

**COIN INDUSTRY**

# **PLAY METER**

Volume 2 No. 10

October, 1976



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the industry gets national exposure

**Foosball:**  
winning and operating

**Service:**  
a company that doesn't make anything



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We will exhibit our new phonograph range for 1977 at the MOA Show, Parlour 8,  
Conrad Hilton Hotel, Chicago. November 12, 13, 14, 1976.



# COIN INDUSTRY PLAY METER



MEMBER

**Volume 2/No. 10  
October, 1976**

## features

**St. Paul Pair Wins \$20,000 .....20**

Last year's runners-up became this year's winners of Tournament Soccer's \$125,000 World Championships. Editor/Publisher Ralph Lally was there for the action.

**"Tomorrow's" Pinball .....35**

Newsman Tom Snyder has a pinball machine in his dressing room and now he's played it on national television. National champ Steve Kirk and media guru Marshall McLuhan joined Snyder on a recent program dedicated to flippers. Resident critic Roger Sharpe reports.

**We Service What They Sell .....37**

Kush n' Stuff may be the only company in our industry that doesn't make anything. It's a service company. Managing Editor Rick Dietrich talked to Bill Arkush and John Pfaff of Kush n' Stuff to find out what that means.

## departments

**From the Editor .....8**

**Mailbox .....10**

**Coinman of the Month .....14**

**Operating .....18**

**Critic's Corner .....22**

**Music Programming .....26**

**Association News .....28**

**Distributing .....30**

**Manufacturing .....31**

**Technical Topics .....33**

**New Products .....38**

**International Dateline .....40**

**Classified .....46**

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# from the editor

October is here. The big MOA show, with all of its excitement and surprises is just a month away.

Most have already seen the elegant new Rowe/AMI's and the striking new Seeburgs and soon Rock-Ola will be showing their new offering for the year. Phonograph prices, as expected, are up again this year, yet the increases are relatively modest. After all, the cost of everything else is going up seven to eight per cent yearly.

There also is a good chance the copyright bill will be passed this month which means those of you who operate jukeboxes will soon have to start paying the \$8.00 royalty fee we've been telling you about for the past two years. And last but not least, October will see the first of a series of regional service schools sponsored by Play Meter and conducted by technical editor Robin Minnear of Kush n' Stuff.

Some games manufacturers have followed the phonograph manufacturers and decided not to wait until the MOA show to release their new offerings. Sega, for instance, has entered the U.S. pinball market with Rodeo, U.S. Billiards has introduced its new Turn On, Turn Off game, Electra Games will soon be sneak previewing its new entry Air Fortress and Ramtek will be releasing its new Horoscope astrological and bio-rhythm machine. One wonders if these advance releases mark a trend that other games manufacturers will be following in coming years.

While that may be the case, I would rather think that they are doing this because of the rather late dates of the MOA show which is almost a full month later than last year. It's unclear as to why the show is late this year and it's spilt milk anyway. Still it's important, I think, to have a date that can be fixed from year to year.

The world's largest coin machine exhibition, the ATE, which is held in London each year, always falls on the last Tuesday, Wednesday and Thursday of January. While we are still in favor of having two national trade shows each year—one in the early fall and one in the late winter or early spring—I think the ideal time for the fall show is early October. This gives the phonograph manufacturers and distributors the whole month of September to hold their own showings and would better enable games manufacturers to balance their production runs and get in two good selling seasons.

As for what days of the week the show should be held on, I think the present Friday, Saturday and Sunday format is sound. It may not be a bad idea, however, to add Thursday for those who value their weekends too dearly. And, with the bigger and bigger shows each year—this year sees the opening up of a new hall—it's taking longer to get around to every booth.

The important thing here is the timing of the event. For all concerned, the show would be better off if its dates were fixed rather than floating from month to month as they are now. After all, the MOA show is the biggest of the year for those of us in the U.S. and it's something for everyone to look forward to attending every year, not every 10 months or 13 months.

Speaking of attendance, we hope to see a lot of new faces there this year. If you haven't been, you don't know what you're missing. I invite you to come to Chicago on Nov. 12-14 and visit us in booth 198 at the Conrad Hilton Hotel. The MOA is an experience you will never forget. See you there.

Sincerely,



Ralph C. Lally II  
Editor & Publisher

## Calendar

October 2-3

Wisconsin Music Merchants Association, annual convention. Holiday Inn, Wausau, Wisc.

October 2-3

Coin Operated Industries of Nebraska, meeting. Ramada Inn, Omaha, Nebraska.

October 7-10

National Convention-Exhibit of Vending and Food Service Management, Civic Center, Philadelphia, Pa.

October 13-15

ENADA [specialized automatics trade fair]. Rome, Italy.

October 14-16

West Virginia Music & Vending Association, annual convention. Sheraton Inn, Clarksburg, West Va.

November 12-14

Music Operators of America, Expo 76. The Conrad Hilton Hotel, Chicago, Illinois.

November 18-21

IAAPA [Parks Show]. The Rivergate, New Orleans, La.

January 10-13

HORECAVA [Catering trades show]. Brussels, Belgium.

January 25-27

A.T.E. [Automatics Trade Exhibition]. London, England.

April 14-25

Milan Fair [automatics section]. Milan, Italy.



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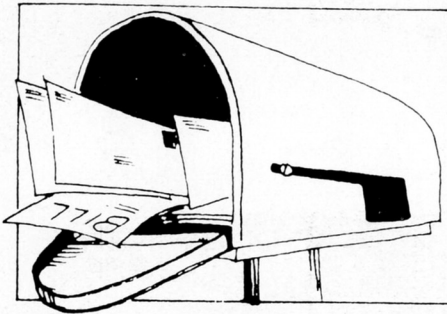
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# mailbox



## CRITIC'S CORNER PRAISED

The hell with the critics!

Every industry needs self-examination in order to maintain its own integrity. It's apparent from the content of Roger Sharpe's article in the September issue of *Play Meter* he obviously has the interest, the desire and the opportunity to provide a professional over-view of our many faceted industry.

If professional honesty would alienate a manufacturer, distributor or an operator, then we are all better off for your having uncovered what must be their own guilt or wrong doing.

However, to maintain your critical honesty, you cannot fear or succumb to the inherit pressure of those you criticize, or your value to the reader will soon be lost. We therefore, encourage you to maintain and even expand your column into all the failings of the business, be they poorly manufactured machines or products, or operators or local agencies that need criticism.

Besides, anyone who can write in a national publication that "pinball is an integral part of their life"...is my kind of a guy!

Keep up the good work.

**N. Lee Aronfeld**  
President  
Le Mans Speedway  
Wichita, Kansas

Your column "Critic's Corner" by Roger Sharpe is one of the most important reasons for operators to subscribe to *Play Meter*. Sure the manufacturers don't like it when their product gets a low rating just like they love it when they get a high rating. We can learn from our distributor what's new, but we

need to know more than that. If a game gets a lower mark that doesn't mean that I won't buy it, but it does help me decide which game I will place in a particular location.

**Jimmy D. Cole**  
Cole Vending  
Weaverville, N.C.

Congratulations on your recently inaugurated department, "Critic's Corner" by Roger C. Sharpe. I have hoped for years that some way we operators might have this service available. I certainly hope you will continue to offer us a review of the new

games. Also "Technical Topics" is, I think, very worthwhile.

Information of the nature we get from features like this help make *Play Meter* a very valuable book for our industry.

**Ted Nichols**  
President  
Music Operators of America  
Owner  
Automatic Vending Service  
Fremont, Nebraska

*[Thank you, gentlemen! Thank you very much for your kind words. Roger and I deeply share your concern and are*

*(continued on page 12)*

## PRE-MOA



## SPECIALS

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<b>ALI Ski (demo)</b> .....995	<b>MIDWAY Play Time</b> ..... 345
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*pleased to report that not one single letter received had anything negative to say about "Critic's Corner". Thanks to the support of our readers, Roger's column will continue. Ed.]*

### CANCER SURGEON

We disagree with your statement that "Location owned equipment is like a cancer." [From the Editor, August '76] Nearly 25 per cent of our service calls and sales are for location owned equipment. Most of these are locations that operators have refused or pulled out of because of too many break-ins or too little income. Many of these locations are bars and restaurants in ghetto neighborhoods or private clubs which are not open enough hours to gross enough revenue to properly service the equipment.

An operator cannot survive on a \$20 gross, \$10/\$10 split, but the location owning its equipment can easily survive as it is equivalent to splitting \$40 which presently is the operator's break-even point per machine.

Many of these locations would

find it difficult if not impossible to survive without their music and games. It would be very unbusinesslike, and *it is illegal* (anti-trust) to deny these small, marginal locations the right to compete with larger, more profitable locations and operators, yes *operators*. Even owning only machine qualifies these location owners as operators and they are protected under the anti-trust laws.

Eze Repair Co. has turned several of these one machine-one location operators into operators of very substantial routes.

**Patrick E. O'Toole, Jr., Pres.**  
**Eze Repair Co.**  
**Brooklyn, N.Y.**

*[While we can sympathize with your eagerness to help those who can't help themselves, we can't help but wonder how many routes your "services" helped eliminate completely or reduce substantially. Ed.]*

"Survey '76" [August '76] is a very good article. The comments point up what a wonderful business this is. If there are any people in this business for the money alone, they should sell out

and get into a more lucrative field. There are lots open.

**James B. Reaves**  
**R & B Music Inc.**  
**Whiteville, N.C.**

In response to "From the Editor" for June, I feel there is a great demand for the album type phonograph. It does seem that the younger generation is listening to more album recordings than anything else. I think you have a good idea.

**Charlie Horhn**  
**H&H Amusement Co.**  
**Jackson, Mississippi**

Your magazine is greatly appreciated. Keep up the good work.

**James T. Fox**  
**A-OK Vending Co.**  
**Chicago, Illinois**

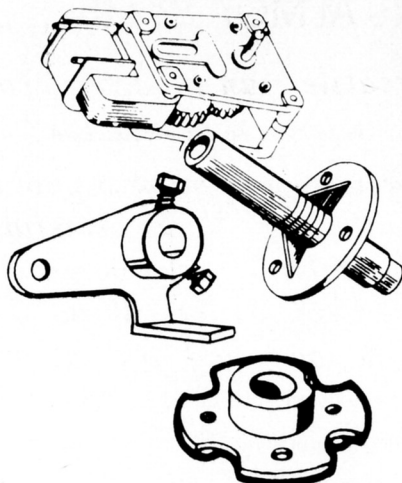


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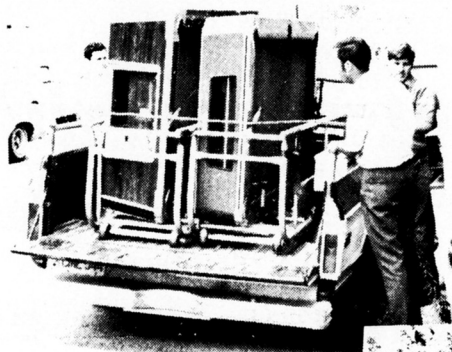
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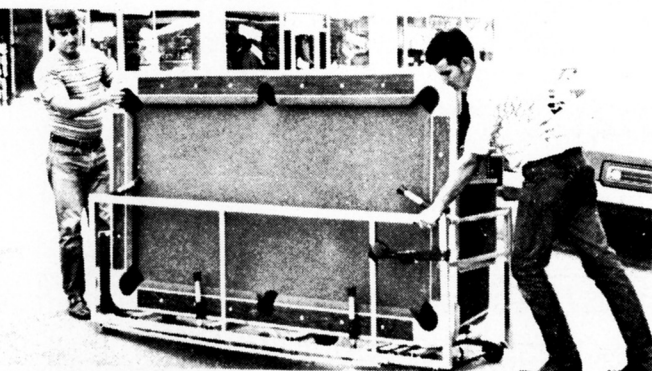
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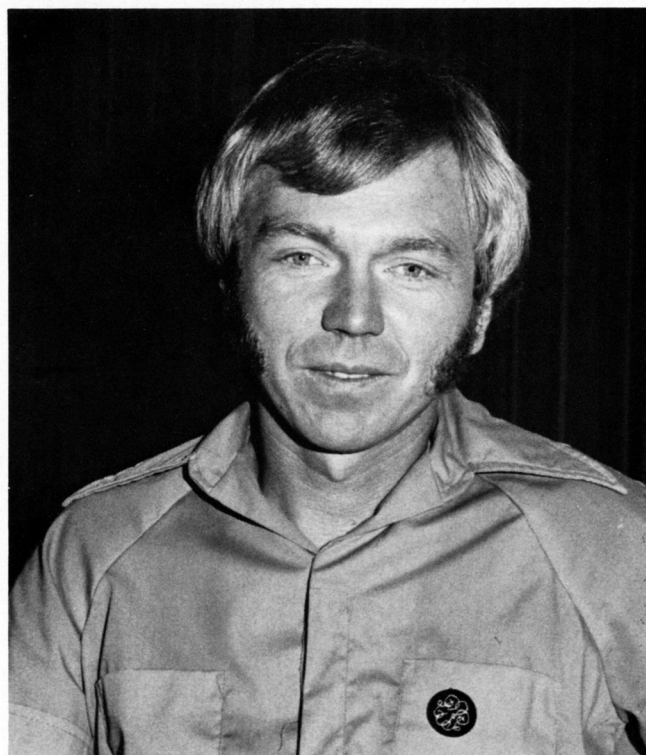
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# coinman of the month

## A Foosball Education

### Interview with Operator—Principal Adrian Hoines



*"I think if a guy's a good player, if he knows all the shots, he can promote foosball on his own, at a local level."*

*Adrian Hoines was introduced to foosball while a college student at Northern State in Aberdeen, S.D. He had to be coaxed into going out to play a game, but, in his words, "The first time I actually saw a foosball table, that was it." He was hooked. He began immediately playing seriously, developing the different shots and (as soon as they started) entering tournaments.*

*Success came early. He took second place in his first tournament, held only four months after he began playing. And the success continued. Hoines played regularly until 1968 when he was state doubles champion, then he retired for a while. "They changed the tables, so that we just quit. All the guys I knew just completely quit playing."*

*But Hoines wasn't just playing foosball. He worked on a teaching degree at Northern, graduating in 1968 with a major in mathematics and a minor in economics. He taught for two years then returned to school taking a masters degree in administration from South Dakota State. He taught for two more years and then in 1972 took the principal's job at Mt. Vernon, S.D.*

*And he got married. Hoines wife Annette is also an avid foosball player with three or four trophies of her own. The Hoineses have no children.*

*October's Coinman of the Month started operating on a part-time basis in 1972. He plans to go to a full-time operation at the end of this school year. And he's started playing again. He came to Minneapolis, Minn. to participate in the Tournament Soccer World Championships. Play Meter, of course, was there and had the opportunity to*

*conduct the following interview:*

**PLAY METER:** So you were first introduced to this business as a player. When was it that you decided you wanted to be an operator?

**HOINES:** It was when Bill Sumption got involved and started stirring up all this interest in Minneapolis. He and I'd come to Minneapolis and we'd just beaten everybody down here and they thought we were really fabulous. We got a kick out of that, and he started looking into the business. Then I said to myself, "Well if he ever gets anything going I'd like to buy a table if I could get hold of one." He finally ran across Tom Hanson who was already selling tables. So, four or five players got together and started Hanson Distributing, and I bought a table from Bill just to practice on. Then he said, "Well, why don't you start selling tables, home-style tables?" So I bought a bunch of tables and sold them. Then he said he'd like to promote Tournament Soccer across South Dakota and they wanted me to promote it since I had a pretty big name in foosball across the state. So they got me started over there as a vendor. I just set out a few machines to see how it would work out.

**PLAY METER:** You secured some locations shortly after that?

**HOINES:** Yes, it didn't take long after I started looking around. I set my first table out and it did so well that in two months it paid for itself. So then I really opened up. I really started working on it, started looking around; I picked up more locations and it was always the foosball that did it for me.



When I moved in , those guys couldn't shoot at all, so I'd teach them how to shoot the shots, give them a goal to shoot at. Then a month or two after I'd been in that location, we would run a tournament just to see how they'd improved.

**PLAY METER:** But you'd spend a lot of time teaching the kids the various shots, yourself, personally?

**HOINES:** Well, it depended upon the location. If they were just beginning you might have to go there once a week for a month or so. It doesn't take too long. You can get one guy trained and he'll train the rest.

**PLAY METER:** You are now considering going into a full-time route operation, right?

**HOINES:** Oh yes. I'd like to quit work in January and go into a full-time operation. If I can't do that, I'll have to stick with it until May. I am definitely going to quit in May. You need to promote foosball to make it work: exhibitions, tournaments and advertisement of the big, out of state tournaments, the big money tournaments.

**PLAY METER:** What do you think would happen to foosball if none of that happened, if nobody promoted it?

**HOINES:** Well, I think if a guy was a good player, if he knew all the shots, he could still promote it on his own at a local level. We're trying to get it promoted more in the state right now. I'm trying to start a state foosball association. I've got the names of most of the players across the state that really take it seriously. I'm going to send them a letter to see if they want to join a South Dakota Table Soccer Association, charge them about \$5.00 to join. Then either through the mail or at one of these tournaments, we can elect officers and the officers can take over and try to get it going. Eventually I'd like to see us run a state tournament. This will keep interest high.

**PLAY METER:** Who would sponsor that tournament?

**HOINES:** The Association. We're going to try to get the vendors to join too, but it would be an associate membership for them. We would charge them about five or six times as much as the players for a membership, but it will be to their advantage to join because they'll be promoting the game that way. Also we're planning a once-a-month newsletter and we'll allow all the vendors to advertise in the newsletter as long as it has to do with foosball.

**PLAY METER:** How far along has this association gotten?

**HOINES:** Well, it's just gotten to where I'm getting the names of all the guys, and the guys know I'm going to do this.

**PLAY METER:** How about the other operators? What do you think their reaction is going to be to this plan of yours?

**HOINES:** I think it's going to be positive. The only thing that might prevent its being positive is if they figure Tournament Soccer might be pushing it. But we're going to try to keep that out, to go strictly foosball and not any trade names.

**PLAY METER:** What's going to happen when you have the tournament? What brand of tables are you

going to use?

**HOINES:** The players would decide that. I think in South Dakota, they'd either go Deutschemeister or Tournament Soccer because that's what there are across the state. But I think they'll go Tournament Soccer myself.

**PLAY METER:** What about the operators that aren't Tournament Soccer operators? What kind of co-operation could you expect from them then?

**HOINES:** Well, eventually I think a guy could show to them that Tournament Soccer is doing something for foosball where the other distributors really aren't. They're doing the promotion and they're trying to improve their table so it has more player appeal. And if a table has more player appeal, more money goes into that table and that's more money in the operator's pocket. For most vendors, that's the name of the game. I've set some Tournament Soccer tables along side Deutschemisters, and they've doubled what the Deutschemeister had.

**PLAY METER:** Why is that?

**HOINES:** Because they've promoted it.

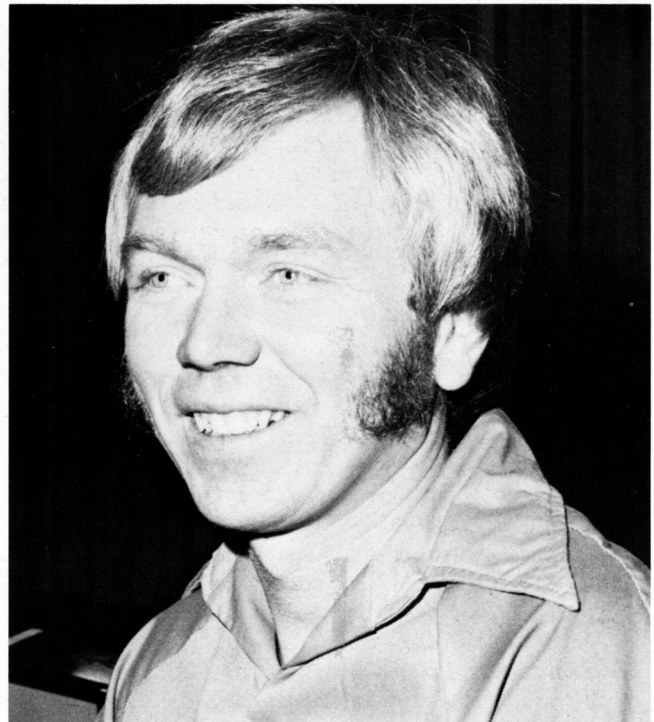
**PLAY METER:** That's the only difference?

**HOINES:** Well, with Tournament Soccer, too, you can shoot such a wide range of shots. If a guy doesn't like one shot you're going to show him or can't learn it, you can show him another shot that he might be able to learn. He can practice one shot, and after he gets that one, he'll go on to another one. It's the variety of shots that really does it.

**PLAY METER:** So the players are particular about the tables they play?

**HOINES:** Oh yes. The players that really put the money in the tables are *very* particular. They take the game seriously. They don't like to get beat and they get upset when they do, especially if it's the

*(continued on page 16)*



*"A table's like a new car: when it's new and looks nice, it's treated with respect — when it gets old and broken down, then it's not treated as well."*



(continued from page 15)

table's fault.

**PLAY METER:** It appears from this discussion that promotion and tournaments are very vital to the continued success of foosball. Is that true?

**HOINES:** That's always been true. But what I'd like to do is to get in an area where there are no tables, no foosball tables at all, and then move in and start out from one spot, get it started there, get a monopoly. It'd grow like wildfire.

**PLAY METER:** You're suggesting then that the operator do something he's never really done before, promote and hold tournaments. How much trouble is there in running a tournament?

**HOINES:** Really, it's not hard to do. Over half the tournaments I run are not run by me—they're run by the bar owners. All you have to do is teach them how to do it; they love to do it themselves. Running a tournament isn't that complicated. One way to learn is to go to a big tournament or just get the information from a guy that's had anything to do with a basketball tournament or something like that. I was familiar with basketball tournaments and wrestling tournaments. Then I looked up information and there wasn't any, so I called Hanson Distributors here in Minneapolis. They'd been running tournaments. Their man said a double elimination tournament. He said he'd researched the library in Minneapolis and couldn't find any information, so what they'd done was sit down and figure out their own bracket skeleton for a tournament. You can buy them from most distributors now, and you can't go wrong because

everything is lettered.

Generally the best tournament to run in a small location is a "draw your partner." I've had flops but I've never had a flop when I ran a "draw your partner" tournament.

**PLAY METER:** You pick your partner out of a hat?

**HOINES:** Yes. That eliminates any team from running off with it every week.

**PLAY METER:** How many teams do you usually have in something like that?

**HOINES:** I'd say eight to ten teams. If they each throw in a buck that's \$20.00. And generally the bar owner and the vendor will kick in \$10.00 or so—it's up to them. You want to give first place a fairly good amount, but you still want to get it down to as many places as you can, so you can have more winners. I've been going forty, thirty, twenty, ten, 40 per cent for first and so on.

**PLAY METER:** How much of that money had to come out of your pocket?

**HOINES:** Percentage-wise, I'd say probably 10 or 15 per cent. But then that's money they'd put back in the tables.

**PLAY METER:** What if you had to put up the whole purse yourself, then would it be worth it?

**HOINES:** Yes it would because you make money on these tournaments. Not the night of the tournament, but you make money in practice for the tournaments. The week before a tournament, the tables will make probably twice as much money as over an average week because of the tournament. The week after the tournament too is always good.

**PLAY METER:** That "draw your partner" is a good idea—I like that.

**HOINES:** Another thing. I always put on my posters "Pro Players Will Be Seeded" and I know all the pro players well. This will be kind of hard for some operators but I know all the pro players. When I say they're going to be seeded, I mean that no two pros will end up drawing each other. And a lot of times if I get a pro and I get two or three girls that want to enter the tournament, I always make the pros play with the girls. It gives everybody else a better chance.

**PLAY METER:** How often should you hold a tournament like this, these small tournaments?

**HOINES:** As often as the players want them.

**PLAY METER:** Once a week? Once a month?

**HOINES:** Some places go once a week. It depends upon the caliber of the players. If they play in a lot of these big pro tournaments they might want a tournament once a week. You have a lot of guys really take it seriously and want to play in pro tournaments. But if you've got mostly novice players, one or two tournaments a year may be enough. It really is determined by the caliber of the player in the area. As the years go by the caliber of your player is going to be a little better, however, and so probably, as the years go by, you might have to run more tournaments.

**PLAY METER:** Do you find that there are more players now than there were last year and the year before? Is the player population growing?

**HOINES:** Oh yes. There are getting to be a lot of younger players. High school interest is really

(continued on page 34)

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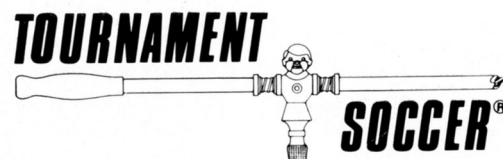
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be awarded at other tournaments in Boise, St. Louis and Birmingham, Alabama. A total of \$100,000 more to be awarded this year. And next year? Next year will be even bigger. You and Tournament Soccer, together, we're making history, right now. And, it's only the beginning.



Contact your Tournament Soccer Distributor, or call 1-800-426-8897 toll free.



## Video Service Hint

by Fred McCord

The easiest and also one of the handiest tools used in troubleshooting video games is the video probe. It is with this in mind I would like to clear up some confusion that exists as to its construction and use.

To build a video probe you need the following:

1. 4.7K (4700 Ohm ) resistor (1/4 watt)
2. Approximately 30 inches of 24 gauge standard wire
3. A clip such as a small alligator clip or Mouser type such as the Pomona Grabber model #3925.

These are generally available at electronic supply houses like Radio Shack. These parts are connected as illustrated in Fig. 1.

You can, of course, hide the resistor in a probe as shown in Fig. 2. These probes are also usually available at electronic supply houses.

There are many documents that tell you to connect this probe to the negative side of the video output capacitor. This is fine except on games that do not have video caps on the printed circuit board. What then? On Atari schematics, edge connector pins (where the PCB is plugged to the wiring harness) are

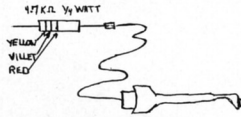


Fig. 1: "Mouser" type clip.

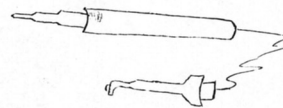


Fig. 2: Resistor inside probe.

indicated by a small square with a letter or number inside. For example: K, 20, etc.

(Note: Very important fact - the letters G, I, O, and Q do not exist in the edge connector alphabet. Remember to skip these letters when counting pins or any edge connector that uses letters.)

Now then, on the schematic you will find a signal called Video, Video Out, or Composite Video. Go to the appropriate pin on the edge con-

ductor and follow the trace until you come to either a capacitor or a resistor network. If you come to a capacitor, connect your video probe to the other side of it as in Fig. 3. If you come to resistors, connect the probe as shown in Fig. 4.

The video probe can be used to look at any video type signals. To generate a picture of a car for example there are many parts that have to be put together logically so a correct car image can appear on the screen at the right location. Detailed troubleshooting with this probe will be a future topic, but, remember one point. When looking at video signals you will be displaying information on the monitor of your game. It is helpful to remember that a logic 1 (Hi or 5V) will be a white display and a logic 0 (Lo or 0V) will be a dark grey or black display.

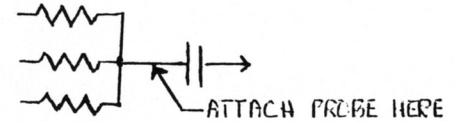


Fig. 3



Fig. 4

An excellent reference to be used in conjunction with your video probe is found on pages 2-18 through 2-21 of Atari's Video Game Operator's Handbook (TM-043) available at your local distributor.



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## Pinball Service Hint

by Bernie Powers

There has been a recent trend in the flipper industry for the operator to gain more revenue with less machine time than in the past. The games are commonly now being set one play for 25 cents, three plays for 50 cents, and easier conversion than ever before.

The kit for conversion of coinage effective on Capt. Fantastic is Kit #477. The installation of this kit is as follows:

1. Change the coin entry windows to read one play 25 cents, three plays 50 cents. The new windows are supplied with the kit.

2. Change the white-blue wire on the door coin chute switches to the cable at that point.

3. Make the following changes on the coin adjustment plugs located on the mounting board.

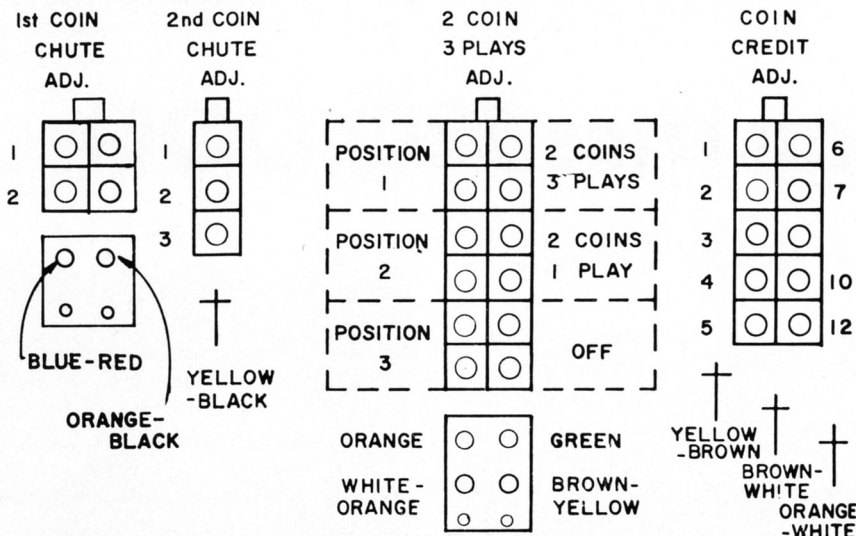
Insert the 2-point plug into position 1 on the "1st coin chute adjustment".

Insert the yellow-black wire plug into position 3 on the "2nd coin chute adjustment."

Insert the brown-white wire plug into position 2 on the "coin credit adjustment."

Insert the orange-white wire

COIN ADJUSTMENTS LOCATED ON MOUNTING BOARD



plug into position 7 on the "coin credit adjustment."

Insert the 4-point plug into 1st position on the "2 coins, 3 play adjustment."

4. Install the following relays to the mounting board relay bank: 2nd coin chute relay AS-2865-2, 3rd coin chute relay AS-23865-3, and 2 coins 3 play relay AS-2865. These are also supplied in the kit.

Installation of these relays is made easy because they are plug in relays to plugs already on the mounting board. There is no soldering required.

The conversion of this nature is not only made easier by Bally's new coin credit system, but will prove beneficial to the operator in generating additional machine revenue.

## Hair Cuts, Sets, and Flippers

The Hairzoo, the largest hair salon in western New York state, is located in Penfield a suburb of Rochester. It's owners Fred and Gary Reed are known in the area as innovators.

Recently Fred Reed and his advertising agency Herb Gross & Co. got together and decided to try installing pinball machines and other coin-operated games as a form of entertainment for the people while they waited to have their hair cut.

A call by Gross to John Bilotta in

Newark, N.Y. realized the idea, and it's now a working success.

Bilotta placed four coin-operated games in the salon, two pinballs, a video game and the combination game The Safe. Something of a pioneer in developing new markets for the coin machine industry, Bilotta sees a lot of business locations like the Hairzoo as potential locations. He mentions bank lobbies and indeed all "high traffic" areas as possible locations.

**Gottlieb flipper pinballs are worth more money now, next month and for years to come.**

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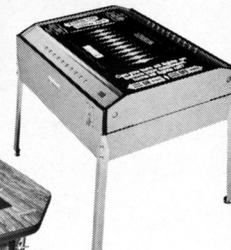
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PLAY METER



# St. Paul Pair Wins \$20,000

by Ralph C. Lally II

What would you have said five years ago if someone had walked up to you and said, "Five years from now, you will be hearing about a world championship event in a sport evolved from a coin-operated amusement device. The championship will actually be contested on that device, and the tournament will have a purse of \$125,000 with \$20,000 going to the winners."

You ask what brand of cigarette the following is smoking, then, "What's the game?"

"Guess."

You guess a coin-operated golf tournament of some sort or perhaps the International Electronic Dart Wall Game Championships. "The winner will receive a plaque with a gold button on it and an athletic-looking forefinger poised over it ready for action."

Your soothsayer shrugs off your good humor, beckons with a bit less athletic forefinger and leans closer.

"Foosball."

"Foos what?"

Well it's happened, and for the second year in a row.

United Financial Corp., AKA Coin

Sports, Inc., formerly Mountain West, headed up by Lee Peppard and Cal Rogers staged its fifth annual World Table Soccer Championships this past Labor Day weekend. The three-day event, which boasted for the second year in a row a purse of \$125,000, was held at the Radisson South Hotel in Bloomington, Minn., a suburb of Minneapolis. A total of 2,138 paid entrants were on hand to battle it out in one or more of the different events, Open Doubles, Mixed Doubles, Singles, Women's Doubles and the Novice, Seventeen and Under and even "Second Chance" events. The number of paid contestants represented a 40 per cent increase over that of the previous year when 1,526 foosers flocked to Denver.

Where did the money come from? Ranging from \$25 to \$75 per person per event, entry fees alone generated \$62,975. For the first time spectators were charged a daily admission fee of \$2 per day. Spectator attendance was estimated to be in excess of 4,000. Receipts from the tables themselves were



*The gang's all here! The winners cuddle up to their Schlitz trophies.*

estimated to be between \$4,000 and \$6000 per day. All this plus the revenues of a concession stand with everything from golf gloves and T-shirts to records with foosball themes and of an attached game room with other coin-op games for both players and spectators to enjoy.

For the first time, Tournament Soccer had a co-sponsor for its extravaganza. The Schlitz Brewing Co., which in theory did not put up any of the prize money, did coordinate a local media program promoting the tournament and, in addition, supplied some 16 kegs of cold draft beer free for all. It was hoped that with the Schlitz tie-in, the tournament would receive national television exposure, but that unfortunately did not materialize.

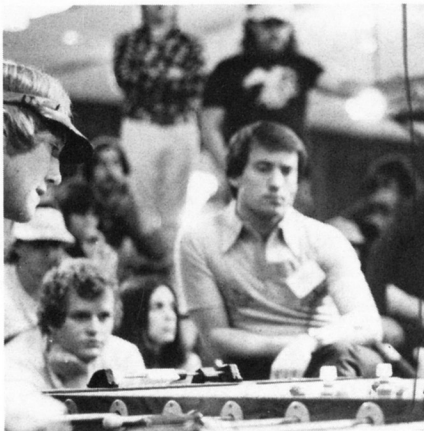
All four local TV stations did send camera crews to cover the event, but as of yet, none of the networks have aired reports on the event. Local TV and newspaper coverage was excellent, however. Other than the trade magazines, the only national exposure the World Championships received was in *Sports Illustrated*. For the second year in a row the well known national sports magazine dispatched writer Pat Putnam and a photographer to the event.



*A shot away. Last year's runners-up became this year's winners. Open Doubles champions Brent Bednar and Mike Belz of St. Paul.*

The competition which was fast and furious, was climaxed on Labor Day with the finals of each event. The big one was of course, the Open Doubles Championship, the last match played. Here the winning team received \$20,000.

Ironically the team of Brent Bednar and Mike Belz, both of nearby St. Paul, the team that lost out in the finals last year, came back to win the title this year. Even in the final game, the players could be seen inserting a quarter into the table the match was being played on. Moments later that quarter returned \$20,000 to the victors. Not a bad investment at all.



Dan Kaiser, part of last year's winning doubles team, took this year's singles title.



A happy pair, Women's Doubles champs Lori Schranz and Karen Gilliland of Dallas.



The Press attended the Championships in force. Here a local TV cameraman and Sports Illustrated's photographer focus in on the finals.



Seventeen and Under champ Merlin Arment can't help smiling.

## THE WINNERS

### Open Doubles

1. Brent Bednar, Mike Belz, St. Paul, Mn .....\$20,000
2. Jim Zellick, Missoula, Mt., Marcio Bonilla, Seattle .....\$11,000
3. Dan Kocak, Minneapolis, John Shotwell, Phoenix .....\$7,000

### Mixed Doubles

1. Rick Beberg, Chico, Ca., Bev Froom, Portland.....\$7,000
2. Johnny Lott, Vicki Chalgren, Boulder, Co.....\$4,000
3. Gary Pfiel, Lori Schranz, Dallas.....\$3,000

### Singles

1. Dan Kaiser, Portland .....\$7,000
2. Steve Simon, San Antonio, Texas .....\$4,000
3. Johnny Lott, Boulder, Co .....\$3,000

### Women's Doubles

1. Lori Schranz, Karin Gililand, Dallas .....\$2,000
2. Kit Lewis, Jeannie Thyberg, Minneapolis .....\$1,200
3. Joyce Trebelhorn, Marla Gibson, Portland .....\$700

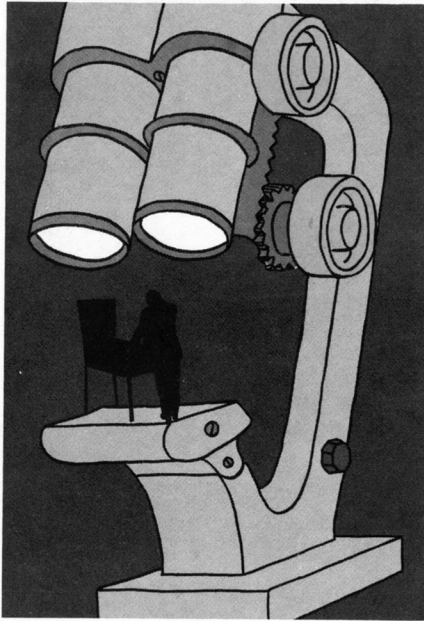


Mixed Doubles winners Rick Beberg and Bev Froom, a west coast pair.



# Hands Across the Water

by Roger Sharpe



I am dismayed this month. Those who would complain and feel outrage about my doing this column, suddenly grow quiet regarding the more important issues. I'm speaking, of course, of the New York dilemma. I know that it's easy to attack me for what I've been doing in reviewing games. But where are the voices when a city turns against you and your products? What I am doing is sublime innocence compared with what has been perpetrated in New York. I wish that those of you who have lashed out at me would be half as vocal in saving pinball for New York City and other areas that are being threatened.

There is, admittedly, a bitter taste in my mouth. Maybe I have blown the occurrences in New York out of proportion; but I don't think so. Something has to be done. The laxity on the part of many of you to stand up to the issues seems more appalling to me than any critique I

could ever give on any game. I know that I'm ready, willing and able to fight tooth and nail to upgrade the image of the pinball industry. How many others are equally as willing? I implore you to *do something*, to act in a positive fashion for a change!

The problem with pinball can be remedied if many of you risked the wrath of your contemporaries. And if you believe strongly enough, you may even gain some respect and admiration. Leaders are needed now, not just followers meekly going it alone. I am willing to put my beliefs and reputation on the line to save pinball; I only wish there were a multitude of others who felt as passionately as I do.

Anyway, now that I've reasonably purged my soul of the feelings that have been piling up, I think it's time to begin another installment of Merry Pinball, Merry Pinball. If you remember, in our last episode Sgt. Foley was debating whether or not to arrest this writer for blatant unbiasedness regarding the review of games. Loretta was trying for a comeback, but thought that solid-state might sidetrack her career. And dear old Mary didn't give a damn, feeling that she would try to play any game in town, no matter what I had to say about them. With all this fresh in your minds, why don't we try to see what a few of the European manufacturers are doing, in this 'hands across the water' segment.

### Zaccaria's WOOD'S QUEEN

This Italian manufacturer has produced a rather smooth playing game. The two-player suffers a bit in the translation (I'm not sure that *Wood's King* or *King of the Jungle* might not have been more appropriate). But the name doesn't detract from the playability of the machine. Six drop targets appear at the mid-right of the playfield, while six targets on the left supply a fair balance for play action. The triangular thumper bumper configuration at the top of the game supplies good action and suitable rebound angles.

What I have been calling an 'Italian

(continued on page 41)



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# Top 20 Country

Now	Was	
1	2	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS/RCA PB 10711
2	3	IF YOU'VE GOT THE MONEY, I'VE GOT THE TIME WILLIE NELSON/Columbia/Lone Star 3 10383
3	8	HERE'S SOME LOVE TANYA TUCKER/MCA 40698
4	6	ALL I CAN DO DOLLY PARTON/RCA PB 10730
5	5	CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS/RCA PB 10721
6	1	I WONDER IF I EVER SAID GOODBYE JOHNNY RODRIGUEZ/Mercury 73815
7	10	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS/Mercury 73822
8	12	THE GAMES THAT DADDIES PLAY CONWAY TWITTY/MCA 40601
9	11	AFTER THE STORM WYNN STEWART/Playboy 6080
10	4	[I'M A] STAND BY MY WOMAN MAN RONNIE MILSAP/RCA PB 10724
11	7	AFTERNOON DELIGHT JOHNNY CARVER/ABC Dot DOA 17640
12	21	YOU AND ME TAMMY WYNETTE/Epic 8 50264
13	14	MY PRAYER NARVEL FELTS/ABC Dot DOA 17643
14	17	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES/ABC 12202
15	23	WHISKEY TALKIN' JOE STAMPLEY/Epic 8 50259
16	16	THE NIGHTTIME AND MY BABY JOE STAMPLEY/ABC Dot DOA 17642
17	18	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN/MCA 40600
18	19	PEANUTS AND DIAMONDS BILL ANDERSON/MCA 40595
19	20	HONEY HUNGRY MIKE LUNSFORD/Starday SD 143
20	22	TEARDROPS IN MY HEART REX ALLEN, JR./Warner Bros. WBS 8236

# Top 20 Soul

Now	Was	
1	2	[SHAKE, SHAKE, SHAKE] SHAKE YOUR BOOTY KC & THE SUNSHINE BAND/TK 1019
2	1	PLAY THAT FUNKY MUSIC WILD CHERRY/Epic/Sweetie City 8 50225
3	3	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373
4	7	LOWDOWN BOZ SCRAGGS/Columbia 3 10367
5	4	WHO'D SHE COO? OHIO PLAYERS/Mercury 73814
6	6	YOU SHOULD BE DANCING BEE GEES/RSO 853 (Polydor)
7	10	GET THE FUNK OUT MA FACE BROTHERS JOHNSON/A & M 1851
8	5	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/Phila. Intl. ZS8 3582(CBS)
9	17	GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS/Columbia 3 10388
10	23	JUST TO BE CLOSE TO YOU COMMODORES/Motown M 1402F
11	11	ONE LOVE IN MY LIFETIME DIANA ROSS/Motown M 1398F
12	19	MESSAGE IN OUR MUSIC O'JAYS/Phila. Intl. ZS8 3601 (CBS)
13	8	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209
14	9	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326
15	12	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356
16	13	GET UP OFFA THAT THING RONNIE DYSON/Columbia 3 10356
17	32	A FIFTH OF BEETHOVEN MALTER MURPHY & THE BIG APPLE BAND/Private Stock 073
18	14	HEAVEN MUST BE MISSING AN ANGEL TAVARES/Capitol P 4270
19	24	THE BEST DISCO IN TOWN RITCHIE FAMILY/Marlin 3306 (TK)
20	15	SUMMER WAR/United Artists XW834 Y

## Alphabetical Listing

A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	HIGHLY Alan Parsons (Velvet Music, Ltd.)	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	UP THE FUNK George Clinton (Malbiz & Ricks, BMI)
A LITTLE BIT MORE Ron Haffkine (Bygones, ASCAP)	HOWZAT Sherbet & Richard Lush (Leeds, ASCAP)	MORE THAN A FEELING John Boylan & Tom Scholz (Pure, BMI)	TEDDY BEAR Tommy Hill (Cedarwood, BMI)
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	I CAN'T HEAR YOU NO MORE Joe Wissert (Screen Gems-Columbia, BMI)	MUSCRAT LOVE Captain & Toni Tennille (Wishbone, ASCAP)	TEDDY BEAR'S LAST RIDE Bill Denny (Cedarwood, BMI)
AFTER THE DANCE Leon Ware (Jobete, ASCAP)	I CAN'T LIVE ON A DREAM Mike Curb & Michael Lloyd (Silver Blue/Arnold J, ASCAP)	MUSIC IS MY LIFE Joe Wissert (Koppel-Man, Bandier, BMI)	THAT'LL BE THE DAY Peter Asher (MPL Communications, BMI)
ANYTHING YOU WANT Bill Cullen (Minta, BMI)	I GOT TO KNOW Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	NADIA'S THEME (THE YOUNG AND THE RESTLESS) Barry DeVorzon & Peter Botkin, Jr. (Screen Gems-Columbia, BMI)	THE BEST DISCO IN TOWN J. Morali & R. Rome (Can't Stop, BMI)
BABY, I LOVE YOUR WAY Peter Frampton (Almo/Fram-Dee, ASCAP)	I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	ONE LOVE IN MY LIFETIME Lawrence Brown (Jobete, ASCAP)	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)
BETH Bob Ezrin (Cafe Americana/Kiss Songs, ASCAP; All By Myself, BMI)	I NEVER CRY Bob Ezrin (Ezra/Early Frost, BMI)	PLAY THAT FUNKY MUSIC Robert Parissi (Bema/Blaze, ASCAP)	THE END IS NOT IN SIGHT (THE COWBOY TUNE) Barry Byrd Burton (Fourth Floor, ASCAP)
BRAND NEW LOVE AFFAIR (Coral Rock/American Dream/Belsize, ASCAP)	I ONLY WANT TO BE WITH YOU Jimmy Ienner (Chappell, ASCAP)	POPSICLE TOES Tommy LiPuma (Mississippi Mud, BMI)	THE RUBBERBAND MAN Thom Bell (Mighty Three, BMI)
DEVIL WOMAN B. Welch (Unichappell, BMI)	IF YOU LEAVE ME NOW James William Guercio (Big Elk/Polish Prince, ASCAP)	QUEEN OF MY SOUL Arif Mardin (Average, ASCAP)	(THE SYSTEM OF) DR. TARR & PROFESSOR FETHER Alan Parsons (Fox-Fanfara, BMI)
DID YOU BOOGIE (WITH YOUR BABY) Joe Renzetti & David Chacklee (Goblet, BMI)	I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	ROCK'N ME Steve Miller (Sailor, ASCAP)	THE WRECK OF THE EDMUND FITZGERALD Lenny Waronker & Gordon Lightfoot (Moose, CAPAC)
DISCO DUCK (Part I) Bobby Manuel (Starfree, BMI)	I'M EASY Richard Baskin (Amer. Broad./Lion's Gate/Easy, ASCAP)	ROCK AND ROLL MUSIC Brian Wilson (Arc, BMI)	THIS MASQUERADE Tommy LiPuma (Kishrill, BMI)
DON'T FEAR THE REAPER M. Krugman, S. Pearlman & D. Lucas (B. O'cult, ASCAP)	IT'S A LONG WAY THERE G. Wheatley & The Little River Band (Australian Tumbleweed, BMI)	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	THIS ONE'S FOR YOU Ron Dante & Barry Manilow (Kamakazi, BMI)
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	IT'S O.K. Brian Wilson (Brother, BMI)	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)
DON'T STOP BELIEVIN' John Farrar (John Farrar, BMI)	KISS AND SAY GOODBYE Bobby Martin (Nathanham/Blackwood, BMI)	SHE'S GONE Arif Mardin (Unichappell, BMI)	WHAM BAM Tom Sellers & Clive Davis (Colgems, ASCAP)
DON'T THINK... FEEL Robbie Robertson (Stonebridge, ASCAP)	JUST TO BE CLOSE TO YOU James Carmichael & Commodores (Jobete/Commodores Enter., ASCAP)	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	WHO'D SHE COO? Ohio Players (Tight Corporation/Unichappell, BMI)
FERNANDO Benny Andersson & Bjorn Ulvaeus (Artwork, ASCAP)	LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	SHOWER THE PEOPLE Lenny Waronker & Russ Titelman (Country Road, BMI)	WITH YOUR LOVE Larry Cox and Jefferson Starship (Diamond Back, BMI)
FLOWERS Maurice White & Charles Stepany (SaggiFire, BMI/Kalimba, ASCAP)	LET HER IN Bob Reno (Windsong, ASCAP)	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	YOU ARE MY STARSHIP S. Drinkwater & J. Schoenbaum (Electrocord, ASCAP)
GETAWAY Maurice White & Charles Stepany (Kalimba, BMI)	LIKE A SAD SONG Milt Okun (Cherry Lane, ASCAP)	SHOWDOWN Jeff Lynne (United Artists/Jer/Chappell, ASCAP)	YOU ARE THE WOMAN Jim Mason (Stephen Stills, BMI)
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW) Don Davis (Groovesville, BMI)
GET THE FUNK OUT MA FACE Quincy Jones (Kidada/Gouldris, BMI)	LOVE OF MY LIFE Gino Vannelli, Joe Vannelli & Geoff Merick (Almo/Giva, ASCAP)	STILL THE ONE Chuck Plotkin (Siren, BMI)	YOU GOTTA MAKE YOUR OWN SUNSHINE Robert Appere & Neil Sedaka (Don Kishner, BMI)
GET UP OFFA THAT THING James Brown (Dynatone/Belinda/Unichappell, BMI)	LOVE SO RIGHT Bee Gees, Alby Galuten (Casserole/Unichappell, BMI)	STREET SINGIN' Barry Manilow & Ron Dante (Kamakazi/Angel Dust, BMI)	YOUNG HEARTS RUN FREE Dave Crawford (Da Ann, ASCAP)
GIVE IT UP (TURN IT LOOSE) Leo Graham (N.Y. Times/Content/Little Bear's, BMI)	LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	SUMMER Jerry Goldstein (Far Out, ASCAP)	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)
GOT TO GET YOU INTO MY LIFE producer not listed (Maclen, BMI)	MAGIC MAN Mike Flicker (Andorra, ASCAP)	SUNRISE Jimmy Ienner (C.A.M.-U.S.A. BMI)	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)
HARVEST FOR THE WORLD Isley Brothers (Bovina, ASCAP)	MESSAGE IN OUR MUSIC Kenneth Gamble & Leon Huff (Mighty Three, BMI)	SUPERSTAR Paul Davis (Web. IV, BMI)	YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI)
HERE'S SOME LOVE Jerry Crutchfield (Screen Gems-Columbia, BMI)	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	TAKE A HAND Mark K. Smith (Portal/Pocket Full of Tonies, BMI)	
HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes ASCAP)		TEAR THE ROOF OFF THE SUCKER (GIVE	



# Jukebox Top 100

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

Now	Was		WKS. ON CHART
1	4	<b>A FIFTH OF BEETHOVEN</b> WALTER MURPHY & THE BIG APPLE BAND Private Stock 073	17
2	2	<b>PLAY THAT FUNKY MUSIC</b> WILD CHERRY/Epic/Sweet City 8 50225	15
3	1	<b>(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY</b> KC & THE SUNSHINE BAND/TK 1019	13
4	3	<b>DON'T GO BREAKING MY HEART</b> ELTON JOHN & KIKI DEE/Rocket PIG 40585 (MCA)	13
5	6	<b>LOWDOWN</b> BOZ SCAGGS/Columbia 3 10367	13
6	7	<b>DEVIL WOMAN</b> CLIFF RICHARD/Rocket PIG 40574 (MCA)	13
7	5	<b>I'D REALLY LOVE TO SEE YOU TONIGHT</b> ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16069 (Atlantic)	16
8	10	<b>IF YOU LEAVE ME NOW</b> CHICAGO/Columbia 3 10390	8
9	15	<b>DISCO DUCK (PART I)</b> RICK DEES & HIS CAST OF IDIOTS/RSO 857 (Polydor)	7
10	8	<b>YOU SHOULD BE DANCING</b> BEE GEES/RSO 853 (Polydor)	13
11	12	<b>WITH YOUR LOVE</b> JEFFERSON STARSHIP/Grunt FB 10746 (RCA)	9
12	17	<b>STILL THE ONE</b> ORLEANS/Asylum 45336	10
13	9	<b>YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE</b> LOU RAWLS/Phila. Intl. ZS8 3592 (CBS)	20
14	16	<b>A LITTLE BIT MORE</b> DR. HOOK/Capitol P 4280	14
15	20	<b>MAGIC MAN</b> HEART/Mushroom M 7011	10
16	18	<b>GETAWAY</b> EARTH, WIND & FIRE/Columbia 3 10373	12
17	11	<b>LET 'EM IN</b> WINGS/Capitol P 4293	13
18	21	<b>SHE'S GONE</b> DARYL HALL & JOHN OATES/Atlantic 3332	9
19	13	<b>THIS MASQUERADE</b> GEORGE BENSON/Warner Bros. WBS 8209	16
20	14	<b>SAY YOU LOVE ME</b> FLEETWOOD MAC/Reprise RPS 1356 (WB)	12
21	22	<b>WHAM BAM</b> SILVER/Arista 0189	13
22	19	<b>AFTERNOON DELIGHT</b> STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	21
23	23	<b>SUMMER WAR</b> /United Artists XW834 Y	12
24	32	<b>ROCK'N ME</b> STEVE MILLER BAND/Capitol P 4323	6
25	36	<b>I ONLY WANT TO BE WITH YOU</b> BAY CITY ROLLERS/Arista 0205	4
26	25	<b>GET CLOSER</b> SEALS & CROFTS/Warner Bros. WBS 8190	21
27	24	<b>KISS AND SAY GOODBYE</b> THE MANHATTANS/Columbia 3 10310	22
28	33	<b>THAT'LL BE THE DAY</b> LINDA RONSTADT/Asylum 45340	6
29	26	<b>ROCK AND ROLL MUSIC</b> BEACH BOYS/Brother-Reprise RPS 1354 (WB)	17
30	30	<b>WHO'D SHE COO?</b> OHIO PLAYERS/Mercury 73814	10
31	27	<b>LOVE IS ALIVE</b> GARY WRIGHT/Warner Bros. WBS 8143	23
32	28	<b>HEAVEN MUST BE MISSING AN ANGEL</b> TAVARES/Capitol P 4270	16



Now	Was		WKS. ON CHART
33	29	<b>I'M EASY</b> KEITH CARRADINE/ABC 12117	16
34	31	<b>BABY, I LOVE YOUR WAY</b> PETER FRAMPTON/A&M 1832	15
35	34	<b>GOT TO GET YOU INTO MY LIFE</b> BEATLES/Capitol P 4274	16
36	37	<b>SUPERSTAR</b> PAUL DAVIS/Bang 726	8
37	50	<b>BETH KISS</b> /Casablanca NB 863	4
38	39	<b>DON'T STOP BELIEVIN'</b> OLIVIA NEWTON-JOHN/MCA 40600	8
39	48	<b>FERNANDO</b> ABBA/Atlantic 0200	6
40	42	<b>ONE LOVE IN MY LIFETIME</b> DIANA ROSS/Motown M 1398F	7
41	54	<b>THE WRECK OF THE EDMUND FITZGERALD</b> GORDON LIGHTFOOT/Reprise RPS 1369 (WB)	5
42	47	<b>SUNRISE</b> ERIC CARMEN/Arista 0200	6
43	35	<b>MOONLIGHT FEELS RIGHT</b> STARBUCK/Private Stock 039	23
44	41	<b>I CAN'T HEAR YOU NO MORE/MUSIC IS MY LIFE</b> HELEN REDDY/Capitol P 4312	8
45	38	<b>YOUNG HEARTS RUN FREE</b> CANDI STATON/Warner Bros. WBS 8181	22
46	40	<b>SHOP AROUND</b> CAPTAIN & TENNILLE/A&M 1817	22
47	56	<b>GET THE FUNK OUT MA FACE</b> BROTHERS JOHNSON/A&M 1851	5
48	60	<b>THE BEST DISCO IN TOWN</b> RITCHIE FAMILY/Marlin 3306 (TK)	4
49	58	<b>DID YOU BOOGIE (WITH YOUR BABY)</b> FLASH CADILLAC & THE CONTINENTAL KIDS/Private Stock 079	4
50	43	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/Buddah BDA 515	29
51	52	<b>IT'S O.K.</b> BEACH BOYS/Brother-Reprise RPS 1368 (WB)	5
52	71	<b>JUST TO BE CLOSE TO YOU</b> COMMODORES/Motown M 1402F	4
53	62	<b>(DON'T FEAR) THE REAPER</b> BLUE OYSTER CULT/Columbia 3 10384	8
54	63	<b>YOU ARE THE WOMAN</b> FIREFALL/Atlantic 3335	6
55	46	<b>THE BOYS ARE BACK IN TOWN</b> THIN LIZZY/Mercury 73786	20
56	44	<b>TURN THE BEAT AROUND</b> VICKI SUE ROBINSON/RCA PB 10562	20
57	57	<b>SHOWER THE PEOPLE</b> JAMES TAYLOR/Warner Bros. WBS 8222	7
58	45	<b>TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)</b> PARLIAMENT/Casablanca NB 856	21
59	49	<b>GET UP OFFA THAT THING</b> JAMES BROWN/Polydor PD 14326	11
60	53	<b>STREET SINGIN'</b> LADY FLASH/RSO 852 (Polydor)	11
61	51	<b>TEDDY BEAR</b> RED SOVINE/Starday SD 142	11
62	55	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	25
63	67	<b>HARVEST FOR THE WORLD</b> THE ISLEY BROTHERS/T-Neck ZS8 2261 (CBS)	6
64	73	<b>LIKE A SAD SONG</b> JOHN DENVER/RCA PB 10774	3
65	74	<b>I GOT TO KNOW</b> STARBUCK/Private Stock 104	4
66	69	<b>TAKE A HAND</b> RICK SPRINGFIELD/Chelsea CH 3051	3

Now Was WKS. ON CHART

## CHARTMAKER OF THE WEEK

67 — **MUSKRAT LOVE**  
CAPTAIN & TENNILLE  
A&M 1870



68	79	<b>ANYTHING YOU WANT</b> JOHN VALENTI/Ariola America P 7625 (Capitol)	2
69	81	<b>NADIA'S THEME (THE YOUNG AND THE RESTLESS)</b> BARRY DeVORZON & PERRY BOTKIN JR./A&M 1856	5
70	82	<b>THIS ONE'S FOR YOU</b> BARRY MANILOW/Arista 0206	2
71	59	<b>LET HER IN</b> JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)	21
72	65	<b>I'LL BE GOOD TO YOU</b> BROTHERS JOHNSON/A&M 1806	22
73	83	<b>GIVE IT UP (TURN IT LOOSE)</b> TYRONE DAVIS/Columbia 3 10388	2
74	70	<b>(THE SYSTEM OF) DR. TARR &amp; PROFESSOR FETHER</b> ALAN PARSONS PROJECT/20th Century TC 2297	7
75	77	<b>LOVE OF MY LIFE</b> GINO VANNELLI/A&M 1861	4
76	68	<b>YOU'RE MY BEST FRIEND</b> QUEEN/Elektra 45318	19
77	64	<b>HOWZAT</b> SHERBET/MCA 40610	6
78	85	<b>DON'T THINK . . . FEEL</b> NEIL DIAMOND/Columbia 3 10405	2
79	—	<b>LOVE SO RIGHT</b> BEE GEES/RSO RS 859 (Polydor)	1
80	61	<b>SOMETHING HE CAN FEEL</b> ARETHA FRANKLIN/Atlantic 3326	17
81	94	<b>YOU ARE MY STARSHIP</b> NORMAN CONNORS/Buddah 542	3
82	93	<b>THE RUBBERBAND MAN</b> SPINNERS/Atlantic 3355	2
83	—	<b>YOU GOTTA MAKE YOUR OWN SUNSHINE</b> NEIL SEDAKA/Rocket PIG 40614 (MCA)	1
84	86	<b>QUEEN OF MY SOUL</b> AWB/Atlantic 3354	3
85	90	<b>YOU DON'T HAVE TO BE A STAR (TO BE IN MY SHOW)</b> MARILYN MCCOO & BILLY DAVIS, JR./ABC 12208	3
86	96	<b>TEDDY BEAR'S LAST RIDE</b> DIANA WILLIAMS/Capitol 4317	2
87	—	<b>I NEVER CRY</b> ALICE COOPER/Warner Bros. WBS 8228	1
88	84	<b>HIGHFLY</b> JOHN MILES/London 5N 20084	7
89	92	<b>HERE'S SOME LOVE</b> TANYA TUCKER/MCA 40598	5
90	72	<b>POPSICLE TOES</b> MICHAEL FRANKS/Reprise RPS 1360 (WB)	9
91	91	<b>SATIN SHEETS</b> BELLAMY BROTHERS/Warner/Curb WBS 8248 (WB)	3
92	97	<b>MESSAGE IN OUR MUSIC</b> O'JAYS/Phila. Intl. ZS8 3601 (CBS)	2
93	95	<b>AFTER THE DANCE</b> MARVIN GAYE/Tamla T 54273F	3
94	—	<b>IT'S A LONG WAY THERE</b> LITTLE RIVER BAND/Harvest P 4318 (Capitol)	1
95	—	<b>MORE THAN A FEELING</b> BOSTON/Epic 8 50266	1
96	—	<b>THE END IS NOT IN SIGHT (THE COWBOY TUNE)</b> AMAZING RHYTHM ACES/ABC 12202	1
97	—	<b>BRAND NEW LOVE AFFAIR</b> JIGSAW/Chelsea 3043	1
98	—	<b>I CAN'T LIVE IN A DREAM</b> OSMONDS/Polydor PD 14348	1
99	—	<b>FLOWERS</b> EMOTIONS/Columbia 3 10347	1
100	80	<b>SHOW DOWN</b> ELECTRIC LIGHT ORCHESTRA/United Artists	1

Charts courtesy of



# music programming

## CHART - BUSTERS

by Michael B. Klein

Just as I was ready to start beating my head against the wall thinking of ideas to begin this month's column, there miraculously appeared an article in the Los Angeles Times about phony best seller lists in the book business. Somehow, it rang a familiar note about the music business, and our best seller lists. What an interesting parallel! Everywhere the author spoke about the book business, I think that you could have substituted the word, "music."

I'm certain that the best seller lists in the music business have their place, just as they do in the book business, but sometimes I doubt their credibility, especially where the records are marked with "a bullet." What I am trying to relate is that you shouldn't take these lists too seriously. Of course they have their place, and are worthy reading for you, the jukebox owner, but remember that in many instances, once a record has made it to the chart, it's already known, and if you don't have it in your jukebox just prior to its making the lists, you've already lost out on sales. Read the charts, but stay one step ahead of them if you can.

So then, here are some good singles that you should watch for that haven't necessarily made it to the charts yet.

**HOLD ON TO LOVE**—Des Lee/  
Mint Records # 14

When I first received this record I must admit I was a bit pessimistic, but if this record is listened to at some radio stations, it will be a hit. It has all of the right qualities to make it as either an "easy" rock song, or MOR. The voice of Des Lee is a voice to remember. It has exceptional range, and a haunting quality

that is a perfect compliment to his songs. What I like about this single is the way it builds. Softly, then suddenly you are confronted by an immense vocal section complete with violins *et al.* Building, building, reaching a spine-chilling crescendo.

Watch this one!

**SHAKE YOUR BUMP TO THE FUNK**—The Bar-Kays/Mercury Records 73833

I understand that this single is already a hit in a few limited markets, but if it "breaks" in the major cities, run to your supplier and get lots of these! It is simply one of the best R&B tunes I have heard all year. It sounds much like the old Sly and the Family Stone songs that were so popular about five years ago. This is not to say that this record is dated. It is to say that up until this point there has been no one left to fill the gap Sly left when he started doing different types of music. This single will prove that sometimes it's not wise to radically change your style.

This single will be a definite hit. Get it.

**COWBOY SONG**—Thin Lizzie/Mercury 73841

This single is a lift from Thin Lizzie's very successful LP, *Jail-break*. I'll admit, I've never been excited about "punk rock," but obviously many people like, and for those who do, I'm sure this will be a must. There isn't too much to say about this single for it is typical rock music—typical drumming, typical vocals, typical guitar. But for Thin Lizzie fans, it should be highly accepted. Keep it in mind for a possible hit.

**LOVE ME**—Yvonne Elliman/RSO RS 858

The title of this tune is "Love Me," and with a voice like Yvonne has, it's easy to do. Her convincing voice and the fine lyrics by Barry and Robin Gibb (The Bee Gees) will make a lot of people pick up on this tune.

It's always nice to be in on the birth of a star. You may remember Yvonne as the vocalist that had the hit, "I Don't Know How To Love Him" from *Jesus Christ Superstar*. But at the time she didn't have the punch in her voice that she has here. This single could very well make her star material. It has that commercial appeal that can make even a mediocre vocalist a star, but when you have talent like Yvonne, it almost guarantees success. Yvonne is destined to take her rightful place alongside her contemporaries with this single. The tune has that Bee Gees written and produced quality about it, and that, if anything, should make this a definite must for your jukeboxes.

Yes, Yes, Yes!

That's about it for the records that you should watch, of those that haven't yet made it to the charts. And you know something, you have the power to help along a budding star, just push your one-stop to stock the records that you think could become hits. Everyone benefits. You, for you'll have the record in your jukebox first, the one-stop, and even the recording artist! That means more money for all.

—A brief footnote: this if for your own enjoyment. I was recently turned on to a fantastic female vocalist, Jane Olivor. As far as I'm concerned, she is without equal. Her LP is titled *First Night*; it's on Columbia, PC 34274.



# 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 4 and 7.

RESPONSE NO.	PAGE NO.	RESPONSE NO.	PAGE NO.
1. Advance Dist. Co. ....	10	11. Performance Ent. ....	22
St. Louis, Mo.; Miami, Fla.		Fort Lauderdale, Fla.	
2. Amusement Service Co. ....	42	12. Poland Mfg. Co. ....	13
Atlanta, Ga.		Forrest City, Ark.	
3. Atari, Inc. ....	2	13. Rock-Ola Mfg. Corp. ....	48
Los Gatos, Cal.		Chicago, Ill.	
4. Bally Mfg. ....	9	14. Suzo Trading Co. ....	17
Chicago, Ill.		Rotterdam, The Netherlands	
5. D. Gottlieb & Co. ....	19	15. Tournament Soccer ....	12
Northlake, Ill.		Seattle, Wash.	
6. Imperial Billiards ....	18	16. U.B.I., Inc. ....	16
East Rutherford, N.J.		Union, N.J.	
7. International Billiards ....	39	17. United Games ....	31
Houston, Texas		Portland, Ore.	
8. Kush n' Stuff. ....	32	18. U.S. Billiards. ....	19
Campbell, Cal.		Amityville, N.Y.	
9. Henry W.T. Mali. ....	36	19. Venture Line ....	39
New York, N.Y.		Tempe, Ariz.	
10. Midway Mfg. Co. ....	11	20. Wurlitzer ....	4
Franklin Park, Ill.		Hullhorst, West Germany	

Please unfold page  
for Play Meter's  
Jukebox Top 100

# N.C.C.O.A.'s New Success

It's truly amazing what a little determination and sound leadership can do for a state operators association. Founded in 1962, the North Carolina Coin Operators Association (N.C.C.O.A.) had gone the way of many other state associations and lain dormant for years. Yearly meetings were held but little if anything was ever accomplished due to a lack of interest and participation on the part of the operator. It wasn't until 1973 that Milton Hobbs and a few other concerned members decided to do something about their then stagnant organization.

"Frankly, I got tired of driving a couple of hundred miles each year to attend our annual meeting only to find a handful of operators and of distributor personnel in attendance," Hobbs told *Play Meter*. He took \$800 of his own money, hired a band, got the local distributors to spring for a few door prizes and got a guest speaker Fred Collins, prominent South Carolina operator and officer of the Music Operators of America (MOA).

"We held the meeting in Hickory that year," Hobbs recalled. "We drew 72 operators to the meeting on Sunday. A good number of those

operators came in Saturday, brought their wives and enjoyed the dance held that night." The weekend was a huge success. The business meeting, which was well attended, saw the election of a new slate of officers that started in motion an association that was bent on success and growth.

Attendance figures for the ensuing years give testimony to that success. In 1974, both MOA Executive Director Fred Granger and MOA President Russell Maudsley came to the meeting for the first time, and the attendance figure reached 116. The following year, the association incorporated a trade show over the weekend and the figure rose to 188. This year the figure was 219.

Still attendance is one thing, accomplishment is another. Good attendance at a state association means little if nothing gets done. N.C.C.O.A. over a relatively short period of time has accomplished a great deal. The association took steps to retain a legal counsel to protect common operator interests and rights at the state and local levels. Together the counsel and association have been able to help

change laws forbidding the operation of pool tables in an establishment where wine is served. Currently they are working on getting some anti-flipper legislation changed. In addition, the association has sponsored a technical service school that was well attended not just by member operators but by non-member operators as well.

This is a busy association dedicated to serving the operator. A big reason for the success can be summed up into one word, "participation." The N.C.C.O.A. has perhaps the highest percentage of active members of any association in the fifty states. Of the estimated 132 operators residing in North Carolina, 78 or approximately 60 per cent are active members of N.C.C.O.A. and their membership doesn't stop with just belonging. Many of the members actually get in on the doing; the burden doesn't fall on one or two. It is this willingness to work and work together that has brought the North Carolina operators to where they are today. And it is their accomplishments that are guaranteeing a bright tomorrow.

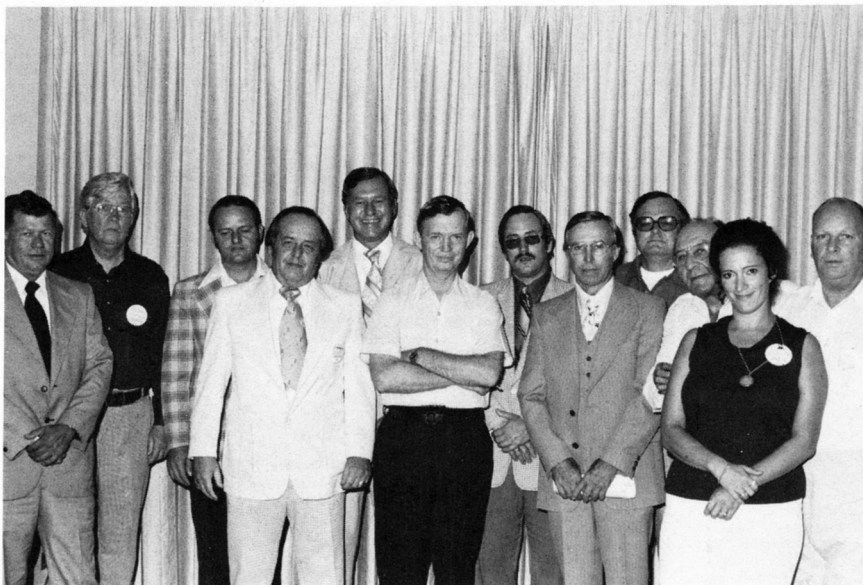
## Florida Show Largest Ever

The Florida Amusement and Merchandising Association (FAMA) Convention and Trade Show, annually one of the largest of the state shows, was held September 16-19 at the Deauville Hotel in Miami Beach.

The new location for the show attracted a number of families on a last summer vacation as well as the usual operators and exhibitors. Close to one hundred booths were scheduled for displays in the exhibition hall.

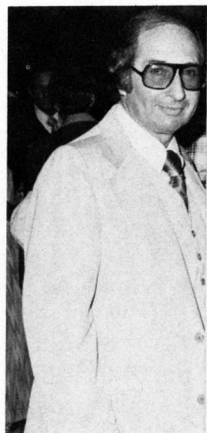
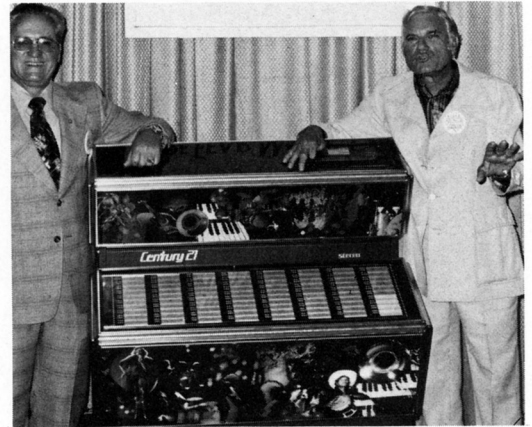
The Spirit of '76 show opened Thursday with golf and tennis tournaments and optional pre-convention jaunt to Freeport in the Bahamas. The golf tournament was held at the beautiful Miami Country Club.

The trade show exhibits opened Friday and remained open through Sunday. The association's annual meeting and banquet took place on Saturday. Speakers at the convention included Morris "Tiny" Weintraub, publisher of *Vending Times* and D.J. Barton, president of Rowe International.

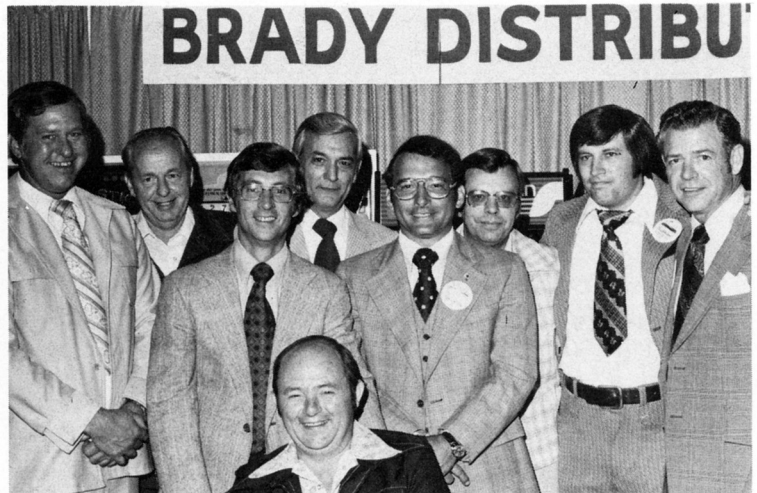


North Carolina Coin Association officers and board members.





Every successful state meeting and trade show needs the combined support of both manufacturer and distributor. Lending their support this year by not only exhibiting but by donating door prizes ranging from a new NSM phono and a new pinball to T-shirts were: Atari, Bally, Meadows Games, Rene Pierre, UBI, U.S. Billiards, Exidy, Amutech, Performance Enterprises, Leisure Sports Systems, & Wildcat Chem. Co.. Distributors exhibiting were Palmetto State, Brady, and Cape Fear Music.



# distributing

## Rowe Distributors Meet

The Rowe International distributor's meeting, held September 16-17 at the Marriott Lincolnshire Resort just outside of Chicago, was attended by distributors from all across the United States and from Canada and Central and South America as well. The theme of the convention was "The Future is Now" and the stars were Rowe's new phono and two new vending machines.

Jim Newlander's opening remarks emphasized the theme. Newlander called on the distributors to instill in their customers oneomania, "an insane desire to buy." And he introduced Rowe's newest distributors, John Trucano and Rocky Monders from South Dakota and Ken Smith from Southern California.

Guests of Rowe at the convention included Gene Lipkin of Atari, Dr. Malcom Bains of Gremlin, Lee Peppard and Steve Bratswieler of Tournament Soccer, Scott Daddis and Marty Schumsky of U.B.I., Harry Kurick and Lila Zinter of Meadows Games, and Howard Kaye of Irving Kaye.

After a slide presentation entitled "America--Two Hundred Years," Rowe President Joe Barton spoke to the distributors. Rowe finished "fiscal 1975 solidly in the black," he told them and in "fiscal 1976 we're running far ahead of 1975." He declared himself "greatly encouraged by the continual improvements we're making." Still, Barton said, Rowe has "a long way to go."

Nevertheless, he continued, "the new products you'll be seeing here today will go a long way to making that improvement. I don't want to give you the impression that we have a bonanza on our hands," but we have "a right to be proud."

Barton went on to discuss the new products Rowe would be introducing at the meeting, the R81 phonograph and two new vending machines. The R81, Barton said, had undergone "the most inclusive market test ever in this industry." In addition the new phono can be "built more efficiently than its predecessor," which will allow Rowe to avoid inflationary increases in its prices.

After Barton and a movie "The Summit Seeker," Paul Pellegrino spoke on team work. "Great teams and teamwork are not reserved for athletic endeavors," he noted, going on to say that Rowe's commitment of 65,000 engineering man hours and \$1.5 million in tooling for its new products were an expression of confidence in its distributors.

Following a break for coffee, Paul Huebsch introduced Rowe distributor Ed Schaeffer. The jukebox, Schaeffer said, is "basically the most stable piece of equipment in the industry." "Rowe value is by far the best of any in the industry," Schaeffer went on, and, as opposed to games, "there's a market." What the distributor needs to do is "to help the operator get on 25 cent

play and a better commission structure," he said.

Then Huebsch introduced the new phono, and distributors also got their first look at the 406 cold drink machine, a new vendor "geared for the future." Introduced Friday morning at the final convocation of the distributors was another new vending machine, the 530 Seville cigarette machine.

The Thursday morning program was followed by a picnic lunch in the picnic area of the resort. During lunch, the distributors and guests were entertained by Hank Leonard, a guest at each of the seven past Rowe distributor meetings. During the afternoon, special workshops were held to further acquaint distributors with the new features of the R81 and the 406. The day's activity was topped off by cocktails, dinner in the Chaparral Room and attendance at "Bus Stop," Edie Adams starring in this version of the William Inge play.

The second day's meeting was highlighted by speeches by two guest speakers, Marvin Heaps, vice president of ARA services, and, appropriately on the organization's 40th anniversary, Dick Schreiber, president of NAMA.

## Mexican Cruise

Fun Games of Oakland, Cal., has decided to go exotic. Instead of the more standard thanks to their high-sales distributors, the company is sponsoring a sales contest which has as goal the sending of as many as qualify on a week-long Mexican cruise.

According to Ken Anderson of Fun Games, the British-registry Sun Princess will take the group to such sunny ports-of-call as Puerta Val-lerta, Mazatlan and Cabo San Lucas.

The ship leaves Los Angeles on October 29th. While participants must provide their own transportation to Los Angeles, once on the ship all is free to them.

Anderson noted that qualifications for the trip are minimal in terms of sales, and he expects the turnout to be considerable. "I know we're going to be ready for a vacation by the time October rolls around, and we're expecting to have a lot of company on that ship," he said.

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# manufacturing

## Atari Sold to Warner, Inc.

Warner Communications, Inc. announced recently that it has signed a contract with the management of privately owned Atari, Inc. for acquisition of the controlling interests in Atari for cash and debt. Consummation of the contract is contingent on certain factors including approval of the terms and conditions of the offer by the Commissioner of Corporations of California and acceptance of the offer by at least two-thirds of each class of the company's shares, but Warner spokesman Roger Smith said that he anticipated no problem with either.

The management team of Atari, which has been responsible for the company's success will continue to run Atari under long-term contracts. *Play Meter* asked both Smith and Gene Lipkin of Atari how Warner's acquisition of the company will affect its operation. Smith said that, "Having made this deal, Atari can raise still higher their sights as far as the use of their technology," adding that "we will facilitate their financing as part of Warner."

Lipkin emphasized that Warner was a holding company, concerned with "bottom-line, not managing the company." "All companies in Warner function autonomously," he added. He saw great advantages to the new association for Atari, however, mentioning particularly Warner's "financial expertise." "We will be able to fund our growth," he told *Play Meter*.

With regard to that growth, Lipkin said that the goal at Atari has always been "to become involved in every aspect of the industry." When asked if that meant Atari would soon be producing pinballs, he answered affirmatively, but said that had nothing to do with the Warner deal. "We have been aggressively pursuing that idea for a long time," he said, adding that he expected the company to have prototypes ready by October and production to begin in January.

Formed in 1972, Atari had revenues of about \$39 million and net income of about 3.5 million in the

fiscal year ended May 29, 1976. The total purchase price is approximately \$28 million.

Warner Communications is engaged in the entertainment and communications business through operations in recorded music, music publishing, motion pictures, television, cable communications, and the publishing and distribution of magazines and paperback books.

Lipkin saw Warner's acquisition of Atari as benefitting more than that company. By the sale, he told *Play Meter*, "we have put this business in a position where it is being recognized as a place well worth investing big money in."

## O'Donnell Honored

Bill O'Donnell, president Bally Mfg. Corp., Chicago, will be presented with the Prime Minister of Israel Medal at a special testimonial banquet, co-sponsored by the amusement machine industry and State of Israel Bonds, October 25 at the Continental Plaza, Chicago.

Reservations indicate that the presentation dinner will be attended by coin-machine notables from all parts of the world as well as numerous civic, political and interfaith religious leaders.

The medal is to be awarded to  
*(continued on page 32)*



Bill O'Donnell

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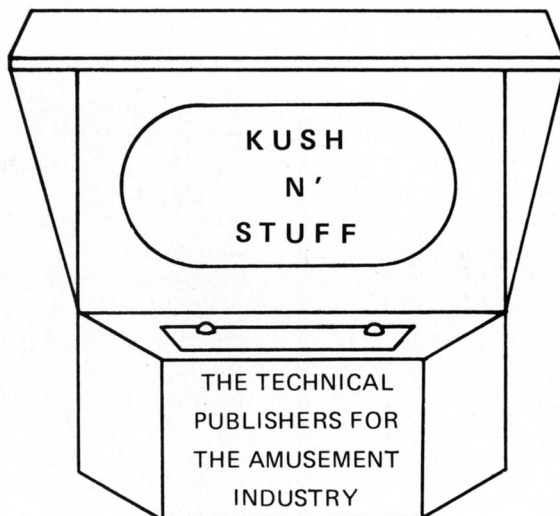
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(continued from page 31)

O'Donnell in recognition of his work for and contributions to not only Israel but also to numerous other civic, educational and charitable endeavors. O'Donnell expressed his philosophy, during a kick-off luncheon on August 31: "I am here today, because my ancestors came to America to escape oppression, and I feel an obligation to help all who are oppressed or in danger of oppression."

Joe Robbins, vice-president Empire Distributing, Inc., Chicago, and co-chairman of the Amusement Machine Division of the Israel Bond campaign, also speaking at the August luncheon, emphasized that purchase of State of Israel Bonds is not a gift but an investment on which Israel in 27 years has never defaulted.

Prior to the main event—the October dinner—O'Donnell was to be honored at a cocktail party, the evening of September 28 at Ravinia Green Country Club, Riverwoods, Ill.

## Williams Workers Go on Strike

Plant workers at the Williams Electronics plant on California Ave. in Chicago have gone on strike against the firm. The strike of members of the Brotherhood of Electrical Workers, local #713, had not been resolved when *Play Meter* went to press but negotiations continued.

The strike began Wednesday, September 15 at 3:00 p.m. in connection with contract renewal. "The issues are economic," Don Wallech, attorney for Seeburg-Williams told *Play Meter*.

When asked if the strike would significantly affect Williams production, Wallech said that "if we get the terms agreed to in the near future, the impact will be nominal. If we don't reach a settlement soon, the impact will, of course, be more substantial." Wallech declared himself optimistic that a settlement could be reached.



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# TECHNICAL TOPICS

by Robin Minnear

No matter how advanced our technology becomes, it seems that a technician who understands power supplies can be successful at troubleshooting most electronic equipment. The reason for this is that in most any kind of electronic equipment, about 50 per cent of the problems that occur are directly or indirectly related to the power supply.

This month we are going to look at

power supply is so self-sacrificing that even if it is told to supply more current than it is designed to, it will give it anyway, even if it means self-destruction. Which brings us to a basic rule for electronics: the source (power supply) supplies what the load (game) demands.

As stated before, a power supply will give its all to supply enough current for the game. If a device or devices in the game go bad, the

fluctuations that only an oscilloscope can detect. In this case, substitution is a good check.

The following make use of figure 1:

**+ 5 volts regulated**— This is the highest current supply on the board. Most of the devices on the game boards use this supply. To check, put meter ground on point 'A' and meter positive on point 'B'. You should read 4.9 volts to 5.1 volts. This supply is adjustable via the pot in figure 1. *Never adjust this pot unless you have a meter connected.*

**-5 volts regulated**— This supply is used by the *micro-processor* and its memory devices. To check put meter ground on point 'C' and meter positive on point 'D'. You should read -4.9 volts to -5.1 volts.

**+ 12 volts regulated**— This supply is also used in the *micro-processor* and its memory devices. To check, put meter ground to point 'A' and meter positive to point 'E'. You should read 11.9 volts to 12.1 volts.

**+ 14 volts (VLED)**— This is an unregulated supply used to bias the optoisolators. This supply can read from 14 volts to 18 volts. To check, put meter positive on point 'E' and meter ground on point 'F'.

If all the voltage checks read good, there still is the chance your supply is bad. I have come across a few -5 volt supplies that a meter read good, but an oscilloscope showed to be bad.

If one of the supplies reads lower than it should (5 volt supply reads 3 volts, for example), turn off the game and pull the connector off the mother logic board. Turn on power and check the supply again. If the supply is good, there is probably a bad device on one of the logic boards that is shorting the supply.

Caution must be taken when making these measurements. *It is possible to damage logic components by shorting power supply components.* Please note that the early Gunfights used power supply board #901 which is similar but *not* the same.

PLAY METER

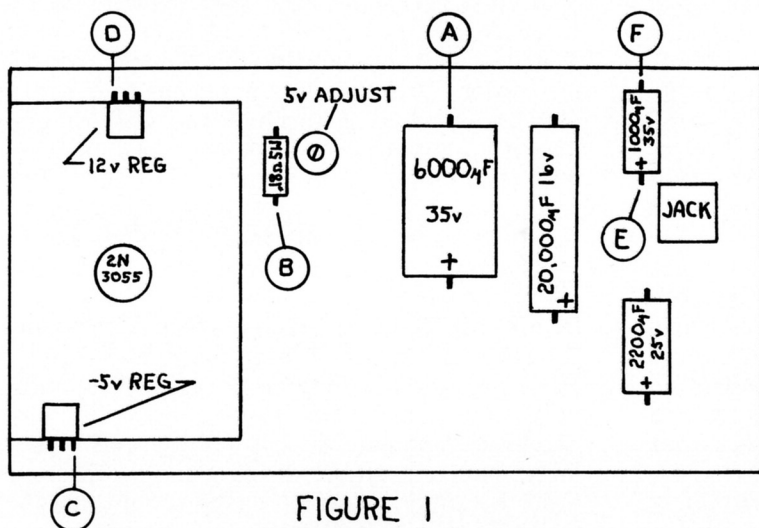


FIGURE 1  
MIDWAY #904  
POWER SUPPLY BD.

the Midway 904 Power Supply as seen in Gunfight, Seawolf and Tornado Baseball. Since power supplies are usually not field serviceable we are going to concentrate on diagnosis of a bad power supply. First we have to know what the power supply's function is. Midway's processor-power supply is made up of several smaller supplies. They are: +5 volts regulated, +12 volts regulated, -5 volts regulated and +14 volts.

The only purpose in a power supply's life is to give the proper voltage and to supply enough current at the proper voltage to fulfill the requirements of the game. The

power supply may in turn go out itself trying to supply more current than designed. You not only have a bad logic board, you also have a bad supply. This can work in reverse. If the -5 volts supply shorts out it can destroy certain devices on the mother logic boards. Symptoms of a bad power supply can be anything from no picture to specific functions not present on the screen. The best thing to do when you suspect a bad power supply is to check all the voltages with your meter. *Keep in mind that just because all the supply voltages are present, this does not mean that the supply is good.* A supply voltage can contain certain

(continued from page 16)

getting to be great now. Any place you go, you put out a foosball table and these high school kids will go crazy over it.

**PLAY METER:** What's the life of a player or can that really be established now? Say a guy starts playing foosball in high school, how long does he play until he gets disenchanted or whatever?

**HOINES:** A lot of them do quit when they get married. This happens quite a lot but not all the time. This is generally true—quit coming to the bars when they get married, to play pool or anything. We're generally catering to the bars, thus to the kids 18 to 25, somewhere in there, and they're generally all single. But I don't think there's any way to determine the life of a player. There's no set time that a guy's going to quit playing for the fun of it. He might quit playing in tournaments and travelling around the country when he gets older. But for the fun of it—I think eventually you're going to see guys forty or fifty years old playing foosball. When I get that old, I'll probably still be playing.

**PLAY METER:** What else can you do, speaking from an operator's stand-point to improve the play on foosball tables. Are players very particular about the condition of the table?

**HOINES:** Oh yes. You have to keep your table clean and keep all the men tight, keep the same kind of men on the table that the table came with, keep good balls on the table, good clean balls that aren't out of round or anything like that. You have to keep your rods straight—you can hurt your wrists with a bent rod. And it's the guys that are the best that are going to hurt their wrists because they put more power on the ball. You can hurt your wrist too, if a bearing is dragging, if it's not clean. It can slow your shot down and you might get beat on a table where you shouldn't. So upkeep does make a lot of difference, especially to those players that take it seriously.

**PLAY METER:** Do foosball players play for money between themselves?

**HOINES:** Not too often. Foosball is not like pool. It happens once in a while but not very often really. Generally the money part is tournaments.

**PLAY METER:** Do foosball players play for money between themselves?

**HOINES:** Not too often. Foosball is not like pool. It happens once in a while but not very often really. Generally the money part is tournaments.

**PLAY METER:** Then they don't gamble between each other.

**HOINES:** Very seldom. The most gambling involved is loser pays; that helps interest—loser has to pay. But that's the only gambling element there is really.

**PLAY METER:** So they play for glory instead of money?

**HOINES:** And just for the plain fun of it. It's a highly sociable game. It's got a lot of action in it but there's only one guy getting action too a lot of times, so the other three can joke and talk if they don't worry about winning that much. So it makes it a highly sociable game where you can get to know strangers. Also it's very easy for a person to go ask

a stranger to play a game of foosball. And after a while you get to know that stranger just by playing him a couple of games. You ask him about a few shots and you've got something in common. I've gotten to know quite a number of people through foosball just by asking them to play the game. Pool doesn't really work that way. You just don't go ask anyone to play a game of pool. You generally have cliques that come down and play pretty much among themselves.

Also foosball is pretty much a partner game. So it's a good mixer really for the girls as well as the guys. I think that's why a lot of the girls hang around foosball tables, more so than the guys, because they figure a guy might ask them to play or something.

**PLAY METER:** Why is it that when you travel to different parts of the country, you'll find that the players are addicted to one and only one kind of foosball table? Like up here, it's either Tournament Soccer or Deutschmeister; on the Atlantic Coast it's the Rene Pierre; up in the New York area it might be Irving Kaye's Hurricane; and if we were in Texas, it'd be Tornado or Dynamo. Why is that?

**HOINES:** Foosball's just been growing in the last three years and I think it's all part of a spin-off on Tournament Soccer, the big Tournament Soccer promotion. But to a lot of people that are novice players, foosball is foosball and they're going to play it on any kind of a table for six months or so until they find out that the table has no challenge to it, that there's only one or two shots to learn. Then finally there is no promotion, no local promotion like tournaments to keep it going, and it'll just die out in six months or so.

**PLAY METER:** In these areas I've mentioned though, there is promotion. It's been most successful and it's keeping the players loyal to those particular games. But the question is, why is a player so "spoiled," if you will, by only one game? Why is he so hesitant, to play all the other games? Can't he adapt his game easily to any table?

**HOINES:** What happens is this. You get so you can play one table well, one certain table that you can shoot all your shots on. Then you get on another table and it takes quite a little while to learn those same shots on that table. So this player doesn't want to start all over again to develop his shots; he would rather go back to the original table.

**PLAY METER:** Do you think it would be a good idea for foosball manufacturers to standardize a lot of the important features of the game so that there wouldn't be so many vast differences in tables and the players could more easily adapt to the different kinds of tables?

**HOINES:** I think eventually this is what's going to have to happen to really keep the game going across the nation. Then you'd have to have only one promotion a year where if you have tables which are quite a lot different from one another, each individual manufacturer is going to have to promote his table through tournaments. Of course, they'd have to select one table over all the rest to play the tournament on, too.

(continued on page 42)



# "Tomorrow's" Pinball

by Roger Sharpe

The song "Pinball Wizard" set the stage for what was about to occur as it filtered through the TV set. It was the national network and the stars were Big Brave, Spirit of '76, Sound Stage, Royal Flush, Capt. Fantastic and even more. They were familiar faces to many of us, games we've played and either loved, liked, or at least had some feeling for, although tonight they were all equal. September 6th was the date, and the arena was the Tom Snyder Tomorrow Program.

Watching Tom Snyder play as the show opened reminded one of the great Elton John/Roger Daltry confrontation; but the boob tube tended to deaden the effect. Maybe it was the lack of sound from the games which had their voices taken away to suit the TV audience. Maybe it was the idea of watching someone in a suit and tie try to "get into" the game. Anyway, although the show was filmed some weeks earlier, only to be pre-empted by a Republican convention that refused to quit during normal hours, the subject matter was timeless.

Pinball was going to experience a quick look-see as the opening segment of the evening's festivities. Billed as the president of the Pinball Association of America, and the organizer of the Pinball National Open of 1975, Steve Kirk seemed primed to take on any and all questions. Sharing the spotlight were the champion and second place winner of his tournament, Tommy Light and Ken Shear.

A very brief history of the games was offered by Kirk, as he deftly answered Snyder's questions in a way that would hopefully shatter a few of the myths surrounding the games. Design of the games came next. "Each machine is different" Steve relayed, "a unique form of entertainment." Although I tend to differ with his view that there is very little difference between the player appeal of add-a-ball games versus free play machines; I know how network television can change the mind. We also learned of a new term called "hudging" which meant the combination of nudging and hitting the machine. The inside of the games were also studied, before a short discussion of how tournament



games can be altered to make them play more difficultly.

All-in-all Kirk accomplished much, while giving some good information and facts about pinball machines. The players that accompanied him also held their own demonstrating the skillful touch that lifts the better player above the norm.

It was interesting entertainment, although it could have been longer; but the important step had been taken. Pinball was being viewed by a dramatically different audience than that which frequents the neighborhood arcade. The ground was broken, and hopefully in the months and years to come pinball will find itself once again on the home screen.

Probably the most fascinating part of the evening was the appearance of Marshall McLuhan, introduced as the "media guru." This was, in all fairness, McLuhans's show and he gave his own interpretations of the flipper game in his own unique way. Pinball is "old nostalgia" he reported, an "old piece of hardware" that differed from video games which were termed "software". Why was pinball so popular? Simple for McLuhan; like all sports "the games are right hemisphere...the world of electronic simultaneity...where ev-

erything happens at once, no continuity and total involvement...pinball is an art form." And of course, the games "are very sexy."

Yes, this was the world of pinball enjoying a valiant and well-deserved hour (although it held the forum for far less than half the show). But pinball had grown up this evening, as Marshall McLuhan added his approval in a language that few intellectuals would understand. Fascinating media explaining captivating media, it all seemed too right, too perfect.

For this time the old views and images were discarded for a refreshing change of pace. Other shows will follow as they must; pinball is indeed maturing and more efforts such as Steve Kirk's will be needed to put pinball in the proper light and perspective. But the feeling is good now, so one says thank you Steve, Tommy and Ken. Thanks also to Marshall McLuhan the master of "cool" and "hot" media. And to Tom Snyder, who has a pinball in his office at NBC, thank you for realizing that pinball is an entertainment that doesn't have to be played to be enjoyed. Watching can be just as much fun; although I'll stick to a combination of the two.

# on the move

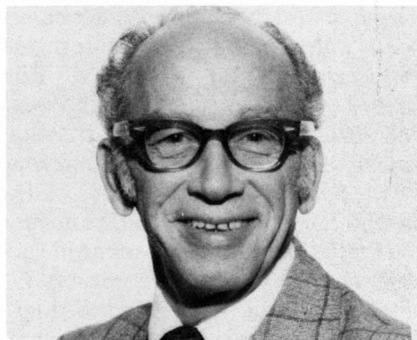
## Leas to Head Mirco Game Division

Mirco Inc., Phoenix, Az., has named Vernon Leas general manager of the company's game division. Leas replaces Richard Raymond who was recently named general manager of Mirco Games GMBH, Neu Isenburg, West Germany.

In his new position Leas will be responsible for marketing and production of all domestic coin-operated and home amusement products and will work closely with Thomas J. Connors, president of Mirco, Inc.

Leas has several years experience in the games business. Prior to joining Mirco, he owned and operated a company which marketed products and services to the coin amusement industry. He also founded a corporation which was established to design, manufacture and market his own patented beverage-dispensing system, a product which was widely sold to restaurants, clubs and lounges.

Prior to that Leas was associated with Sperry Univac for a period of 18 years. There he held a number of key positions in the computer area including manager of production engineering, program manager,



Vernon Leas

systems and applications vice president, and vice president and general manager of the information services division.

A native of Minnesota, Leas now resides in Glendale, Arizona. He is married and has three children.

## Moss Names Two

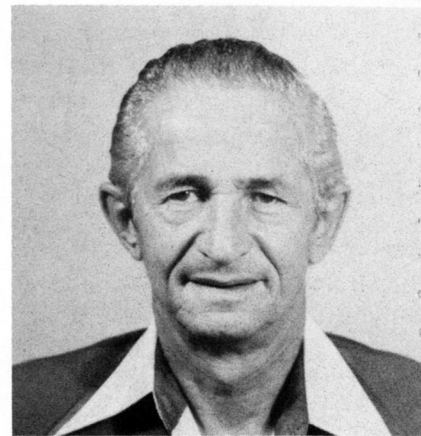
Philip Moss & Co., Des Moines, Iowa, has announced the appointments of John Nix to vice-president of sales and of Joe Blend to vice-president of branch offices.



John Nix

Nix's career in the coin industry spans twenty years and includes positions as serviceman, service manager, salesman, sales manager, independent operator and factory branch manager. Nix and his wife make their home in Urbandale, Iowa.

Blend has been in the coin industry since 1939 and is well-known in the four-state area as a distributor of Seeburg products. Blend and his wife live in Omaha, Neb. and it is from there that he will supervise the branch offices of Omaha, Kansas City and Des Moines.



Joe Blend

## Ehrens New Rep for Sega

Richard Ehrens has been appointed eastern sales representative for the new projection TV division of Sega of America, according to Harry M. Kane, president and chief operating officer. The Redondo Beach, Cal., firm recently acquired the assets of Muntz Manufacturing, Inc., as the initial step of a planned expansion into consumer products.

Ehrens will report to Ted Flynn, national sales manager of the Sega home theater-projection television division. His new responsibilities will include sales of Sega projection TV products to commercial and consumer distributors only in the New England states and New York and Pennsylvania.

A native of Warwick, R.I., Ehrens was most recently with Gilchrist's Department Stores of Boston, Mass. He has 26 years of major appliance and electronic home entertainment equipment selling and buying experience with leading wholesale and retail operations in the Rhode Island and Boston markets.

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# We Service What They Sell

by Richard S. Dietrich

*"Kush n' Stuff is a service organization. Not that we are non-profit—at least not intentionally—but we don't manufacture anything.*

—John Pfaff, president Kush n' Stuff

Kush n' Stuff is the brainchild of Bill Arkush and he remains the main cog in the company wheel. The idea for the service company must have begun back when Arkush was working for Atari and became involved in writing the first video technical manuals, first for World Cup in 1974 then for Rebound, Gran Trak and Gran Trak 20.

"Those first manuals were really produced by Atari to cover their marketing department," Arkush said. "The video game industry was very new at that time and not too many people knew the design problems that were involved. Engineering mods were fast and furious and of course there was no way to up-date units already on locations. Atari decided at that time that it would be easier and less costly to teach the owners to mod their own machines, rather than invest all the field support needed to send somebody out to do it."

It turned out to be a good idea, Arkush went on to say, because most of the people buying the new games were distributors who, while they had a good background in pinball and vending machines, had almost no experience with computer circuits. As video games caught on, the gap between the technology on the market and the educational level of the operators grew wider and wider. Somebody had to bridge the gap, so Atari began producing their computer service manuals.

"But we found out early," Arkush continued, "that that wasn't going to be enough. We started finding out that a lot of the people working with the machine couldn't follow the service manual. The digital computer games were a completely different world from the analog and mechanical things then on locations. A lot of the people just couldn't make the transition by reading a book. It was

like telling somebody to learn to water ski by reading an article on the subject."

So the seminars were begun. Atari sent out a team (Arkush and Pat Karns, now with Fun Games) to give the operators hands-on experience with the new games. That was the beginning of a solution but only a beginning in Arkush's mind.

"The seminars were Atari produced and had a natural bias toward Atari games. I began to feel like a more general approach was needed. Instead of teaching World Cup and Gran Trak, I felt I should be covering a broader range of game logic. The people I was teaching were not interested in just Atari games, they also wanted me to tell them how to fix the Midway and Ramtek games they had on location."

Still, Arkush was working for Atari and he had to stick to their script. He was becoming uncomfortable with that however, and soon he left to work for Kurz-Kasch, the producers of game repair equipment and a company with an established continuing education department, the Center for Technical Development.

There he was able to explore the games of other manufacturers. He did the manual for Pin Pong, an Atari game, in May 1975, but very shortly after came manuals for Wheels I and II, both Midway manufactured.

The seminars continued as well but "these were not just single game sessions. We were really pushing the general education idea, getting people to think in digital with examples from several manufacturers to show what we were talking about."

Still Kurz-Kasch was (and is) primarily an equipment *manufacturer* and they didn't know how much time and energy they wanted to put into the coin industry. That was Arkush's primary interest and he

decided finally that the only way to get done what he wanted to do was to set up for himself. Kush n' Stuff was the result, a company that doesn't make but serves.

The range of service according to John Pfaff, who describes himself as "the co-ordinator," is "anything we can think of. We have Data Library books that cover most of the games on the market. We have our *Text Book of Video Game Logic* and we do seminars. We can also fix computer boards or television monitors here, usually with a 24-hour service time."

Of these services though, it's the seminars that have Pfaff the most excited right now. Kush n' Stuff has been doing a number of them all over the country as well as the first ones in the industry in Europe and Canada and the first one in microprocessors anywhere. "These are all Phase I seminars we're talking about," Pfaff said, "except for the microprocessor seminar which is Phase III."

Generally the company is currently doing three Phase I sessions a month, according to Pfaff, with Phase II and Phase III sessions scheduled to begin on a regular basis this fall.

[*Ed. Note.—The first Phase II is actually being given October 12-14 in New Orleans by Play Meter. The three-day seminar will be limited to the first 75 students on a first come, first served basis. Registration is \$50 and covers tuition for the school, textbook and lunch for each of the three days. Registration closes October 8. Further information can be obtained by calling 1-504-827-0320 or 1-408-379-7180.*]

Pfaff went on to explain the different "Phases" of the program.

"Phase I sessions are more or less basic, talking about the different types of games, the different types of circuits involved in the games and general repair techniques. We also discuss the test equipment and the television. It's basically a troubleshooting workshop.

"Phase II sessions develop most of the complex logic blocks like ROM image storage, processed data and shifted data, and what LSI control logic is pertinent to video games.

"Phase III seminars will be our own productions and they will be tuition based. The topic is to be microprocessors as they apply to video display use."

(continued on page 41)

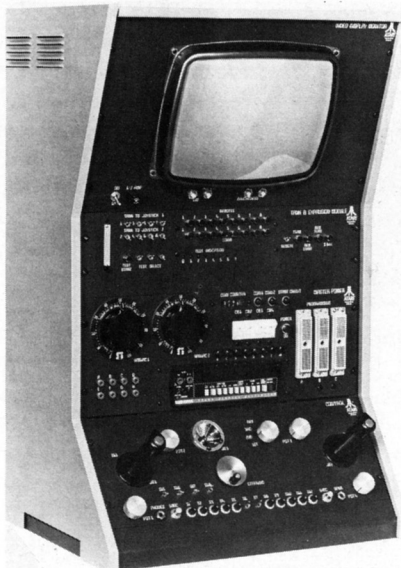
# new products

## Testing: 1,2,3

Recognizing the need for an improved test fixture to more adequately meet service requirements, Atari, Inc. is making available the same model test fixture now being used by their factory technicians. The test fixture has been designed not only to service past Atari games but also all future games to be built with programmed components on a printed circuit board that acts like a miniature computer. It allows for the design of more sophisticated games but with fewer components, resulting in more reliability.

The Atari test fixture is designed to continue or improve the serviceman's ability to provide service on Atari/Kee equipment especially those pieces with the advanced microprocessor technology. At the present time there is no test equipment on the market which can do this.

"With a strong service facility you can insure minimum downtime to your operators; minimize your in-



*Atari Test Fixture*

vestment in extra printed circuit boards, and possibly expand the profit potential of your service facility by minimizing any out of warranty repair charges which are made at the factory for board repair," Don Smith, Atari manager of customer service stated.

Atari will also provide blank connecting plugs and wires to

determine if other manufacturers' games can be serviced on the test fixture. Depending upon how compatible other games are to Atari products, it may be possible to use the test fixture on those games.

## Table Baseball

Midway's Tornado Baseball is now available in a cocktail table. The new model provides all the excitement of the upright version. (See New Products, August '76.)

There are double plays, errors, strike-outs and walks, with a walk



*Tornado Baseball Cocktail Table* control and automatic pitching feature to speed up the game. Complete outfield control on defense and a pitcher that can throw fastballs, curves, sliders and change-ups are among the other features of the game. Dual controls allow players to alternate at bat and in the field without changing positions.

The cocktail cabinet measures 38 1/2" x 32 1/4" x 29", and includes solid-state monitor, tempered glass top and, for quicker service, a self-testing system to detect defective RAM or ROM.

## Pin Music

Juke Box, Chicago Coin's new four-player flipper game, is now available through the company's distributors, according to Robert Sherwood, director of marketing for Chicago Dynamic Industries, Inc.

"The play incentives that made our Sound Stage two-player game



*Juke Box*

a real standout have been incorporated into Juke Box, and earnings reports from test locations are highly encouraging," Sherwood said. "One of the many features that contribute to the strong appeal of the playfield action and the high score potential is the built-in Pinwheel Spinner. When spin targets are hit, the player scores 100 or 1,000 points with each revolution of the Spinner. Advance and change rollover buttons advance the bonus to a possible 19,000 points.

"Also enhancing the excitement of Juke Box play are six Hit Targets, designed A through F. Hitting target A lights the special button which lights the special lane, enabling players to score a replay. Targets A and B in combination light the extra lane which awards an extra ball. Targets C and D together change spinner scoring from 100 to 1,000 points, and targets E and F light the Double Bonus Hole which, when lit, lights the double bonus indicator."

Juke Box also features 100 point power bumpers and action kickers. Flipper action has been improved, and technical advances now assure a high degree of performance reliability and servicing ease. A 3-ball game, convertible to 5-ball, Juke Box is available in replay and extra ball models. Play pricing is one quarter for two plays, adjustable to one quarter for one play or two quarters for three plays.



# Sega in Race

Sega of America, Redondo Beach, Cal., has announced distribution of Sega's new video game Road Race. Road Race is a single player driving game with a constantly changing S-shaped road course.

The object of the game is to drive



Road Race

as fast as possible while staying on the course and avoiding two obstacle cars which also move along the road. Collisions with the obstacle cars or the side of the road require starting up again. The speed of the car is controlled by a foot-operated accelerator and hand-operated high/low gear shift.

The players score depends on how fast he is able to move along the course with extended play given for a top score operator adjustable from 400km to 700km. Game time is adjustable from 45 to 85 seconds. Engine and crash noises add to the visual-audio realism of the game.

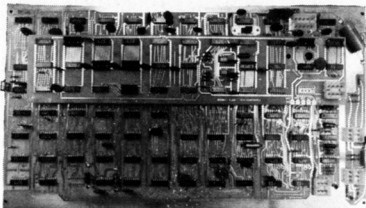
Special features of Road Race include standard slide-in stool so that the game can be played either standing or sitting and a tilt-handle steering wheel to adjust for tall or short players and sitting or standing positions.

Operator options include the ability to adjust the size of the driver's and obstacle cars to make the game easier or more difficult and to adjust the game so that the player must start the game and continue after a crash in low gear only or in either high or low gear. Dimensions for Road Race are 67" x 27" x 39 1/2".

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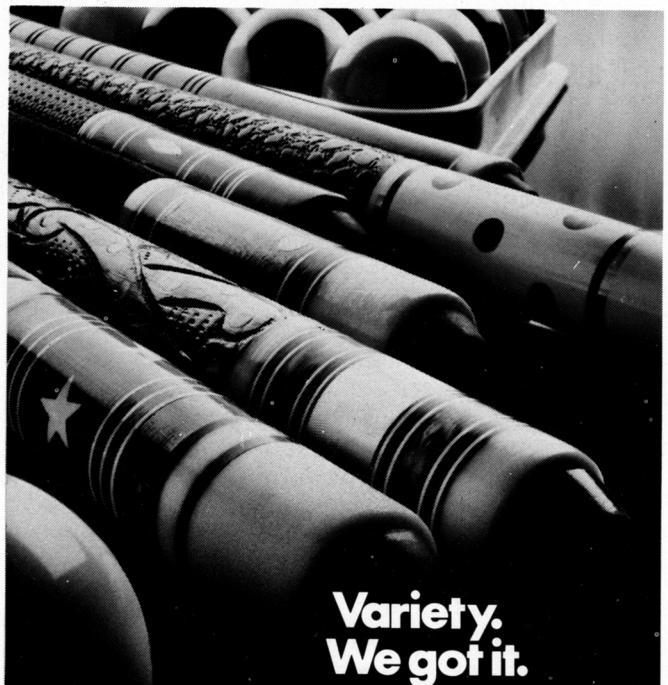
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# international dateline

## A.T.E. to Up Security

Following complaints at the number of "outsiders" at the world's largest coin machine exhibition, A.T.E., held in London in January, security for the show is to be tightened.

The complaints, often voiced by American visitors, were that it was too easy for non-trade visitors to gain access to the show and without badges exhibitors often had no idea whom they were talking to.

Following a survey of exhibitors to obtain approval of outlined plans, the show's organizers have now revamped their security. Every visitor will be issued a badge. These will be of various designs and will indicate the status of the wearer. Well in advance of the show each paid-up member of the sponsoring British Amusement Catering Association will be sent two badges, for himself and his wife. All other visitors will be urged by announcements in the trade press to apply in advance for their badges.

There will be a general admission charge of \$1.80 for visitors obtaining their badges in advance and \$3.60 for those paying at the door. The charge will cover the full three days of the exhibition. Accompanied children under the age of 14 will be admitted free, but those over 14 will have to be paid for at the full rate.

In a statement, the organizers said that "every effort will be made to ensure that visitors wear their badges at all times while in the hall. Additional staff will be engaged for this purpose and to prevent unauthorised admissions."

## Pool Tourney Great Success

An estimated 5,250 players entered a pool table competition in Manchester, England, sponsored jointly by a local radio station and the Hazel Grove Music Company, one of Britain's leading pool table manufacturers.

Using 15 of the company's Super League tables, the players competed

for trophies and a top prize of \$1,750, with \$650 for the runner-up and \$75 for the landlord of the pub the winner was based at.

Pubs throughout Lancashire and Cheshire took part, playing knockout tournaments to find a pub champion who moved on to the finals. In all 177 local champions took part in the finals which took ten hours to sort out.

For the final match Hazel Grove had a specially-built aluminum-covered table. The winner was Mr. William Turner of the Bridge Inn, Glossop.

## Operating in Italy by David Snook

On a train in Italy it is commonplace for a refreshments trolley to come around serving drinks. Pay for a cup of coffee and you may well receive your change in the form of a packet of candy and tokens for the public telephones. On the expressway tollgates the change may well prove to be a small packet of postage stamps.

This illustrates a basic problem in Italy; the grave shortage of small coins reflects the country's chronic balance of payments situation. It goes without saying that the problem is badly affecting amusement machine operators. The government claims to be minting more and more coins yet the shortage becomes more acute each month and machine operators have had to resort to having tokens made which are sold to customers by site owners. The tokens have the name and address of the operator stamped on them and from time to time they are sorted out and returned to the firms which have issued them. Banks are so short of change that they are offering operators ten per cent above the value of coins paid in quantity.

This lack of change can be a headache for operators, but it is a small one for the routemen of Italy compared to some of their troubles.

The Italians have a very healthy amusement machine manufacturing trade, rapidly expanding and doing extremely well on the exports market, yet their operating col-

leagues have probably the toughest job in Europe. What may be operated is very strictly controlled. The rules are so severe that even free games on pinball machines are prohibited.

Taxation is unbelievably high. Added value tax on games is 30 per cent and there is talk of it being raised. (By contrast in West Germany it is ten percent, in Britain eight per cent. The operator must also pay a six per cent added value tax on takings and there is an eight per cent entertainment tax on the takings as well, operators paying this on the total, not just on their own share. On juke boxes in addition to Performing Right dues, which are quite high, there is yet another tax of about 1,500 lire (\$3.75) due each year.

The import of equipment is almost out of the question because the exchange rate of the lire is so low. But this could be one of the reasons for the healthy manufacturing industry in Italy.

Operators in Italy are looked after by S.A.P.A.R., a hard-working trade organization with many creditable achievements to its history, including the reintroduction of pinball machines after they had been banned.

Music is the specialty of Ramano Capanni of Florence, an operator who started in the 1950's and who overcame all the troubles when pinball was banned. He operates mainly 200-selection Wurlitzers changing the records monthly with ten to 12 new discs. He prefers larger boxes so that he can keep older hits available.

Performing Right dues in Italy, he says, are 57,000 lire per year (about \$70) for S.A.P.A.R. members and about 30 per cent higher for non-members. Phonographs work on 100 lire (about 25c) for two plays.

"Making a juke box pay depends entirely on how you operate it," he said.

A neighbor of Capanni, however, outlined in great detail the Italian operators' problems. Luigi Fagioli, president of the Tuscany branch of S.A.P.A.R., and a well-known operator himself, related the views his organization has put forward to the Italian government.



"What we have asked is first of all that automatics be recognised as a profession." This might sound somewhat odd but in fact from the official point of view automatics do not exist in Italy. Although everyone in the business is burdened by taxes and there are strict laws, officially it does not exist!

Fagioli said unfair competition was a big headache to the Italian operator as are operators who start up with no knowledge of the business.

As things stand in Italy, if the local chief of police says pinball may not be operated within his territory, then there is no pinball. (This situation exists in several places, such as Palermo and Bolzana.)

Perhaps in the country where the operator has all the problems, the attitude of Mr. Fagioli, a mixture of realism and optimism, is the best: "In our business here in Italy, we seem to have all the problems in the world. You name it and we've got it. But I'm alive and ready to work, in spite of all the things that are wrong. Once you begin in this business you stay in it. You can't leave it."

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(continued from page 22)

bottom', but have recently learned is a 'Gottlieb bottom', is in evidence on this game. Four top lanes offer a random bonus feature similar to Gottlieb's successful Super Soccer, and can be returned to rather easily from the bottom right flipper.

There is nothing truly outstanding or intriguing about *Wood's Queen* except for the artwork, which is colorful and offers a semi-topless girl swinging through the jungle. Flora and bright colors predominate both back glass and playfield; besides the 'swinging Jane' I am partial to the big blue monkey at mid-field on the board.

It's a high scoring, six-digit game that was getting some good play when I was in London a few months back. What Zaccaria does in the future should prove interesting for European players, *Wood's Queen* might even hold its own in the U.S. with, of course, some help from a blue chimp and a swinging lady.

Rating: ##

*Playmatic's NEW WORLD (single-player CONQUEST 200)*

This is really Playmatic's third model designed for American consumption, following Fairy/Fantasy and

Fiesta/Fandango; and it looks like they're going to have a successful game if the test model I played is any indication. (Also, lest you think that I do all these reviews alone, a fourteen year old and two sixteen year olds agreed that they liked the game and the way it plays.)

The only thing I missed was the kitchen sink, as the machine has a great deal of features and action crammed into it. There are drop targets, targets, thumper bumpers, spinners, rollovers, side bonus lanes and a center bonus target.

The playfield is coated with polyurethane, so action is fast, and with the slightly steeper Spanish incline what would be fast is even faster. The stars and stripes spinners supply most of the action by regulating what the center target bonus value will be. They almost serve the same purpose as the swinging target in Williams' Swinger and Fun Fest, which controlled similar bonus values. On *New World* one can get an extra ball, 6,000 points or a special if the spinners stop at the right time and the center target is hit.

An interesting aspect of the game is the two top lanes which are metal (or at least they appeared to be), rather than the plastic ones most American manufacturers' rely on. It makes nudging a little bit more difficult, while giving the plunger

(continued on page 43)

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(continued from page 37)

The two reliable systems in use today, according to Pfaff and Arkush, are the F8 by Fairchild and the Intel 8080 system. The Fairchild system is the basis of Spitfire, PT-109, Bally's home pin game and most video terminals, while the 8080 is used in Gunfight, Seawolf and hobby kits like the Altair.

Currently most Kush n' Stuff seminars are set up through distributors. "They get overloaded with broken machines and technical problems," according to Pfaff, "and can't find anybody to help them out. The manufacturers may or may not have a program to help them, and even if they do, it sometimes takes days just to get the right guy to call you back. We're a small outfit with only technical material to worry about, so they call us. I can usually answer their questions and if they want I can help them set up a class in their area for their technicians."

In a way the classes are free, at least they can be, again according to Pfaff. "What we ask is that the person or company sponsoring the session guarantees us a sale of a block of text books, usually fifty. These books are essential in the class because of their precise photos and illustrations. The seminar sponsor can either buy the books outright or just guarantee us that there will be fifty people at the session who will buy one. If we just sell fifty to his students, the sponsor doesn't pay a cent."

Kush n' Stuff's main seminar lecturer at present is Robin Minnear who has done all the presentation in the Phase I series. Minnear was basically a technician, working for Games Unlimited in Southern California, when he came to work for Kush n' Stuff. The result is that he has a background of practical experience with a lot of different games and his presentation makes use of that experience. It emphasizes a practical how-to approach. "Robin's great for the job," Pfaff said. "He loves to talk to people and he loves electronics. He's been fixing TV's in his basement since he was five, if you know the type. He's one of those technicians who's made the jump from pinballs to microprocessors and he's eager to share the experience."

Minnear will be joined by Michael Smirolodo as the program moves into Phases II and III. Like Arkush, Smirolodo also used to work for Atari in engineering. He also worked for Memorex and Intel, with the latter during the development of 8080, before coming to Kush n' Stuff. There he has helped to write the Gunfight and Seawolf books. Arkush calls Smirolodo "our mathematician. To him a video game is just a set of algebraic equations and algorithms. He can take interwoven knots of circuitry that would drive the rest of us to the psycho ward and unravel it like mother unravels knots in her yarn. He's a bit of an eccentric, though, only comes out at night.

Joining Arkush, Pfaff, Minnear and Smirolodo to make up the Kush n' Stuff operation are Bill's wife Katherine Arkush who handles all international sales, secretary Marla McKellar, engineer Dennis Hughes and technical illustrator Mark Leegard. They're all hoping that service will sell.

(continued from page 34)

**PLAY METER:** Theoretically they could have more than one tournament a year and play, say four or five different tournaments on four or five different tables. If there wasn't a vast difference between the tables, the players could easily adapt from one to the other. I think that would probably work. The unfortunate thing is that the foosball manufacturers today seem to be going in opposite directions in so far as technology is concerned. Do you think that trend will reverse itself and what will make it happen?

**HOINES:** Well, I think eventually the manufacturer that puts out the best table, the one that has the most player appeal coming from being able to shoot the widest range of shots, with the most accuracy, will be the one that wins out. I think right now it's kind of a race for the manufacturers to do this. It'll be the table that you can shoot banks and pushes and pulls on. There might even be shots that aren't thought of today that could be shot on the right table.

**PLAY METER:** What do you look for in this table?

**HOINES:** I think the playing surface is going to be one of the big things which is going to be changed.

**PLAY METER:** What are the big differences among playing surfaces now?

**HOINES:** You've got glass; you've got slick formica; then you've got dull formica and you've got the rough playing surface. But all playing surfaces need to be more solid so that when you hit the ball the playing surface doesn't drop down.

**PLAY METER:** This dropping down is a result

mostly of pin shots, a relatively new innovation. I didn't see a whole lot of pin shots last year; in fact, I don't even recall hearing the name pin shot last year.

**HOINES:** They call it "South Dakota Pins." The first time any one of these guys in Minneapolis saw any pins, they were the ones I shot and they thought the shot was a real weird one.

**PLAY METER:** I understand Tournament Soccer had to increase the heights of their goals because of the pin shots.

**HOINES:** Yes they did, but then they found out that the actual problem was that the men were too low to the table. Your men have to be off the table according to the size of the ball. Nowadays if you can put your index finger between the man and the playing surface then your men are about the right height. But of course if you've got a bigger ball then your man has to be a little bit higher off the playing surface. And I don't think anyone has any set measurements now, like it's 1/4 in. or 5/8 in. according to a certain diameter ball. But there is definitely a direct relationship between the diameter of the ball and how far your men have to be off the playing surface. There's a definite relationship here. I don't think anyone really knows what it is, but it wouldn't be hard to figure it out if someone just sat down and worked at it.

I think what they need, the manufacturers, is to set up prototype tables, and let the players that are experts at the game actually play on this table just to see if it better than the one they already have out.

**PLAY METER:** What about goal sizes? I hear a lot about goal sizes, that they vary so much among the different tables produced. Do you think that the dimensions of the goal itself should be standardized?

**HOINES:** This is one big complaint. Down in Texas, they want them wider; up here they like them just the way Tournament Soccer has them now; then there are some in South Dakota that don't like them as wide as Tournament Soccer's but like Deutschmeister's. But I think they should standardize, and I think it's really up to the World Table Soccer Association to do that and to set up general specifications for tables.

**PLAY METER:** Are you for larger goals or smaller goals?

**HOINES:** I like a little larger goal but not so large that it's not going to challenge the shooter. Some goals are so big that you can make a shot every time. That takes away from player appeal. It takes the challenge out of the game and the defense.

**PLAY METER:** Do the players cheat your tables much by stuffing the goals?

**HOINES:** No, not if they're in a bar; they hardly ever cheat the tables. Still you should set the table in a place where the bartender can see that table all the time. And some tables have ball counters now, so you could put 100 balls in and only nine will come out at a time. Also, if you have a player that really takes the game seriously and he's in your place all the time so that he's your promoter, you should respect him, his playing ability. It doesn't hurt to give him a free beer once in a while, treat him kind

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of nice and probably you can talk him into taking care of the table, cleaning it up for maybe five bucks a week. He'll keep that table a lot better than anyone else could. And when business is slack if he wants to, let him come in and shoot all he wants on the table free. Set it up free for him to practice shots. I do this quite often in a lot of my locations for one player. I tell him, "Don't bring in a whole crew and be banging around on the table," but if he just wants to practice shots, I let him do that.

**PLAY METER:** Do they vandalize your tables much, intentionally try to damage them?

**HOINES:** Not if it's a table that they respect, that's kept clean. It's just like anything else, like a new car: when it's new and looks nice, you treat it with respect; when it gets old and broken down and rusted, then you don't treat it as well.

**PLAY METER:** Which goes back to the maintenance program you were talking about earlier where you spend a lot of time keeping them clean and looking good.

**HOINES:** If you keep the table looking nice and it's got the player appeal that the guys like, that's the main thing. If they treated it with respect when it was new, they'll treat it with respect when it's a year old, too. If you put a new table in and they mistreat it, it is probably because they don't like the table or they don't like the bar owner or something, but generally that doesn't happen.

**PLAY METER:** Have you had any problems with bar owners wanting to buy their own tables?

**HOINES:** This happens once in a while when one sees all the money that comes in on a table especially through the promotions, he figures he

(continued from page 41)

action an extra amount of precision. The two thumper bumpers feature Playmatic's own square top and offer a great deal of rebound and action possibilities. In fact, this whole top section can be a point bonanza for players if they can light up the bumpers and hit the roll-overs (at top left and top right) often enough.

When we get to mid-field, two targets at the left and an additional one at right (A, B and C) offer the player double bonus opportunities. The drop targets at mid-field next to the spinners are different from the usual rectangular or square shapes most players are used to, and may offer some momentary surprises for beginning players. A right turn-about lane offers 50,000 points when lit and is an elongated version of the Space Mission horse-shoe feature, although this one has a middle area for entrance or exit. On the left, a return lane can mean triple bonus and a new life at the top, if the right targets and values have been achieved. Finally the Gottlieb bottom aids in somewhat slowing down the

action for a breather if one can 'save' the ball.

All in all there's a helluva lot of stuff to shoot for on this game. It plays well, offers six-digit scoring that will mean high scores. (My fourteen year old assistant got 998,000 once; although the blow to the ego for not 'turning the machine' stayed with him the rest of the day.)

Graphically, this Spanish rendition of American history is colorful and dramatically different. Why show only the moon and a space ship, when you can show wagon trains, mountains and a cowboy, let alone an old locomotive. Obviously, no stone was left unturned (although an Edsel was not in evidence). There were bright, almost day-glo uses of yellows, greens, oranges, blues and reds. For a Bi-Centennial treat, Playmatic has done well with this foray, that almost gives *too* much.

Rating: ###½ (the half was added by my assistants)

Well there you have it. Rather painless I'm sure for most of you. As a closing thought for this edition of Merry Pinball, Merry Pinball let me add a word to those I gather are my

can do it himself. But generally you can convince him—if you're already in the place and a good operator—you can prove to him that it is kind of a hassle. Show him that you are promoting the table; show him other locations that were taking in say \$25.00 and then when you moved in the take doubled and tripled. Also you can keep a location in foosball by certain little tricks like moving into a place every five or six months, pulling all the bearings off—they really aren't worn out but they're dirty—and putting all new bearings on, throwing the old ones in your tool box. When you get home, you clean those bearings, move to the next location and put those same bearings on the next table, after they're clean of course. Bearings should be cleaned every so often anyway. And of course the location owner, when he gets to watch you do all this and sees the effort and time (and parts) you put into keeping these tables up, he realizes that he's not ready for that extra work, not just for the few extra dollars that he's going to make.

The important thing is you've got to be selling yourself. You've got to be selling your service a little bit and showing him that this is what you're doing for this table.

**PLAY METER:** Has this been successful in deterring locations from buying their own tables in so far as you've been able to tell.

**HOINES:** Yes, I've never had any problem, never had a location buy its own table. As a matter of fact, I've moved into locations that owned their own tables and shown them that I could do better for them than they were doing for themselves.

sterner critics, the distributors. If you're trying to sell a game, or a particular line, don't let my *mere* words detract from your capable salesmanship talents. Rather, remember that I have always maintained that every game can be successful for any given location, if an operator keeps the games in shape, and knows his playing audience.

So if you can use it to your advantage do so; if you find it to be a minor stumbling block, then remember that it's one man's opinion (with occasional help from teen-age 'experts'), and that the games are not "pitted" *against* each other. Each is judged on individual playing and graphic merits; but then what do I know—I liked Udall, thought Reagan would beat Ford, still think there's life on Mars, felt the \$2 bill would never return, haven't gotten used to the idea of microwave cooking, probably had the shortest Bar Mitzvah on record *and* on a Labor Day weekend, and still feel that they don't make 'em like they used to: cars that is!

My best to you all. See you at the convention in Chicago, God willing.



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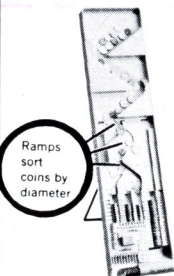
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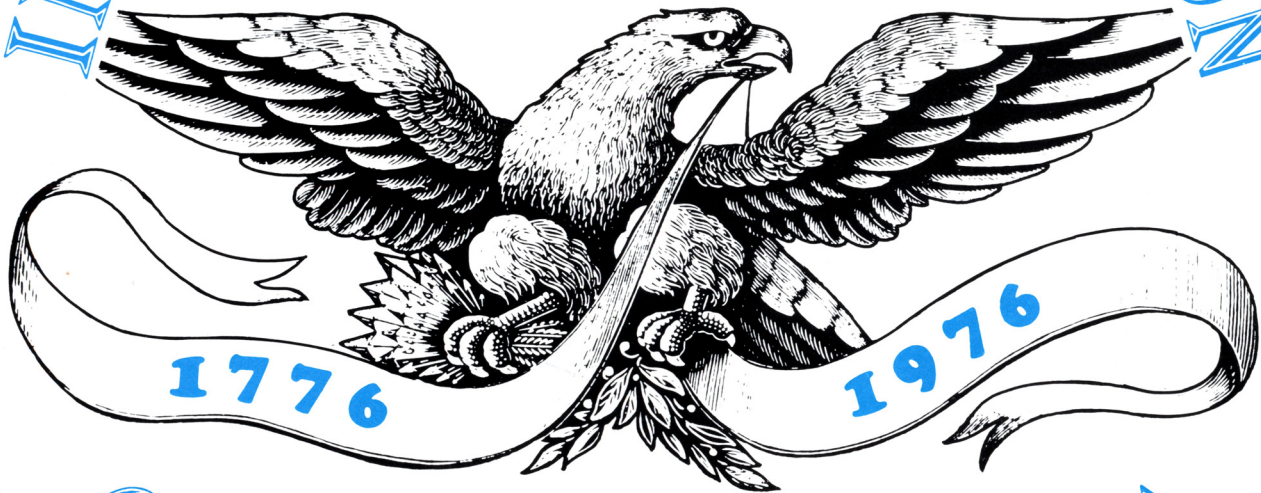


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