FOR THE COIN-OP ENTERTAINMENT INDUSTRY

PUBLISHED TWICE MONTHLY

PLAY METER

JUNE 1, 1983

Arcade Savvy: Advice From The Experts

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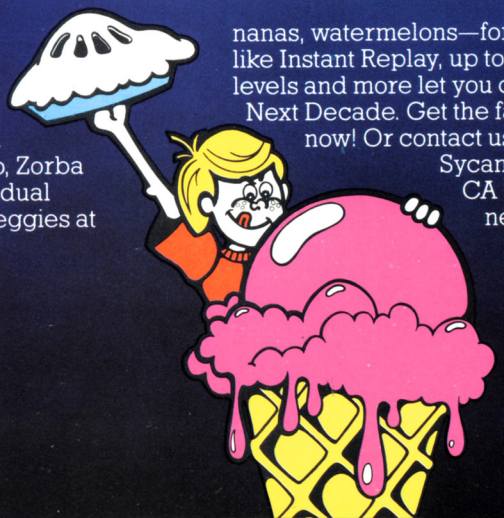

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PLAY METER

Twice a Month Publication for the Coin Operated Entertainment Industry

BPA Member Business Publications Audit

CONTENTS/ Volume 9, Number 10/June 1, 1983

FEATURES

Coinman Interview 43

Dawn Adorno talks to arcade consultant Alan Saffron about the planning involved in opening an arcade, promotions, buying and selling of existing arcades, and current industry trends.

All About Arcades 56

You've heard about all you can eat and all you can drink specials, but what about an all you can play special? Bill Kurtz writes of one arcade that has used this promotion effectively. On page 58, read about another promotion—the "honor roll" promotion. And look at the Pac-Van on page 62. The lemon yellow van filled with videos is becoming a hit in Maryland.

Industry Policing Itself 67

Should the coin-op industry urge for controls on itself? If so, what and who should be regulated? Rufus King examines this tough issue and gives his opinion on the problem.

DEPARTMENTS

7 Up Front
9 Letters to the Editor
12 News
16 Equipment Poll
64 Snapshots
80 Critic's Corner
90 Tax Tips
92 Our 'cades
94 For Promotion
99 PR Problems/PR Solutions
102 Frank's Cranks
105 Technical Topics
110 New Products
114 Aids to the Trade
116 Classified

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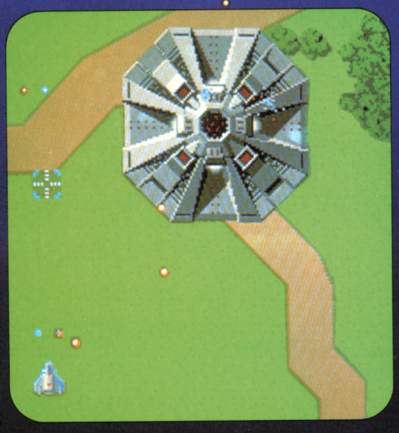

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The Token Zoo

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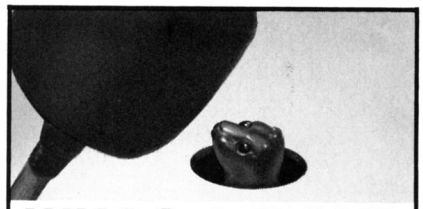

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Glenn Rowe Vending, San Francisco, CA

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UP FRONT

Speak Up! Communicate with Manufacturers

There seems to be a ravine between operators and manufacturers. Operators blame manufacturers for many of the problems that plague the industry.

Blame may be too strong a word. But in talking to operators, you get the impression that they think manufacturers are at the root of their troubles.

Evidence of this is the fact that operators showed up in droves to address the manufacturers at the Early Bird Session of the AOE. Some of these operators were visibly angry.

But before any blame is passed, let's examine the industry. Things have changed dramatically over the past several years, first changing for the good (unusually good) and then moving in the opposite direction.

However, the state of the coin-op industry is not really as bad as some complain. Many business opportunists entered the industry to make a fast buck (and many did). But, as many of you can attest, hard work is needed in this industry. Hard work—the *Wall Street Journal* forgot to tell opportunists about this.

Maybe business was great for you the last few years, but you thought it was terrible last year. Don't compare your business only to the unusually good years—compare it to business four years ago.

You're probably doing better even now.

Southwest Vending recently held its annual distributor showing in Dallas and featured a superb representation of manufacturers. The showing was a great opportunity for operators to voice their grievances as well as their praises.

Communication is vital. It's the only way problems can be solved.

The manufacturers are in the same predicament as this magazine—neither of us knows what you are thinking. We can't read minds. Our purpose is to keep operators abreast of what is happening in the industry, and we encourage operators to make suggestions not only to us but to the manufacturers and distributors as well.

Manufacturers realize that if operators are displeased or discouraged, it affects them. Distributors are in the middle. Their assessment of the industry is a collage of what they hear from the manufacturers and operators.

When your distributor has a show, take advantage of it to talk with the manufacturers. Tell them how you feel. Perhaps if they hear it enough, they will act.

This industry is not based on what the manufacturers want or do. It is a combination of operators, distributors, and manufacturers, and none is more important than the others.

Before passing any blame for your problems, be sure to find or make an opportunity to discuss your grievances with your distributor or a manufacturer. Speak up! It's the only way you'll get an answer.

Valerie Cognevich

Valerie Cognevich
Executive Editor

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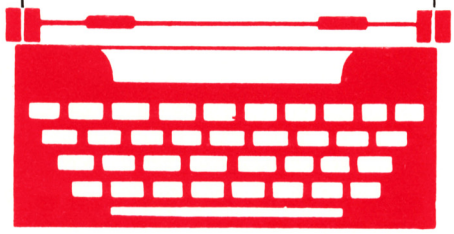
Letters to the editor . . .



"Suspicion causing" advertising

First, my congratulations on your change from dollars to percentages on the *Play Meter* Equipment Poll. A very good move.

Now let me give one of your major advertisers *hell* for the same kind of "suspicion causing" advertising. I'm referring to Atari's double page ad in the current issue. (See *Play Meter*, April 15, p. 4.) Bags and bags of money, armed guards, long lines of prospective players to create even more money! This is the kind of advertising our industry *does not need.*

Every state legislature in this country is eying our industry for more taxes. Our own (Indiana) had six bills in the hopper, and it has cost us (IAMOA) a bundle to keep them in committee.

Now Atari is telling the state that there is so much money in this business that we need guards! I wonder if they are aware of how many operators have gone belly-up recently and how many are on the edge.

If you can use any kind of logic on these people, it will be appreciated by those of us left in the business.

Jack Burns
President
Indiana Amusement & Music Operators Association
Warsaw, Indiana

Kurz Kasch reprints dating from March 1, 1981 through August 1982 are available from *Play Meter* in sets only for $20 (prepaid).

Manufacturer angers operator

In the December 15, 1982 issue (p.55) of *Play Meter*, Nintendo of America Inc. ran a full page ad in which they boldly state that they are just beginning to fight!

It's about time the operators who purchase this type of equipment start to fight back. I am not talking about the copyright infringement cases, because Nintendo brought that situation on themselves. We have a case where a manufacturer is delighted to take our money, then deny us the opportunity to realize a decent profit because they turn right around and sell the same software to the massive home game market.

I will fight back at Nintendo simply by not purchasing any more of their games. If we do not buy the commercial video games from Nintendo, they will either have to pack their bags and go back to Japan or else conform to the real needs of their customers, the street and arcade operators who are the backbone of the industry.

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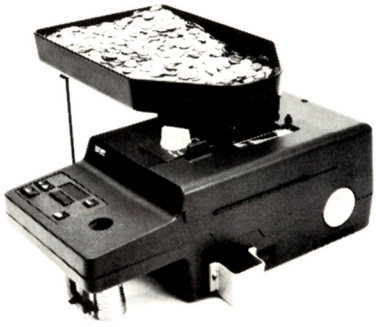
We'll help you analyze your current and future needs, then recommend a Scan Coin unit to fit your budget. Of course all our products are quality-engineered for durability and simple, quiet operation.



One of the most popular and versatile Scan Coin units is the SC 3001. Its exclusive, high-speed electronic sensor makes short order of any counting task. And a number of accessories allows you to customize the SC 3001 to fit *your* special requirements.

For more details on the *complete* line of Scan Coin products, call toll-free 800-336-3311 for the name of the dealer nearest you.

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800-336-3311 (In Virginia, call 703-471-6510)

Our most recent purchase was a *Donkey Kong Junior* cocktail table, and while the software functions well, the hardware is a joke. This is the most poorly designed piece of equipment I have seen in the eight years that I have been in this business.

Nintendo says buy only genuine Nintendo video games and avoid lawsuits. I say don't buy Nintendo games at all until they clean up their own act by providing a decent piece of equipment at lower prices and refrain from putting their most popular pieces on the home market while they are still being offered to the operators by their distributors.

A.H.

Graphic design conference

In response to your play-by-play of the UCLA Conference on Video Games and Graphic Design (See *Play Meter*, April 15, p. 28), I feel a point of great significance needs to be pinned down.

Never has there been such a showing of the creative forces in our industry, namely the authors and artists unified for a twofold purpose: to learn and share with one another. For those that were aspiring authors and artists, there was a wealth of guidance, experience, and support for them to draw from. In a business that has been riddled with paranoia and secrecy, this was a big step in giving the backbone, lifeblood, heart, and soul of the business a chance to draw from one another so they may better serve all by doing what they obviously want to do—meld creativity, productivity, and profitability.

I applaud UCLA for putting this together, *Play Meter* for the attention given, and hope that I can take part again next year.

Oh Yeah! Who says Mr. Kaufman is the "video game industry's first talent agent?"

Jack Cooper
Agency of Video
Authors and Artists
Long Beach, California

If you have comments on the coin-operated entertainment industry, write to Play Meter. *Our "Letters to the Editor" columns are dedicated to you, the operator/reader.*

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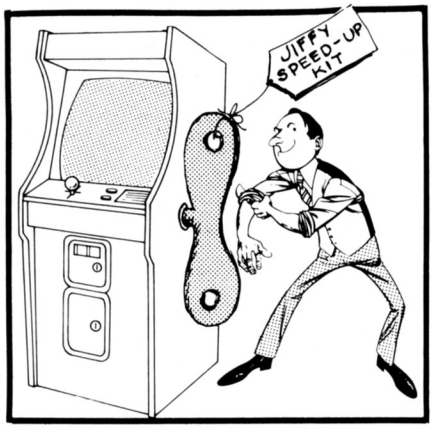
NEWS

BY Mike Shaw

SPEED-UP RULING UPHELD • ATARI FILES SUIT AGAINST BUSHNELL • SAFETY TEST THREAT QUIETED • ATARI IN, SEGA OUT OF ARCADE CHAINS • KONAMI OPENS U.S. OFFICE • F. LEA DOESN'T FLY • MOM BEATS BACK TAX • AMOA KEEPS 'WATCH' • NCMI GATHERING STEAM • APA ISSUES REPORT ON VIDEOS • SCHOOL PRINCIPALS APPROVE GAMES

SPEED-UP RULING UPHELD



In what Midway attorney Sidney Katz called the "first major ruling on this issue," the 7th Circuit Court of Appeals has upheld a lower court ruling that a *Galaxian* speed-up kit is a derivative work of the original Bally/Midway *Galaxian*. As such, the speed-up is entitled to the protection afforded derivatives of audio-visual works under copyright law, the court ruled.

In affirming Midway's earlier decision over Artic International of New Jersey—the firm's headquarters are in Taiwan—the three-judge panel first confirmed the copyrightability of video games under the 1976 Copyright Act, then upheld the right of the manufacturer to maintain control over speed-up kits. The panel said that right was due because "there is a big demand for speeded-up video games."

Midway first filed its suit against Artic when it found that company exhibiting speed-up kits for *Galaxian* during the 1980 Amusement and Music Operators Show.

Affirming a video game copyright owner's exclusive right to make derivatives of its games, the court called the manufacturer of unauthorized speed-up kits a "direct" infringer. Artic was ruled a "contributory" infringer for selling the enhancement circuit boards.

The court noted Section 101 of the 1976 Copyright Act may not make it obvious that a speeded-up video game is a derivative work, but added that "the current rage for video games was not anticipated in 1976, and...the amount by which the language of Section 101 must be stretched to accommodate speeded-up video games is, we believe, within the limits within which Congress wanted the new Act to operate." •

ATARI FILES SUIT AGAINST BUSHNELL

Everyone in the video game business knows that Nolan Bushnell moves quickly. He's not one to sit back and watch the high tech entertainment industry pass him by.

But the principals at Atari, the company Bushnell founded in 1972 and sold to Warner Communications in 1976, think Bushnell is moving a little too quickly, and they are asking the California courts to hold him back.

Atari filed suit against Bushnell, his partner Joe Keenan, and several of their corporate voices, contending they have breached their agreement not to compete with Atari in the video game business, an agreement included in the $15 million Warner

deal for Atari. The suit, filed April 7 in the California Superior Court in Santa Clara, seeks an injunction and unspecified damages against Bushnell.

The Atari claim stems from Bushnell's unabashed progress toward marketing games when the non-compete agreement expires in October. Bushnell has already announced the name of his new game producing firm, Sente (which, interestingly enough, is an answer to the expression "Atari" in the Japanese game *Go*). He has also gathered additional companies and people—many of whom were formerly employed at Atari—in support of that effort.

Bushnell has openly broadcast his plans to make video games, Atari charges, and in making those statements has "intentionally and purposefully" advertised and solicited customers for his intended business.

The suit points to Bushnell's recent acquisition of Videa Inc.—a firm it says Bushnell founded with three other Atari engineers—the company which will be the research and development arm of Sente. Videa already has a contract to develop a video game for D. Gottlieb & Co., the Chicago coin-op manufacturer.

The suit also names Androbot, Bush-

ONE YEAR AGO

Midway's *Galaga* was the Number Nine game in the *Play Meter* Equipment Poll. And distibutors were busy selling hot games One through Eight. One year later *Galaga* is still a top-earning game and those flash-in-the pans are no more.

Central Distributing is a games expert. We didn't base our advice back then and we don't do it today on an overstocked inventory. We aren't trying to sell you on One through Eight because that's what's supposed to be hot today. We want to sell you what you need to make money, games like *Galaga*.

So, when you're looking for today's hottet game at the best possible price, shop elsewhere. That's not us. But, when you're looking for solid advice and games that don't go poof in the night, come see us.

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nell's consumer robot company. "Atari, and Bushnell personally, were engaged in research and development in robotics," the suit reads, "and were attempting to develop consumer or personal robots. Atari continues to be engaged in such research and development."

Meanwhile, Bushnell's current major corporate effort, Chuck E. Cheese's Pizza Time Theatre, has been under attack on Wall Street. The over-the-counter stock has dropped to half its value of a year ago. And when the company announced its first quarter earnings for 1983 would reflect a 20 percent drop in average sales for its more than 200 locations, several stock watchers took the opportunity to predict bad days ahead for the company.

Dennis Furst, stock analyst with Los Angeles-based Bateman, Eichler, Hill, Richards, told the *Wall Street Journal* that Pizza Time is "cannibalizing" itself in California by building stores too near each other.

F. Van Kasper, a San Francisco broker, said video games/restaurant competition is so tough in California that some locations have begun offering free games in accordance with food purchases.

Syndicated columnist Dan Dorfman of the Chicago *Tribune* asked, "What's the appeal of an inordinately high-cost video arcade? Since you're essentially paying 50 percent more for pizza...is this a business that makes sense?" (Bushnell responded, "Can anyone believe that I can't make money in the video game business? Remember, I wrote the book.")

"It's not quite the tragedy it might appear," Pizza Time President Keenan told *Play Meter*. "For example, our second store in San Jose has been averaging $34,000 a month before we added four more stores in the Santa Clara area. That store is now averaging $26,000 a month. But the breakeven is $15,000. So, you see, it is still quite profitable."

Keenan agreed the company is suffering from increased competition—there are 23 pizza/games operations in the Dallas/Ft. Worth area alone—and from its own expansion practices.

"In the future, we will not build stores so close to each other," he commented. •

Pizza Gameroom Tokens

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SAFETY TEST THREAT QUIETED

Industry executives rushed to Portland in late March to keep 4,000 videos from being shut down by directive of the acting city electrical inspector, Alan Cassidy.

Earlier, the city inspector had given operators just 30 days to get their video games safety tested or face expulsion of the games from locations.

"We're on hold for the time being," sighed a relieved Bob Hasson, a distributor/operator who does the bulk of his business in Portland. Hasson appeared at the March 24 "Early Bird" seminar at the Amusement Operators Expo in Chicago to ask manufacturers to address the problem.

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THE ULTIMATE CAT-AND-MOUSE GAME!

There's a mouse in the house... and more than one crafty cat hot on his trail. Open the right doors and help Mappy flee the felines before the fur flies!

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Play Meter's Equipment Poll

TOP VIDEOS
Arcade Locations

Twnety-one of 36 videos (58%) with a response rate over ten percent have above average performances.

		Rating	
	June 1	May 15	May 1
1. *Pole Position*/Atari	100.0	100.0	100.0
★ 2. *Star Trek*/Sega	72.6	78.0	—
★ 3. *Millipede*/Atari	71.6	60.1	62.7
★ 4. *Time Pilot*/Centuri	68.9	65.0	71.7
★ 5. *Mr. Do!*/Universal	67.8	63.2	66.6
★ 6. *Xevious*/Atari	67.3	69.1	76.5
7. *Q*bert*/Gottlieb	65.5	68.0	65.3
8. *Galaga*/Bally	60.1	58.5	54.7
★ 9. *Baby Pac-Man*/Bally	59.6	61.6	57.7
10. *Ms. Pac-Man*/Bally	58.1	—	58.6
11. *Popeye*/Nintendo	57.4	61.5	62.4

Provisionally Rated Videos
(Above average performing games, with a response rate between 10—25%)

Arcade Locations

		Rating	
Provisional Ratings	June 1	May 15	May 1
Mappy/Bally	86.1	—	—
Congo Bongo/Sega	78.5	—	—
Mad Planets/Gottlieb	76.7	—	—
Food Fight/Atari	71.3	—	—
Sinistar/Williams	68.9	—	—
Zoo Keeper/Taito	63.1	—	—
Domino Man/Bally	59.6	—	—
Buck Rogers/Sega	59.0	—	—
Bagman/Stern	58.6	84.1	72.5
Quantum/Atari	57.0	—	62.8

TOP PINBALLS
Arcade & Street Locations

Five of 14 pinballs (36%) with a response rate over ten percent have above average performances.

		Rating	
	June 1	May 15	May 1
1. *Q*bert's Quest*/Gottlieb	100.0	123.0	97.9
2. *Eight Ball*/Bally	88.3	100.0	100.0

Provisionally Rated Pinballs
(Above average performing games, with a response rate between 10—25%)

		Rating	
Provisional Ratings	June 1	May 15	May 1
Super Orbit/Gottlieb	94.6	—	—
Royal Flush/Gottlieb	87.7	—	—
Punk/Gottlieb	70.0	82.0	—

TOP VIDEOS
Street Locations

Twelve of 24 videos (50%) with a response rate over ten percent have above average performances.

		Rating	
	June 1	May 15	May 1
★ 1. *Pole Position*/Atari	100.0	100.0	146.3
★ 2. *Time Pilot*/Centuri	77.9	72.6	118.9
★ 3. *Mr. Do!*/Universal	76.5	80.1	100.0
★ 4. *Q*bert*/Gottlieb	69.7	67.0	92.3
5. *Galaga*/Bally	68.2	71.3	94.8
6. *Ms. Pac-Man*/Bally	64.6	63.0	87.4
★ 7. *Moon Patrol*/Williams	63.6	—	85.9
★ 8. *Popeye*/Nintendo	58.9	—	90.2

Provisionally Rated Videos
(Above average performing games, with a response rate between 10—25%)

Street Locations

		Rating	
Provisional Ratings	June 1	May 15	May 1
Xevious/Atari	67.3	77.8	—
Front Line/Taito	66.7	77.9	94.5
Millipede/Atari	63.8	73.5	85.5
Baby Pac-Man/Bally	61.9	76.5	88.4

NOTICE: The sole purpose of this survey is to determine on a regular basis the top performing games in the country. Any attempt to use the results of this survey for any other purpose is unauthorized, wrongful, and misleading.

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

Poll Information

Here are the top videos and top pinballs making above average performance nationwide. Each game's rating represents its average performance as compared to the top game's average in that category. Averages are compiled by Play Meter *through its operator survey and are for games that are currently (within the last six months) being marketed in the United States. Games with less than adequate responses (less than 50 percent) but with above average performances are so noted. Games not appearing either (1) did not generate over a 10 percent response rate or (2) did not register a performance above the national average. Operator/readers who would like to join the ever-growing numbers of readers participating currently in the survey, write:* Play Meter, *Equipment Poll, P.O. Box 24170, New Orleans 70184.*

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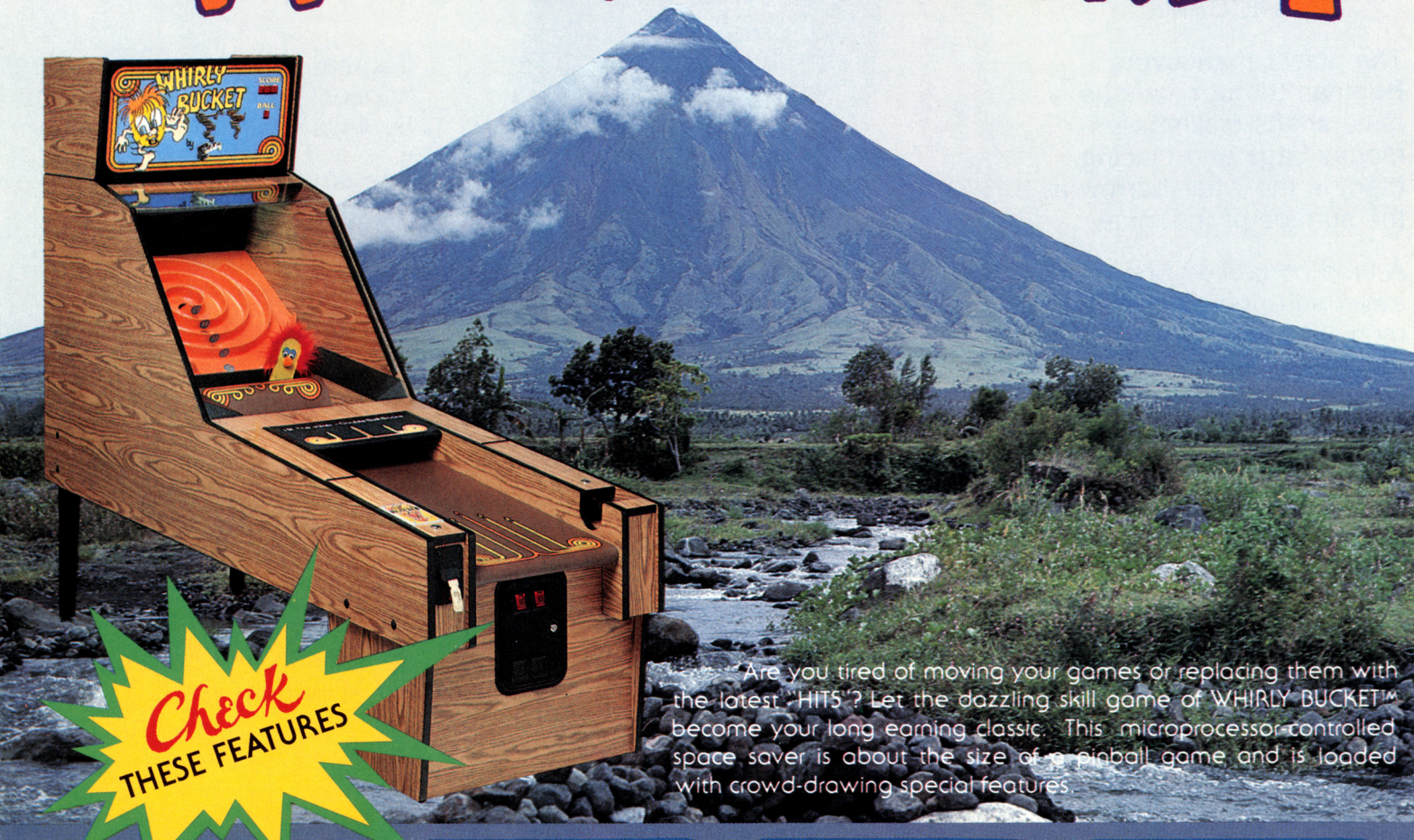

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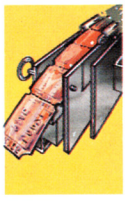

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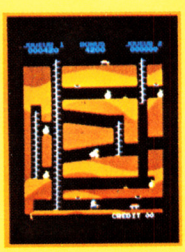
While climbing through the mine shafts, Bagman must avoid pursuing guards, the moving ore carts and the moving elevator.

Bagman can temporarily defend himself by using a pickax or dropping a money bag on the pursuing guards.

Bagman is moved horizontally and vertically by 4-way joystick.

The action button is used tc make the Bagman perform the other tasks:

- Pick-up and drop the money bag
- Pick-up and drop the pickax
- Grab and release the ceiling beam to avoid the ore carts
- Placing a money bag in wheelbarrow
- Pick-up and drop the wheelbarrow



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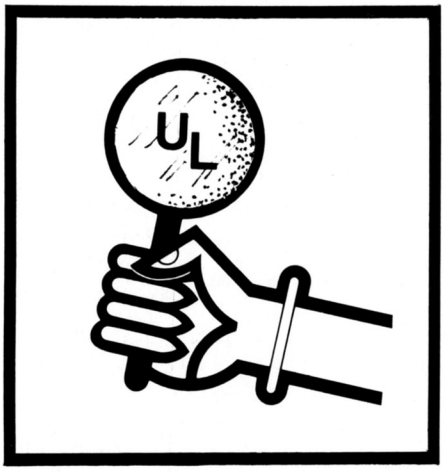

According to Hasson, his plea was heard.

"Several manufacturers contacted the city informing them they were working on getting UL listed," he told *Play Meter*.

Underwriter's Laboratories (UL) is one of about four testing labs recognized by several cities and states nationwide that require testing on the safety of equipment manufactured for consumer use.

An inspector from the Chicago area office of UL said the firm is an independent not-for-profit organization that tests products to assure they are free from problems that can result in shock, fire, or personal injury. He said that office has not tested any games yet, but the results of such tests would be privileged information to the manufacturer paying for the testing.

"However, if there was a major problem with a product on the market, the public would find out," he said. "We would issue a news release."

Bob Prinzing of Williams Electronics said his company has been working on getting its games UL listed for more than a year. He said manufacturers would like a generic listing with UL, so that each new model would not have to go through the preliminary review process.

"It is quite lengthy and quite costly to get just one game listed." He said Williams had already spent more than $100,000 in its preliminary efforts with UL.

Inspired by a shutdown of videos a couple of years ago in San Francisco, Atari is submitting its games for UL approval. "It's costly and time consuming," Don Osborne confirmed.

According to Jim Jarocki, Bally/Midway has been moving toward getting its games safety tested, too. In Portland, Bally conferred with the UL office before it joined in the effort to convince the city not to close down video game operations.

When the city's 30-day limit expired, no games had UL listed stickers. But the city's insistence had been quieted and manufacturers say they are looking for reasonable means to get their games listed by an appropriate safety testing laboratory. •

ATARI IN, SEGA OUT OF ARCADE CHAINS

While the debate rages as to whether coin-op manufacturers should be

arcade operators, Atari Inc. and Sega Enterprises have made significant, though opposite, moves in the area. Atari is getting in; Sega is getting out.

Late in April, Atari announced it bought Magna/Fun, a chain that operates 40 Space Port arcades nationwide.

In making the announcement, Atari hinted at increased arcade development in the immediate future. Noting he was impressed with the management philosophy of Magna/Fun, John Farrand announced he would retain the services of the firm's two principals, Mark Rodstein and James Ginsberg. He also said he looks forward to "developing that philosophy to its fullest extent as will be demonstrated later this year."

Atari's entrance into the operation aspect of the industry has been cautious and quiet. Although the company will not release information about its arcade operation, it is known that Atari owns arcades in airports and hotels. The intent to pursue more arcade locations became obvious last October when Atari hired Dick Reynolds to develop the arcade operations effort.

Meanwhile, Sega disposed of its 13 Sega Center Family Amusements arcades, saying it wanted to "direct its resources" to designing, manufacturing, and selling its coin-op and consumer electronics products.

"The company has decided to redirect its manpower and money," said Sega legal counsel Robert Kupec.

But Tom McAuliffe of Time Out, the national arcade chain that bought the Sega Centers—11 in Los Angeles, two in San Diego—said that a 15 to 30 percent drop in attendance nationwide has contributed to some arcade owners' loss of infatuation with their businesses.

"This is not the way we choose to expand," McAuliffe said of the now 82-store arcade operations firm started by Tico Bonomo in 1969. "It's expensive to expand this way. But we have believed since 1979 that things would even out at some point, and we put ourselves in position to take advantage of situations like this that occur in a fallout." •

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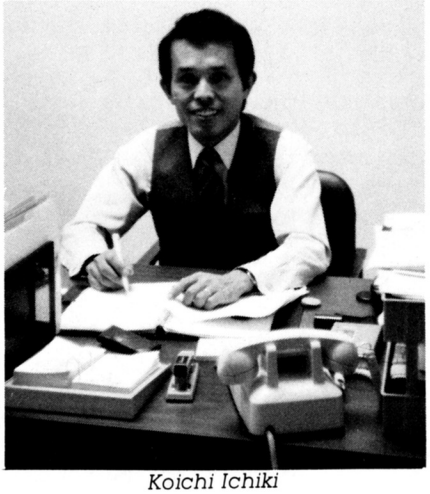
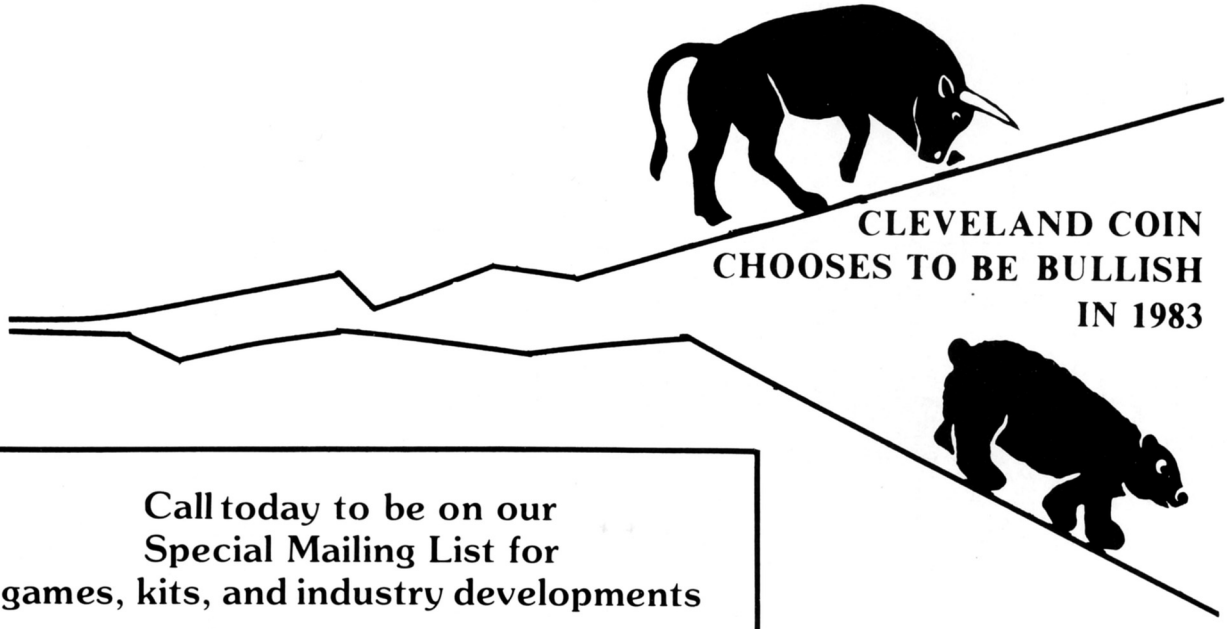


Koichi Ichiki

Konami Industry Co., the Japanese firm that has spawned some of the

State of the Economy — 1983



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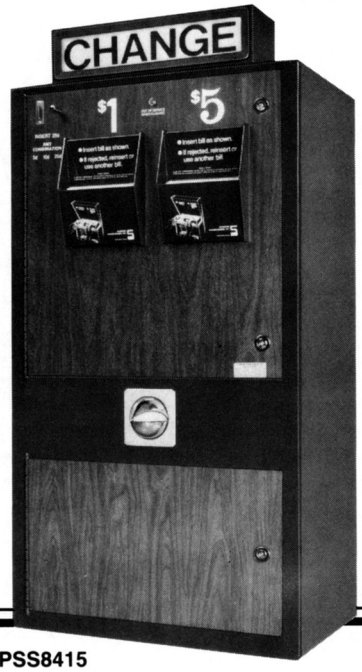

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NEWS

coin-up industry's successful video games, opened a stateside office.

The creator of the current Centuri hit, *Time Pilot*, opened its American branch in Torrance, California, just outside of Los Angeles.

Koichi Ichiki, former manager of the foreign trade department at the Konami home office in Osaka, Japan, has been assigned president of the American branch.

Ichiki said Konami's primary business will continue to be licensing video games to manufacturing concerns in the U.S., an activity which currently accounts for 60 percent of the firm's annual revenues. He said the new office will enable Konami to establish better communications with its U.S. customers in the coin-op field, as well as serve as a basis for more licensing activity to consumer video game producers.

Ichiki said his personal efforts in his initial months in the U.S. centered around researching the American market.

He added that he had two Konami pieces that will soon be licensed to American manufacturers. Konami's latest licensing agreement is with Centuri for its *Gyruss*, a space wars game shown by the Hialeah, Florida, manufacturer at the recent Amusement Operators Expo '83. •

F. LEA DOESN'T FLY

Saying their *Mr. F. Lea* didn't take off, executives at Pacific Novelty closed the doors on their manufacturing venture.

"It didn't take off as an upright, and we decided not to produce it as a kit," said Bernard Stolar, product manager.

Instead, the Marina del Rey, California, firm liquidated its assets which include an inventory of games and parts and some licensing rights. However, President Brian Semler confirmed, rights to royalties from Pacific Novelty's licensing agreement with Atari for the home version of *Mr. F. Lea* were not included in the liquidation.

Semler stressed the firm chose to liquidate rather than file for bankruptcy "for the benefit of our creditors," indicating the April 14 liquidation con-

A peek into the year 2013

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ducted by the Credit Managers Association of Los Angeles enabled creditors to "receive a fair share of the estate."

Pacific Novelty's demise came during its third year as a coin-op manufacturer. Before *Mr. F. Lea*, the company offered *Deep Death* in January 1981, *Thief* in January 1982, and *NATO Defense* in June 1982.

Semler indicated he has continuing interests in the coin-op industry, including part ownership of the State arcade in Santa Clara, California. •

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MOM BEATS BACK TAX

Operators in Minnesota have derailed proposed legislation that would have allowed cities to impose gross receipt taxes on arcades.

The controversial bill, sponsored by Senator Neil Dieterich of St. Paul, was backed by the Minnesota League of Cities. At least three of the cities are being sued for attempting to levy license fees of up to $200 per game.

The bill proposed to allow cities to grant video "franchises" to businesses that offered 10 or more coin-op games. Franchising would be similar to licensing, but would allow imposition of fees designed to raise revenues for Minnesota cities hard-pressed for tax dollars, rather than just cover the cost of regulation.

Martin Kallsen, president of the Music Operators of Minnesota, said the victory came because arcade operators showed up in force at a Senate subcommittee meeting to oppose the bill. They complained the franchising proposal was without precedent and would set the tone for governments to impose taxes on other types of businesses.

Industry attorney Robert Latz pointed out that franchise taxes are limited to public utilities.

"The League of Cities believes, like some other people, that this industry is a fatted calf just waiting to be taxed to solve everybody's financial problems," Latz said.

Dieterich himself killed the bill's chances for passage when he proposed it be postponed indefinitely. •

AMOA KEEPS 'WATCH'

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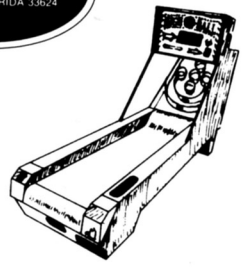

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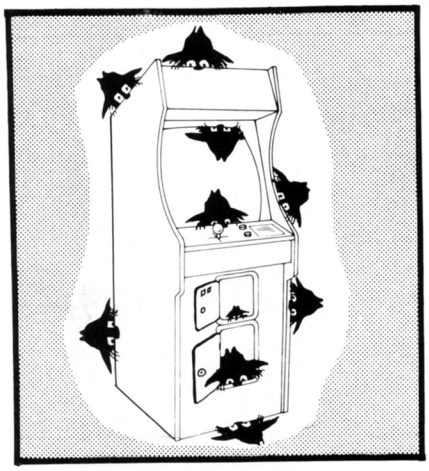


ing issues of *Industry Watch* with each of their monthly editions of the *Location Newsletter*.

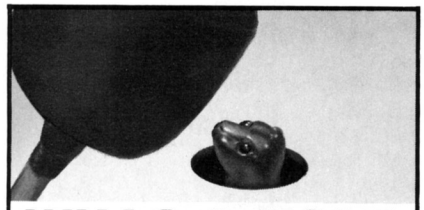
Industry Watch, a program designed to furnish clarifying information on industry issues, will "assist operators, distributors, and manufacturers with their licensing, ordinance, and taxation problems as well as develop reference material for general industry use," said J. D. Meacham of AMOA.

The first *Industry Watch* paper arrived with the association's March mailing and offered an interpretation of the section of the now famous Mesquite, Texas, city ordinance regulating video games. The Mesquite ordinance instructed the police chief of the city to consider arcade license applicants in light of their potential "connections with criminal elements."

That ordinance was recently ruled unconstitutional upon review by the 5th Circuit Court of Appeals, but the "connections with criminal elements" section of it was upheld by the U.S. Supreme Court as a valid inclusion in a municipal ordinance.

"The *Watch* will act as a clearinghouse for information drawn from all over the country on specific subjects and issues and will identify patterns of problems," Meacham added. He said *Industry Watch* issues will "provide the insight needed for equitable solutions" to industry problems.

The program will be headed by AMOA consultant Paul Corusy, an accountant and lawyer. •



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NCMI GATHERING STEAM

In three separate moves, the National Coin Machine Institute has announced it will hold an Industry Survival Seminar, appointed directors of three new regional councils, and released a survey of state laws affecting operators.

The "action workshop," to be held June 22-24 in Orlando, Florida, will deal with problems confronting street operators at the state and grass roots levels, including the economics of the industry.

"This seminar will look to the future of our industry," said Van Myers, president of the trade association. "We'll focus on important new ideas in equipment, locations, and other issues which deeply affect every member of this industry."

The Institute announced the formation of three new regional councils to help combat local industry legislative problems, councils composed of representatives of established state associations. The Northeast regional council will be chaired by Millie McCarthy who recently stepped down from her role as president of the New York State Coin Machine Association. A Southeast council will be headed by Tom Foley, chairman of the Maryland Amusement Operators Association. A Western team will be led by Dennis Loper, recently appointed chairman of the California Coin Machine Association.

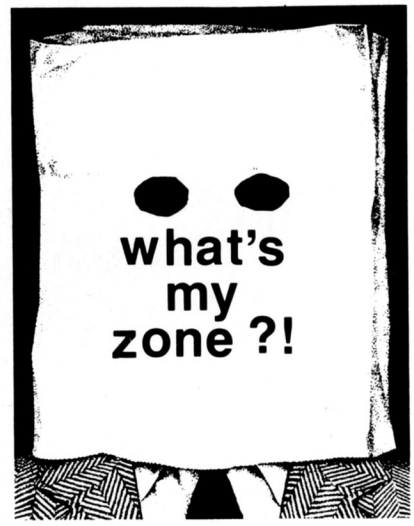
A "First Survey of State Laws Affecting Amusement, Music, and Cigarette Operators" provides a state by state listing of fees and taxes currently in force that apply specifically to the coin-op industry. The report was compiled, NCMI said, in light of the threat that 1983 would be a "very dangerous year for state legislative activity." •

APA ISSUES REPORT ON VIDEOS

The American Planning Association, whose members include 21,000 state and local elected officials and planners, issued a planning report titled "Regulating Video Games."

On the contention that video games reap "enormous profits," the report details methods of regulating the "walk-in, teenage crowds" through ordinances that employ zoning or licensing to restrict establishments offering the games.

The 30-page handbook is a reference guide for decision makers formulating ordinances to regulate



video games in order to minimize their "adverse" effects on neighborhoods.

Martin Jaffe, author of the report, noted that "most of the ordinances limiting or prohibiting video games within municipalities have been enacted at the behest of angry parents." He warned planners that "the crucial issue is to distinguish the legitimate planning issues from the moral issues and parental complaints that are at the heart of the controversy."

Jaffe discussed types of zoning used to regulate games: zoning by right (games subject to the general requirements of the zoning ordinance), zoning as a conditional use (games subject to general administrative and design requirements of all the district's conditional uses), zoning as a special use (games subject to more stringent requirements tailored to issues raised by use of video games), and zoning as

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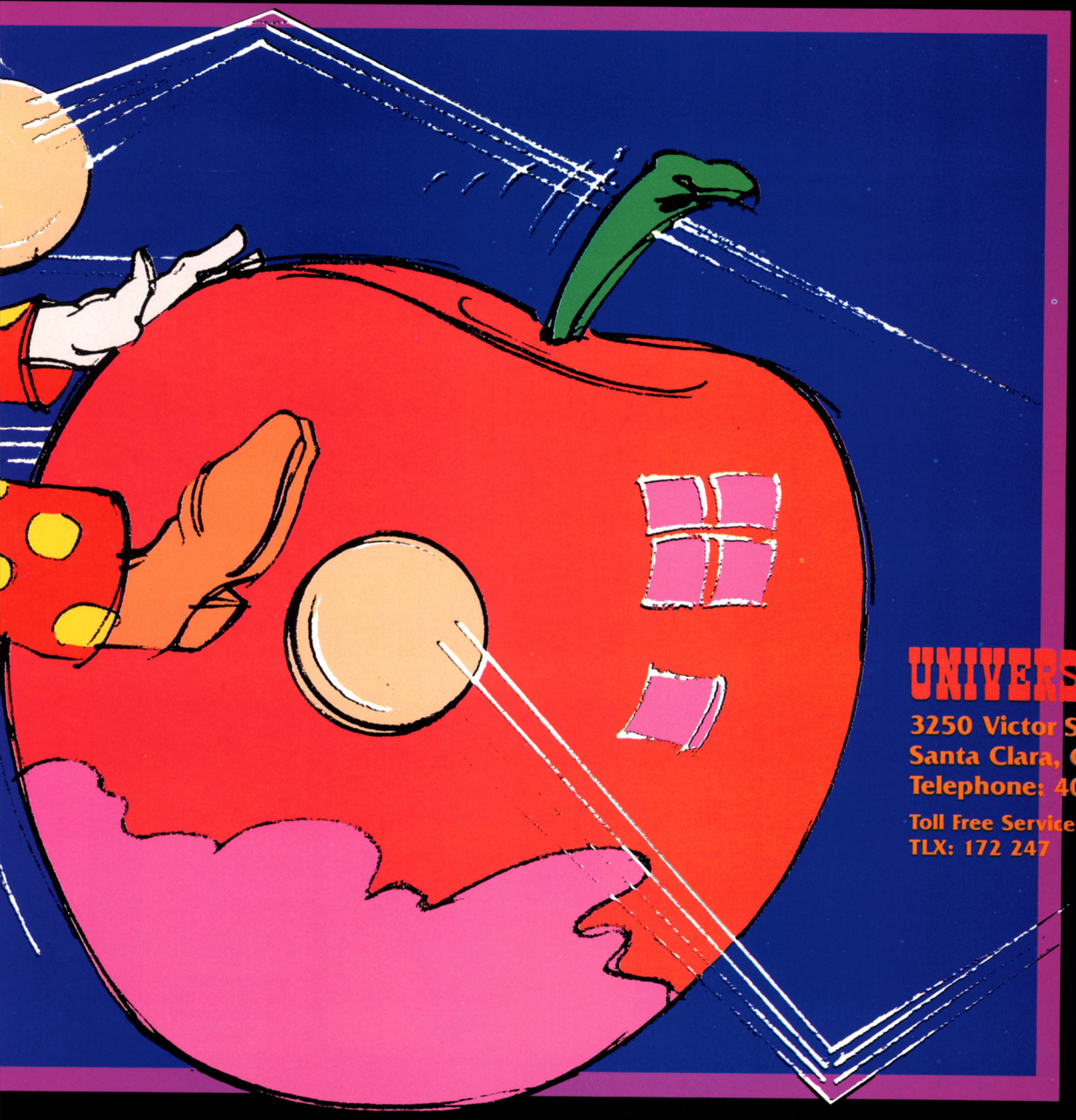

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accessory use (games subject to additional standards imposed as conditions of local approval).

With the zoning types in mind, Jaffe offered enthusiastic support for devising special criteria to limit loitering, noise, litter, parking, hours, traffic, and vandalism that he associates with video games.

Requiring arcade owners to get special permits that must be periodically reviewed, "allows the community to tailor its regulations to special conditions that may arise or exist at a given video game arcade location, after the arcade has been in operation for a while."

Jaffe pointed to licensing as an advantageous way to regulate arcades.

"One benefit of licensing," he writes, "is that it is temporary. While a zoning approval is generally good for the life of the land use, licenses must be renewed annually, allowing the community to periodically review the machines' use and their effects on the neighborhood."

Also, Jaffe contends, licensing is a better approach to regulating games because it "is broader in scope than the review of zoning permit applications, offering the community additional discretion in approving, denying, or setting conditions on a proposed arcade or other video game machine installation."

Jaffe's report concludes with an estimation of the constitutional objections raised against ordinances regulating video games. In this section. Edward Ziegler Jr., a law professor at the University of Dayton, offered comments on First and Fourteenth Amendment arguments used by coin-op people against ordinances.

"Substantive due process and equal protection of the laws have been, and are likely to continue to be, the legal grounds used in the courts to challenge restrictions on coin-operated video games," Ziegler wrote.

There must be, he suggested, "a legitimate public purpose to support regulation" or an ordinance will not withstand legal assault.

Ziegler contends video games are unlikely subjects for First Amendment protection.

He points to *America's Best Family Showplace Corp. vs. City of New York*, noting that the U.S. District Court "characterized the games as pure entertainment, lacking any informational element necessary to invoke First Amendment protection."

"In any case," he summarized, "the Supreme Court is unlikely to rule that coin-operated video games involve fundamental rights." •

SCHOOL PRINCIPALS APPROVE GAMES

The national Association of Elementary School Principals issued a paper defending video games against attacks by U.S. Surgeon General C. Everett Koop.

The educators call video games fun, and say they are useful in improving coordination and in making "all computers unthreatening."

"Many parents (and many of us at school) do feel concern about the amount of time—and money—some children devote to playing the tremendously popular arcade games," the report begins.

"Opponents" to Dr. Koop's remarks that the games youngsters play most are thematically violent—according to the elementary principals association—say "video games...are simply convenient scapegoats for the range of social ills which cause youngsters to stray from constructive behavior.

"To a degree the criticisms of Dr. Koop and others are surely justified. Psychologists say children can become emotionally, socially, and mentally impaired by single-minded attachment to any one activity. Video games played in excess can be damaging, just as total immersion in television or anything else—studying included—can be damaging," the school administrators continued.

"However, experts seem to agree for most of the time and for most children, video games can be not only exciting, colorful, fast-paced, and fun, but also beneficial—in improving coordination and reflexes, stimulating a healthy sense of competition, and engaging children in an active event rather than a passive activity such as watching television.

"Speaking strictly in terms of education, the most useful influence of computer games on children is they help make all computers unthreatening (in contrast to the reaction of many adults today).

"If our children are to stay abreast of the technological advances which are so rapidly engulfing our society, it is useful they learn to accept computers as routinely as we adults accept electric mixers and automobiles." •

Good reading coming in the September 1 Distributing Issue:

- **Jobbers vs. distributors**
- **Exclusive distributing territories**
- **Distributors offering software packages**
- **Manufacturers selling direct**

THE CALENDAR

May 20—22
Music and Amusement Association of New York City Annual Convention, Concord Hotel, Kiamesha Lake, New York

May 22—24
Forum for Video Game Studies, sponsored by Atari, Harvard University, Boston, MA

June 1—4
AMOTexas First Annual Convention and Exhibits, Austin Hyatt Hotel, Contact Don McCullough 512/454-8626

June 2—5
AMOT (Amusement & Music Operators of Texas), Austin Hyatt Regency

June 3—5
MAMA and MATCD Convention, Marriott's Tan-Tar-A Resort, Lake of the Ozarks,MO

June 9—12
Amusement and Music Operators of Tennessee, The Peabody, Memphis

June 10—12
Illinois Coin Machine Operators Association, Holidmone (Holiday Inn East) Springfield

June 16—18
OMAA's 1983 Exposition of Music and Games, Hyatt Regency, Columbus

June 22—24
The First Annual Industry Survival Seminar, sponsored by the National Coin Machine Institute, Inc. (NCMI), Marriott Hotel, Orlando, FL

July 15—17
Montana Coin Machine Operators Association, Bozeman

July 25—29
Tenth Annual Conference on Computer Graphics and Interactive Techniques, Conference Office: 111 East Wacker Dr., Chicago, IL. Sponsored by the Association for Computing Machinery's Special Interest Group on Computer Graphics, Engineering Society of Detroit, IEEE Technical Committee on Computer Graphics, and Eurographics. Detroit, MI

September 8—11
North Carolina Coin Operators Association (NCCOA) Convention and Trade Show, Hyatt House & Convention Center, Winston-Salem, NC

October 7—8
Amusement and Music Operators of Virginia "Silver Jubilee" Trade Show, John Marshall Hotel, Richmond

October 13—15
Amusement Operators Western Conference, Biltmore Hotel, Los Angeles, CA, sponsored by Play Meter and managed by Conference Management Corp.

October 13—16
12th ENADA (National Exhibition of Automatic Amusement Machines) Congress Building, EUR, Rome

October 13—16
National Convention-Exhibit of Vending and Foodservice Management, McCormick Place, Chicago

October 27—30
AMOA Exposition 1983, The Rivergate, New Orleans, LA, Hilton Hotel, headquarters

November 18—20
1983 IAAPA Trade Show, The Rivergate, New Orleans, LA

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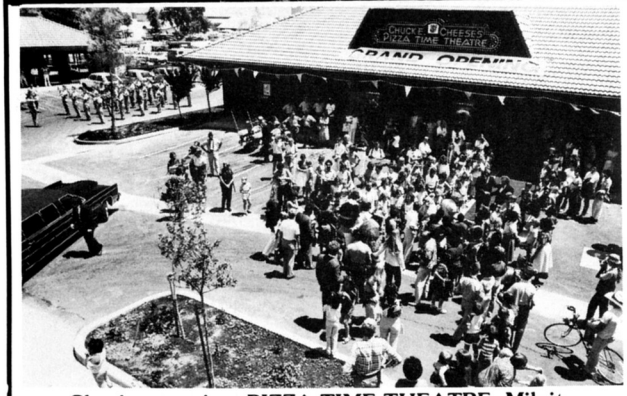

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HEADLINERS

In New Orleans, a combined effort by arcade and amusement center operators led to the defeat of a proposed ordinance to restrict schoolage children from visiting arcades during school hours.

The city council rejected the ordinance, which would have affected only those operators within walking distance from area schools, because it did not clearly identify the operators in question. In making their decision, council members also noted that checking the ages of students would be difficult because many do not carry ID cards.

• • • • •

Betson Pacific is now the exclusive Southern California distributor for the complete line of **Rowe** phonographs and vending equipment. The Betson Pacific department is being specially trained in the maintenance of Rowe product technology and is equipped with parts to support the line, the company said.

"We believe that Rowe offers superior products and the most complete vending and phonograph line available," Betson's **Peter Betti** said.

• • • • •

Bally Manufacturing Corp. has completed the purchase of the capital stock of **Health & Tennis Corporation of America**. Operating approximately 280 health and fitness centers in the U.S. and Canada, HTCA is the largest organization of its kind and has a membership of more than 1,000,000.

The company's revenues for the fiscal year ending July 1982 were approximately $205,000,000.

• • • • •

Dynamo Corporation will sponsor 16 regional foosball tournaments and award nearly $50,000 in guaranteed prize money leading to a World Championship to be held November 19-21 in Chicago, according to Johnny Lott, director of sales and marketing for Dynamo's foosball products. Regional championships will be held in major metropolitan areas nationwide and are scheduled to begin in May.

Comprehensive tournament promotion kits for operators are available free of charge by calling a toll free "foosball hotline": 1/800/527-6054. The kits include step-by-step instructions, elimination charts, and sign-up sheets.

• • • • •

In a study of Union, New Jersey's video game ordinance, the Community Betterment Committee reviewed statistics from a 1982 survey. Of the area students questioned, more than 86 percent selected video games as the best way to curb vandalism in the community.

The survey was part of the planning board's attempt to get student opinion on video games for recommendations to be made for a new township ordinance.

• • • • •

According to **Teen-age Research Unlimited** of Lake Forest, Illinois, only 29 percent of teenagers felt that their peers spend money on video games at the expense of records. The survey, which also shows which television shows teenagers watch, how they spend their free time, and what products they tend to buy, may be useful in making marketing strategy and media-buying decisions, according to **Peter Zollo**, TRU vice president.

• • • • •

More than 175 operators and guests attended the grand opening of the **World Wide Distributors** (a Chicago-based firm) branch office in St. Louis on March 15.

Jerry Womble, branch manager, displayed the latest videos, pool tables, and jukeboxes, as well as used games, in the spacious showroom.

• • • • •

Bill Reiter has joined **Sega** Electronics Inc. as sales manager. Reiter formerly served as national accounts sales manager at Tomy Corporation and as director of new market development. Reiter also worked in various sales capacities at Mattel, Ideal Toy Company, and CBS.

• • • • •

Dr. James Cowan, elected to the board of directors of **Bally Manufacturing**, is the current president of the United Hospital Medical Center in Newark, New Jersey. Cowan served as a member of the board of directors of Bally's Park Place Inc. since 1981.

Prior to his appointment, Cowan was a member of the boards of The American Medical Association and The American Public Health Association.

• • • • •

Stern Electronics Inc. has agreed to allow **Atari Ireland** to manufacture and market Stern's video, *Mazer Blazer*, for western Europe and Canada.

Stern will continue to manufacture the game for the U.S. market, however. The seven-figure agreement was reached at the Amusement Operators Expo and marks the first time that Atari Ireland has licensed a game from a U.S. manufacturer.

• • • • •

Susan Bistline has been named director of communications for the **Amusement Games Manufacturers Association**. Formerly with Building Service Contractors Association, Bistline also served for five years as president of Bistline Associates, a Washington, D.C., consulting firm, and has had communications, government relations, and copyright experience.

• • • • •

Monroe Distributing Inc. of Florida was named exclusive Florida distributor of **Dynamo's** *Big D* pool tables.

A Cleveland-based firm, Monroe also has two offices in Florida and will distribute Dynamo's *Pro-Bilt* soccer tables as well.

• • • • •

James J. Bakula was appointed director of billiard products at Brunswick Division in an organizational change in the company.

Bakula will head the billiards and games manufacturing, marketing, service, and an independent sales organization for the U.S. and Canada.

A native of Milwaukee, Bakula joined Brunswick in 1960.

—By Dawn Adorno

Frank Rutledge and Jim Pierce of Digital Controls pose with Little Casino.

Jim Kline and Mike Sickenberger represented Williams Electronics.

Ops discuss tax proposal at FAVA convention

By Valerie Cognevich

The Florida Amusement and Vending Association recently held its annual convention in Tampa at the Curtis-Hixon Exhibition Center.

Though attendance was good on Saturday, exhibitors complained that Friday and Sunday morning showed a poor turnout.

The location of the show came under fire, with complaints that Tampa is not an ideal location. "When the show was held in Orlando, there was a much better turnout," one operator recalled.

Tax proposal

About 70 operators gathered at the general meeting to listen to explanations of the new tax law formulated by the state of Florida.

"It's a can of worms that has been opened and is just a disaster," said Larry Rosenquist, incoming president of the association.

Presently the law regards games as it does Hertz Rent-A-Cars. Hertz owns the cars and leases them to customers which is what a video game operator does—he leases games to the location.

Personal, tangible property in the state of Florida is not taxable when purchased, but the money collected for the rent is taxable. Operators now collect the tax from the location.

This seems to be a point that legislators are missing, that video games are taxed.

The proposed law would put a gross sales tax on the money the game takes in. The government likened video games to a movie

John O'Connor, general manager of Monroe Distributing in Orlando; Bill Arden, general manager in Miami; and Mark Struhs, of Dynamo, take a break from the FAVA show.

Joe Gilbert, Bob Rhinehart, Stanley Seymour, Larry Rosenquist, and Manley Lawson address operators on the tax laws being proposed.

John Margold of Bally and Jerry Lerner of Belam discuss the success of Bally's Mappy.

Bob Lentz (left) of Stern Electronics and Bob Haim (right) of Belam pause to talk with operators Steve and Barbara Speck.

theater where a tax is paid with the admission price, and there is rental property involved (such as a projector).

And it was correlated to bowling alleys where pinsetters are considered lease property, and bowlers pay a certain percentage of tax on the alley they rent to bowl.

With the new proposed law, an operator will still collect the same tax he is collecting from the location for his share of the money, but the location will also be liable to the government for his share of the gross receipts. The location will just include this money in his general gross receipts from the beer, etc.

Registration fee

Another section of the new law would put a $120 registration fee per game. However, FAVA lobbied to have this reduced to $5 per game, and according to Stanley Seymour, outgoing president of the association, FAVA will continue to fight the proposed fee.

"It's kind of like the ASCAP fee on jukeboxes," Seymour recalled. "First it was $8 which didn't seem like a whole lot, but now it's up to $50 per jukebox which is outrageous. That is why we will fight this registration fee. All we are doing is trading dollars, arguing,

Rainbow #1 clinches pool championship

The Rainbow #1 team won the Valley 8-ball Florida Championship. Team members pictured with Carol Ranallo are: Jack Weaver, Wayne Pies, David Aldridge, B.C. Bass, and John Brown.

Also with Carol Ranallo is the Rainbow #2 team: Jack Pfeifer, Randy Pavlik, Tom Graham, Jack Martin, and Al Massengale.

In conjunction with the FAVA show held in Tampa, the Florida finals of the Valley Company 8-ball pool league program was held.

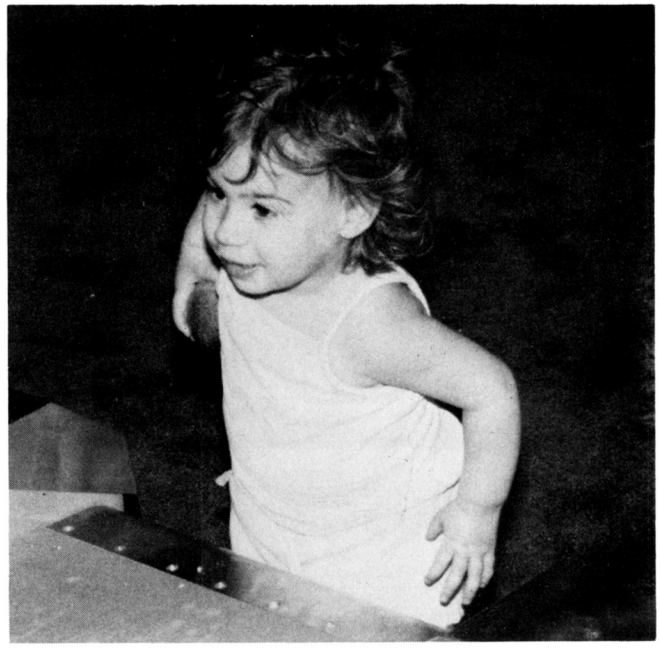
The nine teams playing for the championship were Sugar Shack #3A and #3B from Naples, Rainbow #1 and #2 from Bradenton, The Beer Pub from Sarasota, Bay South from Sarasota, Cue & Brew #2 and #4 from Naples, and LBJ from Naples.

The two teams in the final round of play were Rainbow #1 and Rainbow #2 from the Rainbow Lounge owned by Carol Ranallo.

Rainbow #1 clinched the championship of Florida.

The top four teams in this tournament will be invited to participate in the National 8-Ball Tournament to be held in Milwaukee the first part of June. Those teams will be Rainbow #1 and #2, Cue & Brew #2, and Sugar Shack #3B. •

Marcio Bonilla of Arachnid displays the company's English Mark Darts.



Rachel Bodenstein, daughter of Steve and Lynn, proves you're never too young to enjoy playing the games.

and creating bureaucracy with this registration fee."

The members of the panel implored operators to get involved. Don't wait for the big guys to do all the work, it said, because there aren't that many big guys. But many smaller operators could be the deciding factor on whether the bill passes. Operators are urged to call their representatives and write letters. •

How to stop punitive taxation

By Stan Pearson

(Ed. Note: Stan Pearson, president of A-1 Ashtray, is a member of FAVA and attended the general meeting when the tax proposal was discussed.)

The video game business is a world of its own. Many of your legislatures as well as the public think you have one foot on a gold mine and one hand in sin. At least they allow us one more foot and a hand with which we can correct our problems. Until now, brains haven't worked effectively.

The Number One concern that's foremost on the minds of game operators is "Taxation by the game is going to kill us" and "State taxes on game income is our ruination." These are the depressed sounds of game operators in every state I've visited. You are right. It is punitive and your legislators know it, but that's not going to stop them. Have you ever been in front of a freight train going 90 miles per hour and tried to stop it? There's no way, and there's no way you can stop taxation...but we can slow it down.

Stop fighting a losing battle, and take a new approach. You've called your representatives and they sympathize with you. You've told them that you pay sales taxes on purchases, and you've told them that some games are not perennial favorites and earn only $5 to $50 a week, not hundreds of dollars a day as they might believe.

Well, what do you expect your legislature to do? Where is it going to get more funds to keep the state government from operating in the red? After all, the legislature has a business to run too, and you're sitting there with your games, telling them to sympathize with you and put more taxation on other things and other people. Come on, game operators! Obstinacy is relative to stupidity! Show them that you want to be fair with them, and you want them to be fair with the video game business. Here is what we need to recommend:

As you know, every corner store and service station wants to get into the video game business because they would like to make a little extra income without making an investment. You would be doing yourself a favor if you would do the following: Present a bill to increase the state permit tax per location and eliminate all other punitive taxation that would force us out of business.

For example, increase the location permit tax from $25 to $100 per year for one to 24 games, for 25 or more games charge $200 annually per location. Let's take this new approach. Increase tax on the location, not the game. After all, we know whose pocket this comes out of. •

(Pearson jokingly asks readers to not throw this article in the A-1 ashtray!)

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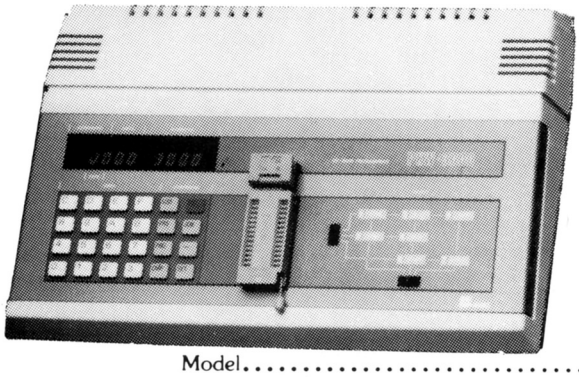

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Coin-op Kudos

Sega invited operators at the AOE to register to win a *Star Trek*. Bob Rosenbaum and two models picked the winner, James L. Edleman of Sunshine Video in Dearborne Heights, Michigan.

Abloy Security Locks presented a special award to Coin Security Systems at the AOE in recognition for excellent service to the vending, music, and games industries by increasing customer awareness of the need to develop security systems.

Pictured (from left) are Bill Lane, Abloy; Dave and Sam Gold, Coin Security; and Jack Matthews, Abloy.

With each purchase of five or more Tago kits between February 1 and March 15, operators qualified for a drawing for prizes at the AOE. Alan Rhodes (from left) and Tom Struhs of Tago, and David Pierson of *Play Meter* draw for the winners.

Mel Kaufman of Betson won a trip to London, Mike McWilliams of General Leisure won a trip to Hawaii, Eddie Griffith of Monroe won a weekend at a resort, and Ron Rood of Southern Music won a dinner for two in his town.

A special award was presented by FAVA to Jim Mullins by President Stanley Seymour. Mullins was a charter member of FAVA and the award was for his outstanding service to the Florida State Association.

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The invaders attack in waves. Next a bonus rack with a free-shooting field. Players can advance through a total of 12 racks. Each rack presents a new exciting challenge. Starting with the 6th rack there is not just one, but two center bases. That means more ways for the cosmic attackers to get in and fewer ways to keep them out.

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Special Features

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Occupying only 2½ square feet of floor space, English Mark Darts will open up locations where coin game earning power has yet to be tapped. Location owners who may feel that pinball and video games are inappropriate will welcome darts as an added feature for their patrons' enjoyment. Whether placed in traditional locations or used to open new territories, English Mark Darts is a proven success.

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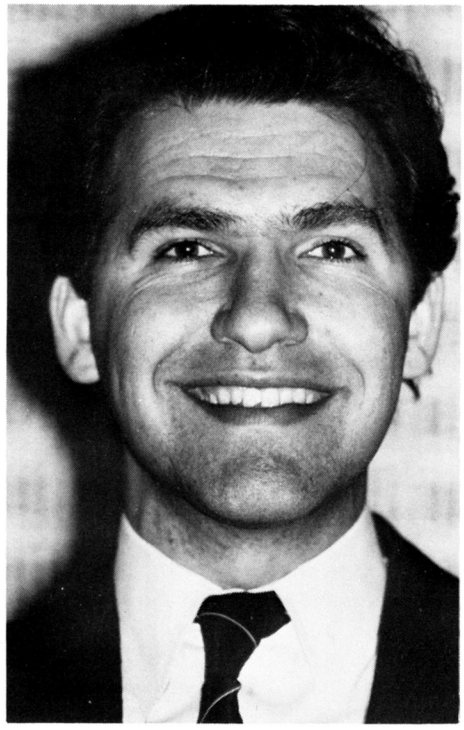
COINMAN INTERVIEW



Alan Saffron

Q. What are some promotions that you recommend?
A. Personality promotions are good. If you can get a local football star, baseball star, or even if there's a local actor or actress in your city—or someone visiting your town—to visit your place, that's usually a great promotion. Usually a number of families come in, so you've got to think of something that will appeal to them.

Other promotions include giving a promotional gift to the high scorer of the week. The best promotional gift of all is a T-shirt with your arcade's name on it. Whatever it cost you, you're going to get it back on a continuing basis with the person who's wearing it because he's advertising your arcade all the time. Anything that you give away that you can get the name of your arcade on gives you an ongoing promotion.

High school competitions are also important—something that you can do on a continuing basis, almost every week. You can take advantage of wide-screen TVs and some kind of wide-screen promotion—have a room with a wide-screen TV. A great thing to show on the wide screen are old comedy movies—Laurel and Hardy, Buster Keaton, Charlie Chaplin, Abbot and Costello—a large percentage of them are available and everyone likes them. Also consider showing local sporting events.

You've got to take every opportunity. Take advantage of all the holidays for promotions, and plan an activity which is associated with the holiday. Don't let them go by.

The key thing I'd say on promotions is to be aware of what's happening around you, and take advantage of whatever you can.

Q. Let's discuss the basics of operating. What are the key factors in determining an arcade site?
A. A person I met many, many years ago (who probably doesn't even remember me) is Nolan Bushnell. He always said to me, "location, location, location." They are the three factors, and I've discovered over the years in both strip arcades and free-standing arcades, location is probably the most important factor.

Research is also very important. There are many details that have to be taken into account. Even if you are lucky to pick the right site, you might have missed some important factors.

Get a demographic study, a study on rent, and do some financial research. I'm not saying that you have to incur a major expense, but a minimal expense to ensure yourself that it is the right location.

The next step is to approach the city. How the city reacts and the number of approvals required are very important these days. It isn't just a matter of opening the door.

This is where a lot of people fall down. Some are under the illusion that everyone loves arcades and their

arcade is going to be the greatest thing. Unfortunately, this is not the reality. A lot of parents, associations, and neighborhood groups are against arcades because they remember the arcades from yesteryear which have caused a bad reputation.

So one of the most important things you've got to do is PR—public relations. Go to the city officials, parent groups, and neighborhood groups to sell those people on the idea that the industry has changed. What you want to bring to town is family fun, another activity that the whole family can do as a group outside of the many activities that they do already.

Next, study the area. Find out how much competition is in the area, because sometimes there's a point of oversaturation.

Then do a financial study on potential profitability. Find out if you're going to be able to get a good return on your money, and certainly it doesn't happen that you'll be a millionaire overnight.

Then you can commence the arduous task of getting the place open.

Q. What are some considerations an operator should be aware of after he locates a site?

A. Get an architectural plan done, even if it's only a small strip arcade with 20-50 machines.

The first thing you should do just prior to opening the doors is a small advertising campaign. Now, that doesn't necessarily require major ads in newspapers, on the radio, etc. You can even do that with as small a thing as flyers...by going around and putting them into letter boxes.

In the first weeks of being open, I personally would very strongly recommend getting associated with neighborhood groups, brother and sister organizations, scouts, little league teams, and getting some kind of commercial event happening with them.

Your first few weeks in business are very important weeks. If you get past them, the neighborhood will believe everything that you've been saying to them. Everything you've said to the community before has only been words; if you can carry them out with actions in the first month or two, then I think you've got a fairly established business.

Q. How can an operator assess the value of an existing arcade in terms of buying and selling? What should the buyer look for?

A. Takings are the key thing. Find out what the arcade is taking, the condition of the arcade, the number of machines, and the expenses. Go to the local neighborhood groups, the local city council, and the police department to find out the reputation of the arcade. The worst thing in the world is to buy into someone's bad reputation, because you really have to start all over again, which is difficult.

Also, take into consideration the term of the lease, how firm it is, the rent, and what type of escalation clause is in the rent.

Once you've done all of those things, work out whether you think his price is fair. A rule of thumb in determining a fair price for an arcade is to add the gross takings of the machines for 26-30 weeks. If the machines are taking $2,000, the usual arcade price would be between $52,000 and $60,000.

You should, however, be carefully guided on that just like you would be if you were buying a used car. If when you look at the car, you find scratches all over it, a tire missing, and the muffler falling off, then obviously, it's not worth the price listed in the blue book.

So when an arcade owner sells his arcade, he's got to take into consideration how he has maintained it. If it is in top condition, and he's kept up to date with the machines, then he can get the maximum amount—30 times the gross takings per week. If he's got a very good site and has had no problems with the city, he can, perhaps, add a little more to the price.

That's the way you calculate what you should sell your arcade for if you're interested in buying and selling, and there are people who do that, by the way.

Q. Are there any guidelines as to how an operator can project his earnings?

Biography

Arcade consultant Alan Saffron has been in the coin-op industry since 1968. Starting in Australia with a very small business, Saffron, by 1970, was operating about 100 machines.

He called his first company Vendomatic, which he built up until 1979, and also opened a chain of arcades called Fonzie's, one of the first of the family oriented amusement center chains.

After moving to the United States in 1979, he did some consulting work in New York for a number of smaller operators and then moved to Los Angeles where he opened an arcade on Venice Beach.

He then moved to the Bay area to do a contract for Pizza Time Theatre for the northern California franchise, designing its game rooms and coordinating amusement activities. Saffron worked for Pizza Time until the end of 1981, at the same time building an active consulting practice assisting approximately 40 clients.

After advertising his hotline in Play Meter's *Directory Issue, he received more than 200 inquiries. "It was just staggering the number of people who want a free-lance consultant. One of the things I found is that there are a lot of consultants in the industry, but they are usually attached to a distributor or manufacturer."*

He is working on a book called The Golden Quarter *which contains interviews with major manufacturers, distributors, and numerous city officials. "It will show the industry as a permanent industry, as an industry of today and of the future, and an industry that will gradually be, I believe, accepted by almost as many of the people as you can possibly get to accept anything," Saffron noted.*

Saffron has done some consulting for Bally, and today has between 40 and 50 clients whom he keeps posted with industry news.

In his interview, Saffron discusses, among other things, the planning involved in opening an arcade, promotion ideas, the buying and selling of existing arcades, and current trends in the industry.

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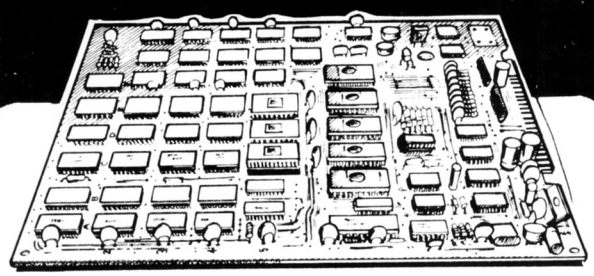

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A. You've got to do a thorough study. If you are qualified to do it yourself, that is, of course, the cheapest way. If not, you should hire an accountant or a consultant who is also qualified to do a financial projection.

Your financial advisor must know whether the operator is buying the machines outright for cash or buying on finance, and if the distributor is cooperating with him.

He's got to learn the interest rate, term, how much the deposit will be on equipment, etc.

You've got to analyze every single cost and try not to leave any stone unturned. Always be pessimistic about costs as well as gross takings. For example, if you read that a machine should take $180 per week, write down only $100 or $90 in your projections. Be very, very cautious in predicting your expected takings. And always calculate your expenses on the higher side. Then, in the end, if the bottom line profit is still good, you know you're able to open a business. You've tried to calculate the worst case, so all you've got to look at is upward.

You should also write down the cost and devalue the machine through the period of ownership. In some cases, if the machine is maintained well, it's a high earner, and is still popular, it will maintain a higher percentage of its value. But, you can always, I think, expect your machines to depreciate depending on how much you paid for them.

You don't expect to get what you paid for them by any shot of the imagination. Video games are not like Rolls Royces. They will depreciate substantially, sometimes as much as 60 to 70 percent.

Then again, you take into consideration the amount of earning power that the machine's had and what the machine that you're going to buy will create in new earning power.

The most important factor is to work out earning power per square foot of space. If you put one video game in there and it's earning X amount of dollars, and that amount is gradually reduced, that space needs some revitalization—something new on it to get back its earning power.

Q. What about financing? How can an operator pursue the right financial backing?

A. If you want to seek financing through a bank, or set up a partnership, do a financial study and verify it. There are many reports around that you can get of takings of machines to show the potential investor that you've done your homework and that you've prepared your financial figures.

You should always be professional: have a typewritten, well-presented, proofread report, and try to cover every expense. Expenses include all of the staff, the cost of electricity, tokens, machines, layout, carpeting, everything.

Don't just guess at these costs—get estimates. Get an estimate from the power company on the cost of electricity needed to run your arcade; get two or three contractors to estimate the cost of opening the arcade. Whatever your estimate of staff salaries is, always add 20 percent to it as a contingency cost. You might have to pay sick leave, holiday pay, raises, etc. If you add about 20 percent to your estimated salaries cost, you can be fairly safe.

When I do my financial studies, I usually present about three pages of figures and five or six pages of company notes. I've opened arcades throughout Australia, quite a number in the U.S., one in London, and I have a current contract to open one in Paris. I haven't had a failure yet.

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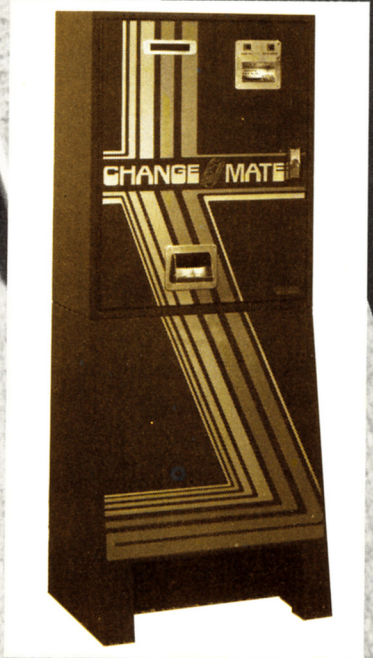

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Q. You discussed promotions earlier, but how do you feel about using tokens as a promotion?

A. As everyone says, tokens are the best, of course, and most of the arcades I've opened use them. Tokens are a very good promotion because you can nominate the amount of value of each one.

You can have token promotions too. Arcades can set up memberships, and members would get a free token or two along with some other promotional item, such as a T-shirt or gift, just for being members.

I think tokens are in the industry to stay. One of the things that the token industry has got to do, however, is come down on prices a little. I remember when I was buying tokens for about 3 cents, and now they're anywhere from 5 cents to 8 cents, unless you buy in vary large quantities. I think the token industry is going to realize that they're turning out quite a large number of tokens, and they should be able to get their prices on more of an even level.

Q. Is there anything an operator can do about token spillover?

A. What can you do? The token manufacturers can create different size tokens, and you can adapt your machines to that size, thereby not having much spillover. As a matter of fact, if you have an unusual size, an unusual type of token, then you won't have any spillover at all because your token is specifically designed and manufactured for your arcade. But then you've got to analyze the value of that method.

That entails adjusting your coin slots and coin mechs. What is the cost of adjusting every coin slot and every coin mech in your arcade as opposed to the amount of spillover?

The major spillover is usually within a 15-mile radius—within the same town. You're not really talking about people coming in from other cities with token spillover.

It would be great if you could just get cooperation with the other arcades in the area. Find out what it costs them and what it costs you. Cooperation, I would suggest, is the best way to handle it. Unfortunately, other arcades in the city tend to frown on you because you're taking their business away, so they might not want to cooperate with you to any great extent.

But, I suggest that unless it's a point of saturation, there's room for everyone, and competition is healthy.

Q. What do you think the operator should consider in rotating or replacing games?

A. This is definitely important. It's like anything else: you rotate your car every couple of years, occasionally you get new pieces of furniture, you rotate your clothes. You get sick of them—and that's why you get new things. So, obviously, it's important to rotate games and buy into newer games.

That's another reason that some of the arcades of yesteryear (and even some today) got run-down. Person A will open an arcade today, and two years later, he's still got the same machines in the arcade and hasn't maintained them to any great extent. They get worn out in two years.

People get sick of the games in two years, after one year, sometimes after one month. It just depends on the game and its popularity. But surely after two years, they are well and truly sick of them.

As a result you just don't have that many people coming in, and the arcade gets totally run-down and usually winds up closing or becoming a hangout place, which is a really negative part of the industry.

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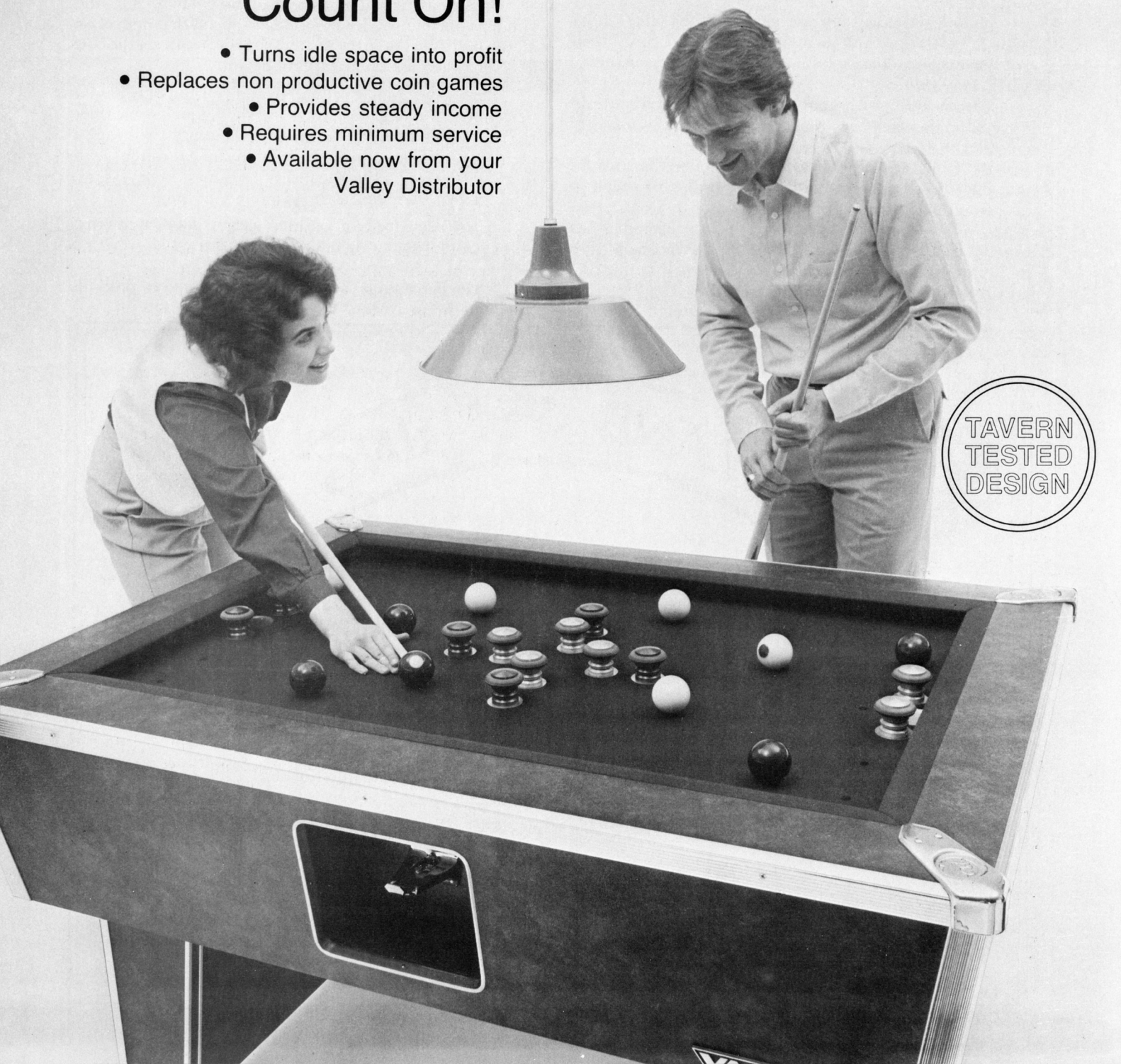

Q. How important is the local distributor?
A. Rotating is important, keeping updated with machines is important, but most important is to keep a good relationship with the distributor. Pay the bills, buy the machines, arrange the financing so that you've got a good relationship with him so that you can trade in with him.

Q. What do you recommend as far as maximums and minimums of square footage per machine?
A. Regretfully, my recommendation's got nothing to do with it these days because more and more cities are coming down with exactly how many machines you can have per square foot. So the first thing to do is to find out what the city regulations are.

If there are no city requirements per square foot, I always like to put the machines in a row close together with occasional clusters of featured games in the center of the arcade. But, there's always a point of saturation which you should analyze.

If you have more than one machine of the same kind, I think it's better to bank them two or three in a row. I tend to believe that people look for certain games, for example, a *Ms. Pac-Man*.

There's one psychology that if the machines are in three different places, customers can see them anytime they go into the arcade.

But from the studies I've done, I've found that arcades that put two or three of the same games in a row tend to take fractionally more. If there are two or three *Ms. Pac-Mans* in a row and one is being played, the customer has found the game that he wants and can play the one next to it. Having two or three in a row creates a little bit of a crowd, which creates a bit of interest.

If the games of the same type are scattered, a person may walk in, see that the game is being played, think to himself for a minute that that is the only machine (the only *Ms. Pac-Man*) in the arcade. He'll probably decide to come back later on, especially if it's the only game he wanted to play, and that is happening a lot these days. Adults especially may want to play only a particular game that they really like and are hooked on. The result is that if you don't have the games in a bank, you lose a certain amount of customers.

Q. Do you think that filler games have a place in arcades anymore?
A. I wouldn't say that they are dying out totally. Filler games are very important, but it depends on the size of your arcade. Remember you're coming into a situation now where there are a lot of good games. There was a time when there might have been four or five really good games, but now there are as many as 15 or 20 good ones.

As a result, if you're opening a brand new arcade, and you have the budget, it's advisable to spend that budget on all the best. Why take the second-run if you can get the best and earn the maximum earning power?

But if your budget is limited, and you can only have a percentage of new games, then you should pick some filler games. That's a tricky business in the sense that you've literally got to hand-pick fillers. You can get caught with duds which won't even become filler games, but eyesores. They just sit there and earn absolutely nothing.

There are a lot of good filler games, good games that still earn money, so there's room for them.

Q. What percentage of filler games do you think is adequate in an arcade?

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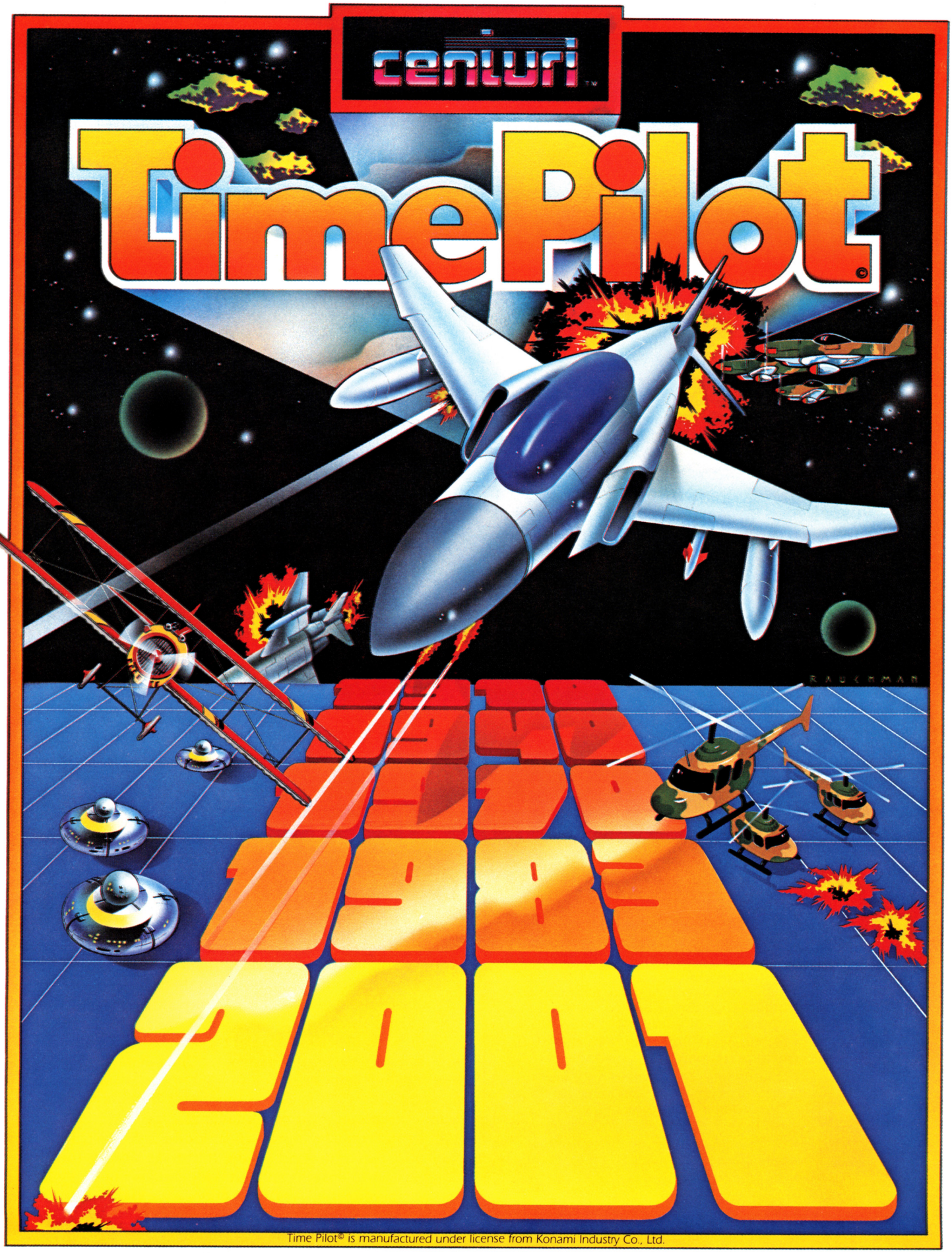

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A. You could go anywhere from 10 to 20 percent depending on whether your budget is nice and healthy. If it is, maybe you'd only use 5 percent fillers, but if your budget is restricted and you're financing, you could use anything between 10 and 20 percent.

Q. How do you feel about using conversion games?
A. I guess conversions will be something of the future, but until the major manufacturers get well and truly into it, it will be difficult.

The big manufacturers have to be committed to something for it to work well. Now there isn't the marketing, not with the weight that's required.

What's more likely to be coming in the future, I think, are holograms and laser graphics. I know that two of the major manufacturers are going to be releasing some very interesting new games in the latter part of the year which will include holograms and laser graphics.

Q. Do you think laser disc games are feasible for the operator?
A. Not now, they are too expensive. But yes, eventually, they'll all come down as well. When the first computer came out, it was the size of a whole room and astronomic in cost. Now you've got the home computer costing around $1,300 or less.

The laser discs are expensive now because they are just beginning to be adapted into the video industry. Gradually, as the disc is well-adapted and is being produced en masse, the prices will go down substantially, especially when competition becomes a factor.

To a certain extent, operators are still dependent on dedicated games and to the price range of those games. If you're a good businessman, you try to analyze the potential earning power in relation to the cost of the game.

Q. How do you feel about using kiddie rides in arcades?
A. I think the kiddie rides are absolutely very important, and I cannot understand why the kiddie ride industry isn't bigger.

Unfortunately, it's an industry with only a few manufacturers which doesn't seem to be as well-supported as the video game industry. Now everyone thinks that they will make a fortune out of videos, to some extent pinballs, and to some extent arcade games. But there are some kiddie rides that do a lot of money, especially the hydraulic ones. There's a huge range. I think it's so important to use kiddie rides in your arcade, even if it's only two or three items.

You can do no wrong with a couple of kiddie rides because, for example, even the parents who are against you wouldn't mind so much because these rides are nice for the kids. Some parents complain about the two video games in the supermarket, yet they never complain about the kiddie ride out in front.

Depending on the size of the arcade, it's also important to look into arcade games, i.e. *Skee Ball, Boom Ball*, and bowling games which give a bit of variety and tend to be good takers. *Skee Ball* is important because it creates competition and a bit of a challenge.

I think that people think of kiddie rides last. But, if you pick the right kiddie ride, it'll make money too. In comparison to cost investment, kiddie rides can be a good return on your money, if you choose the right ones.

Q. What about pinballs?
A. I think that pinballs are far from dead. Pinballs were the mainstay of the industry for years and years. I would

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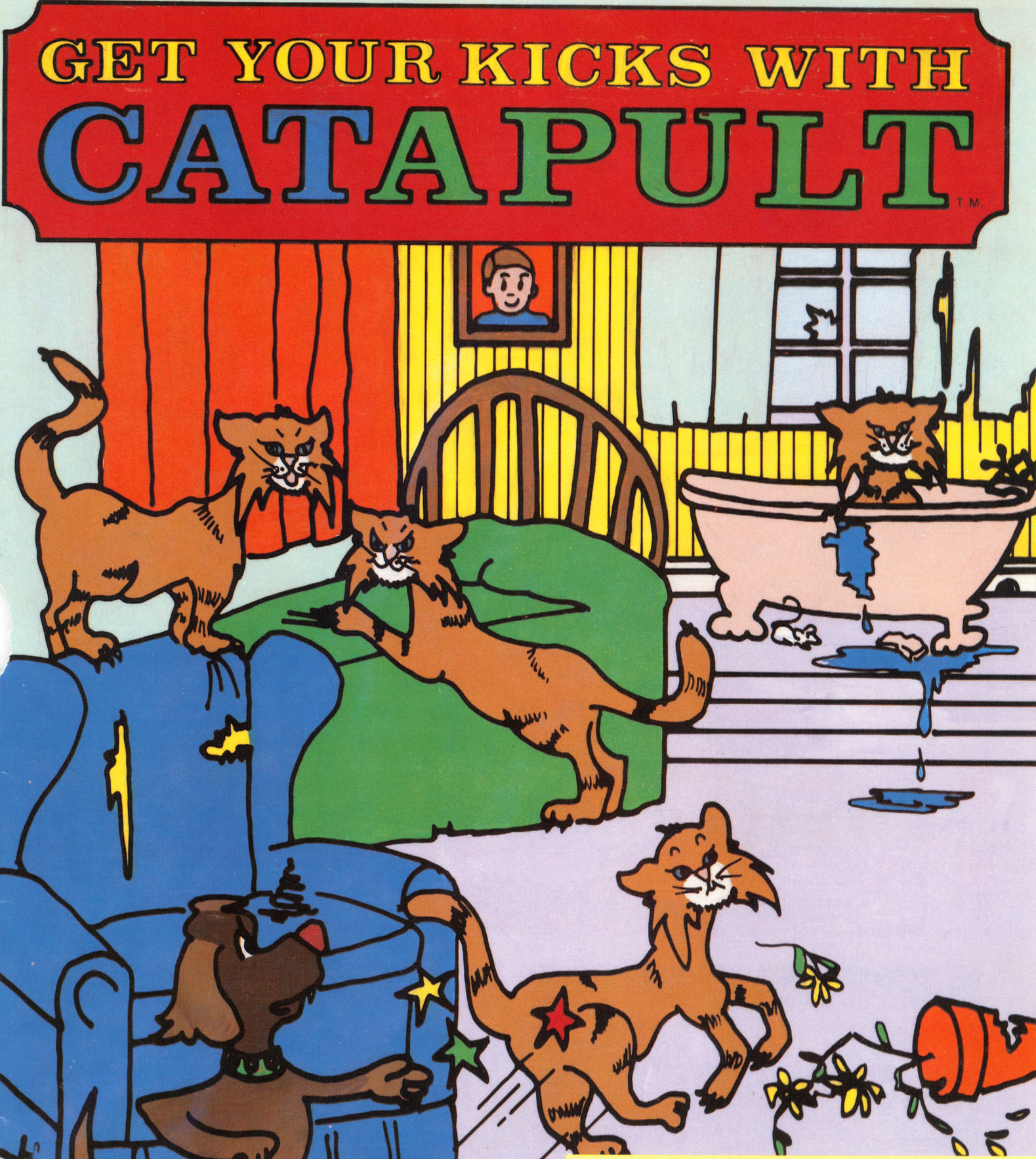

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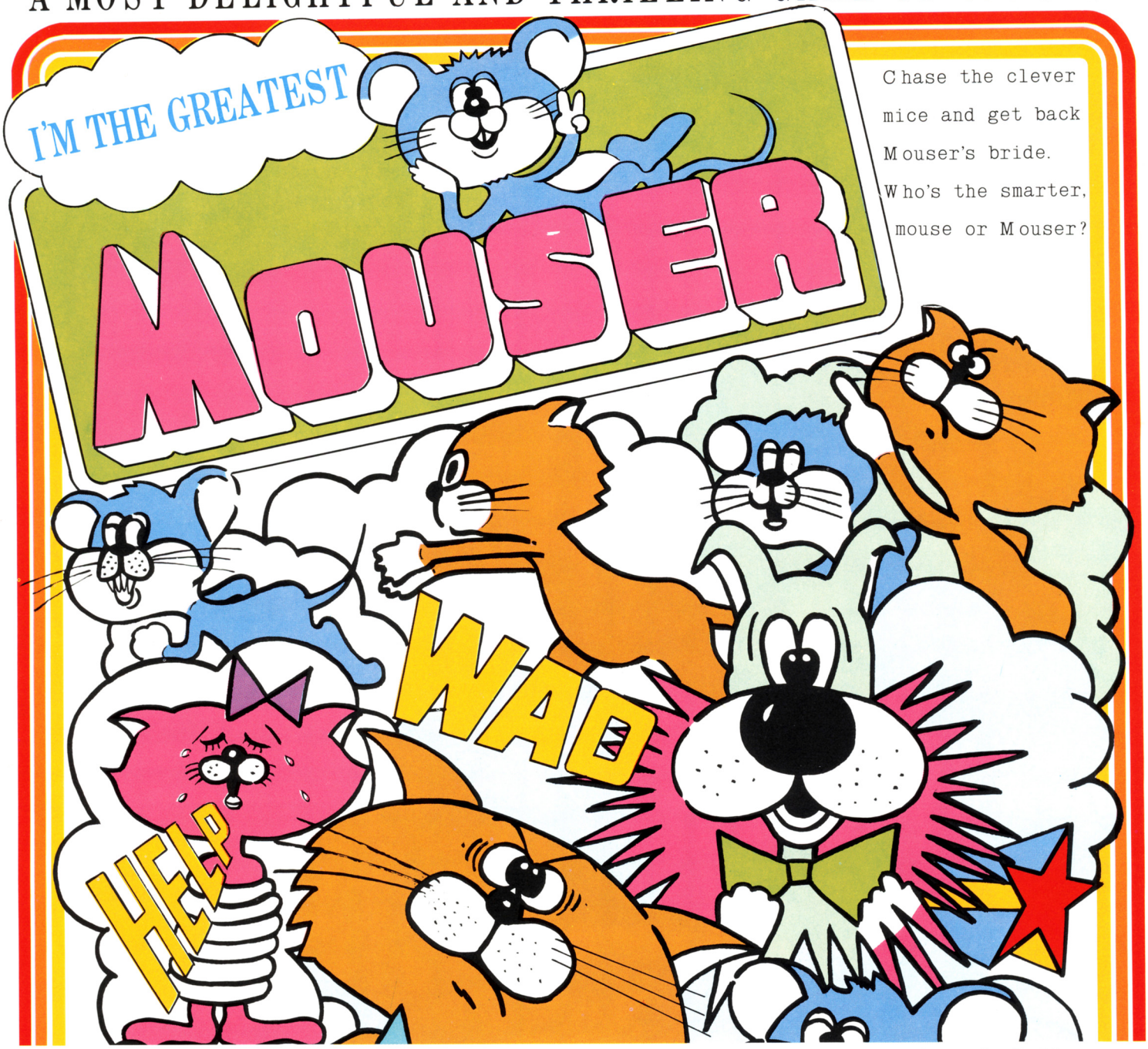

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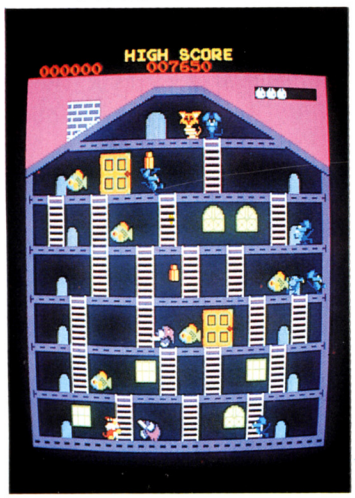

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say that in an arcade that did not also have novelty games, an operator should have between 60-70 percent videos, 20 percent pinballs, and 10 percent kiddie rides.

Q. Do you think food should be served in arcades?
A. Yes and no. Yes, if you're going to have a theme-oriented center, a full concept, some kind of animation or film work with a wide-screen TV.

Yes, you can serve food on a specific basis; otherwise, keep away from it. Totally keep away from it—to the extent of not even allowing food in the arcade.

I just noticed for example, an arcade in northern California which has about 80 machines, graphics on the walls, and is fully carpeted. They became very successful and bought the shop next door, cut a hole in the wall, and put in a food bar. That's OK because they've got a full theme behind them.

I would not really recommend, however, opening up a 20-30 machine arcade and having a food counter.

Q. It seems that teenage boys used to comprise most of an arcade's business. Do you think that has changed in recent months?
A. Definitely, even more so in the recent year or two with the development of better quality, more challenging games. *Pac-Man* began the era of appealing in earnest to the ladies, as well as to men, and about time, too.

I think now that the mix is changing. It's not just kids anymore, but more adults and more families, especially in theme-oriented arcades.

These are not just arcades, but places to eat and watch the show. There are quiet rooms where parents can relax while the kids go off to play the games. More and more young families are attending arcades—even the strip and mall arcades.

I've seen more and more adults in business suits and ladies dressed very nicely in addition to the teenagers playing the games.

Let's face it; the games are very challenging and a perfectly harmless recreational hobby.

Q. What can arcade consultants offer an operator that he doesn't already know? Is your business mostly for new owners?
A. Consultants can offer a more broad experience and offer knowledge of what is happening in the industry.

You shouldn't restrict yourself to your own beliefs, but leave yourself open to new ideas and hear as many opinions as possible.

When I come up with an idea to open an arcade or do a promotion for an arcade or a manufacturer, it might be an idea that I've seen somewhere else that's worked. It might not be my own idea specifically. I've kept these ideas in mind.

I subscribe to a news clipping service and to a TV clipping service to keep up with industry events. Add all of that up and you gain experience and knowledge which are the best things an arcade consultant can sell an operator.

Too many people today read about the coin-op industry and want to open an arcade, thinking that they will make a fortune. Those people have no knowledge, no way of knowing about arcades or what they are. And they need someone who does.

Let's face it. If they want some accounting work done, they hire an accountant. If they want some legal work done, they get an attorney. If they don't know about something, they should get someone who does. •

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tonight's arcade special:

All You Can Play

by bill kurtz

Some restaurants feature "All You Can Eat" specials. And some saloons have open bar nights with "All You Can Drink."

Well, the Wonderland Arcade in Cleveland's Eastgate Coliseum has an "All You Can Play" night.

For five hours, from 7 p.m. until midnight every Wednesday, players pay a $5 cover charge to get into the arcade, where all 106 machines are set on free play.

And for players who don't think there's enough to hold their interest for five hours, Wonderland has another "All You Can Play" deal for $3 admission from 3 to 6:30 p.m. Wednesdays.

During the summer, when school is out, the arcade is usually filled to capacity, with many players turned away at the door because of the crowd inside.

Jeff Siegel, of Wonderland, said up to 220 players are allowed inside, or about two for every game. Each player is counted on a hand counter when he pays his admission, so the arcade can keep track of how many people are inside.

Wonderland, in business for about two years, has run the "All You Can Play" promotion almost since it opened. Although the arcade does very little advertising, the word has certainly gotten around about Wednesday nights there, judging by the crowds.

Game set-up

Siegel said it takes about 25 minutes to set up all of the games for the evening, so the arcade is closed for the half-hour before the "All You Can Play" begins. Some of the machines take longer to set up than others, though.

Jeff Siegel needs little advertising for the 'All You Can Play' special. During the summer, players are turned away at the door because of the crowd inside.

While some manufacturers include a free play switch on their games, not all of them do. So two or three attendants must walk from game to game and post credits (up to 99 on some videos) on the machines without free play.

Many of the games have a credit limit (most pinballs, for example, have a 40 credit limit and come preset from the factory on a 20 game lock) and can quickly run down in an hour or two. So attendants keep walking around the arcade, checking that all of the games have plenty of credits.

Wonderland also has 10 pool tables which are included in the "All You Can Play" deal. This alone is well worth the price of admission, since the tables normally go for $4.75 for just one hour.

The only games that aren't set on free play are the six *Skee Ball* lanes. Because these machines dispense tickets which can be redeemed for prizes, they aren't included in the deal, since players could simply spend several hours winning stacks of prize tickets.

Wonderland is part of Eastgate Coliseum's large recreation complex, which includes a 50-lane bowling alley, swimming pool, lounge, snack bar, and pizza parlor.

For players who want to spend only a short time playing games on Wednesdays, there are a dozen more machines outside of the arcade in the bowling alley area.

Young players

But most players still head for Wonderland, especially young children and teens.

Many parents drop their youngsters off with $5—Wonderland is a very cheap babysitter for five hours.

Still, the 14 to 19 year olds are the largest group of players, the same people who come to Wonderland on other nights.

The admission price always stays at $5—even for players who come in at 11:30. While there might be a shorter line if the admission fee dropped as the evening went on (for instance, $4 at 8 p.m., $3 at 9 p.m., etc.), a flat admission rate simplifies bookkeeping and player arguments.

For the hard-core video player, the "All You Can Play" night is ideal. With today's video games designed so a player must drop in 20, 30, or more quarters before he can feel confident on the game, Wednesday night at Wonderland lets players get a lot of practice on the machine.

And for the novice player who's not sure which games he might like, "All You Can Play" offers him the chance to do a lot of experimenting for very little money.

One added advantage of "All You Can Play" at Wonderland is that the arcade is a test location. Players can try out the latest games practically free, and the manufacturers can look at the appeal of their new games to players who might never have tried the machine if they had to put a quarter into it.

Bargain videos

But there are also older games there, games like *Deluxe Space Invaders* and *Asteroids*, most of them in Wonderland's "Bargain Arcade" section, where the machines normally give two games for a quarter.

And Wonderland has an even better deal for school age bowlers who participate in Wednesday bowling leagues—they get into the early session free.

Even for $5, giving players the chance to play unlimited games for about $1 an hour is a great way to get players into your arcade and to try new games—which they just might drop quarters into the rest of the week. •

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Promotion Places Fernandez on Honor Roll

By Christopher Fuqua

It's impossible to conduct business successfully if you're at odds with the community you serve. However, scores of video entertainment businesses nationwide currently face this problem. One leader in the entertainment field, though, is successfully recruiting the support of all members of the communities it serves.

Fernandez' Fun Factory, based in Honolulu, Hawaii, with operations throughout the U.S. including Missouri, Texas, and Michigan, is a company perceived favorably in each community it serves. The reason? Unique and extremely effective promotions benefit both the company and the community, according to Fun Factory Chairman of the Board Kane (pronounced Connie) Fernandez.

The company's best promotion to date—the "honor roll" promotion—has gained complete community support because, Kane explains, it promotes education.

The honor roll promotion works like this: Television advertising begins around the time most schools issue report cards. Students achieving all Bs on their report cards, the ads proclaim, will receive five free tokens; for all As, 10 tokens. To receive the tokens, students must bring their report cards to the Fun Factory for verification.

Linda Fernandez, president of the company, came up with the honor roll idea. When considering new ideas, Linda bases her decisions on promotional reach. Promotions, she explains, must reach the most people possible since Fun Factory operation centers around complete family entertainment.

Referring to the honor roll promotion, she says, "Kids are terrific. Encouraging them (to do well in school) is better for everyone."

Immediate rewards

"I think any reward you give a kid for doing better in school helps to motivate him," Kane believes. However, he's realistic about the promotion. "I don't believe a C (achieving) kid will go out tomorrow and get As for free tokens. But it all helps. It helps the borderline kid who has all Bs and maybe one C-plus to work harder."

Kane believes younger students do not relate educational achievement to later life rewards. They need immediate rewards for scholastic achievement, he says. The honor roll promotion provides at least one immediate reward.

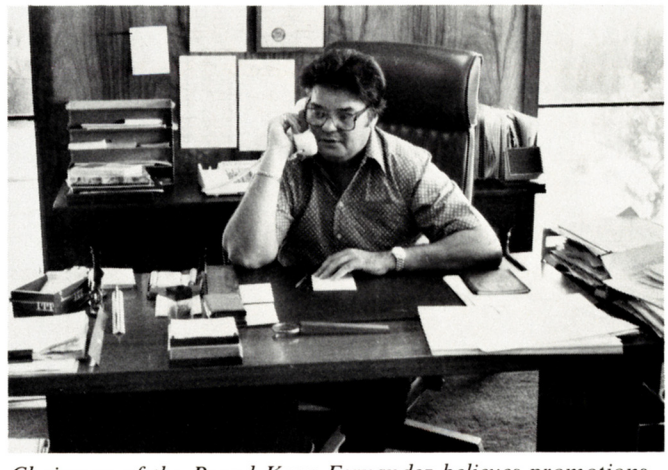
While the promotion has been overwhelmingly successful, the key has been advertising—heavy advertising. Fun Factory management believes television is the best medium for its promotions. Most advertisements are placed during family shows or afternoon cartoons.

"We're promotional minded and always interested in coming up with good marketing ideas," Kane continues. "We also like the things the community perceives as good. We thought (the honor roll) would appeal to all segments of the community: the kids, the parents, and the schools."

So far, management has been right. In fact, he asserts, the primary motivation for the honor roll campaign is good community relations.

"We wanted to do something good for our business, our customers, and our community," Kane contends. Other Fun Factory community-minded promotions have included free play days for participants in community Big Brother/Big Sister programs.

Youths need immediate rewards, such as free tokens, for scholastic achievement.



Chairman of the Board Kane Fernandez believes promotions not only help the community, but his business as well.

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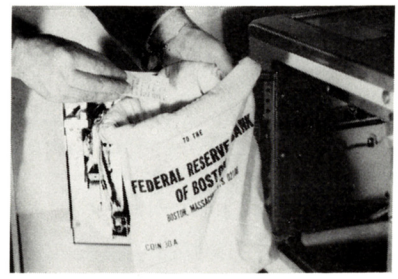

Step Two

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Step Three

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Successful PR

"We feel an obligation to give something back to the community," Linda explains. That driving force has served two purposes: good public relations and increased profits.

"In the large markets," Kane continues, "we gave away a lot of tokens, but it generated income and focus." In Kansas City, more than 18,000 tokens were given out during the last promotion.

One accomplishment of the campaign has been to focus attention on the Fun Factory, geographically expanding customer reach. "Getting the customer to the business the first time is always the hardest thing," Kane explains. "But after the first time, they know where it is and they come back. In Kalamazoo, Michigan, one kid said his dad drove him 15 miles to get to the store. Getting the customer in the first time is important to any business." And advertising is the key—but it is expensive. Kane credits Linda with pushing the honor roll. "She had the conviction to spend the money for the promotion." He's glad she did.

The campaign hasn't come off without a few problems, though. Kane explains, "The only real problem was that a couple of stores were deluged the day after report cards came out. They had to pull extra people in to help." Now management is prepared for the onslaught of achieving customers.

The honor roll promotion gained community support because it promotes education.

Community relations

Another problem has been accommodating schools with differing report periods. However, special arrangements have been made to reward those students also.

"In the beginning," Kane recalls, "some school officials were suspicious. But after they saw we were on the level with the promotion, everything was OK."

For now, the Fernandezes will continue the honor roll promotion because, Linda explains, "each Fun Factory is a part of the community. We're not a franchise. Blood, sweat, and tears go into everything we do."

In 1983, eight to 12 Fun Factories are under consideration for construction in the continental U.S. and establishing two new stores in Hawaii is being considered.

"The difference between us and others," Linda asserts, "is quality all the way down the line, from construction (each Fun Factory averages 6,000 square feet) to management to the games themselves." Both Kane and Linda believe that by putting community interest first in their business operation, the Fun Factory is able to stay ahead of the game. And the honor roll is only one method they employ in achieving company goals. •

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Arcade on wheels:

Videos roll into town

By Judith Ann Spiwak

What could be parked in front of your home that's lemon yellow on the outside, with bright colored lights, ghosts, and monsters on the inside?

It's the Pac Van Arcade-On-Wheels, of course!

A unique form of entertainment, Pac Van houses 10 popular mini-type arcade games and is located in the Bethesda, Maryland area.

Created by Bette DeYoung Forman, Pac Van provides the challenge of *Galaga*, *Centipede*, *Turbo*, *Stargate*, *Eagle*, *Gorf*, *Donkey Kong Junior*, *Blue Print*, and two *Ms. Pac-Mans*.

When asked if she's an expert arcade game player, Forman laughed. "I wish I were! But, I find them frustrating and can only play three or four games really well, with *Blue Print* being my favorite."

Comfortably accommodating 20 people, this refurbished school bus, appropriately decorated with colorful *Pac-Man* designs, is self-contained with climate control, as well as its own generator.

This two-month-old traveling arcade is driven exclusively by Forman, the enterprising owner and operator. While based in Bethesda, Pac Van will travel anywhere, anytime.

Interestingly, Pac Van is parked on a public street in Bethesda every Monday through Friday from 11 a.m. to 2 p.m. Situated between Walter Johnson High School and a complex of high-rise office buildings, the van attracts passing motorists who join the lunch crowd in enjoying a unique diversion from their busy day.

Calling her full time business a labor of love, Forman supervised four parties on Thanksgiving Day and provided this unusual treat to a lucky family on Christmas morning.

In addition to supplying on-location arcade excitement for birthdays, picnics, fund raisers, and bar and bat mitzvahs, Forman also rents individual games overnight or for the length of a party. As party favors, *Pac-Man* key chains and candy holders are available.

"Pac Van Arcade-On-Wheels is especially wonderful for children eight years and older," Forman explained, "because the arcade games encourage hand and eye coordination."

Forman's two teenage sons help supervise the traveling Pac Van when they're on vacation from school, and they enjoy the work.

After running the gamut from owning a secretarial service to working in various sales positions during the past eight years, Forman decided to totally change her career image. Therefore, in order to keep abreast of the coin-op industry, she regularly attends seminars and expos.

"This venture is scary, risky, and exhausting, but I'm loving every minute of it," she commented. "I especially enjoy watching the startled expressions and smiles of the people seeing me drive down the street or pull into someone's driveway.

Positive results

"Having received an incredibly positive response so far," she explained, "I plan to purchase a second bus in the near future, which will operate throughout the Baltimore area." •

When driving her Pac Van, Forman especially likes to look at the startled expressions of people seeing the arcade for the first time.

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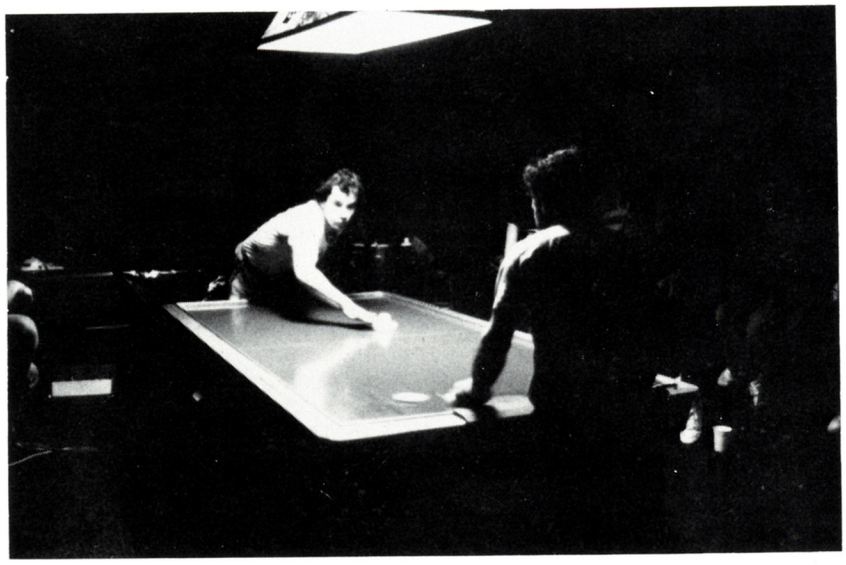


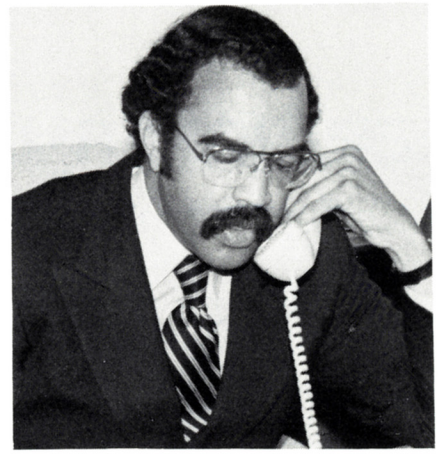
Jesse Douty of Philadelphia (far side) and Mark Robbins of Boulder, Colorado, (near side) finished first and second respectively in the pro division of the **1983 U.S. Air-Table-Hockey Championship** where Douty claimed his seventh national title. Placing first in the women's division was Barbara Marquis of Houston.

Tournament players competed for more than $3,000 in cash and prizes at Barney's Game Room in Houston. Sponsors for the tournament included Air-Table-Hockey, the U.S. Air-Table-Hockey Association, and Barney's.

Wizard's Castle fulfilled requests from participating athletes in the 1983 Molson's Tennis Challenge, to supply their favorite games "backstage" at Maple Leaf Gardens, in Toronto, during a recent tournament there.

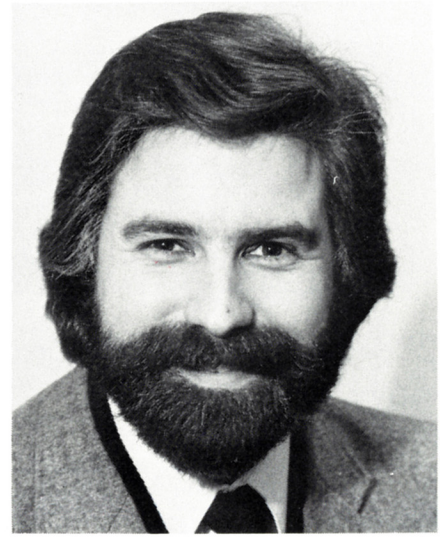
World class tennis stars Jimmy Connors (right), Peter McNamara Gene Mayer, and others relax between matches, playing such favorites as *Donkey Kong Junior*, *Tempest*, *Ms. Pac-Man*, and *Asteroids*. Michael Cohl of Concert Productions International is also pictured.

The Wizard's Castle private arcade proved more popular than even the giant TV movies or the personal chefs who were brought in to cook the athletes' favorite foods.



Robert E. Lloyd, executive vice president and general manager of **Data East USA**, has announced the appointment of **Edrick L. Haggans** as marketing manager of the Santa Clara, California-based firm which produces interchangeable coin-operated video games.

With a strong background in marketing and product promotion in the semiconductor equipment and communications industries, Haggan's skills will be utilized in game testing, market research, product planning, advertising, and company PR.



Jim Pierce has been named executive vice president at **Digital Controls Inc.** Prior to his appointment, Pierce served for 10 years in sales management for companies in the semiconductor industry before joining Digital Controls in 1982 as an internal consultant.

Fred Benschine, who also joined the company in 1982, has been promoted to vice president of operations, and **Moira Shanahan** to manager of inside sales and marketing.

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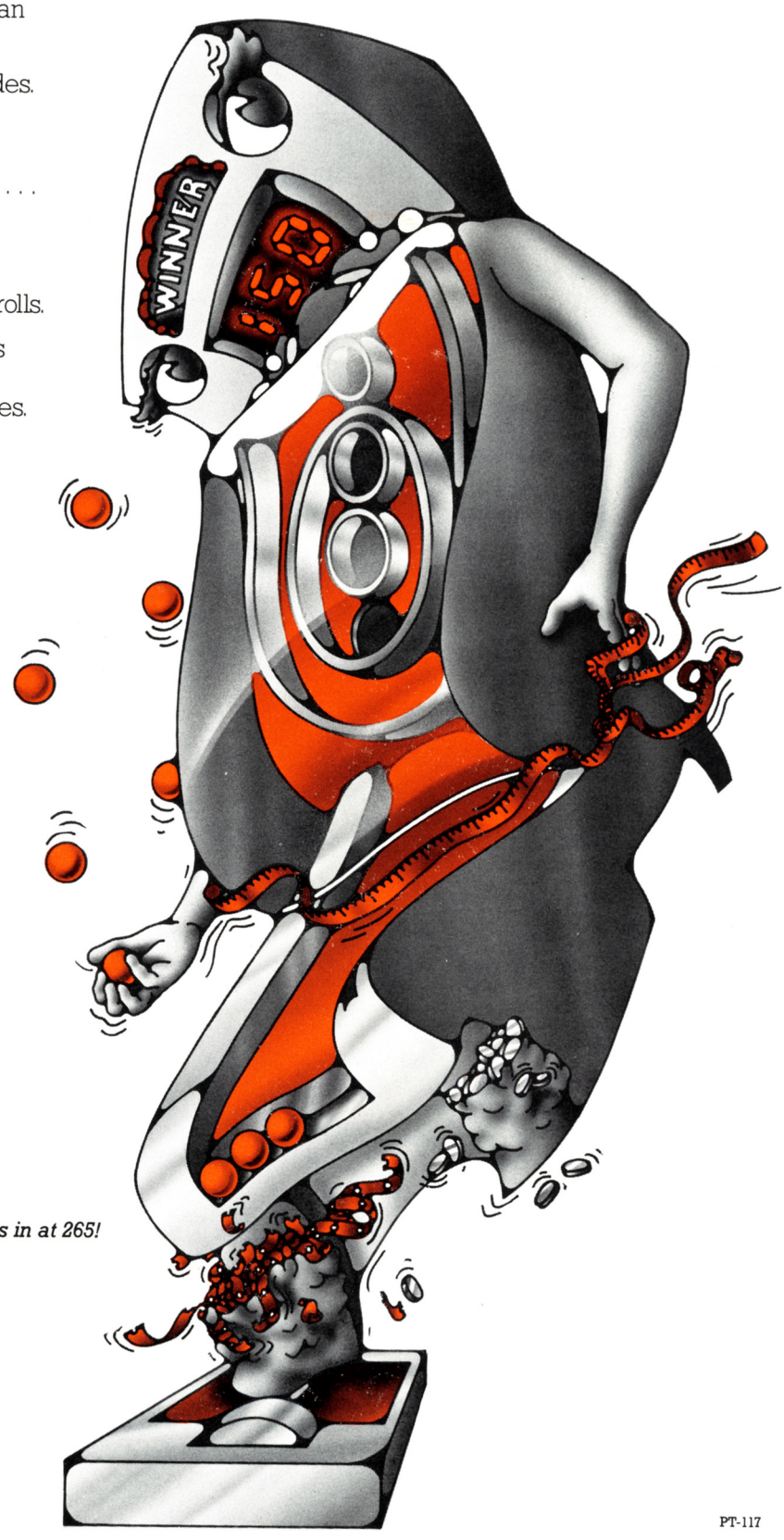

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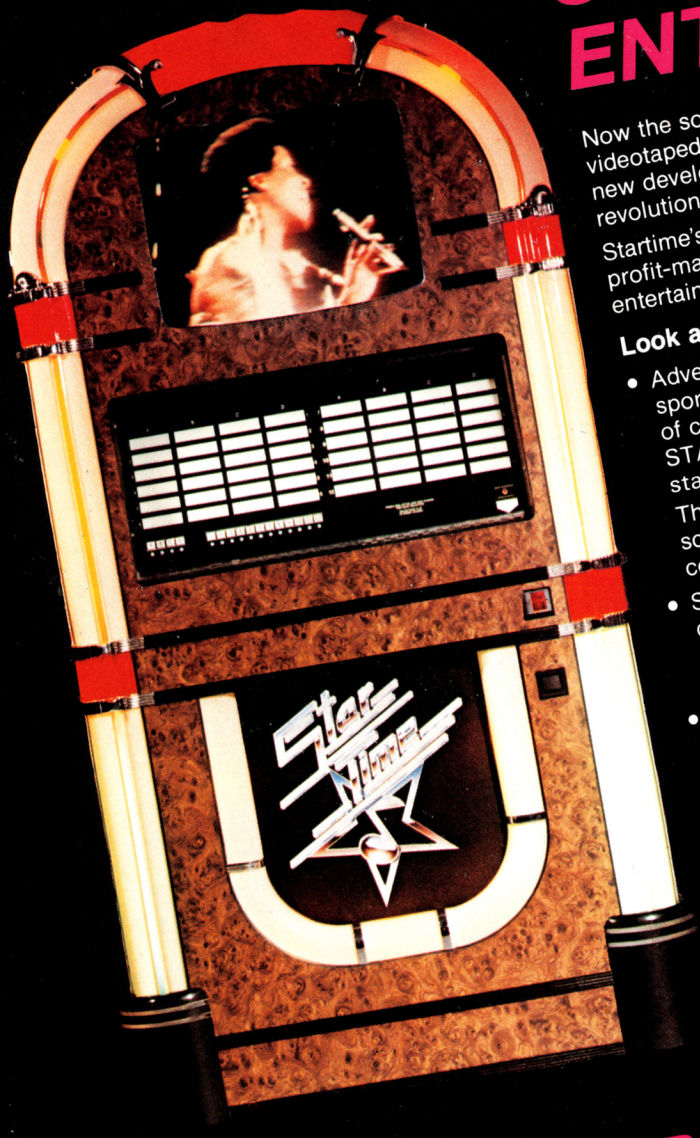

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SHADOWBOXING MUNICIPAL REGULATIONS

BY RUFUS KING

Unlike most retail businesses, the coin-operated game industry (bona fide vendors of entertainment and amusement) is judged mainly by who sells its products to the public and the atmosphere in which individual sales are made, i.e., by game locations.

As was related in a prior article, (See *Play Meter*, April 1, p. 36.) because of an industry default in the *Mesquite* case, the United States Supreme Court has established that anyone even vaguely "connected" with any "criminal element" can be prohibited by regulatory authorities from becoming a coin game operator anywhere in the nation.

That ruling was a grievous injury, and marks the industry with a special stigma, a permanent certification that even the most upstanding amusement-only game location or well-run arcade is prone to becoming a haven for gangsters and other evildoers.

Mesquite was caused by a lack of coordination and communication that seems still to exist on another front in the amusement-only segment. Everyone—manufacturer, distributor, and operator alike, has a large stake in protecting the industry from operators and operations that do indeed provoke and offend.

No amount of rosy image building and public relations hype will offset locations that (as was charged recently in New York City) sell drugs, or the greedy operator who crowds too close to schools and too noisily into quiet residential neighborhoods, let alone the fast-buck opportunists who won't comply with *any* regulations or pay any license fees, and the promoters of criminal gambling enterprises.

So there is, in fact, a close community of interest between the new breed of arcade and route operator, substantial corporate entities, and clean-cut young businessmen and businesswomen who are supplanting the heavy-lidded types of another era, and local regulatory authorities. And the same is true of amusement-only manufacturers and their satellite distributors.

There has always been concern in some quarters that direct efforts by the industry itself to police operators and locations might run afoul of restraint-of-trade and antitrust laws (possibly a legitimate worry with respect to lawful conduct that is merely prejudicial to an optimum industry image, but a cynical and silly fear when it comes to urging full compliance with local regulations and resisting criminal gambling promotion).

In this connection, indeed, a recent U.S. Supreme Court case has held that *a municipal government itself* may be guilty of federal anti-trust violations if it uses its governmental powers to discriminate unfairly in economic regulations. This ruling could protect the coin-machine industry against some regulatory abuses such as exorbitant taxes and fees, or wholly irrational classifications.

Regulating coin-ops

But be that as it may, it must be recognized that in regulating coin-operated games under their general police powers, local governments can often do exactly what the industry ought sometimes to be doing for itself. Though occasionally an adversary, the town council may also be a most valuable ally for those who really care about this industry's image.

Long beore ADMA and AGMA, some of the amusement-only manufacturers had commenced paying attention to local regulatory problems. Coin-machine ordinances in major cities like Los Angeles, New York, and Chicago were court tested and adjusted by amendment to allow amusement-only games while keeping illegal activities and equipment out. Representative code provisions from cities and counties of various sizes had been collected and analyzed over the years, and negotiations and litigation with local authorities were being continually monitored all over the country.

The last municipal ordinance victory before ADMA and the *Mesquite* reversal, the *Wnek* case in New York,

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was won in December 1980. (The first industry defeat, being also *AGMA's* litigation, was the unfavorable decision handed down in the *Brockton* case, in Massachusetts in January 1982, now on appeal, with the attorney general of Massachusetts joining the city of Brockton to oppose the industry's position.)

By 1981 the new wave of local restrictions generated by resistance to video games began gaining momentum, and it became apparent that some effective industry response ought to be developed as rapidly as possible. Basic policy decisions needed to be made, beyond the threshold head-in-sand position that *no* regulations should be accepted anywhere.

What role, if any, should the industry urge for controls by zoning as opposed to licensing? If by licensing, who should be licensed—distributor, arcade, route operator, location owner? And what sort of terms or qualifications should be suggested? What about inspection, by model or at the distributor or location level? Should each machine be tagged, or each premise specially identified? Could preemptive state laws or state licensing (already in operation in a number of states) alleviate local problems? And what level of license fees or taxation (on operators, locations, machines, or receipts) could be reasonably tolerated?

Model ordinance

Even the development of preamble language for local ordinances needed careful attention. In the old days, coin-machine enactments often commenced with intemperate statements about the wickedness of the industry and the evil effects of its products. Should this be offset by some recitation of the virtues of the new video games? Should preamble language acknowledge *any* problem? Would such an acknowledgement clarify what the ordinance-drafters intended, if there were later court tests? And so forth.

The end-product of studying these issues, and making thoughtful decisions about them, should have been a policy position, probably different for arcades and individual locations, coupled with development of expertly-drawn model ordinance language or possibly a complete model ordinance with explanatory commentary.

The author's own inclinations were toward: (1) a stated basic approach that the industry, though it could probably win most anti-regulation fights

in court (before *Mesquite*), acknowledge the possibility of trouble spots in some localities and possible adjustment difficulties because of the videogame explosion, and be willing to cooperate with municipal regulators in seeking fair and reasonable solutions where response is actually called for by some special local conditions; (2) licensing, which can deal with individual problems more accurately and fairly than zoning which restricts everyone alike; (3) direct regulatory control of locations, with the sanctions of suspension or revocation and machine seizure, as well as the power of nuisance abatement, so regulators could pinpoint individual trouble spots; (4) state or local inspection and approval by model, as the best protection against not only "hot" equipment but rip-offs and fraud schemes as well; and (5) a careful preamble statement stressing the rights of patrons to have access to coin-operated amusement games combined with a legislative intent to deal directly with individual trouble spots rather than penalize all game operations.

However, with the advent of ADMA, AGMA, and AVMDA, and the belated awakening of AMOA, the industry response to this most important of all its problems began to resemble Benchley's proverbial Indian who leapt on his horse and galloped off in all directions.

On the one hand, some newcomers began proclaiming discoveries of *samples* from among their own local ordinances, disregarding the enormous variety in thousands of municipal codes, as models for all purposes in all jurisdictions. On the other hand, old-style leaders kept insisting that *no* regulation should be acknowledged, or even discussed, on the theory that if the industry remained silent, local regulatory problems would somehow simply go away (though possibly some of these no-regulation enthusiasts were also speaking for gray area gambling promoters, who always prosper most in chaos).

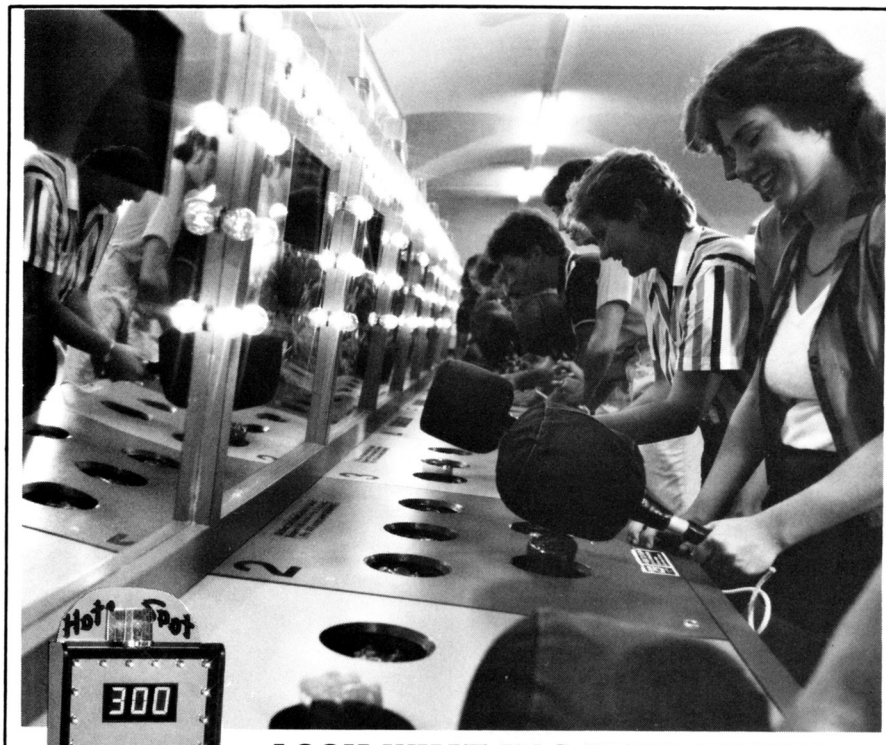
Initiative lost

Studies, memoranda, drafts, and commentaries which had already been prepared for ADMA were shelved. Professional cooperation with national associations facing some of the industry's problems in this field from other viewpoints, such as the National Association of Municipal Law Officers, the National Association of District Attorneys, and the International Institute of City Clerks, was terminated. ADMA seemed to emerge as leader and chief promoter of the no-action-no-regulation faction, squandering a precious year squabbling with AVMDA and AMOA over scattershot public relations programs, and eventually sponsoring pep talks for industry lawyers on how to ingratiate hostile local authorities by approaching them in a friendly manner.

Excellent beginnings such as the Edelman manual and the Atari community relations film have been allowed to languish for want of adequate implementation.

Only time will tell how much damage has resulted from this lack of direction and determination, and no one will ever know what *could* have been achieved by an effective response to the regulatory challenge. The initiative has been lost; it will not be regained by mere exhortations and picking up drink tabs. •

Rufus King, a Washington lawyer, has long served the amusement-only coin machine industry and is a leading legal and legislative expert in this field.



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Diverse equipment, but no breakthrough at AOE

By Roger C. Sharpe

It's hard to believe that the AOE has just enjoyed its fourth outing and that the convention has become firmly established as a yearly event. Manufacturers can display equipment which was not ready for the winter AMOA, bring back modified or enhanced models, as well as spotlight endeavors which portend the potential direction.

Zaccaria's three-dimensional maze game, Money Money, *may have potential.*

Mad Planets *by Gottlieb is fast paced and colorful, but it may suffer from images which are too big proportionately to the screen.*

Add to that an incredibly full calendar of seminars and conferences where industry members can exchange ideas and become more aware of general business concerns, and you have to commend the AOE for coming so far in such a short time.

Taking place when the industry is beset by decreased revenues, reduced production runs, and the glut of home game systems, the show confirmed that times aren't what they once were. (But who really believes that the incredible growth could continue at an accelerated pace forever?)

Manufacturers are broadening their scope of equipment as a way to create some excitement in the marketplace and make the business more than just a single product category.

In many ways, the AOE provided some answers as to how things will evolve in the coming months, by offering proof that we are, indeed, in the midst of a transitional stage at all levels.

Three tier effect

Operators are filled to the gills with equipment that, for the most part, hasn't outlived its usefulness. The distribution channel has almost reached saturation as to the tapping of facilities which might have the same impact as the mall locations of the past two decades. And manufacturers, caught in a vicious cycle of over-inflated production schedules created to fill the demand begun in the last one and a half years, now have to scale down operating procedures without appreciably affecting design creativity or product quality.

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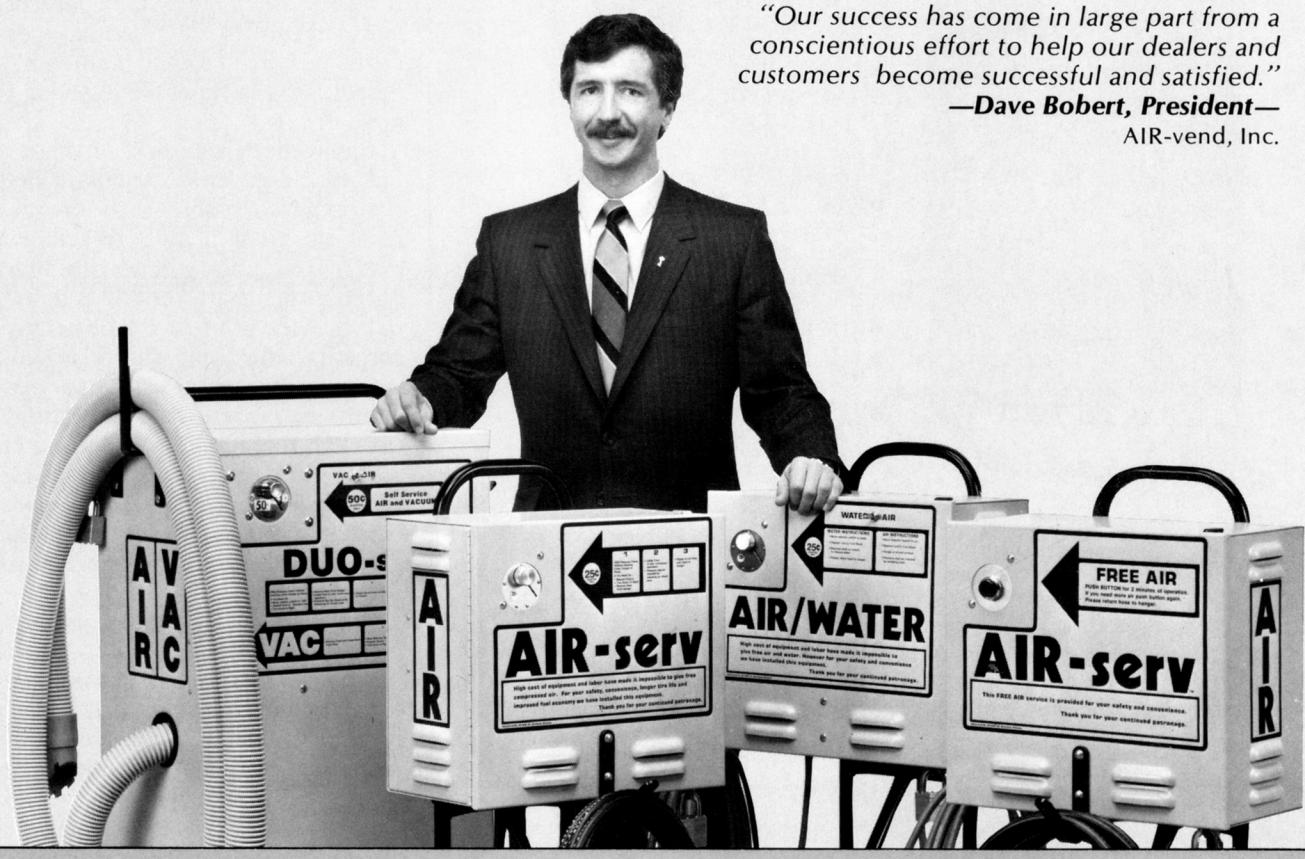

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Far from a no-win situation, the result will be a solidifying of those companies which can alter their business practices accordingly, a necessary evaporation of companies not able to compete on a viable level (possibly even the combination of some to form a more stable presence), and a return to a limited number of fairly even producers who are able to perpetuate the flow. We're seeing this now.

Call it the "shake-out" or whatever, but each convention seems to find a few exhibitors absent and removed from the total picture. Whether the eventual number will be one or two dozen rather than 40 or 50 is immaterial since the product will be better, by necessity, and competition keener.

It was with these and a variety of other views that I walked the aisles of the O'Hare Expo Center. At first I felt a sense of disappointment that more breakthroughs weren't in evidence. I thought that the videodisc might have been emphasized a bit more than it was.

Surprisingly, a number of manufacturers were going back to the roots of the business by displaying more novelty equipment as well as a number of pinball machines—with even some variations here to keep this medium alive.

The big news was Cinematronics' introduction of a videodisc game—in a conventional upright video cabinet—that brings cartoon animation to life and is representative of a possible direction coin-op can take. Many industry members at the show, however, do not want to believe that this achievement is a viable product that could well be on the streets this summer.

Attendees questioned aspects of the play and the continuity of images on screen, but many of these observations are not really issues since the game on display still has some "tweaking" to go through before it's ready for the general public.

Future technology

What is important to understand about this game development is that it does represent some portion of the future. The technology being studied and applied in numerous different guises will make this kind of entertainment a staple in the arcade as well as in the home.

For me it was an awakening only because I had never considered animation, but rather the more true-to-

life filming of some situation or event with which players could then interact. The use of animation suddenly opened my imagination to far grander efforts of fantasy that have got to be a factor down the road.

Those who think that players won't respond to this type of entertainment because it's not as "real" as the video we've been used to should take a look at the opening scene of *Dragon's Lair*. The leading character swings from one burning rope to another before getting to the next scene which is somehow more engrossing than similar action in *Jungle Hunt* or even the home cart, *Pitfall*.

The dimensionality and sight of the animated videodisc surpass these other efforts only because it's more involving by the storyline and screen images alone. Of course, there are some weaknesses to the game and its responsiveness including "dead" spaces in-between some scenes. But when these factors are overcome, this solid package is going to put this machine into the spotlight and may well serve to speed up competitive entries into the marketplace.

Other than this effort, the AOE brought back the kind of conversation I have come to expect from conventions in general when things are fairly even and well distributed. If you've attended any show where the concensus is mixed, you've undoubtedly experienced the following type of exchange: "So, what do you see that you like?"

Whatever your response, if it's not what your questioner wants to hear, the result is the comeback: "Did you see so-and-so's such-and-such machine? It didn't look too bad."

This is the game he is unsure of and what he's looking for is as much advice and feedback in a few short days so that he can make some decision whether this is a pass or a take.

Then there are those who want the overviews and a rundown of top picks to see if the general impressions are holding true to form from one person to another.

Transitional show

Accepting that this was a transitional show geared to display equipment planned to take us through the beginning of summer at least, before the push begins for the AMOA, I saw some variations on themes and a few departures from the norm that might be solid draws.

But I found no runaway best sellers that offer a lengthy challenge or result in big production run numbers or months of activity. There were strong games that should lead the way for the coming months, but none that might lead to a succession of knock-offs or imitators other than *Dragon's Lair*.

The news could be seen in the diversity of equipment as well as the spread of conversions for existing models including pinballs. The Gottlieb booth featured demonstrations on the simplicity of converting pinball machines via the plugging in of a complete playfield, game and sound PROMs, new backglass, and other printed information.

Whether this innovative approach proves to be a viable option for pinball, or takes away from the profit margin on sales enough to affect game design remains to be seen. But since flipper games have been fighting an uphill battle, the time may be right to give operators this choice, especially if they've moved away from this coin-op attraction.

Gottlieb also offered some remakes that have been subtly refined for the present with *Royal Flush* and *Orbit*

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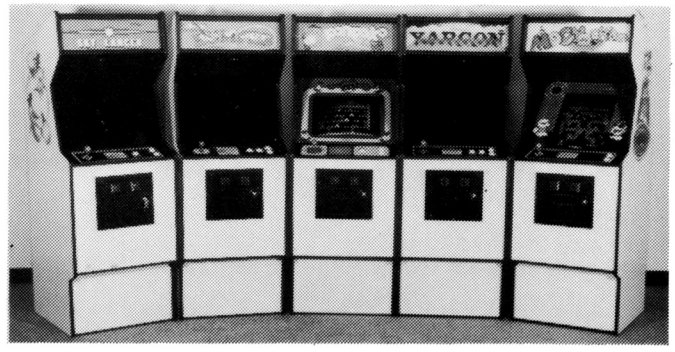

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making comeback tries. Bally brought back *Baby Pac-Man* as a neat two-player and the baseball-inspired *Grand Slam* that's a good playing effort.

Meanwhile Williams had its *Defender* pin geared up, along with *Time Fantasy* which is a straightforward no-frills design with plenty of action. But it was its two-player, head-to-head *Joust* which grabbed a fair share of attention since the concept hasn't really been tried for a number of years and might be novel enough to gain a following with today's players.

Loaded pins

Last, but not least, was Zaccaria's reappearance with two loaded machines that offer imaginative design and play action which almost had me forgetting how far pinball has slipped. Standing before the likes of *Pinball Champ* and *Soccer Kings*, it was easy to imagine the golden days when anything and the kitchen sink could be found on a multitude of pinball machines.

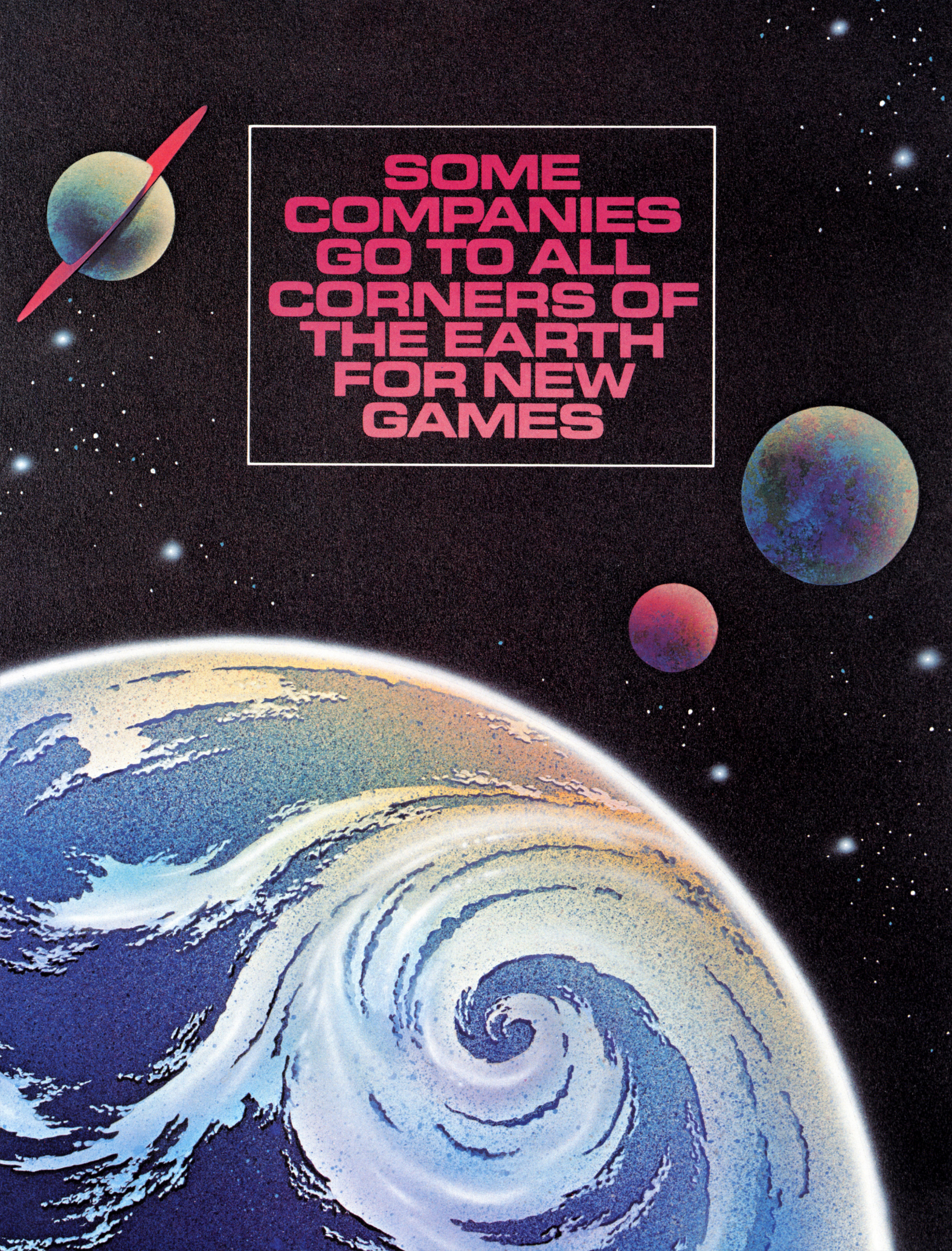
Now on to the main attractions and the models which, for me, tended to stand out from the norm. Even without its musical soundtrack, Centuri's *Gyruss* got my nod for the physical rush I felt while playing it. The game is a good one that should give this Florida company a bit of a roll following on the heels of its successful *Time Pilot*.

Sega's *Congo Bongo* also seems to provide that extra something in terms of graphics and effects although it's really a combination of a couple of games. It's not a dramatic departure, but rather a well-detailed package which should enjoy some measure of popularity on location.

Another interesting game is *Mad Planets* by Gottlieb which is fast paced and colorful, but might suffer from images which are too big proportionately to the size of the screen—although this may be the underlying strategy and challenge of the game. But it is a good effort that's well worth considering, given the product mix at any location and the types of games regular players might gravitate to.

Elsewhere, Bally's *Professor Pac-Man* hit me as a decent novelty piece that won't be for every location (But then how many games are?), and might signal the running out of *Pac-Man* derivatives for now. I can, however, see this game as a home cart for a younger audience.

At Williams, I really enjoyed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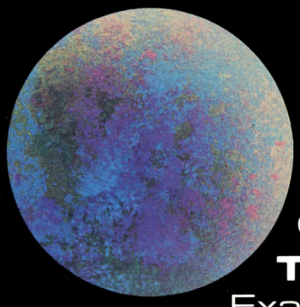

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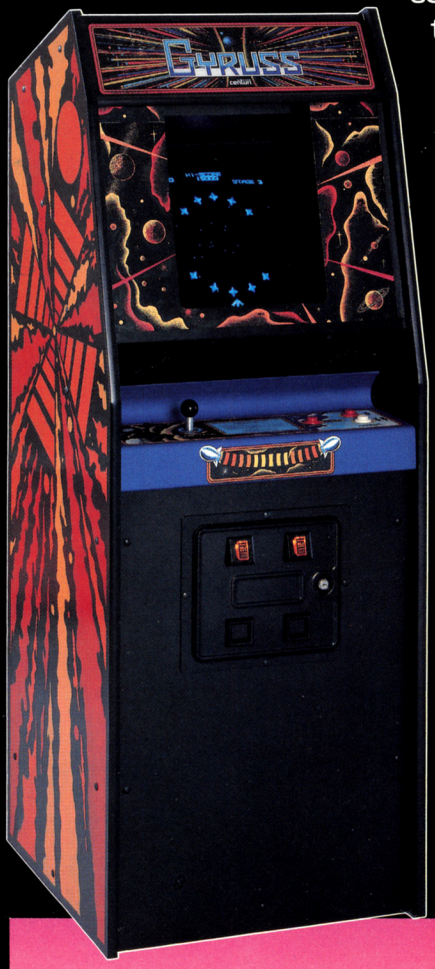

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Bubbles as a more simplistic variation on the *Robotron* theme, if that was the intent, which might just steal the thunder from the sinister *Sinistar* which is a very forceful game. I can see players in the inner city enjoying it.

TV promotion

Atari's *Food Fight* looks to be cute and captivating with some good visual effects and, of course, *Xevious*, which is heavily advertised by the company via television. This campaign could lead to more manufacturers going to the airwaves to hype a new release, rather than just hoping that players find it at a particular location where it might be buried among 30 other games.

Having some relationship to *Xevious* was the Namco booth where an update of Chicago Coins' old *Goalie* hockey game was shown. Namco's best efforts were at other companies' booths, not leaving them with much else to show. At Rock-Ola, *Rocket Racer* wasn't too bad a game with its variation on a theme that isn't going to blaze any new trails, while Zaccaria came up with a good three-dimensional maze game *Money Money* that looks to have some potential.

Konami's *Roc 'N Rope* is an intriguing variation on a theme as was its *Juno First*, appealing only because of its conventional action from top to bottom. The addition of *Cosmic Chasm* from Cinematronics was probably overshadowed by the company's videodisc game, which is a shame because the game offers some interesting play action and strategy, and more depth than might be apparent.

Bowlingo caught my eye only because I used to be something of a bowling fiend in my youth and could see a game like that in a basement of a house. *Chexx*, which created a stir at AMOA, has endured as a good arcade piece where different attractions are necessary for transient audiences.

Also falling into what might be considered a revival of sorts of the old arcade games (which may become a growing segment of the market because so many of today's players haven't experienced these kinds of ancient favorites), was Stern's *Mazer Blazer*, a simple gun game with a video screen that might just be a sleeper in the coin-op sweepstakes.

Interim stage

And those are my highlights of the AOE, representing a broad range of equipment for the coming months as well as some indications of just where game design might be headed. I tend to feel, however, that this is only an interim phase leading up to more dramatic departures from where the industry has been.

As for my personal picks from the show, I'd have to go with a fairly mixed bag of games including *Dragon's Lair, Gyruss, Mazer Blazer, Bubbles, Congo Bongo, Cosmic Chasm, Food Fight,* and *Mad Planets.*

Regarding pins, I like *Grand Slam* as a new piece (since *Defender* was on display at the AMOA as was *Baby Pac-Man*), *Royal Flush Deluxe*, and *Joust* only if it's promoted to take advantage of its inherent appeal. Otherwise it's a case of a good concept not maximized and relegated to bars, college locations, and the larger arcades or amusement parks with game rooms.

So there you have it. The three-day adventure offered some surprises and disappointments, but a great deal of satisfaction in knowing that the industry will not let up in product development and advancement. And that's good news for everyone. •

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CRITIC'S CORNER

By Roger C. Sharpe

Spring Break: A review of the season's selections

Much has been happening especially in light of the developments at the AOE where manufacturers geared up a host of models that will be hitting the streets in the coming weeks.

The fact remains, however, that the coin-op industry is still trying to find itself and firm up viable directions for future products. Because of this, the next few months should prove crucial in giving an indication of just where we'll be going in terms of design and the further tapping of the available technology.

What has to be realized is that yesterday's boom times have diminished considerably due to the saturation of the market with equipment and the fact that there just isn't the physical room anymore to accommodate the kind of production schedules companies have turned to in the past two years.

And so we find a situation where a strong model is going to have to fight for its share of the marketplace and runs may have to return to the notion of months rather than weeks and thousands of machines rather than tens of thousands. This is not discounting the increased emphasis on conversions or other variations on this theme, since we all have to understand and accept the unavoidable confrontation between what an operator can do with old equipment, via trade-ins or resales, vs. the placement of the newest machines.

It's a vicious cycle which is going to be a factor for at least the next six months to one and a half years—unless there are some new options such as the potential turning to the home for selling off games that have outlived their profitability. But this is a subject for another story.

What is interesting is the seemingly open-minded approach to coming out with a number of games that are returning to the old days of arcade-style equipment and that the time may be right to give players more playing options in their coin-op entertainment.

This can be found with the reasonable success of a game like *Chexx* or even the appearance of an updated gun game like Stern's *Mazer Blazer*. And the list doesn't stop there if you want to consider Williams' two-player *Joust* pinball, Bally's *Baby Pac-Man*, and other flipper games experiencing a slow but steady rebirth in today's market.

Defender

Almost anything, if done well, has a shot to gain the type of following necessary to turn the creation into something more than just a vain attempt at diversifying product lines.

The battle lines are becoming clearer as we approach the countdown to AMOA and the anticipated glut of even newer technologies and systems. The transition period is in full swing and those who may have been caught unaware just aren't students of the history of the business and the fact that cycles do exist no matter what the market, the games, or the economic conditions in the real world.

With this said as a brief preamble, how about some closer looks at recent models available as well as others to be released in the coming weeks.

Williams' *Defender*

Although there are still some who would discount the potential impact of pinball in today's market, the success and staying power of *Baby Pac-Man* hopefully has shown that there remains a share of the playing audience who will turn to flipper games if they are different and challenging. And Williams seems to believe this as well, given the release of *Warlok, Time Fantasy* (which we'll take a closer look at in an upcoming issue), the new head-to-head *Joust*, and *Defender*.

Unveiled at the AMOA, this two-player was overlooked at the AOE, but besides its imaginative tie-in with the video standout, the game does offer some surprises and well balanced action.

PLAYFIELD: There are four lanes at the top of the board which utilize the right flipper button for moving the appropriate lights and add up to bonus multiplier when completed. This leads down to two thumper bumpers which tend to cut down on potential "dead"

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rolls down to the bottom of the game, while a left side alley, covered by plastic artwork, provides access back to the top.

Farther over to the left is a narrow runway with a stationary target behind two freestanding drop targets, which are fronted by a top left flipper. At the right is an entry to a hidden captive ball chamber that plays an important role in the entire game. Move down and there are two slightly recessed stand-up targets before one reaches the side banks of five drop targets each, with five stand-ups behind each on the left and right.

In the center, hidden except for certain times during play, are two more freestanding drop targets. The bottom brings into play a right side release of captive balls down to the right flipper and a left side that incorporates an extra cabinet button for activating a kick-back kicker similar to the type recently used by Gottlieb on such games as *Volcano* and *Devil's Dare*.

Last is the inclusion of a right side gate for gaining a ball back to the plunger and a mini-post between the flippers for some extra play on a potentially "lost" ball down the middle.

ANALYSIS: Even for those who may have never become hardcore fans of the video version, *Defender* the pinball attempts to capitalize on the recognizability of the legendary game, complete with sound effects, graphics, and even the essence of play where baiters, landers, mutants, and all the rest are active in a flipper game that utilizes time in terms of what a player needs to do to maximize any shots. When the game is on, it's *on* and the player must hit the appropriate drop targets in complete "waves" before the counter-attack begins to take over.

Also in the arsenal is a stockpile of three smart bombs which can be used by pressing an extra button on the right side of the cabinet when it looks like there's no other way to keep up the pace.

So there's plenty of strategy, as well as good balance from side to side and top to bottom for the skilled as well as novice player. A long learning period of repeat play is necessary to fully understand all that's going on with *Defender*. It's not just a run-and-gun game with multiball play and pretty effects. Precision reverses along with good left to right and right to left access allow for a fairly open board of play and some fast paced action to advance through wave after wave, as well as build up dual multiplier values and high scoring possibilities.

GRAPHICS: The artwork is super with Williams going to a new style backglass that fortunately hasn't had an adverse reaction on the impact and depth of the graphics, which are ably carried through on the playfield using rich colors and good lighting. Add to this the sound effects, and *Defender* shows that much can still be done to upgrade pinball and make it a total sensory experience.

PLAY: As it stands, *Defender* is a solid three-ball game which can award players extra balls at preset wave limits as well as via scoring in extra ball areas. The settings here might be good at about 600,000 points to start followed by 1,200,000 points depending upon your percentaging and caliber of players. As for free play, an increase of 200,000 to 400,000 points per limit should be acceptable, and you might even consider bringing in an increased total level for a third setting if you want to give a bit more value to the game without diminishing its earning power.

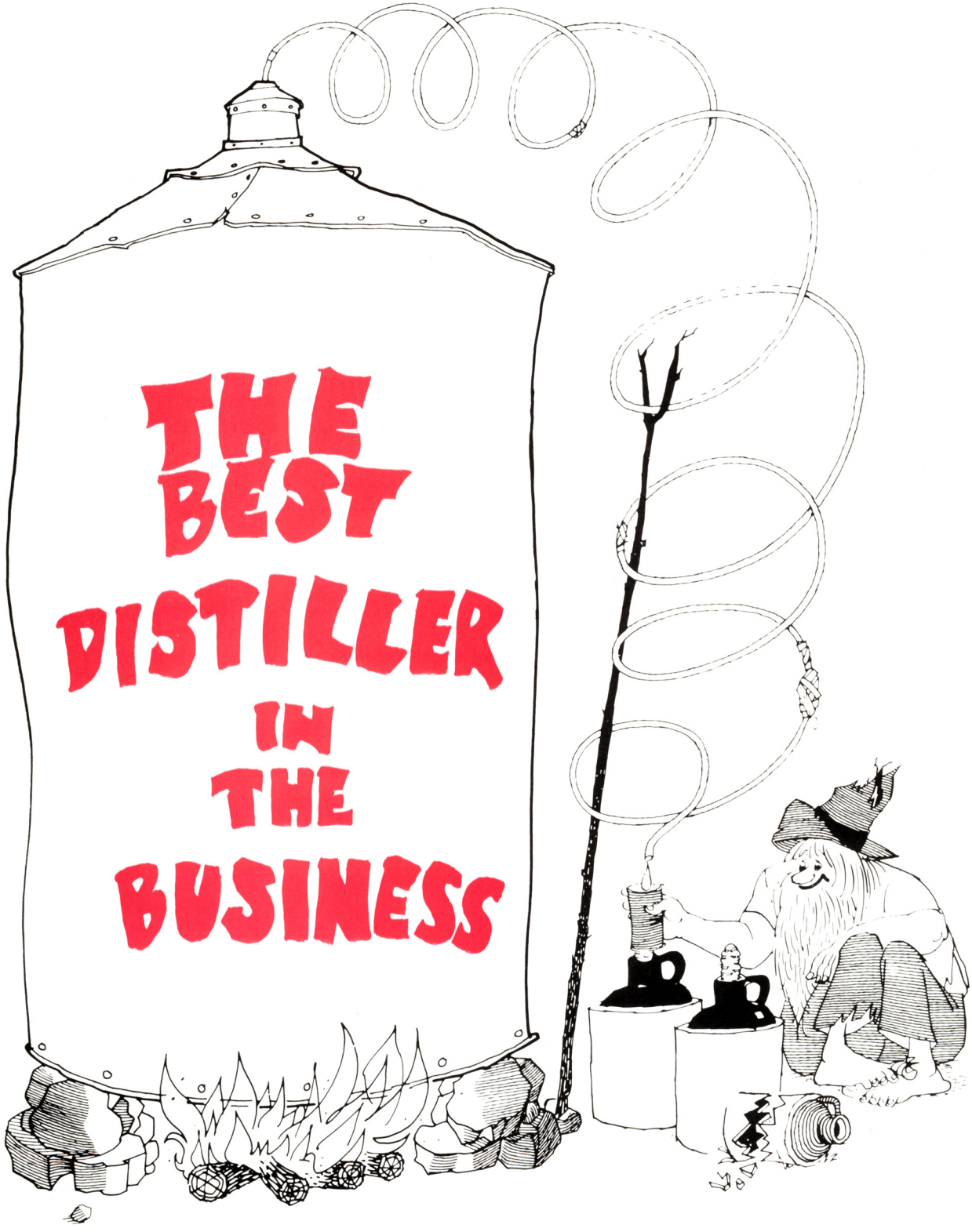
PROS & CONS: Here you have a strong game with great detail throughout and continuity of play that, in other years, would have ensured its acceptance in the marketplace. But today is different and what *Defender* does having going for it is the obvious tie-in and a board that doesn't look too intimidating to the average player. This is a positive for the game, but, fortunately, doesn't keep it from packing a wallop when a player really gets into the machine.

The strategy is very important and the more it's played, the more a real player can appreciate what is being

Xevious

Bump 'N' Jump

Star Trek



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offered. As a result, purists should love it and the game should have a long life on college campuses and bars, as well as arcade rooms that still cater to a pinball audience. In programming, the machine never really maxes out so there's always something to shoot for no matter what the score or where the action is going. And the idea of having a counterforce against the player (tried by Gottlieb with a game of this name some years back) does seem to enhance the play and the appeal.

RATING: Let's give Williams credit for loading up a machine that brings to life many of the staples pinball has relied on over the years. It's a solid game that keeps bringing in nuances which have to be accomplished time and again and gets a #### from this Corner for what it has achieved in terms of play and programming integration.

Bally's *Bump 'N' Jump*

Another licensed effort from Data East, which follows on the heels of its *BurgerTime*, this video game offers a new twist to conventional driving games and incorporates a joystick rather than the usual steering wheel and accelerator pedal.

PLAY: There's a course and an eight-way joystick which controls speed as well as direction of a player's car. Players travel down the roadway which features rocks, oil spills, and even water, with bridges to cross or jump over, as players try to pass competing cars or bump them off the road for scoring points. Finish a course successfully and there's refueling, bonus points, and another course to face.

Defender is a solid game in terms of play and programming integration.

What's cute is the inclusion of a jump button and the option of either attacking other cars directly by knocking them off or just passing them on the way to the completion of each screen. And if a player can avoid all the cars on any given screen, there's the incentive of a 50,000 point bonus which isn't too shabby.

ANALYSIS: *Bump 'N' Jump* isn't a standard driving game although the elements are there. The use of a joystick which when pushed forward can increase speed is an interesting variation as well in terms of controls. And there's the addition of circumventing a variety of obstacles, either by passing them or jumping over them, a changing landscape and screen course to travel through complete with bridges, and of course, those other cars which can also be either passed or jumped. The big thing with any of the jumping is that it's an acquired art that will take some practice since timing is important.

GRAPHICS: Cute and colorful is the best way to describe the *Bump 'N' Jump* visuals which keep with the theme of the game. There is a sense of

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some dimensionality to the screen images which further establishes the industry's general turn in this direction with most games today.

PROS & CONS: *Bump 'N' Jump* is a decent game that does offer some enjoyable play, but whether it's enough to sustain interest is debatable. There are some novel touches to the overall scheme and not much in the way of making it a special endeavor. The timing of the controls is really all important, but there should be more compared to what's out there.

RATING: At a time when the exceptional is needed to have any appreciable impact in the marketplace, this Bally creation, via Data East, is destined to be a filler piece where the potential is even more strained in gaining a firm foothole around the game rooms of the country.

We'll go with a ## and hope that we're on the right track.

Atari's *Xevious*

Some might be quick to say that Atari is bringing out some of the best games Namco has ever created, but in this day and age, companies have to take it where they can get it. The Sunnyvale giant hasn't been the worse for wear with *Pole Position* and shouldn't suffer either from this beautiful variation on a standard video game theme.

PLAY: The setting is a nicely rendered landscape of trees, lush green countryside, and bodies of water where players must travel above the up-to-down scrolling screen. Players take on aircraft and land installations via a dual firing button set up of a zapper for the air targets and a blaster along with target cross hairs for sighting and eliminating ground enemies.

The overall scenario has been amply embellished by a distinct storyline and rationale and the fact that there are 32 different types of enemies players will encounter. It's the types of enemies here, along with their visual dimensionality, which tend to bring *Xevious* alive, not the least of which are some "turning" gray panels or mirrors and the impressive Andor Genesis Mother Ship which is a spectacle unto itself.

ANALYSIS: It's almost as if everything has been scripted to give the objects on screen an identity above and beyond the fact that they're there as part of the action. And the dual button control along with a joystick really don't take away anything for those players looking to find simplistic operations in their video games (present company included).

There's some good strategy in moving the main Solvalou ship up the screen trying to wipe out obstacles above and below which tends to make maneuvering an acquired talent that takes repeated play. But with unlimited firepower, it's a good feeling to know that you can constantly bomb away as a player while also trying to move from side to side or up in order to stay alive.

GRAPHICS: You have to begin with the new cabinet configuration and its brightly colored graphics which set off this machine. Then there are the images on screen, which are truly exceptional given what's around, and the sound effects enhance the impact that this is a well thought out and detailed game that should keep *Xevious* in the running for a good period of time.

PROS & CONS: Besides a substantial media campaign direct to the public which can only positively aid the recognition of *Xevious* on location, Atari has brought together a solid effort that's appealing and exciting to play, with enough variations to keep players coming back.

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The sights are special and eye catching, especially those flying mirrors. The detail work of the ships brings a new level of involvement and interaction for the player that has been so solidly shown in such games as *Turbo, Zaxxon, Pole Position*, and others.

RATING: *Xevious* has all the ingredients to be a strong game with legs to stand for the long haul. We'll go with a #### for what is envisioned as a potential steady performer that should appeal to a wide variety of players.

Sega's *Star Trek*

Even with its steadily growing commitment to the home market, first through licensed efforts for Coleco and now through its own titles, Sega hasn't suffered from any letdown in the coin-op end which began back with *Turbo* and has continued for a number of models that have kept this company hotter than hot and definitely on a roll. And now, with an imaginative kickoff in major markets that featured *Star Trek* machines on free play, complete with T-shirt and poster giveaways, Sega is ready to ride on the expected crest of a third Trek movie this summer with an interesting video game that cosmetically brings much into play.

PLAY: First, just as Bally's *Vector* wasn't a pinball machine but rather a player analysis computer, *Star Trek* tries to offer a bit out of the ordinary by not being a mere video game but rather a Strategic Operations Simulator. Nomenclature aside, the game sets up the premise that players are cadet trainees on a Federation tactics mission maneuvering a single ship that features a limited number of shields, photon torpedos, and warp drive energy. When all of these have been exhausted, the game is over—no second or third ships to continue the battle, only the opportunity to replenish the arsenal during play.

As for controls, there is a turning knob (similar to the one on *Tempest* or *Wild Western*) to direct the course of the ship, a fire button, a thrust button, a photon button, and a warp button. And, if this weren't multidimensional enough, the game offers three different screens for truly split-screen action and display. At the top left, one provides a readout of supply quantities, also at the top left a main scanner reports the current nature of the universe where the action is taking place, and a Forward Targeting Scanner gives a bird's-eye view from the bridge as the main screen below.

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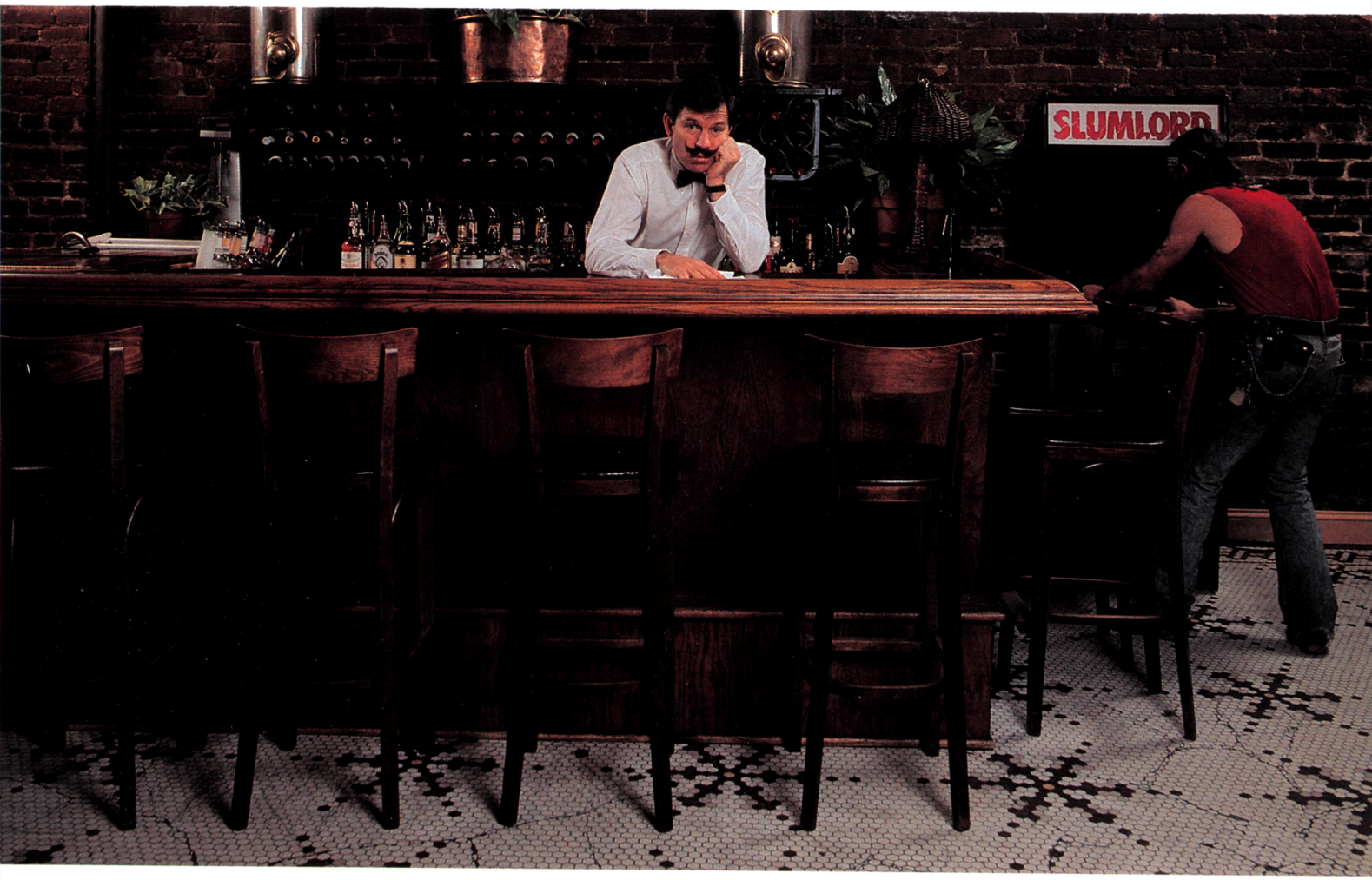

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DIGITAL CONTROLS

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ANALYSIS: The main challenge of *Star Trek* is to dock whenever necessary for repairs and then confront the Klingons, destroying them and securing a sector before moving on to the next sector. Each succeeding time, the number of enemies increases and the play becomes more difficult up to an incredible amount of 40 simulations if anybody can be that good at mastering the controls and attacking the Klingon forces.

In addition, there's a Nomad round, which is a variation on a theme as players must avoid and destroy mines for potential bonus points before the action returns to the more standard warfare. And again, since a player gets only one ship at the beginning of play, there are more than a few direct hits necessary before the game is over. Instead, the arsenal of supplies winds down to utter hopelessness and the final, inevitable verdict.

GRAPHICS: The artwork of *Star Trek* should more than attract any video playing Trekkies who will also experience some good speech complete with Spock and Scotty for familiar voices in the storm and solid vector graphics on screen(s) that tie everything together. There's music, speech, good sound effects, and the kitchen sink that carries the theme off in impressive fashion.

PROS & CONS: The idea of multiple screen displays is fine; however, one problem is that the upper right, smaller screen is really the focal point of the action and isn't the main viewing area. Players, in fact, never have to look at the larger screen below, except for a close-up of a ship getting blasted, in order to keep their sights and location in perspective.

Maybe this was done for potential watchers (over the shoulder variety), but it does cause a loss of visual impact. Otherwise, the game is a good effort that breaks the action in well-defined segments after each sector has been secured and almost made me feel like the old days of pinball. You take your turn, play your "ball," and do what you can; then the next guy takes over and does the same before it's your turn again.

It's a good head-to-head feeling that might be a factor for competitive players in the acceptance of this game since the scoring at any given level is rather even until the better video gamer begins to pull ahead somewhere around the "third ball in play."

RATING: Sega has more than gotten its act together in the past two years and shows no sign of letting up. Although I have some problems with the positioning of the controls on the sit-down model of *Star Trek*, which is a sight to behold, the upright looks to be a potentially good performer, and we'll go with a solid ### for effort and execution.

Stern's *Bagman*

Besides some colorful and eye-catching cabinet art that really set out the theme of the game, this licensed effort from S.A. Valadon Automation of France should be a decent performer for Stern. *Bagman* borrows heavily on some of the action found in a *Dig Dug* or the up and downs and overs of a *Donkey Kong*, but with the three screens that are in evidence, the storyline could be strong enough to carry this machine. There's a great deal of strategy with a joystick and lone button to worry about and enough improvisation possible to appeal to players who don't like to be limited to a prescribed course of action.

For an imaginative presentation, although nothing innovative has been accomplished, we'll offer a mini-review ##½ and wait for the response from the marketplace to see if I haven't been lost in the mines for too long.

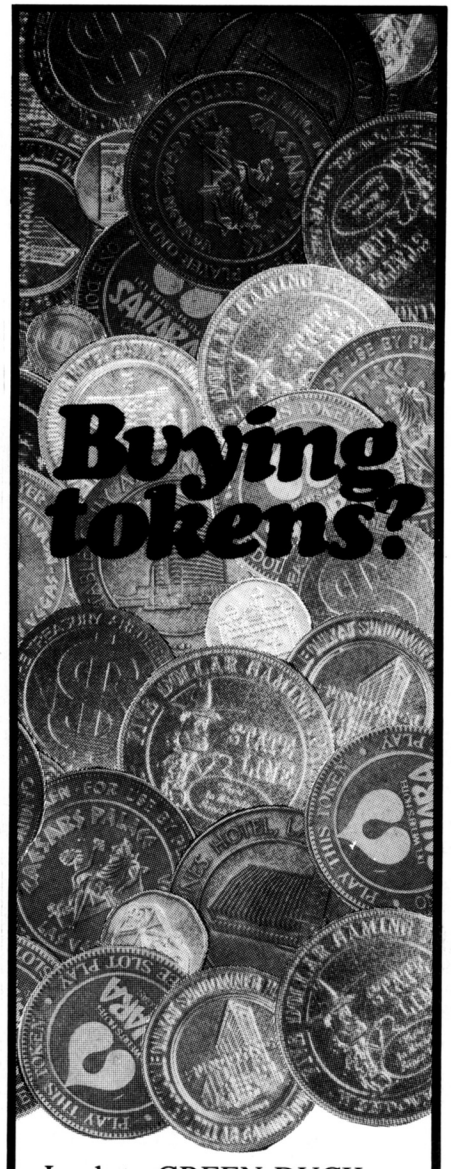
Bally's *Wacko*

Well, if nothing else, this game is guaranteed to stand out in any arcade lineup given its tilted cabinet top and a control panel to match. On screen one finds the slightly comical Krooz'r in his little saucer up against an array of nicely defined creatures who approach in pairs and need to be wiped out simultaneously by hitting one, causing it to shake, and then the other before moving on to the rest of the pack.

The controls are a track ball and stick for direct firepower in a universe which is limited to the set screen. This confined play is fine unto itself, but a nice touch would have been to open up possible escapes for the main character to other background settings. But there are increasing increments of difficulty as play continues with variations on the number of hits necessary to wipe out any enemies and even some nuances.

Taken as a whole, it seems an OK ##½, but can this be enough in this day and age?

In the next issue, the parade will continue with the next batch of overviews that, hopefully, will shed some light on individual efforts as well as general observations regarding the state of the industry. As always, be well and prosper. •



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By Irving L. Blackman

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One final point: the still unused carry forward from 1982 of $20,000 can be carried forward to 1984.

If you have a profit sharing plan, it would be good tax planning to have your advisor prepare a schedule of unused carry forwards. The schedule should start from the first year the plan was put into effect and brought right up through your last year-end. •

Irving L. Blackman and James L. Harfield are partners in Blackman, Kallick & Company, Ltd. Certified Public Accountants, offices in Chicago (180 North LaSalle Street, Chicago, IL 60601), Miami, and Houston. Irv's firm has established a HOTLINE to answer the tax and accounting questions of Play Meter *readers. Call Jim or Jerry Sauve' at 312/782-3424.*

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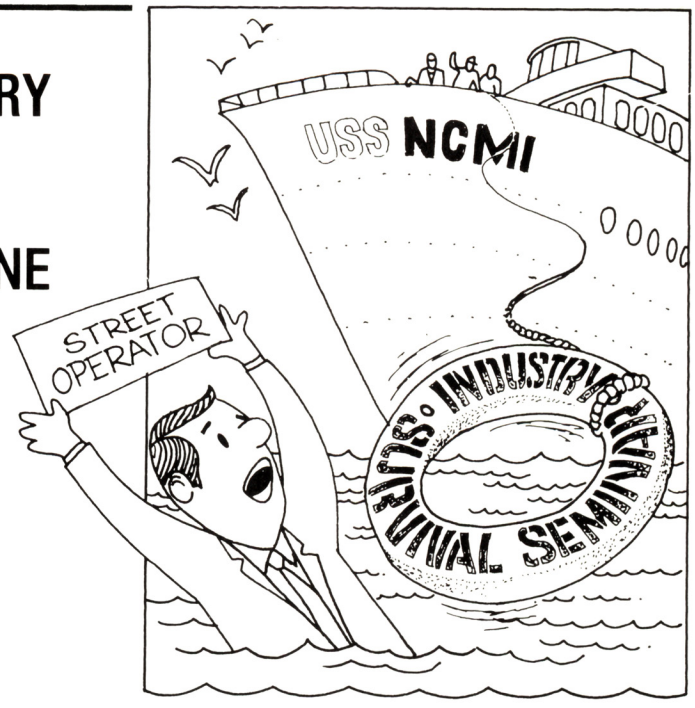

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OUR 'CADES

By Bill Kurtz

A national arcade association may benefit operators

"Bigger is Better" is becoming the slogan for American business.

Large corporations everywhere are gobbling up their smaller competitors in everything from gas stations to grocery stores.

While this hasn't happened on a large scale to arcades, the current recession, along with the high cost of arcade operation, may be leaving some small arcade owners wishing they were part of a national chain to help them through these hard times.

No arcade operator wants to help a competing arcade, but a loosely-knit national consortium of arcades, an arcade association with some shared promotional programs, could help bring in more quarters to everyone's arcades.

Dennis DeNure, a Wisconsin businessman, has proposed such an arrangement under the name "Video Athletes." His concept would enable individual arcade operators to share national promotions, including personalized advertising for their arcades.

DeNure's ideas include a syndicated comic strip, video game triathalons, and arcade T-shirts with a specially-shaped "token pocket."

"Somebody's going to organize video game play into a sport, and I want to be the guy to do it," he said.

Player recognition

DeNure has suggested giving players national recognition for high scores on video and pinball games. He's proposed a quarterly newsletter for Video Athlete players listing everyone who achieved a high score (for example, 300,000 or more points on *Pac-Man*) on one of 15 selected games for the month in member arcades.

DeNure's 98-page Video Athlete description manual details plans on everything from running a "sanctioned" Video Game Festival to sample radio advertisements.

In fact, it's probably too detailed, with too many ideas (many of them unworkable) thrown at operators all at once. Although some of DeNure's suggestions have merit, most readers won't take the time to sift through everything.

Still, the idea of independent arcades sharing a national base has merit. If a group such as the Amusement and Music Operators Association refined some of DeNure's ideas and presented them to member-operators, along with some financial backing, arcade business could increase.

With the hard times arcades are now hitting, something is needed to stimulate player interest. And a national arcade network might give the industry more respectability in the eyes of the general public.

Even if there is no "inspector" approving member arcades, if a player—or a parent—sees a sticker in the window of a local game room declaring it a member of the American Arcade Association, for example (or Video Athletes, or any other national group), the arcade may at least seem to be monitored by a higher authority and subject to punishment by the association for misconduct.

More acceptable

If there were a board setting voluntary standards about behavior rules, cleanliness of games, etc. for arcades to comply with, participating arcades might seem more appealing to players, young and old.

The catch to organizing a national arcade association is money. DeNure has suggested a $500 membership per arcade, which operators could buy through distributors.

But unless arcade operators come out and tell the AMOA or Video Athletes that a national association is needed, such a project will never get off the ground.

Electrical appliances can be "UL Approved." Comic books can be "Approved by the Comics Code Authority." Household products can be "Given the Good Housekeeping Seal of Approval." What about arcades? •

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FOR PROMOTION

By Carol Kantor

A players' club builds profits, customer loyalty

To build customer loyalty and encourage more frequent game playing by current customers, organize a players' club for your location.

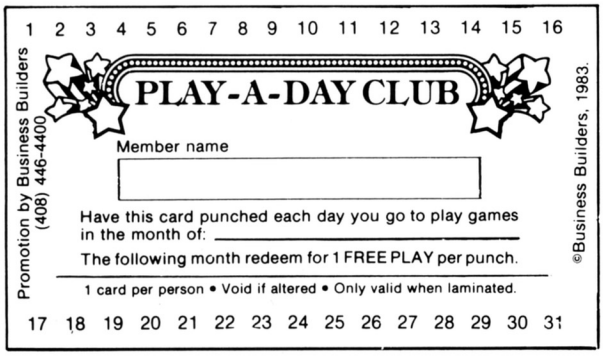
A club is an effective promotional program if it is planned and executed well. Among the many types are daily game play, weekly game play, cumulative credit player clubs, and general open clubs. Some clubs give free plays while others give a multitude of other member privileges.

To find the best club concept for your locations, evaluate your current players and what type club would influence their participation. To get a better idea of what will work best, talk to your regular customers about the club idea and the alternatives.

Demographic and geographic factors may influence the type club to organize. The age, sex, occupation, and income of your players can have an impact on the type of club that would work best. Also their interests and their social environment should be evaluated to help direct the details of your club program.

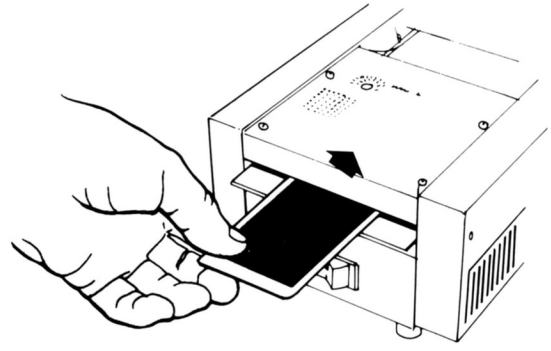
If the location is primarily teenagers who play often, a weekly club program

INSTANT CLUB PROMOTION

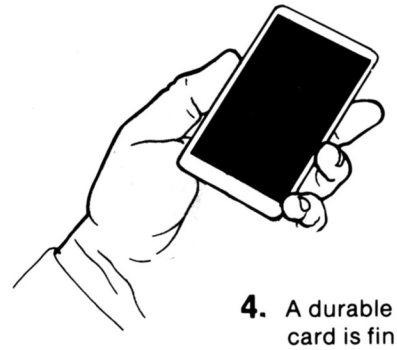


1. Stock or custom club cards are printed for your location club. For this Play-A-Day example, the current month is written in the place provided and then the member signs the card.

2. The card is inserted in a special plastic pouch. A second card can be placed in the pouch facing the back side to customize this card.



3. The card is placed in the laminator.



4. A durable plastic club card is finished in less than 20 seconds.

may be good. If it is an adult blue-collar worker location, possibly a special after-work game club would work well.

If the location is in an area where employees of nearby businesses are the primary customers, a daily play club may have a good response. And if the draw is mainly from a wider geographic area, a weekly or cumulative type club usually has a better result.

Advertise your club

Any club program will require promotion to encourage participation. Signs and flyers in the location are the most popular ways to inform your customers about the club. Buttons, T-shirts, or hats worn by employees that say "Play More in the Club" or some other slogan can also be a good way to build membership.

Advertising the club outside the location can draw new customers, but if the primary objective of the club is to gain loyalty of current customers, the expense of outside media for advertising should be evaluated and tested carefully to decide if the response justifies the cost.

A players' club can be a way to add exclusivity to your location. There are some private game rooms For Members Only. In this situation, there is complete control over the customers in a location. Of course anyone can join, but you can revoke membership if a player abuses the rules.

Also allow members to bring guests anytime. There are many cases where a Members Only type location would be advisable. For example, in an area where there is a potential political problem in the community, your control over the members may help alleviate the objections. The total club concept may be an advantage from an image building as well as a promotion point of view.

Membership cards

The most popular type of players' club is one that gives free plays each week for a year. Usually the player member gets a plastic card numbered 1 to 52 around the edge. Each week that the member comes to the location to collect the free plays, the number of that week is marked off or punched as collected. That is, if a member came to collect plays on June 1, 1983, the number 23 would be marked since that is the 23rd week of the year. This way the player can join anytime during the year and get a full 52 weeks membership. Also it allows for easier tracking of the usage of the card.

For this type club, three or four plays are usually offered for the week plus other member benefits that vary for each club. Extra free plays on the member's birthday, free entry in contests, special party rates for members, and a free T-shirt, hat, club pin, or other premium after 25 weeks are redeemed are some of the other extras that could be offered.

An offer for members to trade in their cards after the 52 weeks for a discount on the next year's membership is another way to encourage continued participation.

Usually for this club program, plastic "credit" cards are issued to members. Some locations use paper cards; however, the plastic is more durable to last the 52 weeks and has a higher perceived value. Most locations using this program charge $2 to $5 for the card. Thus, the club becomes a potentially profitable promotion, or at a minimum it should pay for itself.

Many locations have successfully used daily free play clubs. In this program, the members are given one or two free plays each day they come to play games. Usually a new club card is issued for each month. Similar to the weekly club, the card is numbered 1 to 31 and the date of redemption is marked or punched to track usage. Lamination adds more durability to a paper card and can be cost effective.

The free play per day cards are more often given out at no charge just to encourage frequent play. However, some locations charge 50 cents to $1, especially if other member benefits are offered.

Alternative ideas

A more flexible club can be developed by making a card with embossed numbers so each member has an account like most credit cards. A charge-type form can be made and an imprinter used to track usage and member participation.

The club can offer different member privileges throughout the year. For example, members would get four free plays per week throughout the year, one extra free play every day in June, or a special birthday prize. Using this system, a member's activity is monitored by number, and the club pro-

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gram can be easily evaluated on a regular basis.

A cumulative credit club is another alternative to consider. Players earn credits toward a prize or free play offer. For example, the "Play-a-Day" card is a way for participants to earn credit for future free plays. The card is punched (with a special hard-to-find shape) each day the players come to the location. The next month this card can be turned in for a free play for each punch in the card. That is, if the card is punched for five days in April, the card is worth five free plays in May!

Many variations on this concept can also work. The card can be numbered 1 to 10 and be punched each time a specific objective is met such as a score on a game or a purchase of $5 in tokens. After all 10 numbers are punched, the card can be redeemed for a prize or 10 free plays. This type of club/contest format where members earn bonuses by achieving specific scores on games or meeting a similar challenge is effective to boost collections in the location and encourage more frequent play.

A players' club can be a good way to assure a more consistent customer base.

Keep members informed

The type of players' club selected should also be used to develop and maintain a list of the names and addresses of current customers. It is a fact that your current customers are more likely to continue to be customers and gain loyalty if you target promotion and advertising efforts in their direction.

The use of direct mail advertising to the club members is the best way to insure maximum response to the program. A club newsletter with news about player achievements, contests, fun events scheduled, new games in the location, and special coupons will add to the response and encourage even more activity.

Also sending postcards to members announcing special events or new games can be cost effective. Although the mailing expense may be high, you are sure that the people who get your message are your customers, so the reach is more effective than most other advertising alternatives.

Creating a players' club of any type can be a good way to assure a more consistent customer base. A club program that makes the members feel they are important or preferred customers often has a better response. The club concept has worked well for many game locations; however, it must be organized and promoted well to get the best results. When a player's club is successful, the increased activity level in the location will be significant. •

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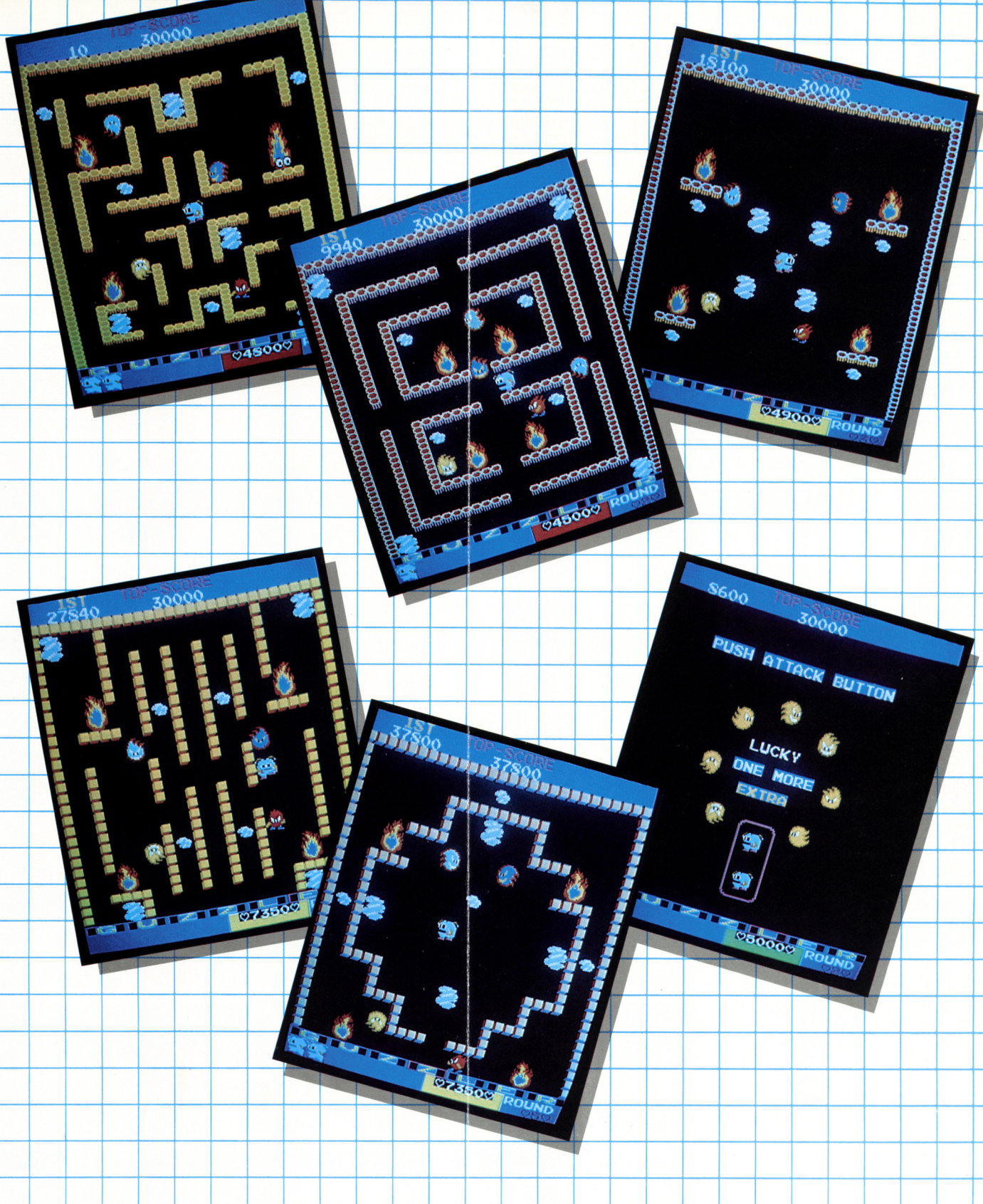
1P 30000
TOP-SCORE
♡4500♡
1ST 9940 TOP-SCORE 30000
♡4500♡ ROUND
1ST 18100 TOP-SCORE 30000
♡4900♡ ROUND
1ST 27840 TOP-SCORE 30000
♡7350♡
1ST 37800 TOP-SCORE 37800
♡7350♡ ROUND
8600 TOP-SCORE 30000
PUSH ATTACK BUTTON
LUCKY
ONE MORE
EXTRA
♡5000♡ ROUND

PR PROBLEMS/ PR SOLUTIONS

What to say when...

Here are more strategies to use when dealing with community licensing and regulating boards. (See *Play Meter*, April 15, p. 171.)

Propose a Good Ordinance

One of the best ways to protect yourself from a restrictive ordinance that you cannot live with is to propose an acceptable one *first*.

A good ordinance that establishes licensing or zoning procedures in a town that never before has had one will protect you because the city council will not want to reconsider an issue unless there is substantial reason. Moreover, by taking the offensive and proposing a regulation that meets both your goals and the good of the community will win you friends. Many operators have found that sensible licensing and zoning laws keep out those who cause trouble for others in the business by failing to respect the community's concerns.

Even if there are no signs of a problem in your community, remember that restrictions on video games locations are a topic nationwide. Usually you have little or no warning when a new ordinance is underway. Working with your attorney, consider preempting the opposition by coming up with an ordinance you can live with before you are forced to live with one that hurts.

Avoid a Packed House

You get a phone call and the city council is considering a restrictive ordinance that evening. No time to marshal support; you're not even sure what it is they will be considering.

When facing such a situation, the first rule is—seek a continuance. Go to the meeting with as many supporters as you can get to go along. Find out as much as you can there—who's behind it? What are they trying to do? Where do the key players fit in? How much ammunition does the opposition have in terms of complaints from unhappy parents or neighbors?

Be polite and helpful. Ask to meet with the city manager or city attorney after the meeting. Volunteer to meet with the opponents. Make every attempt to appear just as concerned about any problems laid to the games as your opponents. Under no circumstances should you lose your temper.

Let the city officials know there are two sides to the story, in terms of facts and politics.

Nor should you make statements you do not know to be fact. If there are claims made such as drug dealing on your premises or that truants frequent one of your locations, promise to check it out and take action if necessary. Your credibility is a vital weapon, and you don't want to jeopardize it.

Do all you can to delay a decision. You don't want part-time politicians making a decision when the room is filled with the opposition. Beg for time to look into the facts involved, explain you have just learned of the proposed ordinance, ask that everyone have some time to consider all the ramifications involved.

Should you succeed in buying time, use it to your advantage by first retaining expert local counsel. Then meet privately with all the professional city employees involved (city manager, city attorney, law enforcement officials) to inform them about your business. Promise to meet with the opposition if they will meet with you.

Muster your allies. Make sure every location owner knows what he has at stake. Meet with them to plot strategy. Enlist all their resources on your side—friends, customers, suppliers, etc.

Contact other operators in the area to trade notes. Call your state or national association for assistance and advice.

Try to neutralize your opponents and to educate the public to the facts of the case. Use the news media if the issue is already before the city council, but use it to educate, not to polarize.

Be ready for the next council meeting. Have answers to the charges made against your business. Explain the negative impact of the proposed ordinance, not just to your business, but to the community.

And get your backers to the meeting. Provide them rides if necessary. Let the city officials know there are two sides to the story, in terms of facts and

politics.

Don't Rush to Court

You've lost round one. Your license has been denied, or the city has imposed an unacceptable ordinance. You've been treated unfairly and want to sue.

Whether to rush to court is your decision and yours alone. But, before you do so, think about all the consequences.

First of all, it's going to cost you a fair amount of money. Justice is rarely swift these days, and appeals keep such cases in the courts for years.

Secondly, litigation often closes the door to political solutions. If there is a possibility you might be able to reverse the decision within a reasonable amount of time, it might be a better strategy to withhold filing a suit until all political avenues are exhausted.

For example, the local newspaper may be editorializing on your behalf, and a minority of the licensing commission of the city council backs you. Bring these forces to bear on the swing votes involved, and you might be able to convince them to reverse their decision, which has happened more than once!

All this is not to say that the threat of a suit can't be a powerful weapon in your hands. The City of Mesquite, Texas, spent $50,000 on outside counsel and expenses in fighting Aladdin's Castle's suit to stop its age restriction—the landmark case that went all the way to the Supreme Court. Few cities have that kind of money around to fight legal battles, and if you present them a reasonable alternative, they may compromise.

Remember, the majority of city officials don't care one way or another about video games and game centers. Confrontation and court suits harden their positions—either for you or against you. If you have lost round one, you may not want to harden swing votes against you if you feel they might be turned around.

Proceeding with a law suit is a personal decision for which there are no hard and fast rules. Certainly, legal actions were necessary to open up cities like Boston and Los Angeles to pinball games, and the Mesquite case is vital to the industry's interests. Before you proceed, be sure you understand your chances of winning. Seek the legal and financial support of other operators in the area or your state association if the issues involved affect others in the industry.

Prepare a Fallback Position

The essence of politics is compromise. More than one operator has survived and prospered because he had a fallback position ready to propose when it was obvious he could not get all he wanted.

You should begin thinking about your fallback position when you design your initial strategy. Consider the strengths of your opponents' arguments and how you might be able to accommodate them without losing a significant amount of business. Also decide which points you cannot concede. Privately devise your alternate position, to be used only if necessary.

At the appropriate time, let your supporters on the commission know your fallback position so that they, rather than you, can propose it. Publicly, you remain committed to an all-out win so your opponents do not think you have caved in. When the compromise is proposed, it will be one that you privately designed and know to be economically feasible for you. After it is on the floor, agree to it publicly. Now you, too, have put on the cloak of reason and compromise; it is up to the other side to concede. If they don't, you will have the swing votes and public opinion on your side. If they do, you will have won most of what you sought initially.

Today, many licensing commissions are asking operators to accept a conditional license, often for a six-month period. They may not be convinced the location will present no public problems, but have no compelling reason to deny the permit. Such compromises often result when the commissions are divided on the issue; it is a good way to resolve the issue to everyone's satisfaction. The fact is, however, that if there are numerous complaints against an establishment, the commission can revoke the license any time and need not wait six months.

Obviously, operators prefer a permanent license. For one thing, it makes it easier to obtain rental space and to secure financing. Yet a conditional license is better than none.

Another area many operators are forced to compromise on is that of age restrictions. Oakland, California, enacted a six-month moratorium on licenses to assess local concerns over

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FRANK'S CRANKS

By Frank Seninsky

Bits and pieces of info on Q-bits

(Part II of the series on converting to tokens)

As a follow-up to my past articles on converting to tokens, let's review how the new Q-bits keyed token system can stop competitors' tokens (the same size as yours) and similarly sized tokens (that the players purchase from the token mints) from finding their way into your games.

To my knowledge, this has not yet become a major problem nationwide right now. I just gather up my competitor's tokens from my collections, give her a call, and make an appointment to swap hers for mine. No problem! If, however, you are in the middle of a token war (one of the worst things that happens in our industry—nobody wins), then Q-bits may be your only solution.

Q-bits are tokens with specially keyed ridges (like Ruffle's potato chips). Only your Q-bits can be accepted into your games. A wide variety of key combinations are available, and every buyer within a 150 mile radius gets exclusive rights to a special key combination. Slugs, coins, and unauthorized tokens are kept from entering your coin slots by specially designed coin slot screens. Figure 1 and Figure 2 show the various Q-bit screens available from Roger Williams Mint, 79 Walton Street, Attleboro, MA 02703. Telephone: 800/225-2734. Ask for Shiela.

Conversion to Q-bits is simple and inexpensive. Most of the screens shown in the figures cost 40 cents each. Style M (used for Midway games) happens to cost 70 cents probably because there are a lot of *Pac-Man, Ms. Pac-Man*, and *Galagas* out there. It's really because the Midway coin entry plates are not flat. Q-bits are made in two sizes: .900 inch and .984 inch which are the two most common token sizes and cost about twice as much as regular flat tokens. Q-bits will be accepted by the appropriate size token mechs.

If you are in the middle of a token war, then Q-bits may be your only solution.

Tools needed

Now we get to the important part: How to get the job done.

Here is a list of tools that will make converting to Q-bits a bit easier for you:

Electric Drill: This is to make holes for the pop rivets and also to enlarge the coin slots with a rotary file when necessary.

Rotary File: The coin slots on most games should be enlarged before putting the Q-bit screens in place. This also applies for the red or orange plastic reject buttons where the "T" style screen is required. The rotary file goes on your electric drill. Make sure the drill chuck size and the drill and file shaft sizes are compatible.

Size 9/64 Inch Drill Bits: These bits are used to drill the holes in the coin slot screens that will match 1/8 inch by 1/4 inch grab pop rivets.

Pop Rivet Gun and 1/8 Inch by 1/4 Inch Steel Pop Rivets: The pop rivets will be needed to attach some of the coin slot screens that go on the outside of the coin door (such as the "F" style on *Donkey Kong, Donkey Kong Junior*, and *Popeye*). Nintendo has now introduced *Mario Bros.* that has the over/under Coin Controls Inc. door with normal coin acceptors. Good-bye Ashei coin acceptors!

Vise-grips—C-Clamp Type "11R" and "6R": If you don't have any of these, get them quickly or you don't belong in the amusement business. A large vise-grip is used to clamp the screen in place while drilling the holes for the pop rivets. Don't try holding the screen with your fingers. It will surely spin from your fingers and

cut you severely. Don't try to hold the edge of the screen with your foot either. The screens are sharp! The small vise-grip is used to clamp the red or orange plastic buttons with the "T" or "T1" screen while the glue is drying. Use Duco Cement.

Small Hand File: This file is used to make small adjustments if the coin slots are not accurately aligned. Just insert the file through the coin slot screen and carefully file away, and try not to file off the "key" teeth.

If you've been thinking about it but were afraid to take the plunge, I hope that you are now confident enough to change to tokens and/or Q-bits.

I want to thank Ron Bouvier of Roger Williams Mint for supplying me with information on Q-bits.

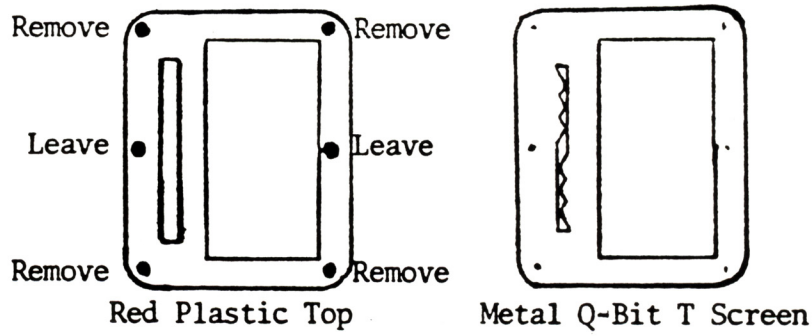
If you have any questions, please call or write me at Alpha-Omega Amusements & Sales, 3 Coral Street, Edison, NJ 08837. Telephone: 201/738-1800.

As always, "keep cranking." •

FIGURE 4

Subject: Instructions for Converting Red Button (Atari Type) Coin Slots

1. Remove the red button from the machine.
2. Separate the button into two pieces.



3. With a sharp knife, remove the four corner pegs *leaving* the two center pegs intact.
4. Place style T screen in place and reassemble. Note: A small amount of adhesive may be required. Duco Cement will do an excellent job.

"Frank's Cranks" Service Tips

Name _____ Company _____

Address _____

Problem/Symptom _____

_____

My Solution _____

_____

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Return to Frank "The Crank" Seninsky, Alpha-Omega Amusement Inc., 3 Coral Street, Edison, New Jersey 08837.

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Each review will feature the two top service tips received. From the 40 chosen during the year, the authors of the best three responses (most helpful and most ingenious) will receive a free one-year subscription to *Play Meter* magazine.

POWER SUPPLY DESIGN COURSE PSD-1

Lesson 8:
Zener Diode Regulator 1

PROGRAMMED TEST

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

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

1

The prime objective of a shunt regulator is to provide a current thru the series resistances which is . . .

a. Constant — GO TO BLOCK 14
b. Proportionate to I_L — GO TO BLOCK 28

2

YOU ARE CORRECT!

Both D_1 and D_2 can operate in this circuit.

Which diode will provide better voltage regulation?

a. D_1 — GO TO BLOCK 12
b. D_2 — GO TO BLOCK 29

3

YOU ARE CORRECT!

The two operating limits of a zener diode are:

a. I_{ZM} and I_{ZT} — GO TO BLOCK 18
b. V_Z and ΔI_Z — GO TO BLOCK 31

4

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 14.

5

YOU ARE INCORRECT!

Since ΔI_Z is 45ma ($I_{ZM} - I_{ZT}$) and ΔI_L is 30ma, the diode can be biased 15ma less than I_{ZM}.

RETURN TO BLOCK 23

6

YOU ARE INCORRECT!

V_Z is generally given at I_{ZT} which is close to the "knee" of the curve.

RETURN TO BLOCK 18

8

You are partially correct. Both D_1 and D_2 will safely operate in the circuit.

GO TO BLOCK 2

11

YOU ARE CORRECT!

The diode can be biased at 50ma. A more practical value would be to half the 15ma so that the diode will not operate at I_{ZT} under maximum load conditions.

The adjusted I is then

$$100ma + (65ma - 8ma) = 157ma$$

What is the value of R?

R = _____ Ω — GO TO BLOCK 27

12

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 2.

13

YOU ARE INCORRECT!

Although a variable resistor can be used as a shunt regulator, it is not commonly used. A more commonly used device is a zener diode.

RETURN TO BLOCK 24

14

YOU ARE CORRECT!

The current thru the series resistances is kept at a constant value by adjusting the current thru the shunt leg _____ with the load.

a. *Inversely* — GO TO BLOCK 24
b. *Directly* — GO TO BLOCK 4

16

$\Delta I_Z \geq 30ma$

The range in zener current should be equal to or greater than the change in load current.

Did you get the same result? If not, **do not** *go on but refer to the text.*

Which diode, D_1 or D_2, can be used?

a. D_1 — GO TO BLOCK 8
b. D_2 — GO TO BLOCK 25
c. D_1 or D_2 — GO TO BLOCK 2

18

YOU ARE CORRECT!

V_Z is generally given at...

a. I_{ZM} — GO TO BLOCK 30
b. I_{ZT} — GO TO BLOCK 6

23

$I = 100ma + 65ma = 165ma$

Did you get the same result? If not, **do not** *go on but refer to the text and then recheck your math.*

Can I be adjusted to provide a factor of safety for the zener?

a. *YES* — GO TO BLOCK 11
b. *NO* — GO TO BLOCK 5

24

YOU ARE CORRECT!

A common device used as a shunt regulator is a...

a. *Variable resistor* — GO TO BLOCK 13
b. *Zener diode* — GO TO BLOCK 3

25

You are partially correct. Both D_1 and D_2 will safely operate in the circuit.

GO TO BLOCK 2

27

$$R = \frac{24V - 12V}{157ma} = 76.4\,\Omega$$

(The nearest commercial value resistor is 75 Ω.)

Distributors vs. Jobbers

What are the duties of a distributor compared to the responsibilities of a jobber? And can manufacturers successfully sell direct to operators?

Play Meter gives you the information to formulate your answers in the Distributing Issue—July 15.

Did you get the same result? If not, refer to the text and then recheck your math.

You have completed this test. However, before going on be sure you fully understand the material in this lesson. The later lessons will require that you do so.

28

YOU ARE INCORRECT !

Refer to the text and then return to BLOCK 1.

29

YOU ARE CORRECT !

Assuming economy and efficiency to be more important than performance, the choice would then be D_1.

What is the current thru R if D_1 is used?

I = _____ ma GO TO BLOCK 23

30

YOU ARE CORRECT !

Consider using either D_1 or D_2 in a shunt regulating circuit and find R.

	D_1	D_2
I_{ZT}	20ma	30ma
I_{ZM}	65ma	130ma
V_Z	12V	12V

The circuit parameters are:

V = 24V
I_{L1} = 100ma
I_{L2} = 30ma
V_O = 12V (nominal)

What is the required ΔI_Z?

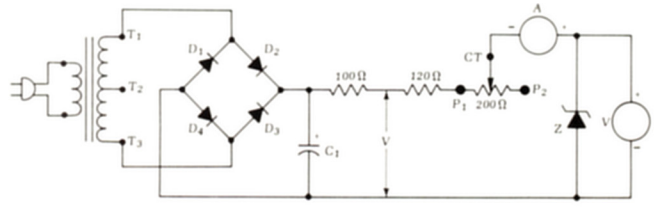
$\Delta I_Z \geq$ _____ ma GO TO BLOCK 16

31

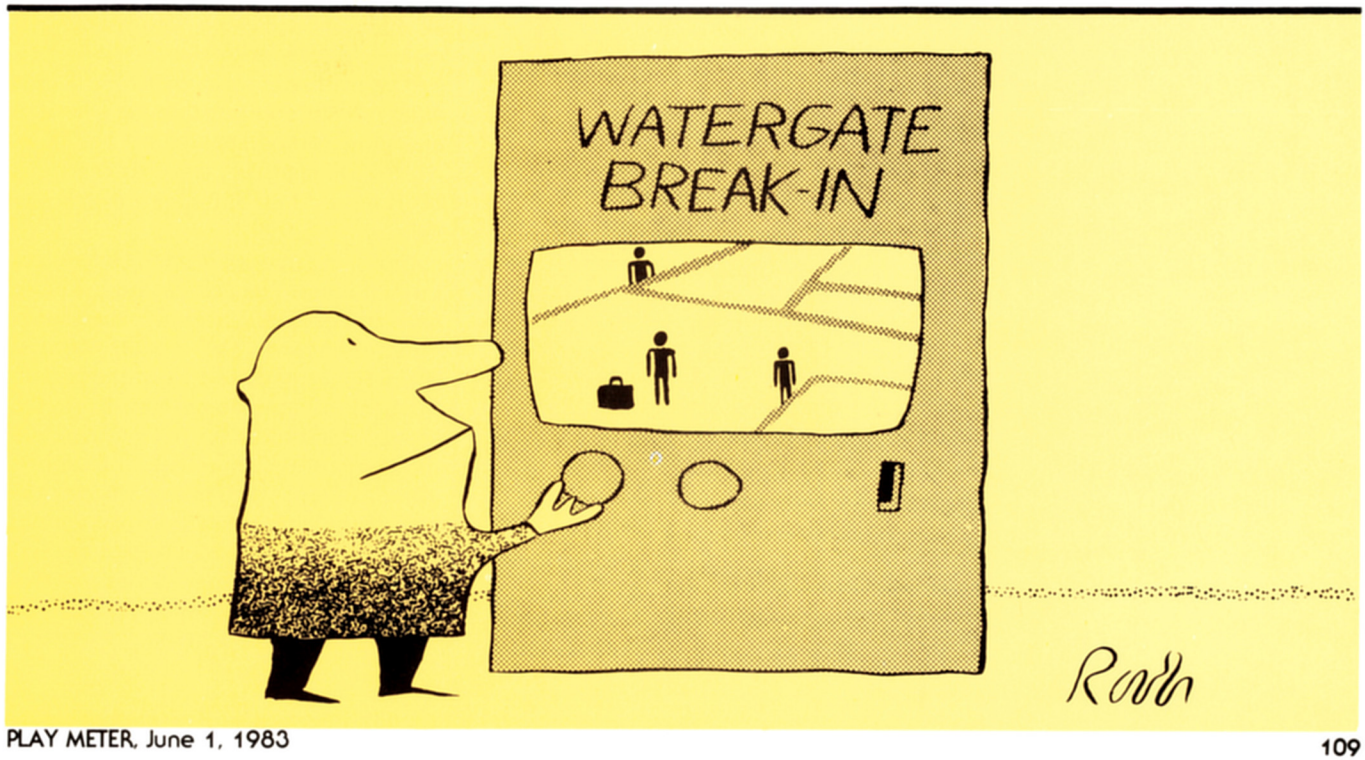
YOU ARE INCORRECT !

Refer to the text and then return to BLOCK 3.

BREADBOARD PROJECT



1. *Wire up the circuit shown in the diagram.*
2. *Be careful to observe proper polarity when connecting the meters into the circuits.*
3. *This circuit is identical to the circuit designed in the text and shown in fig. 8–6.*
4. *Apply power.*
5. *Vary the potentiometer from one extreme to the other. The ammeter should show a current variation from approximately 20ma to 50ma. (The actual values are dependent upon line voltage and parts tolerances.)*
6. *Notice that by varying the potentiometer the zener current I_Z is varying inversely. However, notice that the zener voltage, V_Z, indicated by the voltmeter is stable for all potentiometer values. Thus the voltage regulating property of a zener diode is demonstrated.*



Home run!

Drive in a run...Pitch hit a homer... Powerhouse the ultimate play! Whether you're a rookie or a pinball pro, all the major league excitement of baseball comes alive in Bally/ Midway's latest pinball game *Grand Slam.*

Grand Slam can take on two or four players. When the four-player option is used, the readout shows the first and second players' runs while they play, and flashes the runs for the third and fourth players when its their turn at bat.

Grand Slam is sure to become a most valuable player in your market.

Go on Safari

With jungle drums pounding, Sega Electronics Inc. goes on safari with its wild new adventure game, *Congo Bongo.*

Sega's cartoon adventure story takes players on an action-packed safari as a fearless hunter overcomes obstacles in his path while pursuing Bongo, the mischievous gorilla.

Congo Bongo begins as Bongo sets fire to the hunter's tent. Eager to return the favor, the hunter starts his crazy chase through the jungle. From the top of Monkey Mountain, Bongo roars his defiance and begins slinging coconuts as the hunter approaches.

Using the eight-way joystick and the jump button, the player jumps or climbs up the cliffs, dodging the bouncing coconuts. Running across a narrow bridge, the hunter slides down a slope, pushing aside the green monkey that blocks his way and leaps across a treacherous chasm of falling rock.

Up the cliffside, the player reaches Primate Plateau. He must be careful, however, because suddenly cheerful chimps cling to him.

Slashing through the brush, the hunter advances as Bongo taunts him from across Snake Lake. To cross the lake, the player must guide the hunter through a series of islands connected by narrow walkways crowded with slithering serpents.

The trail next leads to Rhino Ridge where the hunter must dodge a herd of charging rhinos that guard the pass. Accomplishing this leads to the steps of Bongo's hideout and third scene victory.

Snoozing in a chair on the far side of Lazy Lagoon, a self-assured Bongo naps in the sun. Carefully, the player must maneuver the hunter onto a slippery lily pad, and from there onto the back of a passing hippo. From the hippo, the hunter tiptoes on the back of a ferocious fish and then to shore. Almost there, the hunter dodges the last of the charging rhinos, scrambles up the last bluff, and revenge at last!

Sega's *Congo Bongo* is a one or two player game, available in both an upright and table version.

Time Fantasy

Williams Electronics has created a fantasy-filled pin with a down-to-earth price.

"*Time Fantasy* is good, old-fashioned pinball at a good, old-fashioned price," says Ron Crouse, vice president and director of marketing for Williams.

The playfield features a surrealistic fantasy theme in a kaleidoscope of colors. The game is easy to play and appeals particularly to video game fans who are less familiar with the intricacies of pinball. And the prospect of winning free game time may be an extra incentive for players.

Highly-detailed bookkeeping information helps operators optimize game adjustments for earnings in all types of locations. Bookkeeping totals and game adjustments are backed by a complete series of diagnostic tests to check entire electronic systems in a matter of minutes.

Blaze the trail

Stern Electronics announces the production of *Mazer Blazer*, a fast action, solid state, one or two player coin-op video. *Mazer Blazer* combines the best of both worlds—the old fashioned fun of a shooting gallery and state-of-the-art video technology.

Cosmic attackers from outer space attempt to return to their ship. To succeed, they have to avoid constant fire from the ultimate weapon—a two handled electronic laser with gunsight and dual destroy buttons. The invaders attack in waves. Upon each wave completion, a bonus round is awarded. Players can advance through a total of twelve racks, each becoming increasingly difficult and exciting.

Mazer Blazer uses high tech design, an innovative 30 inch playing display, bold combination of colors, and lighted panels.

The *Mazer Blazer* system displays various time saving features such as automatic bookkeeping and amount of total plays.

Triple play

Venture Line introduces three new conversions, *Sky Bumper, Sky Lancer,* and *Xargon.*

Sky Bumper is a flying game. The player must develop his flying skills as well as determine the crazy angles Sky Bumper takes as it bounces and careens about the screen.

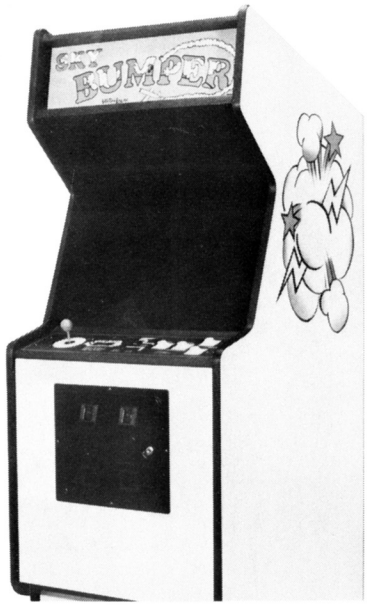
The object of the game is to blast Sky Bumper through the yellow brick barriers into the next more complicated screens, which randomly appear and become more aggressive as the player proceeds.

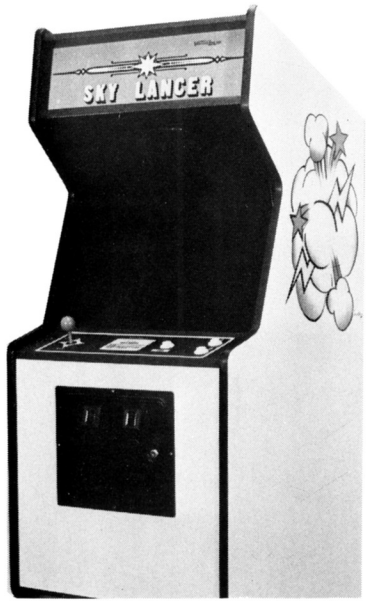
Sky Lancer is a game for players of all ages and levels of expertise. Not content to do battle from his spaceship, Sky Lancer launches himself into space, armed only with a deadly laser lance. As he propels himself through space, he first encounters space mines which he must destroy.

He is then faced with the ultimate galactic challenge, a duel to the death with "Ralph," the red-clad robot armed with a deadly weapon so heinous it cannot be described.

Xargon is a high action space game with several different twists. The player is defending the planet Xargon from the last battle station which guards the entrace to the capital city, Zemiok.

The continuous action is accompanied by atmospheric music which builds to crescendo as each screen is completed or the battle station is destroyed.





Step on it!

Sound effects, music, and lights combine in *Happy Feet* and *Happy Hammer*, both available from the Norton Company in group or single player models.

Happy Feet players obtain high scores by stamping panels which light up in a random pattern. The faster one steps, the higher his score. The game is played with musical accompaniment and scoring sounds.

Players score on *Happy Hammer* by hitting the lighted profiles, which replace mechanical pop-up devices, with a padded mallet.

Optional ticket dispensers and custom score screens are available for both novelty games.

Space cruise

This extraterrestrial can't phone home. He's got to get there the hard way...via the video world. And when you take the controls of Bally/Midway's *Kosmik Krooz'r*, the encounters get closer than ever as Krooz'r tries to overcome his share of interplanetary problems.

He's got a face only a mothership could love, and your mission is to guide Krooz'r safely back home. During the journey, there are obstacles in your orbit. Just squeeze the control grip to direct the fire. When you're pressed against an onslaught of enemies, press the knob to activate your energy shield.

When the opposition gets too tough to handle, be on the lookout for your smart bomb. When the bomb turns green, that's your signal to shoot it and destroy all the enemies on your screen.

Every third play, get ready for an intergalactic garage sale. Krooz'r solos the solar system without his ship. For most aliens, this is a waste of energy, but not for Krooz'r. You'll be helping him pick up a few necessities for the road in the Kosmik Junkyard, a fuel tank, motor, and a box of bullets. If you're a smart shopper and deposit them into Krooz'r's ship, you'll win another base.

You've got to enter the rotating mothership before the enemies close in. That means you have to wait for one of the three entry ports to light up. If your timing is right, the mothership will beam Krooz'r safely aboard!

Trivia test

Exidy's *Fax*, introduced at the AOE, is a time-tested, question/answer game which captures the popular pastime of trivia in a video game. *Fax* is a highly competitive game for one player against the clock, or for two players competing against each other.

Challenging the players' quick reflexes and knowledge in the subjects of history, sports, entertainment, and general knowledge, *Fax* offers 2,000 questions and three skill levels.

If "super genius" players memorize enough answers to *Fax* questions after several months of play, Exidy will have available plug-in EPROMs with completely new questions at a nominal cost.

Full color video graphics, animation, a hardwood oak cabinet, and lighted push-button controls are standard features in this solid state game.

Operator options include game time (1, 2, 3, or 4 minutes), bonus time, and bonus levels, as well as price per player.

Aids to the Trade

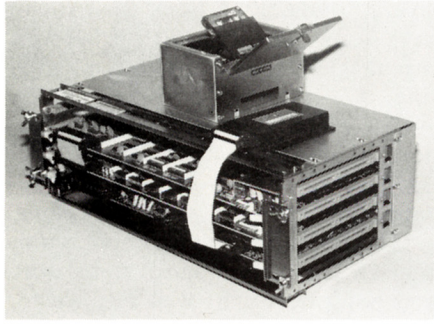
Multi conversion kits

The new Data East Multi Conversion Kit converts dead games to the Data East Interchangeable Game System.

Unlike other game conversions which convert one dedicated game into another dedicated game, the Data East Multi Conversion Kit converts a dedicated game to an interchangeable game system.

Thus, by buying a Multi Conversion Kit, the operator is not converting to one game, but converting to all of Data East's games, including such hits as *BurgerTime* and *Bump'n'Jump*.

The Multi Conversion Kit consists of a compact master P.C. board cage, a micro cassette deck for inputting game software, marquee and monitor plex modifications, control panel graphics, and all necessary decals and harnesses to convert a low-revenue producing machine to the Data East Interchangeable Game System. After this initial conversion, the operator only needs to buy a different game package to convert to yet another game.

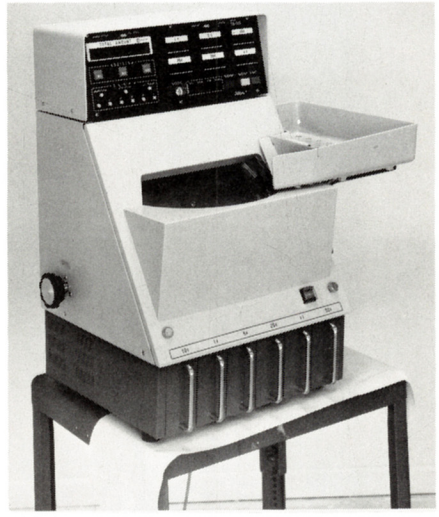


A new game package costs between $395 and $495 (depending on quantity), and requires only five to 10 minutes installation time. The Data East game package includes a game cassette (software), a key module (descrambler), and a marquee.

With reduced return on operators' investment slowing the demand for dedicated video games, Data East's new Multi Conversion Kit is a product whose time has come.

For additional details, contact Data East Inc., 470 Gianni St., Santa Clara, CA 95050. Telephone: 408/727-4490.

Sorter/counter



The new Billcon International Inc. CS-102 coin sorter/counter is designed for volume coin counting room procedures. It automatically processes a coin mix of six denominations of coins—1¢, 5¢, 10¢, 25¢, 50¢, and $1—at one time, at a counting speed of up to 600 coins per minute. This eliminates manual counting and sorting.

As the coin mix is being counted, bright digital readouts provide an individual coin count by denomination, as well as an accumulative coin count up to eight digits. All controls are on an eye level operators panel for easy readability and access. Solid state circuitry assures 100 percent accuracy. No specially trained personnel are necessary.

The Billcon CS-102 features a large capacity coin hopper that holds up to 10,000 dimes. Deep coin boxes in the bottom of the machine are identified by coin denomination to hold counted coins.

An optional accessory affords bagging capabilities when desired. The machine, of sturdy steel construction, is finished in two tone enamel to blend with any decor and measures 25½" × 24" × 14½".

For more information and literature, contact Billcon International Inc., 2290 Central Ave., Compton, California 90220. Telephone: 213/637-8352.

Basic soldering course

Pace Incorporated's basic soldering course in electronics is now available in 12 languages.

The course is used as a training program to instruct beginners and upgrade the skills of experienced personnel in performing high-reliability soldering.

The course—in the film version—is now available in English, French, German, Italian, Spanish, Mandarin Chinese, New People's Republic Chinese, Norwegian, Swedish, Dutch, Hebrew, and Portuguese.

The course is a comprehensive, in-depth training program intended primarily for classroom use. The films in multi-language forms can be integrated into training programs and are now marketed in more than 50 countries.

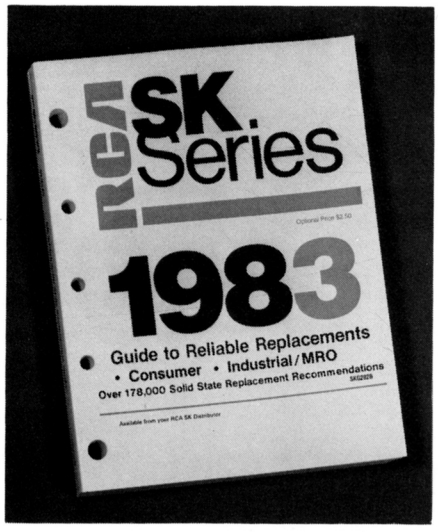
Normal duration of the course is two to four days depending upon the skill level of the student and the degree of competence desired.

There are nine individual lessons in

three parts: (1) soldering and the soldering process, (2) soldering turret terminals, cup terminals, bifurgated terminals, hook and pierced terminals, and (3) PCB soldering of axial lead components,dual inline packs, T0-5 and transistor type packages, and beam lead planar-mounted components.

For more information, contact Beth Amelio, Pace Incorporated. 9893 Brewers Court, Laurel, MD 20707.

Replacement guide



The 1983 RCA SK Solid State Replacement Guide lists 239 new devices, including 36 from the RCA CDP1800 microprocessor family and 71 new linear ICs.

RCA's SK Guide lists over 2,100 SK and KH types which replace more than 170,000 industry types. The Guide features a dual numbering system which makes it easy to locate the proper SK device. A special feature of the 1983 Guide is larger, easier-to-read type in the cross-reference section.

The 1983 RCA SK Guide, SKG202B, is available from local RCA SK distributors or by mail from RCA. Requestors should send check or money order for $2.50, which includes postage and handling, to RCA, P.O. Box 597, Woodbury, N.J. 08096.

Boss joystick

Wico Corporation introduces The Boss joystick, its first entry in a new line of game controls for home video game and personal computer systems.

The Boss joystick features professionally styled components, including a high quality PC board with five built-in leaf switches. The Boss is designed to have a suggested retail price of $19.95.

Constructed of high impact plastic, The Boss has a comfortable grip handle with a thumb action fire button. Four non-skid rubber feet and a five-foot cord enable players to enjoy convenient, table top play-action.

The Boss joystick is engineered for direct plug-in compatibility with Atari's 2600 home video system, the Atari 400 and 800 home computers, Sears Video Game, and Commodore VIC-20 and VIC-64 home computers. Product distribution to department stores, specialty stores, and mass merchandisers nationwide was scheduled for May.

Series 200

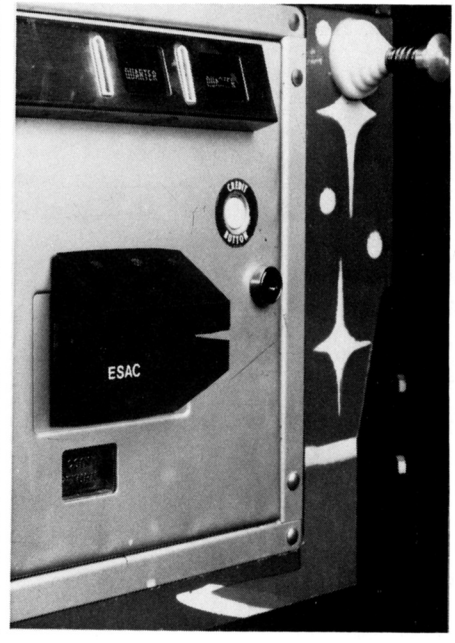
ESAC Inc. has solved virtually all of the obstacles standing in the way of streamlining game room operation and increasing profits by announcing the Series 200. The first computerized system of its kind may completely automate your total facility.

All games, vending machines, and even bill changers are on-line to the Series 200 system which provides security and complete up-to-the-minute accounting of revenues and utilization of each game or device in your facility.

Magnetic Stripe Cards, dispensed by bill change machines, are used at all stations instead of tokens. Coins may also be used, if desired—the Series 200 accounts for each and every coin as well.

The magnetic cards are pre-encoded for the number of plays allowed. The Series 200 registers each usage. Once used up, the card becomes invalid and cannot trigger any station.

For multiple locations, the Series 200 provides for on-line capabilities to give you receipts by station anytime day or night, from anywhere across the country.



ESAC also provides daily, weekly, and monthly reports as well as game utilization and even on-line machine depreciation.

For more information, contact ESAC Inc., Suite 202A, 4415 West Harrison Street, Hillside, Illinois 60162. Telephone: 312/449-8710.

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* Nagas May 7 date has been changed to May 11 as not to conflict with the May 7 Vendors Assoc. meeting.

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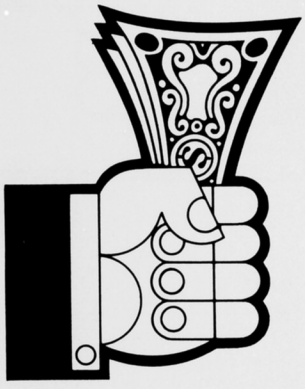

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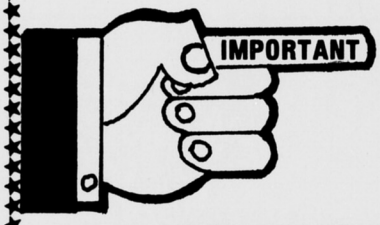

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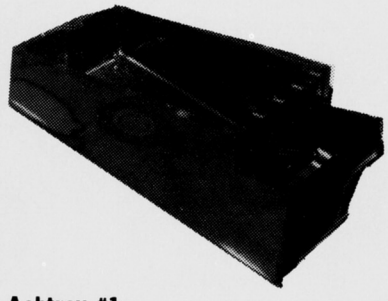

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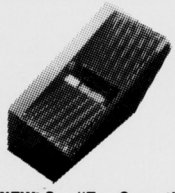

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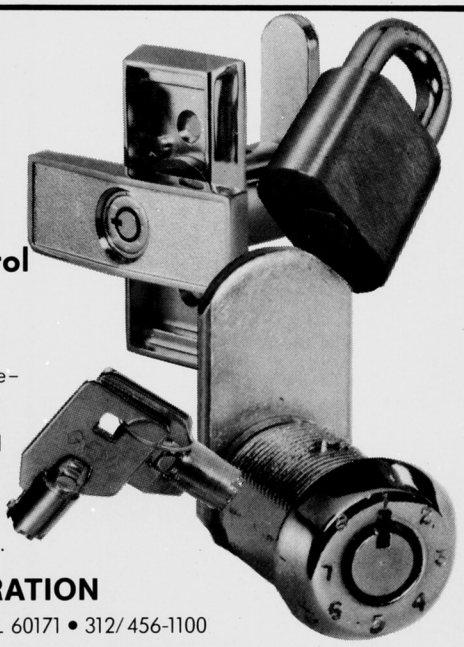

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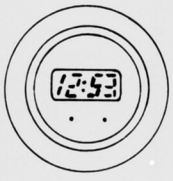

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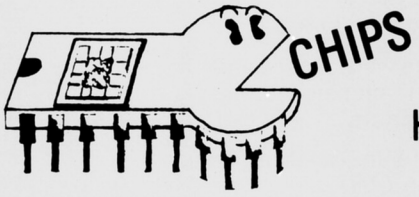

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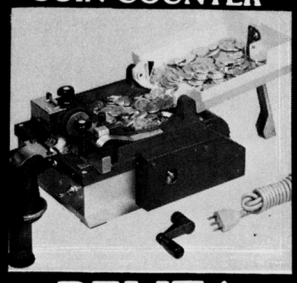

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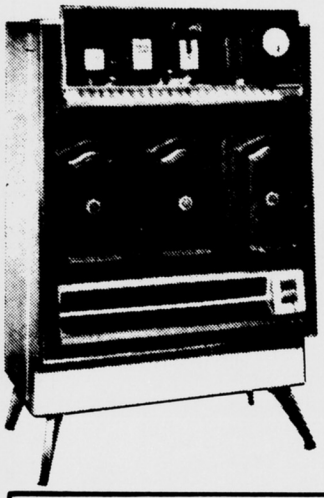

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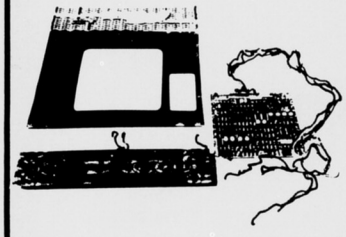

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Item T-30 *
- 10¼ inches tall
- Chrome base
- Chrome figure
- Blue Column

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Item T-40 *
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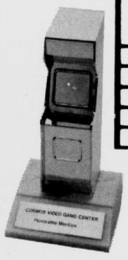
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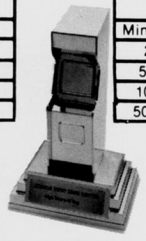
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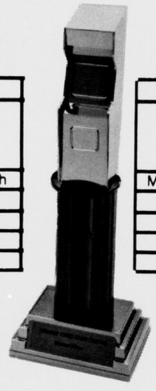
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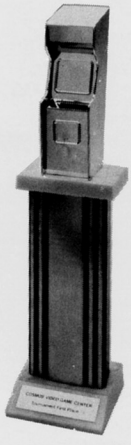
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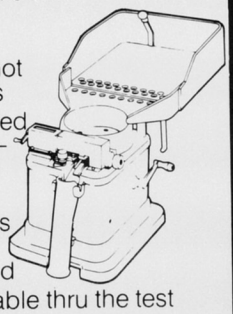

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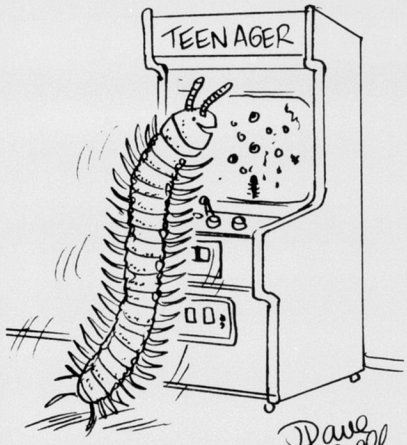

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PUZZLE ANSWERS

Two bits

How's your math lately? We're going to give it a test on the following "numbers game."

Part 1 is easy enough. Use the following clues to fill in the game grid. The vertical row of boxes down the center (the boxes are marked by letters) will be filled in by numbers that appear in coin-op games.

Then use the numbers to complete the "math problems" in Part 2. Or, if you can use the clues in Part 2 to figure out what the numbers are, fill in those numbers on the grid to help you complete the grid. Work forward and back until you have completed the puzzle.

Part 1 (the easy part) clues:

A. Williams' futuristic game in which you rescue humans from metallic bad guys. (2 words)

B. Bally's talking pin with a billiards motif. (3 words)

C. Sega's 1982 game that would stand in line before James Bond.

D. Universal's 1981 video, or "the moment of truth." (2 words)

E. Nostalgia time: a Williams' 1953 pin. (2 words) I'll even give you the second word: *Sisters*. (I told you this was easy.)

F. Sega brings us with video what *House of Wax* brought us with movies in _____. (2 words)

G. The Stern pin with the contoured playfield. (2 words)

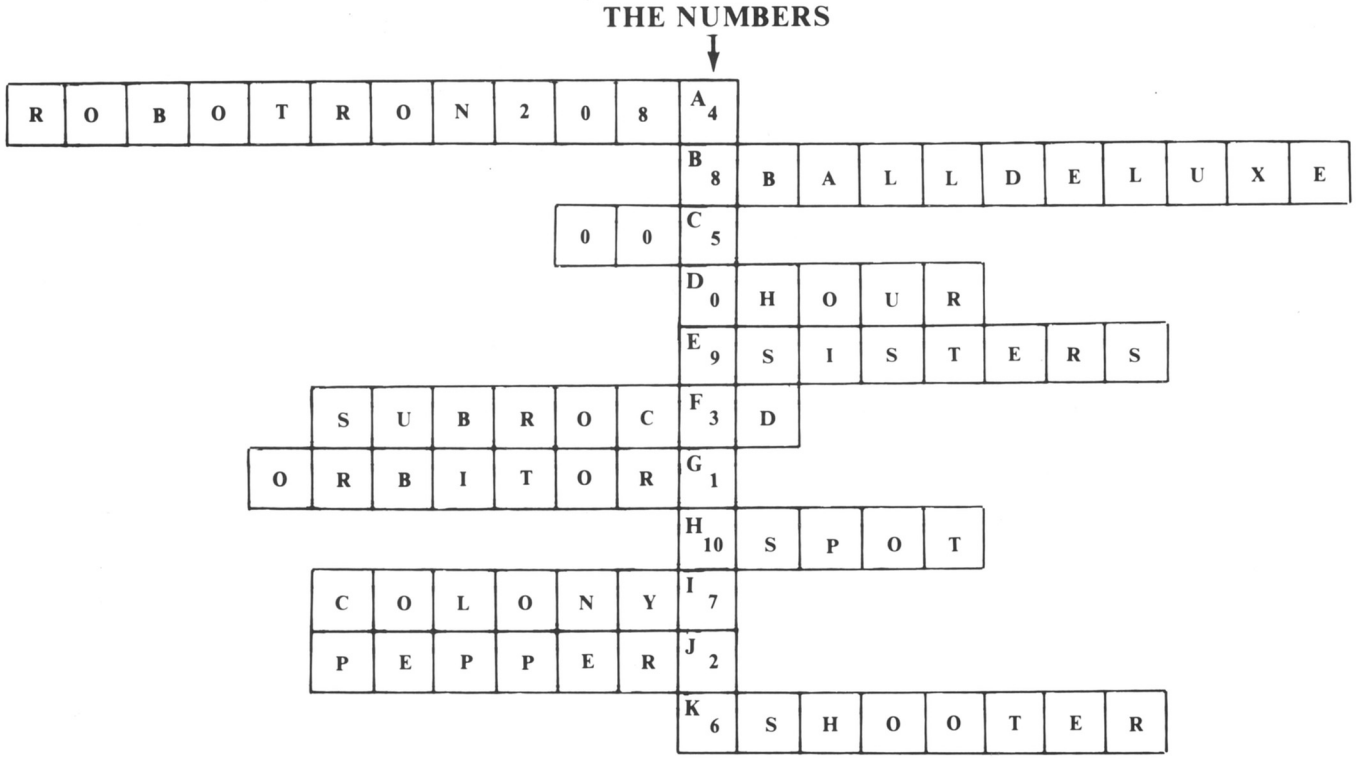
H. More nostalgia. Two pins were called _____. (2 words) I'll give you the second word again: *Spot*. One by Genco in 1941, and one by Williams in 1961.

I. Taito's video in which you defend your planetary base against waves of attackers. (2 words)

J. To be fair, the SALT talks should include _____. (2 words).

K. More nostalgia, and I'm not giving you the second word this time. Bally's 1966 pin with the gun theme. (2 words)

Solution: Part 1



By Bill Brohaugh

(Answers to puzzle in May 15 issue, pg. 104.)

Part 2 (the fun part) instructions:

Using the numbers you figured out in Part 1, solve these math problems. To help, I'll give you a hint about the answer to each problem by giving you a clue to a coin-op machine that has a name with the answer-number in it.

1. J x E = _____ (clue: Midway's 1979 video)
2. H – A = _____ (clue: Bally's 1978 pin based on a TV show)
3. B + G = _____ (clue: Stern's 1980 pin with the wizard theme)
4. K + H = _____ (clue: Centuri's 1981 driving video)
5. B ÷ A = _____ (clue: Gottlieb's 1981 multi-ball pin)
6. F + I = _____ (clue: Chicago Coin's 1975 "hit parade" pin)
7. F x K = _____ (clue: same answer as #1)
8. C + D = _____ (clue: Sega's 1982 game that would stand in line before James Bond)
9. H x H x B = _____ (clue: U.S. Billiards' 1982 video)
10. E – I = _____ (clue: Bally's 1981 update of a classic pin)

OK. Time for a break. I'll give you two clues that might help you solve the puzzle, and then we'll jump into some tougher problems. First clue: A + G = C. Second clue: D x D = D.

11. The square root of A + the square root of E = _____. (clue: Gottlieb's 1932 classic pingame)

12. H^3 x (B – K) = _____ (clue: Stern's 1980 pin designed by Harry Williams)

13. The total of A, B, C, D, E, F, G, H, I, J, and K, multiplied by G, minus F, divided in half, minus B, divided by the answer to #1, squared, cubed, plus A, plus H, plus K = _____ (clue: four different pins—Rockola 1935, Gottlieb 1937, MC and D 1948, Williams 1960)

14. (K – F) + (F + D) + (H – E) + (I – K) + (K – C) = _____ (clue: the number in Gottlieb's 1949 pin based on a literary masterpiece, squared)

15. (A + G x E ÷ A – H^5 + the cosine of F – 1,478) x (G – G) = _____ (clue: this is a trick question)

Solution: Part 2

1. J (2) × E (9) = 18 ..... (*18-Wheeler*)
2. H (10) – A (4) = 6 ..... (*6-Million-Dollar Man*)
3. B (8) + G (1) = 9 ..... (*9 Ball*)
4. K (6) + H (10) = 16 ..... (*Route 16*)
5. B (8) ÷ A (4) = 2 ..... (*Force II*)
6. F (3) + I (7) = 10 ..... (*Top Ten*)
7. F (3) × K (6) = 18 ..... (*18-Wheeler*)
8. C (5) + D (0) = 5 ..... (*005*)
9. H (10) × H (10) × B (8) = 800 ..... (*800 Fathoms*)
10. E (9) – I (7) = 2 ..... (*Fireball 2*)

clues: A (4) + G (1) = C (5)
D (0) × D (0) = D (0)

11. The square root of A (4) is 2; the square root of E (9) is 3. 2 + 3 is 5 (*Five Star Final*)

12. H (10) to the third power equals 1,000 (10 × 10 × 10). B (8) – K (6) = 2. 1,000 × 2 = 2,000 (*Flight 2000*)

13. All the numbers totaled is 55. Multiply that by G (1), and you still have 55. Subtract F (3) to get 52. Divide 52 in half to get 26. Subtract B (8) to get 18. Divide by the answer to #1 (18) to get 1. Square 1 (1 × 1) to get 1. Cube 1 (1 × 1 × 1) to get one. Add A (4), add H (10), and K (6) to get the answer: 21.

14.
K (6) – F (3) =	3
F (3) + D (0) =	3
H (10) – E (9) =	1
I (7) – K (6) =	1
K (6) – C (5) =	1
	9

(The clue is Gottlieb's *Three Muscateers*. Three squared is 3 × 3 = 9)

15. The trick is that G – G = 0 (anything minus itself equals 0). And *anything* multiplied by 0 is 0, and that's the answer.

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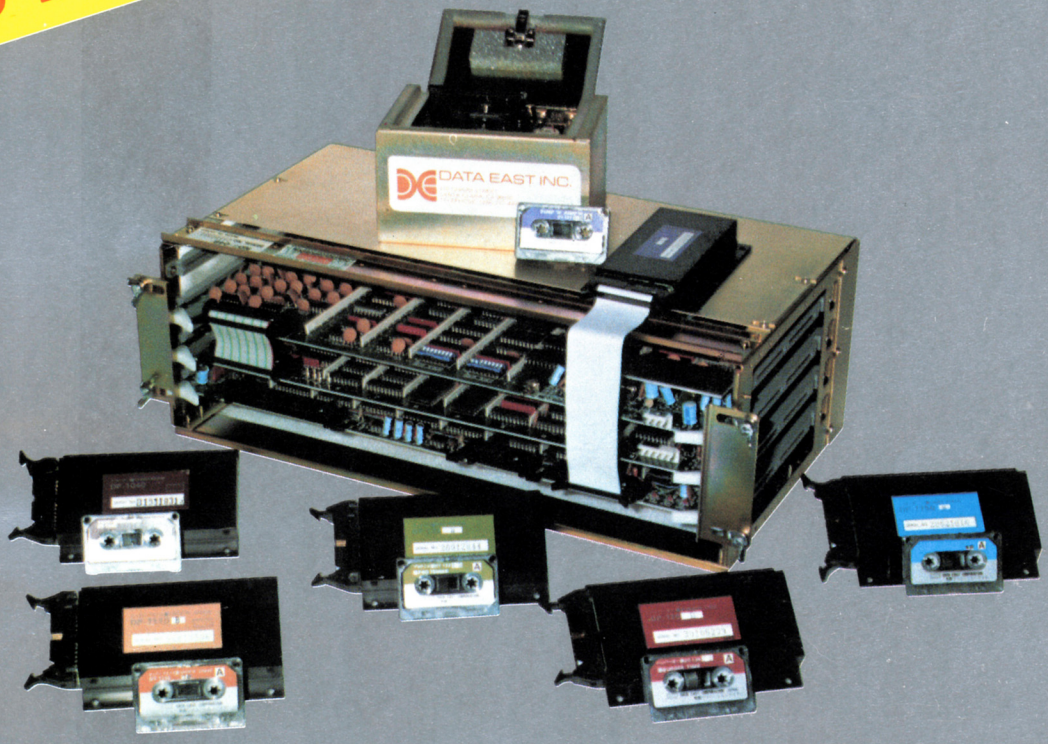

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truancy blamed on game centers. Stung by the moratorium and the negative publicity about games, local operators negotiated a compromise with the city council restricting game playing during school hours and late on school nights for school age children, unless accompanied by an adult. The result is preferable to a ban or moratorium on licensing.

It is not true that if you "give an inch, they'll take a mile." You will know when the time to compromise has come; certainly you should not compromise until you have to.

However, one of our advantages is that we are business people and most local politicians also are business people. The leaders of antigames crusaders generally are not; instead they can become very emotional and irrational about video games. City council members will appreciate the fact that you are willing to meet them halfway.

Don't Procrastinate

You can initiate many activities to build goodwill in your community that won't cost much money or time before problems surface. In today's climate of concern about video games, everyone in the business would do well to bolster their standing locally.

Develop listening posts now. Get to know your local politicians and community leaders on a social basis so you don't need an introduction should you need to deal with them for your business. Turn your location owners into an information network that will warn you of trouble before it comes.

Get the Best Help

Get a local attorney experienced in dealing with the appropriate body. The more he knows about your business already, the better.

Use your state and national associations. Ask for information about similar cases encountered by others and how they handled them. Report on your experiences in your community. •

This information was reprinted from "A Community Relations Manual for the Coin-operated Amusement Games Industry" by the Amusement and Music Operators Association, Amusement Games Manufacturers Association, and Amusement and Vending Machine Distributors Association.

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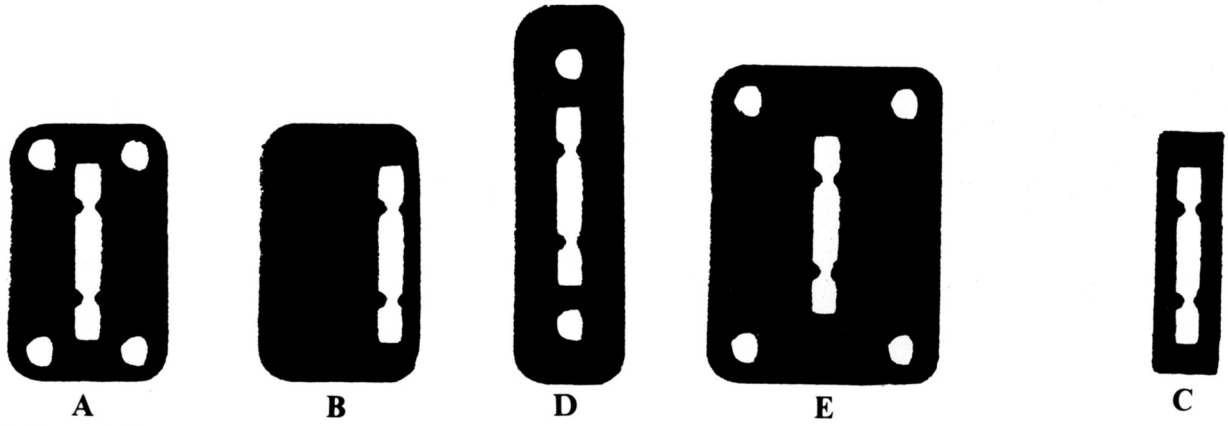
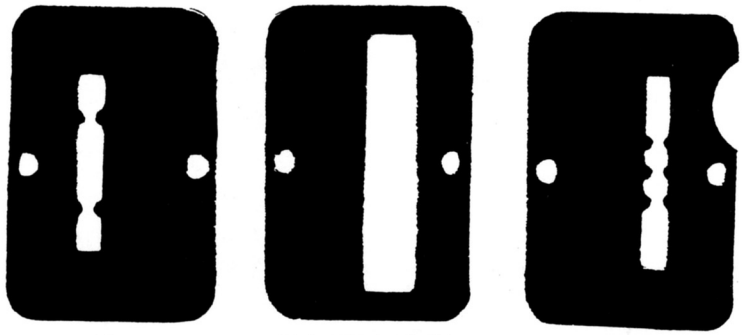
FIGURE 1 Selecting the Correct Q-bit Screens



A B D E C

A, B, D, and E are universal screens.

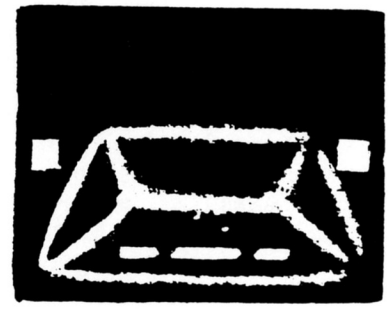
C screen is used on new Wico doors on inside of door (*Pengo, Slither*). Gottlieb pinballs' screen goes into slot on back of red plastic coin slot.



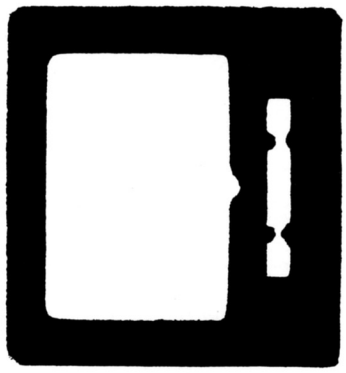
F F1 SPACER FBB

F screen is used on flat surface (*Donkey Kong, Popeye*). F1 spacer is used when required with F screen.

FBB screen is used to convert *Boom Ball* games or games where the reject button is adjacent to the coin entry slot—note the cutout.



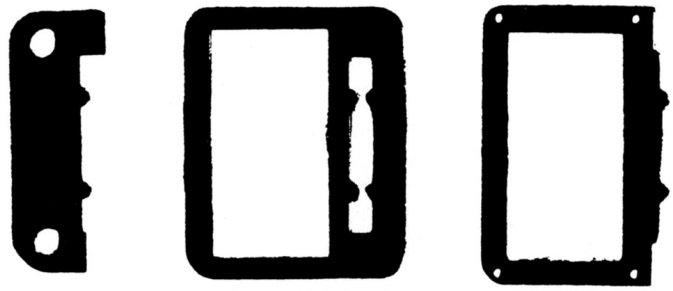
M screen is used only for Midway games.



W-WILLIAMS

W screen is used to convert Williams and Bally pinball and Game Plan videos.

FIGURE 2 Additional Q-bit Screens



B1 T-ATARI T1

B1 screen is for old style Taito games with the protruding metal coin slot.

T screen is for Atari's videos and any game that uses the red plastic reject button with the coin slot attached.

T1 screen is used on most Williams' videos, some Centuri, and some Cinematronics. These games have the red plastic reject button, but the coin slot is separate from the button.

FIGURE 3 Style "RBT"

This is a complete red plastic button with the "T" style screen in place.