 gain? Many people

feel the gain should be reported on the income statement as a gain under other income. This treatment of the gain is not acceptable on the grounds that an exchange of this nature does not yield income.

Reporting the gain as income would be similar to your wife telling you how much you saved by her buying \$400 of clothes on sale for \$250. It is not income to you in spite of what she may think. The IRS feels the same way about the issue you do.

Why tax the gain when there was no revenue from the gain? Therefore the gain is not included in your current revenues. The IRS in effect says "We are going to make you reduce the carrying value of the new equipment on your books by the

### OUT RIGHT SALE OF OLD EQUIPMENT

#### Advantages

1. You can usually get a higher price than on a trade-in.
2. Any book loss is deductible for tax purposes on your current year's tax return.

#### Disadvantages

1. Must search for a buyer.
2. May be forced to advertise and spend money to find a buyer.
3. Possibility of buyer discontentment.
4. Buyer may demand service on the machine.
5. Gains will be taxed as ordinary income not as capital gains except for that portion of the gain which was above the original purchase price of the old machine.

### TRADE-IN OF OLD EQUIPMENT

#### Advantages

1. Usually much quicker than seeking a buyer.
2. The machine may be a "problem" piece being out of order and you would not want to sell it and have a discontented buyer.
3. Gains are not taxed in the current year but over the life of the new equipment purchased.
4. It may be impossible to sell the machine.

#### Disadvantages

1. Losses on a trade-in are not deductible for current taxes but change the depreciation basis for the new machine.
2. Trade-ins create no cash inflow.

**'Reporting the gain...would be similar  
to your wife telling you how much you saved  
by her buying \$400 of clothes on sale for \$250.'**

amount of the gain.

"In other words, we are not going to tax you on the gain but we are going to reduce the amount of depreciation expense you may take in future years on the new piece of equipment thereby raising your net income in future years and causing you to pay more in taxes."

Table II shows two different ways to determine the amount for which the new equipment will be put on the books to accomplish the IRS objectives (that's a debit to equipment for all you accountants). You will not get to depreciate the \$1700 cost of the new machine but only \$1656 which is your new depreciable cost.

If the distributor laughed when you mentioned the name *Spirits* and told you he would give you only \$100 as a trade-in you would have a loss on the exchange as shown in Table III. In this situation, the cash outlay for the new machine will be \$1600.

Since you will have a \$181 loss on the transaction the IRS is going to be fair and allow you a tax break on the new machine instead of an outright deduction of the loss. Many people would deduct the \$181 loss on their income statement which would be improper treatment for tax purposes. Accountants argue that the loss should be put on the income statement as a loss but it will not be put on your tax return as a loss.

The IRS was not going to tax the transaction if you had a gain on a trade-in and they are not going to allow you to deduct any loss on a trade-in and reduce your taxes. While the IRS will not let you reduce your taxes by the loss they are going to allow you to increase the depreciable cost of the new machine, thereby increasing the amount of depreciation you may take in future years and reducing your tax in those years.

Now the loss will benefit future time periods through higher depreciation expense on the new machine. Table IV shows two different ways to determine the amount for which the new equipment will be put on your books (the debit to equipment for the new). You will now get to depreciate \$1881 but not the cost price of \$1700. Your depreciation expense will be higher for the new machine, thereby reducing your taxes.

The logical question at this point is to ask would it be better to trade old machines or sell them outright? Now

TABLE I

OLD EQUIPMENT TO BE TRADED IN	
Cost of "Spirits" new	\$1300
Total Depreciation to Date*	1019
<hr/>	
Book Value at Time of Trade-in	\$ 281
<hr/>	
NEW EQUIPMENT TO BE PURCHASED	
Cost of "Go For It" new	\$1700**
Trade-in allowance on old "Spirits"	325
<hr/>	
Cash given (Boot)	\$1375
<hr/>	
GAIN ON TRADE-IN OF OLD EQUIPMENT	
Trade-in value of old "Spirits"	\$ 325
Book Value at Time of Trade-in	281
<hr/>	
Gain on the Transaction	\$ 44
<hr/>	

\*Based on a 5 year life at twice the straight-line rate.

\*\*Cost includes all freight and sales tax.

TABLE II

AMOUNT USED FOR RECORDING THE NEW EQUIPMENT	
Cost of "Go For It" new	\$1700
Gain on Trade-in of "Spirits"	- 44
<hr/>	
Amount to be put in equipment account	\$1656
<hr/>	
Cash Given (Boot)	\$1375
+ Book Value of old "Spirits"	+ 281
<hr/>	
Amount to be put in equipment account	\$1656
<hr/>	

TABLE III

LOSS ON TRADE-IN OF OLD EQUIPMENT	
Trade-in value of old "Spirits"	\$ 100
Book Value at Time of Trade-in	281
<hr/>	
Loss on the Transaction	\$(181)
<hr/>	
NEW EQUIPMENT PURCHASED	
Cost of "Go For It"	\$1700
Trade-in allowance on old "Spirits"	100
<hr/>	
Cash Given (Boot)	\$1600
<hr/>	

**'Now the next time you go to dump your old dogs,  
remember to ask yourself how it will effect your tax situation.'**

the question is what action to take if you can get the same for a trade-in as you can for an outright sale. For example, you have a distributor who is willing to give you \$350 and a neighbor has offered you \$350 for the machine. What do you do?

To make the right decision you

must first determine what is the book value of the machine in your books. Book value is, of course, cost—accumulated depreciation. Remember to bring your depreciation current for the months you have owned the machine from the close of your last tax year.

Once you have determined your book value the decision is simple. As a rule, if you are going to experience a gain on the transaction the machine should be traded. By trading the machine you will not pay taxes on the gain at that point in time but it will go to reduce the amount of depreciation you may take in future years.

In effect, you will be spreading the gain over the life of the new asset. If you incur a loss on the transaction you should consider selling the machine outright and use the loss to reduce your taxes in the current year.

Now the next time you go to dump your old dogs—remember to ask yourself how will it effect your tax situation.

—Editor's Note: Charles C. Ross, owner of the Magic Coin in San Marcos, Texas, is also an instructor of accounting and finance at Southwest Texas State University. Cecil D. Stott, C.P.A., an assistant professor of accounting and computer science, acted as a corroborator for this article.

**TABLE IV**

**AMOUNT USED FOR RECORDING THE NEW EQUIPMENT**

Cost of "Go For It" new.....	\$1700
+ Loss on Trade-in of "Spirit".....	+ 181
Amount to be put in the equipment account.....	\$1881
<hr/>	
Cash given (Boot).....	\$1600
+ Book Value of old "Spirits".....	+ 281
Amount to be put in the equipment account.....	\$1881

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## Fernandez promoted

Joseph G. Fernandez recently was promoted to vice president of international sales at the Mondial Commercial Corporation in New York.

Fernandez, who is fluent in Spanish and other languages, assumed his duties on November 1.

Suren D. Fesjian, president of Mondial Corporation, stressed that Fernandez comes to Mondial with an extensive background in international sales with particular emphasis on the Caribbean, Latin American and South American markets.

"We feel that, with the addition of Fernandez, we can better serve our customers in these areas," Fesjian noted.



J.G. Fernandez      J. Campbell, Jr.

## Campbell Jr. named director

Jack W. Campbell, Jr. has been named director of franchise administration for Pizza Time Theatre, Inc. of Cupertino, according to Joseph F. Keenan, president of the chain of family entertainment centers.

"Campbell's primary responsibility," said Keenan, "will be to coordinate with Topeka Inn Management, with whom we're co-developing 285 stores during the next five years."

Pizza Time Theatre, featuring three-dimensional, computer-animated figures, token-operated

games and amusements and a quality pizza restaurant, presently has stores in San Jose, Concord, Sacramento, Huntington Beach and Stockton, California. Additional units are under construction in Sparks, Nevada; Overland Park, Kansas; Kansas City, Missouri; and Citrus Heights, California.

Campbell, who has a B.S. in accounting from California State University at Fresno, spent five years as a Navy pilot flying out of Moffett Field, Mountain View. For six years prior to joining Pizza Time, he was co-owner of four Northern California restaurants, located in San Jose, Santa Cruz and Modesto.

## Stern names field engineer

Gene Roelle has been named field engineer at Stern Electronics, Inc., Gary Stern, president, has announced.

Prior to joining Stern, Roelle was an operator of coin-op amusement equipment and a designer of electronic games since 1964. As field engineer at Stern, Roelle will visit Stern distributors world-wide and offer technical counsel on equipment operations and maintenance. At corporate headquarters in Chicago, he will be responsible for the administration of Stern's toll-free service hotline and distribution of technical bulletins.

Roelle is a member of the Amusement and Music Operators Association. A native of Chicago, he is married and resides in Mt. Prospect, Illinois.

Stern Electronics, Inc. is a manufacturer of solid-state pinball games and other coin-operated amusement machines. Stern is the only privately-held company among major manufacturers in the pinball industry and one of the pioneers in solid-state technology.

Since its inception just over two years ago, Stern Electronics, Inc. has captured nearly 15 percent of the world pinball market.



Gene Roelle

Milt Pappas

## Baseball great joins Atlas

Former baseball pitching great Milt Pappas recently joined the Atlas Music Company as sales manager, vending division.

Pappas, 40, retired from baseball in 1974 after winning 209 games in the major leagues. He is probably best remembered for his no-hit game against San Diego, September 2, 1972, when he was with the Chicago Cubs. He also played for the Baltimore Orioles, Cincinnati Reds, and Atlanta Braves.

"We are very pleased to have Milt Pappas on our team," noted Ginsburg. "His previous management and sales experience since leaving baseball will prove a definite asset to Atlas."

The Detroit native, now a resident of Wheaton, will call upon vending companies throughout Illinois. Atlas is a distributor of Rowe International, Inc., Whippany, N.J. and Grand Rapids, Michigan.

Rowe offers a full line of vending products including vending centers with cold drink, hot drink, cigarette, snacks, hot canned food, condiment stand, milk, ice cream, and bill-coin changers.

Atlas Music Company has been in the vending business for 45 years in Chicago.

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# New Village Family Entertainment Centers



Village Family Entertainment Centers, an enterprise formed by the team of John Kirby and Mike Lasky, sport two leisure center facilities in Melbourne which cater to "tots, teenagers and oldies." Flashback, pictured above, features sleek, ultra-modern decor and a snack bar.

The Australian coin machine industry has come of age.

Two years of research and investigation in the United States and the chance meeting between two individuals, John Kirby and Mike Lasky, have led to the formation of a company called Village Family Entertainment Centers (VFEC).

The company is a joint venture between the Kirby's huge Village-Roadshow cine organization and the leisure industry expertise offered by Lasky.

VFEC has opened a series of ultra-modern leisure centers throughout Australia which it is describing as a futuristic toyland for tots, teenagers, and oldies.

The name of the game is pinball, says Lasky, but now only the name is the same.

The company has opened centers in Village cinemas in three states and has submitted plans to local councils for centers in scores of suburbs and country towns.

The flagship of the operation, according to Lasky, is a two story, \$450,000 building in Melbourne called, *Flashback*, which is a combination fast-food house and entertainment center.

A similar unit designed in the form of a spaceship and called, *Space-Port*, was scheduled for opening in mid-November.

Lasky said that even though the industry in Australia is still in its infancy, business is booming, thanks to the incredible success story in the United States.

Lasky's operating philosophy dictates that a machine must not have a life-span of more than six months in any given center.

His research indicated that, in many instances, equipment installed was more a result of the leisure center operator's inability to trade it in, rather than its money earning potential.

This same philosophy works with Kirby's theater operation as the turn around period for a good film could

# take a bow 'down under'

be anywhere up to six months.

VFEC accordingly has signed a long term contract with Australia's "leading manufacturer, distributor and operator of amusement machines," Leisure and Allied Industries.

According to Gordon Steinberg, the national marketing director for Leisure and Allied, the infant industry's turnover is already nudging ninety million dollars a year, derived from a mere five percent of the population.

Steinberg estimates that the seventy thousand units now in operation will double in the next five years.

Aggressive and innovative marketing plus a public relations campaign to alter the image of the entertainment center in Australia, are next on the program, Lasky noted.

The collective industry is producing a ten minute film to be shown nationally that hopefully will reinforce that the leisure industry centers are no longer the furtive, grime-graffiti ghettos of old. Family entertainment now is the catchphrase, said Lasky.

"An amusement/entertainment center will be prominently featured in the program, set in a respectable and stimulating atmosphere," he reported.

"We are constantly looking for new marketing approaches," said Lasky. "For example, when the film *Meteor* is launched in Australia, we launch the *Meteor* pinball machine at the same time.

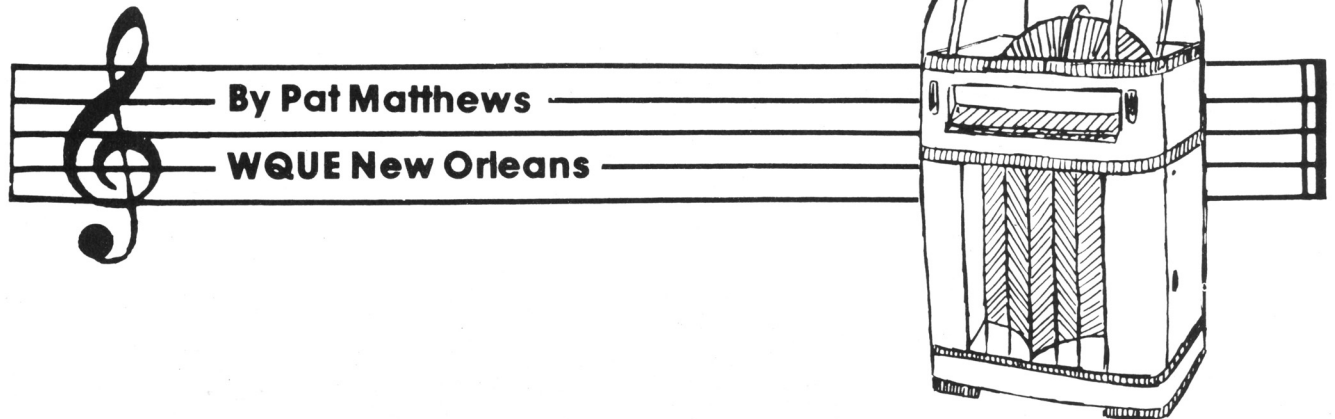
"A national competition will be run throughout Australia to find the *Meteor* pinball king. Substantial prizes such as four wheel drive recreational vehicles and holidays will be offered as incentives," he continued.

"We have a long way to go to achieve the level of professionalism that exists at present in the United States," Lasky observed, "but the entertainment centers we are setting up at present are the equal to any in the world."



*Flashback, above, is guided by the philosophy of industry veteran Mike Lasky, who believes that machines must not have a life span of more than six months at any one center. Lasky and his partner, John Kirby, plan an aggressive media blitz to promote the center's image as a family entertainment center.*

## MUSIC PROGRAMMING



# It was a year of surprises...

1979 was a great year for music. Disco proved to be a fad unless there was other redeeming musical value to the song. And in what proved to be a major surprise, New Wave music was accepted. Music seems to be getting back to the revival of rock in its purest form—sort of harking back to the mid-to-late sixties as we embark upon the decade of the eighties. My, how music always seems to turn full circle.

### FOOL IN THE RAIN—LED ZEPPELIN—Swan Song SS 71003

The story of this single is a strange one. Led Zeppelin, you're probably aware, has always been an lp group. They have an excellent record-selling history, almost exclusively without the aid of singles' sales, which is unusual. "In Through The Out Door," their latest album effort, has gone platinum and radio stations have taken it for granted there would be no single. But "All My Love" got more than its share of airplay (probably more than some singles) and it wasn't released as a single. This particular tune has gotten the second most airplay from the lp.

The song is a conglomeration of rhythms and instruments and in parts

even sounds like Led Zeppelin. Based on the circumstances behind the record, I'll give it an eight out of ten.

### SEPTEMBER MORN—NEIL DIAMOND—Columbia AE7 1193

This time out, Diamond teams up with producer Bob Gaudio once again and finds himself with another female-grabbing hit record. Co-written by Neil and Gilbert Becaud, it's filled with lush strings and excellent orchestral arrangements. All the ingredients are here. A must record for a winter rendezvous. Ten out of ten.

### TOO HOT—KOOL & THE GANG—De-Lite Records DE 802

From the bass-laden beginning to the breezy sound of The Gang's synthesizer and electric piano, here's another hit for the comeback group of late 1979. The story line of a marriage on the rocks and the attempts to get it back together is the basis of the lyrics, and I must admit, it's very effective. The arrangement is professional and brings the jazzy sound of Kool and The Gang up front. There's a bonus nice sax solo in the middle, too. Ten out of ten

R&B, and if it crosses over (and it should), try an eight out of ten Pop.

### REMEMBER (WALKING IN THE SAND)—AEROSMITH—Columbia 1-11181

Are any of the Shangrilas alive today? If they are, they'll roll over in their graves, in unison, in four-four time when they hear what those raunch rock Aerosmith boys have done to one of their biggest hits. But, for those of you who enjoy a little rock n' roll every now and then with your beer, a pleasant surprise awaits. The arrangement is basically the same as the original—it's just what happens along the way that makes it so good. Eight out of ten or better.

### WHEN A MAN LOVES A WOMAN—BETTE MIDLER—Atlantic ATL 3643

The record company is saying people can't wait to hear the music from the soundtrack of *The Rose*, the movie starring Alan Bates and Ms. Midler all about the rise and fall, the good and the bad times of a female "rock star." And since the story line seems to parallel the life and times of Janis Joplin, you'd expect very gutsy vocals. Well, that's just what you get.

The records are rated as follows: 10 out of 10 = Top 10 peak; 9 out of 10 = Top 20 peak; 8 out of 10 = Top 30 peak; 7 out of 10 = Top 40 peak; 5 or 6 out of 10 = Somewhere in Top 100; 4 or less = Forget it, loser, break in half.

Recorded "live," it does Percy Sledge one better. It's the classic song of love in pain, and it really gets the message across. Kind of a neat concept, this "recorded live in the movie" thing. Seven out of ten or better.

**MIDNIGHT AND MUZAK—M-SIRE—SRE 49136**

The album's finally out, which is good news for some. "Pop Muzik" has just faded away after almost six months on the charts. Now they've got a new single—another excursion into the absurd, yet commercial, with Robin Scott. This one is a little more musical and features a "percolator" beat. It's hard to say, but if the public can accept a "Pop Muzik," it should buy anything, don't you think? Taking a chance, I'll give it a nine out of ten.

**HOLDIN' ON FOR DEAR LOVE—LOBO#MCA MCA 41152**

Lobo's back with another MOR success. This time it sounds like something that was recorded at the "Thom Bell sessions" with Elton John ("Mama Can't Buy You Love"). It's that sort of rhythm, that kind of "feel"—a good sounding, happy pop tune, yet the kind that needs a public to be just in the right frame of mind to accept. The strings add a slight disco feel and as I said, it should be real well easy listening. Seven out of ten at worst.

**KISS ME IN THE RAIN—BARBRA STREISAND—Columbia 1-11179**

It's a solo effort this time out, so I guess it can be considered the debut single from the new lp. The album is entitled "Wet" and all the songs have something in them that's...er...wet. You know, it's been so long since Barbra has released a single that's not disco, it may be hard to gauge how her forte', ballads, will sell. All I can do is make an assessment on what I hear. The song is beautiful, musically and lyrically. The vocals are unsurpassed. So, I guess that's it—it's a hit. Nine out of ten.

**YOU MIGHT NEED SOMEBODY—TURLEY RICHARDS—Atlantic 3645**

Sounding something like a cross between "Gotta Serve Somebody" and the Atlanta Rhythm Section, Turley Richards is making his first attempt at Top 40 radio. It's a good song with a very melodic chord change in the main verses, instrumentally basic. Electric piano, acoustic guitar, bass and drums are the main thrust. The instrumentation and lyrics will sell this one but the vocals sound too familiar. Just may catch on, though. Eight out of ten, at least.

**PLAY METER HOT STUFF**

- \_\_\_\_\_ ROTATION—HERB ALPERT—A&M\*\*\*
- \_\_\_\_\_ SARAH—FLEETWOOD MAC—Warner Bros.
- \_\_\_\_\_ SAVANNAH NIGHTS—TOM JOHNSTON—Warner Bros.\*\*\*
- \_\_\_\_\_ DEJA VU—DIONNE WARWICK—Arista\*\*\*
- \_\_\_\_\_ TRAIN, TRAIN—BLACKFOOT—Atco\*\*\*
- \_\_\_\_\_ DAMNED IF I DO—ALAN PARSONS PROJECT—Arista\*\*\*
- \_\_\_\_\_ DON'T LET GO—ISSAC HAYES—Polydor
- \_\_\_\_\_ CHIQUITITA—ABBA—Atlantic\*\*\*
- \_\_\_\_\_ THIRD TIME LUCKY—FOGHAT—Bearsville\*\*\*
- \_\_\_\_\_ ESCAPE—RUPERT HOLMES—Infinity\*\*\*
- \_\_\_\_\_ PLEASE DON'T GO—KC & SUNSHINE—TK\*\*\*
- \_\_\_\_\_ DO THAT TO ME ONE MORE TIME—CAPTAIN & TENNILLE—Casablanca
- \_\_\_\_\_ SEND ONE YOUR LOVE—STEVIE WONDER—Tamla\*\*\*
- \_\_\_\_\_ ROCK WITH YOU—MICHAEL JACKSON—Epic\*\*\*
- \_\_\_\_\_ LADIES NIGHT—KOOL & THE GANG—De-Lite
- \_\_\_\_\_ COOL CHANGE—LITTLE RIVER BAND—Capitol
- \_\_\_\_\_ HEAD GAMES—FOREIGNER—Atlantic\*\*\*
- \_\_\_\_\_ WE DON'T TALK ANY MORE—CLIFF RICHARD—EMI-America
- \_\_\_\_\_ CRUISIN'—SMOKEY ROBINSON—Tamla
- \_\_\_\_\_ THIS IS IT—KENNY LOGGINS—Columbia\*\*\*
- \_\_\_\_\_ BETTER LOVE NEXT TIME—DR. HOOK—Capitol
- \_\_\_\_\_ I WANT YOU TONIGHT—PABLO CRUISE—A&M
- \_\_\_\_\_ COWARD OF THE COUNTY—KENNY ROGERS—United Artists\*\*\*

**PLAY METER PICKIN' & GRINNIN'**

- \_\_\_\_\_ MISSIN' YOU—CHARLIE PRIDE—RCA
- \_\_\_\_\_ COWARD OF THE COUNTY—KENNY ROGERS—United Artists\*\*\*
- \_\_\_\_\_ POUR ME ANOTHER TEQUILLA—EDDIE RABBITT—Elektra
- \_\_\_\_\_ YOU PICK ME UP ( & PUT ME DOWN)—DOTTIE WEST—United Artists
- \_\_\_\_\_ HOLDING THE BAG—MOE BANDY & JOE STAMPLEY—Columbia
- \_\_\_\_\_ HAPPY BIRTHDAY DARLIN'—CONWAY TWITTY—MCA
- \_\_\_\_\_ HELP ME MAKE IT THRU THE NIGHT—WILLIE NELSON—Columbia
- \_\_\_\_\_ YOUR OLD COLD SHOULDER—CRYSTAL GAYLE—United Artists
- \_\_\_\_\_ LEAVING LOUISIANA IN BROAD DAYLIGHT—OAK RIDGE BOYS—MCA
- \_\_\_\_\_ BLUE HEARTACHE—GAIL DAVIES—Warner Brothers
- \_\_\_\_\_ I'LL BE COMING BACK FOR MORE—T. G. SHEPPARD—Warner/Curb
- \_\_\_\_\_ I DON'T WANT TO LOSE YOU—CON HUNLEY—Warner Bros.

**PLAY METER FUNKIFIED**

- \_\_\_\_\_ DO YOU WANNA MAKE LOVE—MILLIE JACKSON & ISSAC HAYES—Spring
- \_\_\_\_\_ ROTATION—HERB ALPERT—A&M\*\*\*
- \_\_\_\_\_ I SHOULDA LOVED YA—NARADA MICHAEL WALDEN—Atlantic
- \_\_\_\_\_ WITCH DOCTOR—INSTANT FUNK—Salsoul
- \_\_\_\_\_ WONDERLAND—COMMODORES—Motown\*\*\*
- \_\_\_\_\_ DO YOU LOVE WHAT YOU FEEL—RUFUS & CHAKA—MCA\*\*\*
- \_\_\_\_\_ HAVEN'T YOU HEARD—PATRICE RUSHEN—Elektra
- \_\_\_\_\_ FOREVER MINE—O'JAYS—Philadelphia International
- \_\_\_\_\_ GIMME SOMETIME—NATALIE COLE & TEABO BRYSON—Capitol
- \_\_\_\_\_ SEND ONE YOUR LOVE—STEVIE WONDER—Tamla\*\*\*
- \_\_\_\_\_ ROCK WITH YOU—MICHAEL JACKSON—Epic\*\*\*
- \_\_\_\_\_ MOVE YOUR BOOGIE BODY—BAR-KAYS—Mercury\*\*\*

\*\*\*Previously reviewed by PLAY METER

## A second opinion:

# A technical look at the Show games

By Douglas McCallum

All year long, I sit at my little work bench breathing smoke from my soldering iron, gazing at my oscilloscope, and answering phone calls from folks who invariably need more than my advice. I endure this dreary existence knowing that in November I can cruise down to Chicago for the AMOA show.

Ah...the wind, the show. What a gas! I'm such a tourist: top of the Hancock for drinks, the Hyatt for champagne brunch. I was told you can always tell a French restaurant by its chocolate mousse. Well, you have to be careful. I tried to order in French and I got a telephone book with gravy all over it. C'est la vie.

When I go to the AMOA, I try to do more than just eat. To get my mind off my own innards, I check out the innards of the games on display. It's always fascinating—there's always something new. Sometimes, the new "something" catches on (electronic pinball, for instance) and sometimes not, but it pays to check it all out. While this seemed to be the year of the re-hash, a number of new things did show up, some with potentials and some kinda silly.

The pingames, for the most part, offered no real surprises. Sound seems to be here to stay—bells and chimes have gone the way of the passenger pigeon. Used to be that the noises a game makes told you how many points you got. Nowadays, they contribute to the overall entertainment experience.

Several games used the background sound approach that made *Flash* such a hit last year. Stern's *Meteor* is a good example. Not only did it sound good, but it was fun to play.

While I thought *Flash* stole the show last year, Williams also showed a talking *Disco Fever* at the time. Well, talking pinballs are now a production reality in their *Gorgar*. He speaks, you listen. Him in computer memory. Him also have snake pit for feature which grab ball magnetically...nice touch.

Bally also showed a talking version of its *Kiss*. "Too much rock and roll," it sez when ya tilt. Not a production item, though.

Gottlieb showed its new sound system, too. It gives you the option of cute little tunes or various noises. When your bonus counts down on *Hulk*, you can almost feel him coming at you. Another option is the attract mode: every six minutes it plays a little tune...all by itself.

Game Plan has introduced the "million" light for over-the-top

scores, which is something we've needed in recent high-scoring games. The more logical approach, seven digit displays, was taken by Stern in its *Big Game*, which also sports a nice plastic playfield. That ought to be easy to clean.

Game Plan also uses LED score displays, unlike the other guys. This means no high voltage supplies or filament supplies are required. I would expect very long life from these.

While I'm on score displays, I have to mention Universal's booth. On its pingames, instead of individual score displays, it has mounted a color video monitor which shows the score in TV game fashion. I have to admit that this is unique, but I wonder how much this must add to the cost of the game, as well as to the complexity of the circuitry and potential repairs. Still, it does offer a lot of potential, such as any number of players as well as messages to the players and even some interesting attract mode possibilities.

Atari pinballs were conspicuous in their absence...too bad, its product has been steadily improving. I am led to believe that it may be moving its production facility so as to be nearer to parts suppliers. I would hate to see them leave the pinball arena.

On our routes, all our pinball bookkeeping functions are read each week and then reset. This requires removal of the backglass most of the time. It was nice to see reset buttons on the front door on at least a couple games.

In arcade equipment, we find the inevitable spin-offs. Variations on the *Head On* theme and even more on the *Space Invaders* theme. Fortunately for us poor souls who must repair them, these visible variations often make very little difference on the inside.

Gremlin showed some cute little counter top versions of their games. One thing I did notice right away was color, color, color. Color video was everywhere. Though it adds a bit to the cost of a game and a little to the circuit complexity, it adds a tremendous amount to the attractiveness of a game.

Though there's still a lot of black and white stuff out there, I got a feelin' that we are going to have to know how to keep color monitors running pretty soon.

*Starfire*, one of my personal favorites from last year, was back in a stand up cabinet instead of the big sit down form (maybe my boss will buy

one now so I can play it).

One trend I saw that I hope continues is the increased use of vector monitors. The Vectorbeam system, which we saw last in *Space Wars*, was back in some mighty attractive pieces. *Warrior* was the most attractive combination of cabinet and video graphics I've ever seen. (I love it when the guy falls down the pit.) *Tail Gunner* was a lot of fun to play, but ya gotta be quick.

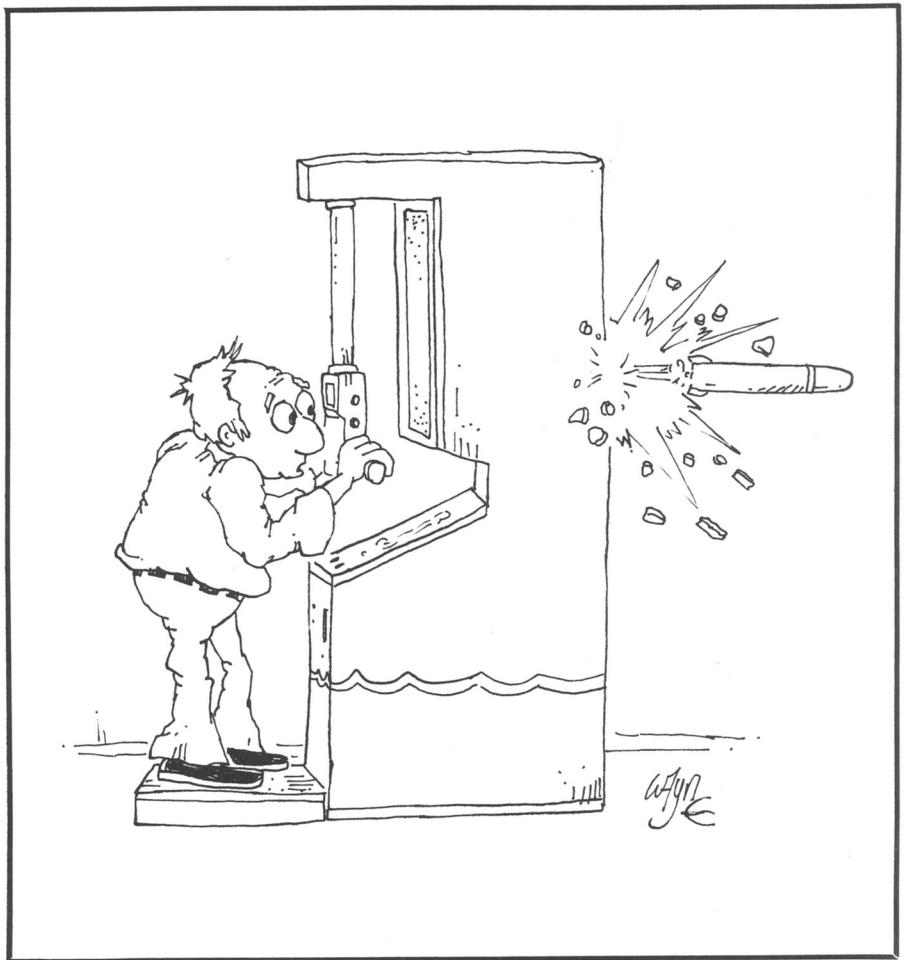
Atari was showing its version, too. They call it an X-Y monitor and it appeared to be made by Electrohome of Canada—the monitor, that is. Its *Asteroids* was a lot of fun to play, but if my competitive experiences were any indication, I'm better at fixing them. *Lunar Lander* required real skill.

The whole point of vector style monitors is that they have many times the resolution of the usual raster scan type of monitor (in other words, the picture is a whole lot sharper). The main difference between the Atari system and the Vectorbeam is that all the D/A circuitry in the Atari is on the main logic board; the monitor has very little circuitry compared to usual monitors. These monitors should be cake to service: three simple amplifiers (horizontal, vertical, brightness) and a high voltage supply.

Speaking of servicing monitors, the friendly folks at Cinematronics are now including service material with its games, definitely a good move. Atari has also redone that troublesome coin door of theirs. Another good move.

Several manufacturers had field service booths, with Bally even handing out a collection of its manufacturer service bulletins. With the current industry's almost total reliance on electronic systems, I, for one, am really glad to see the factories backing us up. A number of booths featured test fixtures for servicing logic boards. Bally featured a German unit that for all the world looked as though it could double as a radio station control room.

There were a lot of miscellaneous items of interest to me. The video jukebox was kinda neat and the twelve pocket pool table was intriguing. Of course, I had to pick up my free samples of everything and my freshly-laid lucky egg. I'm such a tourist, that I even got autographs from the Williams girls. Yup, and right here on my desk is a swell polaroid of me and the Incredible Hulk.

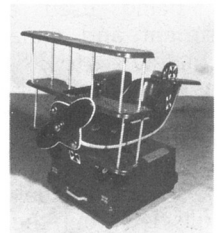
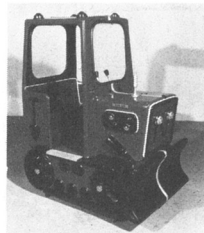


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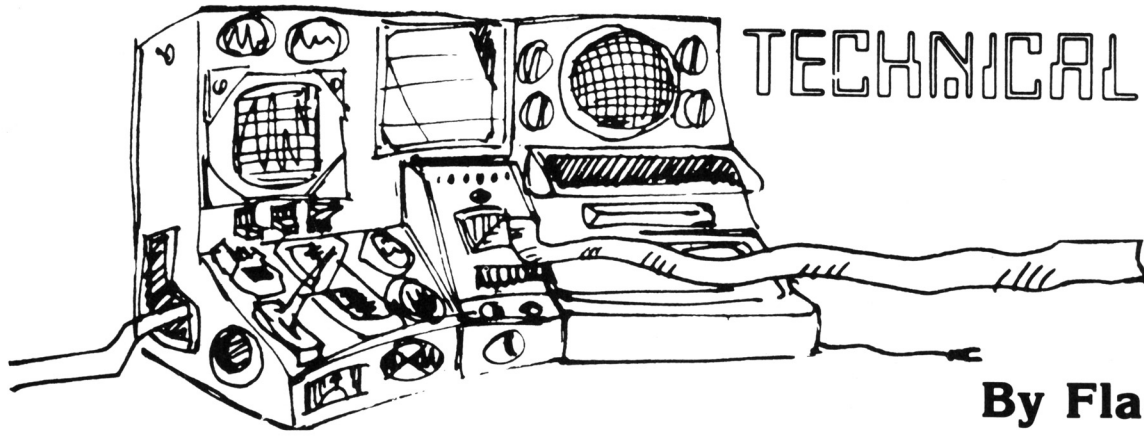
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By Flash Randall

## Seawolf II:

# An ounce of prevention...

Here's an important service note for those who have Midway's *Seawolf II* on their route. This simple procedure will improve the reliability of the game and prevent the premature failure of the "custom" data IC on the mother board. After replacing two of them in two different games, (at \$75.00 a whack), I called Midway for some further information about the problem.

The chip under discussion is located at position CD-4. The part number is C2721D-0. During normal operation, the damn thing runs so hot you can hardly keep your finger on it. You can bet your solder sucker that this heat isn't doing the chip any good.

The three custom integrated circuits get their power from a separate supply on the power supply PCB. The supply is derived from a 7808, 8 volt regulator, with the reference input being used as a voltage adjustment and variable from approximately 1.2 to 2.8 volts DC. This makes the output voltage adjustable over a range that is exactly 8 volts higher than the reference, or 9.2 to 10.8 volts DC.

The schematic labels this supply as 10 volts DC, but the official word from Midway is that the supply can be adjusted to 8 volts without affecting normal circuit operation. Lowering the voltage will lower the amount of current being drawn by the chip; current that is dissipated as unwanted heat.

The voltage adjustment potentiometer won't allow you to bring the voltage all the way down to 8 volts. For my repairs, I simply short the low voltage end of the pot to ground by

putting a wire in place of the 36 ohm resistor that normally conducts the low end to ground. ( See Figure 1.)

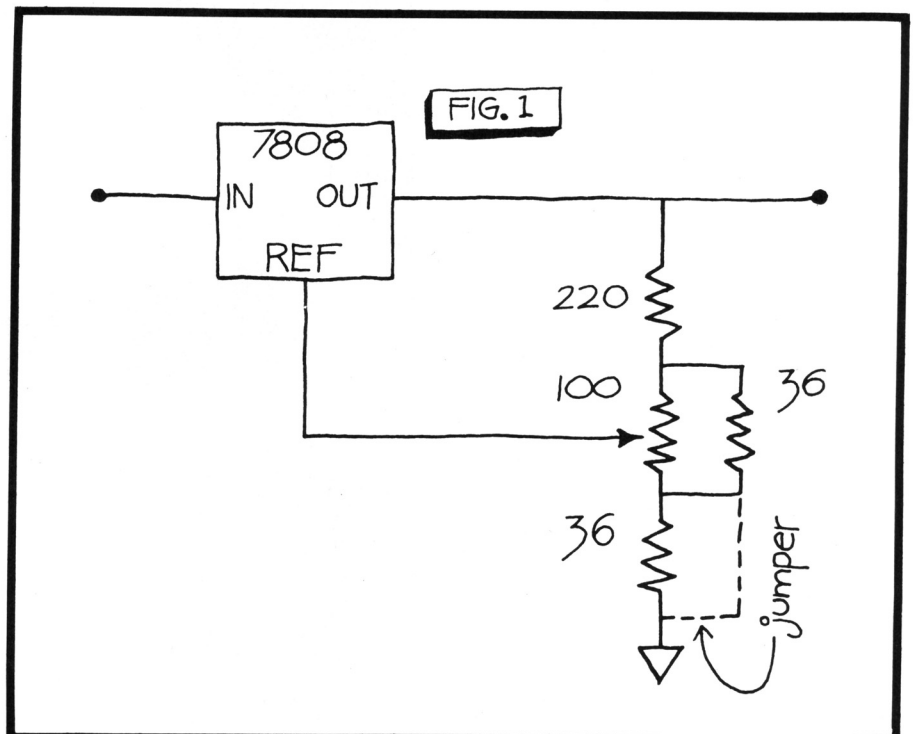
As an added precaution against heat damage, I used ordinary epoxy to fasten a heavy copper heatsink ( such as those used on some Atari audio amplifier ICs) directly to the middle of the large IC package. Since the actual "chip" itself is quite small, it can use all the help it can get in keeping cool!

Most of us have a tendency to bury service notes until we have a problem with the particular game concerned. Then something clicks in

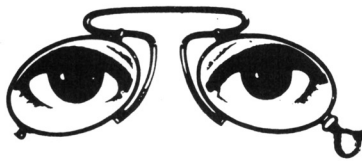
the ol' graymatter and we say something like, "Oh yeah! I think I have a bulletin on that somewhere." Don't wait until you have bizarre problems with your *Seawolf II* before implementing these changes.

By that time, you may be too late to save the chip ( or save the ship). It took me two weeks to get this part on special order from my distributor. A stitch in time...or something like that. Fire one...Fire two...Missed!! ( Damn!)

Reprinted courtesy of *Star-Tech Journal*, Merchantville, New Jersey.







By Roger C. Sharpe

## Lookin' 'em over

Somehow I find it difficult to get inspired about the games this time around, through no fault of the machines themselves, however. Instead, the reason lies in the fact that less than two weeks ago a new "Sharpshooter" lit into the picture and I'm still flipping out over it.

Yes, folks, besides playing pinball almost continually, I still have time for other things as witnessed by the entrance of Joshua Lucas on December 5th, 1979—a fitting addition to the year of the child. It is an event that tends to put everything in perspective in life, although I don't know how little people can go on such little sleep.

And, no, he wasn't born with a long flowing mustache and wire rim glasses.

Meanwhile, back to the games of the new era, I'm still reveling in the reactions to last issue's Critic's Corner, and the new hardline approach. Most of the initial feedback has been fairly positive, even though the final verdict is still out—it's too early to tell if all will be pleased by closer game scrutiny. Suffice it to say that, with the beginning of a new decade, the kid gloves have to come off if we're honestly to judge new equipment.

Where before I might have been guilty of being a bit too lenient and forgiving, the problem now may revolve around being too critical. Again, I can't stress too strongly that the purpose here is not to bury games, but to give readers an opportunity to take a second glance at a machine. I'm trying to help you make your own decisions as to what equipment will be right for your particular location.

And also, these reviews aren't meant to compare games *between* manufacturers, although I know that many of you do, but rather to check the progress and evolution of each producer from one release to another. Admittedly, the problem is that every succeeding game usually is not the greatest by any manufacturer, but rather the combination of a great many factors.

This should be kept in mind every month while you get acclimated to the pros and cons section of the reviews and even the ratings themselves, the following is a definition of each in case you've forgotten:

- #### = excellent game
- ### = good game
- ## = fair game
- # = bad game

Granted, only four different ratings and some fractionals thrown in means that from time to time there's going to be some overlap between games. It's unavoidable.

Also, I may be calling on a great many more people for input in terms of reactions to all the games, whether it be players, operators, distributors, or even some designers and manufacturers which will have a bearing on the outcome of any given machine.

Each of the manufacturers has problems to deal with—hopefully, this space will be a forum to air some of those problems and shed some light on the subject of where pinball is and where it could be and is going. But this year is going to be one filled with transition, and the better utilization of electronics as well as the refinement of systems may not be gearing up to offer all that they could. The need for greater sophistication in

machinery, both above and below the board, is obvious, but how the manufacturers deal with it will ultimately determine each company's fate for the short haul and long haul.

Each of the games this month offers its own subtlety and is fairly characteristic of the people behind the scene. Let's look at three of the most interesting games the early eighties seem to offer.

### Williams' GORGAR

A game that's sure to take its place in pinball history seems to be the one most fitting to begin the eighties of Critic's Corner. A landmark machine, this effort is yet another in a long line of Williams' machines which have brought this company right up to the top of the heap.

**PLAYFIELD:** The action begins with three lanes up top (A-B-C) which lead down to a three thumper bumper area. At right is access back to the top with a spinner, while the left side offers a novel twist in pinball play—a top area featuring a "magnetic" hold on the ball in the "snake pit." Move down the left side and there's a three drop target bank (G-O-R).

At the center of the field, at a slight angle, is another three drop target bank (G-A-R) that butts the bottom thumper bumper. Over on the right side are three bulls-eye targets (2-3-4) before one moves over to the left for another bulls-eye (1) and a steep recessed kick-out hole. The bottom is a conventional wire lane and flipper set-up, with the addition of rubber-ringed posts at the top of the wire form.

**ANALYSIS:** *Gorgar* offers some

### Roger's Ratings At-A-Glance

Williams' GORGAR.....	###	Gottlieb's BUCK ROGERS.....	###
Stem's GALAXY.....	###		

good shot possibilities and continuity of action, but the scoring potential, even with programming alternatives, isn't the stratosphere digits available on some games. Double and triple bonus are reached through the top lanes, much like *Flash*, although there's no memory in the multiplier itself from ball to ball.

The numbers (1-2-3-4) and the inner lanes to the flippers (D-E) advance star values and specials as well as the snake pit up to 50,000 points, while the drop targets build up to an extra ball value in the left side kick-out hole. Additionally, the top drop targets (G-O-R) build up the snake pit to 50,000 points. The shots here seem to be better left to right and right to left, rather than relying on reverses as set plays.

One thing for certain with *Gorgar* is that the play is confined within the field, meaning there isn't too much of a rest period for the player—the quarters go fairly quickly unless one can hit the spinner repeatedly or land in the magnetic force field at the top left (although the latter is only a momentary relief from the speed of the game). "There's decent lateral play off the kickers to the side targets and from the thumper bumpers back up to the lanes and over to the drop targets, but most of the action is flipper oriented.

And, of course, the saving grace to all the play is the attraction of the *Gorgar* voice bellowing out "You beat me!" or "Me hurt!"

It's a novelty sure to bring in action while also drawing in the curiosity seekers. And, as everyone must surely realize, *Gorgar* welcomes in the wave of the future with voice becoming an integral part of the coin-machine scheme of things. How soon do you think it will be before everyone has some type of option or feature for voice.

**GRAPHICS:** Connie has come into his own with *Gorgar*. Stylistically a different type of artistic technique than the realistic illustrations and portraits of a Bally effort, the talents of this individual are to be recognized in their own right, for there's something here that rivals the impact of a *Fireball* anti-hero. And the detail work on the playfield (such as the little heads above the bottom lanes) as well as the backglass, make this a classic. The use of color is a vivid reminder of the impact pinball can have when not locked into the new processes some companies have toyed with where the vibrancy and illumination are lost for the sake of tonal shades and greater use of pastels.

**PLAY:** This is a three-ball effort all the way and since scoring may appear to be great on the surface,

take a look at how your players are hitting it and act accordingly without breaking their backs. For extra ball areas you might want to begin with a 130,000 start and follow it by 260,000 and 400,000 points. On free play you'll be safe with levels increased by about 100,000 points.

**PROS & CONS:** Without the voice, *Gorgar* is a good game with striking artwork, but there are some inherent problems with the layout. First off, I heard one operator recently comment that he thought it was a carbon copy of *Flash*. Where he was looking, I don't know. True, there is a kick-out hole that's been flopped from one side to the other and there are three drop targets in the middle of the field and a top right spinner, but really, this game stands on its own.

The only problems I've encountered with the game and conversations with players have centered around the low scores and difficulty in building up out-hole bonus and king-size scores on a consistent basis.

In design, some concern has been expressed about the roll down from the C lane at top, which all too often has the ball just rolling down to the flipper (or between the flippers) rather than bouncing off the thumper bumper.

Also with the top lanes, is the chance that happens too frequently of the ball not going down one of the lanes, but rather draining through the top of the spinner and straight down to the flippers. This dead action is rough and is complicated by the left side with the long rubber projecting the ball down on a roll from the magnetic hold or the drop targets to an unsteady roll through the flippers or the tips of the flipper.

And the bottom, rather than allowing some bouncing off the rubber-ringed posts, is still a more often lost ball, unless you're at a place where the tilt has been taken off.

But the saving grace, again, is the fact that everyone is going to need a *Gorgar* on location because of what it represents, that is, a game with phenomenal earning potential—the only concern is the staying power and whether the playfield has all that it could to keep players once the novelty of voice has worn off.

**RATING: ###**

#### *Gottlieb's* BUCK ROGERS

From Gil Gerard and the TV series right to the arcade comes what *Gottlieb* is billing as a "new decade of stars" game. And visually, if nothing else, it shows what this company is capable of doing given the right motivation and theme as well as the freedom for the artist to express

himself.

**PLAYFIELD:** The top of the field offers a bit of a difference with four lanes separated (B-U and C-K). The center area is a teaming of a *Gottlieb* standard: the vari-target, with a captive ball added in as well. Move down and to the sides and at the middle are two thumper bumpers at either side of the top lanes, a bulls-eye target at the left and a kick-out hole at the top right with a short rollover lane just below this on the right side. Over at the left is a two star rollover button area for access back to the top.

At mid-field on the left side are two drop targets, an opening space and two more drop targets closer to center field, while on the right side is a four drop target bank. The bottom is a wire lane (B and K) and flipper set up, with a play-more post between the flippers.

**ANALYSIS:** *Buck Rogers* isn't bad—there are plenty of shot possibilities here and play although the right side is vaguely reminiscent of *Joker Poker* with the targets, short lane and kick-out hole replacing the bulls-eye target. The left side and even the formation of the kickers and rubber to the bottom area and the flippers as well as the straight rubber on the left side just below the drop targets remind one of *Close Encounters* as does the open area back to the top which isn't really a lane, per se, nor does it contain the spinner of *Close Encounters*.

Anyway, you can see those games together and get an idea of the play action. From flippers the action is either left to right or right to left, although some reverses are possible, but the best areas still seem to be for the top center captive ball and vari-target area or to the left side drop targets, as well as rest periods back to the top.

The scoring is supplied by getting down the drop targets at midfield which control bonus multiplier and spelling out B-U-C-K which lights the value of the right side drop targets to special potential. The interesting part of the game is the vari-target since it can build up the values of the top right kick-out hole for extra out-hole bonus points as well as ready drop target multiplier values. And if you hit the front captive ball, you have to make sure it's hit hard enough to push back the vari-target in order to register the upgrading of the "Bases" that are denoted on the playfield. The top right kick-out hole also supplies a count-down when the out-hole bonus reaches 20,000. So with 5X up, you can conceivably score 100,000 points in just one shot.

**GRAPHICS:** While the *Gottlieb*

artist (G.M.) gets flack for the types and style of his work, it's nice to see what he can do when set loose on a subject. The backglass is flashy and powerful with its black background and bursts of color. The princess looks shamefully alluring (yet still "G" rated) and the effort is just super given what Gottlieb usually offers in the way of art. And another nice touch is the placement of the scoring readouts down toward the bottom of the head which gives the appearance of a much larger glass and an impact for the player when he walks into an arcade. Plus, the recognizable theme is going to be a definite bonus for the effort from Gottlieb.

**PLAY:** The play of *Buck Rogers* can be sustained for three- or five-ball play, and, in fact, the majority of Gottlieb games are still better values at the longer setting. For three-ball, extra ball areas try a 150,000 beginning and follow it up with a 280,000 and 450,000 limit. For free play on three-ball you can get away with 100,000 points more to each limit depending upon the caliber of players in your location and for five-ball levels you might even be able to get away with another 100,000 points tacked on.

**PROS & CONS:** Someone said to me that rather than having the top lanes start lit, that maybe the lanes should be out and a player would have to light them and hence get

greater points that way, rather than less points each succeeding shot back up to the top, but that's the least of my concerns on this game. One major thing I mentioned last month Gottlieb is going to have to sort out is the integration of memory into a pinball machine, where basic values and play can increase from ball to ball (the old one-player machine mentality that Gottlieb championed for so long before solid state).

My understanding is that the present system won't allow them to do it, except for some machines which retained values on extra-ball play, and that's unfortunate because the design and utilization of features becomes so limited. In a way, *Sharpshooter*, which was based primarily on a Gottlieb game design, shows what can be possible to program into a game, but the company is still forced to think in terms of electro-mechanical action in a solid state world. And this is the biggest weakness which has effected its games of late.

Another area of involvement is the strength of the flippers, long a trademark of the Gottlieb game, which has lessened in strength on some recent efforts and is the case here for power and for direction to that top center target. Also, the problem of shots from the left flipper and the flexibility of action with multiple areas to aim for, is

something that gives the field a feeling of confinement. *Buck*, however, still is the best game Gottlieb has come out with in a while. There's some good skillful play and enough shots for the above average player while also being forgiving enough for the novice.

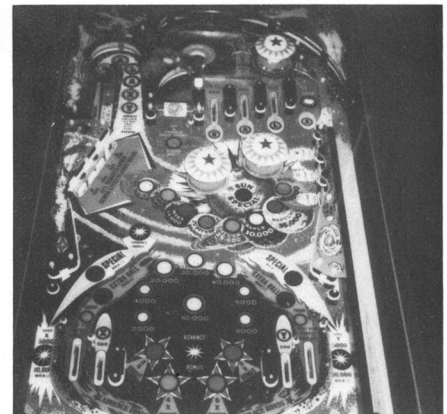
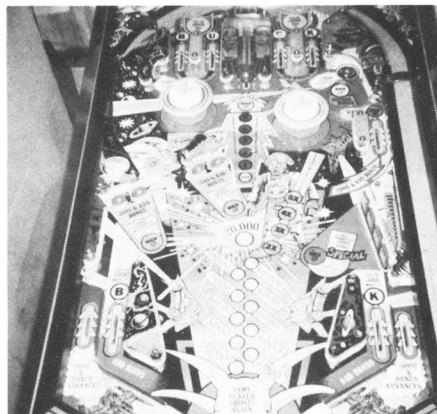
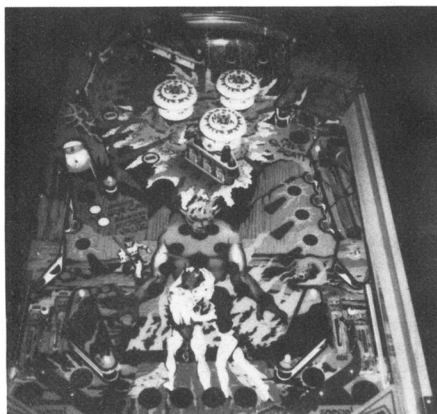
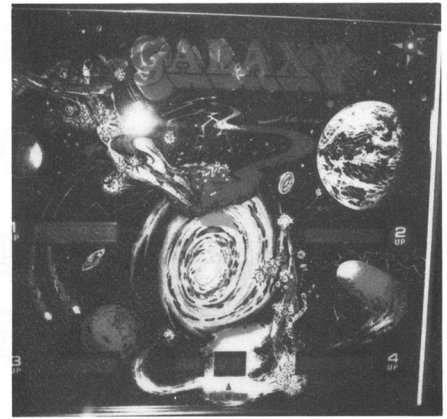
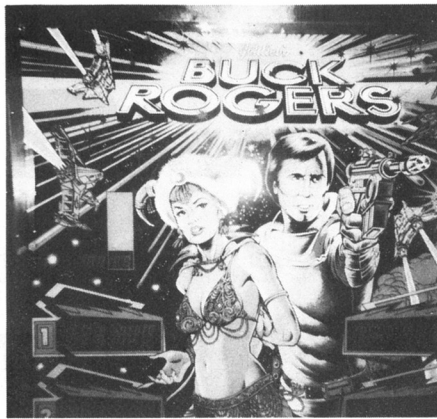
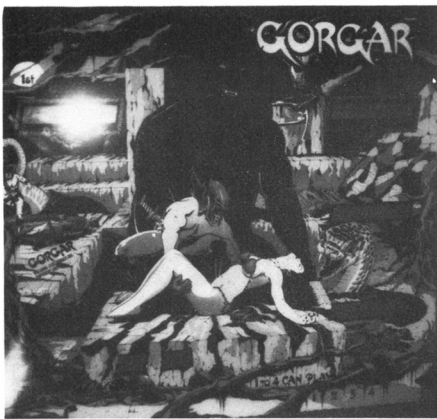
**RATING: ###**

### Stern's GALAXY

A fitting close to the first games of '80 to be reviewed is this effort from the king of kings, Harry Williams, one of my all-time personal favorite people in this industry. And Harry is making the jump to solid state in fine fashion, with some nice touches as witnessed by this spaced out theme.

**PLAYFIELD:** In what is a departure from the norm for the top of a game, Harry has come up with a swirling little area called the "space warp arch" that combines a kick-out hole and saucer with multiple point values along with a top right bumper. The action then leads down to a three lane set-up (G-A-L) and a right side star rollover button (A), while at the left of the lanes sits a spinner with a curved arch above it. Two thumper bumpers are at midfield to cut down on drains from the lanes, while the right side features flush three targets ala "Dracula."

At the left side is a "horseshoe" kick-back kicker while just below this



Williams' GORGAR

Gottlieb's BUCK ROGERS

Stern's GALAXY

is a four drop target bank. The rest of the center is wide open and the bottom is something that found much favor on *Wild Fyre*, the four lanes down to the flippers controlling extra ball values when lit as well as X and Y and the outside out lanes feature star rollovers while spotting letters for a bit of a difference as well.

**ANALYSIS:** The action on *Galaxy* is relatively simple: spell out the name and hit down drop targets. Along with this comes some great background and playfield sounds as well as flashing displays when G-A-L-A-X-Y is gotten. It is a fitting follow-up to the success of *Meteor* and once again here we find those great remote drop targets with full memory for building up bonus multiplier possibilities up to 5X and even greater point values, with the drop targets also providing scoring punch up to 40,000 points and special values.

Everything is tied in to the neat package where economy of space and features are worked together and nothing is lost. Shots are good from all angles, although the left flipper back to the top offers some difficulty, but there is some good lateral movement from the kicking rubbers and some tentative play on the bottom with the formation of posts and lanes.

**GRAPHICS:** The artwork is a dark burst of space with Stern going all out in black with hints of bright primary colors to offset the total look. But the detail work is lacking and shows that the Stern artist has to follow through from backglass to playfield for a complete effort.

**PLAY:** With scoring up in outer space, at least potentially with a max of 40,000 on the out-hole bonus multiplied by 5X and the planet values tied into the drop targets along with the kick-back kicker and its potential of almost 20,000 points, this game doesn't lack for ways to mount up some impressive scores. For three-ball play try a 180,000 start in extra ball areas and follow it with a 360,000 and 500,000 limits. For free play you might want to go up by about 100,000 to 150,000 points for each limit, depending again on level of play in your location.

**PROS & CONS:** *Galaxy* has a great deal to offer in terms of design, a top left kick-back kicker that gives the player a little respite from the wars and a twist and twirl here and there. One of the major problems facing this company, however, is the flipper strength. If this can be overcome, you're talking about machines inventively designed that will play with the best of them beyond the 4 to 6 week period. And

this game needs the power since much of the action has to come from the flippers and shots back to the field.

The continued utilization of the drop targets with memory is just super, and it shouldn't take others too long to recognize this achievement for what it is—a true innovation in the history of pinball and by now, a Stern trademark. A weakness, though, is the access back up to the top since shots to the spinner really only direct the ball back over the top of the lanes and not necessarily back to the top kick-out hole. And the right side rollover button area isn't the clearest shot from the left hand flipper to get the arc and velocity back to the swirl top.

Apart from these things, *Galaxy* is sure to be another winner in the Stern stable. And a nice touch, continued from *Meteor*, is the last ball display of high scores to date, which I think is just a great touch.

**RATING:** ###

And that, fun seekers, is it for the first issue of the new decade. From Joshua Lucas and myself you're wished good resolutions for a year of hopes and dreams where all can get what they set out for, and as always, for each and everyone to be well and prosper.

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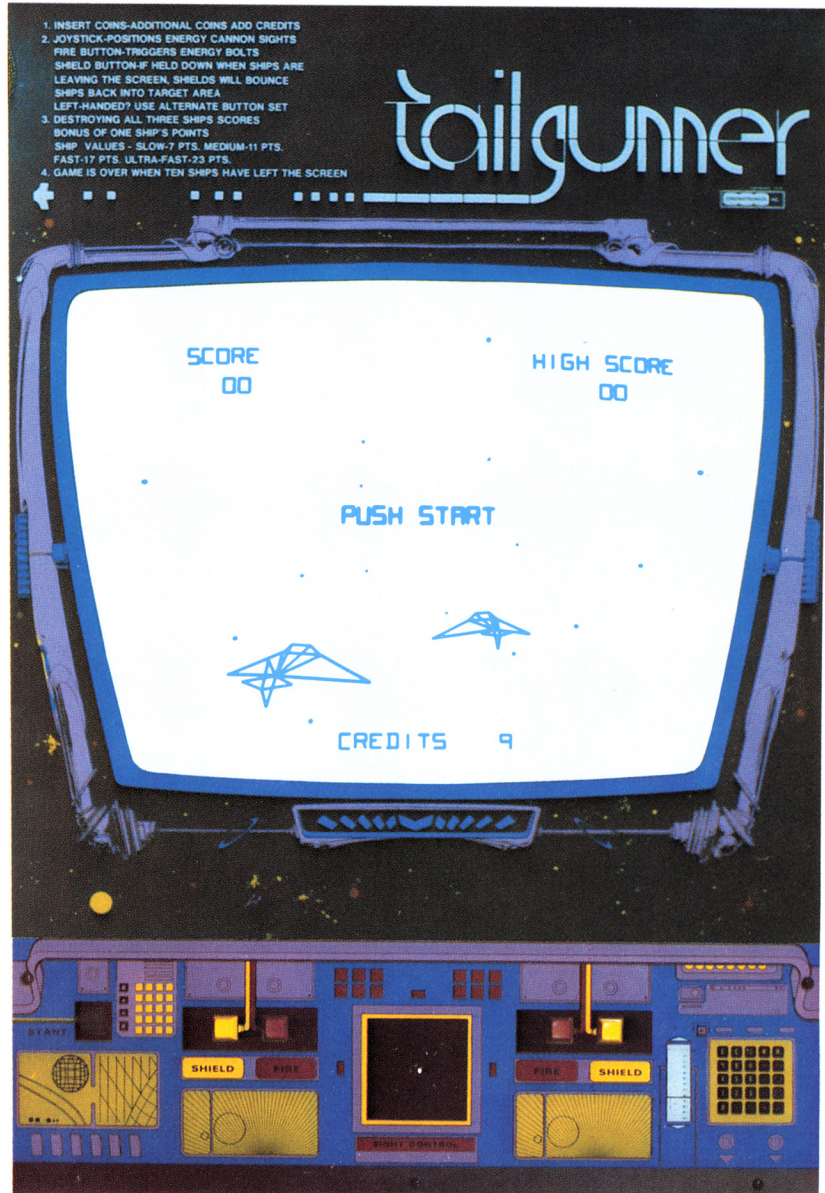
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- Simple yet efficient control console featuring dual right and left player controls for maximum usability.
- Automatic progressive levels of difficulty gives the player increasing challenges as the score increases.

### Operator Features:

- Control console resists player damage and offers simple modularized construction for fast efficient maintenance.
- Duplicate shield and firing controls for maximum player usability.
- Coin accumulation circuit allows multiple game credits plus 1 or 2 coin per credit selectable option.
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# 'Bad' Bandido

*Bandido*, new from Exidy, is a "fun action" game for one or two players. The excitement builds as the shoot-em-up action entices players to try again and again defending themselves from the attacking bandits and buzzards in the Western theme game.

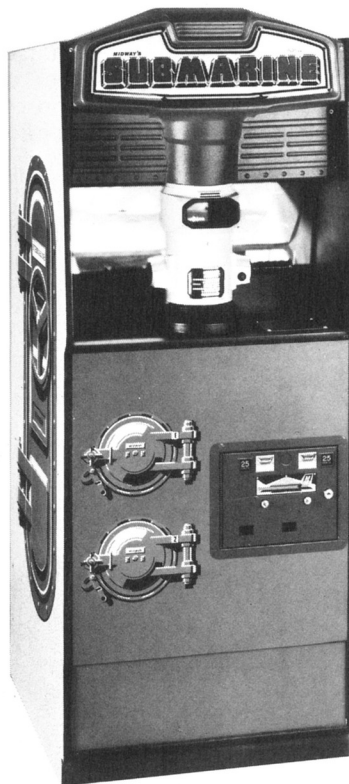
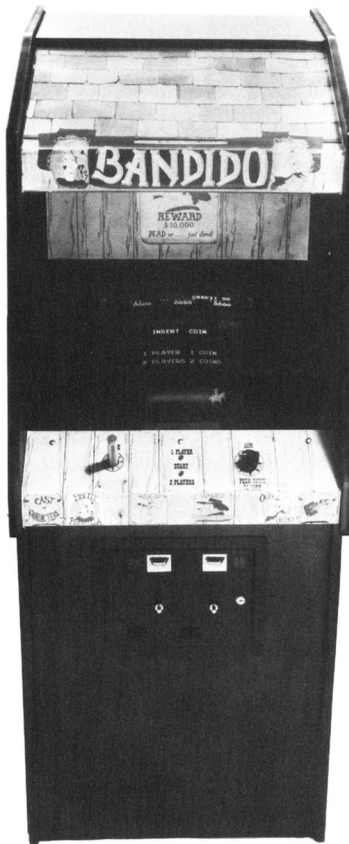
The objective is to rescue the "sweetheart" by hitting all the bandidos, and features action with video "surprises."

"It has a universal appeal that will attract players in all types of locations," said Lila Zinter, Exidy's games marketing manager. "*Bandido* elicits laughter with its entertaining theme as well as offering the challenges of increasing levels of difficulty as the score gets higher."

*Bandido* has several features to hold the player's attention. A joystick and knob control are used together to control the sheriff moving, aiming and shooting at the attacking bandits and buzzards. Coordination and quick response are needed to react to the increasing skill required as the game goes on. There are also bonus incentives and a high score display.

*Bandido* has a nineteen inch monitor with colorful action/attract mode. "Reports on *Bandido* show that it has outstanding earnings in a test street location," reported Zinter.

*Bandido* will be available soon through all Exidy distributors.



## Submarine Fun for subsurface types

"*Submarine* is an 'attack at sea' attraction where the player is the captain," notes Stan Jarocki, Midway's director of marketing, of its new game. "The skipper looks through the authentic periscope and sets the sights on enemy ships that are moving in a realistic setting of rippling ocean, with clouds drifting overhead. The colorful target ships move across the water, escorting and protecting a 'black raider' battleship."

Torpedoes are loaded, and a press of the firing mechanism sends the projectile on its way, racing through the water. A hit of any target creates a vibrating explosion of sound and color. Special effects are added, and extra points are scored, when the "black raider" is hit and sunk.

Extended game time is adjustable in this exciting combination of electronics and mechanical motion. The cabinet measures 74½ inches high; 30 inches wide and 32½ inches deep. *Submarine* is engineered by Namco Ltd. and licensed for manufacture and marketing by Midway in the western hemisphere and Europe.



## War for two

War is Viza Manufacturing's latest cocktail table pinball game that features play for one or two players.

Play may be against yourself, or two people may take positions across from each other and compete simultaneously. Both players have two offensive flippers on their own side of the playfield and two defensive flippers on the opponent's side of the playfield.

Flipper freeze areas on both sides of the playfield momentarily delay an opponent while you continue to score. The game boasts all solid state timers to set flipper freeze areas for three seconds, and adjustable auto-electronic sound. Scoring goes to 99,999 with six-digit LED interchangeable scoreboards.

Also, each player has a self-adjusting out of hole kicker. Rebound kickers are on both sides of the playfield. And there's no plunger to pull—all solid state firing is from the right hand flipper button.

The cabinet is 1/4 inch tempered glass tops for safety with special silicone seal to eliminate leakage, and measures 33 inches by 45 inches by 26 inches. It weighs approximately 200 pounds and comes with adjustable leg levelers.

Pricing is set for one player, 25 cents, and two players, fifty cents.

## More galactic maneuvering

Stern Electronics, Inc., premiered its new *Galaxy* outer-space fantasy pinball machine at the 1979 AMOA Games & Music Exposition in Chicago, November 9-11. Scheduled for production in January 1980, *Galaxy* will follow Stern's current best seller, *Meteor*.

Harry Williams designed the four-player, solid-state machine. *Galaxy* features new top-arch geometry, shooting laser-like light display, and a new adjustable audio attract mode.

Explosive sounds are synchronized with *Galaxy's* playfield action. Innovative remote spotting drop targets allow players to knock them down two ways, by either a direct smash or by hitting a special target on the other side of the playfield.

Other game highlights include a backglass playfield with action; 27 front-door program functions and total front-door accounting; reset memory duplicates playfield as each player takes his turn; new playfield "top-arch" design adds unique scoring opportunities; side horseshoe kicker that runs up the score; improved finish—completion of "G-A-L-A-X-Y" sends playfield into light and sound frenzy.



## In full, racy color

*Super Speed Race* is a full color video driving game with realistic excitement that challenges the most avid game fan. Its large 23 inch monitor screen features a spectrum of vivid hues displaying the fast moving track side, color race cars and driving lanes.

The player sits behind the wheel, shifts into low gear, steps on the gas and moves his racer onto the speedway. Care must be taken to enter the track without being hit by other cars on the raceway. A shift to high increases the speed and the scoring—but it takes extra skill to maneuver and pass up other cars without a mishap.

Going off the road, hitting or being hit by another race car creates a thundering "crash" sound. The player is returned to the "pit stop" and must start out once more. A portion of the track consists of icy patches and oil slicks where extra care must be taken to avoid skidding, sliding, or running into trouble.

A further incentive to invite competition is the posting of the top five scores that are permanently displayed on the race result scoreboard. Extended play and game time are adjustable. *Super Speed Race* consists of a seat unit along with the cabinet—the combination measures 63 inches high; 64 inches deep; and 29 inches wide.





## He does everything but walk

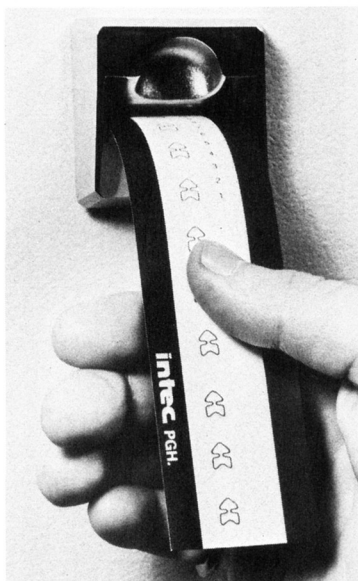
Williams Electronics' *Gorgar*, the world's first talking pinball machine, makes it difficult to believe that action does indeed speak louder than words.

*Gorgar* verbalizes seven different words to form eight different phrases and commands according to a player's performance. In addition, the game emits thirteen different reverberating sounds to the background sound of *Gorgar's* beating heart—which accelerates and becomes louder as the score builds.

Designing the first talking pinball game is the latest in the continuing development of the use of sound in Williams' games. When the firm opened its doors in 1945, the use of sound usually was limited to the ringing of bells, buzzers, and chimes that used an electro-mechanical solenoid plunger system.

In January of 1979, Williams released its *Flash* which featured continuous background sound increasing in pitch and frequency as play advanced.

And now, Williams introduces *Gorgar*—the pinball machine that talks. Does its action speak louder than its words?

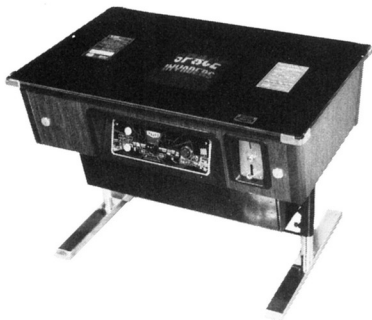


## Intec premiers computer age 'token'

The Intercard, an alternative to coin-operated vending machines, is a magnetic card reader using magnetic cards bearing identification codes that are repeated a number of times equal to the number of purchases the possessor is entitled to make.

The card is slipped into the obliterating device, mounted on the vending machine, and if the code is recognized as valid, the go-ahead will be given for the product to be distributed. Otherwise, the card will be rejected. Each time a product is distributed, the code (read and accepted) is cancelled out as part of the card is cut away.

Among the advantages of such a system are that the part of the card relevant to the purchase cannot be reused; the cutaway pieces are collectible in a special drawer that enables the owner of the vending machine to keep a constant check on the quantity of products being sold; and the possessor of the card immediately can assess how many further purchases he can make. Since coins are not used, an operator can control the price, eliminate skimming, eliminate change hassle, eliminate counting, sorting and wrapping of coins, and perhaps best of all, the operator has his money in advance.



## Invaded once again

Taito has invaded the continental United States once more—this time with its new *Space Invaders Part II* color cocktail table, on its way to selected distributors across the country.

The game, introduced by Taito America at the AMOA show, is packaged in a streamlined cabinet design which is new to the domestic market.

The first screen of targets is exactly the same as in its namesake—the invaders appear on the screen moving in a steady left-right motion, with a laser base and four fortresses in the left hand corner. The laser base is moved left and right with a controlled lever and the lasers are fired by pushing the fire button.

However, *Space Invaders Part II* includes a mystery UFO which flashes on and off as it travels across the screen.

The UFO lands on randomly dropped invaders into vacant areas where previous invaders already have been shot. When one of these invaders is hit, it will randomly divide into two attacking invaders, increasing the complexity and tension of the game.

When the score reaches 1500 points (operator-adjustable), a bonus laser base will appear. The appearance of this base is accompanied by an eerie, pulsating sound. The game ends when all laser bases are eliminated by the invaders missiles, or when the invaders overrun the base.

Delivery of *Space Invaders Part II* color cocktail table is scheduled for early January.

## 'Oriental' intrigue?

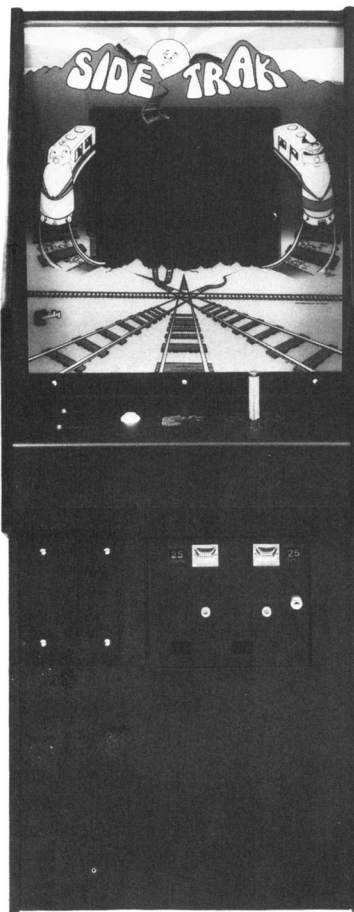
Exidy is touting its *Side Trak* has having the "intrigue, palm-sweating excitement of an Orient Express."

Players score points as they pick up passengers along the track. A computer controlled "drone" train opposes players, and an "authentic" whistle-stop sound is heard.

A daily high-score display is featured on the video, along with an accelerated-speed control button. Players may switch onto *Side Trak* to avoid a collision.

There is an optional "beat this score" feature, as well.

Coinage and plays are operator-adjustable. Cabinet dimensions are 68 inches by 28 inches by 32 inches.



## Buck's back

Gottlieb's *Buck Rogers*, named in honor of that well-known sci-fi daredevil of the same name, will make its debut in locations around the country soon.

As in other Gottlieb games, a most important scoring factor is the bonus multiplier. The major key to bonus and the focal point of the game is the top-center captive ball/vari-target. When a player flips the ball skillfully, generating enough velocity to slam the captive ball/Vari-target to the top in one shot, lower yellow drop targets lite for multiplier and also lights extra ball rollover.

Completing the red drop targets scores 10,000 points and resets the targets for repeat action. When a player gets all the "B-U-C-K" rollovers, the red drop target banks resets lighting "special." Also, completing all yellow drop targets increases the bonus multiplier or scores 5,000 points if the multiplier is at 5X.

The new Gottlieb Multi-Mode arcade and musical sounds are also featured in the game and build excitement and tension as the game progresses.

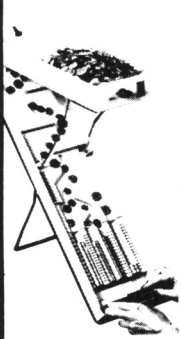
"The success of the *Buck Rogers* movie, comic strip and new television series makes it a natural subject for a theme game," the company noted, "and the crowds that waited to play it at the recent AMOA show foretell the success it will have on location when we start to ship the game to distributors in this month."

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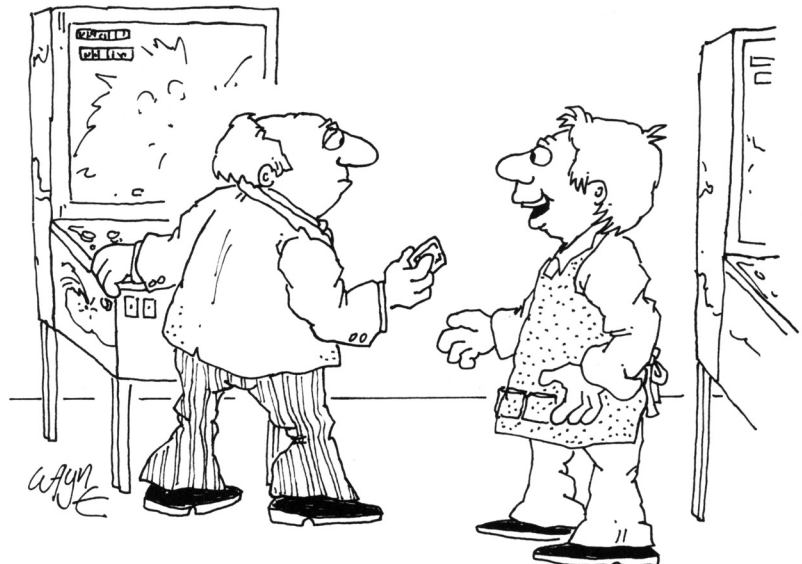
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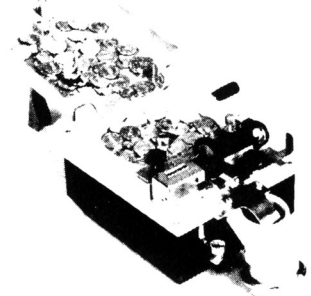
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## News Briefs

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.....Robert E. Mullane, vice president of Bally Manufacturing Corporation, was elected chairman and president of the company on December 16. He succeeds William T. O'Donnell, who stepped down effective the same date. O'Donnell resigned to expedite a temporary casino permit for Bally's Park Place hotel/casino in Atlantic City, New Jersey. Mullane, 47, also is president of Bally's wholly-owned subsidiary, Bally Distributing.....

.....The Jukebox Awards Show, aired January 8 by NBC and entitled "A Tribute to the Jukebox Awards", featured guest appearances by the two artists who copped more honors than any other artists-- Donna Summer and Kenny Rogers. Hosts were Mac Davis and George Segal. Other artists who appeared were as follows: Kingston Trio, Kay Starr, Bobby Vinton, Henry Mancini, Teresa Brewer, Roberta Flack, the Commodores, Judy Collins, Peaches and Herb, Frankie Avalon, and Anne Murray.....

.....Condolences to Joe Robbins, president of Empire Distributing in Chicago, on the death of his wife of an apparent heart attack in the couple's Florida home. Check next month's PLAY METER for further details.....

.....Station-Break Family Amusement Center, located on the LIRR shopping concourse in Penn Station, is conducting a Star Trek "Win-a-Pin" sweepstakes. Grand prize for the pinball and game contest is a professional electronic Star Trek pinball machine. Other prizes include video and pinball parties and Station Break teeshirts. No purchase necessary. Contest ends at 5 p.m. February 10, 1980.....

.....The Washburne Trade School in Chicago is admitting students to its 47-week training course on the servicing of electro-mechanical amusement machines (repairs, maintenance, and trouble-shooting). Enrollees must be seventeen years old and a licensed driver. No tuition is charged to Chicago residents. Call 312-641-4862 for further information.....

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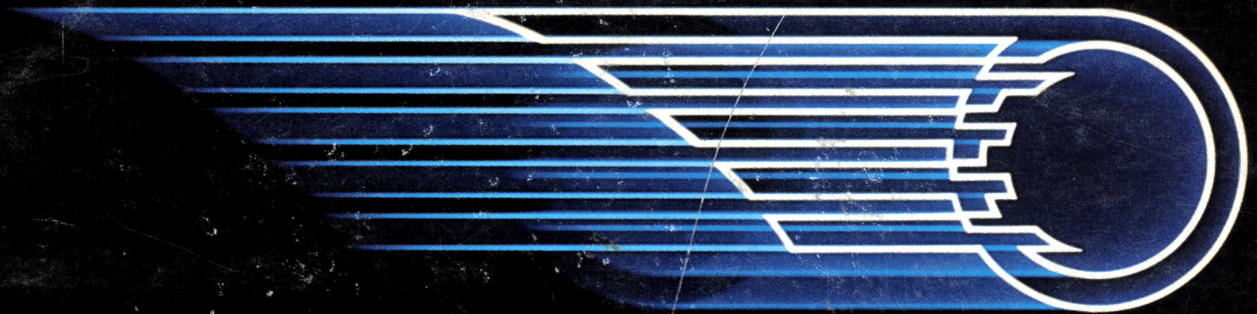
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