

COIN INDUSTRY

PLAY METER

Volume 2 No. 7

July, 1976



Focus on the legal issues

JUSTICE

FOR THE INDUSTRY

Fighting City Hall

Location Contracts:
how good are they?

Security:
protecting your interests

"With new pieces like these, we can play instead of pay."



Distributor technicians, C.A. Robinson & Co., Los Angeles. From left: Jarain (Jerry) Tritrup, Ataya (Paul) Paopradith, Pinate (Pete) Wongse, and Jim Tomei.

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COIN INDUSTRY PLAY METER



MEMBER

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July, 1976**

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from the editor

Among the various problems facing today's operator are some that seemingly must be lived with. Yet while, for a long while, the industry lived with its "image" problem, as of late great strides have been made in enhancing the image of the amusement machine industry. Indeed, the industry has risen from the "Dark Ages" and is presently rocketing through a "Renaissance" of enlightened thinking as well as technological advancement.

As the results of PLAY METER's Annual Operators Survey are gathered and tabulated, it is distressing to note, however, the vast inconsistencies in licensing fees, property taxes, sales taxes and legislation regarding amusement machines in different states and municipalities. Many state and local government agencies are still living in the "Dark Ages" insofar as this industry is concerned. Unenlightened thinking has led to countless inequities in tax areas and legislative ones. The resulting legal "harassment" that today's operator faces must no longer be tolerated.

Just as today's commission structure is for the most part identical to the commission arrangements of forty years ago, so it is with laws pertaining to the industry. And legal problems are far more complex and widespread than problems with "image," for example. Manufacturers have done a great deal toward solving the image problem by holding tournaments, by conducting national promotions and by establishing many of the games of our trade as home recreational devices. And one can be sure that the manufacturers are making a concerted effort to combat legal problems--in their own selfish interests perhaps, but still for the good of the operator and the industry.

But operators themselves will have to become actively involved in bringing about the changes that are necessary. Manufacturers can be expected to do only so much; and their efforts are most practically spent at the national and state levels and must be concerned primarily with illegal machine laws as opposed to tax and license laws. Those laws should be monitored at the state and local level and combated by state associations. Unfortunately one can count the number of good, effective state associations on almost one hand. In many states, associations do not even exist. So the operator finds himself faced with unfair tax and license laws and no one really to turn to for help.

More enlightened operators will, of course, and do band together, hire legal counsel if necessary and fight local problems with a common interest. The rest, those who live in an unfavorable competitive climate where operators refuse to get along with each other, will have to go it alone. But don't say it can't be done and choose to "live" with the problem. You can fight city hall and win! You are a tax-paying citizen operating a respected business concern; it is your right to be treated fairly and honestly. It's time you ensure that right and demand that your business be taxed intelligently and licensed fairly.

In this issue of PLAY METER, we come to grips with the "legal" problem and focus in on some legal troubleshooting. Staff writer/operator Gene Beley relates his successes and failures as a modern day operator in singlehanded combat against ancient laws and backward thinking politicians. And Marshall Caras examines the realm of location contracts, how effective they are and if and when one should be negotiated.

This issue marks the beginning of a commitment to dealing with legal problems facing the industry. We will be taking a serious look at more legal problems in future issues. Our only hope is that you the operator will make a commitment to yourself and become actively involved in fighting for justice.

Ralph C. Lally II,
Publisher & Editor

Calendar

July 23-25

Montana Coin Machine Operators Association, annual convention. West Yellowstone, Montana.

August 19-22

Michigan Tobacco & Candy Distributors & Vendors Ass'n. Boyne Mountain Lodge, Boyne Mountain, Michigan.

August 27-29

North Carolina Coin Operators Association, annual convention. Charlotte, North Carolina. Site not yet selected.

September 16-18

Music Operators of Virginia, annual convention. Hyatt House, Richmond, Virginia.

September 17-19

Florida Amusement Merchandising Association, annual convention. Deauville Hotel, Miami Beach, Fla.

Oct. 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.

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The Great Sales Tax Rip-Off

There have been throughout history laws enacted that were made with all good intentions at the time of their enactment. But as time passed, so did the reason for making the laws and with them the good intentions. Such is the case with the laws outlawing amusement machines today.

Sales tax laws, on the other hand, are fairly rigid, simple in their intent and for the most part fair and understandable. But when misinterpreted a sales tax law can be just as unfair and ridiculous a law as a law that outlaws flipper games.

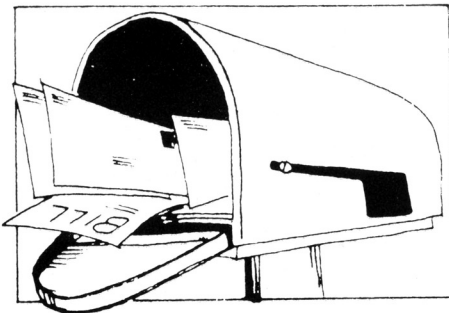
Sales tax is by definition a tax on sales. It is a tax on the purchaser who, when any sale is made, must by law pay a designated percentage [anywhere from two to eight per cent] on the total purchase price. The tax works well enough for the grocery store operator or the department store salesman who, standing eye-to-eye with John Q. Customer, can transact the sale, get his money and COLLECT the sales tax from the customer. But what about the coin machine operator who seldom sees his customers. How can he possibly be there to collect two cents every time someone drops a quarter in the jukebox? Can the operator who operates a two-bit viewer atop Pikes Peak be expected to run up to the top of the mountain and collect a penny every time someone drops a quarter into his machine? These may be ludicrous examples but they do illustrate a point.

It is totally ridiculous to charge sales tax on sales made by any coin-operated device because coin machines cannot compute percentages nor can they dispense random amounts of change to the customer. It is futher absurd to charge the operator of coin machines a sales tax on the revenues the machines generate. Since he is already paying some sort of income tax on his revenues such a sales tax would be a double tax [paying twice for the same thing].

Yet in a great many areas, operators are coughing up the sales tax that, by law, their "deadbeat" customers [as PURCHASERS] are supposed to pay. But how can they pay a sales tax on their game of eightball if the operator isn't there to collect it? Perhaps the operator should cut holes into the tops of a number of cigar boxes and mark them "Sales Tax" and place one on every machine. Or perhaps the maufacturers should start installing mini-computers equipped with penny-acceptor mechanisms that would compute the sales tax on each play and demand exact change from the customer. More ridiculous solutions to implement ridiculous sales tax interpretations in a great many areas.

The plain, simple fact regarding sales taxes is **IF YOU CAN'T COLLECT THE SALES TAX FROM THE CUSTOMER, YOU SHOULD NOT BE EXPECTED TO PAY IT!**

mailbox



I would like you, if you could, explain to me what the cover photograph of the May issue means. I don't understand how such a picture could be selected for the cover of **PLAY METER**, a magazine that has always tried to upgrade the image of our industry. (Please reread **PLAY METER**, Jan. 75, p. 9.)

We feel that one way in which we can guarantee that everybody will find a "clean atmosphere in our center is to attract small children that will have to come with their parents. When these children will have grown, their parents will have no objection to letting them come alone, because they will know the place very well. But to obtain this clean image of which we are proud, we have had to prevent anybody appearing at our center in the way they appear in the cover of **PLAY METER**.

I really expect to hear from you about this matter; meanwhile you may use, if you will, our symbol, the father with the kids as the theme of your next cover. I am sure it will serve someone else in your country in an effort to improve the image of our industry.

Jorge L. Mochkovsky
Sarmienty 3236
[7600] Mar del Plata
Argentina

[We appreciate your concern for the image of our industry and assure you that ours has not abated. The May cover was chosen in conjunction with Roger Sharpe, that month's Coinman of the Month. We asked Roger to respond to your letter and received the following from him:

"It is with a great deal of surprise that I find the reaction to the May issue cover one of mixed reviews and feelings. My view of the pinball industry is slanted only by reality and I will always endeavor to report what is truly hapening in the real world. The May cover picture, which was taken by James Hamilton when we were in Europe reflected a certain atmosphere. Here was an arcade, called the Crystal Room in Leicester Sq., London which was representative of how glamorous a location can be--witness the ornate chandeliers, mirrored walls and plush carpeting (which is not in the picture). However, within this classic ambience, that is typically European in flavor, the human factor crosses oceans and spans the element of who is playing pinball.

"These were young 'kids' who were having fun 'mugging' for the camera. Granted, they were not dressed in evening gowns. But then who does when they are playing pinball? Are we to say that blue jeans are no longer proper apparel for the clientel of arcades? True, this is not the wholesome All-American image we would like to think frequents

arcades; but in point of fact, I have encountered far worse conditions (and people) while traveling throughout the United States and the major cities of Europe.

"I did not wish to offend anyone or cast any disparaging images concerning the industry I truly love, but let's face facts This was an important and contemporary statement on what is happening 'today' with the pinball arcade. There are of course the sterile and spotless locations dotting many cities and countries but the humanism is missing. We should strive to create a mood, a setting if you will, for pinball machines. But judge this decision by the audience

"This location (The Crystal Room) has a minimum age of 18 to enter, as do most places in London. Would it have been better to show young children, neatly dressed, playing the games? No! That's the image we are trying to steer away from. Many people outside the industry think that all we do is steal lunch money from children as it is--a picture on the cover might have made it worse. How about adults playing you may ask? Well, honestly how prevalent is this occurrence? Realize that the

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major proportion of people playing in the world is that misunderstood group known as teenagers, who dress a particular way, and no doubt feel that someday they'll change the world.

"This was the classic photograph for the cover. We (Jim Hamilton, George Delmerico, my art director, myself and I'm sure the **PLAY METER** staff) deliberated over what picture (out of thousands) to use. We chose this one because we didn't see it as being a harmful influence on the industry; we saw that it was entertaining as a tableau, that it gave some humor to the concept of pinball and finally that it was real and human with a personality that transcended class and cultural boundaries.

"For those who have taken offense to it, I apologize, but I believe in what I portrayed and its positive points. Now after reading this, I hope others can see my position and at least empathize with me. I think I have proven my sincerity and willingness to serve this industry--I would never try to do anything to change that and never will."

Thank you, Roger.--Ed.]

I liked Mr. Boasberg's Editorial [May, 1976] very much and agree with him that the amusement flipper is pure amusement and outstanding entertainment. I do wonder, however, about his last sentence. If the game is pure amusement and as harmless as any other form of entertainment (as I believe it is), then why should it be "properly regulated and licensed"? I believe our industry must stop thinking and talking in this manner as it implies that there is something wrong with the industry.

Mac Hasvold
Hasvold Vending Co.
Sioux Falls, S.D.

I had never been to a foosball tournament before I attended a recent match at Brockport State University. I used to think there wasn't too much to the game, but the tournament really opened my eyes.

This was a comparatively small tournament among the upper New York state colleges. RIT placed first followed by Geneseo, Brockport, Genesee Community and St. John Fisher College.

One girls team, Marilyn Greenzeig and Michelle Tornatora from Brockport went up against some very tough competition. They didn't win but they sure gave it a good try.

The final match, between Mike Comfort and Gary McConnell from RIT and Mark Cocce and Gary Andrews also from RIT, saw the crowd getting very tense. The concentration in the player's faces, the stance of their bodies and the sweat from their play was all a part of how this game goes. These guys are really great, keeping that ball from making a score is a real art, and the way they maneuver the ball into position then "POW!" right infantic!

I won't shrug my shoulders at foosball anymore; in fact I'm on my way to play a game right now.

S.D. Casperson
Dynamic Recreation Corp.
Rochester, N.Y.

We've been in the business for approximately six years and have had to fight city regulations concerning zoning, parking, non-permitted pinballs and all the other stuff associated with changing people's attitudes toward "the business." Eugene, Ore. is noted for being a progressive city though so everything has worked out.

We operate over 100 machines in our two locations in Eugene and fine the action involved with all the new games coming out all the time very interesting. What a lot of people don't understand about this business though is it's not a case of throwing a bunch of machines into a location and then sitting back and collecting all the money. This business is work, work, work.

We enjoy your magazine. Thanks for the good articles.

Charlie and Cheryl McCown
Charlie's Poolhall/Charlie's Too
Eugene, Ore.

[Thanks for the kind words. You might be particularly inte-

rested in Gene Beley's article about fighting city hall in this issue. He hasn't always been as lucky as you seem to have been, but his experiences make most interesting reading.--Ed.]

I had a rather unusual experience I decided to share with you since it reflects on our industry in a good way!

I delivered a video game to a customer and he paid me the balance in cash, 10 one hundred dollar bills and one twenty in a small envelop. I was not wearing a jacket so I stuck it in my hip pocket. My next stop was the Back Forty Bar on Van Dyke near Outer Dr. in Detroit. I used the pay phone there to call my secretary and meanwhile pulled the envelop out of my pocket and counted the money. I must have stuffed it outside my pocket while taking because when I returned to my office the money was gone!

I looked everywhere to no avail. The next day I retraced all the stops I made and wound up back at the Back Forty. I looked around but no envelop, then asked the owner/bartender if he had seen a small envelop and would you believe, he asked me what was in it and after I told him, he produced the envelop with every cent still in it.

I asked him when and where he found it and he told me that one of the largest vending companies in town, Cigarette Service in Dearborn, collects their jukebox and cigarette machine money that day, and their collection man Joe Haffey found the envelop near the phone, looked in it and brought it back in to the owner and said that he thought somebody lost it!

Needless to say, I contacted Joe's employer--his father works there, too--and congratulated him on the caliber of his employees and I asked Joe to stop in and pick up his reward and my personal thanks.

I though you'd like to know that there are still honest people around . . . as well as stupid ones like myself.

Andre R. Dubel
Elcon Industries
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coinman of the month

Business Booms for New Operator

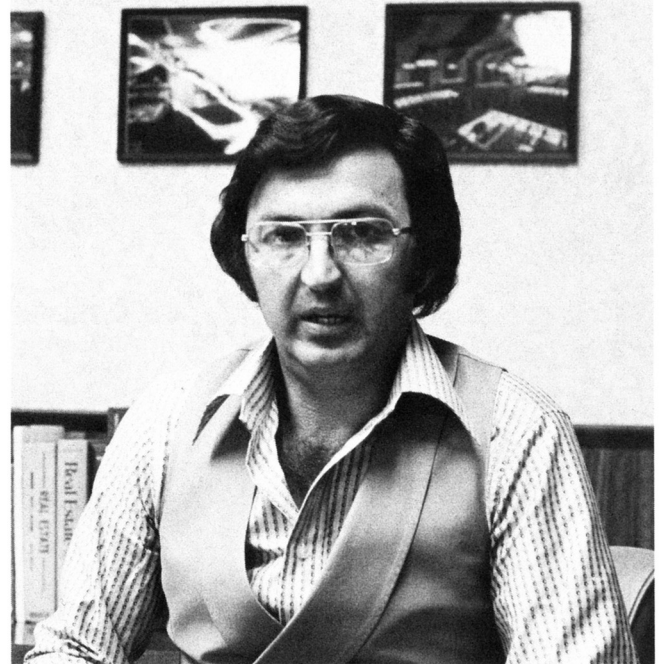
Play Meter talks arcades with Kansas operator Bud Gettle

Willard "Bud" Gettle of Wichita, Kan. was born into the meat business. His father was in the meat business, his grandfather was in it, and as far as Bud knows, his great-great-grandfather was in it. Bud worked for Boeing for a year after graduating from high school and then he too went into the meat business, for almost twenty years.

He got out because conflicting state, federal and local regulations were taking the profit out of it, and a little more than two years ago, at the urging of long-time friend Jerry Monday of Leisure Sports in Dallas, he opened his first fun center in Wichita. Bud hesitated for quite a while, "a number of months," he told us, before taking the step. "Can you make money in a nickel, dime and quarter business?" he was asking himself. He was soon convinced you could though, and that you could have fun doing it. Now he has eight fun centers in operation with two more in the works.

Wife Pat helps with the business. The Gettles three girls, nineteen, seventeen and eleven years of age. Active civically, Bud is a member of both Greater Downtown Wichita and the Chamber of Commerce and has served on the Metropolitan Transit Authority for three years.

We spent a day in Wichita with Bud and right-hand man Dan Carson visiting two of the fun centers--all are called "The Good Times"--and talking informally with managers Darrel McHarque and Jack Owen and chief serviceman Ron Minnick. Our interview took place in Bud's office at Jay Hawk Distributing. Dan, a native of nearby Salina, a father of six, and an automotive salesman before he joined Bud in 1974, also took part in the interview.



"People that go into a mall to put in a recreation center have a very large investment and yet they will hire a \$100/week man to run their business. I think that's a mistake."

PLAY METER: What kind of problems do you run into when you start an entirely new business, something you don't know that much about?

GETTLE: Well, most of the problems were due to lack of knowledge of the business. The very first fun center we started happened to be directly across from one of the largest high schools in Wichita, a school which had a population of 50 per cent black, 50 per cent white. We opened the fun center at eight o'clock in the morning and ran it until midnight. We had a few minor problems, fights between the blacks and the whites. After a short period of time, the blacks took over and it got to be unprofitable. It was the kind of situation that even the best management in the world wouldn't have been able to overcome.

So that location was closed down. Then, in February of '75, I went to Haysville, Kan., a suburb of Wichita, a town of about 8,000 people and what I would describe as a bedroom community, and I leased a location in a shopping center and started a second fun center. At that time we owned our own pool tables and our own foosball tables, but we had our pins and arcades on the normal operator-location of agreement of 50-50. The Haysville fun center was very successful.

PLAY METER: Obviously one of the big problems in getting started is location, finding a good location, one that can turn a good profit. What makes for a successful location? Do you have any formula that you use when you're looking for a location?

GETTLE: We try to look in an area of good average--I'd say average to better than average--income, of good working class people. We try to go

into suburbs of larger towns, suburbs of Wichita, and towns of ten to twelve to fifteen thousand, where there is not really a lot for the kids to do.

PLAY METER: In terms of actual locations, though, within the towns, what do you look for? What specifics might you be looking for?

GETTLE: We try to go into a nice shopping area, preferably a shopping center. We try to find an area of approximately 2,000 square feet, one that has plenty of parking. We try to go into an area where our particular business is compatible with the businesses around us.

PLAY METER: For example?

GETTLE: A grocery store next door, or on either side of us would be fine. A restaurant or a bowling alley next to us would also be fine.

PLAY METER: What about surrounding businesses that you might avoid.

GETTLE: Even though there are some very nice bars, we would try to avoid going in next to a bar, or next to a beauty shop or a barber shop.

PLAY METER: Why would you avoid those, a beauty shop or a barber shop?

GETTLE: You have a lot of traffic going in and out of them, and in a recreation center, especially in the summer time, you're very likely to have a number of kids outside around their cars. To many people unfortunately just the presence of a group of kids is distracting. And we just try to stay away from that.

PLAY METER: Obviously you've done a great deal of expanding since you went into the business. You started with one location and now have eight with two more in the works. How did you go about discovering new locations?

GETTLE: I'm constantly on the lookout and everyone with the company is constantly on the lookout for new locations. When we hear of a new



"We're not social workers, but we're there--we're running an activity for the kids. What I'm looking for in a manager is the kind of man that can handle that responsibility."



"If you had to single out the No. 1 problem that we have with equipment, it would be keeping the solid-state games operating and income producing."

shopping center or mall going up in a suburb of Wichita, and now that we are really growing in a suburb or in a small town anywhere in the state of Kansas, we try to acquire a location in this new center. Most shopping centers or malls go in on the basis of a lot of pre-planning. The owners have checked out the area for their multi-million dollar investment and found that there's a need for a large shopping center there. So you have a built-in clientele when you go into it. A shopping center is a premium location, as far as we're concerned.

PLAY METER: Let's assume then that we have a location. The next thing I'd like us to talk about is the dispensation of that location. What do you look for when you're getting ready to sign a lease? What sort of terms are necessary?

GETTLE: We like to have a short-term lease with as many renewal options as we can get. In this way we limit our liability with regard to the lease and yet we have the luxury of being able to exercise the options and stay there for a number of years.

PLAY METER: What sorts of options are you looking for in the lease besides renewal options? What kind of leeway can you get in a lease to run things in your part of the building the way you want to?

GETTLE: Well, we would not accept a lease that had a cancellation clause that was only one-sided, let's say a lease--and we've been presented with some--where the landlord had the right to cancel after 30 or 60 days notice, should, in his opinion, a problem arise from the kids or from our business.

(continued page 16)

(continued from page 15)

He's expecting you to sign a two to five year lease and be bound by it, while he's only bound by it for maybe 60 days, because he can under the terms of the lease close you down or ask you to leave with that much notice.

PLAY METER: Now that you have a place, let's say in a shopping center: putting equipment aside for a moment, what sort of investment are you looking at in terms of improving that area before you can move your operation into it?

GETTLE: If we have to air condition, we're talking about two to four thousand dollars to begin with. In addition the new locations we go into are all fully carpeted, sometimes to the extent of even carpeting the walls. This serves the dual purpose of making the surroundings very luxurious and at the same time stopping the sound from travelling and offending any of the other tenants.

PLAY METER: So we're looking at a substantial investment even before we look at machines.

GETTLE: Yes. We're looking at an investment running between five and ten thousand dollars.

PLAY METER: Of your eight locations, how many are you leasing and how many do you own?

GETTLE: At present, we own only one location. The other seven are under lease.

PLAY METER: What are we talking about in terms of rent in the shopping centers?

GETTLE: The rent varies greatly. We pay as little as \$200/month rent and we pay as high as \$1600/month rent. And in the examples I'm using,

the square footage is almost identical.

PLAY METER: Let's say then that we've got a location and we've signed a lease. We need to put equipment in the location. All your locations are approximately the same size, aren't they?

GETTLE: Yes, approximately 2,000 to 2,500 square feet.

PLAY METER: How many machines do you estimate you have in each location?

CARSON: It will vary from 21 to 30 machines depending on the square footage.

PLAY METER: What percentage of the machines are pinballs, what percentage foosball, pool tables, and down the line?

CARSON: About half the machines are pinballs. Foosball will run around 35 per cent, and about 15 per cent are pool tables. Then there are a smattering of arcade pieces.

PLAY METER: And you buy all your machines?

GETTLE: Yes.

PLAY METER: You do not lease any machines?

GETTLE: We do not.

PLAY METER: What's the major advantage in owning your own equipment?

GETTLE: Getting 100 per cent of the income.

CARSON: One other advantage that I see is that you have control over the maintenance of the machines, something you don't have on a lease basis.

GETTLE: I think you're right. And this goes hand-in-hand with getting 100 per cent of the income. To have proper maintenance, you have to have ownership.

PLAY METER: When you open a new arcade, do you buy completely new equipment for that arcade?

GETTLE: No, we don't. There are many very good income-producing machines on the market, pinballs and arcades, that are one year to five or six, sometimes even seven years old. But they are still very good income-producing pieces of equipment; they still have a lot of appeal to the kids.

PLAY METER: But when you open up a new location, do you buy machines particularly geared for that location.

GETTLE: We try to buy machines all the time. We have a constant buying program through distributors throughout the country. For example, a distributor in Texas might have an unusual number of machines on hand; even though we don't have a new location going in right then, we will buy some of those machines. And we'll have those on hand in the warehouse so that when we do open a new location, we'll have enough machines to put into it.

If we're constantly stockpiling equipment, we have the advantage of not being desperate for machines when we have to open a new location.

PLAY METER: Personnel is obviously an important part of any operation. You have, as I've seen, essentially one supervisory person in each location. How do you go about hiring this person and what do you look for in a manager?

GETTLE: I can best spend my time in trying to buy equipment and find location, and that's a full-time job. So I have a supervisor whose full-time job is hiring and, once in a while, unfortunately firing

(continued page 40)



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Helpful Hints on Security

by Harold Gluck

You have worked very hard to build up your coin-op amusement business. Some of you are located in the suburbs. Some of you are located on the boardwalk in resort areas. Some of you are located on the busy areas of medium- and large-sized cities.

Playing these games has become part of the American way of life, whether it be the fellow at the target game, the kids at the hockey game, or a group trying to figure out the latest video game.

But how would you like to enter your arcade on a very bright Monday morning and find that you have been completely burglarized? Everything has been taken from your place. There isn't a game left on the floor. And in addition, two cash registers, one typewriter, an adding machine, replacement parts and two tool kits are missing. You can hardly believe what you see or, really, what you do not see.

Not a very pleasant thought to contemplate. The police are quickly notified. They come and make a preliminary investigation. At the moment, they are of the opinion that your front door was forced open, your burglar alarm neutralized, and that one or more large trucks carted away your games and music boxes and other items to "areas unknown." From the looks of what they didn't leave behind, they certainly worked with precision and speed and knew just what to take--almost everything.

To help avoid such nightmares, Chief Adam J. Krainak of Spring Valley, N.Y., has this valuable suggestion to give you:

"You have to change your way of thinking regarding the criminal element in this country. Perhaps up to the present you have been thinking about burglars as amateurs. There are top-notch experts who know every technique of how to efficiently break into your place. There was one gang that went on its business of burglary in a very thorough manner. Included in its personnel were men who could re-route burglar alarms, men who

could avoid different kinds of alarms and even men very capable in most of the criminological hardware skills. They had one simple objective--namely, to get into your place and then clean it out of the items on the floor.

"Once you are willing to consider this as a fact of life, it means you have to give more attention to the security measures you need to prevent a burglar or burglars from entering your place."

Items will be stolen from your arcade or location for one basic reason: resale in the "market," either directly or through the use of a fence. The fence is a sad reality of life.

As one informant said (legally), "Out came the order from the fence for what he wanted for a customer. And two days later the gang delivered the stuff to him." The fence knows the wholesale price of your items and other accessories. He may pay about 25 per cent of the wholesale value to the burglar and since, with few exceptions, he will regard your devices as "second-hand," his pay for the take will be even lower, but still worthwhile to the gang.

The items in the clean-up of your place may find their way into a variety of other outlets, such as similar places--bars, roadside food places, resort places, or even to an independent group--each taking but several items, with the buyers even unaware that they are purchasing stolen goods.

The only thing they do know is that they are getting some big bargains in today's market. The supersalesman for the fence may simply tell them that the items they are getting is just distress merchandise. "Owner went broke and it was repossessed" will do the trick.

So start now by taking a good look at your business's security needs. Start checking out the weak spots from the viewpoint of a potential burglar. (Sad but true department: If you want to beat a burglar, then you have to start thinking like a burglar. Just what is

he going to do to try to enter your place?)

Start with the doors. They were all of the glass plate variety at one arcade I saw. From the viewpoint of safety, a heavy steel door in a good solid frame gives you top protection. But I am also aware that you won't change. You are going to keep that glass front door. Since that's true, at least have your metallic stripping connected to a burglar alarm system and not just to an outside burglar alarm that will blast a message. Who will hear it? It can be neutralized by even one burglar who isn't too much of an expert in his field.

You may have to look around for a reliable protection service, one that will answer your alarm when it goes off--and quickly. As a result of some recent court decisions: Be sure to have your lawyer check the contract before you sign it. Be careful to note: (1) You want a service that can spot your place, not an area service. (2) You want a service that will respond to all alarms, not have the right to decide whether it is due to an atmospheric condition or something else.

You can readily see that the burglar may try to cut out a section of the glass in your front door: so consider also the possibility of using an electronic glass break detector. It works on the intermolecular separation noises present when the glass is broken. Also give your big windows the same protection.

But the burglar may try to pick your lock. Go call him a Pick Man.

In this case, we take a look at what is often called "hardware." This consists of the entire lock unit. A strong lock and a cylinder are needed that are most difficult for the burglar to overcome. One good lock is of the deadbolt type. There is also a type of lock with a strong bolt. One kind even has a heavy steel brace bar that locks the door to the floor.

Check out with a reliable locksmith to see what he has to offer. You may find it best to replace your present lock setup. I have seen some doors that were equipped with two sets of different locks.

Your lock has to be operated by a cylinder. There are cylinders that are easy for the Pick Man to open. There are also some that will give him a headache because he has to work against the element of time. I

prefer to use the expression "pick-resistant" rather than "pick-proof," though I am well aware that one manufacturer does claim that up to now his cylinder hasn't yet been picked. You can add a plate to protect your cylinder and also side bars so that the would-be burglar finds it difficult to jimmy the door or to force the lock.

One place I visited in the suburbs also had a back door. The glass door was in front and there was a metal-sheathed door in the back. The expression "metal door" may mean a metal-sheathed door or just a solid metal door.

If at night a burglar decided to hit your place, he might find it better to try to break in through the back door because he figures he wouldn't be spotted by people walking along the front or by a passing police car.

You also need a good door in the back, then a good frame, and a lock and cylinder that will give the would-be burglar a big headache. You also need your burglar alarm setup connected to the back door as well as to the front door. Bright back lights can also be considered, for the burglar fears two things--noises and bright lights.

I interviewed one man who had what he thought was an excellent idea in regard to key safety: "Given temptation and an opportunity I think anyone in my employ could turn crooked; so every six months I have the cylinders changed. It really doesn't cost me too much. It is worth the extra feeling of sound security that I get. Also consider doing it when an employe leaves your place. Who knows? He may have the impression of your key or keys ready to go into action sometime in the future."

Guard well the keys you have to your place. Don't get a bit careless because you feel your employes are very honest. Some figures released by a bonding company may startle you: 25 per cent of the people are honest, 25 per cent are dishonest and the remaining 50 per cent are honest as the circumstances make them. One of the country's leading security experts has sadly noted that in his experience, it is the most trusted employe who is frequently tempted to steal.

Now you have to go over the following additional items for your protection:

1. Can they get into my coin-op

place by knocking out a section of the wall in the back or even from the store next to mine?

2. Should I keep my lights on during the night?

3. Can they come into my place through the basement?

4. Can they come into my place through the roof above or even through the apartment above?

5. Have I overlooked any weak spot in my security?

6. Reread your burglary policy. See just what is provided. If in doubt, go consult an attorney who specializes in insurance.

7. Is there an efficient nighttime police patrol in my area?

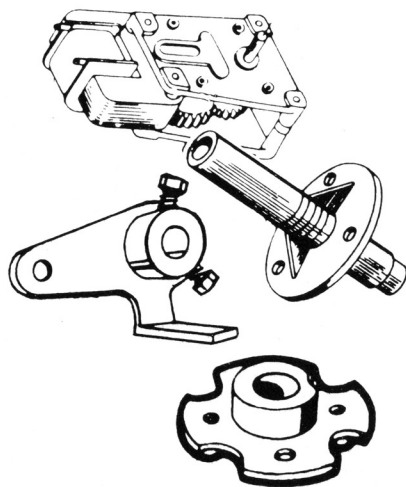
Everyone from the kid in school to the old man resting on his back porch knows that crime is on the increase. Professor Manuel Lopez-Rey sums it up well with this concluding thought:

"What crime has lost in originality, it has gained in extent and gravity."

Ed. note:

If you have any problem with security, write a letter to the author. No personal replies. Your letter may be answered in the magazine or form the basis of another article.

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N.Y. MAYOR SIGNS PINBALL BILL

Mayor Abraham Beame signed into law Bill #918 legalizing and licensing pinball machines in New York City. The signing took place on June 1, rather than May 31 as reported in last month's issue of PLAY METER. Implementation of the bill will take place August 1. During the intervening period the city's Consumer Affairs Department will develop licensing regulations.

The new bill is expected to bring in revenue for the city of \$1.5 million a year, the revenue to be raised by a \$50 license fee for each machine. Mayor Beame cautioned however that those fees would cover only administrative costs for processing the licenses, according to the New York Times, and there is already talk of new legislation for taxing the machines to provide the city with additional revenue.

At a public hearing in the Blue Room at City Hall, representatives of pinball entrepreneurs declared their machines ready for shipment into the city. Opponents to the legislation spoke once more about

the evils of gambling and the moral decline the pinballs would bring into the city.

Mayor Beame was quoted by the

Times as saying, however, that he "found no evidence or any indications that create conditions for organized crime to take over."



Flanked by New York City Councilmen Walter Ward (left) and Eugene Mastopierie (right), co-sponsors of Bill #918 which legalizes and licenses pinball amusement games in New York City, Mayor Abraham Beame signs the historic legislation into law. Mayoral Counsel Martha Holstein and First Deputy Consumer Affairs Commissioner James White look on.

On Arcades and Tournaments: Two Books of Interest

Two books of interest to the operator have recently been published. "Quarterly Dividends" by J. W. Sedlak is of particular interest to the operator who is considering opening an arcade. "Tournaments" by Herb Gross is about putting on a pinball tournament of practically any sort.

"Quarterly Dividends," subtitled "A Handbook of Arcade Operation" is a practical book, written out of experience. J. W. Sedlak who with partner Bill Kern operates

a number of arcades with mini-golf in down-state New York, tells the novice everything he needs to know to make the move from FAO (Future Arcade Owner) to CMP (Coin Machine Professional).

The book includes chapters on how to begin, selecting a location, negotiating a lease and overcoming zoning problems, mistakes to avoid, types of games to buy, how to combine minigolf with an arcade operation, evaluating potential profit, and hiring employees and con-

trolling customers.

Sedlak's book is short and readable; it is practical information directly presented, without frills. The chapters on selecting a location, complete with an "Arcade Site Evaluation Form" indicating neighbors to favor and avoid, on leases and on buying machines are particularly good. The last goes into the types of machines (in what percentage) the arcade owner should buy,



Herb Gross

and discusses problems that can arise with the machines. No problem is too small or too esoteric: there is a short section on how customers can cheat some video machines out of free games by setting up static discharges to start the machine.

Sedlak pushes quite heavily the addition of mini-golf to the arcade operation. It has been successful for him, particularly in helping to establish his arcades as respectable places of business.

"Quarterly Dividends" lacks chapter titles in the body of the book--they are listed in a table of contents--and this can be disconcerting--and at \$15.00, \$10.00 for quantities of 50 or more) it is a fairly expensive book, particularly for its size. But it is recommended. It is full of facts and the facts don't stop with the book itself. In the course of it, Sedlak recommends a number of other titles and a number of people that can be helpful to the FAO.

"Quarterly Dividends is available from Putt A-Round, 7 Hillview Circle, Poughkeepsie, N.Y. 12603.

"Tournaments—A Tournament Procedures Manual" by Herb Gross is the author's "effort to standardize tournament procedures for local and state competition." It is an effort that needs to be made, because as Gross rightly says in his introduction, "Promotion programs that work directly with the public (like tournaments) are the only way improve the image of the industry and promote the welfare and future for all involved."

So, the effort is a praiseworthy one, and the book indeed is full of valuable hints on tournament management, particularly the production of advertising and promotional material for the event. But it is also rather confusing. The manual adopts a workbook format at the beginning, but later it becomes a collection of past tournaments material assembled by the author in his eight years of tournament experience. The result is a product that is part how-to manual, part advertising brochure. This writer felt that he would have to have some experience with tournaments to use the book to advantage.

The cost of the manual (attractively packaged but rather full of errors) is \$30.00. It is available from Nice Day Productions, 84 Edgerton St., Rochester, N.Y. 14607.



Coin Sports Inc.'s Cal Rogers [left] congratulates Jim Ryan, owner/sales manager of Pohle Sales, Schlitz wholesaler for Mpls.-St. Paul and C.R. Mulcahy, Northern Division Sales Mgr. for Schlitz on Schlitz's sponsorship of the upcoming \$125,000 tournament.

Schlitz Signs with Tournament Soccer

"Play with Gusto" will surely be the battle cry on Tournament Soccer tables around the country as it was recently announced that this year's Tournament Soccer Spectacular will go under the banner of the Schlitz \$125,000.00 World Championships. The fifth annual event will draw more than 2,500 avid enthusiasts of the rapidly growing sport to the Radisson Hotel South's Grand Ballroom in Minneapolis over the September 3-6 Labor Day weekend.

The Schlitz involvement insures that the promotion begun in 1972 will have unprecedented success this year and that the future of the sport is greatly enhanced. With Schlitz as a working partner, Tournament Soccer plans a true spec-

tacular.

There has been tremendous media response. "CBS Sports Spectacular" cameras and the press coverage of *Newsweek* and *Time* magazines, will join returning *Sports Illustrated* feature writer, Pat Putnam, to provide exposure of the event to a combined audience of 40 million people. "The involvement of a national sponsor and massive media coverage, coupled with a promotion that goes throughout all strata to the actual location, makes Tournament Soccer," says company officer Cal Rogers, "the undisputed leader in the consumer marketing of the country's most rapidly growing entertainment medium--the coin games industry."



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Bally Service Hint

by Bernie Powers

The Bally score drum unit contains a switch stack of three switches at the back. They are, from bottom to top, called a ninth position switch and two zero break switches. These

switches function as follows.

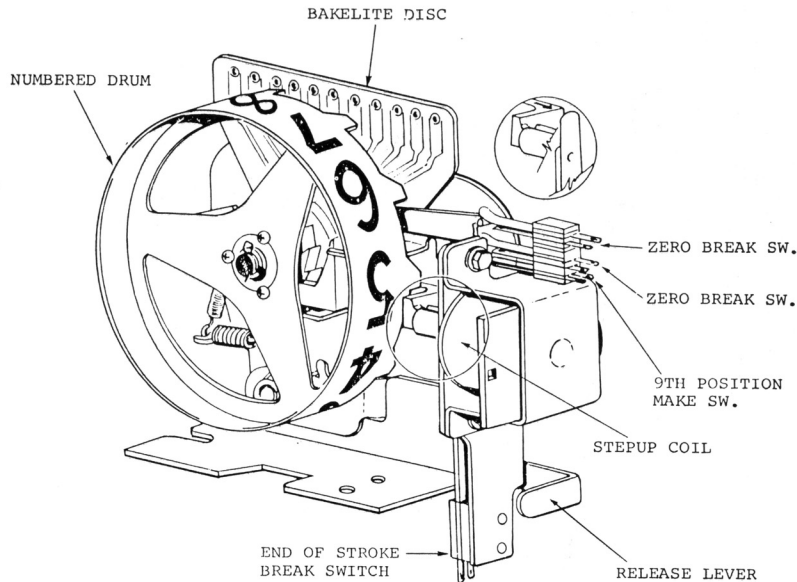
The zero switches that open at the zero position have individual purposes. One allows the unit to be cleared to zero, or index position for

the start of a new game. The other allows the reset relays, or start relay, to remain energized to guarantee that all drum units clear to zero.

The ninth position make switch is used to complete a circuit to the adjoining drum unit so both will score. An example would be with a score of 190 points, ten points are scored which would register on the 10 point reel and 100 point reel, making the score read 200 points.

Understanding the switch functions show us that there is pressure exerted on the actuating blade of the ninth position make switch, when the score drum reads nine. There is also pressure exerted on the actuation switches of the zero break switches when the score drum reads zero.

Factory specifications call for all drum unit scores to be changed to read '1' before packaging. This alleviates any unnecessary stress on the switch leaves during shipment so they will remain in proper adjustment. I recommend that any time a machine is transported between shop and location or from location to location, the same precautionary measures be taken to alleviate an unnecessary service call.



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Association News

Florida Meet Changes Dates

Joe Gilbert, convention chairman for the Florida Amusement-Merchandising Association announced recently that the organization's 1976 Convention Trade Show has moved its meeting location from Orlando to Miami.

The original dates of the convention were effected by the location change and will now be September 17-19, Gilbert stated. The reason cited for the change after the association has held its past three conventions in the Orlando area was

to attract more operators to the show from the populous south Florida area. Also it is hoped that many operators from the eastern United States will attend the show, attracted to the Miami beaches and other attractions Miami has to offer.

The site of the 1976 Convention and Trade Show will be the Deauville Hotel which has recently been renovated and redecorated throughout.

The Florida AMA's Annual Convention and Trade Show has grown

to become one of the largest state-wide trade shows in the country and provides operators in both music and vending the opportunity to see the industry's latest lines of equipment, service products and all vendable products.

Mr. Gilbert noted that the association already has received several inquiries from manufacturers and suppliers who have not exhibited with the association in the past and expects the 1976 Trade Show to exceed the nearly 80 exhibits on hand at last year's show.

Additional information on the Convention and Trade Show exhibits is available from FAMA Headquarters, P.O. Box 1519, Winter Haven, Fla. 33880.



U.S. Rep. Herman Badillo (D-NY), a member of the Copyright Subcommittee of the House Judiciary Committee, studies the latest revisions to copyright laws favored by MOA with several members of the Music and Amusement Association of New York. From left to right are Danny Frank, MAA public relations counsel, Congressman Badillo, Irving Holzman, MAA president, and Benjamin Chicofsky, MAA executive director. PLAY METER supports the revisions favored by MOA. See "From the Editor" in the April, 1976 issue for details.



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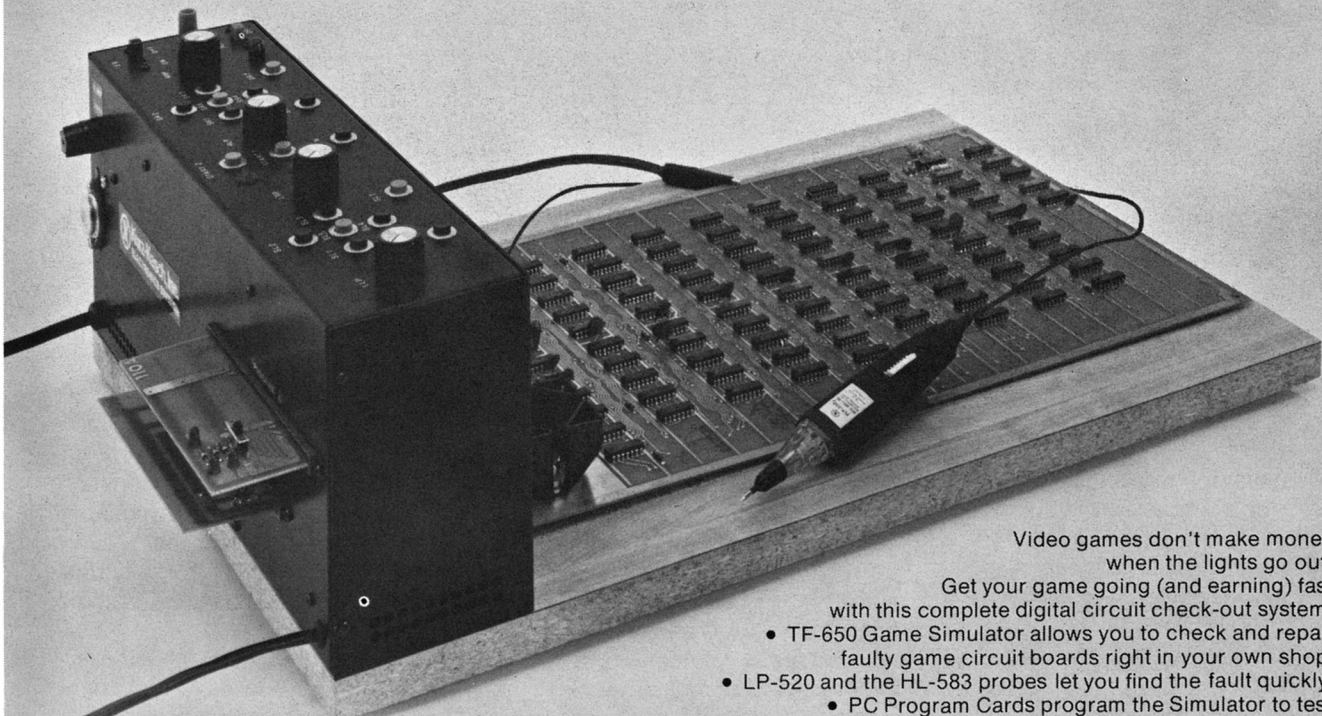
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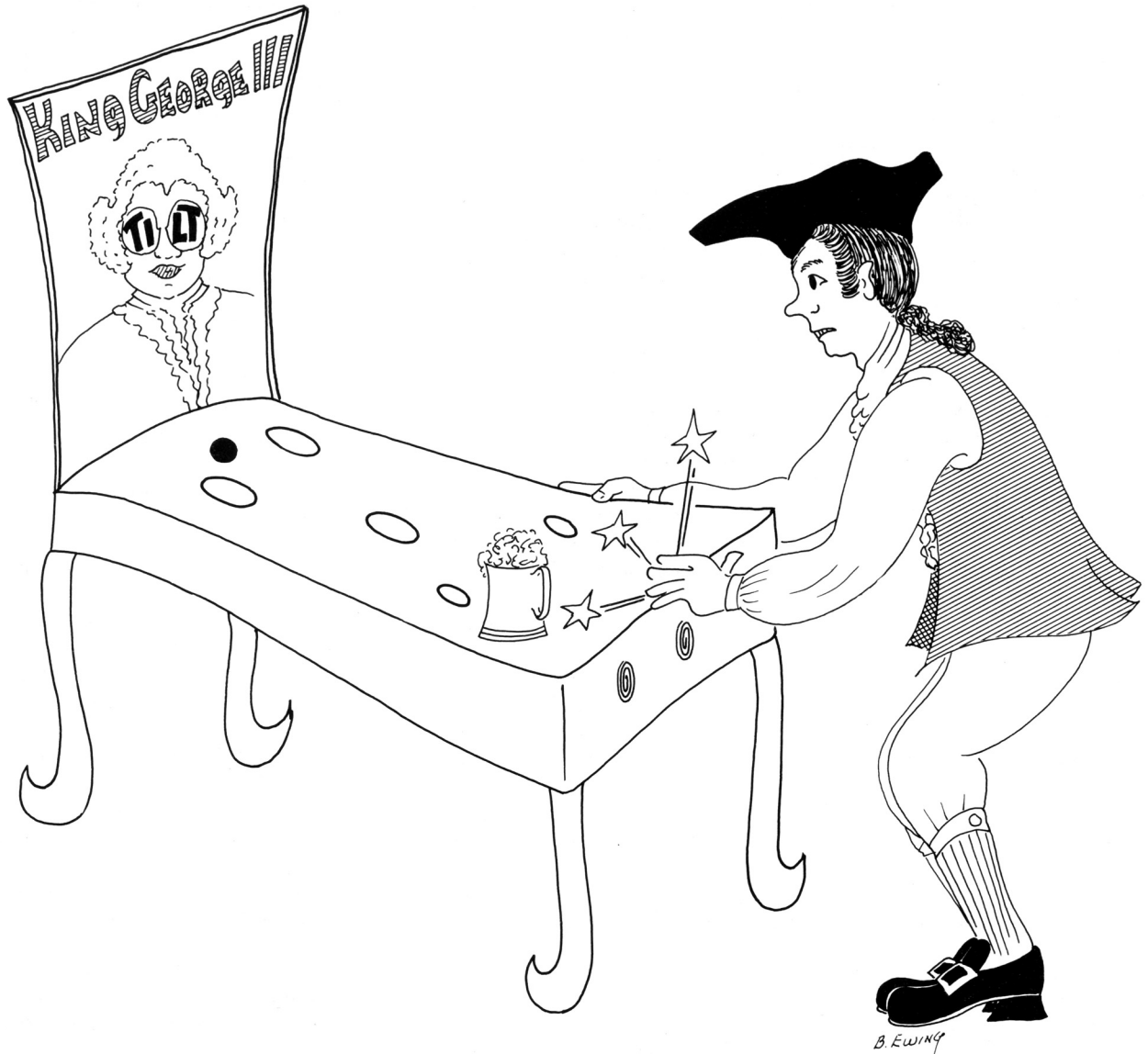
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A Bicentennial Salute

by Dick Welu

Most history books fail to record the major events in coin machine development--what are they teaching in schools these days? Nevertheless a rich and patriotic background can be found for the vending, music and games trade.

In this, our nation's proud 200th year, it seems quite fitting that we pay tribute and respect to the memory of the events, technical progress and pioneers

who contributed so much to our American heritage and have been too long neglected. Thus *Play Meter* presents these moments from our Hall of Fame:

Chief Crazy Coin Slot, 1346--A notorious Iriquois medicine man who, as far as we can ascertain,, had the first American machine location.

The Chief, whose Indian name translated meant, "60/40 My Way," used ground cornstalks, willow bark and river mud to

construct a cornmeal dispenser. By depositing one arrowhead or two strings of beads, the customer with a yen for biscuits would receive a handful of freshly ground corn.

The Chief went into business during the drought of '46. When the rains came, his tribe scalped him as a sacrifice to the gods. Little is known of his machine except that the arrowhead slot jammed frequently; however, the

same raw materials employed by the Chief are still found in many of our present day machines.

Jose' Sanchez Gottlieb, 1492--A Spaniard of uncertain parentage, Jose' was a deckhand aboard the *Santa Maria*. Early in the voyage, somehow sensing it would be long and boring, he inveigled territorial rights from Columbus (50/50 split) to install a lime vendor and a coin-operated telescope. For one doubloon a sailor could suck a lemon for his health or peek in the nurse's quarters on the *Nina*, which didn't hurt his health either.

During an outbreak of scurvy, Jose' felt obliged to raise the price of limes to two doubloons. His fellow seamen accepted this as business, but when he also went to two doubloons on the telescope as land came into view, Jose' walked the plank somewhere near Puerto Rico. Again, the real nature of his machines is unknown, but it is a fact that he had trouble getting parts.

First Coin-Operated Game Machine, 1701--Noting astutely the entertainment value of ridicule, an enterprising Pilgrim, Cotton Mather Horowitz (a Pilgrim already!), organized the Ah-Tar-Ed Mfg. Co., named after a local Indian tribe, to manufacture a coin-operated stock.

By depositing one shilling, the player could clamp into place the arms, legs and head of any companion. Cotton sold these units to all the surrounding townships, where they were enthusiastically received.

After saturating the New England area with his single player model, Cotton's Ah-Tar-Ee Company then came out with their "4-Holer" models, whereby a crowd could be slapped in the stocks for an additional shilling. The single player models became quickly obsolete.

Cotton Mather Horowitz used his immense profits to expand into the coin-operated dunking chair business. First he came out with a single chair model...etc. Cotton went up in flames when he was convicted at the Salem Witch Trials.

Cain "Wrong Way" Franklin, 1775--This illegitimate son of a will-known father was the New England developer of the "middle finger turned down" method of checking coin return cups, a system "Wrong Way" pioneered after poor results using an upward probe compounded by the bodily assault he endured from misunderstanding Puritan bystanders.

Millman J. Fillmore, 1775--Mr. Fillmore was a little known representative to the Continental Congress who tried to include within the Declaration of Independence the phrase: "We hereby declare it a God-given right and necessity that every shopping mall contain a game machine arcade." Millman's amendment failed to pass.

In fact, the other delegates thought his resolution so mercenary that he wasn't allowed to sign the final draft. But Millman Fillmore had the last laugh as all the pens used came from his quill-pen vending machine in the lobby of Independence Hall.

First Coin Machine Route, 1776--Few people realize that Benedict Arnold, being a normal general, set up a coin machine route at the Army forts along the Hudson River during the Revolutionary War. So what if some were British forts, business was business. When Benedict was apprehended as a spy slipping out of a British fort with a bag of shillings, he was actually just out collecting for the week. This was misconstrued at his trial where the verdict went against him.

Benedict left a reputation as a solid operator, though this his response to service calls was dependent on whether the homing pigeon got through or not. General Arnold knew his stuff on the job, having attended one of Ben Franklin's electric machine repair seminars.

Arcade Gun Games, 1776--A direct outgrowth of the Revolutionary War, this first arcade gun to feature moving targets was a howling success at Patriot military camps, though the British prisoners who had to run around inside a cannon

shipping crate dodging bullets didn't see the humor. The device's main drawback was a constant need for replacement parts.

Introduction of the Coin Changer, 1776--George Washington threw a silver dollar across the Potomac River and it was caught on the other side by a U.S. Army communications expert, "Bushy" Nolan. "Hey, Bushy," yelled ol' George, "gimme some change so I can unlock one of these toilets over here on the boat r'ock." Bushy, who always wore his wife Nell's apron full of change, pulled out four quarters and flung them back across the Potomac. (Unaccountably the history books missed that feat.)

Headless Horseman, 1812--Mr. Horseman established the first parts department in Sleepy Hollow, New York.

Coin-Operated Phonograph, 1831--For years men had dreamed of a music box that would play a song at the drop of a coin. Finally a clever Irishman, Seeburg O'Reilly, unveiled his stunning Model 13, "The Titanic Princess."

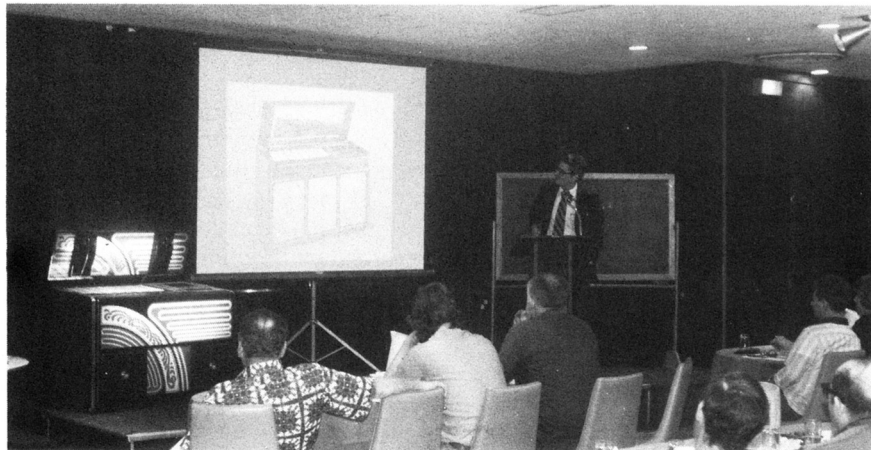
An astounded public responded to a look at this jukebox with awe-struck gasps, but operators reacted cautiously, noting the difficulty one would have hiring seven musicians to sit under the glass cover for weeks at a time, not to mention finding doors 12 feet wide. The food bill also cut heavily into the profits.

Machine Leasing Contracts, 1871--A frontier pirate, Skorfred the White Slaver, sailed his fighting ship of cutthroat brigands up the Chicago River where they sacked and pillaged O'Leary's Trading Post, commandeering as booty the O'Leary's coin-operated stereoscope viewers.

Waving his buccaneer banner aloft, a red "26 wks." superimposed on a money green background, Skorfred leered at Mrs. O'Leary, "One week in advance and \$12.50 per each week hence, wench, or I'll jab your cow standing next to the lantern with my sword." She refused the terms with disastrous results--a lesson to us all during this Bicentennial Year.

distributing

Betson Sponsors Rock-Ola Schools



William Findlay, Rock-Ola customer service manager, presents review of Rock-Ola phonographs to operating gathering at Betson Enterprises

A total of over one hundred service men recently attended two one-day Rock-Ola service schools sponsored by Betson Enterprises. This is the first in a series of service schools planned by the North Bergen, N. J. distributor.

The morning sessions were devoted to a comprehensive audio-visual presentation by William Findlay, Rock-Ola customer service manager. The two-hour presentation included a brief history of the company along with a pictorial review of Rock-Ola phonographs dating back to 1935.

The afternoons were devoted to three one-hour seminars attended by all servicemen. Vince Severino, Betson service manager, discussed the Rock-Ola record selection mechanism while assistant service manager Larry Bunn conducted the course on Rock-Ola's audio power supply system. Bill Findlay took the groups through an illustrated explanation of the Rock-Ola record playing system.

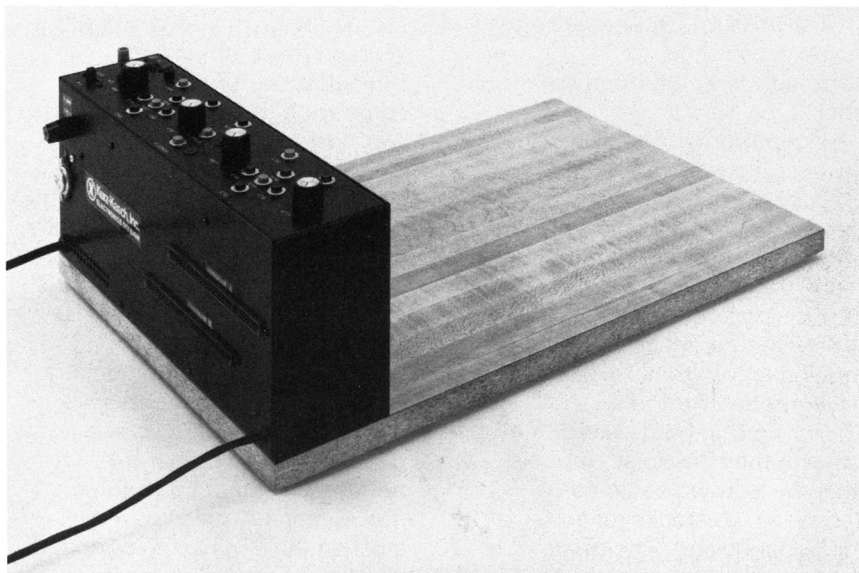
Betson Enterprises has scheduled future service school classes on coffee machines and solid-state TV games, according to Peter Betti, Betson secretary treasurer.

Rowe Announces New Service Plan

Jerry Becker, general manager of distributing operations for Rowe International, Inc., announced recently that in view of the extensive use of printed circuitry in the industry, each of the 28 company-owned distributorships now has complete service facilities for testing and repairing them. This repair service assures that there will be a minimum of down-time in the event of a failure.

After an extensive study of available test equipment, Chuck Waldman, director of material control for Rowe, selected the complete Kurz-Kasch package. The study showed this equipment was being used for all manufacturers' products whether hardwired logic or micro-processor controlled. Each of the 28 locations will have the TF-650-5A Test Fixture, LP-520 Logic Probe, HL-583 Pulser, TV Test Probe LP-600-TV and program cards for each game sold by Rowe.

As part of the package, Jim Sneed of the Kurz-Kasch Electronics Divi-



Kurz-Kasch TF-650-5A Test Fixture for servicing printed circuit boards is now available at each Rowe distributor, as part of a new service plan.

sion is conducting seminars in Atlanta, Denver, Chicago, Memphis, Miami and Whippany, N.J. for the Rowe digital technicians. These seminars will cover in depth test equipment utilization, repair techniques and advanced logic and pre-

ventative maintenance.

Becker's division is pledged to "service what they sell" and this installation and training places each Rowe office in the position of being of maximum service to the operations in its area.

STUFF FOR YOUR

MIND

1.1 TEXT BOOK

Video games have given birth to a significant new industry. Their popular appeal is such that no operator of coin-op devices can afford to overlook their potential. Unfortunately this trend is having a more serious impact on operators and game service personnel each day. As the technological gap increases, fewer and fewer technicians are able to cope with the capability of servicing their own game computers.

However, it is not yet too late to begin learning about video games. NOW is probably the best time ever for service personnel to jump into the relatively simple to medium-scale random-logic designs currently being produced. Successful video game troubleshooting depends on having a basic knowledge of digital electronics, a thorough understanding of video game fundamentals and specific documentation.

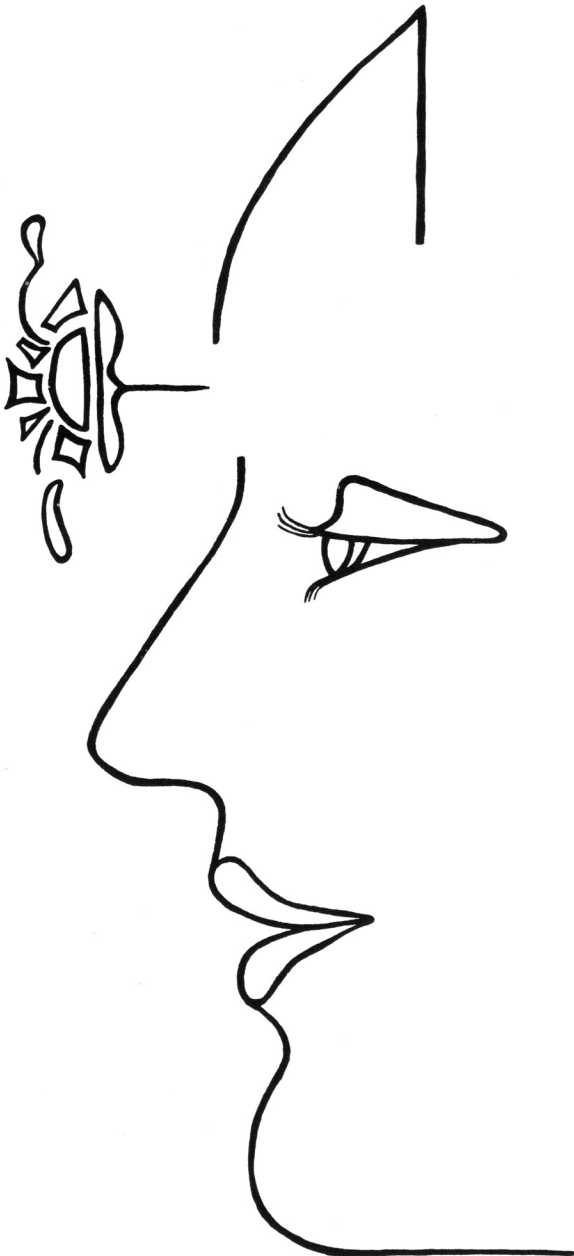
An excellent source for the answers to your questions can be found in the "Textbook of Video Game Logic, Vol. I." This is the first book in a series that deals with concepts of how images are painted on a T.V. monitor. It covers IC's and gates, theory of T.V. monitor operation, video game architecture, power supplies, master timing, motion, creating images (memory devices), score circuitry and paddle generation as seen in today's Phase I - Phase II Video Games. A whole lot of information we're sure you won't want to miss.

Service is OUR business and YOURS.

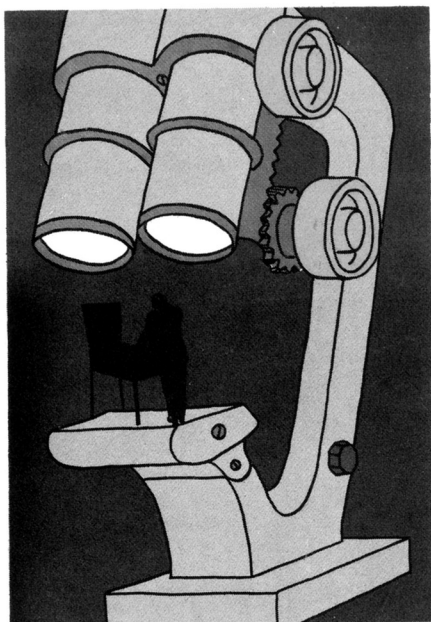
For more information write or call us or contact your nearest distributor.

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Critic's Corner



After my build up in last month's Critics Corner, I can only hope that none of you will be disappointed by my appraisal of games in the months to come. What I'll be endeavoring to do is rate games from a playing as well as a graphic standpoint.

Hopefully no feathers will be ruffled, but if they are, then I can only wish that everyone will learn to have a more discerning eye for what is a great game vs. a good one. To indicate my overall impressions of any particular model, I'll steal from the music area the sharp symbol # which will be broken down this way:

excellent game
good game
average game
fair game

With this brief preface over, let's get into the games that are making the news this summer. Oh, one word of caution before we really get into the nuts and bolts. I'll be dealing primarily with pinball machines. A video game or two may creep in now and then, but I have to admit that pinball is my first love and will receive ample space for review.

Gottlieb's BUCCANEER (add-a-ball version *SHIP AHOY*)

This is a new addition in the recently opened New York City area. A one-player game, it incorporates the same basic thumper bumper layout that has been so successful in recent Gottlieb games such as Bank Shot, Spirit of '76 and Pioneer. Utilizing this top triangle formation gives good angles to players who like to nudge and bump the game. The top lanes are also reminiscent of Bank(and Sure)Shot, where by its design, a player can't get back up to the top of the game.

Since spinners seem to be making a profound comeback this year, every game shows at least one. On *Ship Ahoy* it is found in the middle of the symmetrical playfield. Much like the old 1968 Gottlieb Funland (a.k.a. Fun Park), it randomly knocks out lit numbers depending upon the number of revolutions the spinner makes and where it ultimately ends.

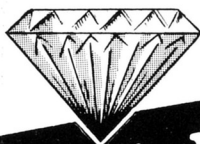
Two side thumper bumpers in the middle of the playfield give a degree of action and act more to cut down the angle from the outside lanes. The game is a bit top heavy in terms of action but offers some smooth lines of play and also a couple of skillful flipper shots.

In terms of artwork, the *Ship Ahoy* version reminds me of a similar motif out of Spain called Capt. Kidd. It's an above average Advertising Poster effort, with a saving grace being the utilization of fairly light and bright colors.

Rating: ## 1/2

(continued page 48)

Walco



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Freedom of Choice

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

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

RESPONSE NO.	PAGE NO.	RESPONSE NO.	PAGE NO.
1. Advance Distributing Co.	11	12. Meadows Games	17
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2. Allied Leisure Industries	59	13. Midway Mfg.	7
Hialeah, Fla.		Franklin Park, Ill.	
3. Bally Mfg. Corp.	13	14. Mirco Games	48
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11. Henry W.T. Mali	22	22. Walco Electronics	28
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Please unfold page
for Play Meter's
Jukebox Top 100

JUKEBOX

TITLE, ARTIST, Label, Number, (Distributing Label)
Now WasWKS. ON
CHART

Now Was

1	4	KISS AND SAY GOODBYE THE MANHATTANS Columbia 3 10310		11
2	5	AFTERNOON DELIGHT STARLAND VOCAL BAND/ Windsong CB 10588 (RCA)		10
3	3	MORE, MORE, MORE ANDREA TRUE CONNECTION/ Buddah BDA 515		18
4	1	SILLY LOVE SONGS WINGS/Capitol P 4256		14
5	6	SHOP AROUND CAPTAIN & TENNILLE/A&M 1817		11
6	2	GET UP AND BOOGIE SILVER CONVENTION/Midland Intl. MB 10571		16
7	9	LOVE IS ALIVE GARY WRIGHT/Warner Bros. WBS 8143		12
8	10	MOONLIGHT FEELS RIGHT STARBUCK/Private Stock 039		12
9	7	LOVE HANGOVER DIANA ROSS/Motown M 1392F		21
10	8	MISTY BLUE DOROTHY MOORE/Malaco M 1029 (TK)		19
11	14	I'LL BE GOOD TO YOU BROTHERS JOHNSON/A&M 1806		11
12	11	SHANNON HENRY GROSS/Lifesong LS 45002		21
13	15	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) PARLIAMENT/Casablanca NB 856		10
14	12	NEVER GONNA FALL IN LOVE AGAIN ERIC CARMEN/ Arista 0184		11
15	23	GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190		10
16	19	THE BOYS ARE BACK IN TOWN THIN LIZZY/Mercury 73786		9
17	20	LET HER IN JOHN TRAVOLTA/Midland Intl. MB 10623 (RCA)		10
18	21	TAKE THE MONEY AND RUN STEVE MILLER/Capitol 4260		9
19	13	BOOGIE FEVER SYLVERS/Capitol P 4179		25
20	17	SARA SMILE DARYL HALL & JOHN OATES/RCA PB 10530		22
21	24	ROCK AND ROLL MUSIC BEACH BOYS/Brother-Reprise RPS 1354		6
22	16	WELCOME BACK JOHN SEBASTIAN/Reprise RPS 1349 (WB)		16
23	18	MOVIN' BRASS CONSTRUCTION/United Artists XW775 Y		17
24	28	TURN THE BEAT AROUND VICKI SUE ROBINSON/ RCA PB 10562		9
25	29	YOU'RE MY BEST FRIEND QUEEN/Elektra 45318		8
26	26	MAKING OUR DREAMS COME TRUE CYNDI GRECCO/ Private Stock 086		10
27	37	GOT TO GET YOU INTO MY LIFE BEATLES/Capitol P 4274		5
28	27	FOOLED AROUND AND FELL IN LOVE ELVIN BISHOP/ Capricorn CPS 0252 (WB)		19
29	34	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS/ Phila. Intl. ZS8 3592 (CBS)		9
30	25	I WANT YOU MARVIN GAYE/Tamla T 54264F (Motown)		12
31	22	HAPPY DAYS PRATT & McCLAIN/Reprise RPS 1351 (WB)		16
32	36	YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181		11
33	35	SOMETHING HE CAN FEEL ARETHA FRANKLIN/Atlantic 3326		7
34	44	I'M EASY KEITH CARRADINE/ABC 12117		5
35	54	THIS MASQUERADE GEORGE BENSON/Warner Bros. WBS 8209		5

36	43	IF YOU KNOW WHAT I MEAN
37	55	DON'T GO BREAKING MY HEART
38	51	ANOTHER RAINY DAY IN MONTECARLO
39	41	MAMMA MIA ABBA/Atlantic
40	66	LET 'EM IN WINGS/Capitol
41	50	SOPHISTICATED LADY NATALIE PRINCE
42	48	I NEED TO BE IN LOVE WITH YOU
43	45	FRAMED CHEECH & CHONG
44	46	FOOL FOR THE CITY FOGEL
45	53	I'D REALLY LOVE TO SEE YOU AND JOHN F. MADDEN
46	47	GOOD VIBRATIONS TODD
47	52	STEPPIN' OUT NEIL SEDAKA
48	69	YOU SHOULD BE DANCING
49	58	BABY, I LOVE YOUR WAYS
50	40	THAT'S WHERE THE HAPPY
51	57	LAST CHILD AEROSMITH/Capitol
52	39	FOOL TO CRY /HOT STUFF R
53	60	HEAVEN MUST BE MISSING
54	62	LIVIN' AIN'T LIVIN' FIREFA
55	64	A FIFTH OF BEETHOVEN W
56	32	TAKIN' IT TO THE STREETS
57	33	TODAY'S THE DAY AMERIC
58	30	RHIANNON FLEETWOOD M
59	61	C'MON MARIANNE DONN
60	31	TRYIN' TO GET THE FEELIN
61	42	LET YOUR LOVE FLOW BEL
62	56	RIGHT BACK WHERE WE ST MAXINE NIGHTI
63	59	ROCK AND ROLL LOVE LET
64	38	BARETTA'S THEME: KEEP Y
65	49	SAVE YOUR KISSES FOR M
66	79	PLAY THAT FUNKY MUSIC
67	65	WHO LOVES YOU BETTER T

Charts cour

TOP 100

	WKS. ON CHART	Now	Was		WKS. ON CHART
NEIL DIAMOND/ Columbia 3 10366	5	68	67	THE LONELY ONE SPECIAL DELIVERY/Mainstream MRL 5581	8
HEART ELTON JOHN & KIKI DEE/ Rocket PIG 40585 (MCA)	2	69	78	A LITTLE BIT MORE DR. HOOK/Capitol P 4280	3
NEW YORK CITY CHICAGO/ Columbia 3 10360	3	70	63	SHOW ME THE WAY PETER FRAMPTON/A&M 1795	11
ic 3315	19	71	74	I WANT TO STAY WITH YOU GALLAGHER & LYLE/ A&M 1778	9
P 4293	3	72	81	I'M GONNA LET MY HEART DO THE WALKING THE SUPREMES/Motown M 1391F	4
ALIE COLE/Capitol P 4259	6	73	82	HOLD ON SONS OF CHAMPLIN/Ariola America P 7627	4
RPENTERS/A&M 1828	6	74	76	SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR/ Columbia 3 10334	4
G/Ode 66124 (A&M)	6	75	75	CRAZY ON YOU HEART/Mushroom 7021	10
AT/Bearsville BSS 0307 (WB)	7	76	80	EVERYTHING'S COMING UP LOVE DAVID RUFFIN/ Motown M 1393F	5
OU TONIGHT ENGLAND DAN		77	86	DEVIL WOMAN CLIFF RICHARD/Rocket PIG 40574 (MCA)	25
ORD COLEY/Big Tree BT 16069	5	78	87	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY KC AND THE SUNSHINE BAND/TK 1019	2
RUNDGREN/Bearsville BSS 0309	6				
A/Rocket PIG 40582 (MCA)	4				
BEE GEES/RSO 853 (Polydor)	2				
PETER FRAMPTON/A&M 1832	4				
PEOPLE GO THE TRAMMPS/ Atlantic 3306	11				
Columbia 3 10359	5				
ROLLING STONES/Rolling Stones RS 19304 (Atlantic)	12				
AN ANGEL TAVARES/ Capitol P 4270	5				
LL/Atlantic 3333	5				
ALTER MURPHY & THE BIG APPLE BAND/Private Stock 073	6				
THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	12				
CA/Warner Bros. WBS 8212	9				
MAC/Reprise RPS 1345 (WB)	19				
Y OSMOND/Polydor PD 14320	6				
G AGAIN BARRY MANILOW/ Arista 0172	17				
LAMY BROS./Warner Bros. WBS 8169	12				
ARTED FROM NGALE/United Artists XW752 Y	20				
TER BAY CITY ROLLERS/ Arista 0185	12				
OUR EYE ON THE SPARROW RHYTHM HERITAGE/ABC 12177	13				
E BROTHERHOOD OF MAN/ Pye 71066	10				
WILD CHERRY/Epic/Sweet City 8 50225	4				
HAN I DO ISLEY BROTHERS/ T-Neck ZS8 2260	7				

CHARTMAKER OF THE WEEK

79 — SAY YOU LOVE ME
FLEETWOOD MAC
Reprise RPS 1356 (WB)



80	77	A BETTER PLACE TO BE HARRY CHAPIN/Elektra 45327	5
81	91	WHAM BAM SHANG-A-LANG SILVER/Arista 0189	2
82	90	FOXY LADY CROWN HEIGHTS AFFAIR/De-Lite DEP 1581	2
83	85	HARD WORK JOHN HANDY/ABC Impulse IMP 310005	3
84	—	SUMMER WAR/United Artists XW834 Y	1
85	88	IT KEEPS YOU RUNNIN' CARLY SIMON/Elektra 45323	3
86	89	ROCKY MOUNTAIN MUSIC EDDIE RABBITT/Elektra 45315	3
87	—	WAKE UP SUSAN SPINNERS/Atlantic 3341	1
88	93	BLT LEE OSKAR/United Artists XW807 Y	2
89	—	SPRINGTIME MAMA HENRY GROSS/Lifesong LS 45008	1
90	92	UP THE CREEK WITHOUT A PADDLE TEMPTATIONS/ Gordy G 7150F (Motown)	2
91	—	GETAWAY EARTH, WIND & FIRE/Columbia 3 10373	1
92	97	LOW DOWN BOZ SCAGGS/Columbia 3 10367	2
93	—	STRANGE JOHNNY DUNCAN/Columbia 3 10302	1
94	—	THE MORE YOU DO IT, THE MORE I LIKE IT DONE TO ME RONNIE DYSON/Columbia 3 10356	1
95	—	MARY HARTMAN, MARY HARTMAN (THEME) THE DEADLY NIGHTSHADE/Phantom PB 10709 (RCA)	1
96	96	HEAR THE WORDS, FEEL THE FEELING MARGIE JOSEPH/ Cotillion 44201 (Atlantic)	2
97	—	DANCIN' KID DISCO TEX & THE SEX-O-LETTES/Chelsea CH 3045	1
98	—	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE B.T. EXPRESS/Columbia 3 10346	2
99	100	SOLITARY MAN T.G. SHEPPARD/Hitsville H 6032F (Motown)	2
100	99	IN MY FATHER'S FOOTSTEPS TERRY JACKS/Private Stock PS 094	2

tesy of



HANGING OUT AGAIN: THE RECORD STORE

by Michael B. Klein

If you recall, I did last month's column on hanging around my local beer bar. I noticed a few things about oldies and about country music. Not to be outdone this month, I decided to loiter about my favorite record store. Aside from getting some weird glares--I insisted that I was doing research--I found out a few facts about the music business that you will hopefully be interested in.

After standing around the LP section for a time, I decided to find out why there were so many people gathered around a certain area. Casually walking over, I discovered that these people weren't standing around. They were buying singles! Yes, singles. Now, that may not come as a big surprise to you, because I imagine that's what you see when you stop at your jobbers or one stops--people buying singles by the armload. But not so in a retail outlet. One would think that the majority of records sold these days would be albums. At least that's what the manufacturers would have us believe; that's what they want us to buy.

The majority of the people buying these singles were country western fans. The general consensus of opinion among them was that the cheapest way to appreciate what

there still is worth hearing in music today, exactly the way you want to hear it, is to buy singles. And in the field of country western music, singles are not regarded as mere teasers for the eventual LP that will be made from the hit single.

The unfortunate fact is that most country albums are simply filler. And the record buying public has discovered this. It's not necessarily true though in, say jazz, or even rock.

Anyway, in Los Angeles, here's a sample of some of the better selling singles--not by *Billboard* or *Cashbox* but by my eyes.

HANK WILLIAMS, YOU WROTE MY LIFE--Moe Brady/Columbia

Isn't there any country western performer that hasn't done a song about Hank Williams? I sure would welcome a song about Merle Haggard, *You Wrote My Life*. Or how about Mickey Newbury? Maybe this just a hype or another take-off on Hank Williams' music. After the success of Waylon's *I Don't Think Hank Done It This Way*, I suppose everyone is going to do Hank Williams tunes. Pass it by unless it happens to be hot in your area.

OH, PRETTY WOMAN--Andy Kim/Capitol

I give up! How could anyone in their right mind try to compete with the classic Roy Orbison version of this tune. Kim simply lacks the smoothness of Roy's melodic tenor.

This version is growly, raunchy and mean sounding, but people are buying it. It's getting airplay in Los Angeles, though only on the country western stations. But it might be bad enough for some rock stations to pick up on. May pay you to put it in your jukebox.

SILVER SPRINGS AND GOLDEN RINGS--Billie Jo Spears/United Artists

This is a departure for U.A. records: they usually don't have too powerful a stable of country singers.

But they have got one here. This has got to be one of the biggest and best tear-jerkers in country history. And it has my vote for the country single of the year. Simply beautiful. At this writing there must be thousands crying in their beer, hopefully some in bars where you stock the jukebox. If you're missing this single you're missing a fine record and many plays.

Next month--The current upsurge in jazz and the answer to the question . . . Will it make it in jukeboxes?

Top 20 Country

1	2	ALL THESE THINGS	JOE STAMPLEY/ABC Dot DOA 17624
2	3	STRANGER	JOHNNY DUNCAN/Columbia 3 10302
3	4	THE DOOR IS ALWAYS OPEN	DAVE AND SUGAR/RCA PB 10625
4	1	EL PASO CITY	MARTY ROBBINS/Columbia 3 10305
5	6	SUSPICIOUS MINDS	WAYLONG JENNINGS AND JESSI COLTER/RCA PB 10653
6	5	I'LL GET OVER YOU	CRYSTAL GAYLE/United Artists XW781
7	8	HERE COMES THE FREEDOM TRAIN	MERLE HAGGARD/Capitol 4267
8	7	ONE PIECE AT A TIME	JOHNNY CASH/Columbia 3 10321
9	11	I'D HAVE TO BE CRAZY	WILLIE NELSON/Columbia 3 10327
10	12	VAYA CON DIOS	FREDDY FENDER/ABC DOT 17627
11	14	HOMEMADE LOVE	TOM BRESH/Farr 004
12	15	IS FOREVER LONGER THAN ALWAYS	PORTER WAGONER AND DOLLY PARTON/RCA PB 10625
13	17	WHEN SOMETHING'S WRONG WITH MY BABY	SONNY JAMES/Columbia 3 10335
14	9	LONELY TEARDROPS	NARVEL FELTS/ABC Dot DOA 17620
15	33	GOLDEN RING	GEORGE JONES AND TAMMY WYNETTE/Epic 8 50235
16	18	NEGATORY ROMANCE	TOM T. HALL/Mercury 73795
17	26	LOVE REVIVAL	MEL TILLIS/MCA 40559
18	19	YOU ARE SO BEAUTIFUL	RAY STEVENS/Warner Bros. WBS 8198
19	23	A BUTTERFLY FOR BUCKY	BOBBY GOLDSBORO/United Artists XW793 Y
20	25	IN SOME ROOM ABOVE THE STREET	GARY STEWART/RCA PB 10680

Top 20 Soul

1	4	SOMETHING HE CAN FEEL	ARETHA FRANKLIN/Atlantic 3326
2	6	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE	LOU RAWLS/Phila Intl. ZS8 3582 (CBS)
3	1	KISS AND SAY GOODBYE	THE MANHATTANS/Columbia 3 10310
4	3	SOPHISTICATED LADY	NATALIE COLE/Capitol P 4259
5	2	YOUNG HEARTS RUN FREE	CANDI STATON/Warner Bros. WBS 8209
6	13	THIS MASQUERADE	GEORGE BENSON/Warner Bros. WBS 8209
7	7	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK)	PARLIAMENT/Casablanca NB 856
8	8	THAT'S WHERE THE HAPPY PEOPLE GO	THE TRAMMPS/Atlantic 3306
9	9	THE LONELY ONE	SPECIAL DELIVERY/Mainstream MRL 5581
10	14	SOMEBODY'S GETTIN' IT	JOHNNIE TAYLOR/Columbia 3 10334
11	5	BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW	RHYTHM HERITAGE/ABC 12177
12	11	LOVE HANGOVER	DIANA ROSS/Motown M 1392F
13	10	I WANT YOU	MARVIN GAYE/Tamla T 54264F (Motown)
14	12	OPEN	SMOKEY ROBINSON/Tamla T 54267F (Motown)
15	17	WHO LOVES YOU BETTER THAN I DO	ISLEY BROTHERS/T-Neck ZS8 2260 (CBS)
16	21	UP THE CREEK WITHOUT A PADDLE	TEMPTATIONS/Gordy G 7150F (Motown)
17	19	STROKIN' (PT. II)	LEON HAYWOOD/20th Century TC 2285
18	15	I'LL BE GOOD TO YOU	BROTHERS JOHNSON/A AND M 1806
19	20	HEAR THE WORDS, FEEL THE FEELING	MARGIE JOSEPH/Cotillion 44201 (Atlantic)
20	22	YES, YES, YES	BILL COSBY/Capitol P 4258

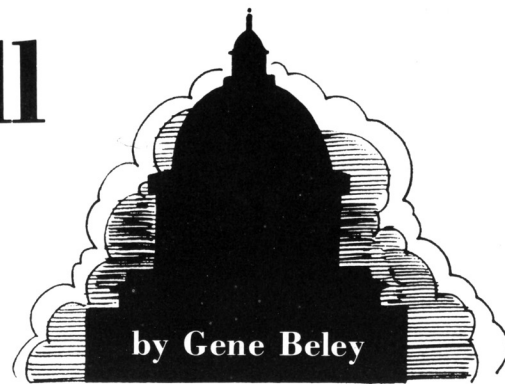
Alphabetical Listing

A BETTER PLACE TO BE Fred Kewley (Story Songs, ASCAP)	80	GOT TO GET YOU INTO MY LIFE producer not listed (MacLen, BMI)	27	LOWDOWN Joe Wissert (Boz Scaggs/Hudmar, ASCAP)	92	Chappell, ASCAP)	41
A FIFTH OF BEETHOVEN RFT Music Pub. Corp. (RFT, BMI)	55	HAPPY DAYS Steve Barri & Michael Omartian (Bruin, BMI)	31	MAKING OUR DREAMS COME TRUE Janna Marilyn Feliciano & Charles Fox (Bruin, BMI)	26	SPRINGTIME MAMA Terry Cashman & Tommy West (Blendingwell, ASCAP)	89
A LITTLE BIT MORE Ron Haffkine (Bygones, ASCAP)	69	HARD WORK Esmond Edwards (Hard Work, BMI)	83	MAMMA MIA Bjorn Ulvaeus & Benny Anderson (Countess, BMI)	39	STEPPIN' OUT Neil Sedaka & R. Appere (Don Kirshner/Kirshner Songs, BMI)	47
AFTERNOON DELIGHT Milton Okun (Cherry Lane, ASCAP)	2	HEAR THE WORDS, FEEL THE FEELING Lamont Dozier (Dozier, BMI)	96	MARY HARTMAN, MARY HARTMAN (THEME) M. Manieri & D. Spinozza (Southern, ASCAP)	95	STRANGER Billy Sherrill (Reseca, BMI)	93
ANOTHER RAINY DAY IN NEW YORK CITY James William Guericco (Big Elk/Laminations, ASCAP)	38	HEAVEN MUST BE MISSING AN ANGEL F. Perren (Bull Pen, BMI; Perren-Vibes, ASCAP)	53	MISTY BLUE Tom Couch & James Stroud (Talmonte, BMI)	10	SUMMER Jerry Goldstein (Far Out, ASCAP)	84
BABY, I LOVE YOUR WAYS Peter Frampton (Almo/Fram-Dee, ASCAP)	49	HOLD ON Keith Olsen (JSH, ASCAP)	73	MOONLIGHT FEELS RIGHT Bruce Blackman & Mike Clark (Brother Bill's, ASCAP)	8	TAKIN' IT TO THE STREETS Ted Templeman (Taurpin Tunes, BMI)	56
BARETTA'S THEME: KEEP YOUR EYE ON THE SPARROW Steve Barri & Michael Omartian (Leeds/Dutchess, ASCAP)	64	HOT STUFF Glimmer Twins (Promopub, B.V., ASCAP)	52	MORE, MORE, MORE Gregg Diamond (Buddah/Gee Diamond, ASCAP)	3	TAKE THE MONEY AND RUN Steve Miller (Sailor, ASCAP)	18
BLT Greg Errico and Jerry Goldstein (Far Out/Ikke-Bad, ASCAP)	88	IN MY FATHER'S FOOTSTEPS Terry Jacks (Dorchester/Red Apple, N.Y. Times, BMI)	100	MOVIN' Jeff Lane (Desert Moon Ltd./Jeff-Mar, BMI)	23	TEAR THE ROOF OFF THE SUCKER (GIVE UP THE FUNK) George Clinton (Malbiz & Ricks, BMI)	13
BOOGIE FEVER Freddie Perren (Perren Vibes/Bull Pen, ASCAP/BMI)	19	I NEED TO BE LOVED Richard Carpenter (Almo/Sweet Harmony/Hammer and Nail/Landes-Roberts, ASCAP)	42	NEVER GONNA FALL IN LOVE AGAIN Jimmy Lenner (C.A.M./U.S.A., BMI)	14	THAT'S WHERE THE HAPPY PEOPLE GO Baker, Harris & Young (Burma East, BMI)	50
CAN'T STOP GROVIN' NOW, WANNA DO IT SOME MORE Jeff Lane (Blackwood, BMI)	98	I'D REALLY LOVE TO SEE YOU TONIGHT K. Lehning (Dawnbreaker, BMI)	45	RHIANNON (WILL YOU EVER WIN) Fleetwood Mac & Keith Olsen (Rockhopper, BMI)	66	THE BOYS ARE BACK IN TOWN John Alcock (RSO, ASCAP)	16
C'MON MARIANNE Mike Curb (Saturday/Season's Four, BMI)	59	IF YOU KNOW WHAT I MEAN Robbie Robertson (Stonebridge, ASCAP)	36	RIGHT BACK WHERE WE STARTED FROM Pierre Tubbs & Vince Edwards (Unart/ATV, BMI)	58	THE LONELY ONE Prod. not listed (Brent, BMI)	68
CRAZY ON YOU Mike Flicker (How About Music, CAPAC)	75	I'M EASY Richard Baskin (Lion's Gate/Easy, ASCAP)	34	ROCK AND ROLL LOVE LETTER Colin Frechter (Ackee/Andustin, ASCAP)	62	THE MORE YOU DO IT TO ME (THE MORE I LIKE IT DONE TO ME) M. Yancy & C. Jackson (Jay's Ent./Chappell, ASCAP)	94
DANCIN' KID Kelly Grdon & Bobby Paris (Dawson's Cove/Kenny Nolan/Coral Rock., ASCAP)	97	I'M GONNA LET MY HEART DO THE WALKING Brian Holland (Holland-Dozier-Holland)	72	ROCKY MOUNTAIN MUSIC David Malloy (Briar Patch, BMI)	63	THIS MASQUERADE Tommy LiPuma (Skyhill, BMI)	35
DEVIL WOMAN B. Belch (Chappell, ASCAP)	77	IT KEEPS YOU RUNNIN' Ted Templeman (Taurpin Tunes, ASCAP)	85	SARA SMILE Christopher Bond, Daryl Hall & John Oates (Unichappell, BMI)	21	TODAY'S THE DAY George Martin (Warner Bros., BMI)	57
DON'T GO BREAKING MY HEART Gus Dudgeon (Big Pig/Leeds, ASCAP)	37	I WANT TO STAY WITH YOU David Kershbaum (Irving, BMI)	71	SAVE YOUR KISSES FOR ME Tony Hiller (Tony Hiller, ASCAP)	86	TRYIN' TO GET THE FEELING AGAIN R. Dante & B. Manilow (Warner-Tamerlane/Upward Spiral, BMI)	60
EVERYTHING'S COMING UP LOVE Van McCoy/McCoy-Klapps (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	76	I WANT YOU Leon Ware & T-Boy Ross (Almo-Jobete, ASCAP)	30	SAY YOU LOVE ME Fleetwood Mac & Keith Olsen (Gentoo, BMI)	65	TURN THE BEAT AROUND Warren Schatz (Dunbar, BMI)	24
FOOLED AROUND AND FELL IN LOVE Alan Blazek & Bill Szymczyk (Crabshaw, ASCAP)	28	I'LL BE GOOD TO YOU Quincy Jones (Kidada/Gouldris, BMI)	11	(SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY Casey-Finch (Sherlyn, BMI)	78	UP THE CREEK WITHOUT A PADDLE Jeffrey Bowen & Berry Gordy (Stone Diamond, BMI)	90
FOOL FOR THE CITY (Nick Jameson (Knee Trembler, ASCAP)	44	KISS AND SAY GOODBYE Bobby Martin (Nathanam/Blackwood; BMI)	1	SHANNON Cashman and West (Blending-well, ASCAP)	12	WAKE UP SUSAN Thom Bell (Mighty Three, BMI)	87
FOOL TO CRY THE Glimmer Twins (Promopub, B.V., ASCAP)	52	LAST CHILD Jack Douglas & Aerosmith (Kaksel/Song' and Dance/Vinaloo, BMI)	51	SHOP AROUND The Captain and Toni Tennille (Jobete, ASCAP)	5	WHAM BANG SHANG-A-LANG Tom Sellers & Clive Davis (Colgems, ASCAP)	81
FOXY LADY Nerangis/Britton (Delightful, BMI)	82	LET 'EM IN Paul McCartney (MPL Communications by Arrangement with ATV, BMI)	40	SHOW ME THE WAY Peter Frampton (Almo-Fram-Dee Music Ltd., ASCAP)	70	WHO LOVS YOU BETTER THAN I DO Isley Bros. (Bowina, ASCAP)	67
FRAMED Lou Adler (Quintet/Freddy Bienstock, BMI)	43	LET HER IN Bob Reno (Midsong, ASCAP)	17	SILLY LOVE SONGS Paul McCartney (MPL Communications Inc. by Arr. with ATV, BMI)	4	WELCOME BACK Steve Barri & John Sebastian (John Sebastian, BMI)	22
GETAWAY Maurice White & Charles Stepany (Kalimba, ASCAP)	91	LET YOUR LOVE FLOW Phil Gernhard & Tony Scotti (Loaves & Fishes, BMI)	61	SOLITARY MAN Jack Gilmer & Bill Browder (Tallyrand, BMI)	99	YOUNG HEARTS RUN FREE Dave Crawford (Dee-Ann, ASCAP)	32
GET CLOSER Louis Shelton (Dawnbreaker, BMI)	15	LIVIN' AIN'T LIVIN' Jim Mason (Stephen Stills, BMI)	54	SOMEBODY'S GETTIN' IT Don Davis/Groovesville (Groovesville, BMI; Conquistador, ASCAP)	74	YOU'RE MY BEST FRIEND Roy Thomas Baker (Trident, ASCAP)	25
GET UP AND BOOGIE Michael Kunze (Midsong, ASCAP)	6	LOVE HANGOVER Hal Davis (Jobete, ASCAP)	9	SOMETHING HE CAN FEEL Curtis Mayfield (Warner-Tamerlane, BMI)	33	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE Gamble & Huff (Mighty Three, BMI)	29
GOOD VIBRATIONS Todd Rundgren (Irving, BMI)	46	LOVE IS ALIVE Gary Wright (Warner Brothers, ASCAP)	7	SOPHISTICATED LADY Jackson, Yancy, Barge & Evans (Jay's Enterprises/Chappell, ASCAP)	48	YOU SHOULD BE DANCING Bee Gees (Casserole/Unichappell, BMI)	48

Fighting City Hall

"Even though it may not change things, you have to stick the pin the balloon once in a while.

--Joseph Wambaugh, former Los Angeles cop turned novelist, TV writer.



When it comes to fighting city halls in license fees regulating amusement machines and jukeboxes, I have adopted Wambaugh's philosophy.

Most operators in our industry have felt the sting of economic discrimination at city halls. Archaic laws, which can usually be traced back to when games were pay-out gambling devices, have retained business license fees that are grossly unfair considering today's economics. In some cases, following the legalization of pinball-flipper games in many states, many frustrated politicians and city administrators have attempted to counter-attack with economic barriers. They smile, like the Beverly Hill real estate sales person telling a black man, "Sure you can buy that house. Prices start at \$600,000."

The Los Angeles area is fairly atypical of the situation that prevails nationally. Costs of licensing amusement equipment and methods of computation vary so widely operators have difficulty keeping abreast of the systems. But the most widely practiced form of discrimination is charging a fee for a police check or a public hearing prior to obtaining the licenses, then a per-machine fee of up to \$75, as in Gardena, Cal. (which ironically has a reputation as the gambling capital of California).

With per-machine fees each machine is treated like a separate business with the operator usually paying as much for each machine as other individual businesses in the community. Perhaps the amusement machine industry has done a poor job of communicating to cities that it takes 100 machines to comprise a fulltime business.

In most cases, where music and game vendors are operating in a

location like a bowling center, the license fees paid for their 15-20 pieces of equipment is at least double the amount paid by the entire bowling center! In restaurants, when a game vendor installs two video cocktail tables, he is usually paying twice as much as the restaurant paid for its business license.

Some cities are very clever about their blatant discrimination against our industry. Covina, Cal. requires arcade applicants to go through the planning department to obtain a C-R Zone for recreational use and "as of now," according to Craig Jennings of the planning department, "there only one area zoned C-R and it is a nursery school."

Jennings explains that if you wish to petition for a change of zone to C-R, it costs \$200. "If it is denied," he adds, "it still costs \$200." He revealed that three persons had tried to obtain a permit for game rooms in the past year, but all were denied. "The consensus of the city council is that they just don't want this type of activity," Jennings concluded.

Interestingly enough, at the time I talked to Jennings, the mayor of Covina was owner of the local bowling center, which features numerous machines. Yet no operator has ever filed a suit using such facts towards attempting to prove any restriction of competition or restraint of trade.

During the past three years, I have conducted a campaign to achieve equality with other businessmen in the communities where my company operates. Two out of three cities addressed on the subject rendered full cooperation and have written new ordinances--El Segundo and Pasadena, both chartered California cities. [Ed. note: In 1973, the California state legislature re-

quired 331 non-chartered cities to charge a percentage of the gross, rather than per-machine fees. This was a direct result of legislation requested by the California Music Merchants Association.]

Ironically, my home city of Arcadia (where I own a home and am raising four children) is the one city out of the three in which I operate that has so far refused to change. Even here, though, there are enough hints of future changes, to encourage me to keep pricking the balloon. "I don't go near City Hall," comments fellow-operator, friend Duke McGrew, who also operates in many Los Angeles area bowling centers including one in my home town of Arcadia.

Since I feel this is the prevailing opinion of amusement operators, who generally fear city halls, I wish to chronicle my experiences in hopes it will encourage more to join the battle for equality in the business community.

After all, most amusement companies have a minimal investment of \$100,000 in capital equipment; they bank at local banks, buy merchandise and services in their communities, and have payrolls. Too many individual operators wait for their trade associations to take care of legislative problems, rather than starting at the grassroots in their own hometowns. I am totally aware what a tough job it can be when you are a lobby of one, lacking political clout, but I urge you to contact your city councilmen, legislators and fellow citizens, educating them to your problems.

Where do you begin?

I have usually begun by getting acquainted with the licensing clerk, who can be helpful in providing you with the facts you will need. You will first need to learn the licensing

fees and method, then get facts on what other types of businesses in the community are charges. If necessary, obtain assistance from your local Chamber of Commerce or librarian to compile the comparative chart. Then get the names of the finance director or license administrator, mayor and city councilmen. Request an appointment with the finance director or comparable party.

One word of advice: In at least one case, a clerk told me I couldn't appear before the council to protest the fees.

"Ma'am," I replied, "the last time I checked, I was still an American citizen. I beg to differ with you." At this point, I asked her to refer me to her superior. That's when I met a wonderful man named Walter Reed, license administrator for many years in Pasadena prior to his recent retirement. He invited me into his office, told me how he helped the laundromat industry with a similar problem and instructed me on how to start attacking the undesirable per-machine fee that was costing me about \$450 at one bowling center.

Discuss this problem with the

person in charge of the license department and learn the history of the situation. Take notes and if remarks are made that show the city is blatantly opposed to our industry, record such comments as well. Is the present rate structure fairly new? Or is it a carry-over law from the early 1900's when amusement machines were gambling devices in stead of sophisticated computer-entertainment games?

Remember, laws were made by people--frequently people who are now in their graves. Unless someone starts a protest, there is no reason for the city to change the law. And since you are undoubtedly a minority occupation in your community, don't expect anyone else to initiate the change.

Ask the finance director if he will support your requested change. If so, as with the city of Pasadena's Reed, it will probably carry more impact. Regardless of his answer, though, ask him the procedure a citizen must take to begin the process of changing the law. Take notes.

Usually you must appear in person before your city council to state your request. Learn how much time

you will have to speak and whether you must register to be on the council's agenda that night. In most cases, city councils have allotted times on the agenda for anyone to speak on any topic. Your councilman may recommend that you utilize that time to introduce the request for more equitable license fees. A lot may depend on the size of your town or city and the degree of formality practiced.

Many will argue that you should hire an attorney to represent you. Even I thought this would be necessary. I scrapped the idea out of necessity, however, after talking to one highly-qualified attorney who quoted a rate of \$60-an-hour.

I urge operators to appear in person. If you are appearing as a small businessman who needs tax relief, chances are you really can't afford the attorney's fees. Most city councils will give you higher marks for addressing them yourself and, of course, you will be more conversant with the problems than any attorney.

Type your remarks, practice them in front of a mirror or at home on your family and be prepared. It is an

(continued page 36)

THE LOGICAL...

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important moment in your life that, if successful, can improve your economic situation and enhance your industry. Dress for the occasion in your best suit and tie.

If you have done your homework well and typed your presentation in manuscript form, I also urge you to leave an advance copy with your local newspaper's city hall reporter the day before your appearance. The more the press is aware of your struggle, the more the matter stands to be brought out into the open, rather than swept under a political rug. The press loves the underdog, if that is any encouragement. (Having been a reporter on a daily newspaper for three years, I speak from experience there, too.)

If you are a member of a trade association, ask your fellow members to attend the council meeting. In my case, at the time I was appearing before city councils, George Miller, executive director of the California Music Merchants, was urging me to join and offered help, but only if I joined. He said, "No one can go it alone," but, out of necessity, lacking the \$200 for dues--above my operating and living expenses--I told George, in all due respects to his outstanding organization, I would have to "go it alone." I added hopes that his organization would someday lower their dues to about \$25 a year to obtain a larger majority of grassroots operators, many of whom could contribute more talent than money.

When I addressed the El Segundo City Council on March 19, 1974, several of the councilmen, obviously weary, had their heads resting on their hands and elbows, as I began.

"This year I have the dubious distinction of paying more for a business license in El Segundo than any other business, including the Standard Oil Refinery."

Each councilman immediately showed more attention after that opening remark.

"The fee for my Family Fun Factory game room license within Imperial Bowl will cost me \$864 in 1974," I continued, adding with a smile, "I hope this buys me five minutes of your time tonight...to listen to my reasons for lowering that fee."

I continued to present the facts. I also did not hesitate to express my

opinion that, although I had learned a great deal of respect for their finance director James Weber, I felt the \$400 amount he was proposing for a revised license fee was still too high, since the maximum for any other business with 50 employees or more was only \$48. I cited how a billiard room pays only \$24 a year in that community. "Since I took over the space formerly occupied by Imperial Bowl's billiard room," I mentioned, "I question why the fee should suddenly jump from \$24 a year to even \$400?"

I educated the councilmen on how our industry operates: the percentage split between the operator and location in lieu of rent and utilities; expenses behind the scenes; and how we contribute three percent personal property taxes to the county annually, based on the machines' values.

Before closing, I emphasized that our business was owned solely by my wife Jill and myself, volunteering some information on my educational background and a brief history of our business. I closed with a definite recommendation of what I desired in a new law. Along with stressing fair play in regards to economics, I asked them to establish standards to help us continue upgrading the industry.

Patience is a virtue when dealing with government. Changes will not occur immediately, within a week or the time periods to which you are accustomed to in your own business. In El Segundo, with excellent cooperation, it took nearly one year and attendance at several meetings to achieve the change. Compromised by accepting a fee of \$200 along with an amusement center ordinance that I helped the finance department write. During my final visit to the council, when the ordinance was approved, I expressed hopes that they would give the difference between what I was paying and amounts charged to other businesses to the police department or youth center.

In my home city of Arcadia, the trumpet sounded the call to battle when I moved out of a game room within Santa Anita lanes onto the concourse (aisles) of the same bowling center. In the game room, I operated 30 machines with an arcade license costing me \$200 annually. When I changed my method of operations and decided to

use only 16 machines on the concourse, the city of Arcadia billed me \$30 per machine or \$480. (In comparison, the bowl was paying \$200 for 32 lanes.)

On February 19, 1975, I wrote a letter to the Arcadia City Council, stating "an urgent need for you to review your amusement machine licensing and cost ordinance." I submitted the reasons in my letter, with various facts, and mentioned that Assembly Bill #858 for uncharted cities was an example of how various cities were changing the method and charges.

When one month passed and I got no response, I wrote a letter to Dave Paradis, manager, Arcadia Chamber of Commerce. I began with the platform that my company--and industry--was being discriminated against in the business license structure of the city. "As a member of the Chamber and local resident of this city, I have decided to ask the Chamber for official backing for a more equitable, fairer ordinance, prior to my presenting the arguments in person at the city council meeting," I wrote in my letter.

Dave called me promptly and said, if I'd wait about two weeks, then call Mayor Charles Gilb, he would come to the bowl to talk with me. Mayor Gilb and Councilman Jack Saelid did come to the bowl an even played several games of electronic tennis with me. They invited me to present my case at the city council meeting. I did so on May 6, 1975, and the issue was referred to staff for research.

This is the point where you have to be prepared for city staff's research results to be loaded against you. "Research" consists of calling their friends in comparable positions in neighboring cities and asking, "Hey, what are you guys charging for amusement machine fees these days?"

"Ohhh, you're charging \$65?" staff researcher asks. "Wow, we're really fair then. We are only charging \$30 per machine."

The thought seldom occurs to them, or to city councilmen, that they are *all* wrong. They are more concerned with busywork that takes up more time than Gottlieb's building 50 pinballs or your fixing 100 machines.

On May 20, 1975, City Councilman Jim Helms took an action I respected: he requested that the matter be

referred to the Chamber of Commerce for study. I thought this was definite progress, since businessmen would understand our economics and render a fairer decision. Wrong.

A small committee of three, all representing big business interests, concluded their study of the volume of facts I presented by issuing this terse report:

"Regarding the licensing of amusement and game machines, the Committee did not find fault with the present Municipal Code. After surveying the industry in the area, it was the Committee's feeling that the licensing of amusement and game machines was fair and equitable and in line with comparable communities."

Privately I learned from one source (Deep Throat) that the committee felt we were in "a booming industry and could afford the fees."

I was totally shocked. I could only deduce a political whitewash. I attempted to confront the chairman of the committee, Charles O'Hagan, manager, May Company Department Store, Arcadia, to learn what prompted such a report--one totally contradicting my facts.

Mr. O'Hagan was constantly "out" and refused to return my calls. I wrote him a letter, expressing my disappointment at not being able to discuss the matter with him and questioning his motives, since the May Company pays only \$25 plus \$5 per each employee, despite the fact they grossed \$210,000 in one section and \$149,160 in another section that week, according to computer readouts.

Still in shock, I prepared a fact sheet on the issue and released it to friends of mine who work for the Los Angeles Times, NBC-TV, and other media. Arcadia Tribune Editor Helen Shrader wrote several articles and a college classmate from San Jose State College, Jess Marlow, now with NBC-TV, referred it to Action Line Reporter David Horowitz, who aired the topic on Dec. 27, 1975.

The official replay from Arcadia's License Officer Robert Sullivan was that the \$30 fee per machine was "only 8 cents a day" and they didn't feel it was exorbitant nor highly discriminatory.

By November 1975, an additional issue was interjected, unexpectedly to me, at least. Suddenly, Rick

Bundy, leasing manager of a newly-built shopping mall in Arcadia--Santa Anita Fashion Park--requested an arcade license for his proposed game room. Rick explained that although he had no previous experience in the amusement machine business, he hoped to establish the game room as a business to remain in Arcadia, now that the stores were almost 100 per cent leased.

This made the issue more complex. If his license was granted, with an unlimited number of machines at \$200, would I still be stuck with paying \$480 for 16 machines at the bowl?

By this time, my patience was growing thin and I was in an explosive mood. On Nov. 4, 1975, I once again appeared before the city council. But this time I was unscheduled guest speaker, seizing the time allotted to citizens to address the council and audience:

"It has been over one year now since I asked you for *urgent* relief from the outrageous system of taxing my business \$30 for every machine we lease to locations in Arcadia," I began, adding, "with not even the blue sky as a limit."

I quickly summarized the history of the problem, and mentioned my disappointment with the Chamber's committee and the fact they would not allow me to attend their closed-door meetings, even though I was a Chamber member at that time. (I have since resigned from the Arcadia Chamber in protest.)

It was probably a mistake, but I decided to vent my spleen, as the saying goes:

"I think the citizens of this city could also be informed, via the Fourth Estate, how you have harassed me through unnecessary tactics. Although I already previously held an arcade permit for Santa Anita Lanes and you had recorded ample information on my personal background, simply because we moved some of the machines to another area within the same building, your city code made me apply for the separate machine licenses at the higher cost and forced me to pay another \$20 application fee for a public hearing.

"Then your license officer proceeded to compile a dossier by calling every distributor, every financial firm I've encountered in the past five years." (License Office Sullivan, a former FBI officer, conducted the

"investigation.")

"I cooperated, thinking it would be for the good of the industry. You all think our industry is composed of the Mafia and I thought, 'Gee, won't it be a shock for them to find out we are just hard-working, small businessmen, with families to support and trying to make a buck like the next guy!'

"But now I have doubts whether I should have cooperated," I continued, "because I now take the more conservative approach that government has no business stockpiling facts on my finances and business dealings, unless perhaps, I am running for public office. But not for leasing 18--or even 100 amusement machines. The idea of a city tax collector spending this much time and compiling a dossier on someone operating only 18 amusement machines in this city is frightening.

"My principal message for you tonight, far and above my own personal interests, is 'now is the time for city governments, as well as state and federal, to help all businesses, large and small.' Especially the small business, for they are more vulnerable to extinction. We must work together in the coming months and years to save jobs, to prevent businesses from defaulting on loans, which has a domino effect on every American, rich or poor."

I concluded once again by asking them to enact urgent legislation to give relief from disproportionately high license fees. I pointed out how the loss of income to Arcadia for all vendors involved would be less than \$1,000 and that I was addressing a wealthy city that "values justice more than money." (It always amuses me that Arcadia, the home of Santa Anita Race Track which is across the street from City Hall, takes such a position on simple amusement machines in this day and age. Of course, the race track is the city's sacred cow, since the track money helps keep property taxes lower than surrounding communities.)

When I finished my comments that night at the council, the councilman who had been the most helpful to my cause, attorney Jim Helms, said I had alienated his

(continued page 43)

on the move

Brunswick Taps Two

Harold Roberts has been named president of the Briarwood Division of Brunswick Corporation. He is replacing Aaron Deskins who recently was appointed president of the Brunswick Division. The appointment was announced by Milt Rudo, Recreation Business Group vice president.

The Briarwood Division manufactures and markets a line of pocket billiard tables, game tables and coin-operated games. The division also operates some 20 retail billiard stores in the United States. It is one of five divisions in Brunswick's recreation group.

In announcing the move, Rudo noted that Roberts brings a wealth of management experience to the position.

Roberts joined Brunswick in 1955 as traffic analyst at Brunswick's Marion, Va., plant. Two years later he was named plant traffic manager. In 1961 he was promoted to warehousing and traffic supervisor. This move was followed by a promotion to materials manager in 1963.

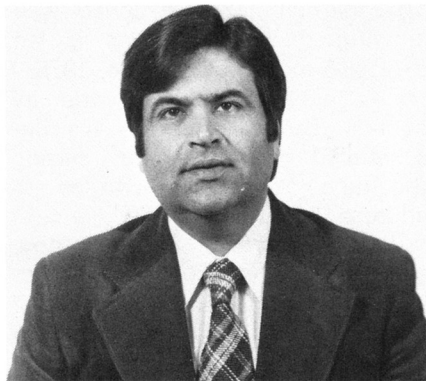
He was named production and materials manager of Brunswick's technical products division in Marion 1967. Between 1970 and 1973 he served as manufacturing manager in both the technical products and bowling divisions at Marion and in 1973 he was promoted to Briarwood Division plant manager, the position he held just prior to his promotion to division president.

In one of his first moves a division president, Roberts named James Dawson plant manager of the Briarwood Division plant at Marion, Va. Dawson replaces Roberts in that position.

Dawson joined Brunswick in 1959 as a foreman in the company's bowling division plant at Marion. He was promoted to general foreman at the plant in 1966 and superintendent in 1968. He served in that capacity at the plant for both the bowling and technical products divisions of Brunswick at various times between 1968 and 1973 when

he was promoted to plant production manager for the Brunswick Division. He continued in that capacity in 1974 when the Briarwood Division was created and assumed control of the plant.

Dawson is a native of Saltville, Va., and has attended Virginia State University, Virginia Polytechnic Institute, Marion College and Emory and Henry College, all in Virginia. He is married and has five daughters.



Satish Bhutani

Bhutani Joins P.S.E.

John Chaudhry, president of Project Support Engineering, Sunnyvale, Cal. has announced the appointment of Satish Bhutani as director of international Marketing. Bhutani enjoys a broad marketing and sales background which includes similar positions with Atari and Fun Games. He is currently working on worldwide distribution of PSE's brand new game Knights in Armor, which became ready for distribution in mid June.

Chaudhry says of Bhutani, "We are very proud to have a gentleman of Satish's caliber join our organization. This addition to our staff will insure continuance of the phenomenal growth we have experienced since entering the coin-op industry in 1974."

Seeburg Appoints Williams

Louis J. Nicastro, board chairman of Seeburg Industries, Inc., announced the recent appointment of

George C. Williams to the position of group vice president for its two Chicago based businesses, Williams Electronics, Inc., amusement game manufacturer, and The Seeburg Products Division, producers of coin-operated phonographs and hot and cold drink vending equipment.

The Seeburg Products Division is headed by recently elected president, Richard C. Atchley. The president for Williams Electronics is yet to be selected.

"George Williams brings to us," Nicastro commented, "a strong talent for broad managerial responsibility at all levels, along with a special expertise in a wide range of sophisticated electronic devices, microprocessor technology and semiconductor development and design.

"Because of the varied use of advanced electronic technology in both Seeburg and Williams product line, there is a special need here that will surely compliment the extensive background George Williams makes available to us," Nicastro added.

Since 1970 Williams has been President and Chief Executive Officer to the GTI Corporation, a complex of six divisions involved with the manufacturing and marketing of metals and plastics, electronic components, printed circuitry, semiconductors, opto-electrical and photographic devices.

Prior to this, Williams was associated with ITT Corporation as executive assistant reporting to the president on a broad range of assignments involving various ITT divisions.

He has also been affiliated with Sorensen Company, a division of Raytheon, as general manager of industrial operations, and with TRW as chief engineer.

Williams currently resides in Bethel Park, a Pittsburg suburb. He and his wife expect to relocate to the Chicago area in the near future.

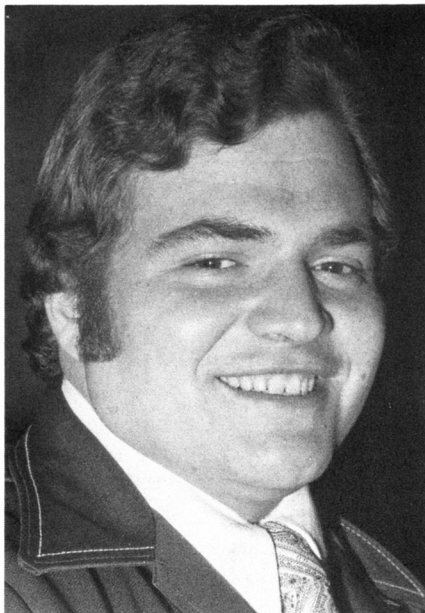
Monarch Promotes Rumph

Thom Phillips, president of Monarch Product Sales Corp., Macon, Ga. announced the promotion of Mrs. Bobbie Rumph to the position of Administrative Assistant to the president, effective May 1. Mrs. Rumph has been with the firm since

1974. She was previously employed by the University of Georgia in administration. She is a graduate of Middle Georgia College.



Bobbie Rumph



Sal Cracco

Cracco To Head U.B.I. Sales

Scott Daddis, president of United Billiards, Inc., recently announced the appointment of Salvatore Cracco to the position of general sales manager.

Cracco has been with U.B.I. and

affiliated subsidiary companies of U.B.I. for two and a half years. "Sal's in-depth knowledge of our complete and expanding product line will be an asset to our distributor group," said Daddis in making the appointment.

Before joining U.B.I., Cracco had

six years of active sales background, two of which were with Schenley Affiliated Brands Corp. He attended Seton Hall University where he majored in business administration.

Cracco will be actively calling on each U.B.I. distributor as well as representing the company at many of the regional shows coming up, according to Daddis.

Dunleavy-Collica

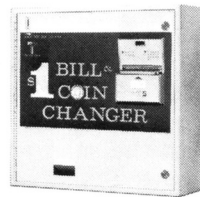
To Rep Play Master

Play Master Inc. of Columbia, Mo. has recently announced that Dunleavy-Collica Inc. of New York, N.Y. is now representing Play Master. Their salesmen, Jim Dunleavy and Joe Collica, are experienced and knowledgeable in the billiard industry. They will represent Play Master in the states of New York, Delaware, New Jersey, Maryland and Connecticut, and in Washington, D.C. and eastern Pennsylvania.

Play Master manufactures six pocket billiard tables, rebound tables, and coin billiard tables.

Most amusement sales are impulse sales.

You can encourage those impulses by making correct change easily available.



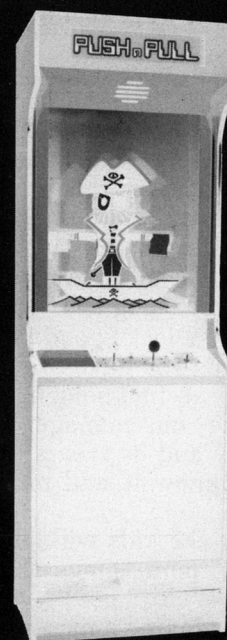
People who use coin-operated games, vending machines and amusement equipment always need change. If there's an easy source of change handy, they not only buy, but they buy more.

Dependable STANDARD Bill and Coin Changers can provide that needed change, safely and inexpensively. Call or write for full information today. You'll increase both sales and profits.

Standard Change-Makers, Inc.
422 E. New York Street
Indianapolis, Indiana 46202
Tel. (317) 639-3423
18 District Offices throughout U.S. and Canada to serve you.

Lucky Flag - Wig Wag

NEW ARCADE EQUIPMENT NEVER BEFORE IN MARKET!!



- ☆ ATTRACTS BIG CROWD.
- ☆ CREATES FUN.
- ☆ TESTS PLAYER'S REFLEXES.
- ☆ OVER 1000 LOCATIONS TESTED.
- ☆ GOOD FOR GAME CORNERS, ARCADES AND PARLOR GAMES.

- Insert coin and rhythmic musical chime plays.
- Speaker starts; in example, "Don't lower White" "Raise Red" "Raise White" etc.....
- As speaker speaks, if the right lever is pushed or pulled, it registers 1 point per speech.
- 40 points or over gets a Prize or Free Play. (Optional)
- Each speech is timed within 0.3 seconds to 0.5 seconds. Only players with sharp reflexes can win.

Rush for Prices and Territory!!

Telex or Write: Kay A. Chiba's
BONANZA ENTERPRISES, LTD. 6-6, Shin-Isogo-machi, Isogo-ku,
Port P.O. Box No. 111, Yokohama, Japan Telex: 382376 KACLEX · J

PLAY METER

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managers for the different fun centers.

PLAY METER: That's you, Dan?

CARSON: That's me.

PLAY METER: Let me ask you then: when you're opening a new location and you've got to look for somebody to manage that location, how do you go about finding that somebody?

CARSON: We get most of our people through advertisements in the newspapers. We've tried different ways of advertising. Our ads are usually: married couple, over 30, and the wage information--you can make \$14,000/yr., which is a good income for this area. This tends to draw the better caliber person. As I said, we've tried other ads, but if you don't put "over 30" and you don't put "\$175/week to start," you get an 18-year old kid coming in wanting to manage a fun center.

When applicants do come in, of course, what I look for immediately is a first impression. What do they look like? How do they carry themselves? When you talk to them, do they talk back to you or do you have to draw everything out of them? In this business a manager has to be an extrovert. He has to be able to communicate with the people right from the start. He can't be afraid of anybody; he can't be afraid in his speech.

I watch how they sit when they sit down at my desk: whether they sit up, whether they slouch, whether they pick up a magazine, whether they're paying attention to what I'm telling them or what I'm asking them. And when I talk to them I emphasize the negative side of the job. I open the interview on the negative side. I don't tell them how much they're going to make, I say "Can you work 7 days a week? Do you mind working 12 hours a day? Are you afraid of a group of kids?" Then I wait for their reactions, and you'll eliminate 75 percent of your people right then. One will say, "I like to keep my weekends free. But this business ties a guy down. It takes a minimum of six days to do it. We don't expect seven days a week, but when I go to the interview, I ask for it.

PLAY METER: The one thing that most impressed me about the two managers I met is their maturity. They are not young kids, they are mature adults.

CARSON: They're family people. They have families of their own. They like kids. And this is one question that comes up in one form or another in every interview. Do you like children? Do you like youth? What do you think of today's youth? Are you against long hair? Because kids wear long hair--that doesn't make them bad; there are a lot of good kids with long hair. These are all things you have to find out about. When we hire, we try to find somebody with a family. Darrel McHarque, our manager at Derby, for example, has one boy and he treats the kid like he was gold. The kids know it and make comments about it.

You'd be surprised too at how the kids will level with our managers; they'll tell them things they wouldn't tell their parents. We're not social workers, but we're there--we're running an activity for the kids. What I'm looking for is the kind of man that can handle that responsibility.

PLAY METER: And this man, the manager of an

arcade, can make \$175/week plus commission.

GETTLE: That's to start with. Plus he receives all profit from the Coke machine which is the only food or drink machine we have in a location--we allow no candy machines, no cigarette machines. That profit will run from \$25 to \$50/week. In addition, he gets a percentage of the gross income in excess of a figure that would vary with location.

PLAY METER: Machines break down. Who does your repair work? As I understand it, one man does the repair work for all your locations.

GETTLE: Right. Before he went to work with us, which was about eight months ago, Ron Minick worked at the Cessna aircraft plant. The closest he had ever been to a pinball machine was playing one. He and his wife went to work for us managing a fun center and they did a very fine job. He liked the kids: his wife liked the kids; and they felt after a time that they wanted to make managing a fun center their life-work. He took quite a decrease in salary to quit work at an aircraft plant and come to work for us full-time. When we found out that he was willing to make that kind of decision, and to take a decrease in salary, we decided to take the expense of sending him to Cal's Coin College in Oklahoma City. Dan had gone there previously and we were extremely happy with the results. So we sent Ron to it.

It's a one-week college. The main thing they emphasize is the reading of schematics. Once you can properly read a schematic, you can find the problem; then you can solve it. It's not being able to find the problem that creates difficulty. Since he returned from the school, Ron has not had any trouble fixing anything that goes wrong with a pin whether that pin is brand new or ten years old.

PLAY METER: What about repairs on the other equipment, the video games and the arcades?

GETTLE: If you had to single out the No. 1 problem that we have with equipment, it would be keeping the solid-state games and, as time goes on, our solid-state pinballs operating and income-producing. We have in the recent past acquired some of the new solid-state pinballs, and they do a fine job of producing income--they're well accepted by the kids--but because they are solid-state, we find we have more problems with them than the regular line pinball machines. We have more down time with the solid-state pins and the solid-state arcade games.

PLAY METER: So, you have to bring somebody in to repair these?

GETTLE: No. As I said earlier, we do have a constant program of buying equipment, and our main source of supply is out of Texas. We truck all of our own equipment. We have had some unfortunate instances in the past when having equipment trucked commercially to us: it gets here but sometimes in different pieces. So we haul all of our own equipment. When we go down to pick up a load, if we have one, two or three, solid-state arcades or pins that are not working, we take those along to be repaired by that distributor while we're picking up the other equipment.

PLAY METER: That's a tremendous amount of

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CONTRACTS: YEA OR NAY?

by Marshall Caras

For those of us too young to remember (Thank goodness!) the beginnings of our business, let me just go back for a brief moment. In the old days, long before Morey Amsterdam graced late night television, yes, even before Buck Rogers, Capt. Midnight, Superman and the Lone Ranger blared forth from squeaky ear phones or a crackling wireless horn, \$18.75 amusement games were placed on counters in taverns, speak-easies and diners. And soon came phonographs. And, what was the original percentage split? I'll tell you: Operator 100 per cent, Location 0 (z-e-r-o).

The operator's investment provided inexpensive entertainment for location patrons and kept people in the establishment longer to spend more money. That's our heritage. And now one can name operators who are only too pleased to go 60-40, the wrong way, who overinvest in equipment and who think that salesmanship is equated with a glib tongue, a 39 cent Bic pen and a *checkbook*.

And if these operators or their location solicitors feel that they are on thin ice, they may well pass up the signing of a contract. Only later does the location owner find out that the so-called delivery receipt that he signed for the equipment gives Company X exclusive operating rights for five years with an automatic five-year self-renewing option. If the operator, as we know him today, is to survive, he is going to be forced in many ways to modify both his thinking and his operating.

There are, we are told, and have been local operator associations that have (probably illegally) agreed (or conspired) to avoid the kind of competition wherein the location sits back and watches while a half-dozen operators cut each other's throats with too much equipment, too poor a split and too much money by way of a gift or advance. But under normal circumstances the operator should, whenever possible,

get a location agreement. Even if there is a community of interest among the operators in a local association, it takes one renegade operator to throw all the ethics and all the good intentions into the proverbial cocked-hat.

We have seen over and over and over again just this kind of situation. A rogue operator starts an operation; he makes wild moves, overinvests in the wrong equipment; he gives wild bonuses and gifts or advances and offers negative splits. The results: one year later he is either bankrupt or forced for monetary reasons to sell out, but the damage to the territory may already be done.

Effectively, there are several reasons why contracts are or can be desirable.

They *may* protect the legitimate operator and his investment though not always in terms of going to court to enforce the contract, but rather in terms of preventing competition from knocking him around. To use an old bromide: "Locks are for honest people."

In many instances contracts have stood up in court and protected the operator from outside marauders. (There have been specific instances, however, when large, powerful, checkbook-in-hand operating companies have signed up so many locations in an area that local judges have either overtly or tacitly alluded to monopoly and restraint of trade and found consistently against the contract holder. In the case of damages being requested (punitive or compensatory), if the contract does not hold up, damages obviously become a moot point.)

But there are several less obvious reasons to have a bona fide location agreement. In the event of death, it's a lot easier for your estate to have a sheaf of contracts rather than a dogeared address book and a cigar box full of keys. The saleability and final negotiated price of a route (for estate purposes or not) must be

enhanced by location contracts. And route-evaluating formulas are generally enhanced if contracts are in existence. There is something to be said for buying (and for financing) a solid, stable and well-run route, and this might mean one with contracts.

Possibly the single most important consideration in any contract, more important even than operating rights *per se*, is the preservation of the operator's property and an acknowledgment--if indeed there is one--of a debt relationship, either by way of loan or advance against commission. As every experienced operator can testify, it can become a very sticky wicket to get beyond the sheriff's padlock on a bar room, or to get a pinball out the door of a local greasy spoon with a scruffy lawyer properly clad in pinstripe suit and Adidas track shoes standing outside the door with writs, court orders, restraining orders and *Hustler* magazine all neatly housed in that ever present, ever ugly, brown leather brief bag.

In addition, needless to say, the contract must clearly specify the split as well as special items, for example, the responsibility for paying state, county and local taxes and licenses and the means by which the monies are to be collected or segregated or split, or paid.

Any operator depending on a contract would be well advised to have his lawyer draw up an original contract tailored for his needs, or modify one that is generally acceptable. Local and state ordinances do vary, and especially if there is money involved, a lawyer should help in the execution of the agreement. Again, to rephrase the old expression, "Locks keep honest people honest."

Probably the single weakest point in location contracts has been the improper form of execution of the instrument. Can Joe Bartender sign for the owner? Can Joe Partner bind

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his partner in a long term contract (and maybe grab off the bonus for himself)? Can Joe-for-the-Corporation legally sign for the corporation. One could hazard a guess the majority of all contracts that do *not* hold up in court fail because they are incomplete instruments for one of many different reasons in the first instance.

The operator considering a contract should use the mnemonic device of the cub reporter. *Who, What, Where, When, How (long) and Why (for what consideration)* are the prime questions. Nothing is forever and details of the contract, including termination, grounds for termination and renewal options, compensation and value received are just a few of the details to be evaluated. All details must be complete.

Another question the operator must ask is this: Is the contract fair to both parties? It has been estimated that in New England something in excess of 67 per cent of all breaks (cigarette machines, games, phonographs) can be classified as inside jobs. Contracts are made to be broken. If the location owner feels that he has been taken, there is a list, at least as long as your arm, of games and tricks he can play.

If there's a desire on the part of the location owner, contract or no, he can eventually get the message across to the operator and, contract or no, the operator might find his best move is to admit defeat and pull his now sad-looking equipment, thereby breaching the agreement. The precedent is established--the operator, having breached the agreement is in poor position to collect his outstanding advance or whatever, and having removed his equipment, is in an equally poor position to collect damages or to enforce his 199 year contract to *exclusive* operative rights for all types of coin-operated equipment for music and amusement, or for the vending of tobacco products and packaged candy and similar refreshments and bagged snacks. If the bastards are out to get you, they'll get you.

What remedy, for example, does Mr. Operator have to collect his advance and the remains of his equipment after Sammy the Torch finishes off Ye Olde Gin Mill? Or

after two-legged rats with matches cause a case of spontaneous combustion? Yes, we know, all the hanky-panky is illegal. We also know that VD is bad and evil, but also, unfortunately, VD means *very deaf!* Tell it to the chaplain, old buddy.

One of the curses of our industry is the *advance*, the bonus or the gift. We all know it. We also know that bacteria can kill you, but if you removed all the bacteria and yeast from the world, there would be no meat, cheese, bread, beer or booze, and you wouldn't need food anyway because without all those little animalcules, you couldn't digest your food and you'd soon be dead.

can make if you do go the contract route is to be lulled into a false sense of security. "I've used the same contract for ten years, wrote it myself, and it's a beaut." Fine. Now schedule a visit with Barry the Barrister to see what's new in the world of legal eagles. Rewrite. Update. Change. Correct.

Several legal stationers and business form houses do have basic contracts that can be used directly or adapted by your lawyer to your uses. But by all means, have the wording and form checked. Accompanying this article is a simple agreement--no money involved--that can possibly be used as a simple, good-faith location agree-

AGREEMENT made this _____ day of _____ 19__ between _____ of _____ (THE OPERATOR) and _____ of _____ (THE LOCATION OWNER), doing business at _____

1. The OPERATOR is to install in a prominent and convenient part of the LOCATION OWNER'S said place of business _____ and to service same for a period of _____ from this date.

2. The LOCATION OWNER agrees to exercise reasonable care to prevent said equipment from being removed or damaged.

3. The OPERATOR shall receive from the operation of said equipment _____

4. The said equipment shall remain the property of the OPERATOR and may be removed by the OPERATOR at the termination of this agreement

5. This agreement shall automatically renew itself from year to year unless either party shall notify the other party in writing, by registered mail, at least one month prior to the end of any year, of intention to terminate same. The parties agree that this agreement shall be binding on their heirs, successors, and assigns.

(THE OPERATOR)

(THE LOCATION OWNER)

So, take a bit of advice, namely this: after you draw up and execute the contract, take a separate debt-structure instrument, mortgage, simple note or series of notes, if there are any dollars to be repaid to you. In addition, establish the way in which the dollars are to get back into your treasury, if and when certain conditions arise: assignment for creditors, assignment to new owners, death of principal or principals, involuntary or voluntary closing, liquidation, loss of license, breach of contract by location or by you, and so forth and so on.

One of the biggest mistakes you

ment. [See box.]

But *remember*: needing a lawyer a little bit is like being a little bit pregnant. Problems grow more often than they go away.

Many old-timers have been against contracts. Many distributors have been anti-contract: there is less hassle in the field, less turnover of location and operator, therefore less business. Gee fellows, c'mon; grow up. This is 1976! There's enough for everybody.

We all know what's good for the industry and we all know what's bad for the industry. Let's have the brass to stand up for what's right.

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favorable vote.

I learned how low one can feel when asked a question by the oldest councilman, Dr. Alton Scott. I replied, "Sir, I'm not a politician, only a citizen."

"I don't even think you are a citizen!" boomed Dr. Scott.

The audience booed him, fortunately. Had they not, I fear I would have lost complete faith in our American system at that point.

At the end of the meeting, I was most thankful for my wife Jill and two friends' attendance. Moral support at that low point means more than money. But I realized the politicians had me beat--for the time. Also, I had made some blunders, according to the rules of their game, though none I truly regret because what I said needed to be said.

Defeated, I decided to volunteer for a committee chaired by Mayor Gilb to see if I could learn more about my own city. The Jerry Broadwell Memorial Committee was raising funds to establish a children's room in the local library to honor the first fireman killed in the line of duty. I persuaded a new account, a restaurant just established in the city, to donate the first month's gross from three machines--minus the license fees, of course. I also obtained a \$200 contribution from the bowl for the memorial fund. I met many wonderful people drawn together by this common goal and attended several community events connected with the efforts.

Although I was unable to make every meeting because of my unpredictable schedule, I enjoyed getting out of my normal groove. I realized that we in the industry are so chained to our grueling schedules that we don't have time to participate in such community affairs and thus don't make the contributions other businesses make. It gave me a different perspective.

Meanwhile, the city council had denied Bundy a license for a game room at the Fashion Park Mall. Councilmen had visited a Sega Enterprises' Wizard of Oz arcade at the LaPuente Mall and returned to Arcadia, intent on squelching such a "glorified penny arcade" in the mall.

"When I sat in on the meetings involved in planning this shopping mall," commented Councilman

Helms, "never in my wildest dreams did I foresee it being used for this purpose." He saw the original purpose was for "high-fashion stores" in a "regional shopping center."

In addition to turning away Bundy, the council rescinded the ordinance allowing an arcade permit for \$200. This set us back further than when I made my original request. It also immediately jeporidized one small business in Arcadia, a miniature golf course where the owner owned his own machines. (The owner of the golf course, Jerry Domick, is contemplating suing the city, contending they cannot simply do away with a license for an existing business.)

Early in January 1976, License Officer Sullivan suggested that I get organized and meet with him to establish my license fees for the year. By mid January, thinking I had until January 30, I competed rotations and reorganized my new year lineup at the bowl.

One change involved getting rid of two machines and substituting the Indy 800, eight-player car game. So when I went to renew my licenses, on January 27, 1976, I paid \$450 for the fifteen machines, including the jukebox, at Santa Anita Lanes. Because I had been sent 16 permits for renewal--based on the machines there in 1975--I returned one renewal permit to Sullivan. I was unaware at the time that this would cause me problems later.

Then came the clincher. License Officer Sullivan discovers the permits in my possession are all for "game machines" and I'm left without one for the jukebox in the lounge. (I had inadvertently returned that one to him.)

Anyhow, Sullivan calls. I tell him, no problem; give me back the one with "jukebox" written on it and I will return one with "game machine" since we had an extra game machine permit.

"No, can't do that," he replies. I go to his office and visit him, thinking we can peacefully negotiate the situation, logically, coolly. No, can't do that. Ends up, I tell him I'm not paying another cent for business licenses to this city. He threatens to "seal the jukebox" or impound it. I tell him to seal it, take it, do what he wants with it. Just let me run my business.

At this point, the harrassment is

preventing me from running by business as it should be run and I'm tired of their games.

Several days later, I received a two-page letter from Sullivan saying, "After our conversation last week, I caused the records of the Business License Office to be checked and found the following information with regard to the licensing of amusement and game machines operated under the name Games(*that people play*) at 188 West Las Tunas, Arcadia." The letter rambles on to day how he "personally checked (my) game machine on eith January 20 or 21st and found that in fact you were operating 15 game machines at that address."

"As you know," he continued, "the Arcadia Municipal Code requires the payment of \$30 license fee per machine per year or fraction thereof."

My wife, bless her brains, said to send a check to the city for eight cents times 15 days, or \$1.20, since they told NBC-TV that is the way it is computed and since he was making such an issue out of this one machine in question. Instead, I chose to ignore such bureaucratic lunacy.

I later discovered Jerry, the proprietor of the miniature golf course chose the same course of action. Meanwhile, Councilman Helms, who had not been satisfied with the Chamber report on business licenses, had ordered another new study on the entire business license structure for Arcadia.

During a lull at the battlefield, I received a call from my smallest account, a pizza parlor in neighboring San Marino, home of writer Wambaugh, whom I've quoted on pricking the Establishment's balloons.

"The police were just here," proprietor Tony says in his broken English. "They say I gotta pay \$100 for the tennis cocktail table or they gonna take the machine out."

"Tony, my friend," I tried to soothe him, "calm down." I'll visit City Hall and see what's going on."

By contract, Tony was responsible for the license fees on the leased machine. But Tony didn't pay and more than one year had elapsed. Moreover, it had created a major crisis because San Marino thought it had insulated itself from the outside

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world with every possible ordinance against every possible contingency. San Marino is a city that feels Beverly Hills is on the wrong side of the tracks (right, Wambaugh?). They take pride in not allowing pubs or even McDonald's Hamburgers to invade their manicured, moneyed streets.

The finance director of San Marino was super-polite but explained he couldn't take my money because the machine was illegal in their town. I didn't have any trouble being equally polite because I simply informed them their ordinance was illegal as a result of a Supreme Court ruling more than two years ago. He recommended I write to the acting city manager, who was also the city attorney, and state my case.

I wrote and waited for possible fireworks, accustomed to them as I was by now.

About three days later, I receive a phone call from the license officer, who was also a policeman in the small community. He said everything was fine and if I'd come in to pay \$40, Tony could plug the machine back in.

"Wadda you do!" exclaimed Tony, when I went to see him after paying the \$40.

"I cannot believe it," he continued. "The city manager call me this morning. Say 'OK to plug in machine.' I don't believe so I call police department and ask. They tell me OK plug in machine. I still don't believe."

Naturally, I felt good, as had this gone adversely, it would have been another blow struck against democracy. I told my friend Tony he could credit it to the wonderful people in San Marino City Hall.

Back in Pasadena, Walter Reed's first efforts on my behalf had failed I asked him what was left, before consideration of a class-action suit. he recommended a personal appearance before the board of directors (equivalent to city council) and helped schedule it for Sept. 30, 1975. I addressed the board and to my surprise, they were very apologetic and sympathetic. When Reed had originally presented my case, they had been involved in complex budget issues and the request didn't register sufficiently, for which they apologized.

The city staff, spearheaded by Reed again, who made this a priority

project, prepared a new ordinance for the board of directors. Reed himself retired just prior to the board unanimously approving the percentage of the gross system for games, music and vending in Pasadena, on April 13, 1976.

Inman Moore, operator of two game rooms at the Hilton Hotel and Holiday Inn, attended the board of directors meetings with me. Rich Thompson, Great Western Vending, and Francis P. Raynor, J & B Vending, were among those who wrote letters of support on our cause to the city.

Now, instead of paying \$24 per machine (\$480 for 20 machines), vendors will pay either \$24 per machine or an optional gross receipts tax of \$24 for the first \$5,000 plus \$1.20 for each \$1,000 gross receipts in excess of \$5,000. This means \$50,000 gross receipts will now cost a vendor only \$60; \$90,000 only \$126.

The same week Pasadena passed this ordinance, my friendly license officer in Arcadia was busy hassling us again. The Santa Anita Lanes' manager informed me that Sullivan had been there, telling him they could impound the juke box.

I picked up the telephone and got Sullivan on the line.

"How's Arcadia's leading citizen?" he chortled.

"Cut out the bullshit," I told him. "Quit harrassing me and my locations. Quit threatening us and just impound the juke box so I can have my day in court."

"Do you want to talk to the city attorney?" he asked.

"No, I don't want to talk to the city attorney," I replied.

I ended up hanging up on him in complete disgust with the system that is supposed to be government "of the people, by the people, for the people."

If you've read this far, it's evident that I'm definitely not a politician. I am simply an operator by trade who works seven days a week trying to make a living. I deal with problems all day long, but such governmental interference in my business I can't tolerate.

My wife devotes full time to charitable activities in the community, presently serving as president of the Arcadia Juniors. We own a home in Arcadia and share common interests with the majority of neighbors on our block and, believe it or

not, enjoy living in the community--with the exception of how we are treated by city hall.

The experience of battling city halls has been an enlightening, educational experience. Once, when I was deeply distressed at my hometown's treatment, my teen-aged daughter asked, "Dad, why do you do it?"

"I like to think it makes a difference if you pass this way in this ol' world," was my answer. "Perhaps, should the boys (my two sons) entertain the idea of getting into this crazy business, I will have paved the way and made the road a little easier for them, or other young people, to travel."

Also, there is more to it than that. The Oct. 15, 1975 *Forbes* magazine dealt with the decline of small business due to government pressures. *Forbes* staff writer David Warsh, preparing that story, looked out his window, only to witness a "strapping New York cop" writing a ticket for the second time that day to the neighboring hot dog vendor, Dimitrios Kethies.

"Now here was an \$18,000-a-year policeman, paid with my taxes," states writer Warsh, "trying to chase away the only cheap lunch in our neighborhood. The cop, of course [like Arcadia's license officer] was doing his duty. The question is: Should that be his duty? To crush this small enterprise? Kethies likes his work; so do I."

"Now if the vendor would stop selling hot dogs and go on welfare," Warsh continues the story, "the cop would stop harassing him, but, of course, our taxes would go up so would our lunch bills.

"Have we in our search for perfect equality and justice ended up by creating a society where cops are paid to force people unwillingly onto welfare (and to deprive us of a cheap lunch)?" asks Warsh.

There ain't much left in this rapidly-spinning world in the way of cheap entertainment. Don't stand by and let these license officers and policemen herd you off to the welfare lines silently. Don't even wait for your trade association to do the work, even though they may be doing a fine job of firefighting. The most effective action is your personal voice, facts and friends.

If all else fails, scream like hell. Prick that balloon.

Now it's your turn.

manufacturing

Atari Plant Ground Broken

Atari Inc., manufacturers of electronic video games, has announced plans to move its corporate headquarters from 14600 Winches-Bldv. in Los Gatos, Cal., to a new \$2.5 million 60,000 square foot office building in Moffett Park in nearby Sunnyvale. The 547 acre business park is being developed by the Prudential Insurance Company of America.

Atari's expansion to the new two story facility located on a 3.6 acre site at the corner Borregas Ave. and Gibraler Court is scheduled for a September occupancy.

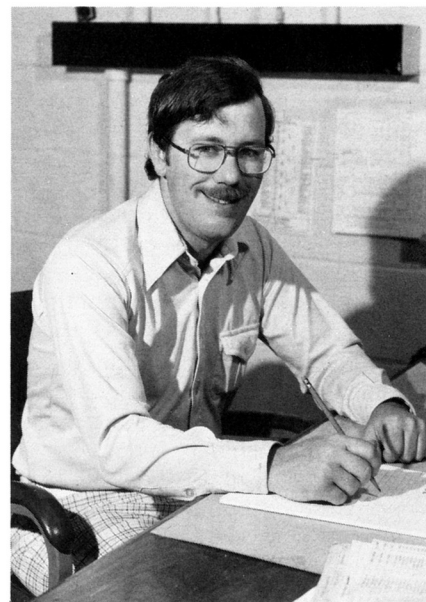
Founded in 1971, Atari, Inc. has capitalized on opportunities in the skyrocketing video game industry. In addition to its new corporate offices, the firm already

occupies 102,000 square feet of light manufacturing space in Prudential's Office Research Center in Moffett Park, and has leased an additional 54,000 square feet within a three-building, 180,000 square foot warehouse complex which Prudential will build on Caribbean Dr. The warehouse project is scheduled to break ground in May with completion scheduled for late September.

Joseph F. Keenan, president of Atari, explained why they chose the Moffett Park locations. "We foresee a rapid growth rate for the company and feel that Moffett Park, with its 350 acres remaining for development, allows us ample space for future expansion. A second key factor is that the park is centrally located in an excellent labor mar-

ket."

Atari is the first music and games manufacturer to locate in Moffett Park. It joins in Sunnyvale Major Manufacturers, Inc., Meadows Games, Project Support Engineering and Ramtek.



Bernie Powers

Powers to Head Schools

Bernie Powers, field representative for Bally Mfg. Corp. hopes for a cool July, while he heads up five service schools, all but one in the sunny south.

On July 13 he conducts a school in Charlotte, S.C. hosted by Brady Distributing Co. Then, after zigging south to Columbia, S. C. for a school in headquarters of Rowe-Columbia on July 14, he zags back north to run a July 15 school, sponsored by Palmetto State Distributing Co., North Charleston, S.C. After catching his breath for a few days, Powers penetrates farther in to Dixieland to manage a school hosted by Peach State Distributing Co. of Atlanta on July 20. Finally, he flies to the cooler climes of Wilkes-Barre, Pennsylvania, joining forces with Andy Ducay, service manager, Midway Mfg. Co., for a two-day joint Bally-Midway seminar, July 22 and 23, in the conference quarters of Roth Novelty Co.

[Ed. Note: The first of what we hope to be several service hints by Powers appears in this month's Operating section.]

PLAY METER



Ohio Tournament a Hurricane Success

The Irving Kaye Co. held its first Hurricane Soccer tournament in Ohio at the Holiday Inn, Strongsville Ohio on May 21-23. It was co-sponsored by the distributor for that area, Monroe Distributing of Cleveland. Smaller than some of the past Hurricane Tournaments, it was extremely successful and competitive.

A minimum purse of \$1,100.00 was advertised and \$1,160.00 was actually awarded. There were also first, second and third place trophies and championship T-shirts.

In the four categories of play, there were 52 competitors in open doubles, 37 in singles, 24 in mixed doubles and 12 in women's doubles. The best players from all corners of Ohio were there, as well as out of state representatives from New York, West Virginia, Kentucky and Wisconsin.

The most outstanding player of the tournament was Larry Burchfield of Athens. He was a double-champion winning the singles and the open doubles with Dennis Wallace. In addition he placed fourth with Rona Solomon in the mixed doubles.

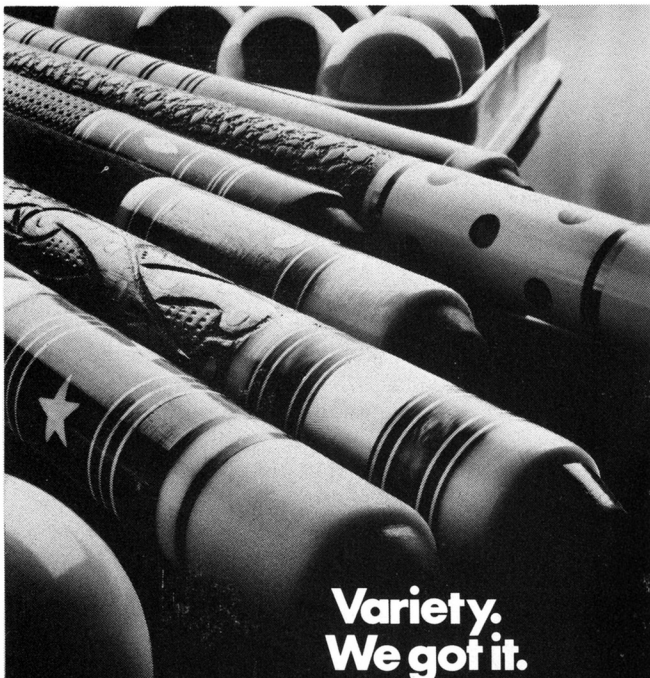
This was the seventh Hurricane tournament in as many months. The

Kaye Co. philosophy calls for numerous small purse tournaments in the same area of the country on a repetitive basis. The next Ohio Hurricane tourney will be in the Dayton area sometime this fall.

Overseeing the tournament was Tournament Director James Tyrrell and his assistants Becky and Tina Eberts and Steve Lusk.



Tension runs high among both audience and participants in Irving Kaye's first Ohio Tournament. Prize money was \$1,160.



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TECHNICAL TOPICS

By PERRY MILLER

I don't receive many critical letters, but once in a while I do pull one out of the mailbag. Most of the negative letters are written by manufacturers defending their equipment. I sometimes receive the impression that the authors of these letters think I am singling out their company for undue criticism.

The policy of PLAY METER is to provide practical information to the operator. "Technical Topics" has the task of providing technical information and service news to the operator. Unfortunately, the column must report the negative side of the games industry, the breakdowns, the manufacturing errors, the design goofs, etc. "Technical Topics" provides this needed information without any malice intended. "We say it as it is and let the chips fall where they may."

However, operators should realize that games are designed, assembled and tested by Homo sapiens. And it is a documented fact that Homo sapiens does commit errors. This statement may seem incredible, but the data assembled by trained scientific observers is overwhelming and conclusive. Homo sapiens at times exhibits traits of the (related) species Homo SAP.

I have seen the darndest things happen, for example screws the wrong length shorting components when assembled. This type of failure can drive you to the fringes of human endurance. The blasted thing works fine when you disassemble the unit but won't work when it is assembled. I have seen 5-volt regulators (LM309K; put in backwards. The leads of the 309 had to be bent and reformed to accomplish this feat. The reason this was done was to align the markings on the regulators so they would all face the same direction.

How were the assemblers to know that different vendors mark their products differently?

All the faults are not committed at the manufacturing plant; vendors also employ Homo sapiens. Components wrongly marked cause havoc in the test department of the games manufacturer until the error is discovered. Vendors deliver the wrong order, causing delays in delivering machines. You can't build machines when you don't have parts.

Of course, all of these errors are caught at the manufacturing level and do not reach the field. Well, there are a few exceptions. Here is a fault which got by the vendor, the manufacturer and the distributor. Machine--Midway's Gunfighter; complaint--video (picture) comes and goes. Tests indicated a spastic voltage regulator in the Motorola monitor. Further investigation revealed a mechanical fault. The keyway in the regulator board had a plug in it and so did the connector. The double plugs prevented the regulator board being plugged in all the way. Probably vibration loosened the board enough so the regulator worked only part of the time.

And here is an error, which is not caught at the vendor or the manufacturer level. Designers have been known to make mistakes; after all they too are a member of that species Homo sapiens. Unfortunately, design errors take time to come to the surface and rear their ugly heads. A design error is like an "instant replay"--the same problem keeps occurring with the same game. It takes time to correct a design error. Several failures have to be logged before the manufacturer responds. Engineering must then isolate the problem and provide a

solution. Now this information must be distributed to the field. Once again each step is handled by Homo sapiens.

What does this all mean? *Man makes mistakes!* And as long as man makes mistakes, service columns like "Technical Topics" will be needed to report those mistakes to operators.

Ramtek's Clean Sweep Lamp Problem Revisited

In February's issue of PLAY METER I stated that the 5-volt supply in Motorola's monitors was causing the lamps to burn out. In April's issue Chris Petri of Motorola responded.

Mr. Petri's letter stated, "The power supply in the Motorola XM501-701 monitors used in the games industry is rated at +5V at 3 amps and uses a regulator design which is capable of 5 per cent regulation over its entire load range. This means that the 5V supply can vary on more than approximately .2 of a volt from a no load to a full load condition."

Mr. Petri's statement is correct as far as it goes. However, Ramtek's Clean Sweep did not use Motorola's XM501 or 701 chassis but the XM500 chassis. Now the XM500 chassis uses a LM309K 5-volt regulator with a 15-ohm resistor across the input and output. This arrangement causes the output to rise to seven or eight volts under no load conditions.

But it doesn't really matter what causes the fault; the important fact is that there is a cure. To reiterate--change the lamps in Ramtek's Clean Sweep to # 47's.

*Motorola's XM 701
Erratic 5-volt Supply*
Many of the early XM701 chassis
(continued page 48)

(continued from page 47)

exhibited a problem with the 5-volt power supply. The 5-volt output appears to be switching on and off. In fact looking at the output of the 5-volt supply with an oscilloscope, shows the 5-volt supply to be turning on and off very rapidly during the failure mode. The fault shows signs of being intermittent (the problem comes and goes).

The general complaint in the field seems to be noise in the picture. "Looks like a bad electrical storm or heavy outside electrical interference

but other video games are not affected." In severe cases it has been noted that the picture goes off for a while and then comes back on again. Most operators who have experienced this problem get the distinct feeling that the problem is a loose connection. But all the pulling, wiggling, pushing and twisting of leads cannot reproduce the problem.

If you experience any of these symptoms, and have a Motorola XM701 chassis in the game, remove the monitor from the cabinet. Turn

it upside down and inspect the socket of the output transistor (2N3055) of the 5-volt supply. On close inspection of the emitter lead you may notice some evidence of arcing. In fact, if you wiggle the socket, you may see the emitter lead arcing.

If arcing has occurred, don't try replacing the socket. It is a waste of time. Just solder the emitter lead to the socket. I would recommend soldering any emitter lead to its socket if there is any doubt whatsoever.

(continued from page 28)

Gottlieb's ROYAL FLUSH (two-player version CARD WHIZ)

This game offers a departure from standard Gottlieb fare in terms of playfield design. It is a bit more asymmetrical than recent Gottlieb games, but it incorporates one of the best features on pinball machines--drop targets. A slanted row of nine offers the player skillful shots to parlay the card motif into real scoring action. The bonus feature works in line with what the drop

target's value is, and there are points to be had once all drop targets are down since scoring areas remain: specifically 3000 points behind one of the Queens.

There is only one thumper bumper at the top right of the game, but it assists rather nicely the setup of the three joker lanes on the top left. One kick-out hole is also in evidence at the middle right of the playfield and uses the metal strip behind, similar to Spirit of 76, making this anything but a "cinch" shot.

The Italian bottom is wider than

usual, causing one to remember El Dorado and Gold Strike, but it offers good player/game interaction. The entire game for that matter plays smoothly since it is an open playfield. Kicker and lane angles supply some very exceptional nudge possibilities for the above average player.

In terms of artwork, *Royal Flush* has some nice blues and reds. The style is fairly realistic without being comic book art, but I'd really like to see what Gordan can do if he lets his imagination soar concerning the female form.

Rating: ###

Bally's CAPT. FANTASTIC

Well, here we have it, one of the most highly pre publicized games of all time, which should be crashing into the marketplace during mid-summer. All of us have heard enough about the promotion, Elton John's tour, etc., what about the game itself?

I smile when I think about the playfield design, only because Norm Clark comes to mind. With Capt Fantastic there is some of the Williams influence that Norm carried over to Bally.

Particularly notice the flipper design which conjures up images of the highly successful Dealer's Choice and Lucky Ace. You have one flipper mid-field on the right with two flippers on the bottom left and the remaining flipper on the right. The system works, especially for this game with its drop targets on the left. Also we have the alternating lane bonus on the top similar to Space Mission.

The resulting play action of the game is sound. Three thumper bumpers at the near-top supply go

(continued page 54)

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new products



Sound Stage

Chi Coin Debuts Sound Stage

Deliveries of Sound Stage, Chicago Coin's latest two-player pinball game, are now being made, according to Robert Sherwood, director of marketing for Chicago Dynamic Industries, Inc.

"We are extremely pleased with the reception given to Sound Stage by our distributors," Sherwood said. "Thanks to a number of Chicago Coin innovations, this is a really different game, and its strong play appeal and excellent earnings potential have been gratifyingly demonstrated on many test locations.

"Among new features that contribute to the exciting action and high-score possibilities is the novel Pinwheel Spinner. Built into the playfield, the spinner whirls when spin targets are hit, and players score 100 or 1,000 points with each revolution. Advance and change rollover buttons advance the bonus

to a possible 19,000 points, another of many play incentives.

"Sound Stage also introduces a six hit target feature. Targets are designed A through F. Hitting Target a lights a "special" button. The "special" button lights the special lane, enabling the player to score one 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. Targets E and F light the double bonus hole which, when lit, lights a double bonus indicator.

"Along with 100-point power bumpers and action kickers, we've improved the flipper action and have engineered technical advances to insure more dependable performance, simplify servicing and prolong location life," Sherwood concluded.

Sound Stage is a three-ball game, convertible to five-ball. Pricing is a quarter for two plays, adjustable to one quarter for one play or two quarters for three plays. Replay or extra ball models are offered.



Video 5

United Games Intros Video 5

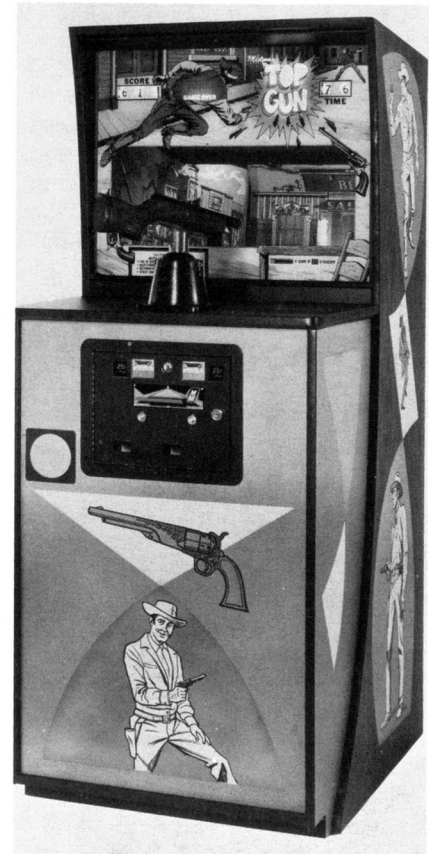
United Games, Inc., Portland, Ore., announces the release of their new Video 5 Cocktail Table. The Video 5 consists of 19" Motorola monitor and the latest in solid-state one-piece logic boards mounted in an attractive walnut finish cocktail table with a plastic laminate hinged top for easy servicing.

A lighted coin slot accepts both American and Canadian quarters for

25 cent and 50 cent play. And the unit comes with a full year warranty on the logic board and monitor.

"Since the introduction of our Video 5 game, we have been receiving enthusiastic reports from our distributors in the Northwest and Canada," Robert W. Beveridge, United Games sales manager, reports. "Their customers indicate that the selection of five challenging games for playing is creating more income than any other game in their area."

United Games, manufacturer of various types of games including TV Tennis, TV Hockey and the OXO, a computerized tic tac toe skill game, was officially incorporated as a manufacturer of amusement games January 1, 1976.



Top Gun

Midway Draws Top Gun

Midway Mfg. Co. has announced the release of a new gun game with a new concept. The game is Top Gun, the concept Hologram. "This something you must see," says Larry Berke, director of sales, "as you really can't describe it."

The player stands outside Iggy's saloon, waiting for that sneaky polecat to come out and fight like a man. Gunslingers appear from all directions and suddenly--when he thinks you're not looking--that sidewinder jumps out and tries to bushwhack you.

The game's interior, illuminated by black-lite, is reminiscent of the old west. The carved gunstock of the player's sawed-off shotgun is designed to give him the feeling of a Top Gun.

Top Gun's cabinet is 28" x 32" x 68". The machine has double 25 cent coin chutes, target speed control and adjustable pricing.

Elton To Promote Capt. Fantastic

"Players, locations, operators and distributors involved in pilot tests all agree," said Paul Calamari, sales manager of Bally Manufacturing Corporation, Chicago, announcing recently volume delivery of the new four-player flipper type pinball game, Capt. Fantastic. "They all agree fantastic is the word for 'Capt. Fantastic.'"

The name is derived from rock star



Capt. Fantastic

Elton John's album, "Captain Fantastic and the Brown Dirt Cowboy,"

which overnight "shipped platinum"--music business jargon for \$1 million worth of sales.

The theme and styling of the game features Elton John, "whose international fame gets immediate attention in every type of spot. Extra glamor is added to the backglass by sparkling mirror lines, an innovation in flipper styling," continued Calamari.

"And the play is fantastic, designed to insure continuous repeat play, record smashing collections and long life on location.

"One of the new techniques introduced in Capt. Fantastic is the new scattered arrangement of flippers. In addition to the standard twin flippers above the outhole, a second flipper is located in the lower left playfield, and a third flipper is placed half-way up the right side of the panel. The four flippers provide players with maximum skill control.

"Another new feature is a clever 'Play-More Gate,' which prevents the ball from diving into the outhole, instead channels the ball to the bottom flippers for a fast shot toward top of the playfield.

"Popular Drop Targets not only build up scores, but are also the key to extra balls and specials.

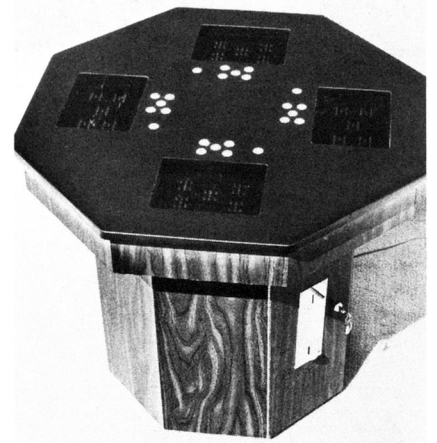
"Specials, by the way, can be scored again and again with each ball in play and are scored by two separate skill accomplishments," Calamari continued.

"Bonus is collected when each ball enters outhole, causing the outhole to be an advantage instead of a disappointment, often suddenly transforming a poor score to an encouraging score--a factor which contributes to repeat play psychology. Bonus score may be doubled, not by random chance, but by specific skill shots.

"Needless to say, the promotion planned for Capt. Fantastic will equal or exceed the great Wizzard promotion. We expect Capt. Fantastic to top Wizzard in sales and earning for operators. And, as I already commented, they all agree," Calamari concluded.

Gametech Bows New Table

Gametech announces a new cocktail table video game, Chucker. A coin-operated dice game Chucker may be played from one to four



Chucker

people. The player may roll all dice or shake an individual die. All popular dice games may be played on the table.

Chucker joins Gametech's growing family of amusement devices, including Casino Royale, a home entertainment version of Craps, and Roulette.

Chucker's functional design makes it an attractive addition to the decor of most cocktail lounges, restaurants and night clubs. The game uses solid state electronics. This means that the machine is silent but more important it allows Gametech to offer a unique spare parts program designed to maximize operating time.

Among the optional features offered on Chucker is a security alarm for the coin-box. The game measures 32" x 32" x 29".

Meadows Lands Cobra

Meadows Games announces its newest entry into the video games field, an action-packed combat game with a 25 cent vend per player. The game features a dual coin mechanism to minimize down time, revolutionary eye-catching cabinet design and operator adjustable number of firing loads.

Cobra Gunship is designed to give the player the impression of actually being in a cockpit controlling flight. The graphics on the TV overlay, the feel of a realistic flying "yoke" (with firing button built in, realistic dimensioned targets and flight sounds add to player appeal.

The player's goal is to bank flight

toward the targets, line up a target in the cross-hair gunsight and fire. Players can climb or dive with accompanying sound effects, but climbing or diving too far will cause a "crash". The "crash" flashes on the machine momentarily, but there is no penalty for crashing. There is a horizon line on the screen to control how far to climb or dive.

At the scoring of 250, 500, 750 and 1,000 the targets automatically increase speed and become more difficult to "sight in". The number of misses allowed the player determines the length of the game. This is operator programmable from one to six or eight.

Cobra Gunship incorporates two start switches for dual play. Player one plays through, then player two must push a start switch before his play begins. This eliminates the possibility of the first player playing on the second's time. There is a one-year warranty on the PC board of the game and six months warranty on the TV monitor.



Cobra Gunship

Atari Revs Up

Atari, Inc., Los Gatos, Cal., has unveiled Indy 4, a new four car color version of the successful Indy 800. Up to four drivers in different colored cars (green, red, blue and purple) can compete on a challenging new 25 inch color track layout.

"Indy 4 is designed for locations where space is more limited," Gene Lipkin, vice-President of Marketing

stated. "Indy 4 will attract high volume single and team play, as well as allow an operator to place the attraction against a wall or in a smaller island-floor space."

Special design features include molded-in pockets in the control panel to hold beverage glasses and keep spills away from the scratch-resistant plex video screen cover. Four separate sound effects circuits, all metal foot pedals for braking and acceleration, locking cashboxes and dual coin mechs highlight Indy 4's features.

Indy 4 can also be ordered with an optional Rowe dollar bill acceptor for easier collections and more player convenience. A new smoked-plex canopy designed for more video screen protection and increased game visibility is also a new visual feature.



Indy 4

Atari Breaks Out Escape Game

Atari has announced availability for immediate shipment of the unique Breakout, a game designed to satisfy everybody's urge to break down walls.

"High profit potential is built in," Frank Ballouz, Atari national sales manager stated. "Players can compete for points against an opponent or against themselves. The high skill factor makes Breakout tough to master and invites replay for higher scores."

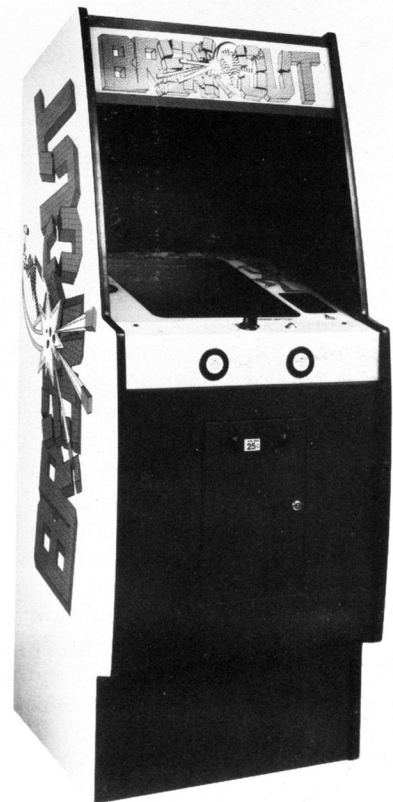
Play begins with eight rows of bricks. Each two rows are a different color. Players get three balls to try

to knock down as many bricks as possible by ricocheting the ball against the walls off of a video paddle. One point is scored for each brick knocked out in the yellow row, three for each in the green, five for each orange and seven for each in the red.

The paddle decreases to one-half size after the red row is broken through. Ball speed increases after four hits and increases again after twelve to highest speed in the orange and red rows.

More player and operator options are important features of the new game. Breakout can be adjusted from three to five balls per game, and extended play can be awarded after an operator-adjustable number of points is scored. Operator can adjust to any total in increments of 100.

Features of the new game include a 19" monitor with color overlays on the playfield, one- or two-player capability, anti-reflective hood realistic sound effects and crowd-attracting "jailbreak" graphics. Standard features include Dura-stress tested solid-state electronics, hinged cash door, locking cashbox and 24-hour "InstaParts" parts turnaround.



Breakout

(continued from page 48)

angles for nudgers, and wide return lanes on either side afford go skill shots. Roll-overs add more flavor giving my mind to wander back to Delta Queen and its right return lane. There is also a difference to the right side Italian bottom which Allied Leisure's Dyn O' Mite uses, allowing the ball to roll back down to the flipper instead of being lost if the player is hitting the right spots.

In terms of play, the action off the flippers is fluid and very smooth. I thoroughly enjoyed playing this game, plus it incorporated one of my favorite features--drop targets--in a highly effective way. There is also a certain amount of "give" inherent in the playfield which allows the player to really get involved with the action.

Hats off to the artwork and a major thanks to Dave Christenson for what he has accomplished. The mirrored back glass is alive and it's not just the Elton John image that makes the whole thing work--there are some great subtle touches with the surrounding scene that are nothing less than extraordinary. Pinball art lives and even Roy Parker must be glad to know that Dave is carrying on in the noble tradition of exciting graphics for pinball machines.

Rating: ####

Bally's OLD CHICAGO

Another summer addition is this four-player that gives the pinballer a little bit of everything. There's a spinner, drop targets, kick-out holes, thumper bumpers and so very good playing angles. Jim Patla has once again given a semi-tribute to one of his favorite games, Jack-In-The-Box, with the addition of the bottom thumper bumper and flipper arrangement, which allows for more nudging and cajoling of the ball.

With things to aim at on all sides of the playfield, we have a good, equally balanced game to play. The drop targets are a bit difficult to reach on straight shots from the left flipper, but the angle of the opposite kicker lets even the average player have a chance at getting all the targets down. The spinner with its increasing value determined by the number of revolutions helps to add bonus points as well as giving more meaning to this right flipper shot.

In terms of artwork, Dave C. has made Dillinger look like a cross

between Warren Beatty and Ronald Coleman for a very effective pose. And the women are luscious for the discerning eye of a competing player whose turn at the flippers is yet to come.

Rating: ###

Williams' AZTEC

Since Space Mission has already hit the scene and has shown its worth out on location, it may be more advantageous to look ahead to this four-player which I saw in whitewood at the factory, then on test in Belgium. The structured playfield is a departure from the wide open spaces of Mission and offers some good skill shots. The right collect bonus area is reminiscent of Bally's Mariner and fits nicely into the total design. On the left is a spinner lane which increases in value much like Wizard and Space Mission. The rest of the important areas to notice are the targets on either side at the middle of the playfield, as well as the center target. They supply a good range for the above average player, especially since this, like other Williams games, is a fast playing machine.

The scoring system begins where Blue Chip (a single player game) left off. Six digits means that "turning the machine" will cost the player a lot of effort and also a million points.

But the out-hole bonus ringing slowly off the thousands should please even the staunchest pinball phenom. There is a perverse pleasure in standing there and listening to the sounds, knowing that you've done well and others are bound to hear the results. The play is smooth, quick and challenging.

The artwork on *Aztec* is a big disappointment though, and I know that Ad Poster can do better. The colors are uneven and the renditions of old Indians don't really make it. If the mind were left to wander, images far more striking would surely appear.

Rating: ##½ (The game would get a three except for the artwork.)

Chicago Coin's CINEMA (two-player version HOLLYWOOD)

I have a soft spot in my heart for Chicago Coin games only because they try so hard. Sometimes they even succeed and lately this has been the case. Red Baron and its four-player counterpart Blue Max were sound playing games. With

Cinema we are given a new feature, the multi-kick-out hole--and for the layout of the game it works splendidly. The "feel" of the game is a little loose, but there is enough to hold player interest.

The four drop targets at either side of the mid-playfield offer a good area for the skilled shot, and the center kick-out hole area is remarkably hard to hit consistently. The reason for this may be a conscious effort to frustrate players, but it stems in part to the flipper configuration that is so prevalent on Chicago Coin's recent pinball efforts. The angle of the flipper has been cut down proportionately to its nearly horizontal alignment. If you notice on most games the flippers are set at a deeper angle, usually pointing down toward the out-hole. On *Cinema* this isn't the case and could be a hindrance to less skillful players who can't adapt to the change in flipper range and power.

In my estimation the game might even be better if the flippers were set in a more conventional manner. Who knows? Anyway, for the rest of the game you'll find that the left return-to-the-top lane is harder to reach than usual but the formation of the bumpers makes this a wound that is easily healed for the average player.

Another good aspect of *Cinema* is the advance roll-overs at either side of the center kick-out hole area. They supply an easy way to gain points and can also alter the course of some balls destined for the out-hole.

The artwork of *Cinema* is okay, but look at what Flicker (by Bally) accomplished in the same genre. Somehow there can be more sparkle and life to the setting, but the game does fall into the pattern of Red Baron. A word of caution though: Sound Stage which I'll review next month, if the gods are willing, gives Chicago Coin some good, strong graphics and a very pretty girl as well--congrats to George M. at Ad Poster for the successful effort.

Rating: ##½

That my friends is the first effort of yours truly to review the pinball machines flooding the summer markets. Your comments are welcome. Until next month take care and keep those machines running smoothly and efficiently. Enjoy the quarters!

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PLAY METER

(continued from page 40)

down time for those machines.

GETTLE: It is a tremendous amount of down time, but normally those pieces produce a large amount of income.

PLAY METER: And the charge to you is what?

GETTLE: \$15.00/hour plus parts.

PLAY METER: The regular repair service charge, plus you have the cost of trucking.

GETTLE: We're already going down there and we're coming back, so realistically there is no trucking cost.

PLAY METER: Do you think \$15/hour is out of line for repair costs?

GETTLE: No sir, not at all. Because we're getting more solid-state equipment all the time, we're taking steps toward doing our own servicing. Dan and Ron are now taking a correspondence course in solid-state repair. When they are done with the course, they will go to a two- or three-day school. We'll purchase the necessary equipment and we'll do our own solid-state repair at that time. We'll have business sufficient to warrant that and if I were to then charge someone to bring in their equipment for repair, I'd charge \$15/hour. My investment would warrant that.

CARSON: It's still a problem though. I have probably spent the last six months trying to find schooling that will teach a pinball mechanic how to work on solid-state machines. The industry does not provide any. The only thing that is available is a correspondence course; plus Kurz-Kasch Instrument Co. does sponsor a three-day seminar. But as far as actual schooling, like Cal's Coin College, a place where you can send a man to educate him in solid-state repair, there is none. What the industry hasn't caught up to yet is that there are operators and distributors that need education for their pinball mechanics to get them into the solid state era.

GETTLE: Right. The industry has grown by such leaps and bounds that its engineering just hasn't kept up with its imagination.

CARSON: Service in general is an area--at least according to what I've seen since I've been in the industry--that the industry is just now waking up to. And service is really the backbone of each and every operation, whether you make it or go broke. That's where we need to put our emphasis right now.

PLAY METER: So we've got a number of fun centers set up: we've got locations, we've got leases on those locations, we've got equipment in them and we've got people to manage them and somebody to repair that equipment. The next issue I want to raise is a more general one, and that has to do with image. What sort of image do your arcades or fun centers--do you dislike the term arcade?

GETTLE: Yes.

PLAY METER: Why?

GETTLE: Because "arcades" is synonymous with the old penny arcade of 15 or 20 years ago, and the type of business that we are running now is completely unlike that of 15 or 20 years ago.

PLAY METER: But back to my original question:

what sort of image do you want to project for your fun centers?

GETTLE: That it's the in-place to be for the kids, that if you want to find almost anyone in the community, the football team, the cheerleaders, the honor student, you'll find him or her sometime during that weekend at one of the fun centers.

PLAY METER: How do you go about projecting that sort of image? How do you get those kids in there?

GETTLE: By first of all having an adult as a manager, one that likes the kids, that associates with the kids, not one that just sits behind a counter and makes change, but one that gets in a very short period of time to learn the kids by name, to listen to their problems, and, if it becomes necessary, to discipline them. And in many cases we have one thing that no one else has and that's the right not to let them in our place of business unless they conduct themselves like young ladies and gentlemen.

PLAY METER: When you open a new location or when the need arises in an existing center, how do you advertise? What do you do to promote play in that center?

GETTLE: When we started in the business, we did do some newspaper and some radio advertising. We feel that it was a mistake, and we don't do any advertising of any kind when we open now. A well-run fun center is the best advertising. Kids have a tremendous grapevine, and whether it's in the wintertime when school's in session or in the summertime with the pools and other recreation areas where the kids congregate; within a very few days after a new fun center opens, every kid in the trade area will know you're open.

PLAY METER: How about promoting play in the fun centers themselves? Are there any specific methods you recommend to your managers: tournaments, for example, or high score incentives?

GETTLE: We use tournaments, but we try not to wear out tournaments. You can run too many tournaments to the point that the kids get tired of it. We run very few tournaments in the summertime. We do give away T-shirts with our name "The Good Times," on them. We'll take a pinball machine and put a sign on it: the high score of the week will receive a free T-shirt with the name on the back of it.

PLAY METER: A few nuts and bolts questions, questions about day-to-day operation: What's the pricing structure for pins, foosball, the arcade games and pool?

GETTLE: All of our pins at the present time are set up on two games for a quarter, three balls per game. Foosball is 35 cents as is the pool. The arcades with very few exceptions are 25 cents. Some of the older arcades are two games for a quarter.

PLAY METER: I guess we've been mentioning throughout that your patrons are mostly kids. Their average age would be...

GETTLE: The average age would be 16 or 17 in most locations. In your mall locations, however, you'll have many adults in on the weekends. Parents come in with their kids or they'll be waiting

for a show in the mall to start and they'll come in to play a quick game of pinball or foosball or pool.

PLAY METER: How do the kids react to pricing changes?

GETTLE: We've never changed our pins. We've had occasion, however, to change or foosball in some locations from 25 cents to 35 cents. It usually doesn't present a problem if you'll change the equipment when you change the price, but if you take the same table and raise the price on it, you're going to decrease the number of plays; you may not decrease the total income on the table, but you'll decrease the number of plays on it.

PLAY METER: You do allow food and drink in some locations and not in others.

GETTLE: We allow no food in any location. We do allow Coke machines in most locations, but we allow no outside drink to brought into any location.

PLAY METER: And again, smoking is allowed in some locations and not in others.

GETTLE: Yes.

PLAY METER: How is this determined?

GETTLE: Many times it's dertermined by the lease. But it would be more properly determined by the area we have to work with. If we have an area that we can set aside for a smoking and beverage area then we do that. We set that area aside and that is where the kids can take a break, have a smoke, have a Coke. But there are no drinks or smoking in the playing area.

PLAY METER: Are there any age limits imposed on who can play your machines?

GETTLE: In the state of Kansas, there are no age limits on who can play pinball, foosball or pool.

PLAY METER: Do you operate jukeboxes in your fun centers?

GETTLE: We do not operate jukeboxes in any of our locations.

PLAY METER: Why not?

GETTLE: We don't think it's necessary. If a kid comes in with \$2.00 or \$5.00 to spend, he's going to put it in your machines. If one of your machines is a jukebox, he'll put part of it in there. But, if you provide music, he's still going to put the \$2.00 or \$5.00 in your other machines. So it's just one more machine to divide the total income by. And it's a maintenance problem and an expense problem, an unnecessary expense problem.

CARSON: There's one more thing. If you take one of our fun centers and turn off the music there, the music we have playing full-time, and you have maybe only one person in there, the place is dead. That's what happens with a jukebox. If kids aren't putting money in it, there's no noise. I think our theory has always been that we want music, we want noise any time anybody goes in there, any time of the day. Activity creates activity. There may be no movement but the noise is there and it creates activity. It's something that we offer free.

GETTLE: Music is part of the decoration just as is the carpet and the lights.

PLAY METER: You don't think then that a jukebox might bring more girls into a fun center.

GETTLE: If you have music that appeals to the kids, it doesn't matter whether it froma jukebox or you provide it, the kids like it. We did have, when

we first stated, jukeboxes in some of our locations, and we had other locations without, and the kids travelled between locations. Some kids feel almost offended that they have to pay for music if they can go somewhere else and get it free.

PLAY METER: What do you think are the major advantages of operating just fun centers? All your machines are in fun centers, right? None or on location?

GETTLE: None at the present time. And we don't actively or even inactively go out and try to acquire other locations. But if someone was to come in and ask us to set up in what we considered a very good location, we probably would. But we have not had that happen. There are only so many hours in the day, and we feel that we would like to do what we're doing now and better than anyone else. So we try to zero in on one area of the amusement business--and that's fun centers--and do the best job that we possibly can. Also, if it's good enough to have 50 per cent of it, it's good enough to have 100 per cent of it.

PLAY METER: How does the local political structure view your operation?

GETTLE: Very well. We've been extremely careful since we started to try to have good public relations with city officials, especially the local police departments in any town that we operate in. We co-operate with them fully. I think our situation can probably best be described by using as example a fun center that we recently closed down. We were asked a few days after it closed down if we would reopon it. The sheriff of the community asked us if we would reopen. We told him that we had had a lack of business up there, but if the local residents wanted us to, we would. We were then presented with a petition to reopen the fun center. Twenty-nine families, husbands and wives, had signed the petition asking us to reopen this fun center and provide entertainment and adult supervision for their kids.

PLAY METER: Where was this?

GETTLE: This was in Park City, Kan., a town of approximately 4,000 people that does not have a swimming pool or any type of recreation other than what we had provided for the children.

In addition, we have had one minor zoning problem. We operate a fun center in Arkansas City, Kan. We leased a 7-11 store tht thinking that it being a retail location there would be no problem; but just prior to opening, we found out, much to our surprise, that in this particular city fun centers were zoned the same as circuses. We had to have a public hearing in front of the planning commission; then we had to have a public hearing in front of the council.

The city council, by a 3-2 vote, gave us the right to do business for 90 days in a non-conforming district. After 90 days, we had another hearing in front of the council, and it took about one minute before we had a unanimous vote to issue us a permanent non-conforming use permit. Members of the city council had conducted their own personal investigations of our business and of our manager, and they voted unanimously in our favor.

[see next page]

Usually when you open up a brand new fun center, many adults in the area will think there are going to be problems. They feel that where a lot of kids congregate, you're bound to have problems. After it's shown to them that you're going to have adult supervision, that you really provide for a need of the community, they're happy to have you there and in some cases, as in Park City, will do their very best to keep you there.

PLAY METER: We understand that you have been experiencing some difficulty getting into large, enclosed malls. What's the story here? Why is there difficulty and what can be done to combat this difficulty?

GETTLE: The No. 1 thing that can be done to combat the difficulty is hiring adult managers or supervisors, not, even when business slows down, trying to reduce the expense by hiring someone who will work for \$2.30/hour. In this business, like any other business, you get what you pay for.

PLAY METER: Why is there difficulty getting into these malls, though? Why aren't they begging you to come in?

GETTLE: Most of the large regional malls are owned by people who have a number of them, two, three, five, maybe twenty of them. Most of these have had some experience with a fun center or an arcade in one of their malls. Many times, unfortunately, it's been a bad experience. And the only thing they have to go on is their past experience. If they've had a bad experience in Missouri or Ohio and we try to lease space from them in Kansas, many times they won't even talk to us.

PLAY METER: Do you think this can be changed?

GETTLE: I think that through the efforts of everybody in the industry it can be changed. People that go into a mall to put in a recreation center have a very large investment, and yet they will hire a \$100 or \$125/week man to run their business. I think that's a mistake.

PLAY METER: How long is it going to take before fun centers are universally accepted in enclosed malls?

GETTLE: I think it will take a long time. I don't think we'll ever be accepted as well as a chain of restaurants or a chain of movie houses, but I do think that through the efforts of everybody in the industry, we can change our image a good deal.

PLAY METER: Just by running the business properly?

GETTLE: By running the business with adult supervision and by paying the supervisors a salary that's sufficient to get qualified help. By taking the time that is necessary to interview, to screen, the people so that you're sure getting someone that can do the job. And just as important, if you find out you have somebody that's not doing the job, by taking immediate steps to replace him with someone else, not letting the problem linger or grow into something where the only solution is closing the center down.

PLAY METER: Is there anything else you're doing that you feel is different?

GETTLE: One thing that we do that I don't think is

real common in the industry among those that operate fun centers or operate routes, is that we have a retail outlet of our used pinball machines. Being able to get a retail price for these by selling them for home use enables us to replace our machines more than the average operator would.

CARSON: Also, the home models actually help the general business, I think. They take them home and play them there, but it doesn't take away from our business at the fun center. It only whets the appetite to come back and try the machines we have there. Because the atmosphere is still at the fun center.

PLAY METER: Have you sold a lot of pinball machines to private homes?

GETTLE: We'll sell two or three a week, which means 100 to 150 machines a year, and I think, as time goes on our business will increase. But like Dan says, it doesn't hurt your business in the fun center. If the majority of homes had a pinball machine, I don't think it would hurt our business because the people do go in for the atmosphere that we create. Kids go into a fun center for the other kids.

PLAY METER: Besides hard work and the hiring of top-notch personnel, to what would you attribute your rapid growth?

GETTLE: I think one of the things that has helped is that I myself, the people in supervision, everybody in our organization as a matter of fact, have only been in the business a short time. So we're not hindered, if that's the right word, by a set way of doing business like somebody is that's been in the business for 25 or 30 years and would rather not try a change. We're a young organization--most of the people in it are young--and we're more likely to try new and different things. And trying new and different things is what is going to make our business continue to grow, is what is going to make the industry continue to grow.

PLAY METER: If you were starting this business all over again, what sort of problems that you've had would you be able to avoid and would you advise the novice to avoid?

GETTLE: I wouldn't go into a mixed neighborhood. I don't want to offend anybody, but this fun center business I've found to be of such a nature that it doesn't really do well in a mixed neighborhood. I don't know that I would change anything other than that. I feel very proud of what we've done and of what we've accomplished and I say "we" because it's been Dan and I and a lot of other good people, especially good managers, that's made it possible.

I would try even harder to get people that want to grow with the business because it offers a tremendous opportunity to grow. It's one of the few businesses that I know of that when they say, "The sky's the limit," the terminology really applies. It's a very small percentage of people in the United States that play pinballs and arcade games, and as we, as operators, help to educate people that these are games of skill, that they are games of fun, the sky indeed is the limit as to the business we'll be able to do, as to the number of locations that we can have and really as to the money, the profit we can make in it--and that's what it's all about.

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