

COIN INDUSTRY

# PLAY METER

Volume 3 No. 5

March, 1977

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## Times-Enquirer

FAIR

and cooler, with frost likely Sunday night, and northwesterly winds of 20 to 25 mph is the National Weather Service forecast. High Sunday, mid-60s; low, mid-50s. High Saturday, 83; low, 68. Map, details, Sec. 1, Page 22.

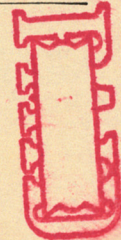
141ST YEAR NO. 34

NEW ORLEANS, SUNDAY MORNING, FEBRUARY 27, 1977

SINGLE COPY 30 CENTS



### People Play Pinball



Dateline America—The Times Enquirer discovered only recently that people do indeed play coin-operated games. They do exist, and in many places.

Geoffrey Mugabi, who subsequently escaped into neighboring Kenya, said in an interview with the Nairobi Daily Nation published Saturday that he and other prisoners spent six hours the next day loading the mangled and crushed bodies into trucks.

"All the heads had been smashed in and the floor was littered with eyes and teeth," Mugabi was quoted saying. "During the previous night we did not hear any shots, only some thudding noises from the adjoining rooms."

"We heard short cries and then sudden silence. I think the victims were strangled and then had their heads smashed."

Mugabi, a craftsman who said he had been living in the Kampala sub-camp, said he was surprised to find that the seat vacated by the late victim had just deflated.

### Bopp Vows to Monitor the Public

Edward S. Bopp, aglow from his Saturday night victory in the race for the legislative seat from the 103rd District, said he would "look around in seeing what the people want, and if they're interested in me going further

### Rapid Transit, Buses Are Stressed

By BILL MONGELLUZZO (First of a series)

Area residents may not realize it now, but their commuting habits could change noticeably over the next 20 years.

Persons in Metairie who normally fight bumper-to-bumper traffic each morning to ride a much improved bus system instead of driving their cars.

And residents in many parts of the metropolitan area may discover something which commuters in New York, Chicago and Boston have been enjoying for years. Uninterrupted transit service, exclusive right-of-way lanes, and

The title is somewhat misleading if it is read to mean transportation improvements will be primarily transit oriented over the entire area. Less densely populated portions of St. Bernard and Jefferson parishes, as well as eastern New Orleans and Lower Coast parishes, are destined for significant

eastern New Orleans, St. Bernard Parish and the Westbank Expressway, and thus cover the major transportation corridors in the metropolitan area.

The long-range transportation program has been under study for 10 years. It began as an official planning process for the

## The Media Explosion

## American Pinball

## Logic Comparator II

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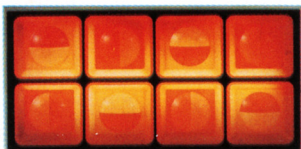


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# COIN INDUSTRY

# **PLAY METER**



MEMBER

**Volume 3/No. 5**  
**March, 1977**

## features

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The second of a series. Roger Sharpe discusses the pinball player's relationship to the game he plays.	
The Industry and the Media .....	35
Managing Editor Rick Dietrich looks at a new and promising phenomenon, positive publicity for the coin industry through two powerful media, television and the daily press. Why are we suddenly news? Read and see.	
Meeting of the Bored .....	48
Ever wonder how the manufacturers come up with new games? Dick Welu managed to sneak in on a planning session of a pinball manufacturer in the fantasy land of his crazy brain. The results are almost frightening.	

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# from the editor

This issue of *Play Meter* is something of a mixed bag. It contains parts of two running series—the second installment of Roger Sharpe's set of articles on the pinball player's attitudes towards the different games he plays, and conclusion of Robin Minnear's two-part Technical Topics on building a logic comparator.

It also contains Dick Welu's humorous fantasy on the creation of a new pinball—one Roger would definitely *not* want to see—and Managing Editor Rick Dietrich's survey of the industry and the national media.

The industry has been getting a surprising amount of good publicity lately. We're pleased, of course, and while we don't exactly wonder "why?"—obviously we deserve it; in fact, it's long overdue—we do wonder "why now?" We don't know for certain, but one factor might be the industry's recent exploitation of the home market.

More than one of our friends gave or received home video games for Christmas this year. A group of musician friends talked to us recently about getting a unit for their van-camper, so they can play while they are on the road, literally. The new home pinballs have brought that game into the home as well. And more and more distributors that we have talked with are finding the home a good market for used coin-op games.

This doesn't hurt business for the operator at all, they say. People become increasingly interested in games that they have easy access to. A home pinball, for example, can create interest in pinball in general. Home video makes players more likely to look twice at the more complicated new machines on location. What this means of course, is *more* coins in the cash box for operators.

The influx into the home, too, has somehow proved to people that the machines we operate are "respectable." The situation is similar to that of a few years ago when people started buying pool tables for their homes. They found that the game was not sinful—it didn't corrupt them *or* their children.

People have more leisure time every year. The *Wall Street Journal* recently carried a series of articles on the four-day work week how people living under it are affected by it, and how much, generally, they like the idea of a four-day week. The nation's businesses, the federal government itself, are definitely moving in that direction. This will, of course, create even more leisure time.

The good publicity we have gotten in the national media can only help the industry, especially coming as it does at this time. We only hope that it continues, because—as we have said before—we deserve it.

We at *Play Meter* have been saddened to hear of the recent deaths of David R. Franco of Franco Distributing, Birmingham, Alabama, Burt Goldstein of Dale Security Systems, Brooklyn, Irving Kaye of Irving Kaye, Stamford, Connecticut, and Bob Portale of Portale Automatic Sales, Los Angeles. These four men have, in their different ways, contributed much to this industry and they will be sorely missed. Our deepest sympathies are extended to families and friends.

Sincerely,



Ralph C. Lally II,  
Publisher & Editor

## Calendar

March 11-12

Amusement Music Operators Association, regional seminar. Denver Hilton, Denver, Colo.

March 11-13

Music Operators of Michigan, annual convention. Kalamazoo Center, Kalamazoo, Mich.

March 18-20

Wisconsin Music Merchants Association, spring convention. Olympia Hotel and Spa, Oconomowoc, Wisc.

April 14-25

Milan Fair [automatics section] Milan, Italy.

April 15-16

Ohio Music and Amusement Association, annual convention. Carousel Inn, Columbus, Ohio.

May 12-15

Music & Amusement Association (NYC), convention and trade show. Stevensville Country Club, Swan Lake, N.Y.

May 20-22

Music Operators of Minnesota, convention and trade show. Holiday Inn-Downtown, Minneapolis, Minn.

June 10-12

Colorado Coin Industries, annual meeting. Holiday Inn, Glenwood Springs, Colo.

June 16-18

Illinois Coin Machine Operators Association, annual convention. Hospitality Motor Inn, Earth City (St. Louis), Mo.

July 17-19

Music Operators of Texas, annual convention. St. Anthony's Hotel, San Antonio, Texas.

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## A Laughing Matter

One of the first things a child learns is how to protect himself from what Shakespeare's Hamlet called "the slings and arrows of outrageous fortune." He does this by developing an attitude toward himself that allows him certain defenses. This attitude is healthy; it is part of the child's sense of self.

This sense of self-defense serves the normal child growing up under normal circumstances well. But a child constantly embattled must turn within and find something more. He must constantly assert to himself that he has some value, that he is good. He becomes *defensive*.

The coin industry has grown up much like the embattled child. For a long time, the industry was the victim of bad publicity, and like the child who is always downgraded, it was forced to develop a defensive attitude.

But recently, for the first time in its history perhaps, the industry is getting some good press. Television, the newspapers and even an occasional general interest magazine are interesting themselves in the coin industry, and they are

generally finding positive things to say about it.

The media—and through education by the media, the general public—are beginning to find that our industry has a place in the entertainment world, a valuable place. They are beginning to appreciate us as we have had to learn to appreciate ourselves.

The last thing the embattled child learns—if he does indeed ever learn this—is to laugh at himself. His circumstances have made it extremely difficult, if not impossible, for him to develop a sense of humor about himself, to realize that he can be ridiculous on occasion.

This is something that the coin industry must learn if it is to reach full maturity. *Play Meter* never runs a humorous article, it seems, without being attacked by a number of people who have somehow taken it seriously.

We can take time—now that we're not being attacked on every side [indeed now that we are getting some long overdue praise]—to enjoy ourselves, to learn to laugh. Let's.



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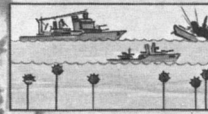
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- Cocktail Table Dimensions 35" (89CM) Diameter 28" (71CM) High



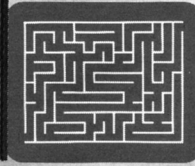
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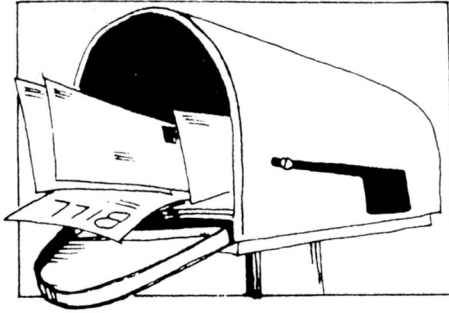
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# mailbox



## COINMAN QUESTIONED

I read your magazine's article on the "Coinman of the Month" in your December issue more than a week ago. I find that I still have a desire to comment on some of the claims made by the operator. My intent is not in attacking Mr. Pasziewicz, but in improving the quality of article content in your publication. We rely on publications such as *Play Meter* as a source of accurate and realistic information on our industry for use in improving our own opera-

tion.

I can only compare the accuracy of your reporting to my own operation. However, my presumption is that efficiency improves as the operation grows. My firm operates about five hundred combined music and game machines. I employ only eight people and only have eight vehicles for an operation one-third the size. My average location gross is about \$50.00.

Let's now structure a hypothetical operation of 600 music and game stops which would yield a weekly gross of about \$30,000. Let's pay 130 employees \$150 per week and an owner \$500 per week. Let's replace 600 phonographs every eight years (at a rate of 75 per year or \$2740 per week). Let's plan \$1200 per week for parts (4 percent of sales). Let's buy 3 records a week for each machine (\$1296). Let's lease 80 vehicles at \$110 each (\$2030 per week). Let's buy one tank of gas for each vehicle (\$912). And let's figure our employee payroll taxes and other benefits at a conservative 8 percent of payroll (\$1600 per

week).

On the bottom line we still have \$222.00, but we haven't bought games, licenses, two-way radios. We still haven't rented two offices and paid the telephone, heat, lights, water and vehicle repairs.

Only about 15 percent of my phonographs are priced less than two plays per quarter. In the last six months we have converted about 20 percent of our flipper games to one play per quarter with great success. Perhaps part of our hypothetical operation should be a consideration for sensible pricing at two for 25 cents on phonos and one for 25 cents on all games. After all, if it isn't profitable, it isn't worthwhile.

**Harmon D. Woodford,**  
President  
**Calarko Music Co., Inc.**  
Lancaster, Ohio

*[In the article, Mr. Pasziewicz opposes 25 cent play on music. He states that his phonos are on two for 25 cents with some lower class locations set on three for a quarter. He said nothing about his pricing on games.]*

*Your hypothetical operation using Mr. Pasziewicz's figures fails to take into account the fact that with his 130 employees and 80 vehicles he also runs a 1600 piece cigarette machine route, a full-line vending division and an office coffee service. Therefore to properly apply Mr. Pasziewicz's figures to your hypothetical operation, which is purely music and games, you would have to discount the employees and vehicles that are used in other areas.*

*Assuming that half of his 130 employees and half of his 80 vehicles are used to run his cigarette and vending routes and the office coffee service, you will get quite a different picture. The new bottom line figure would read \$12,243 in the plus column, each week. I bet you could buy a lot of games with that.—Ed.]*

## ARCADE



## SPECIALISTS

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PLAY METER

## DEATH RACE

I would like to personally thank you for the kind words you had to

say about Death Race and myself in your February issue.

I, of course, agree with you wholeheartedly that the exposure on national network television did the amusement business much more good than harm. As I explained to NBC, Death Race is a fantasy, a form of entertainment. No moral judgements, by so-called reformers, need to be made about the game.

My thanks also go out to Louis Boasberg who wrote your guest editorial on Death Race. Here is a man, who is indeed a patriarch of our industry, a man who truly realizes the great form of escape coin-operated games provide. I think his words ring true to the great majority of people who understand that Death Race is not meant to be analyzed, but rather to be enjoyed.

**Paul Jacobs,**  
Vice President-Marketing  
Exidy Inc.  
Mountain View, California

#### QUARTERLY DIVIDENDS

I would like to buy Mr. Sedlak's book, *Quarterly Divi-*

*dends*, but do not know his address. Also, we need more information on arcades.

**Jerry Johnston,**  
President  
Amusement Unlimited Inc.  
Eugene, Oregon

[Mr. Sedlak's address is c/o Putt-A-Round, 7 Hillview Circle, Poughkeepsie, NY 12603. More information on arcades is soon forthcoming. In fact we are devoting our April issue to that theme. — Ed.]

#### ONE MORE OPINION

"One Western Opinion" by Gene Beley/January, 1977, is an excellent picture of the operator's plight. Every operator I am acquainted with shares my opinion. We are exploited by video and by the distributors.

**Harold Barton**  
Downey, California

#### DIRECTION

As a service to your subscribers, you should publish manufac-

turers' retail prices and offer at a small subscription increase a guide for prices on used equipment.

**Jack W. Zuckerman,**  
President  
Games People Play  
Gansevoort, New York

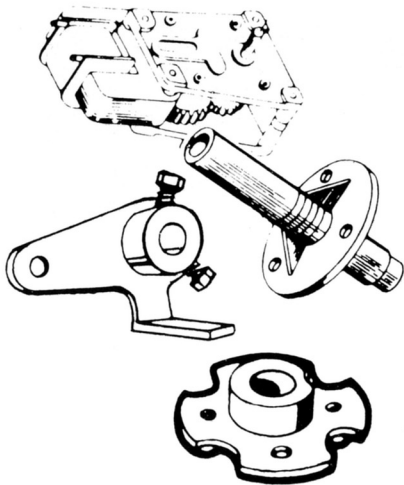
[We hope that enough subscribers will take advantage of our offer of free classified advertisement in Update that we can do this. If we do generate enough such advertising, we will be able to come up with price information on equipment actually being traded in the marketplace. — Ed.]

I am very pleased to receive your magazine. My business is new and I am not yet fully established. Please tell me how to join AMOA and other necessary associations.

**Chico Lenz**  
Civic Recreation Centers  
Madison, Connecticut

[Amoa has its new offices at 35 East Wacker Drive, Chicago. They would be happy to send you information about joining. Your

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state association, Music Operators of Connecticut, is headquartered at 242 Trumbull St., Room 405, Hartford, 06103. A list of all state associations, except for that newly formed in Tennessee, is listed in our January Directory. —Ed.]

I have read a copy of your November 1976 issue. Your list of exhibitors at the Chicago Show (pages 28 and 29) would have been very useful, if the type of equipment each company markets was listed next to its name.

**Evan Goodstein**  
Island Vending  
Medford, New York

[Get hold of our January issue if you haven't yet. In the Directory, the manufacturers are listed both alphabetically (with the products they make given) and according to product. All the Chicago exhibitors are there and then some. —Ed.]

#### ATARI QUERY

[Ed. note: The following was addressed to Nolan Bushnell, Chairman of Atari through Play

Meter. The reasons for so doing are explained in the letter. —Ed.]

Dear Mr. Bushnell:

There is a rumor circulating that Atari will be coming out with a copy of the Gremlin hit Blockade, sometime in February or March. We find this rumor hard to believe since you have stated publicly that copying "destroys earnings on almost all levels" and that you "really have a hard time accepting copying of any form." Furthermore, you stated, "If the operator would get used to not buying copies, they'd end up with more earnings in the long run." In commenting on operators who buy copies you stated, "they're cutting off their noses to spite their faces."

I agree with your statements that copying is bad for the industry, and that operators should be loyal to the designers.

In view of these statements from your interview with *Play Meter* magazine in their June/July, 1975 issue, I find the rumors hard to believe and request your public clarification of this issue. If you are consider-

ing copying the Gremlin game, then I strongly suggest you reread the interview before making up your mind.

As a dedicated Atari and Gremlin operator I would not operate your rumored copy and would publically call on other operators to do the same.

Please reply publicly through the industry media.

**Kosher Games**

[Play Meter was unable to get anyone at Atari to publicly comment on Kosher Games charges regarding their blocking game. That game, *Dominos*, has been released as indicated in the "New Products" section of last month's *Play Meter*. A high placed Atari official did tell us, however, that the company did have the technology for a blocking game before Gremlin came out with *Blockade*. Even so, according to this official, Atari did offer Gremlin \$100,000 "conscience money," even though this was not strictly necessary. Gremlin refused the offer, however, according to our Atari source. —Ed.]

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# coinman of the month

## An Industry Legend

### Conversation with Veteran Mechanic, Joe Isaacson



*"The majority of calls on all coin operated games are from coin chutes. If a guy could come up with a coin mech that would just reject anything except an honest-to-goodness coin he would make a million."*

*Joe Isaacson has been a mechanic in the coin machine business for well over forty years, all of them with New Orleans Novelty Co. of New Orleans. So Play Meter asked Louis Boasberg, chief executive of New Orleans Novelty, to write a few words of introduction for our interview with Joe. This is what he wrote.*

*"When we speak of a person being a legend in his own time, it means he stands out in some form of accomplishment—it may be war, or the theater, the movies or politics. The coin machine business hasn't had too many legendary characters, so I will nominate one, namely Joseph Isaacson, better known as Joe. I.*

*"No one really knows, especially the heads of the various coin machine factories, what Joe I. has meant to the industry. This amazing person reached only the sixth grade in formal education; had he gone a little bit further he would have been the equal of any M.I.T. graduate. As it is now, he is considered by many people to be the greatest flipper, bingo and amusement game mechanic in the business today.*

*"Ask any designer, engineer at practically any factory and they will verify this statement. Joe I. has personally developed so many improvements, anti-cheat measures and suggestions for improvements, that I can't begin to name them all.*

*"He is indeed a real legend in his own time."*

*It was difficult to get to Joe I. for an interview, he was so busy, but Play Meter finally cornered him in his office at New Orleans Novelty. It was at the end of a long day for all of us, so if we sound a little*

*bit tired, excuse it.*

**PLAY METER:** When did you start in the coin machine business?

**ISAACSON:** Back in the late twenties. I was working in a garage out in Jefferson Parish for my brother-in-law. Mr. Louis Boasberg was going to Tulane at the time and playing football. He was also operating a few slot machines in speakeasies and home brew joints. We not only used to repair Louis's Chevy but also his slot machines, which I worked on myself. Then when Louis and Ray Bosworth were seniors in college they formed New Orleans Novelty Co. When their original mechanic passed away, Louis asked me to come down and take over. So I did, at a starting salary of \$10.00 per week, which, incidentally, was plenty of money at that time.

**PLAY METER:** Certainly in that time, well over forty years, you've seen a lot of changes come about, the most dramatic of which, I guess, have happened in the last few years. How would the games of today compare with the games of old?

**ISAACSON:** Back in the days when I started, the games were battery-driven, some of them. Others didn't even have batteries. They were purely mechanical.

**PLAY METER:** They must have been pretty easy to fix then.

**ISAACSON:** Some of them were. Some of them never did work.

**PLAY METER:** What about the electric games?

How much trouble were they?

**ISAACSON:** Most of them were motor driven to count the coins you would receive. In place of replays they would give you coins. That was the big problem—those motor-driven drums.

**PLAY METER:** You're talking about pinball?

**ISAACSON:** Right. All the early games made payouts though, all the early games.

**PLAY METER:** What was the maximum payout?

**ISAACSON:** A dollar.

**PLAY METER:** And what did you put in to play the games.

**ISAACSON:** A nickel.

**PLAY METER:** Could you put any more than a nickel in to increase the odds?

**ISAACSON:** No, not till later on.

**PLAY METER:** Was it a complicated process to fix those games?

**ISAACSON:** No, not really.

**PLAY METER:** How much experience would a man need to get around in those days?

**ISAACSON:** A little knowledge of mechanics. If you had a spring that was too heavy, for example, it would overthrow. But that is still true today. In the replay unit today, if the spring is too heavy it overthrows against the torsion spring, so instead of the correct two replays, the player might end up with three.

**PLAY METER:** So the machines of today do compare to the ones back then?

**ISAACSON:** Yes, but you have fifty times more moving parts and that means fifty times as many things can go wrong. They're more sophisticated.

**PLAY METER:** What about down time? Have you noticed an improvement in the length of time it takes to repair a game?

**ISAACSON:** Today's take longer, because they have more parts. There's more troubleshooting time and you have to use a print or schematic to see where you're going, unless the problem is a repetition of the same thing, the same thing going bad over and over.

**PLAY METER:** What if you don't have a schematic, then what do you do?

**ISAACSON:** You have to hunt and peck.

**PLAY METER:** Do you have problems getting schematics?

**ISAACSON:** There were some problems earlier. Then you just had to hunt and peck. But again, at the beginning the machines only had a few parts, and when they added more, you learned those few more. That's all there was to it. Same way as an automobile.

**PLAY METER:** What about finding mechanics? Since today's equipment is more complicated, it would seem that you would need more qualified people. Is that a problem, finding people?

**ISAACSON:** Up until recently we never had any problem. We'd had the same men for years and years. But recently they've retired, some of them, and we've had to replace them. And it was a problem. We've gone through quite a few men to get some to fill the empty shoes.

**PLAY METER:** Why was that?

**ISAACSON:** I can't really talk for the other guy. I think though that several of the guys we got

became mechanics because of pay day. You don't know people like that? Let's face the facts. Everybody wants to get paid but they do the least work they can. But it was a combination of things really. Some of them couldn't do the work and others that could do the work didn't want to do the work.

**PLAY METER:** What do you do then, once you've found somebody that seems to have the ability and the motivation?

**ISAACSON:** I try to give them some background in how the games work, give them an idea of what they're working with, transformer action, relays, the solenoid, the principles behind them; torsion spring and pull spring, how they're working against each other, how you have to adjust the springs to match the condition of the steppers, for example—you try to bring that out to them. Also, the working parts of the relay, how it's made and *why* it was made that way. And so on with the steppers and the solenoid, the how and why. They don't just happen to come along like that; they always have a reason why they're made in such a way.

**PLAY METER:** Do most of them know how to read schematics when they start with you?

**ISAACSON:** No. You try to teach them that, too, how to follow a schematic. We're talking about electromechanical games now.

**PLAY METER:** Right. How long does it take a guy to become really proficient at hunting and pecking?

**ISAACSON:** I would guess six months to a year. It depends on the personality of the man himself, how much effort he wants to put into it.

**PLAY METER:** Do you anticipate future problems with turnover of mechanics?

**ISAACSON:** Always. You always do. You can't get



*"The flippers are going to suffer for the TV video games. Because TV games have had so much trouble with boards, guys are going to be wary of the solid-state pins."*

away from it.

**PLAY METER:** You were fortunate in having so many guys stay with you for so long. Do you think that's a dying tradition?

**ISAACSON:** Yes, I do. I think today everybody's wanting to move along to see if he can find greener pastures somewhere down the road.

**PLAY METER:** Would pay scales have anything to do with that?

**ISAACSON:** I don't know. I've worked with guys that all of a sudden they don't even show up. They don't even come back to get their pay. But I can say this: we do get good men from technical schools, we bring them in here, we train them and they get other offers and we can't afford to pay them. So they get other jobs; not in our industry, in the oil business, in other industries. They go out and get twice as much as we can pay them.

**PLAY METER:** Why can't you match the pay that they can get on the outside?

**ISAACSON:** We just can't match it. We can't pay everybody \$30,000 a year.

**PLAY METER:** Is that what they can get?

**ISAACSON:** The engineers can get it. The engineers in the factories can get it, but we can't match it. And what's it going to do to the morale if we do? You've got mechanics that have been with you for thirty years. They don't understand it if you get an M.I.T. grad in here and pay him \$10.00 a week more; they resent it.

**PLAY METER:** So how do you find people to fix all this solid-state stuff?

**ISAACSON:** We've been lucky there. One guy we

have now used to be around one of our arcades a lot. He didn't particularly care for the job he was doing, which was in the same field more or less, working on solid-state boards for a shipping company, testing them, but practically the same board day in and day out. So he talked to the night manager of the arcade and he sent him down here. We took him on and he's doing a terrific job.

**PLAY METER:** Did you have to train him?

**ISAACSON:** No, he could train me.

**PLAY METER:** What about the other fellow? How did you find him?

**ISAACSON:** He just came around. He was repairing TVs. Some people just like New Orleans and want to stay here. For others this stuff is a challenge—every machine is different. Some of them love their work and don't want to go into anything else. When this first guy I was telling you about was working wherever it was, he was doing the same modules day after day. Here every machine is different.

**PLAY METER:** Are you doing all your own board repair work?

**ISAACSON:** As much as we can. But it's impossible to stock all the parts for one thing. Also, for each board, you need to have something to work on. If you haven't got the machine you need to have some type of test equipment, and until you get test equipment for every board, you're not going to be able to do all the work.

**PLAY METER:** What sort of equipment do you have now?

**ISAACSON:** We've got the Kurz-Kasch test fixture, and it's working out pretty fair. We've been able to handle quite a few games. Of course, now we're getting into the solid-state pin tables: that's new.

**PLAY METER:** How will that help your operation, or will it help your operation?

**ISAACSON:** In the long run I think it will. We have the Bally Freedom now.

**PLAY METER:** What do you think about that, the Bally game?

**ISAACSON:** I think Bally went ahead and realized they had to sell the serviceman on the game before they could manufacture it, and as far as I'm concerned, I think they did a terrific job.

**PLAY METER:** How did they do that?

**ISAACSON:** With the literature they had on the game; also with the aid module they came out with.

**PLAY METER:** What does that do?

**ISAACSON:** It helps you troubleshoot the game. First there's the test *in* the game. You can set up a test and find where you're going wrong from the start. If you have one of those tests fail, then you can start troubleshooting. You don't have to jump around. That test is built right into the game. And then this aid module—you connect it and it helps you troubleshoot to certain specific points. You carry the aid module with you. You can locate a specific problem once the built-in test of the machine locates the general problem.

**PLAY METER:** So from a technical standpoint you feel that the solid-state game is going to be fairly reliable on location, as easy if not easier to fix than the electromechanical machine?



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**ISAACSON:** I think it will, in the long run, though we are having some difficulties now. The mechanics are not completely ready for it. They've had so much grief with solid-state in the past. You see, the flippers are going to suffer for the TV video games. Because the TV video games have had so much trouble with boards, guys are going to be wary of the solid-state pins. But for the big hits in the video field, you can put up with trouble. You'll put up with trouble because of a Seawolf or a Sprint II or Indy 4. The game just makes so much money and so much more than a flipper game. In other words, a big arcade can make up what's lost in down time, but with a pinball, it would take a lot longer because its average weekly earnings are lower.

**PLAY METER:** Let's turn to video for a minute. Why can't you do all the work in house now?

**ISAACSON:** For one thing some manufacturers keep information to themselves.

**PLAY METER:** You have trouble getting schematics from some of the video companies then?

**ISAACSON:** Right. Some of them just don't give them to you.

**PLAY METER:** So what's the answer? What could the manufacturers do to make your job as head serviceman easier for you and the rest of your men?

**ISAACSON:** We will test games for six months and never have a service call; the minute they go on production, nothing but troubles. How do you account for that? They *could* make them all like the prototypes; of course those are hand made models.

They could listen to us a bit better, make changes when we ask for them. Gradually they will

make a change, but it takes a long, long time before they do, as much as three years. I was asking for and installing myself a secured cross bar for three years before the manufacturers decided to do it. I was protecting myself, but a lot of the rest of the operators may not have been protected.

The factories in general have just got to do more. Right now their quality control is suffering. They jam stuff out; they throw it out. You can't get a single game in here that you don't have to remanufacture. You cannot take a game, no matter who the manufacturer is, and take it out of a crate and put it on location. You just can't do it. It's got to have a full day's work on it first, whether it's a TV game or a flipper, no matter what it is.

**PLAY METER:** What kind of work are you talking about?

**ISAACSON:** You have everybody go over it, take it apart, put it back together, see that it works.

**PLAY METER:** Is it then the materials that are suffering or is it the labor?

**ISAACSON:** It's a combination of materials and the attitude of the American laborer. He just doesn't seem to have a lot of pride in his work any more.

**PLAY METER:** Well, I don't really think that the manufacturers intend people to uncrate a game and go put it out on location. I think some work on it is to be expected. A lot can happen between their back door and your back door. What are some of the things you do to make a machine ready for location?

**ISAACSON:** You do change the slug rejector before you put it out. If you don't remanufacture the slug rejector, you end up taking flattened pennies.

*(continued on page 58)*

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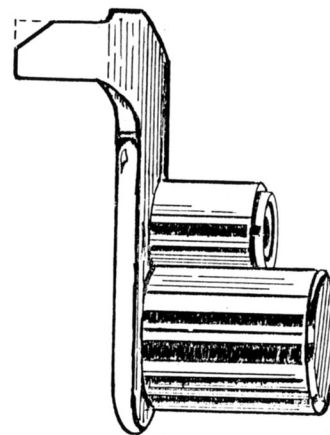
Frank Sola, director of the School of Electronic Amusement Technology (S.E.A.T.), Quincy, Mass., has announced an increase in the school's services.

"Response from New England operators to our night school classes has been so overwhelming," Sola told *Play Meter*, "that a new weekend program of courses is planned.

"The weekend classes will include all courses currently

being offered in the 18-week night school program," Sola said. "Our practical approach of educating the operator, mechanic or technician in electronic game repair has proven very successful from the students' viewpoint," he added.

Courses currently being offered include Introduction to Electronic Games, Modular Repair Techniques and Advanced Digital Technology.



*Bally's Slug Rejector*

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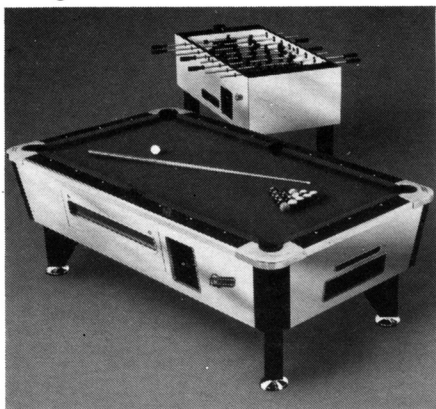
The Spindel Insurance Agency, Inc. announces, effective immediately, a liability insurance plan for vending equipment, jukeboxes, games and other coin machines, placed on location by operators.

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## Pinball Service Hint

by Bernie Powers

There is still much talk on the streets about the coin mech 25 cent rejector that Bally uses accepting flattened pennies. But a change to the rejectors was made about a year ago to eliminate this problem.

The change was centered around the cradle arm on the rejector, CM 4016. In the drawing, you can see the basic change. The inside corner was cut off at a 45 degree angle. The dotted line depicts the change that was made.

The best way to view the change is to take a rejector from an older game and compare it with one from a recent Bally game such as Capt.

Fantastic or Aladdin's Castle.

The cradle arm is held to the mechanism by an 'E' type ring on a pin. To replace an old with a new cradle is easily done by removing the 'E' ring and placing the new cradle on the pin. The cradles should be ordered from your local Bally distributor for locations in which this type of cheating occurs.



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## Association News

# South Carolina Meet Success Despite Weather

Cold weather and hazardous travelling conditions prevented a few exhibitors from getting to the South Carolina Coin Operators Association Annual Convention and Trade Show, held January 29-30 at the Carolina Inn, Columbia, S.C. But enough did make it to the show for it to be considered a real success.

Exhibits at the trade show portion of the event opened at 9:30 a.m. Saturday and remained open until 6:30 p.m. They were open again Sunday from 10:00 a.m. through the afternoon.

Other events of note included Saturday afternoon's board meeting and the evening banquet and Sunday afternoon's general membership meeting, which followed a noon-hour luncheon. Guest speakers at the meeting were AMOA President Garland B. Garrett and

Executive Director Fred Granger.

The new officers elected at the meeting included President Earl Glover, 1st Vice President J.P. Broughton, 2nd Vice President H.H. Andrews II, 3rd Vice President Lawrence Harris, Secretary and Treasurer Jack Burwell, and Sergeant at Arms Royce Green, Jr. Past President Helen Sikes becomes Chairman of the Board.

The South Carolina association is in its fourteenth year. The association was formed January 13, 1963 following an earlier meeting (in November, 1962) called by Royce H. Green, Sr., at which he urged the formation of an association. Green served SCCOA as its first president.

During the past year under Helen Sikes, the association gained 26 new members and instituted a new insurance plan for members.



*Garland Garrett and Helen Sikes*

# Oregon Ops Hold Annual Meet

The Oregon Amusement and Music Operators Association met for its annual meeting Jan. 14-16, 1977 at the Village Green, Cottage Grove, Ore. Nels Cheney, Sunset Automatic Music Co., Coos Bay, was installed as president of the association for the coming year.

Other new officers are Fred Lange, Action Amusement Inc., Klamath Falls, vice president; and Jim Livingston, Vee-Lee Amusement, St. Helens, secretary-treasurer.

Guests of the association were Mr. and Mrs. Garland Garrett and Mr. and Mrs. Fred Granger. Garrett of Cape Fear, N.C. is the current president of AMOA. Granger is the association's executive vice president.

Garrett urged attendance at the March AMOA Seminar in Denver. Granger spoke on the importance of state organizations acting on a local level and interacting with the national organization.

# Tennessee Operators Meet Form New Association

Tennessee operators met recently in Nashville to organize a state association. A total of 84 people were present at the meeting, that number being a record for such meetings according to AMOA Executive Director Fred Granger.

Granger attended the meeting to help with procedures. The association was formed and officers were elected. These include President John Estridge, Southern Games, Lewisburg; Vice President J.D. Hatmaker, Automatic Amusement, Oak Ridge; and Secretary Treasurer Tim Sharp, Weakly County Amusement, Dresden.

Elected to the association's first board of directors were Melvin Greer, Greer Amusement, Memphis; Ray McKenzie, Able Amusement, Memphis; Bob Baxter, Dixie Coin Machine, Knoxville; Phil Dollar, Dollar Amusement, Trenton. Also Charles Green, Tennessee Amuse-

ment, Dunlap; Bill Stone, Stone Amusement, Tullahoma; Paul Morrison, Coin Machine Distributing, Kingsport; Frank Walker, Southland Novelty, Columbia; and Jim Haynes, Haynes Amusement, Murfreesboro.



*Tennessee Officers. Front: J.D. Hatamaker, vice president and John Estridge, president. Standing: Members of the Board Melvin Greer, Ray McKenzie, Bob Baxter, Phil Dollar, Charles Green, Bill Stone, Paul Morrison, Frank Waller and Jim Haynes.*

# Are your games game?

## -a pinball player's view

### (part II)

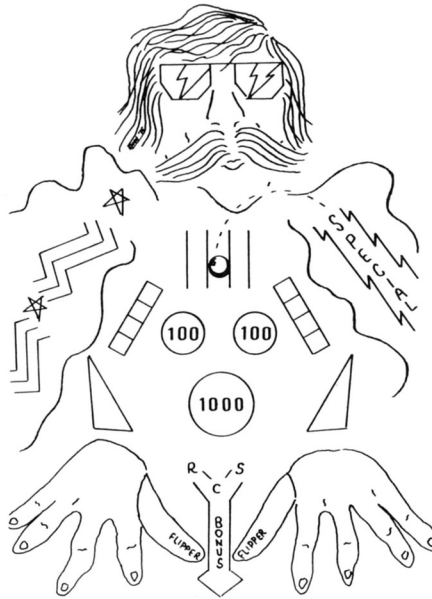
by roger c. sharpe

Last month I relayed some of the conditions that befell me when I tried to partake in a little idle pinball playing at arcades in the Fort Lauderdale, Pompano Beach, Miami and Coral Gables, Florida area. I was shocked by much of what I came across, and maybe more to the point, I was disappointed. I saw the player losing because of operator neglect and insensitivity, and this factor alone seemed more disheartening than any of my own experiences. But the problems facing today's player goes much deeper than just the conditions of the games he has to play. Something else is lacking.

There are, unfortunately, no favorites any more. Players are befuddled and continually perplexed by the myriad choice of games confronting them. It isn't too often that one can find "my" game. The emphasis seems rather to accentuate a wider display of the newest models and the quick exit of games that don't seem to have a chance to mellow with age. Production schedules aren't that much greater than when I was in my previous pinball heyday, but one can discover a change in the attitude of today's player.

I remember the mid-sixties of my youthful college days when pinball was a way of life. The "in" hangouts all had their own ration of machines; but more importantly they were the same machines. Sure, new ones came in, but the old favorites remained as staples of many establishments. When one went to play pinball, the familiar face was sought, the game that you knew by sight, sound, smell and touch was the one that got the dimes. (Did I say dimes?)

To play any other machine was almost an act of betrayal or worse, infidelity, because those special games that held our attention also consumed our love for pinball. We weren't fickle so much as we were



finicky about what we played. The places that housed the games also seemed to carry this view out in the way they maintained them. We were never surprised by an inoperable flipper or "out of order" machine. The care of the games just went hand in hand with our adoration of them.

In less than ten years a change has taken place that has seriously altered the player's sensibilities regarding pinball machines. Maybe it's due to the plethora of locations. How do they compete? They gang up on the newest models and discard the old without nary a thought of the player. The favorites have died slow deaths on account of this transition. It's bad enough that the majority of players feel cheated by the cost of today's games (for many three-ball, 25-cent games are too much to bear). The mood for some of those that remember *the good old days* is that it's getting harder and harder to get one's money's worth.

A player in Champaign, Illinois related to me that "you can't rack up 12 free games like you used

to...the games are quicker and over before you know it....I play because it's the only game in town, but I'm not enjoying it as much as I used to."

Another fellow in New York City has the same sentiments and also adds that "the best game in the house was Free Fall, but they didn't take care of it when they changed owners, and now it's gone...the games they have now are okay, but they just aren't the same as that *one* game."

With these two statements in mind, it may pay to take a step backward and ask why players flock to the new games when they're unveiled at the local pinball parlor. Maybe it's out of desperation. Players are hoping that the next "new" machine will be the favorite they're searching for. Every player worth his weight in steel balls is looking for that one game that can capture his fancy, the one machine that's challenging without being too frustrating, the one game that he can play consistently well. Even the designers are hoping to tap into this mainline artery to the heart of the player.

It shouldn't be a random process, entering an arcade to play just any pinball machine. The players want to gravitate to the Bally, Chicago Coin (dare I say Stern Electronics?), Gottlieb or Williams or any of the other manufacturers' efforts and play that one machine. They want to know that when they come into the arcade the machine will be in its regular spot, will be playing the same way it played the day before, and will elicit the same responses it always does.

There's an innate security tied up with this reasoning. The player wants to know and be comfortable in his environment. As a society as a whole we're very slow to change old habits and beliefs. Why should pinball players be any different? They are admittedly a special breed,

those that are the regulars, the ones you can find at the same hour, on the same machine, at the same time every day. Give them the chance and they are that predictable. Take it away and you're left with the present situation—chaos.

Every game is different, yet many are becoming boringly alike. Features are borrowed and adapted, then repeated until they're past their usefulness; and the players sense the difference. The successful games of recent vintage are either truly innovative creatures or throwbacks to another era.

But the main issue comes down to why the old machines are dying out so fast. The rate of turnover is incredible to even the untrained eye.

Walk into the ultra-modern arcades and the oldest machine may date only two or three years at most. Put through the wringer, they're past their prime only because an operator chose to give up on it after it may have peaked.

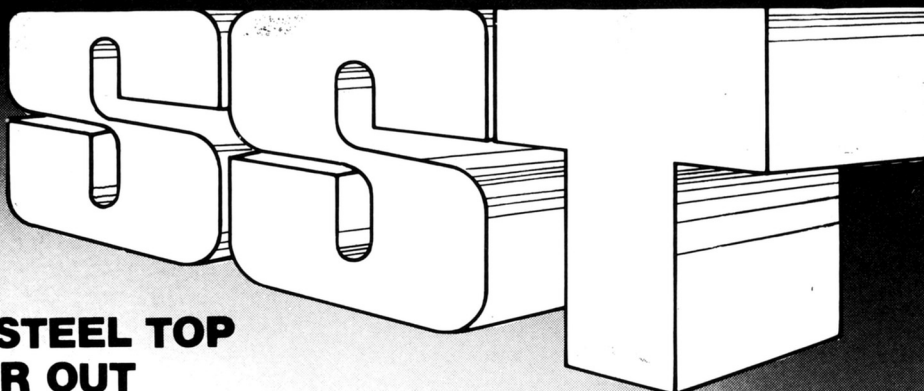
The Apple Duck Arcade in Champaign, Illinois illustrates this point probably better than most playing arenas. The favorite game at my last visit there was Jack In The Box. It was pampered and serviced regularly, and players came to play it and it alone. Sure new games were also present, but the appeal wasn't the same as the "broken-in" model. The owners even went so far as to renovate and restore some older mid-60s games

that were taking in almost as much money as the more modern, latter day wonders.

Now, before anyone jumps on my back for this, let me state that I'm not advocating a ban on buying new machines. Some are exceptional efforts that in time could prove to be real winners; but each and every model deserves a fighting chance to survive. Most locations have the space to have a blend of old and new.

But the need for the old is necessary as witnessed by the incredible growth of the home market. Many of those who are buying old games for their home are from my generation, and the games they're choosing are the ones that

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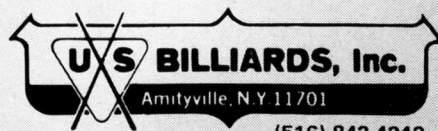
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bridge the past, the ones with the memories of lighter and carefree days. They may not always remember the name of the machine, but ten to one they'll describe the features down to a tee.

Where does the *favorite* dilemma leave us? Well, it does offer hope to those locations that are trying to keep or at least generate a fairly consistent clientele. The allure of pinball is always strong, but how can one place compete against another one located down the block?

The answer may lie in a change of attitude, one that is more sensitive to the players. How many of you who operate your games know the players who play them? Do you see the same bunch of kids coming in? What game do they play? Or are they going from one game to the next? How often do they come in to play? How long do they stay?

No matter how you reply to the above questions there are some inherent reasons as to what they all mean. One New Jersey player recently complained to me about the limits the game he was playing was set at; he thought he was being cheated, but in a way he was willing to accept the fact because he liked the machine.

This latter case points up what has got to evolve as pinball continues to grow—brand loyalty. There aren't too many consumer products out there in the real world that have such a tenuous hold on their audience as does pinball. But if one manufacturer gets hot—look out. Pinball players, no matter what their age are a shrewd bunch who know what they like. The problem is to tap the inner reserve all pinball junkies have.

The state of where we stand now is that we've fragmented a limited playing group to the point where there are splintered factions. We build arcades and play lands that appeal to young, while forgetting a viable audience that is made to feel uncomfortable in the gaudy surroundings of day-glo art and super graphic posters.

How many times have I walked into an arcade only to have the local "kids" gawk at my presence? I was made to feel even more the outsider and trespasser. I have few havens and haunts in which to find my contemporaries. Unfortunately, many who fall in my age range just

give up and forget the yen to play pinball, driving it instead back into the memory of things long since forgotten.

Maybe the solution rests in trying to reclaim a portion of the nostalgia of days past. The old and the new co-existing in some happy medium should prove successful if the operator remembers to treat his customers accordingly. It's deplorable to think of some of the conditions players are forced to play under. *Forced*, because the dedicated player will tolerate much for his brief moments of pleasure.

The idea is to set realistic goals of a weekly average per machine, in a less than ruthless and callous manner. The players may have a hand in the selection process even more so than they already do. But to see a one year old game that no longer holds the candle up to nature is unforgiveable. Obviously, the life-cycle of machines has been drastically altered in recent years, but the useful period has diminished to such a degree that some thought is necessary before the players are ultimately driven away.

I'm not saying that the games should be made any easier, although an operator who knows his audience shouldn't try to "screw" them. It isn't a crime to find a player racking up high scores and free games. The quarters will come on repeat play because the player feels he has a chance. He'll tell his friends, and if it's a multi-player he'll probably even demand that they play "his" game.

Each and every machine should



*"No, no! You work the flippers on the machine."*

be maintained, if not mechanically, at least in terms of its looks. The dirt and grime festering on many playfields is inexcusable for anyone with a key and a damp rag. And if there is something mechanically wrong with the game, shut it down until it can be fixed—and get it fixed as soon as you can. You may be depriving yourself of money and someone else of a long lost love.

The players are ready to respond if the operators do. They've shown it in the way they continually come back for more. But it is the perceptive operator who knows how to please his customers and keep them satisfied.

In terms of the manufacturers, it's one thing to glut the market with games, and it's another to think more in terms of quality control and consistency. I think the turn in the road has been reached in this case. The test models I've seen recently show great promise. There are some exciting developments that are going to surprise many as each game builds upon what has come previously. The growth rate is remarkable. And I for one am excited about the possibilities.

I think the players will be too, if they get the opportunity to grow into a machine. If a game isn't drawing well, find out why. There has to be a reason. Every game built has to appeal to some portion of the audience out there. It would be well for all of us to understand more of the player and the way he thinks.

This article has tried to bring up some points that many may not be pleased with. Hopefully, all of you can empathize with the state of the player. Next month, in the final installment in this series I'll go directly to the players, not to find out why they don't like the games or the locations they choose to play in, but rather tackle the problem of what 'features' are turning today's players on. Drop targets, kick-out holes, swinging targets, spinners, fixed targets, vari-targets, horse-shoes, arcs, gates, lanes, lights, sound...

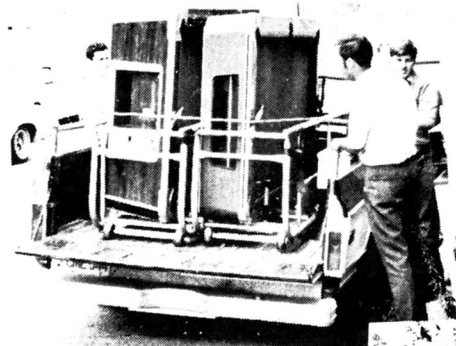
What does the player want to see on the next game that comes through the door, and better yet, what does he like to see on the games that are already available. What draws him in when he picks one game over another model next to it. This and more next time around.

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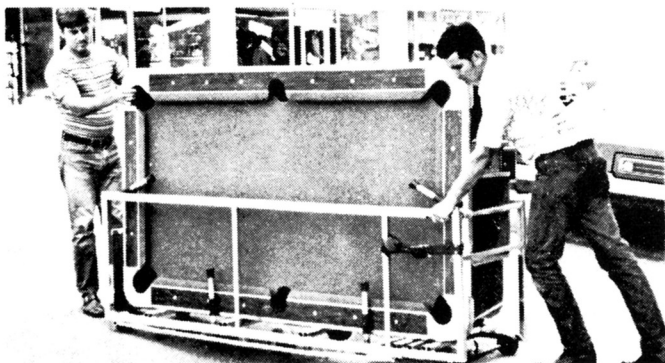
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## Rowe To Vend for Quebec Lottery

Rowe International, Inc., a wholly owned subsidiary of Triangle Industries, Inc., has signed a multimillion dollar purchase contract for thousands of Rowe Lottery Ticket Vendors with DIMA, a Canadian concern, which is under contract with the Lottery Commission of the Province of Quebec, Canada, to promote and sell lottery tickets via coin-operated vending machines throughout the Province.

The announcement was made by D.J. Barton, President of Rowe. He revealed that the initial order was for over 2,500 machines at a cost of over \$2 million. He added that the potential for serving the complete Canadian market for such machines over a five-year period could total up to 10,000 units.

Barton said that the principals of DIMA, Lucien and Charles Lallouz, feel certain that "this new method of making lottery tickets available in many places impractical to be served heretofore can only substantially increase Provincial Government revenues."

The Lallouz brothers, Barton said, are recognized as experts in the field of generating special revenues for governmental bodies. They have acted as advisors both to various foreign governments and to some U.S. States in this regard, he said.

For the past several years, Rowe has been re-engineering and adapting its currency changer to permit dispensing various sizes of tickets. Its machines incorporate necessary safety precautions appropriate to the needs of a rapidly expanding market for this type equipment domestically and abroad.

While several U.S. states have shown varying degrees of interest in utilization of the Rowe vendor, Quebec Lottery (said to be the oldest in North America), Barton said, is apparently the first to make a long-term commitment to this vending machine method of marketing.

"The field-tested reliability of the Rowe Lottery Ticket Vendors," Barton said, "and their capability of efficiently dispensing various sized tickets was largely responsible for its exclusive selection by the DIMA firm and the Provincial Government of Quebec."

Barton noted that experience from test machines indicates gross income in good location ranges from \$1,000 to \$1,500 per week. Many new locations are efficiently served by placing vendors in such strategic high-traffic areas as airport lounges, bus terminals, lobbies of department stores, shopping malls, and toll road rest areas. Such heavy-traffic locations are not prac-

tically served via manual operations, Barton said.

Tests show, Barton said, that per-transaction cost via the Rowe vendor is considerably less than that of manual operations, or costs for using sales clerks to sell tickets over the counter.

Because the buying of a lottery ticket is largely an impulse purchase, increasing the number of outlets for its sale to the public via Rowe Lottery Ticket vendors obviously enhances sales handsomely.

Barton noted that there are presently 13 state-operated lotteries in the U.S., with a number of remaining states showing various degrees of interest in lottery operations. In most cases, he said, these lotteries won legislative approval apparently because of the pressing need for fresh sources of revenues, coupled with reluctance to pass additional tax legislation.

Barton said that Rowe is currently working closely with several states in the development of automated or machine application of existing lotteries. He did not identify the states in question, since it is his belief that "it is the prerogative of the lottery commission of the various states to make initial announcements."

## Sega Figures Released

Sega Enterprises, Inc. has reported net earnings for the fiscal 1977 second quarter ended December 31, 1976 of \$48,000, or 2 cents per share. This compares with \$255,000, or 13 cents per share, for the comparable period in fiscal 1976. Second quarter net earnings include a foreign exchange translation loss of \$17,000, or 1 cent per share, in fiscal 1977, and a translation loss of \$125,000, or 7 cents per share, in restated fiscal 1976. Revenues in the quarter were \$7,089,000 compared with \$5,723,000 last year.

For the first six months of fiscal



Principals shake hands after signing multi-million dollar contract. Left to right: Charles and Lucien Lallouz of DIMA, D.J. Barton and Arnold Cohen of Rowe Int'l.



1977 net earnings were \$689,000, or 36 cents per share, versus \$742,000, or 39 cents per share, in fiscal 1976. Net earnings during this period include a foreign exchange translation gain of \$224,000, or 12 cents per share, in fiscal 1977, and a translation loss of \$321,000, or 17 cents per share, in restated fiscal 1976. Revenues for the six months were \$14,439,000 versus \$12,069,000 for the same period last year.

The Company attributed the increase in revenues to the inclusion of the Muntz Manufacturing and Kingdom of Oz businesses acquired during the fourth quarter of fiscal 1976. The decline in net earnings was due to operating losses from the manufacturing portion of its United States activities and lower gross margins realized in various segments of its activities in Japan, the Company's principal market.

Sega is a 95 percent owned subsidiary of Gulf-Western Industries, Inc.

## Rovi Announces Cartoon Theater

The Rovi Cartoon Theatre Corp. has established executive offices at 485 Madison Ave., New York City and appointed Robert Gonzalez vice president to direct their new projects and innovations.

Gonzalez was recently national accounts manager of the National Account Group at Araven, a division of ARA Services, Inc. He has also been a chief officer in full line vending, Coffee Service and Food Service Companies.

Rovi anticipates a busy and hectic 1977, according to Gonzalez, largely because of enthusiastic response to the introduction of its Cartoon Paradise Mini-Movie Theater.

Gonzalez has increased the original production schedule due to the initial response to the Mini-Theater. He explained that vacant square footage can be converted into revenue producing areas in many retail locations where there is family traffic.

The Cartoon Paradise features legendary animated cartoon characters in continuous se-

quences to offer diversion for youngsters accompanying parents on their shopping rounds. Gonzalez says that the Mini-Theater is colorful, safe, durable and relatively maintenance free. It satisfies the consumer's desire to offer his or her children responsible entertainment, leaving the adult with freedom to shop at leisure.

Store sales can be augmented by introduction into the program of ads relative to children's

## Video Play Int'l. Formed

Formation of Video Play Int'l., designer and manufacturer of commercial video games and wide screen projection television systems, has been announced by James D. Tucker, president.

Video Play Int'l., according to Tucker, was formed following the purchase of selected assets of the Hiland-Gorgie Int'l. Corp. Video Play Int'l. will headquarter and continue research, development and manufacturing in the former Hiland-Gorgie facilities at 1311 East Chestnut Ave., Santa Ana, Cal.

Tucker will head a new management team which includes John Hart, vice president of operations, Richard Plunkett, national sales manager for projection television systems, and David P. Chandler, Ph.D., research consultant.

Frank Gorgie, former partner of Hiland-Gorgie, will remain with the new company as its vice president of sales and marketing. "Frank Gorgie is one of the pioneers of the video games industry, as well as one of its most outspoken members," Tucker said. "We are fortunate to be able to continue an association with him, both for what he will contribute to Video Play Int'l. and to an industry still experiencing growing pains."

Gorgie said, "Jim Tucker's managerial expertise will enable us to better direct our planning and organization to intelligently expand our marketing approach and new product lines."

Tucker, 39, most recently has been an independent consultant. Previously, he was president of Nimrod, Inc., the Hamilton, Ohio-based recreational vehicle manufacturer. Prior to that he spent five years as a management consultant

products at the location.

Rovi is marketing the mini-theater through distributors, corporate service routes and leasing programs.

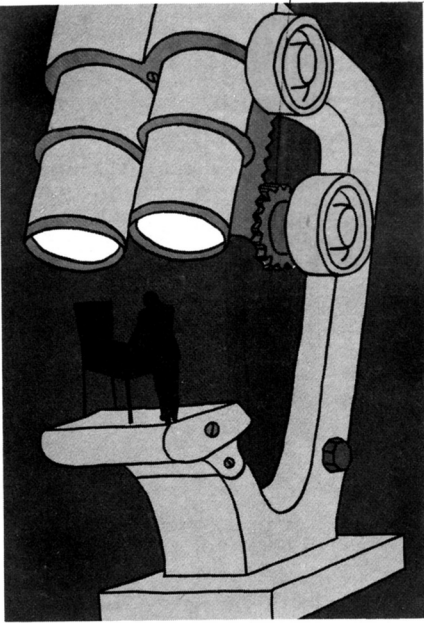
While reviewing details for completion of the extensive Rovi film library, Mr. Gonzalez stated, "We are openly optimistic regarding our new program, since it is our belief that a considerable part of the pre-teen amusement market is virtually untapped."

for A.T. Kearney & Company, Inc., Chicago. A University of Minnesota graduate with a bachelor of arts degree in economics, Tucker also holds a master of business administration degree from the Wharton School of Finance, University of Pennsylvania. He and his family will move to California and will reside in Newport Beach.

Hart, 35, has been operating his own commercial sales organization. His experience includes sales and marketing positions with Edelstein and Campbell, a securities firm, and Hallmark Cards, Inc., both in San Francisco. He and his family reside in Mission Viejo.

Gorgie, 55, has an extensive sales and manufacturing background beginning with Gorgie Manufacturing Corp., a firm he headed for nearly 20 years and which manufactured Gorgie's invention, a lightweight traveling iron called the Little Traveler. His experience in the electronics field includes four years as chief executive of Covalence Int'l. Corp., a marketer of electronic medical instruments. With Mike Hilander, he formed Hiland-Gorgie Int'l. Corp. in 1973. Gorgie and his family reside in Huntington Beach.

Video Play Int'l. will design and manufacture high-technology, commercial video games for one or more players, and wide screen projection television systems for home and commercial installations. The firm's product line includes a cocktail table tennis video game, a hockey-tennis game and an action game, Tank Squadron. Three projection television systems are offered with screen sizes ranging from 50 inches to seven feet in diagonal measurement.



# Right On Target

by Roger C. Sharpe

The last few months this column has concerned itself with the influx of foreign pinball machines. But meanwhile, much has been going on right here in the U.S. of A. Don't lose heart; I haven't forgotten the domestic beauties that are being released or are about to be released. In fact, on the whole, the new games are looking pretty darn good.

What seems to be happening is that everyone is doing everything at the same time. It is definitely a buyer's market, with a wide variety of games that are uniquely their own breed. The important thing I have noticed is that a pattern is unveiling in terms of the types of play action the manufacturers are turning to. Each are going to what they perceive as a strength and embellishing it within their products. To simplify my view: the games are becoming fairly predictable for each company. I don't mean this as a negative comment; on the contrary, I think it's positive since the players will ultimately benefit.

Brand loyalty in pinball has never been a proven commodity, but I think the time is fast approaching when players are going to go up to a Gottlieb game because it is a Gottlieb game; they're going to go to a Bally game because it's a Bally, to a Williams game because it's a Williams, and probably even to a Chicago Coin (or Stern Electronics) once they get started on their line of games for the rest of the calendar year. The fringe manufacturers, depending upon how often they turn out follow-up models, should also benefit once players get a "feel" for their games.

The big thing I'm noticing pertaining to all of this is that the games are getting a lot of play in the arcades I've been visiting. This is something I think each of us expects from the newer machines, but even some of the older games are proving their worth and still bringing in the quarters. Since some of the "new" games are in fact modifications or adaptations of previous models, it may prove worthwhile to look at the results of the older games to better judge the newer ones.

Anyway you look at it, it should help sort out the winners from the also-rans. So with all of this in mind, let's turn to what I feel is a fairly exciting batch of machines that are

(continued on page 34)

# Walco



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# Top 20 Country

# Top Twenty Soul

Now	Was	Artist/Label
1	3	MOODY BLUE ELVIS PRESLEY/RCA PB 10857
2	1	SAY YOU'LL STAY UNTIL TOMORROW TOM JONES/Epic 8 50308
3	2	NEAR YOU GEORGE JONES & TAMMY WYNETTE/Epic 8 50314
4	4	CRAZY LINDA RONSTADT/Asylum 45361
5	6	UNCLOUDY DAY WILLIE NELSON/Columbia 3 10453
6	16	TORN BETWEEN TWO LOVERS MARY MacGREGOR/Ariola America 7638
7	5	LIARS ONE, BELIEVERS ZERO BILL ANDERSON/MCA 40661
8	5	HEART HEALER MEL TILLIS/MCA 40667
9	7	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE JIM ED BROWN & HELEN CORNELIUS/RCA PB 10822
10	11	TWO LESS LONELY PEOPLE REX ALLEN, JR./Warner Bros. 8297
11	14	THERE SHE GOES AGAIN JOE STAMPLEY/Epic 8 50316
12	13	RIDIN' RAINBOWS TANYA TUCKER/MCA 40650
13	18	DESPERADO JOHNNY RODRIGUEZ/Mercury 73878
14	17	IF LOVE WAS A BOTTLE OF WINE TOMMY OVERSTREET/ABC Dot DOA 17672
15	21	SHE'S JUST AN OLD LOVE TURNED MEMORY CHARLEY PRIDE/RCA PB 10875
16	20	THE MOVIES STATLER BROTHERS/Mercury 73877
17	12	WHISPERS BOBBY BORCHERS/Playboy 6092
18	27	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol 4376
19	19	MIDNIGHT ANGEL BARBARA MANDRELL/ABC Dot DOA 17668
20	24	MY MOUNTAIN DEW CHARLIE RICH/RCA PB 10859

## alphabetical listing

Now	Was	Artist/Label
1	7	I'VE GOT LOVE ON MY MIND NATALIE COLE/Capitol P 4360
2	2	DON'T LEAVE ME THIS WAY THELMA HOUSTON/Tamla T 54278F (Motown)
3	6	GLORIA ENCHANTMENT/United Artists XW912 Y
4	12	SOMETIMES FACTS OF LIVE/Kayvette 5128 (TK)
5	1	I WISH STEIVIE WONDER/Tamla T 54274F (Motown)
6	3	FREE DENICE WILLIAMS/Columbia 3 10429
7	9	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)
8	8	BE MY GIRL DRAMATICS/ABC 12235
9	4	CAR WASH ROSE ROYCE/MCA 40615
10	5	DAZZ BRICK/Bang 727
11	10	FANCY DANCER COMMODORES/Motown M 1408F
12	11	I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020
13	13	DARLIN' DARLIN' BABY (SWEET TENDER LOVE) O'JAYS/Phila. Intl. ZS8 3610 (CBS)
14	19	TRYING TO LOVE TOO WILLIAM BELL/Mercury 73839
15	17	BODYHEAT JAMES BROWN/Polydor 14360
16	18	SPRING AFFAIR/WINTER MELODY DONNA SUMMER/Casablanca 874
17	20	LOOK INTO YOUR HEART ARETHA FRANKLIN/Atlantic 3373
18	14	ENJOY YOURSELF THE JACKSONS/Epic 8 50289
19	21	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/United Artists XW921 Y
20	15	WHEN LOVE IS NEW ARTHUR PRY SOCK/Old Town 1000

AIN'T NOTHIN' LIKE THE REAL THING Mike Curb & Michael Lloyd (Jobete, ASCAP)	46	ENJOY YOURSELF Kenneth Gamble & Leon Huff (Mighty Three, BMI)	7
AFTER THE LOVIN' Joel Diamond & Charlie Calello (Silver Blue, ASCAP)	24	FANCY DANCER James Carmichael & The Commodores (Jobete/Commodores Ent., ASCAP)	71
ALL STRUNG OUT ON YOU Jeff Barry (Daddy Sam, ASCAP)	77	FLY LIKE AN EAGLE Steve Miller (Sailor, ASCAP)	6
AT MIDNIGHT (MY LOVE WILL LIFT YOU UP) Rufus (American Broadcasting/ Elainea, ASCAP)	55	FREE Maurice White & Charley Stepney (Kee-Drick, BMI)	41
BABY DON'T YOU KNOW Robert Parisi (Bema Music, ASCAP)	63	FREE BIRD Tow Dowd (Duchess/Hustlers, BMI)	95
BE MY GIRL Michael Henderson (Electrocard, ASCAP)	53	GLORIA Michael Stokes (Desert Moon/ Willow Girl, BMI)	60
BITE OUR LIP (GET UP AND DANCE) Gus Dudgeon (Big Pig/Leeds, ASCAP)	45	GO YOUR OWN WAY Fleetwood Mac with Richard Rhastut & Ken Caillat (Gentoo/New Sound, BMI)	14
BLINDED BY THE LIGHT Manfred Mann (Laurel Canyon, ASCAP)	2	HA CHA CHA (FUNKTION) Jeff Lane (Desert Moon Songs/Jeffmar, BMI)	89
BODYHEAT James Brown (Dynatone/ Belinda/Unichappell, BMI)	92	HARD LUCK WOMAN Eddie Kramer (Cafe Americana/Kiss Songs, ASCAP)	23
BOOGIE CHILD Bee Gees (Stigwood/ Unichappell, BMI)	27	HERE COME THOSE TEARS AGAIN Jon Landau (Swallow Turn/WB, ASCAP, Open Window/Warner/ Tamerlane, BMI)	50
CAR WASH Norman Whitfield (Duchess, BMI)	12	HERE IS WHERE YOUR LOVE BELONGS Keith Olsen (JSH, ASCAP)	80
CARRY ON WAYWARD SON Jeff Glixman (Don Kirshner, BMI)	15	HOT LINE Freddie Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	22
C. B. SAVAGE Rod Hart (Shelby Singleton/Little Ritchie Johnson, BMI)	91	I'VE GOT LOVE ON MY MIND Chuck Jackson and Marvin Yancy (Jay's Ent./Chappell & Co., ASCAP)	47
CRACKERBOX PALACE George Harrison (Ganga B.V., BMI)	34	I JUST CAN'T SAY NO TO YOU K. Lehnig (Dawnbreaker, BMI)	64
CRAZY Peter Asher (Tree, BMI)	73	I LIKE DREAMING Kenny Nolan & Charlie Calello (Sound of Nolan/ Chelsea, BMI)	10
DANCING QUEEN Benny Andersson & Bjorn Ulvæus (Countess, BMI)	11	I LIKE TO DO IT Casey/Finch (Sherlyn/ Harrick, BMI)	88
DAZZ Jim Healey, Johnny Duncan, Robert E. Lee & Brick (Silver Clouds/ Troll, ASCAP)	26	I LOVE LUCY THEME Lawrence (Desilu, ASCAP)	85
DEDICATION Jimmy Ienner (Almo, Big Secret, ASCAP)	86	I NEVER CRY Bob Ezrin (Ezra Early Forest, BMI)	42
DISGORILLA (Part I) Bobby Manuel (Stafree/Gold Top, BMI)	97	I WISH Steve Wonder (Jobete/Black Bull, ASCAP)	16
DON'T LEAVE ME THIS WAY Hal Davis (Mighty Three, BMI)	18	IN THE MOOD Prod. not listed (Shapiro, Bernstein & Co./Levis, ASCAP)	62
DON'T GIVE UP ON US Tony Macaulay (Almo/Macaulay, ASCAP)	37	IT KEEPS YOUR RUNNIN' Ted Templeman (Tauripin Tunes, BMI)	99
DO IT TO MY MIND Johnny Bristol (Bushka, ASCAP)	82	JEANS ON AIR Prod. (Moth/Dick James, BMI)	39
DO WHAT YOU WANT, BE WHAT YOU ARE Christopher Bond (Unichappell, BMI)	98	KONG Dickie Goodman (Unichappell, BMI)	48
DO YA Jeff Lynne (UA Jet/Intersong, ASCAP)	44	LIVING NEXT DOOR TO ALICE M. Chapman with Nicky Chin (Chiinnichap, BMI)	40
DREAMBOAT ANNIE Mike Flicker (Aendorafi, ASCAP)	72		
DRIVIN' WHEEL Dan Hartman Knee Trembler, ASCAP)	76		

LIVIN' THING Jeff Lynne (Unart/Jet, BMI)	38	LONG TIME John Boylan and Tom Scholz (Pure, BMI)	28
LOOK INTO YOUR HEART Curtis Mayfield (Warner-Tamerlane, BMI)	90	LOST WITHOUT LOUR LOVE David Gates (Kipahulu, ASCAP)	13
LOVE ME Freddie Perren (Unichappell, BMI)	68	LOVE SO RIGHT Bee Gees & Albhy Galuten (Casserole/Unichappell, BMI)	81
LOVE THEM FROM "A STAR IS BORN" (EVERGREEN) Barbra Streisand & Phil Ramone (First Artists/Emanuel/20th Century, ASCAP)	3	LUCKY MAN B. Blackman & M. Clark (Brother Bill's, ASCAP)	94
MAYBE I'M AMAZED Paul McCartney (Maclen, BMI)	43	MOODY BLUE Elvis Presley (Screen Gems-EMI/Sweet Glory, BMI)	56
MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI)	59	MUSKRAT LOVE Captain & Toni Tenille (Wishbone, ASCAP)	36
NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Perry Botkin, Jr., (Screen-Gems EMI, ASCAP)	52	NEW KID IN TOWN Bill Szymczyk (publisher not listed)	5
NIGHT MOVES Jac Richardson (Gear, ASCAP)	9	NIGHTS ARE FOREVER WITHOUT YOU Kyle Lehnig (Dawnbreaker, BMI)	100
OPEN SESAME K. G. Prod. & Mr. Vee Prod. Delightful/Gang, BMI)	96	PHANTOM WRITER Gary Wright (High Wave, ASCAP)	83
REACH Charles Plotkin (Siren, BMI)	61	RICH GIRL Christopher Bond (Unichappell, BMI)	20
RIGHT TIME OF THE NIGHT Jim Ed Norman (American Broadcasting, ASCAP)	75	ROCK'N ME Steve Miller (Sailor, ASCAP)	64
SAM John Farrar (Blue Farrar/Blue Gum/ Dejamus, BMI/ASCAP)	69	SATURDAY NIGHT Maurice White & Charles Stepney (Saggiere, BMI)	49
SAVE IT FOR A RAINY DAY Henry Lewy & Stephen Bishop (Stephen Bishop, BMI)	29	SAY YOU'LL STAY UNTIL TOMORROW Gordon Mills (Dick James, BMI)	33
SHE THINKS I STILL CARE Elvis Presley (Jack Glad, BMI)	56		


SO INTO YOU Buddy Buie (Low-Sal, BMI)	51	SOMEbody TO LOVE Queen (Queen/ Beachwood, ASCAP)	58
SOMEONE TO LAY DOWN BESIDE ME Peter Asher (Sky Harbor, BMI)	73	SOMETHING 'BOUT 'CHA S. Alaimo (Sherlyn, BMI)	79
SOMETIMES Millie Jackson (Stallion, BMI)	78	SOUTHERN NIGHTS Gary Klein (Warner Tamerlane/Marsaint, BMI)	75
SORRY SEEMS TO BE THE HARDEST WORD Gus Dudgeon (Big Pig/Leeds, ASCAP)	32	STAND STILL Richard Perry (Shilleagh, BMI)	35
THE FIRST CUT IS THE DEEPEST Tom Dowd (Duchess, BMI)	57	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)	25
THE THINGS WE DO FOR LOVE 10cc (Man-Ken, BMI)	19	TONIGHT'S THE NIGHT (GONNA BE ALRIGHT) Tom Dowd (Cock & Trumpet, ASCAP)	31
TOO HOT TO STOP Allan Jones (Bar Kot/Dunbar, BMI)	93	TORN BETWEEN TWO LOVERS P. Yarrow & B. Beckett (Muscle Shoals, BMI/ Silver Dawn, ASCAP)	1
TRYING TO LOVE TOO William Bell & Paul Mitchell (Bell-Kat, BMI)	70	WALK THIS WAY Jack Douglas (Daksel, BMI)	21
WEEKEND IN NEW ENGLAND Ron Dante and Barry Manilow (Unart/Piano Picker, BMI)	8	WHEN I NEED YOU Richard Perry (Unichappell/Begonia/Albert Hammond, ASCAP)	87
WHEN LOVE IS NEW John Davis & Sam Weiss (Mighty Three Music, BMI)	84	WHISPERING/CHERCHEZ LA FEMME/ C'EST SE SI BON Sandy Linzer (Miller/ Fisher-Pink Pelican, BMI)	66
WINTER MELODY/SPRING AFFAIR Giorgio Moroder & Pete Bellotte (Rick's, BMI)	67	YEAR OF THE CAT Alan Parsons (Dejamus, ASCAP; Chappell, BMI)	4
YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)	54	YOU DON'T HAVE TO BE A STAR TO BE IN MY SHOW Don Davis (Groovesville, BMI)	30
YOU MAKE ME FEEL LIKE DANCING Richard Perry (Brainsform, BMI)	17		

# Juke Box

TITLE, ARTIST, Label, Number, (Distributing Label)  
Now Was

WKS. ON  
CHART

Now Was

<b>1</b>	<b>2</b>	<b>TORN BETWEEN TWO LOVERS</b> MARY MacGREGOR Ariola America P 7638 (Capitol)		<b>14</b>
<b>2</b>	<b>1</b>	<b>BLINDED BY THE LIGHT</b> MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8252		<b>16</b>
<b>3</b>	<b>9</b>	<b>LOVE THEME FROM "A STAR IS BORN" (EVERGREEN)</b> BARBRA STREISAND/Columbia 3 10450		<b>10</b>
<b>4</b>	<b>5</b>	<b>YEAR OF THE CAT</b> AL STEWART/Janus 266		<b>10</b>
<b>5</b>	<b>3</b>	<b>NEW KID IN TOWN</b> EAGLES/Asylum 45373		<b>11</b>
<b>6</b>	<b>7</b>	<b>FLY LIKE AN EAGLE</b> STEVE MILLER BAND/Capitol P 4372		<b>12</b>
<b>7</b>	<b>8</b>	<b>ENJOY YOURSELF</b> JACKSONS/Epic 8 50289		<b>16</b>
<b>8</b>	<b>6</b>	<b>WEEKEND IN NEW ENGLAND</b> BARRY MANILOW/ Arista 0212		<b>13</b>
<b>9</b>	<b>11</b>	<b>NIGHT MOVES</b> BOB SEGER & THE SILVER BULLET BAND/ Capitol P 4369		<b>13</b>
<b>10</b>	<b>12</b>	<b>I LIKE DREAMIN'</b> KENNY NOLAN/20th Century TC 2287		<b>16</b>
<b>11</b>	<b>15</b>	<b>DANCING QUEEN</b> ABBA/Atlantic 3372		<b>11</b>
<b>12</b>	<b>4</b>	<b>CAR WASH</b> ROSE ROYCE/MCA 40615		<b>16</b>
<b>13</b>	<b>10</b>	<b>LOST WITHOUT YOUR LOVE</b> BREAD/Elektra 45365		<b>14</b>
<b>14</b>	<b>18</b>	<b>GO YOUR OWN WAY</b> FLEETWOOD MAC/Warner Bros. WBS 8304		<b>9</b>
<b>15</b>	<b>19</b>	<b>CARRY ON WAYWARD SON</b> KANSAS/Kirshner ZS8 4267 (CBS)		<b>10</b>
<b>16</b>	<b>13</b>	<b>I WISH</b> STEVIE WONDER/Tamla T 54274F (Motown)		<b>13</b>
<b>17</b>	<b>14</b>	<b>YOU MAKE ME FEEL LIKE DANCING</b> LEO SAYER/ Warner Bros. WBS 8283		<b>20</b>
<b>18</b>	<b>22</b>	<b>DON'T LEAVE ME THIS WAY</b> THELMA HOUSTON/Tamla T 54278F (Motown)		<b>10</b>
<b>19</b>	<b>23</b>	<b>THE THINGS WE DO FOR LOVE</b> 10CC/Mercury 73875		<b>7</b>
<b>20</b>	<b>26</b>	<b>RICH GIRL</b> DARYL HALL & JOHN OATES/RCA PB 10860		<b>5</b>
<b>21</b>	<b>16</b>	<b>WALK THIS WAY</b> AEROSMITH/Columbia 3 10449		<b>15</b>
<b>22</b>	<b>17</b>	<b>HOT LINE</b> SYLVERS/Capitol P 4336		<b>19</b>
<b>23</b>	<b>20</b>	<b>HARD LUCK WOMAN</b> KISS/Casablanca 873		<b>10</b>
<b>24</b>	<b>21</b>	<b>AFTER THE LOVIN'</b> ENGELBERT HUMPERDINCK/Epic 8 50270		<b>18</b>
<b>25</b>	<b>24</b>	<b>THE RUBBERBAND MAN</b> SPINNERS/Atlantic 3355		<b>24</b>
<b>26</b>	<b>25</b>	<b>DAZZ</b> BRICK/Bang 727		<b>24</b>
<b>27</b>	<b>31</b>	<b>BOOGIE CHILD</b> BEE GEES/RSO 867 (Polydor)		<b>6</b>
<b>28</b>	<b>32</b>	<b>LONG TIME</b> BOSTON/Epic 8 50329		<b>6</b>
<b>29</b>	<b>30</b>	<b>SAVE IT FOR A RAINY DAY</b> STEPHEN BISHOP/ABC 12232		<b>13</b>
<b>30</b>	<b>27</b>	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN McCOO & BILLY DAVIS, JR./ABC 12208		<b>25</b>
<b>31</b>	<b>28</b>	<b>TONIGHT'S THE NIGHT (GONNA BE ALRIGHT)</b> ROD STEWART/Warner Bros. WBS 8262		<b>22</b>
<b>32</b>	<b>29</b>	<b>SORRY SEEMS TO BE THE HARDEST WORD</b> ELTON JOHN/ MCA/Rocket 40645		<b>16</b>

<b>33</b>	<b>49</b>	<b>SAY YOU'LL STAY UNTIL TOMORROW</b>
<b>34</b>	<b>42</b>	<b>CRACKERBOX PALACE</b> GEORGE STRAIT
<b>35</b>	<b>33</b>	<b>STAND TALL</b> BURTON CUMMINGS
<b>36</b>	<b>34</b>	<b>MUSKRAT LOVE</b> CAPTAIN JACK
<b>37</b>	<b>47</b>	<b>DON'T GIVE UP ON US</b> DAVID BOWIE
<b>38</b>	<b>35</b>	<b>LIVIN' THING</b> ELECTRIC LIGHTS
<b>39</b>	<b>39</b>	<b>JEANS ON</b> DAVID DUNDAS/ABC
<b>40</b>	<b>43</b>	<b>LIVING NEXT DOOR TO ALICE</b>
<b>41</b>	<b>45</b>	<b>FREE</b> DENIECE WILLIAMS/Col
<b>42</b>	<b>36</b>	<b>I NEVER CRY</b> ALICE COOPER
<b>43</b>	<b>50</b>	<b>MAYBE I'M AMAZED</b> WINGS
<b>44</b>	<b>59</b>	<b>DO YA</b> ELECTRIC LIGHT ORCHESTRA
<b>45</b>	<b>51</b>	<b>BITE YOUR LIP (GET UP AND SUCK)</b>
<b>46</b>	<b>38</b>	<b>AIN'T NOthin' LIKE THE REAL THING</b>
<b>47</b>	<b>56</b>	<b>I'VE GOT LOVE ON MY MIND</b>
<b>48</b>	<b>52</b>	<b>KONG</b> DICKIE GOODMAN/S
<b>49</b>	<b>44</b>	<b>SATURDAY NIGHT</b> EARTH, WIND & FIRE
<b>50</b>	<b>62</b>	<b>HERE COME THOSE TEARS</b>
<b>51</b>	<b>61</b>	<b>SO IN TO YOU</b> ATLANTA RHONDA
<b>52</b>	<b>46</b>	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> BARRY DeVORZON & PERCY SIFFERT
<b>53</b>	<b>53</b>	<b>BE MY GIRL</b> DRAMATICS/ABC
<b>54</b>	<b>41</b>	<b>YOU ARE THE WOMAN</b> FIREBALL
<b>55</b>	<b>64</b>	<b>AT MIDNIGHT (MY LOVE WILL ALWAYS BE TRUE)</b> RUFUS FEATURING
<b>56</b>	<b>60</b>	<b>MOODY BLUE/SHE THINKS I</b>
<b>57</b>	<b>63</b>	<b>THE FIRST CUT IS THE DEEPEST</b>
<b>58</b>	<b>37</b>	<b>SOMEBODY TO LOVE</b> QUEEN
<b>59</b>	<b>48</b>	<b>MORE THAN A FEELING</b> BOB DYLAN
<b>60</b>	<b>70</b>	<b>GLORIA</b> ENCHANTMENT/Unit
<b>61</b>	<b>66</b>	<b>REACH</b> ORLEANS/Asylum 453
<b>62</b>	<b>54</b>	<b>IN THE MOOD</b> HEN HOUSE
<b>63</b>	<b>58</b>	<b>BABY DON'T YOU KNOW</b>
<b>64</b>	<b>71</b>	<b>I CAN'T SAY NO TO YOU</b> PAULA PATTON
<b>65</b>	<b>55</b>	<b>ROCK 'N ME</b> STEVE MILLER B

# TOP 100

	WKS. ON CHART	Now	Was		WKS. ON CHART
MORROW TOM JONES/ Epic 8 50308	8	66	57	WHISPERING/CHERCHEZ LA FEMME/C'EST SE SI BON DR. BUZZARD'S ORIGINAL "SAVANNAH BAND"/ RCA PB 10827	14
IE HARRISON/Dark Horse DRC 8313 (WB)	5	<b>67</b>	81	WINTER MELODY/SPRING AFFAIR DONNA SUMMER/ Casablanca NB 874	4
NGS/Portrait 6 77001	22	68	40	LOVE ME YVONNE ELLIMAN/RSO 858 (Polydor)	18
TENNILLE/A&M 1870	23	<b>69</b>	85	SAM OLIVIA NEWTON-JOHN/MCA 40670	3
VID SOUL/Private Stock 129	5	<b>70</b>	80	TRYING TO LOVE TOO WILLIAM BELL/Mercury 73839	3
T ORCHESTRA/ United Artists XW888 Y	18	71	65	FANCY DANCER COMMODORES/Motown M 1408F	6
Chrysalis 2094	19	72	67	DREAMBOAT ANNIE HEART/Mushroom M 7023	11
E SMOKIE/RSO 860 (Polydor)	12	73	69	SOMEONE TO LAY DOWN BESIDE ME/CRAZY LINDA RONSTADT/Asylum 45361	11
olumbia 3 10429	16	<b>CHARTMAKER OF THE WEEK</b>			
/Warner Bros. WBS 8228	23	<b>74</b>	—	RIGHT TIME OF THE NIGHT JENNIFER WARNES Arista 0223	1
S/Capitol SPRO 8571	3	<b>75</b>	—	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	1
ESTRA/United Artists XW939Y	3	76	68	DRIVIN' WHEEL FOGHAT/Bearsville BSS 0313 (WB)	15
DANCE) ELTON JOHN/ MCA/Rocket 40677	3	<b>77</b>	—	ALL STRUNG OUT ON YOU JOHN TRAVOLTA/Midland Intl. 10907 (RCA)	1
AL THING DONNY & MARIE/ Polydor PD 14363	15	<b>78</b>	88	SOMETIMES FACTS OF LIFE/Kayvette 5128 (TK)	2
NATALIE COLE/Capitol P 4360	4	79	82	SOMETHING 'BOUT 'CHA LATIMORE/Glades 1739 (TK)	4
hock SH6 (Janus)	4	80	72	HERE IS WHERE YOUR LOVE BELONGS SONS OF CHAMPLIN/ Ariola America P 7653 (Capitol)	5
ND & FIRE/Columbia 3 10439	14	81	75	LOVE SO RIGHT BEE GEES/RSO 859 (Polydor)	18
AGAIN JACKSON BROWNE/ Asylum 45379	4	82	76	DO IT TO MY MIND JOHNNY BRISTOL/Atlantic 3360	15
HYTHM SECTION/Polydor PD 14373	4	<b>83</b>	—	PHANTOM WRITER GARY WRIGHT/Warner Bros. WBS 8331	1
G AND THE RESTLESS)		84	79	WHEN LOVE IS NEW ARTHUR PRY SOCK/Old Town 1000	8
RRY BOTKIN, JR./A&M 1856	27	<b>85</b>	—	I LOVE LUCY THEME WILTON PLACE STREET BAND/Island 078	1
C 12235	10	<b>86</b>	—	DEDICATION BAY CITY ROLLERS/Arista 0233	1
ALL/Atlantic 3335	27	<b>87</b>	—	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	1
LL LIFT YOU UP)		88	73	I LIKE TO DO IT KC & THE SUNSHINE BAND/TK 1020	12
S CHAKA KHAN/ABC 12239	4	89	92	HA CHA CHA (FUNKTION) BRASS CONSTRUCTION/ United Artists XW921 Y	4
STILL CARE ELVIS PRESLEY/ RCA PB 10857	7	90	93	LOOK INTO YOUR HEART ARETHA FRANKLIN/Atlantic 3373	2
ST ROD STEWART/ Warner Bros. WBS 8321	3	91	90	C.B. SAVAGE ROD HART/Plantation/Little Richie PL 144	11
/Elektra 45362	14	92	94	BODYHEAT JAMES BROWN/Polydor 14360	4
ON/Epic 8 50266	23	93	98	TOO HOT TO STOP BAR KAYS/Mercury 73888	2
ed Artists XW912 Y	6	94	91	LUCKY MAN STARBUCK/Private Stock 125	12
375	4	95	78	FREE BIRD L'NYRD SKYNYRD/MCA 1948	13
IVE PLUS TOO/Warner Bros. WBS 8301	10	96	95	OPEN SESAME KOOL & THE GANG/De-Lite 1586	13
ILD CHERRY/Epic/Sweet City 8 50306	8	97	96	DISGORILLA (PART I) RICK DEES/RSO RS 866 (Polydor)	5
RKER McGEE/Big Tree BT 16082 (Atlantic)	4	98	77	DO WHAT YOU WANT, BE WHAT YOU ARE DARYL HALL & JOHN OATES/RCA PB 10808	15
AND/Capitol P 4323	28	99	87	IT KEEPS YOU RUNNIN' DOOBIE BROTHERS/Warner Bros. WBS 8282	11
		100	86	NIGHTS ARE FOREVER WITHOUT YOU ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16079 (Atlantic)	21

tesy of



# music programming

## Easy Rock, Too Easy?



by Michael B. Klein

If you recall, in the mid-monthly column, I decided that I would wait patiently for all the heavy rock tunes to hit my doorstep, so I could report to you about how I was going to be knocked off my feet by the music I have been craving for so long. I was even ready to blow the other two tweeters out of my second speaker. (I did it to the first one with a Freddie King album not too long ago.) I was ready to have the Los Angeles newspapers report about an earthquake in my immediate area, because I was going to boost up the bass, and shake everything in sight. Guess what? It didn't happen quite that way. But this month we *do* have a few good "easy" rock singles to review.

*Carnival*—Eric Clapton/RSO Records RS-868

Clapton just might be one of my favorite guitar players. His speed is astonishing. Many people think Clapton sounds like a super bluesman, but they are seeking an identity for him that he doesn't really need. Clapton can do just about anything. He shouldn't be pigeonholed; just isn't necessary. Clapton is himself. And in the case of this record. . . himself is good.

(Excuse me gramarians!) This tune is super. . .because of Clapton, because of the production, and because of the tune itself. This is a definitive yes for anyone who likes

rock music without being into punk rock, heavy metal or any of the other hype type music today. This tune doesn't rely on any hype. Pure and simple, it's a great single.

*Living Next Door To Alice*—Smokie/RSO Records RS-860

This single has the most ridiculous and trite lyrics I've heard in a long time. But I like the tune. It's catchy as hell. And as far as music goes, it's not great. . .but who cares. In pop music there's really no precedent to be set. It has all been done many years ago. And today's pop music must conform to those standards (to become a hit) set a long time ago.

In politics, an incumbent is seldom voted out of office. In pop/rock music when there is nothing else better happening, it's safer to record well-known songs, to stay on familiar ground where no one gets offended. And I suppose that's the premise of this tune. It's a fairly upbeat song, but it won't offend listeners. And it's hip enough to be played on the top 40. Perhaps we could call this the ideal single. It's a perfect jukebox tune.

*Tattoo Man*—Denise McCann/Polydor PD-14374

I'm still not sure about this one, even after listening to it many times. There must be an appeal somewhere, or I wouldn't have listened to

it more than twice. When it comes to popular sound, this one has it. Denise certainly has the power in her voice to put the lyrics over. And the song is believable. But there's something missing. I can't put my finger on it: the record lacks something. However, I can hear that Denise had fun making this tune what it is. A rocker.

I imagine that this tune will mean something to more than just one person. Denise does get to the point, and she doesn't waste your time about it. Also she is giving it the best rendition she knows how to do. And that matters a lot. She's sincere.

I guess that all in all, I really like this single and recommend it. I have much respect for Denise McCann, and you will too, if you pick up this single.

So then, we've gotten some pretty good singles this month, although I wouldn't classify any of them as rockers, in the pure sense of the word. But there are good things to add about this month's singles. Some records appeal to your artistic sense, and some appeal to your ego, and some are just plain appealing. This month's selections appeal to just about all of these senses. Altogether though I'm still waiting for a new Freddie King record.

# Freedom of Choice

That's what reading magazines is all about. You choose what you want to read, when you want to read it. You have the freedom to properly assess what you like in these pages at your leisure.

Reading *Play Meter* also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle the corresponding number on our Reader Service Card between pages 8 and 11.

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## Critic's Corner

(continued from page 28)

available now.

### Gottlieb's TARGET ALPHA

(2-player: SOLAR CITY)

If this game looked familiar when you first saw it, don't think that you're seeing things. From the king of drop targets comes what I think is a regal rendition of a game that had great success not too long ago. Remember El Dorado and Gold Strike? Well add a little color and some space-age graphics and you have a great game that's still great.

Being a drop target junkie, this game instantly appealed to me. Not because I turned it three times on a three-ball, extra ball game, but because the play is sound. It's a good solid pinball machine, pure and simple. Still I did have some reservations when I first ran across it. As a one-player I knew the game had a build-up of action and some continuity. You had three or five balls to get down all of the targets, hence lighting up any specials. But with a multi-player version, I didn't know how players would react to getting some of the targets down on one ball and then having to start all over again on the next ball. But this is where intelligent planning and design comes to the top. Gottlieb adapted their features to fit the format.

Let's look at the playfield and I'll fill in the parts as we go along. The top is a departure from the norm and can cause problems for some players who will pull back the plunger either too hard or too softly. The end result will be a ball that either drains right through the center of the playfield, or one that hits the left side lane repeatedly.

The top three right lanes are a giveaway, since 90 per cent of the time the player can't make the shot from the plunger thanks to posts which feature a little rubber ring for more bounce and less control.

A top row of ten drop targets looms at a slight angle, with the left sloping into a side kicker that supplies some spring but not so much as to be a major factor in the playing of the game. Two small size flippers and one thumper bumper finish off the top of what could be considered two games in one.

At mid-field comes the other row of drop targets, this time only five and at an angle pointing from top left to bottom right. Behind this set-up are two side lanes which can mean either an extra ball or a special if the time is right and all the targets have been gotten.

A left side thumper bumper is shielded in the front from the bottom flippers by two side posts and a center target. While on top, at the opposite is the same configuration built into the side of a long kicking rubber, so the action of this bumper is a thump upward and toward the sides. The bottom is all Gottlieb with the added wrinkle of those little rubber ringed posts. The bottom kickers just above each flipper are softer in their action and definitely don't supply slingshot action.

The play of the game is the measure of where the thoughtfulness came in. To light a special or an extra ball is a simple task of hitting either all ten top drop targets, or all bottom five, or all of them. The player can well play a "bottom game," play just for the five targets to light the extra ball lane. The problem arises in that while it may be easy to get the extra ball light lit,

it's harder than hell to take advantage of it when you *really* want to. The reason is that the side lane at the left is a difficult shot to make, when you're *trying* to make it. When you're not trying to make it, it's probably one of the easiest shots on the board. But that's okay for the players.

The big thing is that most of the action is going to be flipper directed. The bottom shot to the top is what I've seen players try day in and day out. Hopefully, as a warning, the game should be set fairly level otherwise the game plays totally different and won't be as popular as it could be. The same thing holds true if the bottom flippers don't have any power, or if the top flippers become loose on their housing.

All in all though, the game is a good one that supplies a great deal of action and some sense of purpose in its play. For drop target lovers it should be a winner for some time to come.

The artwork on both *Target Alpha* and *Solar City* is colorful and ushers in a new mood for Gottlieb's games—if it continues: futuristic in its design. I swear that the guy pictured on top of the top row of drop targets is Captain Kirk of the much fabled Enterprise; if that doesn't ring a bell, try Promise margarine.

Anyway you look at it whether it's the four-player or the two-player Gottlieb has hold of a good idea that should ring a lot of bells while registering some pretty good targets in the cashbox.

Rating: ###

Gottlieb's VOLLEY

Maybe the motivation at Gottlieb is  
(continued on page 50)

# Mali

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# The Industry and the Media

by Richard S. Dietrich

It may have begun with *Tommy*. Ken Russell's film version of the rock opera was a media dream.

The movie featured the directive presence of Russell himself, at the time certainly the most controversial director in the cinema, and it featured a bevy of stars from both the film and rock world—Ann-Margaret, Oscar Reed, and Jack Nicholson; and Elton John, Tina Turner, Eric Clapton and Roger Daltrey of the Who, who started it all.

These were stars who are not just performing stars but media stars as well, the stuff that fan magazines and even legitimate "news features" are made from.

The \$5.5 million dollar movie extravaganza did not fare universally well with the critics but it was a substantial hit. And pinball was at center stage—"pinball wizard" became a term current in everyday language.

The excitement caused by the film served three industries, the film industry itself, the record industry, and, of course, the games industry.

Bally, in effect, got two games out of it, Wizard and Capt. Fantastic and the promotion campaign for the first in particular was a major step forward in the industry's use of the media.

The promotion, the link-up with *Tommy*, did two things. It sold games and it bought attention to the industry as a whole.

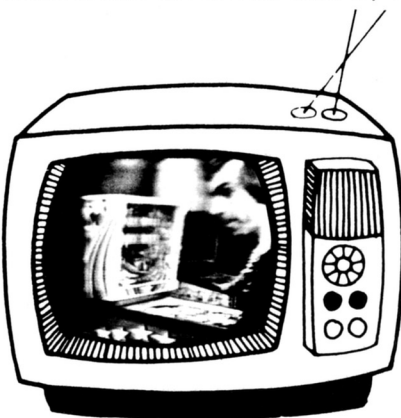
As Tom Nieman of Bally told *Play Meter* at the time, "We want to establish some long-range interest in coin-operated games of all kinds through this promotion. We want people to start thinking about coin-operated amusement as a full-fledged alternative to a 'night out,' rather, say, than going to a movie or a concert. We think this promotion is a major step in the right direction." Bally continues

using similar promotions. Their latest tie-in is with daredevil Evel Knievel.

Whether or not the movie and the accompanying publicity brought to pinball created a large new group of players is a question we can't answer here. One thing it did do was bring pinball and the industry out of the back room, to nation-wide media attention.

People did play coin-operated games, the media discovered. The games were interesting and worth video and print consideration. This consideration continues to grow. Recently, it has been particularly heavy.

There are essentially two ways to make it into the media. One, by far



the more difficult, is to do something deemed "newsworthy." The other is to be controversial.

A lot of *Tommy's* appeal to the media was that it was controversial. The original record album was controversial—what is this thing calling itself a "rock opera" anyway? what does that mean? The group that put the album together, the Who, was zany, wild, sometimes violent and yes, controversial. And the man who made the film was definitely one that excited mixed feelings and made for controversy.

Exidy's driving game *Death Race* has also been controversial, and the

result is that it has received more national media coverage than perhaps any single coin-op amusement game ever made.

The beginning was a story by Wendy Walker carried over the AP wire service and picked up by major papers across the country. National publications such as *Midnight* and the *National Enquirer* ran bits on the game as did the German feature magazine *Stern*. Nationally syndicated columnist Bob Greene devoted a column to the game.

And the game made news on the radio and television. Exidy executive Paul Jacobs appeared on both *Today* and NBC's *Weekend* as we reported in last month's *Play Meter*. Media response to *Death Race* has by no means been overwhelmingly favorable. A psychiatrist appearing on *Weekend* criticized the game for subconsciously training players to respond to violent stimuli. The article by Green made similar criticisms.

But even "bad" publicity can be good. Exidy had intended to wind down the run on *Death Race* after a second release, but the national exposure convinced company executives that a third release was in order. And sales kept getting better.

And the "bad" publicity was paradoxically "good" exposure for the industry. As *Play Meter* editor Ralph Lally pointed out in last month's article, "If the NBC *Weekend* segment accomplished anything at all, it displayed the industry as it exists today to literally millions of Americans. In an attempt to cast doubt on the people who make and play coin-op games, the show succeeded only in making more people aware of this industry and the good clean form of entertainment that it offers."

Paul Jacobs agreed "wholeheartedly," he wrote us, "that the exposure on national network television did the amusement business

much more good than harm."

If television has been both kind and unkind to Death Race, it has been almost unfailingly kind to pinball.

On September 6 of last year, Tom Snyder admitted that he played pinball—that in fact he had a pinball in his office—and he turned his hour-long *Tomorrow* program to the subject.

Pinball Association of America President Steve Kirk appeared on the show with tournament champion Tommy Light and runner-up Ken Shear. And America's late night viewing public was treated to a short history of the game, a look at some games both inside and out, and some skillful play by Light and Shear.

And "media guru" Marshall McLuhan was on hand to "interpret" the flipper phenomenon, to explain the game's popularity using terms like "old nostalgia," "right hemisphere," "electronic simultaneity" and "sexy."

The show had some importance for the industry as a whole as Roger Sharpe indicated in his article about it in October's *Play Meter*: "Pinball was being viewed by a dramatically different audience than that which frequents the neighborhood arcade.

"The ground was broken," Roger continues, "and hopefully in the months and years to come pinball will once again find itself on the home screen."

So it has. The CBS weekly video magazine *60 Minutes* presented a story on pinball this last month. The fifteen-minute segment, produced by Joe DeCola and narrated by Dan Rather, included a look at games and players in action and interviews with players both ordinary and notable.

The player notables included Larry Dietz, senior editor of *New West* magazine and Ralph Bakshi, creator of the movie version of *Fritz the Cat*, both of whom became flipper fanatics in their boyhoods, both of whom continue to play the pins today, even if they're a little ashamed to admit it. But "pinball has gotten respectable," Dietz said.

College students are the most frequent players, according to the segment, and the game's play differs from place to place. Parisian pinball is "a social game," Bakshi found, but in the U.S. it's generally "a loner's game, a way to phase

out." Or it's a way of taking out sexual frustration. "Pinball is a sexual relief," Bakshi said.

But it's more than that. Dietz found it "a metaphor for life." And even Dan Rather found the game "simply a lot of fun to play."

It's part of the American experience in a way. Even if it's a loner's game, it's part of hanging out. "Kids'll hand out forever," Bakshi also said. "Hanging out's an American thing. It's good."

As is everything on *60 Minutes*, the pinball segment was very professionally done. It was informa-



tive and, as important, it was interesting and entertaining. It captured some of the spirit of the arcade and the draw the game has for the player.

The show itself helped make pinball "respectable."

Pinball has also been getting quite a work-out in the newspapers. In the past three months alone, the AP has carried three stories on pinball that I'm aware of. The first appeared between Christmas and New Year's and discussed the game as it is played in France. The second featured A. James Manchin, the pinball playing secretary of state for West Virginia (see *Update* for January) and the third and most recent discussed primarily the game's design and included interviews with pinball designmen.

This mass media exposure can only help the industry. Ignorance rejects. We disparage what we don't understand and we avoid it. Exposure breeds understanding and understanding can breed acceptance.

As people become aware of coin-operated games through the media, they should come to accept them. Their acceptance of the games that the operator has on his

route can only lead to a receptiveness to these games when they finally play them and realize how fun and exciting they can be.

You just can't seem to get away from that media exposure. In the library the other day, researching and writing this article, I picked up a copy of the prestigious *North American Review*, a quarterly "literary magazine." I thought I'd while away some break time with one of the short stories in the most recent (Winter, 1976) issue. But the blurb on the cover caught my attention first. "Football for Fun and Profit," I read. "Page 28."

'NAR carrying an article on football?' I asked myself, and promptly turned to page 28.

I'd misread the blurb. There at the center of this "magazine of culture" established in 1815 yet, was a fifteen page word and picture feature by Leo Hertzler on *foosball*, and in particular Tournament Soccer's 1976 championships.

I could hardly believe it, but there they were, doubles winners Brent Bednar and Mike Belz, now joyfully celebrating victory, now smilingly clutching their trophies, and looking almost like media stars themselves.

And in the *North American Review*.

"We've arrived," I said to myself. "We've arrived."

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## QUOTABLE:

"Those of us who are about the age of the President . . . can remember with him what seven Presidents (Roosevelt, Truman, Eisenhower, Kennedy, Johnson, Nixon and Ford) said and did or didn't say or do about small business. It is no disrespect to any of them to say that if President . . . Carter achieves his stated goals, he will have done more for small business than any of them—perhaps, indeed, than all of them together."

—Milton Stewart, president of National Small Business Assoc. in *The Voice of Small Business* (Nov.-Dec.)



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### GAMING INDUSTRY **PLAY METER** UPDATE

Vol. 3 No. 4

February, 1977

### Bally Acquires World Jai-Alai, Stock to Split Two-for-One

Bally Mfg. Corp., Chicago, Ill. has acquired World Jai-Alai, Inc. of Miami, Fla. for stock valued at \$66 million. World Jai-Alai owns four courts in Florida and one in Hartford, Conn. Each has parimutuel betting on the matches and Bally's William T. O'Donnell indicated that the acquisition might force the company to modify or relinquish some of its present gambling licenses.

"The Nevada people don't want you operating any place but there," O'Donnell told the *Wall Street Journal*. "We'll have to sit down with them and see if there would be a violation."

Bally would not be giving up licenses to manufacture or distribute slot machines in Nevada, according to O'Donnell, only those allowing actual participation in gambling operations. He estimated that "maybe 5 per cent" of Bally's profit comes from slot machines owned and operated by the company.

For the nine months period ended September 30, Bally showed earnings of \$9 million up from \$6.4 million a year ago. This provided dividends of \$1.57 per share up from \$1.15 a share. Revenue was up from \$128.8 million to \$159.2 million.

For the second quarter, ended December 31, World Jai-Alai had earnings of \$3.6 million or 23 cents a share. This compared with a loss of \$323,000 a year earlier. Revenue rose to \$6.6 million from \$1.1 million.

Under the acquisition proposal,

subject to definitive agreement and approval by the directors and stockholders of both companies as well as various regulatory agencies, Bally would acquire World Jai-Alai

for 1,440,000 shares of its common stock. This would become 2,880,000 when Bally gives effect to a two-for-one stock split to be distributed Feb. 28.

### AMOA Shifts Offices

The Amusement and Music Operators Association will move to larger office space in early spring. The new address is 35 East Wacker Drive, Chicago.

The AMOA has outgrown its present space of 600 square feet. The new space measures 1635 square feet. It is being custom designed to meet AMOA's needs under

the supervision of Executive Vice President Fred Granger.

Granger says that the association is in its greatest period of expansion since its founding 29 years ago. "The larger and more efficiently organized space will enable the association to better serve the growing membership and annual exposition," he says.

### Coin Acceptors Sues NRI

On January 24, 1977 Coin Acceptors, through its research and development arm, H.R. Electronics, filed suit against National Rejectors Industries, Division of UMC Industries, Inc., charging infringement of five of its patents.

According to Claud Trieman, Coin Acceptors president, "Coin Acceptors is and has been the pioneer and leader in the design and marketing of electronic equipment for the vending industry. In many ways, we have advanced the technology of the entire industry, through the introduction of new features, and due to the reliability of

our products.

"Coin Acceptors has invented numerous electronic coin handling devices, many of which are protected by patents. Our company fully intends to defend its proprietary interests in these patents," Trieman added.

*Play Meter* managed to contact a salesperson with National Rejectors, but he could not comment on the suit. We were unable to contact UMC attorneys by press time.

Coin Acceptors, Inc. is headquartered in St. Louis. National Rejectors is in Little Rock, Ark.

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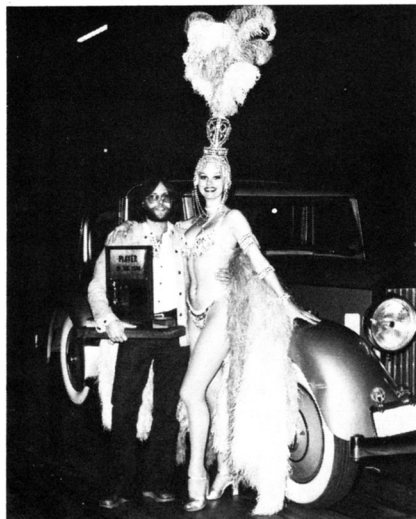
# distributing

## Tournament Soccer Hosts Pro-Am

Thirty-two top players from Tournament Soccer's 1976 Pro Tour were treated to a day and a night on the town in Las Vegas, Tuesday January 4. Tournament Soccer assembled the group at the Showboat Hotel in appreciation of their participation on the '76 tour, and to announce the selection of Rick Beberg of Chico, Cal. as the 1976 Tournament Soccer Player of the Year.

Beberg was honored for his series of high finishes in Mixed and Open Doubles, with partners Bev Froom and Scott Jackson. Beberg and Froom were crowned World Champions of Mixed Doubles at the company's \$125,000 World Championship at Minneapolis in September. In making the presentation, Tournament Soccer Vice President and Tournament Director Cal Rogers said, "Rick really sewed up this honor when, after a strong season as perhaps our best doubles player, he won the Open Singles event in our season-ender in Tampa."

The player's activities in Las Vegas included a tremendously successful \$5,000 "just for fun" Pro-Am event, with each fooser teamed with a player from the National Football League Players Association, and an evening excursion to the famed Tropics Hotel for



T.S. Player of the Year Rick Beberg, Chico, Cal. with friend Margot Laverity, Las Vegas, Nevada.

dinner and front row seats at the lavish "Folies Bergere."

Rogers termed the NFL Players Pro-Am, "probably our most successful promotional event ever. Seeing the likes of Garo Yepremian of the Dolphins, Bob Breinig of the Cowboys, Reggie McKenzie of the Bills, Lydell Mitchell of the Colts and Skip Vanderbundt of the 49ers getting so emotional over foosball was really something. The way those 280 pound linemen grip the rods is almost scary."

Steve Crocker of Boulder, Colorado and Jim Nicholson of the Kansas City Chiefs upset favored Tom Hanson of Minneapolis and Yepremian in the semi-finals, and went on to win a tough final against Mike Bowers of Littleton, Colorado and Doug English of the Detroit Lions. First prize was \$1,000.

As Crocker slammed home the winning pull-shot, his partner, a six foot six inch lineman for the Chiefs,

game him a bear hug that he won't soon forget. Nicholson was seen jumping up and down waving Crocker in one hand and his wife in the other. The emotion and enthusiasm, as well as the footballers' ability to pick up the game (sometimes literally) made the event exciting for players and spectators as well.

From the tournament, the players were bused to the Tropicana, for the evening dinner show of the "Folies Bergere" and a photo session which concluded with Player of the Year Beberg posed next to the show's silver Rolls Royce and six foot showgirl Margot Laverity. It was a spectacular climax to an action filled day for 32 of foosball's best. Even with the full slate of activities planned by the Tournament Soccer staff, most players still found time to invest some of their winnings in the glitter city's famous casinos.

Dates and prize money for Tournament Soccer's \$500,000 1977 series have been announced. Major events are to be held April 8-10 in Portland, Oregon, May 27-30 in Minneapolis, July 1-4 in Los Angeles, September 2-5 in Columbus, and October 28-30 in Chicago.

## Seeburg Appoints Two New Distributors

William F. Adair, president of sales-marketing, The Seeburg Products Division, Chicago, recently announced the appointment of Randy Sherwood Enterprises as Seeburg distributor for both Seeburg music and vending products in South and West Texas. Adair also announced the appointment of Sefco Distributing Co. as a full-line Seeburg distributor for portions of the mid-Atlantic states.

The Sherwood market will cover 68 counties in its Texas area including El Paso, Hudspeth, Culbertson, Reeves, Loving, Winkler, Ward, Pecos, Crockett, Schleicher, Menard, Mason, Gillespie, Blanco, Travis, Bastrop, Gonzales, De Witt, Victoria and Calhoun.

The Sefco distribution territory will include the State of Maryland, except Alleghany and Garrett counties, the District of Columbia, the State of Virginia and some counties in West Virginia. These include Grand, Pendleton, Mineral,

Hardy, Hampshire, morgan, Jefferson and Berkeley.

President of Randy Sherwood Enterprises, Randolph A. Sherwood stated that the large modern distributing facility, located at 5719 Kenwick Drive in San Antonio, will house offices, showroom and warehouse space, and will offer a full inventory of parts, plus service and maintenance capability for the complete Seeburg music and vending product line.

Sherwood announced that Jack Whitterker has been appointed general manager of Sherwood Enterprises with responsibilities in day-to-day business activities including sales.

"Whitterker has a long 20-year history with Seeburg and Seeburg products," Sherwood stated. "He will bring this valued experience to many areas in the Sherwood Enterprises operation."

Richard Vaughan, Sefco pres-

ident, indicated that their large 14,000 sq. ft. facility in the Parkway Industrial Center, Hanover, Md., consists of offices, warehousing space and product display center. Vaughan also stated that full service and complete parts, accessory and supply inventory for Seeburg music and vending products will be available.

Vaughan has a substantial background in all aspects of the games, music and vending business. He has been in the industry for 17 years.

Sefco will also handle the complete line of Williams Electronics amusement games.

## Universe Affiliated Moves Offices

Universe Affiliated International, Inc. has moved to larger headquarters, according to Barry Feinblatt, president. The company's new address is 609 No. Union Avenue, Hillside, New Jersey 07205. There has been no change in phone number.

"This move, aside from giving us the expanded facilities, allows us now to incorporate all of our offices, shop facilities, showroom and warehouse under one roof," Feinblatt said.

"At the same time, our new warehouse facilities will also act as a distribution point for those products that we import into the United States for distribution to our U.S. and Canadian distributors," he added.

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## milestones

### Irving Kaye

Irving Kaye, founder and president of the Irving Kaye Co., Inc. is dead at the age of 62. Mr. Kaye died February 19, 1977 at his home in Florida following a substantial illness.

A life-long member of the coin industry, Kaye was associated with various enterprises before founding the company that bore his name in 1952. He was with Amusement Enterprises for a time. He also operated and manufactured kiddie rides.

The Irving Kaye Company manufactures foosball and pool tables, and arcade and park equipment.

From 1963 until his retirement three years ago, Kaye also served as vice president of Bally Manufacturing Co. He was as well a principal owner of that company. Kaye retired to Florida in 1974.

He is survived by his wife Mary Kaye, sons Arnold and Howard Kaye, daughter-in-law Ellen Kaye and three grandchildren.

### Burt Goldstein

Funeral services have been held for Burt Goldstein, executive vice president and director of Dale System, Inc., national business-security organization.

Goldstein, well-known as a security consultant and speaker, was 41. He was a member of the Security Board of Directors of the New Jersey Food Council, the American Society for Industrial Security and the Metropolitan Security Council.

Goldstein, who worked with major business firms throughout the country on problems of employee theft, conducted a number of regular seminars on the subject. He also spoke frequently at industry conventions. He was featured recently in a nationally telecast NBC-TV documentary concerning employee theft, "White Collar Rip-Off."

A native of Brooklyn, he was graduated from Brooklyn College in 1957. He was also a graduate of the Backster school of Lie Detection. He began with Dale System as an

investigator the following year. He was elected a vice president of Dale in 1969.

He was a co-founder in 1969 of Continental Protective Service which expanded into a national security firm. Dale System and Continental merged in 1975.

Goldstein was elected to the Council of Matawan Township (N.J.) last November.

He is survived by his widow, Florence, and their three children, all of Matawan Township.

### David R. Franco

David R. Franco, founder of Franco Distributing Co., Montgomery, Ala., and a 49-year veteran of the coin-operated machines industry, died January 20 following a brief illness. He was 76 years old.

A native of the Isle of Rhodes, Greece, Franco moved to Montgomery in 1912. He entered the coin machine business in 1928 and founded the Franco Distributing Co. in 1935.

Following World War II, Franco's organization developed into one of the South's leading distributors of coin-operated phonographs and games. The company has represented Rock-Ola for over thirty years and has enjoyed long associations with games manufacturers such as Bally, Chicago Coin, Gottlieb and Midway.

David Franco retired from active participation in the business in 1962, but he continued as an advisor and counselor to the firm until his death.

Franco is survived by his wife Olga, a son, Rubin, two daughters, Mrs. Sara Piha and Mrs. Corrine Capilouto, seven grandchildren and three great grandchildren.

### Robert Portale

Funeral services have been held for Robert Portale of Portale Automatic Sales, Los Angeles. Portale passed away on February 12, 1977.

The following notice of his death has been received by *Play Meter*:

"It is with a sincere and deep sense of sorrow that we announce the passing of our dear friend and colleague, Robert Portale. Bob's career in the coin machine business

was a long and successful one. He will be missed by his many friends, customers as well as by all of us at Portale Automatic Sales. The firm which he founded will continue under the same name and will follow the same high standards and the best traditions of the industry by which Bob guided this company. We mourn his sudden and untimely passing and we wish to express deep appreciation on behalf of his family and ourselves for the many expressions of sympathy received.

"We wish to assure all our friends throughout the industry that the same high standards of quality, service and integrity by which Bob

so successfully guided our company will be adhered to and aggressively pursued by us. We thank you for your anticipated continued support and cooperation."

The notice is signed by Bert Betti, president; Thomas Portale, executive vice president; and Stan Rousse, vice president-general manager.

Bob Portale entered the coin machine business shortly after World War II, working first in Seattle then in Portland, Ore. before joining Advance Automatic Sales of San Francisco in 1951.

Portale worked for Advance of San Francisco, much of the time on

the road, until 1964, when he left his home in Stockton for Los Angeles to open an office of Advance there.

In 1968 he joined in partnership with Bert Betti to found Portale Automatic Sales.

Portale is survived by his wife Lette and by sons Tom of Portale Automatic Sales and Bob, also in the coin machine business.

*Play Meter* mourns the death of four men who have contributed a great deal to our industry. We extend our deepest sympathies to the families and friends of Irving Kaye, Burt Goldstein, David R. Franco and Robert Portale.

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# on the move

## Atari Announces Promos For Anderson and Peterson

Joseph Keenan, president, Atari, Sunnyvale, Cal., has announced two executive appointments effective from December 21, 1976. Atari has appointed John Anderson vice president of administration and named John Peterson assistant treasurer.

In his new post Anderson has corporate responsibility in the areas of personnel, facilities planning, data processing, office services and legal liason.

Peterson retains responsibility for overall budgeting and forecasting for the company and assumes new responsibilities relative to company insurance, cash management and letters of credit.

Anderson began his career at Atari in October, 1974 as cash manager. He became controller for the Consumer Games Division in October, 1975 and was appointed assistant treasurer of Atari in July, 1976.

Previously Anderson was accounting manager at Unicorp and cost accounting supervisor at ISS Corp. At ISS, he also held the posts of internal auditor and budget and forecasts supervisor.

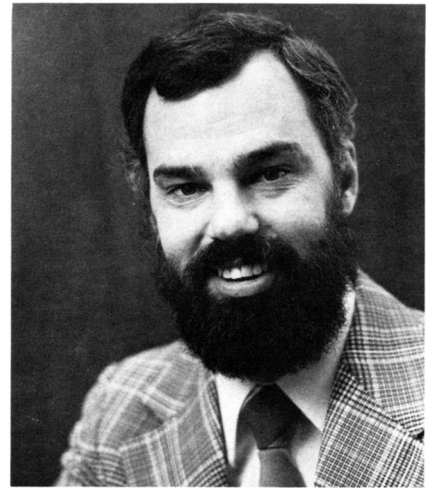
He has also served as a cost account at Varian and as a contract accountant at UTC.

Anderson holds an MBA degree from the University of Santa Clara and a BS in Industrial Management from San Jose State.

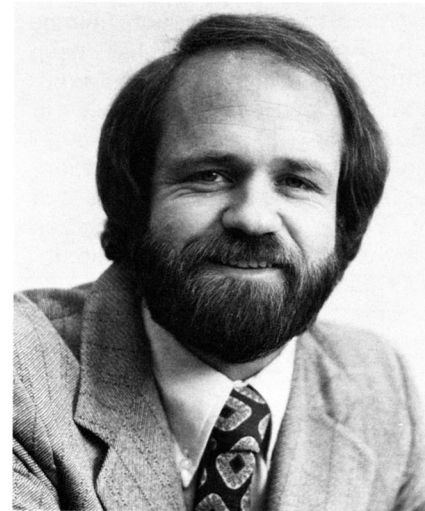
Peterson's previous work with Atari, as financial planning manager, included the successful design and implementation of divisional and corporate operating systems.

Previous to joining Atari, he was employed by Arthur Young & Co. where he was an auditor on the Atari account.

A Certified Public Accountant, Peterson holds a B.S. degree in Accounting from San Jose State University.



*John Anderson*



*John Peterson*

## Breither Joins TJM

TJM Corp., Bellwood, Ill., has appointed Robert H. Breither international marketing manager. The move culminates a corporate rebuilding program designed to restore industry-wide prominence to TJM's three slot and vending machine manufacturing companies.

Breither is a well-known figure in the slot and vending machine industry. He has wide experience in all phases of it from design and development to sales and sales promotion.

According to Thomas W. Carroll, TJM President, Breither will be responsible for export and domestic slot machine sales (Nevada excluded), sales to cruise lines, and token vendor sales; quotations, parts ordering, expediting and shipment routing.

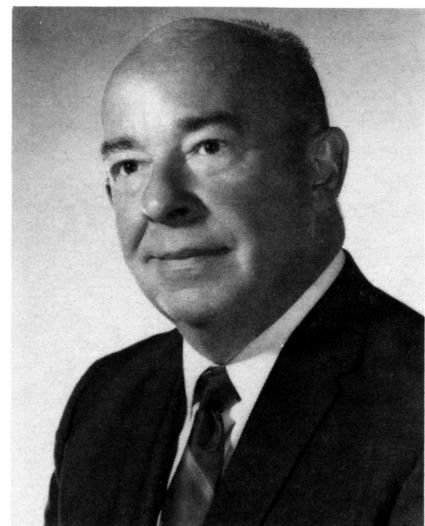
Before joining TJM, Breither was in charge of vending sales for the Seeburg Corp. He has also been

associated with Bally Mfg. Co. and its former division, Bally Vending, now part of Seeburg.

Breither, Carroll observed, is "the right man for TJM at just the right time. We're delighted that he has accepted the challenge we have offered."

A resident of Des Plaines, Ill., Breither is a member of the Sales Executives Club of Illinois, a former director of the National Automatic Merchandisers Association, and member of the Trade Show Advisory Committee.

Concurrent with the Breither announcement, Carroll also mentioned TJM's new and soon-to-be-released four-color catalog of all Mills, Jennings and Keeney machines and accessories. The TJM Corporation is an associate company of American Machine & Science Inc., Elgin, Ill.



*Richard Breither*

# Valley Decides on Merger

Valley Manufacturing & Sales Company, of Bay City, Mich. and Valley Cues, Incorporated, of Shakopee, Minn., both members of the Recreation Products Group of Victor Comptometer Corp., have been consolidated to form the Valley Company as a full operating division of Victor.

In a companion move, two vice presidents were appointed for the new organization. Richard Shelton has been promoted to vice president, manufacturing. Formerly general manager of Valley Cues, Inc., he joined the organization in 1965. Alan Schafer has been advanced to vice president, finance and administration. He has been controller of Valley Sales & Manufacturing Co. He came to Valley in 1968.

In announcing the new alignments, Darrell Lawless, president of The Valley Company, emphasized that the changes reflect the company's continuing effort to serve its customers more efficiently in product development, distribution and service.

## Meadows Games Promotes Pair

By unanimous agreement of the board of directors of Meadows Games, two company executives have recently received promotions. Harry Kurek's new title is chairman of the board and Ray Dennison has been elevated to president of the company.

Kurek is the founder and sole owner of Meadows Games. He has served the company as president



David Fuger

since its incorporation in 1974.

Dennison has been with Meadows since August, 1975. Prior to the recent promotion he served as Operations Director.

## Osborne Joins Atari Sales Team

Don Osborne has been named western regional sales manager for the coin-operated products division at Atari, Inc., according to Gene Lipkin, division manager and Atari vice president of marketing.

Osborne's primary responsibilities will be focused on providing closer product sales and follow-up support to Atari distributors in the Western states.

In commenting about Osborne's new position, Frank Ballouz, division national sales manager, stated, "We are confident that Don's appointment will add more strength to our continuing efforts to increase two-way communication and offer more personalized service to our distributors throughout the West."

Osborne has over twelve years experience in marketing and direct sales. He has been general manager of Pacific Audio Visual, Inc., a distributor of educational technology products. He was also regional branch manager for EDL/McGraw Hill.

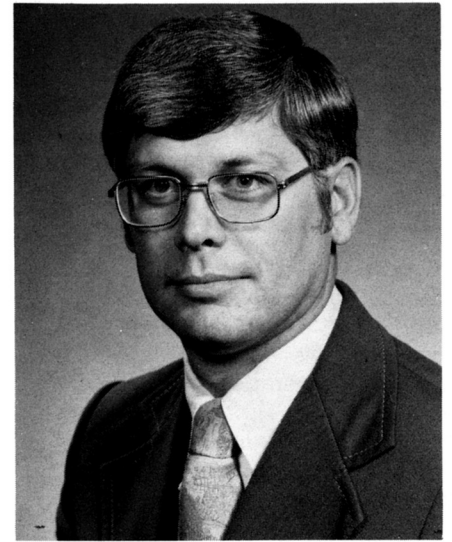
Osborne holds a Bachelor's degree in Social Science from San Jose State University and makes his home in San Jose, California.

## Satco Promotes Fuger

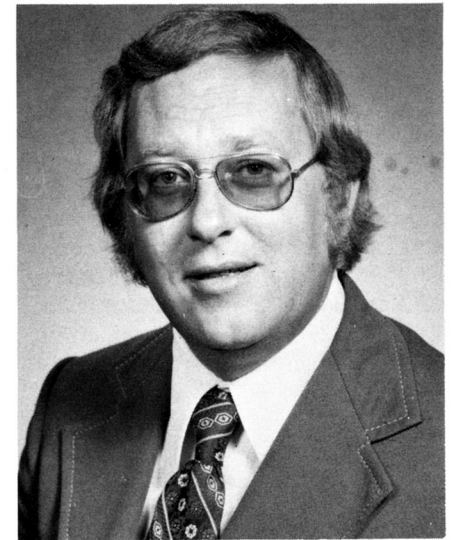
David Fuger has been promoted to dealer development manager for SATCO Systems, Inc. of Grand Rapids. His major responsibility will be working with SATCO's dealer network in the development of sales programs. He will also assist the national sales team when necessary.

Fuger previously handled Detroit area retail sales for SATCO. Before coming to SATCO Systems, he was a correspondent banking officer with City National Bank in Detroit.

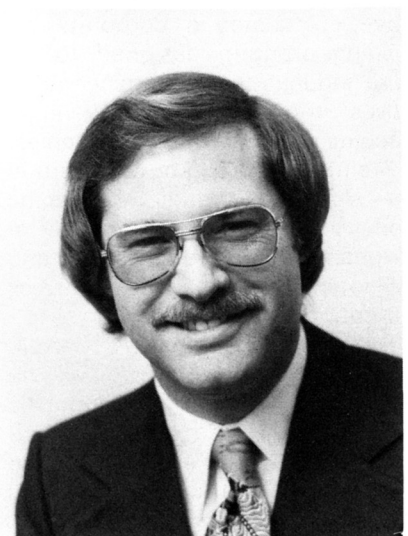
SATCO Systems, Inc. is the exclusive marketing agency for the Sattley Company.



Alan Schafer



Richard B. Shelton



Don Osborne



# TECHNICAL TOPICS

by Robin L. Minnear

Last month we discussed the concept and use of a logic comparator. We discovered that by employing a 7486, *exclusive or*, you could compare two chips of the same type, one being the chip under test and one being a

known good chip that you plug into the logic comparator. when the compare is bad. Therefore we want to make an indicator "light up" when the compare is bad or a logic HI appears from the compare circuitry.

The pulse stretching circuitry is important in making the comparator

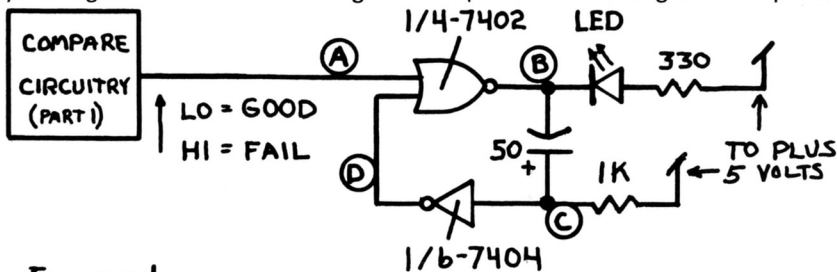


FIGURE 1

## BASIC PULSE-STRETCHING LOGIC

known good chip that you plug into the logic comparator.

The reasoning behind this is simple. If you take two chips of the same type and subject them both to the exact same set of input circumstances, the corresponding outputs should be the same. If they are not, one of them is bad.

The logic comparator derives its power from the logic board under test. The chip under test is connected to the comparator via an I.C. clip and cable.

Last month we left off at the point where the exclusive or gate's output goes HI when the compare is bad.

If there are any questions about the compare circuitry you should refer to *Play Meter* for February.

This month we are going to discuss the *pulse stretching circuitry* and *indicating circuitry*. The important thing to know at this point is that the compare circuitry is going to put out a logic LO when the compare is good and a logic HI

give you correct information. As we saw last month, a high output from an exclusive or indicates a failure. This HI pulse will eventually turn on a *light-emitting-diode* (LED). This is also when a problem occurs.

It takes a certain amount of time

## NOR GATE LOGIC

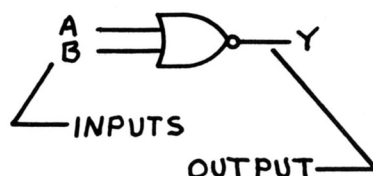


FIGURE 2

before the LED will light up. This is known as response time. If the HI fail pulse is very short, the LED won't have time to light up. So we stretch the short pulses long enough to be able to see the LED turn on.

A schematic of the pulse stretch and indicating circuitry is shown in

Figure 1. Keep in mind that this circuitry has to be duplicated sixteen times to be able to look at sixteen pin chips.

A bad chip will cause a logic HI to appear on one input of the 7402 Nor gate. According to the truth table in Figure 2: if input "A" or input "B" are HI, output "Y" is low. So if a bad compare or logic HI appears on the input of the Nor, its output, point "B", goes low. A logic low at point "B" causes current to flow in the LED which in turn causes the LED to light. The 330 ohm resistor limits the current that the LED can draw.

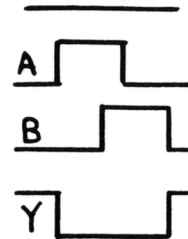
The moment that point "B" goes low, point "C" is pulled low through the 50 uf capacitor. A low at point "C" causes a HI to appear at point "D". Figure 3 shows the symbol and truth table for the 7404 inverter.

A high at point "D" causes a low to still appear at point "B". This will keep the LED on regardless of what point "A" does. As point "B" stays

## TRUTH TABLE

A	B	Y
LO	LO	HI
LO	HI	LO
HI	LO	LO
HI	HI	LO

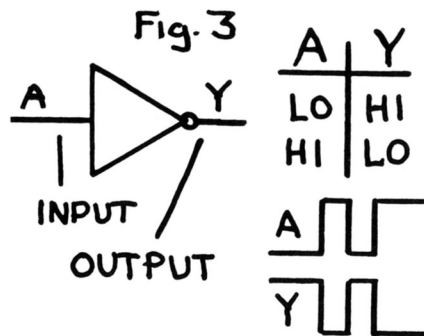
## TIMING



low, the 50 uf capacitor starts to charge. When point "C" charges up to about 2.4 volts, point "D" is forced back to a low. Now if point "A" and point "D" are both low, point "B" goes back to a HI and the LED turns off.

The amount of time it takes for

## INVERTOR LOGIC



the capacitor to charge up to 2.4 volts is about one-third of a second. So even a very quick pulse, as fast as .0000003 seconds or 300 nano-seconds can be recorded and the LED wil stay on for one-third of a second. It is very easy to see an LED flash of one-third of a second.

### CONSTRUCTION

Figure 4 is the second half of the schematic. This combined with Figure 4 on page 40 of the February *Play Meter* is the complete comparator.

Since we want to make sixteen

individual circuits, we need sixteen 7402 Nor gates. These 7402 Nor gates come four per package so we need four packages or chips.

We also need sixteen invertors. Since 7404 invertors come six per package, we need three packages. Note: device L-8 has two unused invertors.

Folowing is a complete parts list for the comparator.

It is generally not a good idea to

use "rats nest" type wiring on test equipment. The best possible mode of construction of electronic gear is to use a printed circuit board. If you are interested in obtaining a circuit board and/or parts to build the logic comparator, or if you have any questions about this or last month's instructions, write to me at *Play Meter*.

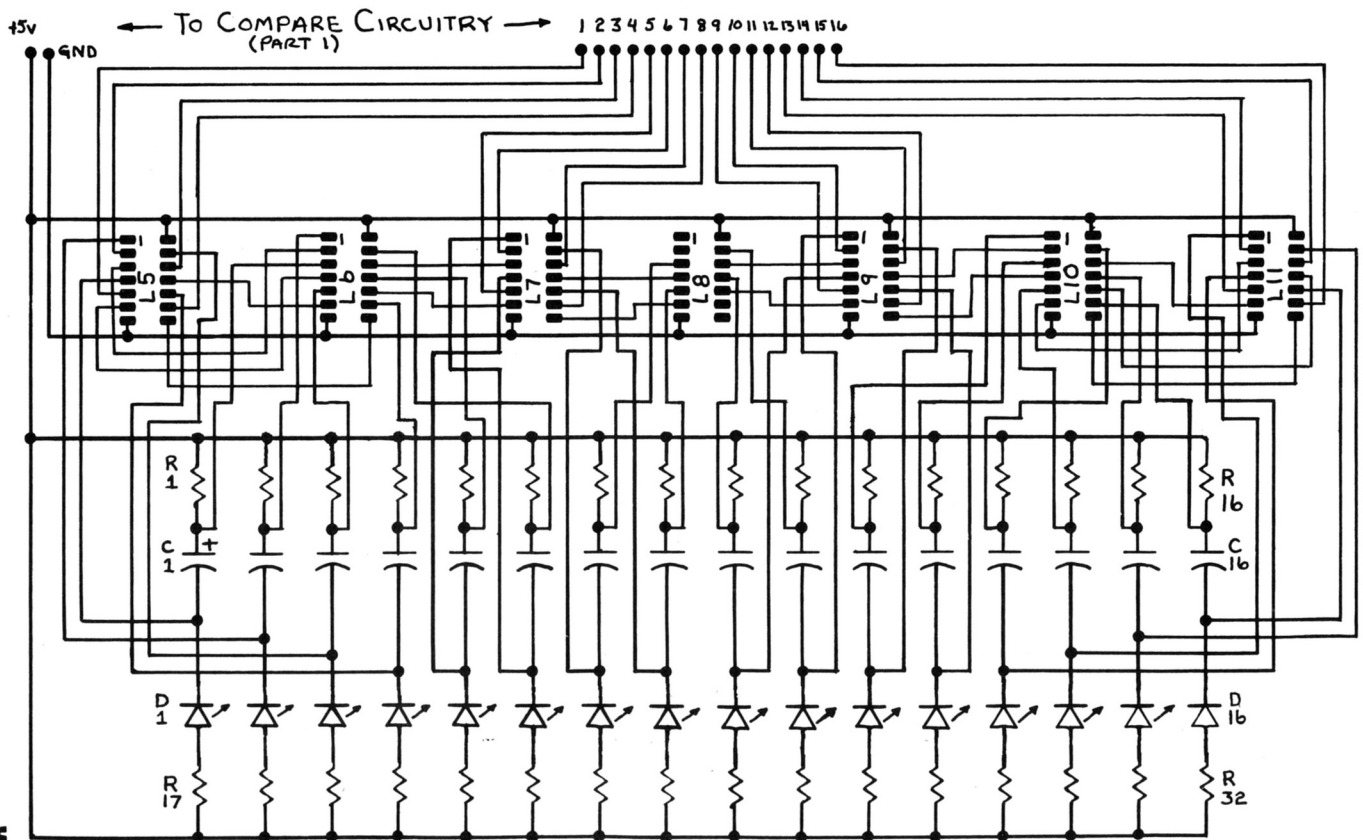
*Soon to come!* Build a better test fixture. A realistic logic probe.

## PARTS LIST

L1, L2, L3, L4  
L5, L7, L9, L11  
L6, L8, L10  
S1 through S16  
C1 through C16  
D1 through D16  
R1 through R16  
R17 through R32

7485 Quad Exclusive Or  
7402 Quad Nor  
7404 Hex Invertor  
SPDT Switch  
50 uf 15v Capacitor  
LED  
1,000 ohm ¼ watt  
330 ohm ¼ watt

16 pin I.C. Test Clip and Cable  
Cabinet  
16 Pin Socket  
Alligator Clips



LOGIC COMPARATOR (PART 2)

L5, 7, 9, 11 — 7402  
L6, 8, 10 — 7404  
D1 thru D16 — LED

C1 thru C16 — 50µF 15V  
R1 thru R16 — 1,000Ω 1/4W  
R17 thru R32 — 330Ω 1/4W

FIGURE 4

# new products

## It's Freedom Times Two

Announcing delivery recently of Freedom, Bally's new four-player flipper game, Paul Calamari, sales manager for Bally emphasized the new 10-segment "wheel" built into the playfield.

"The arrow light on the wheel," Calamari explained, "advances one segment each time the ball in play contacts any 10-point skill objective; it advances four segments when the ball contacts the rollover button in the center of the wheel. The segment on which the arrow light stops at any moment of play indicates the scoring advantage the player may gain by shooting his ball into either of two knockout holes or across either the left or right lane rollover.

"Potential values on the wheel are: two which advance the bonus three steps or 3,000 points; two which double the bonus; one which lights spinner lights to boost the score value of the spinner gate; two which qualify for a 5,000 score; and three which qualify for 500 points.

"The skill trick is to contact one of the four wheel-value skill objectives while the arrow is on a desired segment," Calamari said.



"Another popular and past proved feature of Freedom is the battery of five drop targets, which advance bonus and are also keys to both extra balls and specials. And once special is lit, the special remains lit until the ball enters the outhole. This gives players a chance to score several specials with each ball shot.

"U.S. Bicentennial art in the backglass and playfield adds colorful eye-appeal. But the tricky, tantalizing play-appeal is the factor that will keep players coming back and keep Freedom busy on location month after month," Calamari concluded.



280Zzap

## Zzzap: You're Driving

Midway has announced the introduction of its new three-dimensional driving game, 280Zzap. The object of the new video is to drive as fast as possible while staying on course and avoiding collisions with the fenceposts that line the road through both curves and straight-aways.

The simulated highway is surrounded by graphics depicting scenery. "This is the first driving game made with that actual feeling of being totally involved," said Larry Berke, director of sales for Midway.

"This is because of its three-dimensional scenery."

The cabinet for 280Zzap measures 25 1/4 in. wide, 31 1/2 in. deep and 65 in. high. The proven Midway microprocessing logic cards make the game easy to service.

In addition to the 23 in. solid-state monitor and a constantly changing race course, features of the game include extended time, high score of the day, adjustable timer, variable coinage and realistic accelerator, engine and crash sound effects.

## Check and Mate

Midway's new blocking game, available in both upright and cocktail table models, is called Checkmate. The object of the one- to four-player video is to outmaneuver one's opponents so that they are cornered (or corner themselves) and eventually crash.

The variable scoring for Checkmate is a first for Midway video games. When four players play the game, for example, the scoring proceeds as follows. The first man cornered scores zero points, all remaining score

one. When the second man is cornered, the two remaining players score another point (so they now have two each). And when the third man crashes, the single remaining player receives one more for a total of three.

An interesting operator option of Checkmate allows the players to start in the same positions for all rounds of a game or to rotate clockwise after each round until the game is completed. This rotation makes it possible for each player to be in a different position for every round of a

four-round game.

Joy stick controls make for quick and easy maneuvering of the barrier being built. It is even possible to build steps by moving the handles in diagonal directions.

Another Checkmate feature is the sound effects, the sounds of the barricades being made and electronic music played before, during and after every game.

The single-player game matches the player against not one but three opponents, all guided by the game's computer.

The upright model measures 27 in. wide, 27 1/4 in. deep and 64 3/4 in. high and carries a 23 in. Motorola solid-state TV. The cocktail table is 25 in. in diameter and 28 in. high with a 19 in. solid-state Motorola TV.



Checkmate

## Tool Case Has New Pallet

Platt Luggage Inc., Chicago, Ill., has introduced a new tool case, the model 600T. The pallet pockets on the new case are molded without any seams, stitches or rivets to form a one-piece unit. They are practically indestructible, according to company spokesman, Michael Platt.

"In a five-year period, with most



Platt's Tool Case

other tool cases, you'll go through about three pallets," Platt said. "Since the pockets on conventional pallets are stitched and riveted, they eventually tear loose at the seams."

The case itself is also of one-piece molded construction. It's made of tough, lightweight, ABS Thermo-plastic. There is a five-year guarantee on both case and pallets.

## Racing the Steel Ball

The latest four-player pinball from Williams Electronics is Grand Prix. The new flipper has a race car motif and features six-digit scoring.

Scoring features include the advance bonus kick-out hole at the top of the playfield, left and right bonus lanes with spinners that score 1000 points when lit,

right and left kick-out holes to collect bonus accumulated, and advance bonus rebound rubbers. Also four drop targets, two at either side of the top of the



Grand Prix



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playfield below the advance bonus kick-out, and two at center. These targets light stars numbered 1 to 4. Bottom inside rollover lanes alternately score an extra ball when the No. 2 star is lit, and bottom outside rollover lanes alternately score specials when the No. 3 star is lit.

Grand Prix measures 69½ in. high and 52 in. deep. The cabinet is 22½ in. wide and the back box 30¼ in. wide.

The flipper is operator adjustable to three or five-ball play, free game or add-a-ball. An instruction manual is standard equipment with each game.

## Horsepower

Car Polo is a new 25 in. full-color video game from Exidy that combines the skills of driving with the intense player interaction of team sports.

Play begins with an animated referee placing a ball at the center of the playfield. The object is to score by bumping or pushing the ball with a car into your team's goal. After each goal, the referee again resets the ball at the center and the cars are reset at each end of the field. Bold color alpha numerics give time, score and announce "Game over—Deposit coin."

One, two, three or four players can participate in Car Polo. Cars and goals are identified by blue and red. Cars not selected by players are computer-driven. For example, if only one person is playing Car Polo and he deposits a coin to activate the dark red car, then the light red car will automatically assist him, and the dark blue and light blue cars will automatically compete against him.

Teamwork revolves around passing and blocking strategies. Play becomes fast and furious, and excitement is enhanced by realistic car motor noises, crash sounds, controlled grass skids and bouncing ball motions.

Car Polo comes in a rich brown cabinet with bold, detailed fourteen-color graphics. The only assembly necessary is to secure the canopy. The base of the game is in one piece. At only 29 in. wide, it easily fits through a standard door.

## Futuristic Two-Player

Solar City, a new two-player flipper, is now available from D. Gottlieb & Co. The game utilizes the same playfield target lay-out as the four-player Target Alpha, but both playfield and backglass are completely new designs graphically.

The game features fifteen drop targets and four flippers, the usual two at the bottom of the playfield and two smaller ones staggered left and right at mid-field. The openness of the playfield's center allows for free top to bottom, bottom to top action.

The ten drop targets at the top of the playfield provide scoring opportunities from all four flippers. The five additional drop targets just below mid-field right offer further chances off the bottom flippers. Additional scoring comes from two thumper bumpers, lower left and upper right, and two rollover lanes at top.

Dropping all top targets lights two right rollovers for extra ball and special scoring. Knocking down the right side targets lights left rollover for extra ball.

Solar City is convertible to add-a-ball.

The vividly designed playfield burns with the colors of a volcanic sun. The backglass scene with

archers and humanoid birds could be called either futuristic or prehistoric.



*Solar City*



*Car Polo*



## REPAIR MAINTENANCE Trouble Shooting

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# Meeting of the Bored

## the creation of a new game

by Dick Welu

Around the table sat the creative staff of the Gotwilly Coin Corporation at the first session devoted toward the design and construction of the company's latest pinball machine.

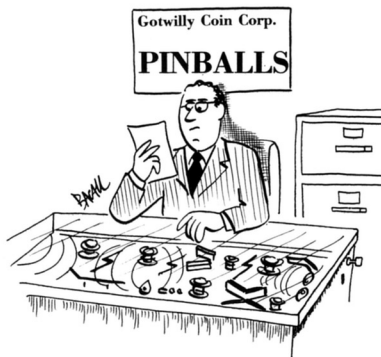
Fittingly ensconced at the table head was Mord Snocum, Project Co-ordinator, resplendent in his checkerboard suit and electric tie that flashed on-and-off the words: *Big Wheel*.

Mord shuffled through a stack of papers, none of which had a thing to do with the new project, and cleared his throat administratively for attention.

"Ahem, ahem. You are all aware of the importance of this meeting men, and the secrecy that you are all sworn to 'from this point in time,' if I may quote my favorite ex-President. To put it bluntly, men, the new product year is coming up and we need a screaming winner to have on the market since our last release, Abominable Snowman, lived up to its billing and has suffered from an acute case of frostbite in the cashbox. All the biggies will be presenting their top games in 1977, competing for the operators' dollars, so we better come up with the hottest number since quarters started answering the call of gravity."

Mord paused, out of breath because he drank and smoked too much, and besides he'd used up most of his vocabulary. "You will be allowed one telephone call a week to your families, but ask no more favors till your genius brings forth a machine that'll be the top seller of '77 . . . Oh, one more item—all your jobs are on the line—I haven't forgotten the You-Know-What Snowman."

Sonny Kidd, Technical Engineer for Pop Bumpers and Playing Surfaces, wasn't shook. He'd sat through similar tirades following



Luftwaffe in 1942, and the unforgettable Viet Nam motif machine of 1965, Fragging. Sonny just spun the propeller on his beanie and winked at the man on his left, Chief Supervisor of Freaky Artwork, Princeton Fondle.

In a fog behind his chartreuse glasses and purple headband, Princeton failed to notice. He continued to comb his full red beard with a dried chicken claw, a habit he knew drove Link Belter up the wall.

But Link, Crew Foreman for Soldering Relays and Coils, was too absorbed in isometric exercises to care. His full attention was focused on watching the "Mother" tattoo on his left bicep try to jump down to become an introductory salutation with "Death Before Dishonor" on his forearm.

The other two members of the gathering, resident Flipper Expert Hod Springstein and Credit and Replay Engineer Colonel Armsby, maintained their usual stoic demeanor as they talked to themselves and made shadow pictures on the wall and floor. (Hod did a terrific rabbit with buck teeth.)

"Let's start with a title, men," Mord continued. "Let's run a few hot ideas up the proverbial flagpole and see if anybody salutes them . . . Sonny?"

"How about a 'streaking' theme? We could call it Moon Over Miami."

Mord blanched, "Oh, my god . . . Princeton, make me forget that suggestion."

Princeton lisped quietly, "I picture something in greens and fuchsia to be called Ecology Center."

"I don't believe I heard that . . . Hod, what do you have in mind?"

"Political caricatures. The machine would be titled Watergate's Revenge."

Mord picked at some lint—or was it a tear?—in the corner of an eye.

"Colonel Armsby?"

"Hrrump . . . yes, sir, well, I think we need something with a masculine image. How does 'Ball City' strike you, sir?"

"I won't tell you where, Colonel. Link, you're my last hope."

"Yeah, Mord, I think I've got something that'll get their attention: skin. Call it 'Pavement Princess' and on the back glass, in living nude color, we'll depict—"

"—I don't want to hear." The project co-ordinator looked grim and aging as he exasperatedly fingered the miniature gold cup-shaped pin on his lapel, a memento from the company for not ever having missed a coffee break in 37 years. "I have a modest proposal of my own," he said. "Picture this in flashing lights, America's hero: Da Fonz!"

Princeton Fondle leaned over and whispered to Sonny Kidd, "I'll bet now we take a vote."

"We'll now take a vote," Mord said. "All in favor of Da Fonz say, 'Aye'."

Only one "Aye" vote was cast, but it was Mord's. "Unanimous," he declared, "We'll build Da Fonz."

"Here, here," Princeton mumbled to himself.

"What was that, Princeton?" Mord snapped.

"I was just envisioning the artwork, Mord. I said, 'Hair, hair.' I see a backglass of oily black hair flowing down onto the playboard in a continuation type of presentation brooded over by the scowling figure of Arthur Fonzarelli resplendent in a black leather jacket which lights up 100,000 points in the padded shoulders when the player turns the machine over." Princeton fondled his headband nervously.

"Good, good, shows you're thinking, taking the ball and running with it; I like initiative on my team, Princeton. Can't stand 'yes-men'. . . Sonny?"

"Yes, Mord . . . ?"

"It's time for some big decisions, Sonny. Pop bumpers and playing surfaces—any new approaches for Da Fonz?"

Sonny paused reflectively. "Mord, you know how we're always getting criticized because the finish on our playfield gets cracks in it?"

"Yes," Mord responded, "have you solved that problem?"

"No, but I think if we paint The Fonz's motorcycle on the playfield the cracks will blend right into the tires and lend a real authentic 'used' appearance. Ought to be a smash

feature."

"Innovative . . . I like it, Sonny . . . shows . . . flexibility. Anything in pop bumpers?"

"Well, I have been experimenting with a new type where the bulbs don't burn out for long periods, sometimes weeks, but I'm not sure the operators could stand the transition yet. They're used to changing lamps every two days. We may have to introduce this concept gradually, like maybe one pop bumper in a cluster will be wired properly so the lamp burns at the correct rating."

Mord frowned and chewed on the end of his tie. "You're a warm human being, Sonny." He shifted his gaze. "Hod, flippers?"

"Yeah, Mord, gotcha. We haven't been standing around picking our noses down in the flipper department either, ya know. We've come up with something never tried before—one flipper."

"One flipper!" Mord screamed incredulously.

"One flipper, 16 inches long, and it takes two hands to press the button. Da Fonz will be the first game in America to take this direction in flippers."

"But are you sure it'll catch on, Hod?"

"Replacement coils'll sell for \$9.95 each."

"Let's try it, what the Hey . . . can you supply us with those coils, Link?"

"There'll be the usual two to three week delay on those parts, Mord, but yeah, we'll be getting them in."

"How about the wiring problems?"

Link stared at the solder gun burns that qualified his hands for Hiroshima survivor benefits. "We're gettin' better, we're gettin' better. Last month our Unguentine consumption decreased by one full can."

"Colonel Armsby, what can you contribute to this session?"

The Colonel puffed militantly on a corn-cob pipe. "Um-puff-um-puff-Sir, we in the Credit and Replay section have a splendid idea. You know that little window that shows the player how many games credit he has up—puff-puff—we're going to put that little window right in The Fonz's left eye so every time the player wins a game—puff—The Fonz will throw him or her a big wink—puff-puff."

"Colonel, you've out-done your-



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pool table with  
the Velvet Touch

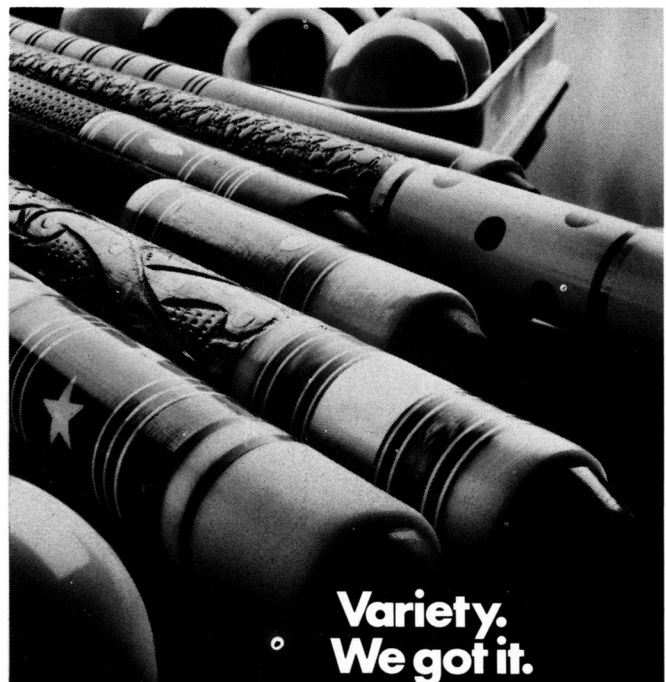


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PLAY METER

self."

"Thank—puff-puff—you, Mord, sir."

"How about those coin micro-switches that fail to give the player proper credit for a quarter? Has your department remedied that?"

The Colonel mumbled something unintelligible, obscene, and negative.

"Da Fonz is taking shape, men," Mord beamed, basking his comrades in a fatherly grin, "and I, for my part, will be out signing our star, Henry Winkler, to be a personal endorsement and appearance con-

tract. This pinball machine, I predict, will be the biggest seller since The Wizard. About the only thing that could go wrong is if Henry Winkler would come out in the middle of our promotion campaign and confess to being a bi-sexual or something.

"And how likely is that? . . . Dismissed, men."

**YOU HAVE INPUT.** "Mailbox" is the part of *Play Meter* that is most truly yours. If you like something, let us know. If you don't, let us know. If you don't talk. We can't listen.

## Critic's Corner

(continued from page 34)

that if you're good at something, keep doing it because you'll only get better and better. Well, welcome to yet another drop target heaven (or should I say haven?) with this one-player entry that should cause quite a 'racket' if you're 'courting' some 'net' gains in play. (Don't mind the previous line, it's a throwback to an era when I was an advertising copywriter filled with *punishing* remarks.) Anyway back to the matter at hand, *Volley*, which does serve up a great deal of action.

Fifteen, count 'em! Fifteen drop targets in a splendid array of blue, green and yellow dot the center of the playfield. And this is the action of the game although everything here pulls together nicely. The most important aspect of the game is that Gottlieb hasn't forgotten the single-player. And this I think is important only because the play action *can* be different than what it is for multi-player games. Plus Gottlieb has a way with feeling very comfortable with this type of game; they've proven it in the past and show no sign of letting up. (I've seen three other single-player models yet to be released which are truly good games for their own genre.)

The top of *Volley* is difficult, but the challenge to beat it may rest more with how the location has 'tightened' or 'loosened' the lanes. There's three of them, interestingly (from left to right) colored blue, yellow and green. Three thumper bumpers spread the top for some good upward mobility although the placement makes for a hard return-to-the-top shot from the flippers. Skill. Remember that word for this game, because a player can't get by on good looks alone. (I know.)

The drop targets, which I mentioned earlier, are placed at the center in such a way that the blue targets (five in all) are placed at the left at a rather perpendicular angle to the flippers. The same holds true for the green drop targets at the right. While at the top middle facing head on are the yellow targets.

Side lanes at either edge behind the plastic of the drop targets can be dead man's land if the ball drains down the side. The Gottlieb bottom harkens back to Bank Shot and Sure Shot with those annoying little



## CUSTOMIZING

### Gran Trak-Trak 10 Multiple Choice Question:

Would you like your Gran Trak or Trak 10, (1) to earn more revenue with minimal investment, (2) to have a longer life, (3) not be obsolescent, (4) gain trade-in value instead of losing it, (5) have additional features which create increased play-appeal or, (6) be a new game?

If you answered yes to any of the above, we've got something for you. If you answered no, you must not own either game because this unique conversion made possible by a custom-programmed "piggy-back" board can answer *all* of the above six questions with a minimal investment.

#### Added Features:

- (1) Five total tracks which change each time the player passes the starting position (eliminates boredom of 1 or 2 tracks)
- (2) An attract mode that changes tracks constantly on the screen while the game is not being played (attracts customers to the game)
- (3) Extended time for the player if he reaches a score of 30 miles (an incentive for the player to improve his ability)
- (4) Improved steering for the car (provides the car with an acute sensitivity to the steering wheel which adds player appeal)

#### Installation:

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rubber-ringed posts that beg for a nudge; or even a shove. The kickers once again don't offer too much in the way of forceful action and tend to glide the ball rather than 'strike' it.

Although the game may appear fairly open to the average player, there is a lot of action if one can control the tempo of the game. The big thing to playing Volley and winning is to get those top lane lights out. This then increases the value of the drop targets from 500 points to 5000 and hence means higher scores, happier players, and, of course, more money for the operator.

How does one get the best of the machine for the special? It ain't so easy, unless you think hitting down fifteen drop targets in a three ball (better as a five ball) game is easy. Once the targets are down the first time, they'll bounce back up if you're not careful, the special magically appears at one of the top lanes—so stop aiming for targets and get that ball back to the top, nudge the little beggar until it goes where you want it to. That's *Volley*, and that's the kind of action this game can generate.

It plays smoothly and can be further alluring because of the drop targets and the potential for a skilled player to try his *luck* at beating a machine where you can have a low score and still have done half-way decent .

In terms of the graphics, Forest Hills this isn't. Nor is it Wimbledon or even shades of Connors, Evert, King, Nastase, Ashe or any other tournament delight. Yes, there is color: and it should find a home for those thinking about spring: but a Target Alpha this isn't in terms of its visual impact. Still it is a good game regardless of the artwork and should *match* up fairly well in most *set* ups.

Rating: ### ¼

#### Williams' BLUE CHIP

While we're on the subject of one-player games, let's turn our attention to a machine, which interestingly enough, features 1975 printed on the playfield. That is not the number of a target, but rather the copyright date. Could Space Mission and Space Odyssey put them this far behind? Still, all things being equal, the game holds the test of time from when I first played it over a year ago. But don't get me

wrong, production on it is a recent thing, so consider this machine a "new" one in the pinball sweepstakes.

The attention here is on the use of numbered targets and spinners. From the top, we find a feature that is almost a Williams trademark—the kick-out hole; which is protected much like on Triple Strike or even the more recent Grand Prix. Two thumper bumpers are placed at the middle top of this fairly symmetrical field, with two targets (number 1 and 2) at the left and the other target (number 3) at the right. Also at the top right corner is a kick-out hole which gives points or a special if the player has done all that can be done.

Moving slightly farther down the playfield, on either side is a lane which has a spinner next to it (on both sides). At the middle of the playfield rest the toughies. Numbers 4,5, and 6 stand protected by four red posts; making this the sucker shots of the game if you can't hit the targets. Lower down at either side rest numbers 7 and 8. Finish off the features with a Gottlieb bottom; add the usual Williams' speed, and you have a game that can be a chore to play or something that's thoroughly challenging.

The problem with the machine rests in the movement of the ball. The bottom slingshot kickers offer some good angle action, but some of the flipper shots aren't all that they could be. The play tends to center around the spinners from the player's angle. Those middle targets are best left forgotten since they're fraught with danger. But then, one isn't playing it the way it should be played—and the build up of points and bonuses or specials are directly tied in with getting the eight targets hit.

So what one has here is a good standard pinball machine, but not anything that could be considered a *pinball machine* (if you get what I mean). The six digit scoring is nice, as is the build-up and tolling of out-hole bonus points, but there's nothing remarkable about the playfield design. Also, some may write it off as a "single-player" game. However the connotation doesn't have to be totally forlorned.

The artwork is crisply uninspired and sends images of Chicago Coin's Red Baron and Blue Max. There

remains no unity of purpose, nor even a playing out of some scene as was the case with Roy Parker's imaginative renditions. With *Blue Chip* one feels that the market is not bullish, nor is it likely to be bearable in the distant future.

Rating: ## ½

#### Bally's FREEDOM

Better late than never I suppose, although Williams' Bicentennial game has *yet* to surface in production. This new four-player from Bally is going to confuse some only because the brochures show a slightly different game; but I'll get to that later. Also, *Freedom* looks to be the model that's going into dual production—both solid-state and electromechanical. For our purposes here, let's direct our attention to the more standard version and leave for another time the whys and wherefores of chips and circuits.

Right off the bat, let's admit that this isn't a bad game. In fact, it's pretty good....at least that's what Art Genatt told me. Besides, while playing this game head to head, he even managed to win a few games. (This previous statement is a paid political announcement that should warm the cockles of Art's heart and send tremors through Runyon, since now, there will be no living with the instant fame Art has garnered.) But back to *Freedom* with its resplendent reds, whites and blues. This is an open game that has a lot going for it, the playfield offers something that should remind many of Smart Set a golden oldie that featured a "wheel" in the middle of the playfield as well.

At top, you'll notice that the game has a large area of space bordered by two high powered kickers. At the center is a kick-out hole which locks into the wheel value depending upon how well you time your nudges off the rubbers. A player can get an instant 5000 points, a double bonus, an advance of the bonus or even some lit spinners.

A side-way triangular set-up of thumper bumpers is next with the tip of the triangle pointing toward the right. Within the sweeping plastic is an advance bonus target at the right. Move down a little and the spinner appears, reminiscent of Triple Action and a few of Williams' other goodies from the past. Just down from this, to break up the flow

and supply an alternate for the less than accurate player is a kick-out hole which scores the wheel value, or if the player hits the ball too hard, will cause the ball to bounce off the back rim and back down to the plunger. At the left of the playfield to balance off the action one finds yet another spinner and five drop targets which are angled more than was the case with Capt. Fantastic or Old Chicago.

That brings us to the bottom, and the discrepancy between the flyers and ads that have been circulating, and the game as it in fact will be produced. Forget (what I would call) the Spanish Eyes bottom and instead think of a Gottlieb bottom. Because the latter is what you're going to get—thank you Europe. Anyway, in terms of upkeep this modification is probably for the better, otherwise you'd have a great

many players shaking the hell out of the game once the ball ventured down to flipper land.

The play of the game is easy. Hit the drop targets down once or twice depending upon the location and how the game has been set up, and voila! instant *Same Player Shoots Again* and on top of that the chance for the Special. The action is fast and located away from the flippers so nudging is advised for the best rebounds off of the thumper bumpers which have a lot of spring and life to them. The spinners are good secondary shots although the one at right is at a rough angle to be done consistently well. The left one is better only because that's where the action is (drop targets and all). The primary shot that most players will probably adhere to is toward that top right bonus target and the chance to bump the ball back off the

bumpers and into the top kick-out hole.

The limited bonus could be considered a drag (up to 15,000 or 30,000 when doubled), but the wheel value is the thing that pulls this game through. It's a good controllable random feature which should keep players guessing and plotting in their timing.

In terms of graphics, this isn't a Bally original. The artwork is simple, to the point and very American in its theme and feel. In fact, considering past Bally motifs this backglass is rather spartan and to the point.

All in all though this game should get a great deal of play. It's not that hard and with the fast action and wide open playfield, players should have a heyday dropping the targets and going through spinners.

Rating: ### ¼



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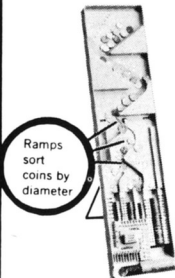
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The competition, known as the Coca-Cola Bottlers Hotel Pin King Championship, created such tremendous interest among the general public that many people who had not previously played pinball felt the urge to have at least a couple of tries at winning some of the great prizes.

First Prize was a Cruise East cruise for two on the M.S. Rasa Sayang. The trip, which involved flying to Singapore and cruising to Surabaya, Bali, Jakarta, Kuala Lumpur and Penang, was valued at around \$2,500.

Other prizes included a trip for two to Lindeman Island, a Rank Arena color TV and a Rank Arena four piece hi-fi system. In addition,

prizes worth in excess of \$10,000 were supplied by various companies for the hotel heat winners; these included Coca-Cola products, radios, Fridgy Bags, 26-oz. bottles of Bacardi Rum and double passes to Harold Park Trots.

Approximately 250 hotels and licensed clubs participated in the championship with each individual heat winner to participate in the knock-out finals, held at the Hyatt Kings-Gate at Kings Cross, one of Sydney's leading hotels.

The championship was a marketing exercise by Leisure and Allied Industries of Australia to boost the popularity of pinball and introduce the flipper games into hundreds of hotel and licensed club locations.

All machines were sited in hotels and licensed clubs on a twelve-month contract, and then offered for sale to established operators. The accompanying advertising campaign was designed to reflect an increased respectability in the entire industry.

In many cases the placement of a pin in one of the hotels represented

a first time ever. "With familiarity, the location owners are fast to recognize the benefits from other, newer machines which these days are consistently becoming available," a spokesman for Leisure and Allied said.

"So the whole business of new locations establishment was given a substantial shot in the arm. The operators who purchased equipment for the competition have been quick to realize their access to hotels with the placement for further equipment."

The Coca-Cola Bottlers Hotel Pin King Championship was the brainchild of Mike Farley, national promotions manager for Leisure and Allied. A pilot scheme was run in Perth earlier in the year creating some 80 new hotel locations, and the formula seemed to be a winner for obtaining new sites.

Farley says, "There is no end to the marketing of coin machines this way, and with the acceptability of multi-national companies participating in the coin machine industry, the industry itself can only gain respectability, in addition to attracting player participation from all walks of life."

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(continued from page 19)

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**PLAY METER:** The manufacturers who make slug rejectors, can't they do that for you.

**ISAACSON:** They will eventually. If you could boycott them, it would help. But everybody buys them so why should they worry about it? Let the guy on the street sweat it out.

The majority of calls on all coin operated games are from coin chutes: bad coins, ice cream sticks, all sorts of things. If a guy could come up with a coin mech that would just reject anything and everything except an honest-to-goodness coin he would make a million. The problem is a bad coin makes the chute inoperative, just like that. That's why it's good to have to coin chutes. You should have four or five.

Also, some of the manufacturers put the slug rejector in such a position you can hardly get to it. You have to crawl in on your back to reach it, or stand on you head to make an adjustment on it. And that's the heart of the machine, the slug rejector.

**PLAY METER:** Is that your biggest complaint, the slug rejectors and the placement of them, their inaccessibility for repairs?

**ISAACSON:** I'd say so.

**PLAY METER:** What other things do you have to do when you get a game, let's say a flipper first, out of the crate, before you put it on location?

**ISAACSON:** You have to see that all the parts are

straightened out, that none fell apart coming from the factory. That's another labor problem really. Instead of having the parts secured like they should have been when the game was manufactured, they might have just stuck a piece in and forgotten to tighten up the screws.

Then a lot of our time is consumed in putting meters on, because we do put a lot of meters on. You get all kinds of information from a meter. We may have been the first operation to do percentaging; we percentage guns, flippers; we percentage everything we can.

**PLAY METER:** What's your ideal percentage on a flipper game?

**ISAACSON:** There isn't any ideal. You go by location, the kind of players you get on a location. The ideal percentaging is one that makes the public happy and yet insures making a profit. In a location where we have a lot of good players, I'd say we're averaging in the forties on replays. At the airport, where we've got mostly novices, it runs about 25 per cent. But if you took those same machines at the airport and put them on an "expert" location, they'd be liable to go 60 per cent.

**PLAY METER:** What about a standard video game, how do you go about percentaging that?

**ISAACSON:** We can't put a meter on it and that's unfortunate. We wish we could.

**PLAY METER:** You can't meter free plays? Why's that?

**ISAACSON:** It's not built into the game. We do try to give the player enough time to make the score. We've always believed in operating liberally, whether flipper or bingo or video. It's the liberal games that seem to last the longest.

**PLAY METER:** Once a game is on location, what happens to it in terms of your maintenance program? What can you do to a game to prevent it from breaking dow, to prevent down time before it starts?

**ISAACSON:** We constantly check good locations. We have our mechanics go to the location, not wait for calls. But it doesn't always help. Something might break down as soon as you walk out the door. I checked one location myself last week, and by the time I'd checked the last machine, the first was already out of order.

**PLAY METER:** When you get a game in, can you pretty much guess what's going to go wrong and prevent that before it happens?

**ISAACSON:** That's not really possible. Other than the coin chute problems, the next most common problem that occurs in a flipper game is probably broken wires. But you can't predict that; you can't predict where that's going to happen.

**PLAY METER:** What sort of life do you people experience on location with flipper games?

**ISAACSON:** A *Gone with the Wind* or a *Godfather* will run a year where a regular movie will run a week or two weeks. It's the same thing. The funny part about games though is that no matter how lousy one is, there's going to be one location where it's the greatest game that was ever built, even if it's a game you couldn't make a dime out of anywhere else.

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