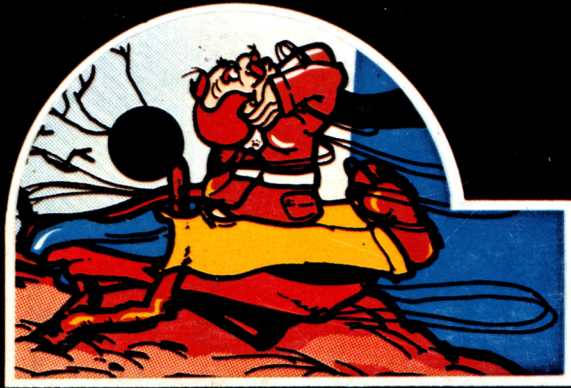


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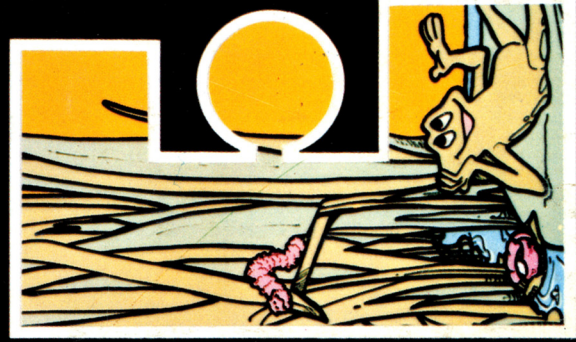
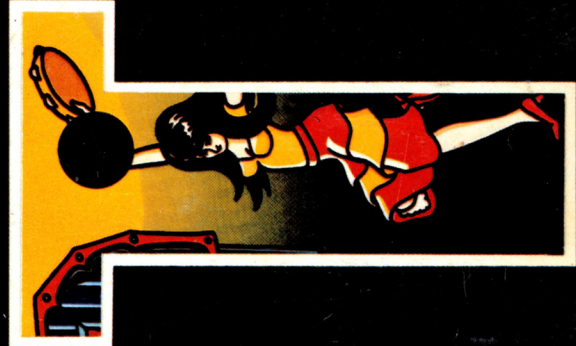
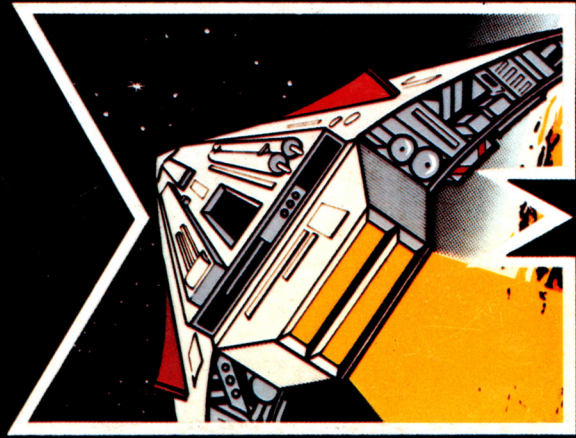


A.M.O.A. Convention  
Issue

1978 Survey Result

Copyright Crisis

Guide to Buying New  
Games



Volume 4, Number 21

November 15, 1978

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Weight: 260 lbs. (117 k)



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# PLAY METER

Vol. 4, No. 21  
Nov. 15, 1978

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# PLAY METER

## PLAY METER Survey ..... 18

PLAY METER has just completed the largest and most encompassing survey this industry has ever undergone, and there are some interesting findings therein. Top pingames, top video games, preferred manufacturers, equipment lifespans, percentages—it's all here!

## AMOA Preview ..... 26

The convention schedule, a complete list of exhibitors, stage show information, and some tantalizing tidbits about what new games you can expect to see at the show—it's all here in PLAY METER's pre-convention package.

## What to Look for in Purchasing New Games ..... 41

This month's entry in PLAY METER's Writer's Contest comes from Michael Mendelsohn who has some good tips as far as how to decide which games are worth your money.

## How to Bury an Industry ..... 47

Managing Editor David Pierson interviews Thomas Brennan, chairman of the Copyright Royalty Tribunal, and gets his reasons why the CRT required jukebox location listings. It makes for some interesting reading.

## An Exidy Odyssey ..... 58

Patricia Smith has prepared this industry profile of the Mountain View, California video game manufacturer, Exidy.

## Silkscreening Comes out of the Garage and into the Video Space Age ..... 125

R&N Silkscreening, whose work is seen on very many coin-op games, is a young company with some different approaches to age-old problems.

From the Editor .....	4
Mailbox .....	6
Operating .....	8
Coinman of the Month .....	14
Distributing .....	54
Music Programming .....	65
Technical Topics .....	89
Manufacturing .....	100
Critic's Corner .....	106
New Products .....	110
International News .....	116
Classified .....	135

## COVER CREDIT:

R&N Silkscreening of San Jose, California designed this month's cover. For a story about this unique operation, see page 125. The graphics for the cover, by the way, come from nine new games which will be premiered at the AMOA Show.

# From the Editor

The A.M.O.A. Show is without a doubt the single most important event of the coin machine year for the U.S. industry. It brings together thousands of operators, distributors, and manufacturers from all parts of the country and the world.

It's a once a year opportunity to come face to face with others like yourself who share your day to day problems, joys, and frustrations. Those of you who will be attending the show are urged to make the most of it.

Attend the Friday morning seminars, see all there is to see, and, most importantly, communicate. Introduce yourself to new people, air your complaints and your compliments to the exhibitors, and share your thoughts and feelings with other operators. It's your show so make the best of it.

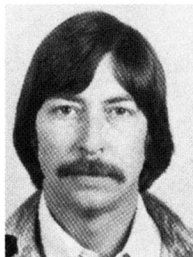
This year's A.M.O.A. Show also represents another important event—the open display of gaming equipment. This turn of events will no doubt raise a few eyebrows and spark some controversy. From our viewpoint, we're glad to see gaming equipment at the show because it's been an important segment of this industry's heritage. When operated legally and under proper governmental regulations, gaming equipment can produce a much needed increase in revenue for both the operator and the government. It is being done successfully in many parts of Europe and the Far East, and there is every reason to believe that soon more states in the U.S. will be taking a second look at laws concerning gambling and gaming equipment.

But until then, a word of caution is in order. At this point a number of overused cliches come to mind. The two that stand out the most in this situation are "Look Before You Leap," and "Don't Jump the Gun." If you're in doubt as to whether a particular piece is illegal or not, ask the manufacturer what research he has done on the subject. You might even ask your attorney or your local district attorney's office for an opinion. As the saying goes, "It's better to be safe than sorry."

Last but not least, another important event taking place at this year's convention is PLAY METER's fifth appearance. As we embark upon our fifth year of service to the industry, we invite you to visit with us at the show. Again this year we are the only member of the trade press that will have a booth on the exhibit floor. We will be upstairs in the Continental Room near the entrance in booth C-57. We will also be crammed in with all the other trade booths in the press area located between the East and West Rooms.

Since we don't make a habit of putting our pictures in our own magazine, and you are always reading our names in print, we thought this month we'd come out of the closet and show you what we look like. Most of us will be attending the show so be on the lookout for us and feel free to say "Hello." We at PLAY METER are looking forward to seeing a lot of new faces at the show and wish you all your best A.M.O.A. Show ever.

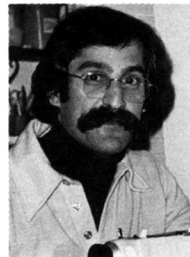
See you there.



*Ralph Lally*



*David Pierson*



*Roger C. Sharpe*



*Beau Eurell*



*Valerie Mitchell*



*Gloria Dering*



*Vickie Lofton*

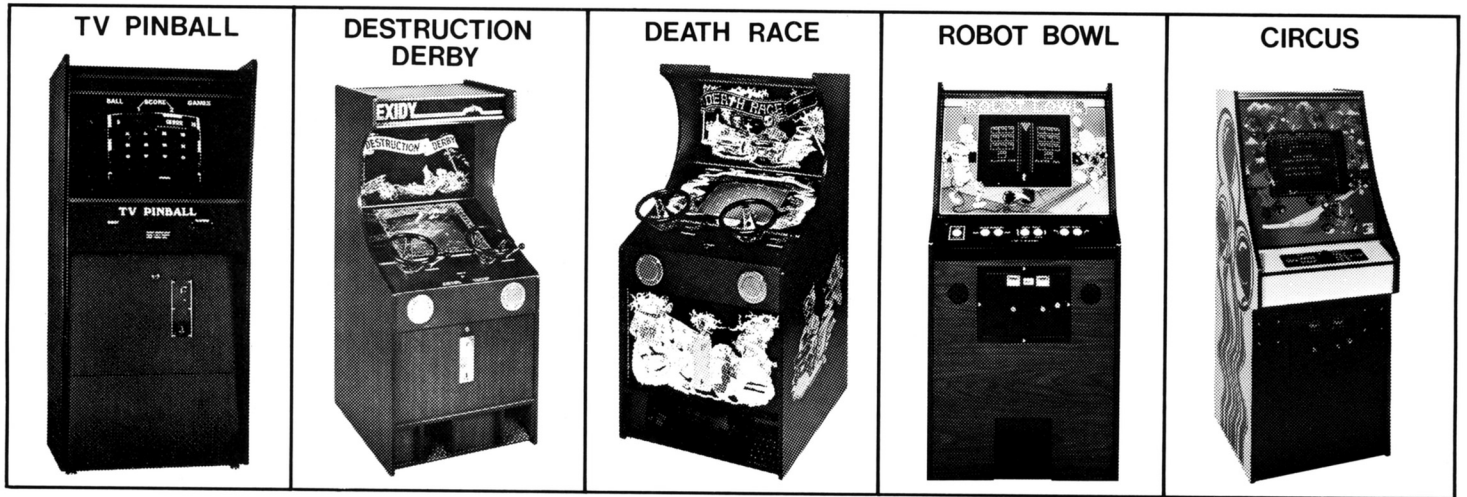


*Katey Schwark*

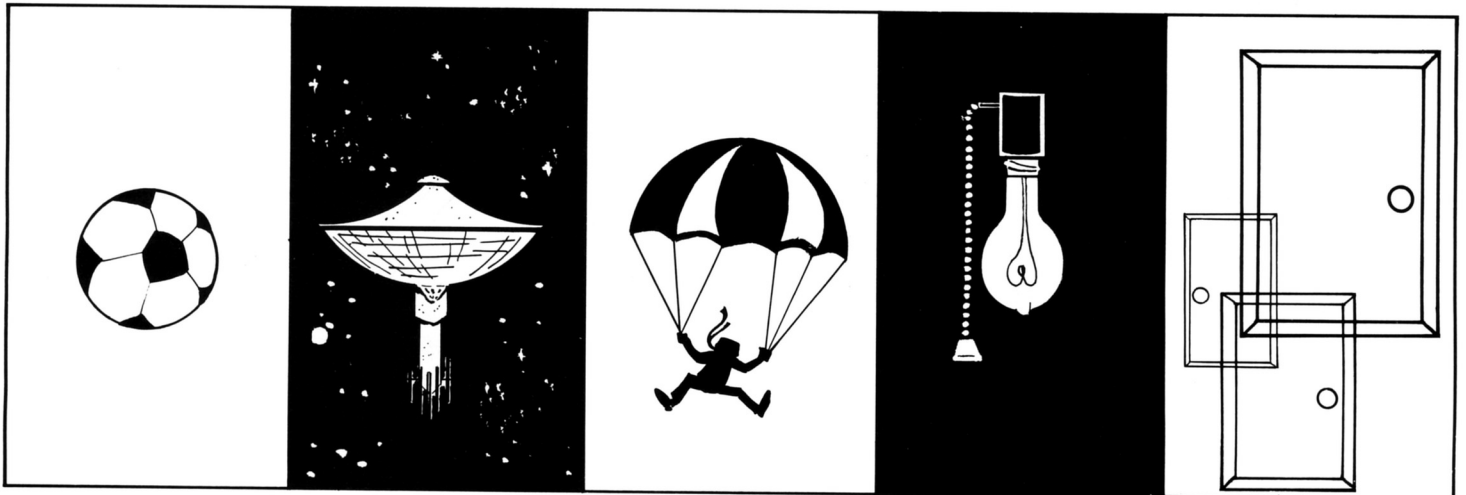


# EXCITEMENT

1974-1978



1978-1979



NEW

NEW

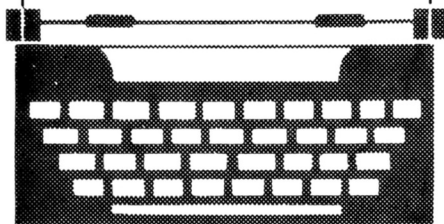
NEW

NEW

NEW

See us at booths 44 - 47 at the AMOA

## Mailbox . . . .



### New kid

As a "new kid" in the amusement industry, I read your Sam Stern Coinman interview (PM, Sept., P.14) with great interest. Sam Stern was the first manufacturer outside of Cinematronics that I ever met, and your interview with him made him as interesting in print as he is in person.

I was sorry to hear that Stern Electronics is not planning to use the multi-level playfield that Louis Boasberg and others have advocated, but his other ideas on our industry and its future show that he will continue to be a positive force for years to come. Thanks for a most interesting feature.

**Tom Stroud**  
Vice President  
Cinematronics Inc.

### Singer interview

Your interview with Craig Singer (PM, August, p.9) was very good; however, you left out one important aspect—he's the greatest man in the world to work for!

**T. Hayes**  
Nickels & Dimes

### Roger's ratings

Please publish a summary of the ratings assigned to pinballs by Roger C. Sharpe.

**B.W. Hickey**  
Avondale, Canada

*[Ed—Okay. You will find the complete list of Roger C. Sharpe's ratings to date in this issue. Check this month's installment of "Critic's Corner."]*

### Finally

We enjoy your magazine on the coin machine trade, especially your articles in the public relations of the present and future of our business.

After many years we have finally lived down the stigma of the one-armed bandit and the good old bingo games.

**Vern Raw**  
Seaside, Oregon

### Record problems

What good does it do me to check the charts, get requests,

talk to my one-stop, and make up a record order if the majority of records I ordered have such poor quality control that I can't use them on our boxes. For example, "Kiss You All Over" by Exile had the spindle hole off-center, and Linda Ronstadt's last record had the same problem

Another problem for us is that the cutoff groove is faulty. We cover parts of three states, and faulty records such as these really become a problem for us.

**Black Hills Novelty**  
Rapid City, South Dakota

### Wants prices

You are doing a great job. Keep it up.

The only thing lacking is prices on new equipment.

**Pat O'Toole**  
EZE Industries  
Lajas, Puerto Rico

### Instructor's instructor

Today, when people talk of tools of the trade, most of us think of equipment such as hammers, saws, screwdrivers, meters, scopes, etc. The new tools are just now being used correctly, but almost always the tools are not noticed by the right people. Those who recognize them are those who don't absolutely need them, but use them to maintain their knowledge. Knowledge is the most important resource in the world today.

Some such tools come in the form of instructors, technicians,

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books, and many others. The most important is the instructor. When was the last time you talked to a book, asked a question, and got an answer? When was the last time you talked to a technician and understood him?

The instructor is geared to answer most questions and will help with some sideline problems. The instructor is versed in the language of the operator, with the background of a technician.

I recently attended an Atari school where Fred McCord was the instructor. Fred is like Albert Einstein, Rube Goldberg, and Bob Hope, all rolled into one. I'm overstating it a bit perhaps, but all kidding aside, Fred is "The Instructor's Instructor."

I wish that more schools could be held and that more people would take part in them.

**Bruce M. Michaud**  
Upstate Vending Service  
Lake Placid, New York

## Needs schematic

We have been trying for months to obtain a schematic for Midway's *Captain Kid Gun*, but to no avail. Possibly one of your readers has one and would be willing to make us a copy. It would be most appreciated.

Keep up the good work!

**Horace R. Macconi**  
Penns Grove, New Jersey

## Security

A critical part of an operator's business is making sure that he receives every quarter that his machines earn. I suggest one issue be devoted to security and cash accountability of this income. After all, these quarters pay for new equipment which maintains the continuity of the business cycle.

Or, another alternative might be to have a regular section in the magazine telling operators how they might increase their control to optimize their return on

investment. This, I feel, would truly be in the best interest of the coin machine operator, distributor, and manufacturer.

**Ed Schroter**  
Newton Upper Falls,  
Massachusetts

## Pinball marathon

On your story on the pinball marathon (PM, Aug., p.6), it was a job well done.

The Magic Coin will be having

its third annual pinball marathon next year.

It's really amazing to see how this has helped the image of pinball.

**Charles Ross**  
Helix Enterprises, Inc.  
San Marcos, Texas

[Ed—*Magic Coin* was one of the two arcades that were caught up in the pinball marathon duel reported in the August issue of *PLAY METER*].



# AMOA SPECIALS

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# OPERATING

## Virginia operators hold 20th annual convention

The Amusement and Music Operators of Virginia (AMOV) held its 20th annual convention at the John Marshall Hotel in Richmond, Virginia September 21 through 23, 1978.

This, one of its most successful conventions, enjoyed a very large equipment display. Exhibiting distributors included Banner Specialty Company, Brady Distributing Com-

pany, General Vending Sales Corporation, Sefco Distributors, Single Sales, State Sales Corporation, and Tara Records.

The association hosted a buffet dinner for the membership, guests, exhibitors, followed by a general membership meeting, at which, AMOA President, Don Van Brackel, gave a slide presentation designed primarily to be shown to civic or

other organizations in conjunction with public relations programs.

After the showing, the AMOV unanimously voted to purchase the necessary equipment and slides required for this presentation and to make them available to its members to be used in public relation programs throughout Virginia.

At the general membership meeting, AMOA Executive Vice President, Fred Granger, gave a very comprehensive report on revisions of the copyright law; followed by AMOV Counsel, J. Edgar Pointer, who updated the members on the important changes made in the Virginia laws pertaining to coin-operated machines over the past year. The election of the association's officers and directors for 1979 was also held at this meeting.

The officers elected were President, C.H. Hudson, Bristol; First Vice President, C.E. Morse, Richmond; Second Vice President, M.L. Holland, Roanoke; and Secretary-Treasurer, Lou Corso, Richmond.

Directors elected were Arthur Bazaco, Richmond; John Cameron, Newport News; Carl Coleman, Roanoke; Doug Colbert, Danville; R.W. Claud, Capron; Jim Donnelly, Norfolk; Harry Fake, Strasburg; Lewis Jones, Richmond; Robert Minor, Richmond; John Newberry, Bland; Ken O'Connor, Richmond; Arnoff Pantelides, Portsmouth; Richard Peery, Roanoke; William Sams, Norfolk; Claude Smith, Roanoke; and Rex Whitley, Roanoke.

At the annual dinner dance inscribed plaques were awarded to the ten remaining original members who organized the AMOV twenty years ago. The presentation was made by Fred Granger.

General Vending Sales Corporation of Baltimore, Maryland was also awarded a plaque for having exhibited equipment at every convention since 1958.





## Meters in Florida?

Florida operators are watching their state legislature with a great deal of apprehension these days because of a proposed bill which was uncovered by the investigative staff of the Florida state association, F.A.M.A.

The proposed bill, which is still in the drafting stages, would require operators to put meters on all their coin-operated equipment in the state. But F.A.M.A., with early news about the proposed piece of legislation, is already gearing up to combat the proposal.

In a newsletter which went out to member and non-member operators alike, Ernestine Tolisano, F.A.M.A.'s president, urged everyone to fight the bill if and when it is proposed. "Do not take the attitude that the large operators or some of the other operators will take care of the problem," she wrote. "If we don't unite to fight this legislation and raise the necessary funds, nothing will get done."

Robert Rhinehart, Jr., the executive director of the state association, said that news of the impending piece of legislation "came back to me. I learned that certain departments in the state was looking into the possibility of requiring operators to put meters in coin-operated machines." He said that F.A.M.A. initiated its own investigation and found that, in fact, the matter was being studied and a proposal being drafted.

Rhinehart said that F.A.M.A.'s action on this matter was about a month premature, but that it was necessary to start gearing up for this legislative proposal because "if you wait around for things to happen in government, they can happen to you very fast."

Rhinehart said that if the law were enacted it would cost operators over \$2 million to buy the meters, install them, and keep them in working condition. He added that such a regulation would require many operators to hire a fulltime staff member just to keep up with the metering and reporting requirements for the state.

To help fight this proposed bill, F.A.M.A. members and non-members alike are being asked to donate \$100 to the legislative fund, which is used to fight adverse legislation.

PLAY METER, November, 1978

## Operator sues for damages following confiscation

B.K. Raybourn of B&K Music and Amusement in Piqua, Ohio has filed a \$581,506 suit which charges that a pinball machine which was confiscated from one of his locations was never returned.

The suit, filed in Miami County Common Pleas Court claimed that county law enforcement officers and

prosecutors never returned the pinball machine and the money taken in August, 1976.

In his legal brief, Raybourn notes that he has been deprived of the use of his equipment and already has suffered a substantial loss of income due to the illegal seizure.

### Tax Clinic:

## Children on the payroll

**QUESTION:** What are the tax effects of placing children on the payroll?

**ANSWER:** Payments to children and relatives in general are deductible as compensation only for services actually rendered, either in connection with a trade or business, or in the production and generation of income.

These transactions involve related parties, and are generally not considered to be made at arm's length. The Internal Revenue Service and the courts will closely scrutinize these payments to ensure that they are made in connection with actual services rendered, and that the remuneration is reasonable in relation to the services. Due to the nature of these transactions, documentary evidence of the amounts paid should be carefully maintained to satisfy the strict scrutiny that these relationships are subjected to.

In determining whether these payments are for services actually rendered, the courts examine the circumstances to decide whether a bona fide employment relationship existed, or whether the payments are being made strictly for family purposes. The Internal Revenue Service also scrutinizes the situation where payment for services rendered to a child are deposited in joint bank accounts between the parent and the child to determine if the payments actually benefited the child/employee. The amount of the compensation paid to a child also must be reasonable in relation to the work performed since unreasonable compensation will be disallowed as a

deduction to the employer.

Reasonable wages paid by a parent to an unemancipated minor child, under 21 years of age, made for personal services rendered as a bona fide employee, are deductible by the parent, as an expense. The income of that child is included in his or her own gross income, and not in the gross income of the parent. Payments made to the child for services normally expected to be rendered by them as household members, such as cleaning, mowing the lawn, etc., are personal expenses, non-deductible by the parent.

In the event you are a sole proprietorship, employment of your child will benefit both of you since wages paid to your child who is under 21 years of age, are not subject to Social Security Tax or Federal Unemployment Tax. Your child will save payment of 5.85 percent of his or her wages and you will save the payment of a like amount in addition to the Federal Unemployment Taxes.

The Internal Revenue Code clearly allows and encourages the employment of children, providing a bona fide employment relationship exists, and wages paid are reasonable in light of the services actually performed.

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# The tax revolt's 'Paul Revere' featured at NAMA convention

Howard A. Jarvis, provocative author and sponsor of California's tax referendum, was keynoter at the opening session of the 1978 Convention—Exhibit of Vending and Foodservice Management, October 5 through 8 at Atlanta's Georgia World Congress Center.

With a record 190 exhibitors showing the newest versions of vending machines, foodservice products, equipment and services needed by industry companies, the sponsoring National Automatic Merchandising Association (N. A. M. A.) held its national convention in Atlanta for the first time.

More than 6,500 convention visitors attended the four-day affair.

Program topics also included a

review and forecast of economic trends by Leo Cherne, executive director of the Research Institute of America, New York City; a discussion of plans for a new dollar coin by U. S. Bureau of the Mint Director Stella Hackel; a keynote address by association chairman Dick Estey of Portland, Oregon, and numerous discussions of industry-related topics presented by panels of experts or treated in group discussions.

J. Gordon Scott III, Scott Vending Company, Forest City, North Carolina, was general chairman of the convention; and William Finn, Trico Vendors, Easthampton, Massachusetts, was program chairman, assisted by Richard Ball, Wes-Tex

Vending, Mineral Wells, Texas, and Bennet Taylor, Rochester Coca-Cola Bottling Company, Rochester, New York. Mrs. William H. Martin, Columbus, Georgia, was in charge of ladies' program activities.

Entertainment highlights included a reception sponsored by vending machine manufacturers on October 6 and the annual N. A. M. A. banquet on October 7 with the Peter Duchin Orchestra and Singer Helen Forrest entertaining.

"It Only LOOKS Automatic," a new audio-visual story produced by N. A. M. A. which gives a look behind the operations of vending and foodservice management firms, was shown for the first time October 6. It is available for purchase to N. A. M. A. members and others, N. A. M. A. President G. R. Schreiber said.

The Friday program also offered thirty different round-table discussions on such diverse topics as computer applications, foodservice trends, cigarette vending and employee training.

Other Friday subjects included a discussion on acquisitions and mergers, employee incentive programs, and the keynote address by Ms. Hackel on coinage.

On Saturday concurrent sessions dealt with trends in cigarette vending and maintaining a company's non-union status. Newly appointed N. A. M. A. labor counsel P. Kevin Connelly led the discussion.

General sessions on Saturday covered parts inventory control systems, a panel discussion on innovative foodservice management methods and the economic trends review by Cherne.

The Sunday morning concluding sessions covered management of cash flow and getting maximum results from the use of computers.

All meetings were held at the Georgia World Congress Center.

The special programs for ladies featured tours of historical areas, a seminar on financial and estate planning, and several luncheons. Sponsors of the ladies' programs were The Vendo Company, National Vendors, R. J. Reynolds Tobacco Company, and Rock-Ola Manufacturing Company.

The convention banquet entertainment was sponsored, as in previous years, by Philip Morris U. S. A.

---

## Vendor initiates foosball 'mini-tour'

Mitchell Games Machines of Mitchell, South Dakota—a vending route owned and operated by Adrian Hoines, ElRoy Gruenwald, and David Backlund—is initiating a new concept of foosball play for its South Dakota players. That concept is a tournament mini-tour.

M. G. M. has always been a pioneer in South Dakota foosball promotion and had a loyal body of players, but this is the first year that an organized and well-advertised \$1,000 mini-tour will be run.

The success of the tour depends on player response (which has always been good) and location cooperation. M. G. M. has been able to use not only its primary locations but has even been asked to install foosball tables in new locations because of the expanded business foosball promotion brings. In these new locations where just foosball tables were set in, says Hoines, owners are seeing their profits double and triple because of increased patronage.

According to Hoines, there are many advantages to running a mini-tour. First, as has been mentioned, foosball play can double, triple, or even quadruple. Increased play, Hoines reports, leads to a desire for tables at home, and this

becomes an outlet for old coin-op tables, thus allowing the operator to buy new models.

This increased demand for home tables, he points out, allows for the operator less depreciation expense since the selling price for the home model should remain as high as the purchase price for a new coin-op.

From the interest generated by mini-tours, M. G. M. plans to take an additional step and develop foosball leagues, run by the players and locations. This will give operators a steady, weekly foosball income.

Most players are excited by the prospect of leagues, Hoines points out, but they should not be attempted before a large core of players is developed from tournament promotion. M. G. M. believes that December is a ripe time to begin leagues after the mini-tour program has begun, and players are becoming more involved with the sport.

A mini-tour involves a series of small tournaments in various locations for \$50 to \$500 scheduled on the same poster for advance advertisements. Operators interested in developing a mini-tour can contact Adrian Hoines, Premier Soccer, Rural Route #4, Mitchell, South Dakota 57301.

# Locations take notice-- Pinball attracts customers

Business has been picking up at the Fireside Lounge in Dayton, Ohio, yet the 120-seat cocktail lounge has not remodeled its decor, lowered its prices, or changed its service or menu.

The big difference, says owner Dave Kimmel, is the Fireside's new pinball machine, which typifies the trend currently taking place across the country. Pinball's rising popularity is making lounge and restaurant owners take notice: the colorful flipper games not only can produce additional revenues with no capital investment, but attract patrons as well.

"All ages of people like to play pinball," Kimmel says, "from kids to senior citizens. The games provide something for the customers to do, whether they are waiting to meet someone or simply seeking some fun. Then other customers get intrigued watching the players and before you know it, people are lined up waiting to play."

The lines really began to form at the Fireside when the lounge was one of the first in the country to receive *Contact*, Williams Electronics' newest game. *Contact*, with its solid state electronic components, features memory banks, innovative dual-action flippers, a specially-designed wide body for increased action, and unique outer space sounds, quite appropriate for the futuristic theme of the backglass and playfield.

"Our customers liked it more than any other game we've had," Kimmel says. "Some even wanted to know how to purchase one. Due to the

game's popularity, we placed it at the front of the lounge and it's been doing dynamite."

"Dynamite" means minimum revenues of \$100 a week. But Kimmel believes there are even greater benefits to be generated: more customers.

"I'm promoting the game in my radio advertising," he states. "It's really one of a kind. I believe the game will attract more people which, of course, not only means greater pinball revenue but more business at the bar."

Additionally, this added attraction does not cost Kimmel a single penny. "I simply order the games from my local pinball operator, and he brings the games to the lounge," he explains. "I have no investment whatsoever, I don't even lease the games. Hayes maintains the machines and replaces them, if needed. There's no risk for the restaurant or lounge owner.

"With the breakthrough in solid state electronic pinball games and its many innovations," Kimmel adds, "I believe more and more elegant restaurants and lounges—such as ours—will become sites for the machines. These games are more sophisticated and can attract all types of clientele.

"For instance, our lounge is fully-carpeted, has liquor-barrel furniture and is patronized primarily by middle-income people between the ages of 21 to 40. The games blend in perfectly and are played from the moment we open until we close."

## CALENDAR

### November 16-18

International Association of Amusement Parks and Attractions Exposition (I.A.A.P.A.), Civic Center, Atlanta, Georgia

### January 14-15

Music Operators of Minnesota, annual convention, Holiday Inn, Minneapolis, Minnesota

### January 19-21

Oregon Amusement and Music Operators Convention, annual convention, Valley River Inn, Eugene, Oregon

### January 23-25

Amusement Trades Exhibition (A. T. E.) annual trade show, Alexandra Palace, England

### February 2-4

South Carolina Coin Operators Association, annual convention, Carolina Inn, Columbia, South Carolina

### May 11-12

Ohio Music and Amusement Association, annual convention and trade show, Columbus Hilton Inn, Columbus, Ohio

## "Tilt"

### The Pinball Book

There's a new 138-page paperback book out called "Tilt: The Pinball Book" which is written specifically for new owners of home pinball games. The book, written by Jim and Candace Tolbert, focuses on home maintenance but also goes into the history of the game, as well as some tips on how to play the game.

Included in the home maintenance section of the book are sections on disassembly and setup, routine maintenance tips and troubleshooting, how to read a schematic, soldering tips, electrical and mechanical adjustments, how to replace a coil, and restoration techniques. Also included in the home maintenance section are tips on basic care of the machine and a couple of pages devoted to schematic abbreviations and symbols.

The book also has a ten-page glossary of terms which helps the reader get right into the jargon surrounding the game. The book does not attempt to make pinball repair experts of all its readers but just tries to convey a few simple maintenance tips which can make owning a pinball machine a fun thing, rather than a mechanical headache.

The book's history of pinball runs through all the major developments on the game and includes even some of what can be considered the "current events" of the game, such as the mention of some new solid state games on the market today, an upcoming movie about pinball, and promotional achievements such as Bally's SuperShooter tournament earlier this year.

The book is complete with practical illustrations and black-and-white photographs which will help the first-time pinball owner with his new acquisition.

"Tilt" is published by Creative Arts Book Company, 833 Bancroft Way, Berkeley, California 94710. It retails for \$4.50, but there are discounts of up to forty percent for the purchase of more than ten books. "Counter-paks" of twenty copies are also available upon request.

It's a good book to complement an operator's home sales of old pinball games.

# Coinman of the Month



## DON VAN BRACKEL

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*This month's Coinman, Don Van Brackel, has been the president for the A.M.O.A. during its 30th anniversary year.*

*It's been a hectic year for him—in some ways it's been a year filled with rewarding experiences, but in other ways it's been filled with absolute futility. He's traveled around the country presenting the A.M.O.A.'s audio-visual package to the various state associations, and in the process has rubbed shoulders with hundreds of other operators (an experience that was as rewarding for him as it was for others). But then there were those countless meetings with the Copyright Office and the Copyright Royalty Tribunal and the performing rights societies over the compulsory jukebox copyright law. And therein must lie his frustrations for the past year.*

*Don himself has been in the industry for 22 years, since he was 18. Through various acquisitions, expansions, and just plain good business sense he has developed A. Van Brackel & Sons into a large operation with 2200 pieces of equipment, though*

*some of those pieces are vending machines. Music, as you will find out in this interview, plays a big part in his route (he operates 475 jukeboxes); but he has a full complement of pinball machines (385), pool tables (275), and video and arcade games.*

*In all, A. Van Brackel & Sons, which is headquartered in Defiance, Ohio, employs 44 people in Defiance and its three other offices—Lima and Forest, Ohio, and Adrian, Michigan.*

*His wife's name is Donnie, and his four children could be neatly assembled under the name "All Jays." There's Julie, 18 (who's in college); Joe, 16; Jennifer, 15; and Jean, 10. A member of the Defiance Rotary Club and the Elks Lodge, Don is also a former member on the Defiance city school board. He's a member of his state association (The Ohio Music and Amusement Association). His favorite pasttimes are boating and snow mobiling.*

*What, he was asked, does a newcomer need if he plans to get into this business?*

*His reply: "A strong personality and a tremendous amount of financial backing."*

**PLAY METER:** Why should an operator join the A.M.O.A. or his state association, for that matter?

**VAN BRACKEL:** The biggest thing you gain through any organization is the open lines of communication because that's the only way an operator can be on guard against adverse legislation. Whether it's a state or a national association, an operator needs to know what's going on, and an association helps him in this regard. As far as the A.M.O.A. is concerned, I think that all its programs are good, viable programs. The insurance program and mechanics schools are certainly beneficial, as is the Notre Dame seminar. There was the audio-visual program which we initiated this year to inform people outside the industry about this business, and the reception we've gotten on that program so far has been very good. I think right now there are thirteen copies of that program around the country. And, of course, the trade show is certainly a worthwhile venture.

**PLAY METER:** How much does it cost an operator to join the A.M.O.A.?

**VAN BRACKEL:** It depends upon the size of the operator's route, the number of pieces he has. I believe the lowest rate is \$75, but it's based roughly on fifty cents per machine. Of course, this is broken down into different categories.

**PLAY METER:** What is the A.M.O.A. membership up to now?

**VAN BRACKEL:** We're around 1250. Our membership isn't what it should be, but considering that the ranks of the operators are decreasing, I guess it's a positive thing that our size is still increasing very gradually.

**PLAY METER:** Have there been any attempts to get new state associations established over the past year?

**VAN BRACKEL:** Georgia has been attempting to get its state association off the ground. And, right now, Massachusetts is in the formation stages as far as setting up its state association.

**PLAY METER:** What changes can we expect to see in this year's show?

**VAN BRACKEL:** One of the biggest changes this year was that the seminar was moved to Friday morning, and the other dramatic change will be that there will be some gaming equipment on the floor. The seminar format this year, by the way, is somewhat of a departure from the usual seminar. This year it will be in two parts. One part will be on arcade operations, and the other part will be on the copyright law. The seminar idea is somewhat different from past seminars, but we felt it was the appropriate time to have this type of thing. We try to have seminars that deal with current, heavy items in the industry, and right now the two heavy items are the copyright law and the arcades.

**PLAY METER:** The decisions as to the changes in the show, I believe, are the results of meetings by the board of directors of the national association. How many different kinds of meetings does the

A.M.O.A. have every year?

**VAN BRACKEL:** There's only one general membership meeting, and that's held at the convention. But at the mid-year board meeting we finalize our plans for the upcoming convention. That's the time of the year when policies are decided upon and decisions made. It's three days of pretty intense meetings, and much of the discussion is based on the format of the upcoming show.

**PLAY METER:** What do you feel the A.M.O.A. has accomplished over the past year?

**VAN BRACKEL:** For one thing, we've greatly expanded the service schools. Then, of course, we hired an assistant executive director, Victor Rye, and one of his responsibilities has been the development of these service schools. Right now, though, he's involved in a cost-of-doing-business survey which is something we've never done. This survey will be a complete business-type survey that will deal with the type of equipment being operated, percentages, salaries, and things like that. We hope that it will develop so that people can use the information and see how their operation stacks up against operations of a similar size somewhere else. That's the purpose of the survey, to get the information back out to the general membership. We are hoping to have all the data collected some time before the end of the year, and then early next year we hope to get the information back out to the general membership.

**PLAY METER:** As president for the A.M.O.A., this past year has offered you a rare opportunity to meet many different operators in different parts of the country. From this experience, what would you say is the number one concern of operators today?

**VAN BRACKEL:** I'd say the biggest single problem we have right now is the copyright legislation. It's the number one problem, without a doubt. Operators I've talked with are deeply concerned, and their concern is that if the [Copyright Royalty] Tribunal is left to go unchecked, they'll probably go and ruin the business. Just a second ago you asked what did I think the A.M.O.A. accomplished over the past year. Well, much of our time was lost going over and over again with the different agencies about this copyright legislation. We've been hassling it over with the Copyright Tribunal, the Copyright Office, and the copyright societies themselves.

**PLAY METER:** Do you foresee the A.M.O.A. challenging this location listing requirement in court?

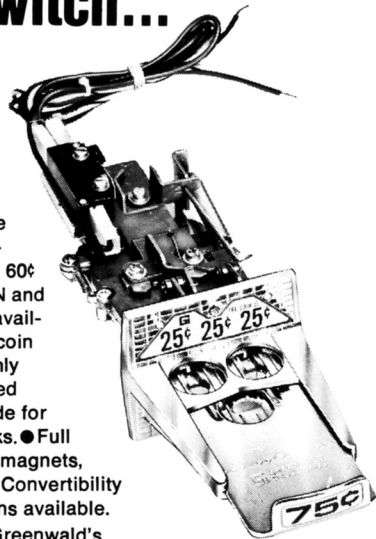
**VAN BRACKEL:** That situation is right now being evaluated by the government relations committee. As of right now, we still have not reached a decision as to when or how we would implement any type of action. But, I think that will be forthcoming shortly.

**PLAY METER:** What are some of the other problem areas you've found operators bothered with today?

**VAN BRACKEL:** One other area of concern among many operators, I've found, and, of course, this is

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restricted to those in the cigarette vending business, is that the cigarette vending business as a unit is on the decrease. We've noticed that in our area. It seems to be a no-growth business for several reasons. As for the games part of the business, the big problem there seems twofold: getting better commission arrangements, and, of course, a lot of operators are having problems adapting to the solid state games. They don't have the personnel. I guess that's one of the reasons the A.M.O.A.'s service schools are being so well accepted.

**PLAY METER:** What are the plans and direction for the A.M.O.A. service school programs?

**VAN BRACKEL:** The intention from the beginning was to start out with electro-mechanical and then to develop toward the more sophisticated type school. Now we have a solid state school. I'm sure that the areas where we've had schools this past year will want the school back with a totally updated and more advanced information. So you can see that this service school program is a continuing thing.

**PLAY METER:** What does the A.M.O.A. need most of all from its members?

**VAN BRACKEL:** One of the things that makes the A.M.O.A. strong is the network of strong state associations. So the first thing someone should do is get a state association started in his state, if he doesn't already have one. And if he has a state association, we encourage him to be involved with it. We also encourage operators to be involved on the political scene and get acquainted with their senators and congressmen. If members do nothing else they should at least let themselves be known to these senators and congressmen so that when the time comes and they need them to represent them against adverse legislation, they don't walk into them as strangers. One of the reasons the image of this industry hasn't been what it should be is that operators haven't really gotten themselves involved at the grassroots level as they really should. I've found that a lot of operators in my home state, for example, don't even know who their senators and representatives are, and they really should.

**PLAY METER:** How does the jukebox fit into your overall operation?

**VAN BRACKEL:** Music has always been the backbone of my company, and it remains so today. If I had to single out any individual item in our operation that we depend upon as our backbone, it would be our jukeboxes. For us, it's still our single biggest money-maker.

**PLAY METER:** Do you find operators today are beginning to de-emphasize the jukebox?

**VAN BRACKEL:** Yes, I've found this, and I think it's very sad. A lot of people feel the jukebox is no longer profitable, and so they haven't reinvested in that area like they should. I think that's one of the reasons the business has dropped off. Unless you do an analysis of the cost of doing business, it'll appear to you that the games business is where all the big

money is, because of the income. But you have to look also at your cost of doing business. And, I've found that many operators only look at the income side of the ledger. If they had taken the time to analyze the cotton-pickin' thing, they would have found that although the games business produces a large income, it also produces an enormous expense. Operators should remember that they shouldn't separate the expenses of their operation because if they do they won't realize the value of the jukebox. I think this is why many operators have begun de-emphasizing the phonographs. They have been looking at the wrong end of the ledger. They have looked totally at the income.

**PLAY METER:** How can an operator promote jukebox play?

**VAN BRACKEL:** Well, all the little gimmicks that the manufacturers come up with will help some, but that type of help, I've found, is short-lived. The biggest thing that helps the jukebox stay in prominence is programming the phonographs properly. And that, again, is something a lot of operators don't do. I've been told by a lot of people that I spend too much money on records, but I don't believe it. We put, on an average, five records on every jukebox every week. That means that if the stop is checked once every other week, that jukebox will get anywhere from ten to twelve record changes. And if it's a phonograph that's checked every third week, then that jukebox will get anywhere from fifteen to eighteen records. That doesn't mean all those records are brand new, but there will be on the average five records

changed in that phonograph. So, as you can see, we really believe in programming. Proper programming is one of the keys to making money in this business. I really don't think an operator is programming properly if he's changing only two or three records a week. I think if an operator is trying to cut his expenses by shortcutting his music programming, he's making a big mistake.

**PLAY METER:** On what do you base your conclusion that operators should be paying more attention to music programming?

**VAN BRACKEL:** One of the main reasons I feel this way is that in the past ten years we have bought fourteen companies, and the first thing we do when we buy a company is switch it over to our way of programming. And with twelve of the fourteen companies we've bought, we have increased the music income anywhere from twenty-five to one hundred percent. I know that sounds big, but I'm not exaggerating. We get that much of an increase in earnings, and we do it totally by programming. The next thing we do is get into the area of updating our machines.

**PLAY METER:** Who does your music programming?

**VAN BRACKEL:** Our head programmer has been with us for 28 years, and when you have a man with that much experience you have a definite advantage. He'll use the trade charts and all other available information, including radio plays. And he also goes pretty much by the meter. He has carte

*Continued on page 138*



*Don Van Brackel, far left, was one of the members of the government relations committee for the A.M.O.A. who testified at hearings before the Copyright Royalty Tribunal. Others, from left, Fred Granger, Garland Garrett, and Nicholas Allen.*

## Play Meter Survey Results

# Earnings and machine purchases register large increases in 1978

Operators in 1978, according to PLAY METER's annual industry survey, operated more pieces of coin-operated amusement equipment than they did the year before, and their earnings on each of those machines was also up—a healthy 24.5 percent.

The PLAY METER survey, which annually draws the largest sampling of operators nationwide, this year reported a twelve percent response to operator questionnaires. To date, it is the only industry-wide poll which substantiates its findings by publishing the actual response percentage to the survey questionnaires. The most important statistic in any survey is the number of responses one gets. A figure of twelve percent, according to polling standards is an exceptional response.

In last year's survey, operators reported a weekly per-piece earning of \$43.33. That figure increased this year to \$53.94. Operator-initiated price increases were partly the reason for the increased earnings, but the

large increase in earnings also indicated that each game is being played more times. This means that consumer acceptance to amusement machines is still on the incline.

The machine with the largest increase in earnings in 1978 was pinball, which climbed from an average per-piece weekly gross in 1977 of \$44 to \$62 in 1978. The 41 percent increase in pinball revenue apparently reflects the added play and better pricing which solid state pinballs brought to the industry over the past year.

The survey also showed that, in addition to a healthy per-piece earnings increase, operators were also operating more amusement pieces this year than in 1977. In last year's survey, PLAY METER estimated conservatively that the average operator had about 200 amusement pieces on location (that figure, in fact, could have been as high as the 230-250 range). But, with this year's survey, PLAY METER has determined the average

operator has 298 pieces of coin-operated amusement equipment on location (see "Breakdown of Amusement Equipment" Table for a further analysis of the average operation).

Based on a total of 7,500 operators in the United States, PLAY METER estimates that there are about 2,235,000 pieces of coin-op amusement equipment being operated today.

### Locations

Another indication of the health of the industry is that apparently amusement machines are finding their ways into new types of locations. Last year the average operator had equipment in 75 locations. This year the number of locations is up to 116.

This is also reflected in another survey-generated statistic which shows that the total number of machines in the average location has remained constant, while the operator has increased his total number of

## Breakdown of Amusement Equipment

	% Total Equipment		Avg. No. Pieces		Weekly Gross		New Purchases	
	'77	'78	'77	'78	'77	'78	'77	'78
Phonographs	25%	20%	50	59	\$46	\$52	5	5
Pinball	33%	33%	66	99	\$44	\$62	13	21
Arcade/Video	15%	21%	30	62	\$44	\$50	12	12
Pool	12%	12%	24	35	\$41	\$53	0	5
Foosball	5%	5%	10	15	\$39	\$41	5	3
Shuffleboards	2%	2%	4	6	\$29	\$32	1	1
Wall Games	1%	2%	4	4	\$33	\$34	1	1
Air Hockey	1%	*	2	3	*	*	*	*
Cocktail Tables	*	2%	*	6	*	*	*	*
Others	5%	3%	10	9	*	*	*	*

\*Not Computed



pieces. Last year the average location had 2.67 machines. This year the average location has 2.56 machines.

The leading types of locations remain (in order) taverns, restaurants, bowling centers, hotels/motels, shopping centers, transportation centers, and amusement parks. But the diversity of new types of locations was also reflected by other locations operators were reporting: fire and police station recreation rooms, skating rinks, schools, colleges, department stores, fraternity houses, street arcades, grocery stores, 7-11 stores, factories, service stations, teen centers, theaters, resorts, ice cream and sweet shops, sporting goods stores, private clubs, campgrounds, discount stores, military bases, laundromats, and bungalow colonies.

#### Commission arrangements

For the most part, operators still are only making fifty percent of what their machines are earning. But, according to survey results, some operators have been able to make inroads toward a better commission split with locations. Seventy-five percent of all amusement equipment is on a fifty/fifty commission arrangement, but 17 percent is reported to be on a 60/40 commission arrangement (with the location getting the lion's share) is being used on three percent of the equipment. Five percent of the equipment is on some other type of commission arrangement.

Those operators who reported an improvement in their commission arrangements with locations noted that they have had their greatest success in negotiating the higher commissions with their video games and solid state pinballs.

There were also other ways operators found to solidify their own business standings. Twenty-eight percent of the operators reported that they were guaranteed a weekly minimum, ranging from \$10 to \$35. The most common weekly guarantee an operator was getting was \$25 per week.

There was little headway made, however, as far as negotiating a weekly service charge. Only five percent of the operators responding said they had been successful getting the location to pay a weekly service charge for the upkeep of the games.

#### Pinball

Solid state pinball made quite a dent into the total inventory of pinballs on location in 1978. One full year after the advent of solid state pins, the operator survey reflects the shift to the most sophisticated games

# The 'Winners' of '78

Bally's first pinball game with memory, *Eight Ball*, and Cinematronics' *Space Wars* video game were this year's top earners, according to PLAY METER's annual operator survey.

The annual PLAY METER survey asks operators to list in order their top three earning pinball games and their top three earning video games. The deadline for this year's survey was September 30. Late-released games generally show better results in the following year's poll.

## Top Pin Games

1. **EIGHT BALL** (Bally)
2. **SINBAD** (Gottlieb)
3. **MATA HARI** (Bally)
4. **EVEL KNEIVEL** (Bally)
5. **MIDDLE EARTH** (Atari)
6. **STARS** (Stern)
7. **POWER PLAY** (Bally)
8. **AIRBORNE AVENGER** (Atari)
9. **CLEOPATRA** (Gottlieb)
10. **WORLD CUP** (Williams)
11. **JOKER POKER** (Gottlieb)
12. **NIGHT RIDER** (Bally)
13. **CAPTAIN FANTASTIC** (Bally)
14. **CLOSE ENCOUNTERS** (Gottlieb)
15. **STINGRAY** (Stern)
16. **STRIKES AND SPARES** (Bally)
17. **HOT TIP** (Williams)
18. **CONTACT** (Williams)
19. **SPACE GAMBLER** (Playmatic)
20. **LOST WORLD** (Bally)

Others worthy of note: Gottlieb's **Jungle Queen** and Stern's **Memory Lane**

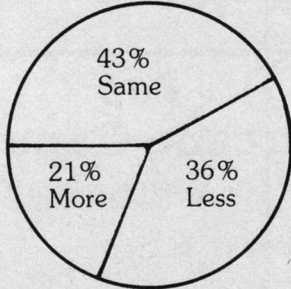
## Top Arcade Games

1. **SPACE WARS** (Cinematronics)
2. **SPRINT 2** (Atari)
3. **SEAWOLF** (Midway)
4. **SEAWOLF II** (Midway)
5. **SUPER BUG** (Atari)
6. **STARSHIP I** (Atari)
7. **CIRCUS** (Exidy)
8. **BREAKOUT** (Atari)
9. **NIGHT DRIVER**, sit-down, (Atari)
10. **SPRINT I** (Atari)
11. **CLOWNS** (Midway)
12. **FIRE TRUCK** (Atari)
13. **LAGUNA RACER** (Midway)
14. **ROBOT BOWL** (Exidy)
15. **DESTROYER** (Atari)
16. **M-79** (Ramtek)
17. **DRAG RACE** (Atari)
18. **SPRINT 4** (Atari)
19. **DOUBLE PLAY** (Midway)
20. **BOOT HILL** (Midway)

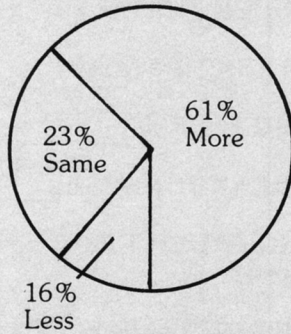
Others worthy of note: **Sky Raider** and **LeMans** by Atari; **Comotion** by Gremlin; **Meadows Lanes/3-D Bowling** by Meadows; **280ZAP**, **Gunfight**, and **Bazooka** and **Desert Patrol** by P.S.E.

# Buying and Pricing Breakdowns

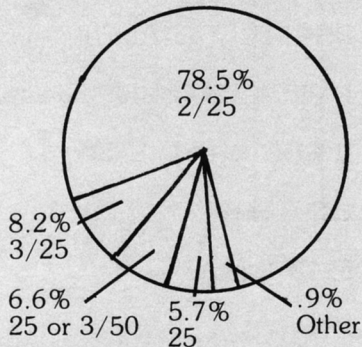
## Buying Phonographs



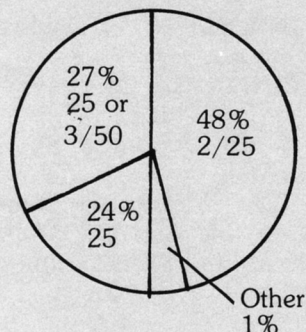
## Buying Games



## Phonograph Pricing



## Pinball Pricing



and the pricing disparity this has brought about.

Thirty-eight percent of all pingames on location, according to the survey, are now solid state machines.

But the shift to solid state has brought about a quirk in the pricing structure of the pingames. Historically, three-ball games have had a lower price than five-ball games, but that was not the case in 1978. This year five-ball games also carried the lower price per play.

Regarding the following: 72 percent of the pingames are set on five-ball play (again reflecting the status of most electro-mechanical models), but of that 72 percent on five-ball, many of those games are set on two plays for a quarter. Fifty-two percent of the five-ball games are priced at one-play-for-a-quarter, and the remaining 48 percent are priced at two-plays-for-a-quarter.

In three-ball country, however, operators have 59 percent of their games set on one-play-for-a-quarter and 41 percent on two-plays-for-a-quarter. There's a qualifier needed here, though. Almost half of the games that were reported as one-play-for-a-quarter were, in fact, one-play-for-a-quarter AND three-plays-for-fifty-cents. This was reflected in the overall pinball pricing structure.

Forty-eight percent of all pingames (three-balls and five-balls) are set on two-plays-for-a-quarter, 24 percent are set on straight one-play-for-a-quarter, and 27 percent are set on one-play-for-a-quarter and three-plays-for-fifty-cents. One percent of the games reflected other pricing structures.

These findings, which at first glance appear almost contradictory, indicate the reason for pinball's large gains this year since the solid state pins are, by and large, the games set on three-ball play.

## Free play percentages

As another indication of the increased earning capabilities of solid state pinballs, there was a distinct drop nationwide in the percentage of free games given up.

Forty percent of all the pingames, the survey found, have free plays percentage at less than thirty percent of the total plays. Last year only 29 percent of the pingames were percentage at that low.

Conversely, last year, the largest percentage of pingames had their free plays percentage between thirty and thirty-five percent of the total plays. Last year 49 percent of all the pingames were percentage at that level, but this year that was down to 38 percent.

# Preferred Manufacturers

	'77	'78
<b>Phonographs</b>		
Seeburg	38%	39%
Rock-Ola	29%	29%
Rowe	28%	25%
NSM	*	4%
Wurlitzer	*	3%

	'77	'78
<b>Pinball</b>		
Bally	53%	57%
Gottlieb	23%	26%
Williams	22%	11%
Atari	*	3%
Stern	*	3%

	'77	'78
<b>Video Games</b>		
Atari	59%	69%
Midway	31%	27%
Exidy	*	1%
Others	10%	3%

	'77	'78
<b>Non-Video</b>		
Midway	56%	48%
Chicago Coin	25%	10%
Allied Leisure	*	10%
Sega	*	6%
American Coin	*	6%
Others	19%	21%

	'77	'78
<b>Pool</b>		
Valley	57%	62%
Irving Kaye	7%	10%
Dynamo	5%	7%
U.S. Billiards	10%	7%
U.B.I.	8%	6%
American	4%	3%
Others	9%	5%

	'77	'78
<b>Foosball</b>		
Tournament Soccer	31%	46%
Dynamo	27%	22%
Deutsch Meister	13%	7%
Rene Pierre	7%	6%
Irving Kaye	3%	6%
Others	19%	13%

	'77	'78
<b>Shuffleboards</b>		
Williams/United	74%	83%
Chicago Coin	20%	9%
Others	6%	8%

	'77	'78
<b>Wall Games</b>		
Gremlin	89%	75%
Sunbird	*	23%
Others	11%	2%

\*Not Computed

# New! The only pinball game with **6-player** earning power!

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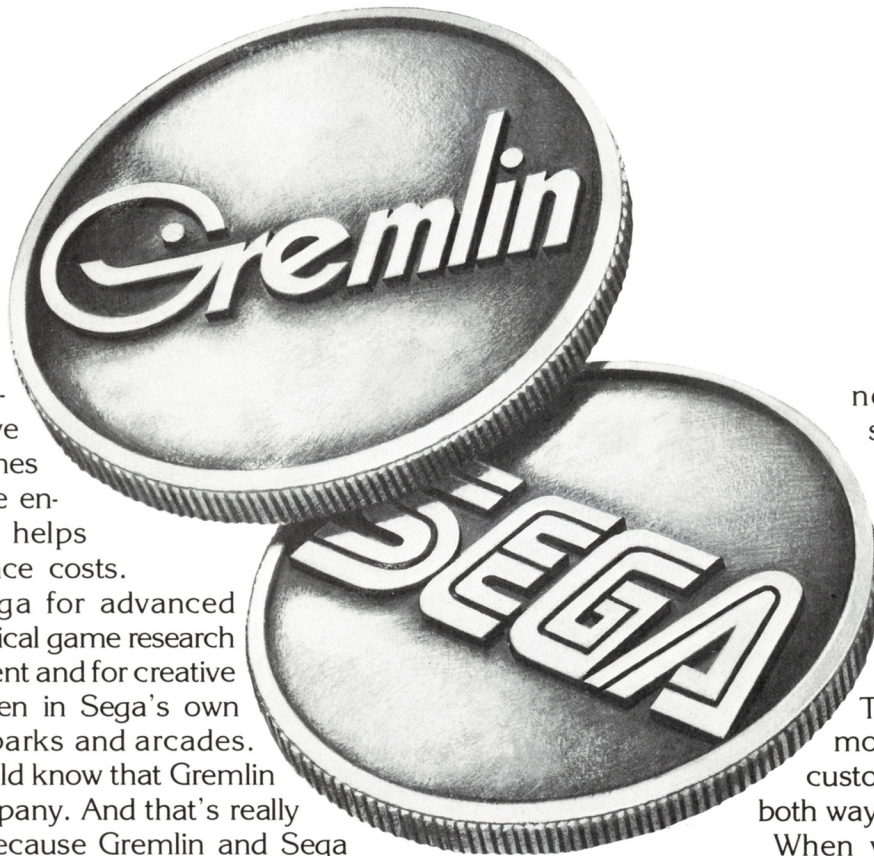
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More liberal free play standards (above 35 percent) changed slightly, also showing a trend toward a more conservative percentaging of the number of free games operators were giving away.

### Used equipment

Although new game purchases increased slightly, the purchase of used games registered a decrease. The average operator (298 pieces) bought only two used phonographs this year, as opposed to buying six used phonographs last year. Also, last year he bought thirteen used games, but this year he bought only eight.

As for his new equipment purchases, the average operator kept his same brand loyalties: Seeburg for phonographs, Bally for pinballs, Atari for video games, Midway for non-video games, Valley for pool tables, Tournament Soccer for foosball tables, Williams/United for shuffleboards, and Gremlin for wall games.

There was, by the way, a distinct trend among operators to be less trustworthy of fledgling companies. Operators, in this year's survey, showed a tendency to stay with "established" names, greatly restricting their purchases of new equipment from smaller companies or new names.

### Phonograph operation

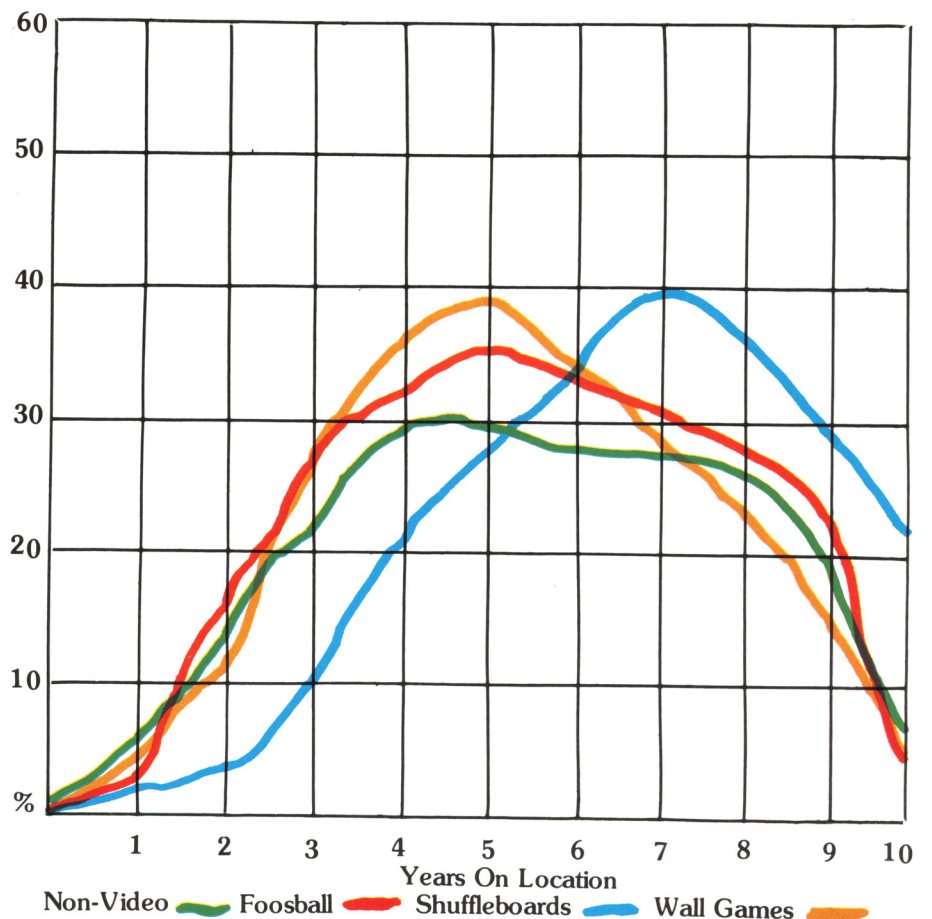
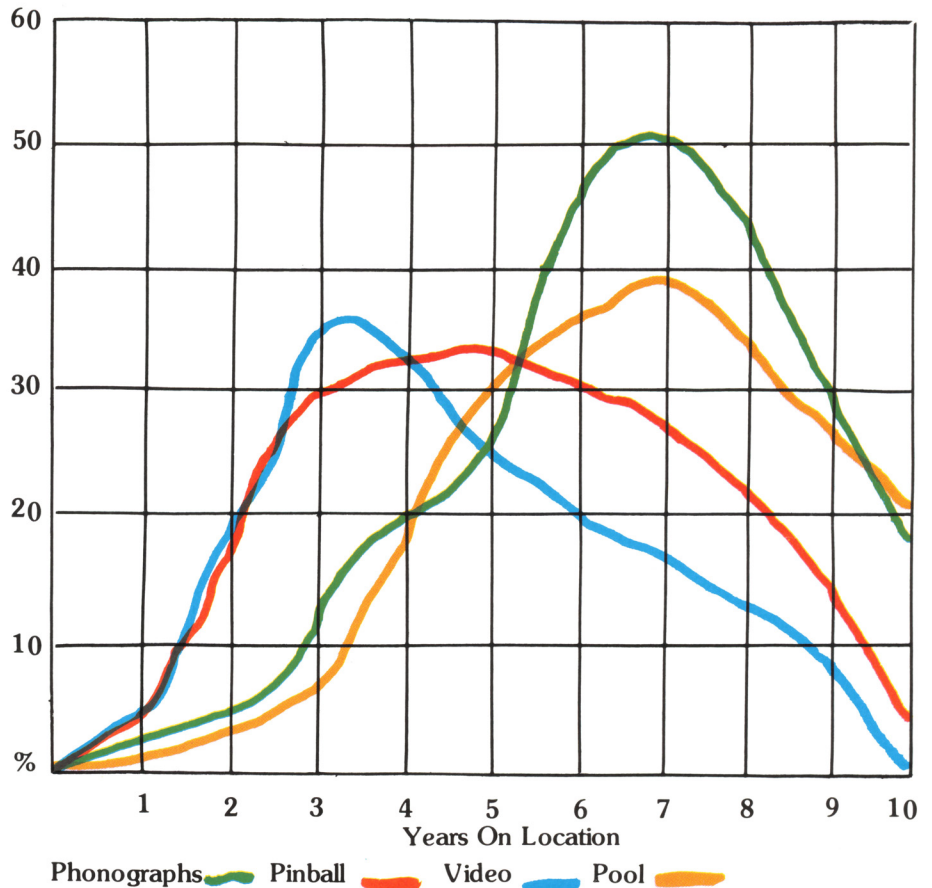
Phonograph purchases were down slightly this year. Twenty-one percent of the operators reported that they bought more phonographs this year than they did last year, while 36 percent said they purchased fewer jukeboxes.

Although Seeburg was the preferred manufacturer by almost the same margin as last year over Rock-Ola, 66 percent of those responding said that they did not restrict their phonograph purchases to just one brand. Operators also reported that about 72.8 percent of their phonographs are used machines and that 33.7 percent of their jukeboxes were new this year.

As for the music on the phonographs, rock 'n' roll comprises 43 percent of all the music on the phonographs, country 31 percent, soul 13 percent, and easy listening 10 percent. The other three percent was for other types of music.

Finally, the average operator buys on the average 3.34 records per jukebox per week, and has as the determining factors in his record purchases (in order) location requests, music charts, personal judgements, one stops, and radio airplay.

LOCATION LIFE ANALYSIS: What percentage of each type of equipment is traded in or sold after X number of years on location.



# There's Magic in the Air!

"There is magic in the air! There is movement all around!"

The 1978 JB Artists of the Year, The Bee Gees, have probably never been to an A.M.O.A. Show, but their lyrics to a recent hit song sum up rather accurately the anticipation within the industry as another A.M.O.A. Show draws near.

What surprises will the Show of '78 bring?

There have been just enough "leaks" to tantalize operators and distributors alike; but, all in all, everyone is still left wondering what exactly to expect.

Well, for one thing, it looks as if "Star Wars"-mania is still with us. You can expect to find a slew of new games with the space theme again this year. Last year's show brought us the big hit game *Space Wars* by Cinematronics, which went on to claim the honors as the year's top arcade piece. And spurred on by success of this piece and apparently the public's acceptance of space age games in general, quite a few companies have come out with space games of their own that will be worth more than a passing glance.

For another, gaming machines will

be on display for the first time at the show. Apparently because of the growing international interest in the show, the A.M.O.A. has decided to let the equipment be shown on the convention floor. Of course, there have been a list of conditions tacked on to this permission; among those conditions are that only tokens can be used, and the gaming machine may vend only one token to a visitor.

Then, in case you haven't heard, there's been a rash of cocktail pinball games of late. And, still more, some new pinball companies have surfaced—not to mention the fact that the Show of '78 will be the debut for some new video companies as well.

Bally, of course, can be expected as usual to attract more than its share of attention. It will be showing its somewhat new six-player game, *The Six Million Dollar Man*, but much of the attention will probably be focused on the trappings surrounding Bally's latest celebrity tie-in, *Playboy*. Hugh Hefner, founder of the Playboy Empire is featured on the backglass. And the two lovely Playmates who are featured with him on the backglass will be at the show autographing backglass posters. So stop your drooling and get in line. In addition, you can expect to see Bally's line of gaming equipment at the show also.

Gottlieb will have its latest pingame, *Dragon* on display, and you can probably expect this Northlake, Illinois manufacturer to spring a surprise or two at the show.

Williams will be showing a long line of new pinballs—*Disco Fever* and *Contact*, of course; but there will also be three new pingames on display—*Phoenix*, *Flash*, and *Pokerino*. And, in addition, it will be showing its latest solid state shuffleboard—*Pompeii*. Stern will have a solid state shuffleboard of its own, not to mention its newest pinball offering, *Wild Fyre*.

And now, hold onto your hat, here come the space games you can expect to see at the show—*Space Wars*, *Space War*, *Starfire*, *Dark Invader*, *Star Trip*, *Star Battle*, *Space*

## Big turnout expected

Advance registration for this year's A.M.O.A. Show indicates that attendance for the November 10-12 amusement industry exposition at the Conrad Hilton Hotel in Chicago will be very high again this year if it is not, in fact, another record setter.

Again this year the A.M.O.A. will be stretching the Conrad Hilton Hotel to its full capacity, using the three large exhibit rooms—the East and West Rooms on the lower level of the hotel and the Continental Room on the lobby level—to accommodate the greatest array of exhibitors in the association's history. Visitors will be able to enter the exhibit area via the East Room on the lower level or via the Continental Room on the lower level.

In all, the three-day show will provide convention-goers with twenty hours to view all the exhibits on the convention floor.

The exposition seminar, which this year was moved up to Friday morning (9 a.m. to 12 noon), will be in two parts. The first half of the seminar program will feature a panel discussion on the new jukebox copyright law with panelists Mrs.

Susan Aramayo, chief of the licensing division of the U.S. Copyright Office, and Nicholas E. Allen, A.M.O.A. legal counsel.

The second half of the seminar will be a panel discussion on "Concepts for Amusement Centers." Panelists for this seminar will be Nolan K. Bushnell, president of Atari; Jules Millman, president of Aladdin's Castle; and Fred Pollack, vice president of marketing and sales for Araven Service Company.

Following the seminar, the exhibits will open at 12 noon and stay open until 6 p.m.

The ladies luncheon and program is scheduled to begin at 12:30 p.m. Hospitality suites will be open in the evening following each exhibit day.

On the second day of the show, exhibit hours will run from 10 a.m. to 5:30 p.m. There will be a membership brunch from 11:30 a.m. to 1 p.m. on Saturday. On the last day of the show, the exhibits will run from 10 a.m. to 4 p.m. A cocktail hour will be held from 6 p.m. to 7 p.m. And the gala banquet and stage show will run from 7 p.m. to 1 a.m. to close out this year's expo.

*Invader*, *Space Rider*, and *Orbit*. You're a little dizzy from that flurry? Okay, let's do it again, this time a little bit slower.

Cinematronics will be showing the game that brought down the house last year, *Space Wars*, and it will also be showing a new test fixture as well. Not to be outdone, Vectorbeam, which was started by the creator of *Space Wars*, Larry Rosenthal, will be introducing its own new game at the show, *Space War*.

Exidy has a curiously interesting twist to this space theme idea. Its new video game, *Starfire*, is a sitdown color space combat game that features a totally enclosed cabinet which is supposed to give the player the sensation of being in orbit in outer space.

Ramtek will be showing its *Dark Invader* game with laser action, but will also be using the opportunity to introduce its first driving game to the industry. This new game is supposed to utilize a uniquely different projection system.

Game Plan, which has been making some noise of late with sitdown pinball games, will be showing its latest cocktail pinball game with, you guessed it, a space theme. Its *Star Trip* pinball game is supposed to feature electronic sounds and, reportedly, the table top of this new game will be interchangeable with previous Game Plan models.

How about another space theme pinball game from a new name in the industry, Century Games? This new pinball manufacturer is releasing two new games, one of which is *Star Battle* (you're dizzy again from all the space games out, just hang on, we're over halfway through). What, you ask, is the other pinball game this new company is introducing? How about *Tilt*? That's right, a new pingame which takes its name and theme from the soon-to-be-released motion picture by the same name. The motion picture features the child star Brooke Shields. It will be interesting to see if *Tilt* will also mean the successful debut of another new pinball company.

Midway has a few surprises up its sleeves, and one of those surprises is, yes, another one, a space theme game called *Space Invader*. In addition, check out Midway's *Rotation Eight* cocktail pinball game, but don't think that's all to expect from this video manufacturer. Midway, you gotta believe, will have at least two other surprises to spring on convention-goers.

Atari will be there in its own way, featuring a space-age pinball game called *Space Riders*, and a new video game called *Football*. Like Midway,

though, you can expect Atari to spring at least a few other surprises at the show.

And, finally, take a look at Namco America. This company shows signs of making a lot of noise in a big way. It should be showing its arcade piece *Shoot Away*, as well as its own "Star Wars" game called *Orbit*.

There's probably no better game to bring you back to earth than *Frogs* by Gremlin, the manufacturer which last year was dropping depth charges on submarines and gunning down lions, rhinos, and snakes in the grass, has gone this year after a less fearsome but hopefully a more profitable member of animal kingdom, the mighty frog.

Of course, veterans to the A.M.O.A. Show know better than to overlook the Americoin exhibit at the show. Americoin has a two-year winning streak with electro-mechanical pieces. Two years ago, it was *Junkyard*. Last year the company turned out *Dozer*. And name-dropping like that should be more than enough to draw attention to this company's booth when it says that it has still another electro-mechanical piece for this year's show of shows.

Meadows will be showing evidence of its new ownership as it displays in addition to the new video game, *Dead Eye*, holographic devices at the show for all to see.

And after it's all over, in case you'd like to settle down to a nice quiet game of electronic card playing—you'll have a choice from Zila Corp., Forbes, and Game-A-Thon. Zila will be showing its *Ace-Hi* card game, and Forbes and Game-A-Thon will be displaying their video blackjack games.

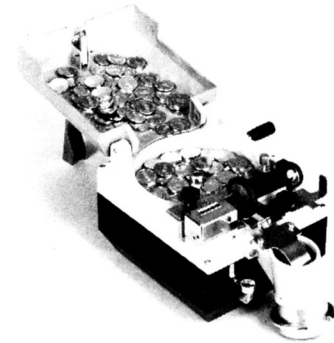
On the heels of the recent surge of interest within the industry about token operations, three token manufacturers—Van Brook of Lexington, Meyer & Wenche, and Osborne Coinage—will all be showing their wares at the show.

Then, finally, in the all-important, but unassuming Phonograph Row—Rock-Ola, Rowe, Wurlitzer, Seeburg and NSM will be showing their latest jukeboxes. Rock-Ola will be demonstrating its 160-selection 478 *Mystic*. Rowe will have its two latest R-83 models, *Fiesta* and *Claremont*, there. Seeburg will be showing the highlights of its *Disco 160* model. Wurlitzer will be expounding on the variety of its new line of phonographs, and NSM will be there with its top-of-the-line pieces.

In all, it promises to be an interesting show. And it will be left to the individual convention-goers to determine which amusement devices at the Show of '78 will be the Winners of '79.

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# AMOA Stage Show-- Comin' on Strong

Barbara McNair and Kenny O'Dell will headline this year's A.M.O.A. stage show November 12 at the Conrad Hilton Hotel in Chicago.

The stage show follows the national association's annual banquet and marks the close of the year's equipment exposition.

Kenny O'Dell, a top country and western singer, has quite a list of hit songs to his credit. His latest 45 rpm, "Let's Shake Hands and Come Out Lovin'," remained on the country charts for several weeks. He records for Capricorn Records.

Barbara McNair, a leading singer and actress, has appeared on television shows countless times and has also had her own syndicated television show in Canada. She is a top song stylist who has been around the music scene for years with her own particular brand of jazz pop.

The Ritchie Walton Revue, a 17-member group, provides a dynamic variety of entertainment—featuring a complete vaudeville show chocked full of comedy, skits, song and dance. Its repertoire includes barbershop quartets, hot jazz, fifties, spiritual, country, pop, patriotic, and Broadway entertainment. One of the more colorful road shows, The

Ritchie Walton Revue also features a tap-dancing routine.

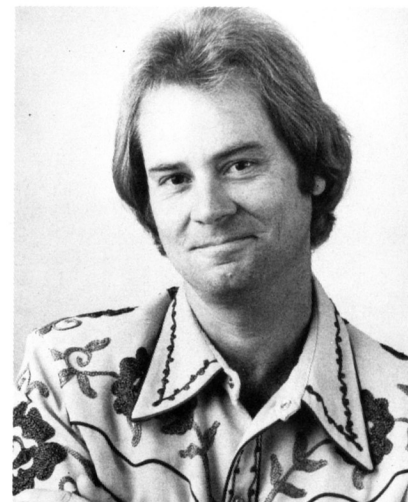
Tommy Wills, "The Man With A Horn," is a new country sax instrumentalist who has just completed another recording session for Country International Records. An accomplished musician who has worked with several big bands as a sideman and who headed his group, he has recorded for the Seeburg Jukebox Company and the Juke Record Company.

Recent 45 rpm releases of his include "Green Green Grass of Home" and "Help Me Make It Through the Night."

Cristy Lane, called the "Sweetest Voice This Side of Heaven," is another country and western singer who is currently under contract to LS Records. She recently had a country hit with "I'm Gonna Love You Anyway."

Billy Kelly, who emceed the stage show three years ago, will again be on hand as the master of ceremonies.

Prior to the stage show, A.M.O.A. President Don Van Brackel will make the JB Award presentations for the leading jukebox hits and artists for the year.



Kenny O'Dell



Barbara McNair



Tommy Wills



Ritchie Walton Revue

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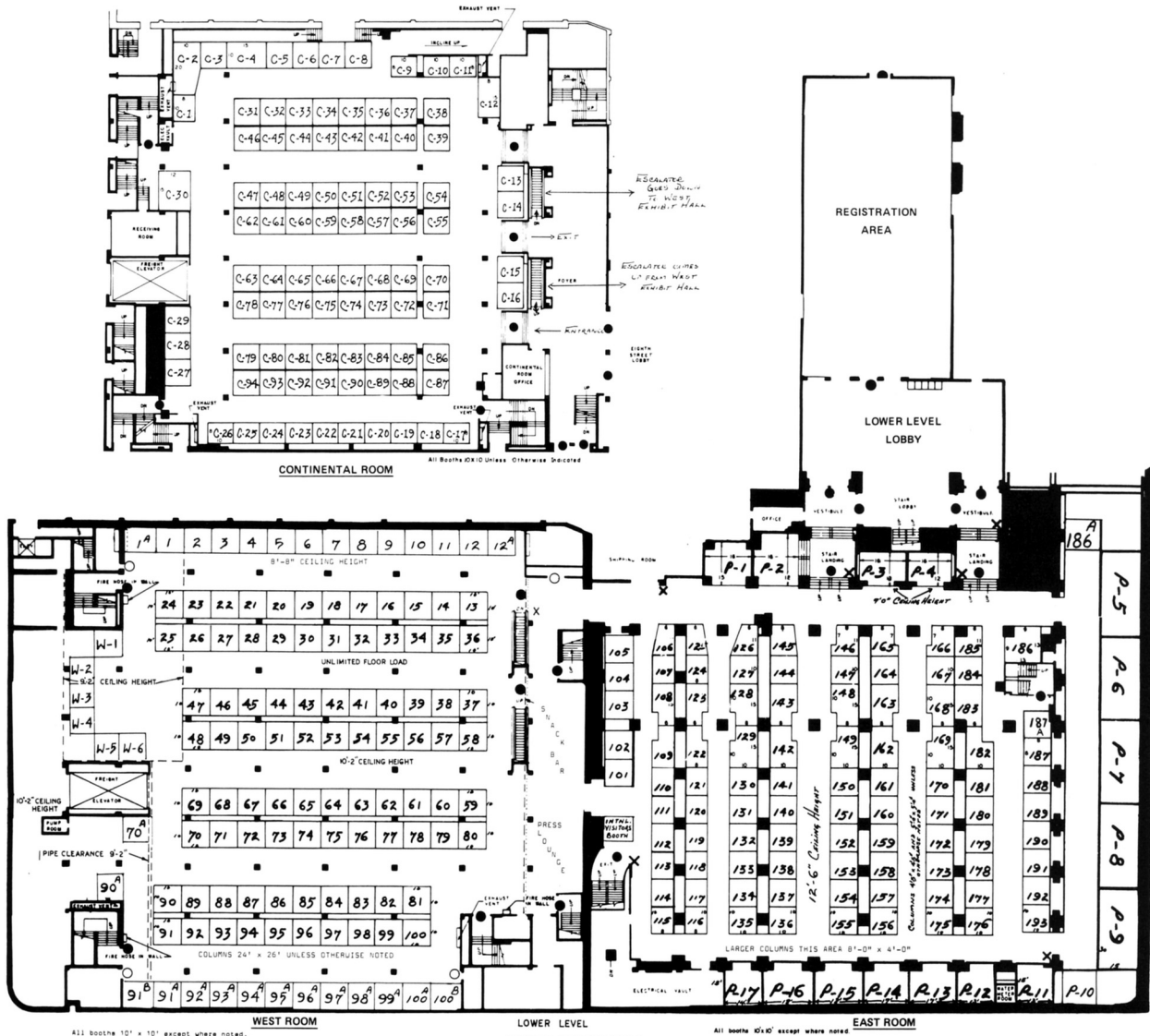
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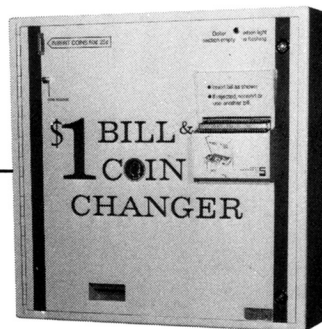
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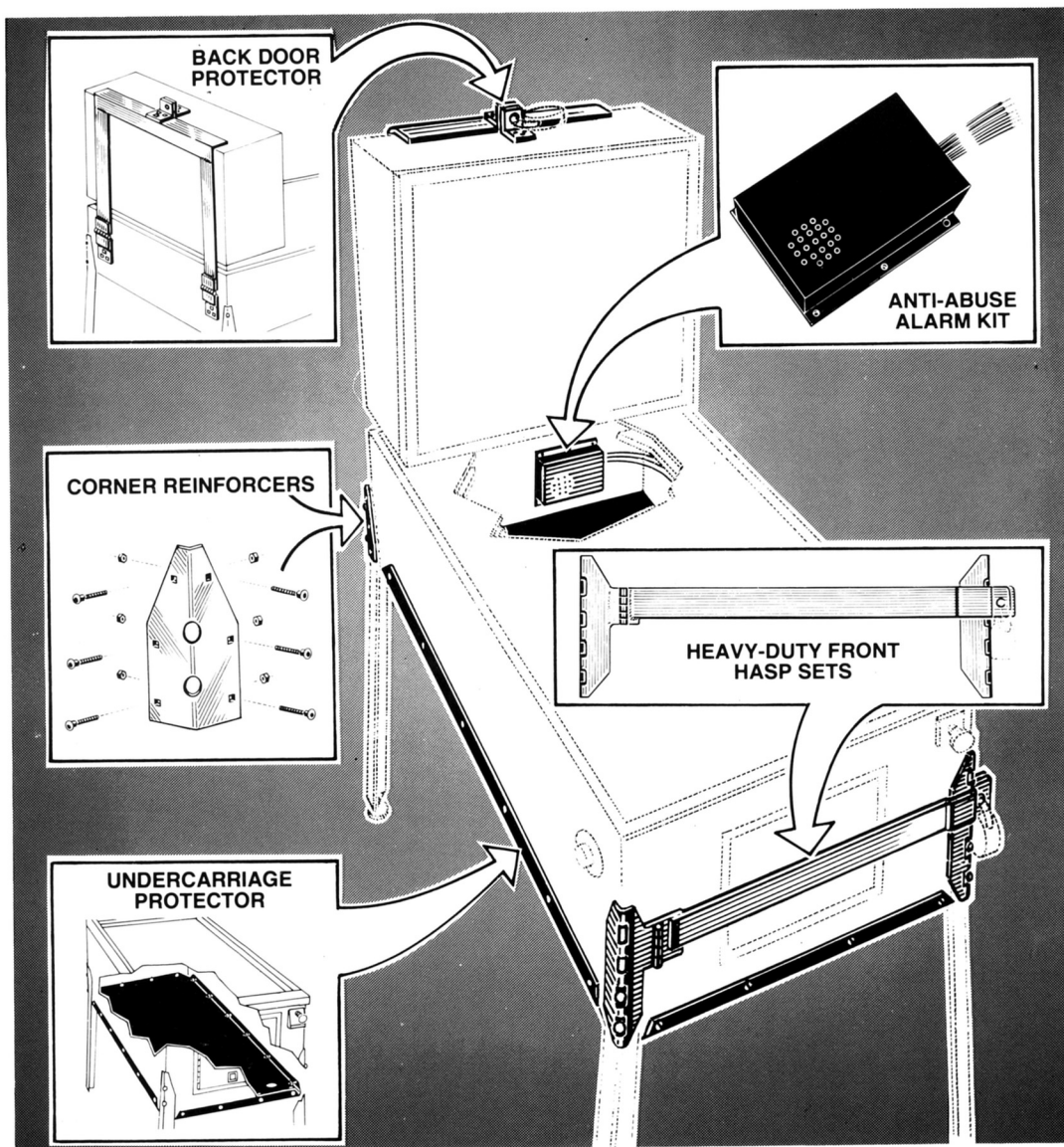
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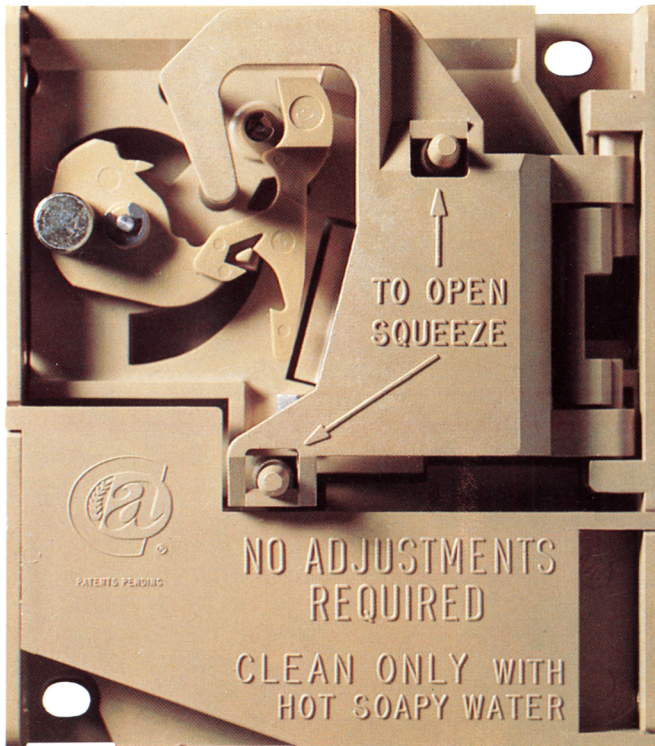


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# Introducing Coinco's All New 5000 Series Coin Acceptor

**PROFIT  
BREAKTHROUGH**  
for  
**AMUSEMENT & GAMES  
OPERATORS**



**“It’s the greatest advance in coin equipment since Coinco pioneered the Electronic Changer.”**

- ▶ **Eliminates Most Coin-Jam Service Calls**
- ▶ **Accepts U.S. and Canadian Quarters** (or U.S. Quarters alone)

Coinco, the world's largest producer of coin equipment for the multi-billion dollar Vending industry now makes its technical know-how and expertise available to the Amusement and Games industry. Coinco introduces greatly simplified coin equipment, designed to solve your biggest problems.

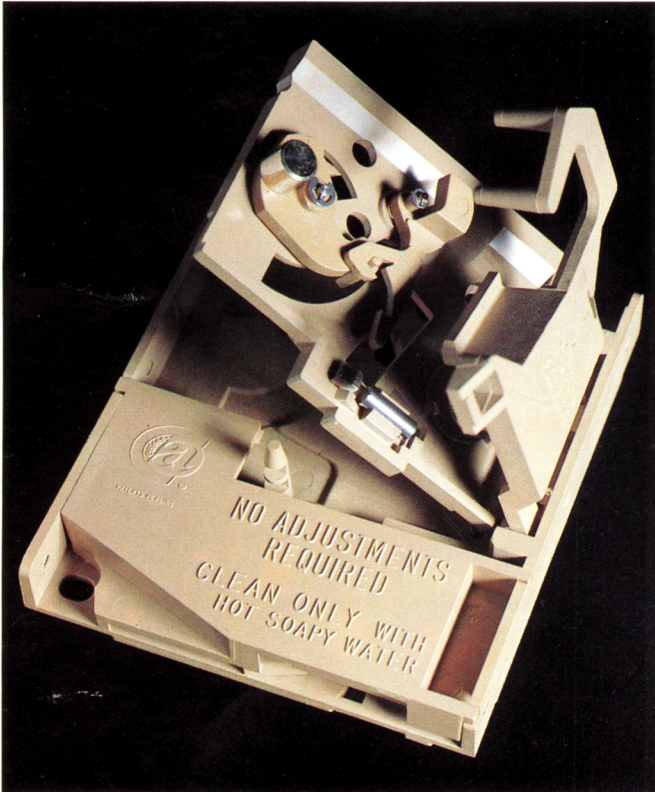
- ⊙ New Structural Materials employing Noryl resins:
  - Maintain permanent, built-in tolerances
  - Are molded exactly right for the life of the Acceptor
  - Can't get out of adjustment. It's adjustment-free
  - Never needs lubrication
- ⊙ Accepts both U.S. and Canadian quarters simultaneously (or rejects and returns Canadian, if desired).
- ⊙ Eliminates the “cause” of frequent service calls . . . (Canadian coins and magnetic slugs stuck on magnets). There is NO large magnet to cause coin-jams.
- ⊙ Greatly increased slug protection.
- ⊙ Rejects slugs and flattened pennies.
- ⊙ No adjustments required, ever. It's designed for simplicity. Coinco eliminated 4 adjustments usually required to maintain accurate tolerances.
- ⊙ Easily disassembled into 4 basic parts, for cleaning in hot soapy water. Never rusts.



Coin Acceptors, Inc.  
St. Louis, Mo. U.S.A. and Toronto, Ont. Canada

## BIG NEWS in Coin Equipment ...

# MODERN STRUCTURAL PLASTICS REPLACE CORROSION-PRONE METAL



Multi-billion Dollar Vending Industry switched to coin equipment of structural Noryl resins years ago.

Now . . . for the first time, you can profit from these superior materials.

Stamped metal coin mechanisms of the type developed more than 30 years ago, are still in use in most amusement and game machines. Yet metal coin mechanisms are as outdated today as the World War I biplane. Modern science has developed thermoplastic and thermosetting polymers with unique molecular structure that can be molded, cast, extruded and drawn. They can even be greatly strengthened by the addition of glass fibers. These materials are more efficient and more structurally stable than metal. Molded polymers like Noryl, and glass fiber reinforced polymers have replaced metal in boats, in automobiles and airplanes, in space ships, in parts for appliances and tools, in precision equipment and precise instruments requiring unchanging tolerances, to cite but a few.

Coinco pioneered the move to the use of molded resins in coin handling equipment in 1966, when it introduced the first Electronic coin changer. Coinco introduced all-Noryl Acceptors to the Vending industry over ten years ago. Today, this new material is the *preferred structural material*, by far.

The new structural materials used in Coinco's acceptors, are capable of being shaped to permanent tolerances many times more accurate than is possible with obsolete metal stampings. In addition, metal can be easily bent out of shape, but Coinco's tolerances are molded exactly *right* for the life of the Acceptor. By replacing all the old metal parts and the metal main plate, Coinco has eliminated the adjustments, too. Many adjustments were formerly required to maintain acceptable tolerances in the old metal units. The new Noryl components in the 5000 Series Acceptors can't get out of adjustment, ever. The Noryl resins see to that.

## YOU GET THESE BENEFITS FROM STRUCTURAL RESIN MATERIALS

- ★ Will not warp, distort, or change dimensions
- ★ Guaranteed corrosion free, rustless for life
- ★ Highly shock resistant
- ★ Tolerates wide range of temperatures
- ★ Never needs lubrication of any kind
- ★ Abrasion resistant
- ★ Resists stains and scratches

*Backed by Coinco service and Coinco's reputation as the world's leading producer of coin equipment.*

# The "No-Tinkering" Acceptor is h

Now You can "Welcome"  
Canadian Quarters!



- ★ They add up to PROFITABLE dollar sales for Amusements and Games
- ★ They can't jam your coin mechanism any more . . . not with the New Coinco 5300 Acceptor
- ★ OR, if you wish, the Coinco 5301 Acceptor can *reject* Canadian quarters, along with the slugs

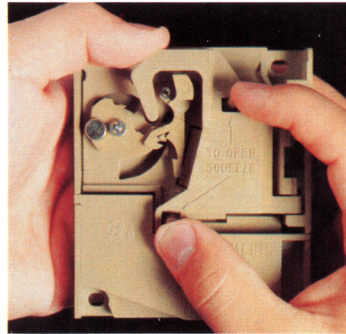
Gone are the days when your amusement and game machines went "out-of-service" because somebody inserted a Canadian quarter, and all the other coins jammed-up on them. That can't happen with Coinco's 5000 Series Acceptor. Remember . . . a Canadian quarter should buy a quarter's worth of music in any jukebox, or a quarter's worth of games, too. You *want* and *need* the Canadian quarters. They're all *extra profit* from here on in.

A Coinco 5000 Series Acceptor offers each operator a choice of two important options:

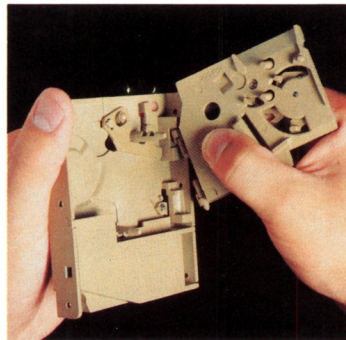
1. Model 5300 accepts both U.S. and Canadian quarters, while rejecting flattened penny slugs.
2. Model 5301 accepts both U.S. and Canadian quarters also, but can be set to accept U.S. quarters *ONLY*, while rejecting magnetic coins and slugs, without jamming. (You can make the change from one to the other in minutes.)

Keep all the good coins flowing in, and you make Top Dollar profits. You can do it only with a new Coinco 5000 Series Acceptor, now available.

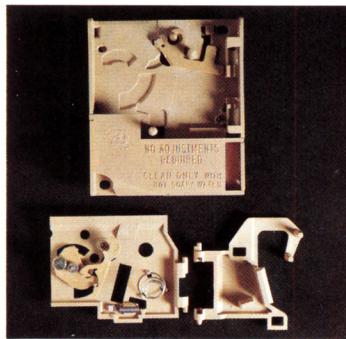
Servicing is now  
. . . a **SNAP**



. . . a **SQUEEZE**



. . . and a **POP**

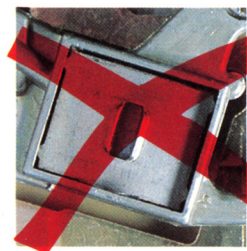


Then you clean 'em in hot, soapy water. That's all.

It's not a figure of speech. Servicing the Coinco 5000 Acceptor really is a "snap"!

The coin mechanism consists of four basic parts that "snap" apart in seconds for cleaning. The only servicing required for this new plastic Acceptor is an occasional cleaning with hot soapy water. The mechanism can be snapped apart and disassembled in less than 5 seconds. The parts wash off quickly and easily. Then you can snap them back together in less than 15 seconds. And washing is the only servicing you'll ever do.

THE CULPRIT IS GONE!



One of the first things you'll notice about the new Coinco 5300 Acceptor is the absence of

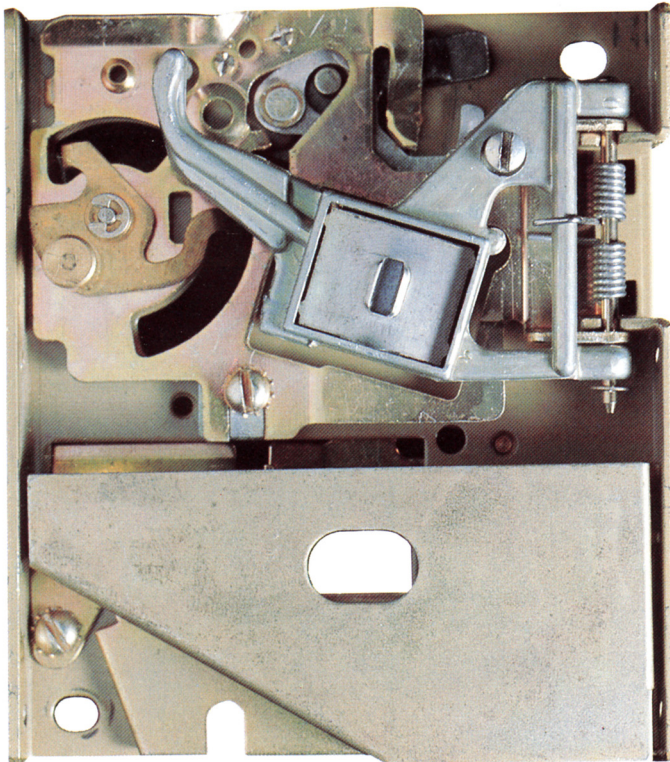
the large magnet, so familiar on the old metal coin mechanisms. *The magnet is gone.* It was engineered away. And do you know what else is gone with it? Your biggest cause of service problems: Coin-jams caused by the magnet in all old amusement and game machines.

re. **It's a beauty. And it WORKS.**

*Just so you can see, here's how to tell the difference:*

## THE OLD

Often coin-jammed mechanism  
(Since 1948)



1. Just the way they've all been built since 1948.
2. Practically NO changes, NO major improvements since then.
3. All metal frame and parts, often subject to corrosion.
4. Big magnet—stops Canadian quarters and magnetic slugs, causes the well-known "Coin-jam". (You're out of business!)
5. Delicate metal parts frequently out of adjustment.

## THE ALL NEW

No-coin-jam Acceptor  
(Since 1978)



1. All New Structural Materials.
2. All New Design.
3. No large magnet. Can't cause coin-jams.
4. Noryl frame and parts never corrode, never get out of adjustment.
5. You get all this for less than the cost of a service call . . . *AND IT WORKS.*

**For information, call Coinco at (314) 664-5550**



Coin Acceptors, Inc.  
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Writer's Contest Entry

# What to look for when purchasing new games

By Michael Mendelsohn

Deciding on which games to purchase is one of the most important decisions a game operator can make.

After six years in the coin amusement industry, I have accumulated some ideas and rule-of-thumb procedures on purchasing games and have organized them here into three different categories:

(1) first impressions a game presents to its customers; (2) longevity of a game after its newness wears off; and (3) a game's reliability and serviceability. Also included is a prototype report and a service and financial comparison chart of my own route to further illustrate how these three categories can work for you.

## First impressions

You have learned of a new game being introduced at your distributor's showroom. Upon arrival, you notice a few operators playing what appears to be the game you have come to see. The first thing you notice is its eye appeal. Is it flashy—but with tact, like *Sprint* or *Sinbad*? Games with wood grained side and front panels are great for a fancy nightclub or your living room, but will not attract much attention at many of your street locations.

As you approach the game you ask, is its theme easily recognizable? Does it have to do with space combat, driving, or some other popular theme with young people? Players are drawn to a game to which they can relate.

Then you check out the playfield

or video screen. Does the game look simple enough to understand? One of the reasons *Sea Wolf* was so successful was its simple and understandable format. Where are the instructions? They should be placed so that your customers can easily view and understand them.

Therefore, the important question before you even start play on this new game is this: If you were a customer on location, would you play it? Eye appeal, a simple format, and good instructions are very important to that "first quarter" a customer will put into your game.

## Longevity

You have won your first battle. Now that the customer has put in his first quarter, will he put in a second or maybe a third? Four months from now will he still play the game, or will it be just another fad like many of the games being manufactured these days? Would that game still make money after the fad wears out? *Space Wars*, *Starship*, *Evel Knievel* and Bally's prototype, *Six Million Dollar Man*, might be called "fad games."

In the case of *Space Wars* and *Starship*, the theme of space exploration and combat seems to be holding up for now. In the case of *Six Million Dollar Man* and *Evel Knievel*, the fad is fading out.

So the main ingredients that will keep these games popular after the fad dies will be their challenge and realism. If a game is easily mastered, the challenge soon disappears. There must be enough interesting features

to keep the game exciting. It should not be too hard or a player will get discouraged. Still, the game must be difficult enough to keep the player coming back again and again to try to win and/or beat his friends.

Realism will add to the challenge. Exciting sound effects as in *Sky Raider* and Williams' *World Cup* have made these games popular. Visual realism as seen in the *Space Wars* game is also important; however, the most important factor necessary to realism will be the feel of the game. Positive and accurate controls, as found in *Sprint* and *Sea Wolf*, give the player a feeling of being in command. Powerful, fast flippers and a solid feel to the drop targets and bumpers have their place in the overall excitement of the game as well.

Chicago Coin pinballs had a tinny feel and sound to them that was very unappealing. Atari flippers were slow and weak. But with the right balance, good player controls will add up to a thrilling game—one that your customers would rather play than watch the newest feature at the local movie theater.

## Service

A good first impression and a long lasting game mean nothing if the game is constantly down. For game operators, service falls into two categories—serviceability and reliability.

Serviceability is being able to fix a game on location or to diagnose its problems properly so as to waste the least time, effort, and money in

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getting it fixed. To help us service a game, some manufacturers have developed test features which (when working properly) can narrow down the problem. A good thing to look for when checking a game's serviceability is simplicity of design as well as a complete, easy-to-read manual and schematic.

Although its design has been somewhat simplified by other manufacturers, Bally has been the leader in designing pinballs with reliable test features which come with a thoroughly organized manual complete with schematics. Atari has led, likewise, in the video department. Its test features, though, have been somewhat less reliable.

Buying a game without knowledge of its reliability is asking for trouble. Now that pinballs as well as video games are mostly solid state, we often have to rely on dependability of the logic boards to keep down time to a minimum. I have found the logic boards by Atari and Gottlieb, on video and pinballs respectively, to be the most reliable. No game is totally reliable; so you must be prepared to fix it or send it to an outside service.

Guarantees by a manufacturer whose plant is thousands of miles away, does not count for much unless the distributor can back it up.

This brings to mind another important question. Do you purchase games that your distributor can fix when you can't? Most of us cannot afford the expensive test equipment and qualified technicians that they can. We need our distributors to fill the gap that occurs when manufacturers move ahead faster than we can keep up with.

Another important feature to inspect is the coin door system. This is especially true for those of us who have street locations which do not have a mechanic on the premises. Sending a mechanic out on a coin jam that could have been avoided by a better coin door design is both costly and frustrating. The serviceability and reliability of a game is going to save us a great deal of time and money right down the line.

Finally the question to sum up these buying principals: What will this game be worth to me one year from now? We are all tired of spending over \$1,500 for a game which is worth \$500 twelve months later. All three of the mentioned categories, particularly the latter two (longevity and service), will determine a game's eventual value. It is up to us operators to be discriminate buyers because only our thorough knowledge of our business will induce manufacturers to produce games which meet our needs.

## Calculating those ratios

The video and pinball chart was calculated from games on my route for a one-month period. It shows my service and financial ratios. Here's a more detailed description of how I arrived at those ratios.

### Service ratio

These figures include all legitimate service calls—mechanical and logic defects, along with coin jams and credit problems. The chart gives an overall picture of each game as seen primarily from the point of view of the street location. There are a few facts which do not show up on the chart. The game with the fewest logic problems was *Super Bug*, and the game with the fewest mechanical and coin defect problems was *Space Wars*. The overall service ratio was derived by using the following formula:

1. Take the total number of service calls for a game to be tested.

2. Divide that amount by the number of that type of game on your route.

3. Divide that figure by the average revenue of the game, or by its financial ratio.

By using this formula, you now have a ratio which compares the

average amount of calls for a game each time it's played.

### Financial ratio

The financial ratio compares pinballs and videos separately. For this purpose, I used locations that had two or more pinballs or video games shown in the chart. The formula used in the chart was for street locations. A simple formula can be used for arcades. Both formulas are shown below.

*Street Locations:* Take one location at a time (It is only in step #5 that you use calculations from all the locations). Use only those locations which have two or more of the games you wish to test.

1. Calculate the average income of each game in the test.

2. Total the average incomes.

3. Divide each game's average income (step #1) by the total (step #2) to get each game's percentage of the total.

4. Multiply each game's percentage (step #3) by the number of games in the location that you are testing. At this point, the total of these figures should equal the number of games being tested in that location. If it doesn't, go back and check over your

## A Sample Monthly Ratio Chart

The video and pinball chart was calculated from games on my route for a one-month period. It shows my service and financial ratios.

VIDEOS	Total Games	Service Ratio	Financial Ratio
<i>Sea Wolf</i>	14	1.50	.85
<i>Sky Raider</i>	6	.95	.87
<i>Smokey Joe</i>	3	**	.88
<i>Space Wars</i>	19	.56	1.06
<i>Sprint</i>	16	1.00	1.14
<i>Starship</i>	6	1.06	.78
<i>Super Bug</i>	10	.48	1.05

PINBALLS	Total Games	Service Ratio	Financial Ratio
<i>Eight Ball</i>	5	1.20	.99
<i>Evel Knievel</i>	4	1.80	.98
<i>Joker Poker</i>	5	1.80	1.00
<i>Sinbad</i>	6	1.20	1.13
<i>Six Million Dollar Man</i>	1	*	.84
<i>Strikes and Spares</i>	2	**	.88
<i>World Cup</i>	1	**	1.04

\*—Prototype (will follow next month)

\*\*—Not enough information to give accurate figures

### NOTE

*Service ratio*—a lower amount means less service calls per quarter  
*Financial ratio*—a lower amount means less income as compared to the other games.



work for any mistakes.

5. Total all the step #4 calculations, for one type of game at a time, from all locations tested. Divide by the sum of all the step #4 calculations. For example: If you had five *Evel Knievels* in this test, each in a separate location, you would take your step #4 calculations for each *Evel Knievel*, total them and then divide by five to get your average. You now would have a financial ratio you could use to determine how well your *Evel Knievels* are doing against other pins in your test. The same procedure would be true for video games.

*Arcade Formula:* 1. Total the incomes of all games in the arcade to be used in the test.

2. Divide each individual game's income by the total in Step 1 to get the percent of the total for that game.

#### Prototype report

*Six Million Dollar Man* and *Wild Fyre* are two new prototype pinballs we have placed on locations.

*Six Million Dollar Man* is the first six-player digital pinball to hit the market. The backglass and playfield are very colorful, and the game's unique sound effects seem to be taken straight from the musical score of the popular television show. The features are much like those of *Night Rider*, but with some extra added attractions. The six-player feature has a bookkeeping function to keep track of its use which I have found useful. In the first 1767 plays, the players 1 through 6 have been used as follows:

Player 1—1378

Player 2—281

Player 3—74

Player 4—17

Player 5—10

Player 6—7

Early service problems have affected its financial ratio which shows up in the chart. However, the game was still in the prototype stage, and these problems should be corrected by production time.

Compared to the other pins in the same location (*Sinbad*, *Joker Poker*, and *Evel Knievel*), *Six Million Dollar Man* was the top pin in those weeks in which it had no service problems.

The second prototype pinball we received is *Wild Fyre*, produced by Stern. I was happy to note that they have corrected the tinny-sounding bells which were an unfavorable characteristic of their previous games. The new sound has good sharp electronical tones. My first impression of the game was favorable. The real test, though, as with any other game, will be its performance on location.

—By Michael Mendelsohn

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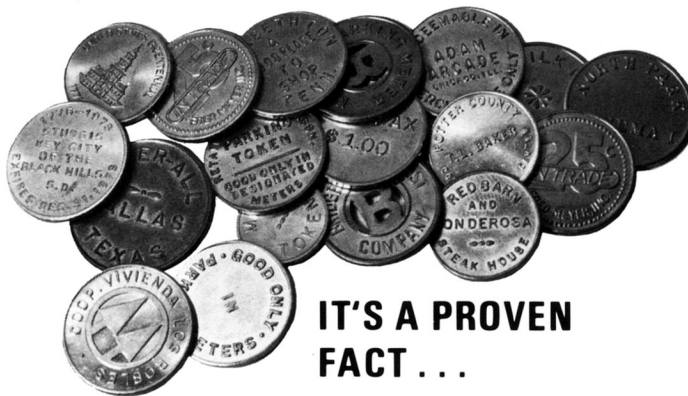
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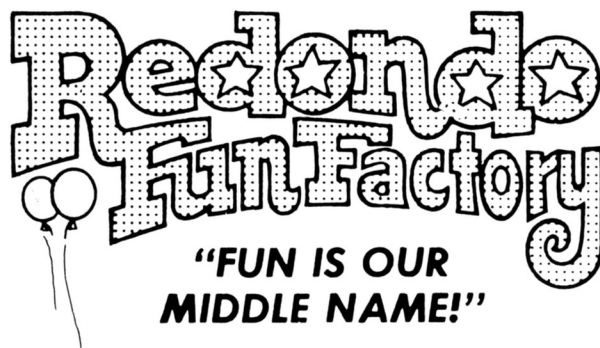
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## **COPYRIGHT TRIBUNAL REPORT:**

# **How to Bury an Industry**

**By David Pierson**

Jukebox operators have found that dealing with the federal government is a lot like dealing with an undertaker. In both cases you're dealing with someone who has you where he wants you and who uses that advantage to wrangle more and more out of you.

Let's say, for instance, that your brother-in-law Alphonse dies, and you're stuck with the body. As far as you're concerned, it's good riddance. Alphonse was a headache; he never worked a day in his life, didn't have a dime saved up, and lived at your house because your wife (his sister) insisted that he do so.

Anyway, he's gone, and you're determined that he's not going to drain you anymore. You drive down to the mortuary to check out how much they're asking nowadays to get a body embalmed and, while you're at it, what's the asking price for a simple pine box.

As for the rest, you figure you can do that yourself. You can fold down the back seats in your station wagon and, using your car as a hearse, drive over to the family plot Saturday morning where you can dig the hole and plant the body yourself. The whole thing, you figure, will run you maybe a couple of hundred bucks, tops.

But you make the mistake of letting your wife come along for the trip down to the mortuary; and the undertaker, knowing his craft and seeing right away that you're not going to budge, goes after your wife instead and convinces her that he should handle the "arrangements."

Then the undertaker points out matter-of-factly that it's supposed to rain on Saturday; so you begin to have serious doubts about your grave digging scheme. And you begin to give in. First, it's just the grave digging you consent to let him handle.

Then he has your wife prevail upon you to have the body stretched out in Eternity Hall, the classiest (and most expensive) room in the funeral home. And soon after that you lose all control over the proceedings. You

Continued on the next page

probably don't even find out until the body is on display that your wife has decided to go with the top-of-the-line mahogany casket with shiny brass handles, instead of the pine box you preferred.

But you bite your tongue and fume on the inside. You know who's going to have to pay for all these extravagances. And finally the bill comes—\$3,987.63 (including tax, candles, the works). You could see it coming, but at no point along the line did it look like you had a chance to stop it.

## **“The relationship between operators and recording artists is mutually beneficial, and therefore Congress has no right to intervene”**

This same sense of inevitable defeat has loomed over jukebox operators ever since the U.S. Congress started discussing a compulsory jukebox copyright law. This task, undertaken by Congress in 1967, has become just another example of the federal government prying into matters that are none of its business.

Encouraged by the three performing rights societies—ASCAP, SESAC, and BMI—the government, through Congress and now the federal bureaucracy, has, in undertaker fashion, gradually expanded its own role in this attempt to bury the jukebox operators under a deluge of red tape.

As far as operators are concerned, it all came to a head September 6 of this year when the five-member, congressionally-appointed Copyright Royalty Tribunal (CRT) ruled that operators would have to provide lists of all their jukebox locations.

That was “the unkindest cut of all.” Operators have long insisted that location lists are confidential business information and that no one, including the government, has a right to them. And now that the CRT has gone ahead and asked for them anyway, it appears very likely that someone is going to have a fight on his hands.

It's hardly consoling for operators to think that things could have been much worse than they are, but in fact they nearly were.

Early Judiciary Committee reports in the House and Senate, for instance, would have required operators to supply not only location

lists but also detailed reports of the records in each of the jukeboxes. These excessive measures were finally defeated but only at great expense and energy to operators and their national association, the A.M.O.A.

But the fact remains that as far as operators are concerned, the whole battle over jukebox licenses has been defensive in nature. It has been the copyright owners—ASCAP, SESAC and BMI—who, with the aid of the governmental steamroller, have been providing the offensive pressure and making the demands. Conversely, the operators' role in this whole debate has been solely to rebut those attacks. That was still the situation operators were faced with in the recent CRT ruling—there was nothing for operators to win, only something to save. But now that the copyright owners and CRT have achieved their victory, a change may be in the air. The eleven-year defensive position may finally have changed. Although A.M.O.A. officers would not confirm it at presstime, it appears almost certain that there will be a court challenge on the CRT ruling concerning location listings on the grounds that the federal agency may have overstepped its bounds.

### **Who owes whom?**

Before we get into the matter of the CRT overstepping itself, it should be pointed out that all this talk about location listings, record lists, access to jukebox interiors, and jukebox registrations presupposes a major concession that many operators are not willing to make—and that is that copyright owners have something due them for the use of the records in the jukeboxes.

Many operators argue that, in fact, nothing is owed anybody, that the relationship between operators and the recording artists is mutually beneficial and therefore, Congress has no right to intervene on the side of either party.

There are several points that operators make along these lines. First, operators argue that they should not pay copyright fees because they pay for the records used in their jukeboxes. When they purchase these records, they argue, they are also purchasing the copyright for playing those records. If the records were free, they continue, then perhaps the performing rights societies might have something due them.

Second, recording artists are benefitting from jukebox exposure (this argument can also be applied to radio stations). The exposure recording artists get from this amounts to free advertisement for their records

and for themselves.

Third, some operators have argued that actually the recording artists or the record companies owe the jukebox operators for displaying their records and title strips on the operators' jukeboxes. Cigarette companies, these operators point out, pay royalties for having their brands on the vending machines, why not the record companies?

One operator put it this way: “We should charge the artist or the record company a ten-dollar advertising fee per month for placing record strips with the artist's picture on the jukebox. The cigarette companies pay us royalties, why not the record companies?” The operator went on to say, “Yes, I know a ten-dollar-per-month fee is silly, but so is an eight-dollar-per-year royalty fee.”

### **Is it constitutional?**

It should also be pointed out that there are grave questions about the constitutionality of a compulsory jukebox copyright law.

There seems to be a naivete among people today that Congress wouldn't pass a law unless it were constitutional. In fact, many people now believe that if Congress passes a law, that makes it constitutional. Many operators, it appears, have also fallen for this fallacy. One such response from someone in the industry was that not much thought was given to the constitutionality of the law because it had been “referred to the Judiciary Committees in both the Senate and the House and those committees are made up of lawyers.” The supposition here is that lawyers

## **“There are grave questions about the constitutionality of a compulsory jukebox law”**

would never draw up something that was unconstitutional. That's a fatal assumption.

Congress is constantly passing laws which are about as constitutional as cold-blooded murder. Mark Twain once made reference to the foresight of these lawmakers when he said: “Suppose I were a member of Congress, or suppose I were an idiot—oh, but I repeat myself!”

Likewise, when you say a law may be unconstitutional, you are not necessarily contradicting yourself.

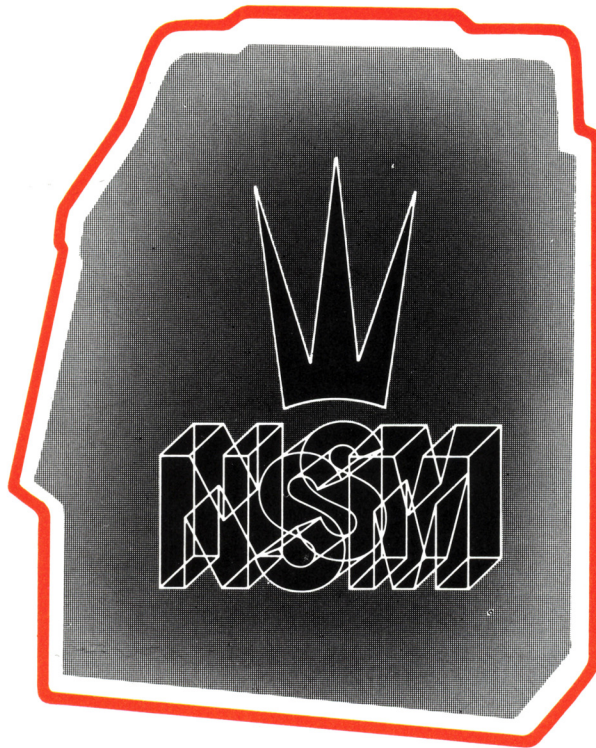
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jukebox copyright law you may find that you have quite a case. The compulsory jukebox law smacks of discrimination. And the operator who challenges it on the basis of being an example of unequal application of the law may send more than a few lawyers scrambling for their lawbooks.

The point is this—Congress has not dictated how radio stations or background music operators (to name just two examples) must pay their copyright royalties. How then can Congress tell jukebox operators

## **“Brennan did concede that if a ‘blue-sky’ operator . . . were to request the location lists, he could not be denied access to them”**

how they must pay in royalties? Laws are made for all the people, not just for some of them.

By the way, a challenge of the constitutionality of a compulsory jukebox copyright law immediately challenges the very existence of the CRT, the government agency which has caused the jukebox industry this latest headache.

When PLAY METER asked Thomas Brennan, chairman of the CRT, if there had been any challenges made as to the constitutionality of the Tribunal and the law the Tribunal was implementing, he responded: “No, because the statute didn’t become effective until January 1, 1978.” In other words, the CRT will continue to pass regulations until someone calls its bluff.

It should likewise be pointed out, however, that a court challenge of that magnitude would be a great expense to operators and the A.M.O.A. In fact, the A.M.O.A. would have to establish a separate fund just to finance such a bold venture. But if this point is worth challenging, then perhaps all members of the industry, including game manufacturers, should be approached since it is in the best interest of the industry as a whole.

Of course, the fact that operators must look at the economics of challenging unfair laws points out a basic fault with our justice system today, and that is that in many cases only one side is putting its money on the table. Government agencies by nature don’t have to worry about the economics of challenging the law. If their rulings are overturned, they lose

nothing, and they can still appeal to a higher court, thus creating added expenses for the injured party.

But a challenge as to the CRT’s right to exist as a constitutional body would have the effect of making the five members of the CRT—Thomas Brennan, Clarence James, Jr., Douglas Coulter, Mary Lou Berg, and Francis Garcia—fight for their jobs. There’s no reason why only one side should stand to lose something in a court battle.

### **A second approach**

There is, of course, a second avenue for operators to take and that would be to enjoin the CRT from implementing its decision and then showing in court that the CRT had overstepped its authority when it made the ruling concerning location listings. It should be noted, however, that this could also have the reverse affect of conceding that the CRT has the right to make any laws in the first place. A challenge that a federal agency has overstepped its authority presupposes the right of that agency to exist.

But if this second approach is the avenue operators take—and for financial reasons it may be the one they are forced to take—then there are several points worth noting about the CRT’s infamous ruling.

First of all, Congress has been in a habit of late of delegating its authority to bureaucracies. If a hot issue comes up—and the jukebox copyright law definitely fits into that category—Congress will try all in its power to sidestep the issue. In the case of the jukebox law it took the form of delegating its rule-making authority to a governmental agency. The CRT was given the right under 17 USC 116 (c) (5) to “promulgate regulations.” This is buck passing. If Congress is going to pass a law that is of dubious constitutional standards, it should at least have the courage to make the law itself instead of passing the buck on to a governmental agency composed of people who hold non-elective positions.

And bureaucrats, by nature, all labor under the same mind-set which is accumulating more and more power for themselves. This is done by “interpreting” the “language” of the law and the intentions of the lawmakers. And, silly you, you thought the government used the same language as the rest of us.

As a sidenote to this matter of a federal agency making whatever laws it wants, I refer you to a recent statement that was made to me by a federal employee in another branch of the government. When it was pointed out to him that his latest demand went beyond his authority, he responded, “We can tell you to do

whatever we want you to do. Not all the rules are written down.”

Not all the rules are written down. This mind-set is not restricted to isolated cases within certain branches of government. Government workers grab at phrases which allow them to “promulgate regulations.” If not all the rules are written down; then, they figure, you can just make them up as you go along.

### **Legislative intent**

But back to the matter at hand. The CRT, in making its regulation about requiring locations lists, expended quite a bit of hot air trying to determine what was the “legislative intent” of that law.

I asked Brennan for a clarification of the phrase “legislative intent.”

“Congress,” he said, “adopts a bill in general terms. Then it [the bill] has to be applied or interpreted.”

The Eighteenth-Century essayist and philosopher Voltaire once wrote, “Let all laws be clear, uniform, and precise; to interpret laws is almost always to corrupt them.” Perhaps Brennan should take note.

This bureaucratic wrangling with “legislative intent” leads to some very comical mental gymnastics on the part of the CRT. For example, take the following excerpt from the CRT’s ruling: “The value of such listings [location listings] was not unknown to Congress. Certain versions of the copyright revision legislation included specific language providing that licensed jukebox operators list the locations of establishments.” So what! you may say, what matters is the bill’s final draft, not what

## **As far as the CRT is concerned, Congress meant to require location lists and probably just forgot to put it in the final draft**

someone tried to slip through Congress. Well, the CRT statement goes on: “It has been suggested that the absence of this language from the enacted legislation indicates that Congress has determined that such listings are not useful for distribution purposes, and that such a requirement was excluded from the rulemaking power granted to the CRT. We do not so read the legislative history.”

So as far as the CRT is concerned it can require location lists because Congress meant to stick it in the law

and probably just forgot to put it in the final draft.

I asked Brennan how the CRT could leap to the conclusion that it was empowered to require operators to supply them with location lists. Brennan said, "The committee reports said we could not do certain things, and among the things that it said we could not do, it did not preclude a requirement of location lists."

It could also be argued that the law did not preclude the five members of the CRT from indulging in murder, rape, and plunder. In other words, the CRT has, in its own opinion, *carte blanche* to do whatever it wants, within limits.

I asked what those limits were.

Brennan responded that there were two "no-nos." I asked what those two "no-nos" were. "The two no-nos," he replied, "are that we could not impose burdensome recordkeeping requirements on a jukebox operator and that we could not require a jukebox operator to install a meter in the machine to keep track of the records [Editor's Note—there is no mention in there about murder, rape, or plunder]."

Brennan continued, "We interpret that language to mean that Congress told us we cannot require jukebox operators to keep reports as to what records they buy, what records they put on the box, and how often a particular record is played. We argue that the Congress did not say we cannot require any information of the jukebox operator. And the only thing we're asking them to do is once a year to give a list of their jukebox locations."

At this point it was suggested that perhaps the CRT had no inkling as to what the "legislative intent" of the law was. It was also pointed out that the only evidence of "legislative intent" were two letters from U.S. Senators—Robert Morgan of North Carolina and Edward Zorinsky of Nebraska—and both of those letters challenged the CRT's right to require location lists. Senator Morgan's letter read in part: "While I understand the need to protect copyrights, I am interested in why the Tribunal feels the need to have every jukebox operator list all his jukebox locations?...There are some questions as to whether the [proposed] regulations go beyond the powers granted the Tribunal."

In another example of mental gymnastics, one of the members of the CRT told PLAY METER that no one on the CRT panel "has any doubt but that those two letters were solicited by the jukebox industry."

Besides making an unfounded assumption about evidence, the CRT member who made this statement to

PLAY METER seems to impugn the integrity of the two senators in question. It seems to imply that, simply because a senator questions the authority of the CRT, that senator doesn't have a mind of his own and is probably nothing more than a mouthpiece for the jukebox industry.

### Walking the streets

Another one of the deciding factors for the requirement of location lists by the CRT was worded this way: "The Congress surely did not intend that Commissioners walk the streets of New York or Chicago looking for establishments with licensed jukeboxes. How could private establishments with licensed jukeboxes be located?"

It must have seemed such a smart point for the CRT members—how can there be a right of access to an establishment if one does not know where the establishment is located.

It was pointed out to Brennan that the CRT's responsibility did not require it to actually go out and track down the information. That was the responsibility of the copyright owners who wanted a share of the royalty collections.

Brennan countered with a question, "How would the performing rights societies find out where the licensed jukeboxes were?"

It was then pointed out to him that as far as their record samples were concerned it didn't matter if the jukeboxes were licensed or not; and, secondly, ASCAP, SESAC, and BMI will be "walking the street of New York and Chicago" anyhow, because they will still be out looking for violators to the copyright law.

Brennan then made another assumption, "I don't think that's their strategy."

By the way, it should be pointed out that Paramount Vending Company in New York—the jukebox operating firm which achieved notoriety as the first jukebox operator to be charged with copyright infringement (PM, Sept., p.6)—has settled its case with ASCAP by registering with the copyright office. Said Brennan of the case, "I think the purpose of bringing that suit was to let the jukebox operators know that their grace period was running out; and, unless they started filing, there would be more lawsuits."

As a second point on the "walking the streets" statement by Brennan in the CRT ruling, it should be pointed out that the five commissioners make \$47,500 a year each and a statement such as "The Congress surely did not intend that Commissioners walk the streets..." is a bit too pompous, besides being unadmissible as valid evidence.

### Without prejudice

At another point in the decision, the CRT denied the copyright owners access to the interiors of the jukebox—that was the other regulation ASCAP and SESAC were asking the Tribunal to give them. The Tribunal, however, in deciding against this, did not rule out the possibility of doing it at a later date.

It was worded this way: "The testimony reflected in this section [access to the phonographs' interiors] may be burdensome to jukebox operators while of doubtful value at the present time to the CRT and the copyright owners. *Without prejudice to any future action on this issue* [emphasis added], this section of the proposed rule has been deleted."

PLAY METER asked Brennan why did the CRT leave the door open to possibly adding the access requirement at a later date. If the CRT sees that this is a burdensome requirement, why doesn't it say so? Can't it be inferred from this, PLAY METER said, that the CRT intends to add even more regulations at a later date?

Brennan said that it was only a "theoretical possibility" that access to jukebox interiors would be required at a later date.

"The way the language is phrased," he told PLAY METER, "was just to void the implication being left that we were agreeing we had no authority to do it. We have no intention of exercising that authority, but we would argue that we had the authority to do it if there was not a valid reason for it."

### Assumptions

The Tribunal was guilty of several assumptions which it would have a difficult time trying to substantiate. For instance, after A.M.O.A. witnesses testified that location listings would create an undue burden on operators, the CRT dismissed their testimony as not being "credible (sic)."

I asked Brennan to expand on this point. Why wasn't this evidence believable?

He responded, "It was just not plausible. There were statements being made by witnesses that jukebox operators didn't have location listings as to where their jukeboxes were located—that all this was kept in their heads or their routemen's heads. That whole part of the testimony just sounded unbelievable. We feel that any sound business operation—even a very small business venture—certainly has a record in its offices as to where its boxes are located. And it would only require a few hours' time for a secretary to type up that list." It was pointed out to Brennan that, among



other things, many of the smaller operators don't even have secretaries and that he isn't really aware of how operators conduct their businesses.

The CRT also made the assumption that location lists are not really confidential information after all. The CRT's "reasoning" on this point went like this: "If another person, including a competitor, devoted the time and effort necessary, a location listing could be prepared for a particular area. We conclude on the record before us that the disclosure of the location listings to certain copyright owners will not cause substantial harm to the competitive position of a jukebox operator."

Brennan then expanded on this point for PLAY METER: "Very likely," he said, "competitors already have this information." Brennan did concede, however, that if a "blue-sky" operator, someone who sells direct to locations, were to request the location lists, he could not be denied access to them.

One question which PLAY METER forgot to ask Brennan was whether or not he had locks on the doors on his house since it could likewise be argued that "if another person, including a burglar, devoted the time and effort necessary, he could get into your house anyway." If left up to his own doing, Brennan

would probably be forced to outlaw all locks.

#### Several factors

At one point in its decision, the CRT also wrote that there were "several factors" which the agency must consider when balancing the benefits of disclosure against the possible damage that information would have on the submitter of that information. When PLAY METER asked what those "several factors" were, Brennan said the information requested must be for "appropriate and necessary government functions." He would expand no further. In other words, according to Brennan, if in the agency's view it needs the information, the industry can be damned. The government's need for information, he seems to maintain, is more important than the right of that industry to exist.

Finally, it was asked how would the CRT decide how much the copyright fee would be in 1980 (the CRT, by power of the compulsory jukebox law, can change the per-jukebox assessment). Brennan said, first of all, that the eight-dollar figure set by Congress for 1978 and 1979 was "an arbitrary figure and solely the result of the political process in the Congress."

If that is so, I asked, how then will

the CRT be able to determine what fee should be charged?

Brennan said he anticipated that "ASCAP and BMI would undoubtedly argue that the value of their music to the jukebox operator is considerably greater than what is reflected in the jukebox fee. I'm sure they will call attention to the fees charged in other countries," he said.

I told him that from his answer it appeared that the CRT would not entertain a motion to lower the fee. I asked could it be ascertained, therefore, that the royalty fee would go up in 1980. Brennan ventured no further comment.

#### Fuming

The point of all this is that perhaps it is about time for operators to stop their fuming on the inside and to start fighting back at legislation which is clearly prejudiced against them. Writing your senators and congressmen (assuming for a moment that they all don't fit Mark Twain's description) might be a start in this direction, but at some point along the line someone is going to have to make a hard decision and insist that enough is enough. One can expect that the A.M.O.A. will soon start a drive to raise funds. It would be in the industry's best interest to support this wholeheartedly.

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## New Orleans pool tournament features \$10,000 purse

Many men and women in the Metro New Orleans area have learned the past three years that getting behind the 8-ball—tournament, that is—can be a stroke of good fortune.

Thus over 4,500 pocket billiards players of both sexes are expected to cue up for a shot at one or more of the prizes worth \$10,000 being offered in this year's fourth annual Greater New Orleans Coin-Operated 8-Ball Pool Tournament, director Bob Nims announced. The 1978

version of the yearly fall event started its first week of play on September 18, 1978 at 32 co-sponsoring bars, lounges and restaurants.

Each place of business will conduct eight consecutive weeks of qualifying rounds and one week of finals to determine who will go to the championship playoffs to be held in late November at the New Orleans Marriott Hotel, according to Nims who is also president of A. M. A. Distributors, Inc., a New Orleans amusement equipment firm which

has directed the tourney since its inception. Also continuing in its role as an original co-sponsor is Lucky Coin Machine Co., Inc., a major New Orleans operator of coin-operated music and amusement equipment.

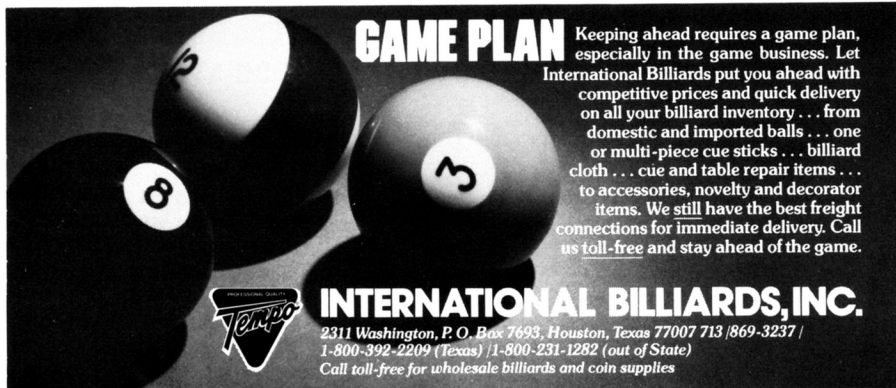
During the overall tourney, Nims said, a total of 382 cash, trophy, and merchandise prizes will be awarded. Included are \$2,400 in cash prizes for winners and runners-up in the championship playoffs. Also to be presented at that time will be six impressive trophies to the business locations where top winners qualified.

"Anyone can win one or more prizes because luck can be a major factor in the game of 8-Ball," Nims said. "For this reason mainly, the tournament continues to grow more popular each year," he pointed out. Nims noted that last year's event attracted over 3,800 participants, several hundred more than the previous year.

After the eight weekly qualifying rounds are held at each place of business, each weekly winner is awarded a professional "Shark" two-piece cue stick with a black leatherette carrying case.

Each location's eight weekly winners then compete in a double elimination final round for first, second and third places. These three players become eligible to enter the championship playoffs. The first place winner will play in Class A Division, second place in Class B, and third in Class C. Finalists also will receive trophies and certificates of eligibility to play in the playoffs from the location where they qualified.

The tourney is open to all men and women who meet the legal age requirement of the location in which they choose to compete. Thirty-two locations are sanctioned to hold qualifying rounds.



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# Rowe unveils 'Fiesta' and 'Claremont'

By Ralph C. Lally II

Representatives and principals from all of Rowe's 22 authorized distributorships were on hand recently to view the unveiling of two new R-83 phonographs. The unveiling took place at Rowe International's annual distributors meeting, which this year was held at the Arlington Park Hilton Hotel in Arlington Heights, Illinois.

The two-day meeting opened with a welcoming address delivered by Rowe's Vice President of Sales Edward Wiler.

Then Rowe President Merrill Krakauer delivered the keynote message, emphasizing Rowe's commitment to being a major factor in supplying amusement and vending machines to the industry.

As evidence of that commitment and of Rowe's progress in the field, the Rowe president cited the fact that domestic sales for Rowe's R-82 phonograph registered an 18 percent increase over the sales of the R-81. "This presents Rowe with a great opportunity to expand the phonograph market during the coming year," Krakauer said. He then went on to say that, in addition to sales, earnings for the first eight months of this year were at record levels. In his closing remarks, he emphasized the profitability of the distributing business and the need to put forth an extra amount of effort in the marketing of phonographs and vending equipment.

Then came the unveiling of the two new R-83 models. Rowe's General Sales Manager Paul Huebsch did the honors. The curtains were pulled and, for the first time, the gathering of Rowe distributors had an opportunity to view the *Fiesta* and the *Claremont*.

Although the basic cabinet styles of the two phonographs is the same, the exterior graphics, colors, and cosmetics had been changed (for further information and pictures of the two new phonograph models, see this month's "New Products" section).

A number of improvements were made in the functional interiors of the R-83s. The most important change had to do with a new 125-watt amplifier which has become a standard unit in all the new R-83s. It replaces the previous standard 64-watt amplifier and last year's optional 120-watt amplifier.

It was pointed out that the new



Paul Huebsch



Merrill Krakauer



Rowe distributors check out the latest phonos.

amplifier is, in the words of Huebsch, "unmatched with regard to power and volume." Huebsch added that the R.M.S. rating (Root, Mean, Square method of rating an amplifier's true wattage) more than measured up against the amplifiers of two other major U.S. manufacturers—Rock-Ola and Seeburg.

Other innovations introduced included new speakers, a newly-designed paging kit, and a soon-to-be-released plug-in assembly kit that is supposed to eliminate the time delay that now exists between records that are played.

During the afternoon session, various equipment presentations were made by members of Rowe's management staff. Included in that were the plans for a new bill changer. The new changer, which will be called the BC-20, will feature a built-in diagnostic system, a reduction in the number of circuit boards from six to two, simplified circuitry,

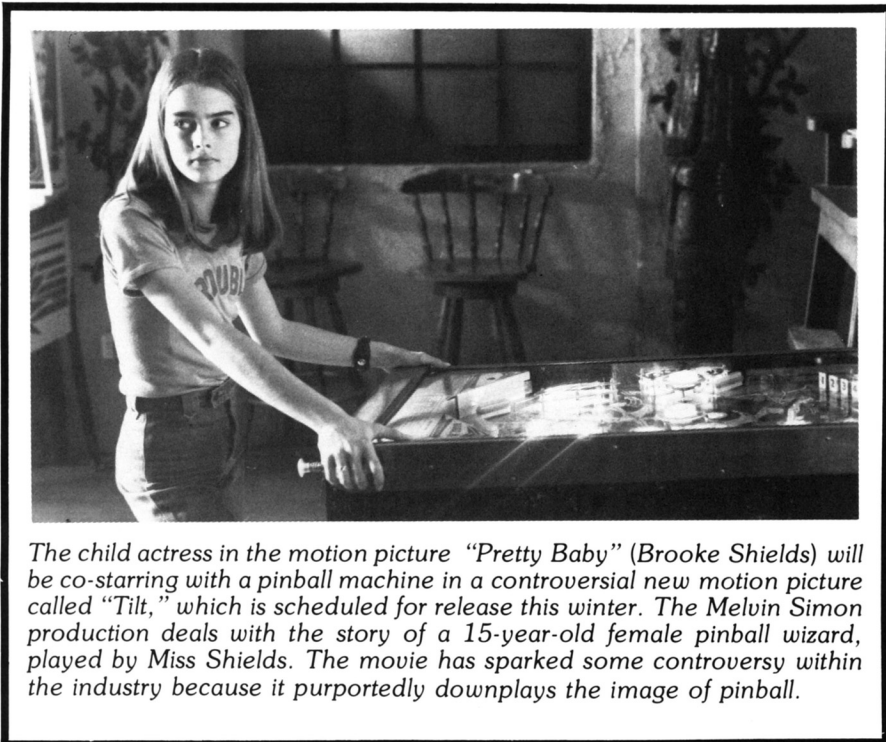
and the validation and logic functions will be engineered onto one board. The new bill changer is scheduled for release this coming spring.

Matt Russ, Rowe's senior vice president of marketing, delivered a presentation entitled "Marketing for Profit" at the end of the first day's session. His address stressed the profitability of selling music and vending equipment.

Following the close of the meeting, a cocktail party was held followed by a sitdown dinner.

The last day of the meeting began with a brief message from Krakauer.

The distributors then broke up into three groups for the purposes of attending three separate workshop-sessions. One session was devoted to the Rowe phonograph line and related accessories, another on Rowe's line of vending equipment, and the other dealt with Rowe's existing BC-9/10 dollar bill changer and the BC-20.



*The child actress in the motion picture "Pretty Baby" (Brooke Shields) will be co-starring with a pinball machine in a controversial new motion picture called "Tilt," which is scheduled for release this winter. The Melvin Simon production deals with the story of a 15-year-old female pinball wizard, played by Miss Shields. The movie has sparked some controversy within the industry because it purportedly downplays the image of pinball.*

## Gottlieb appoints Iowa distributor

Philip Moss and company of Des Moines, Iowa has been appointed a Gottlieb distributor covering the state of Iowa.

Thomas L. Herrick, Gottlieb's marketing vice president, said of the appointment: "The Moss organization has an excellent reputation in its home state for service and close

relationships with its operator-customers, and we are happy to have Phil and his staff joining the family of Gottlieb distributors."

Key personnel in the Moss distributorship are sons, Terry and Cory; John Nix, sales manager; and John Neff and George Powers, the service and parts managers, respectively.

## Empire moves to larger quarters

Empire Distributing has moved its Chicago office to larger quarters.

The new address for the Chicago office is at 2828 N. Paulina, Chicago, Illinois 60657. The company's new telephone number is (312) 871-

7600.

Empire—which represents among others Bally, Midway, Gottlieb, Meadows, Exidy, and Stern—also has branch offices in Detroit, Grand Rapids, Green Bay, and Indianapolis.

## Large-screen television

Interface Systems, Inc. has introduced a new concept in large-screen television which many operators may find of use in some of their locations. It's a complete projection system that is designed to snap on to a specially-adapted Quasar 12-inch color portable television.

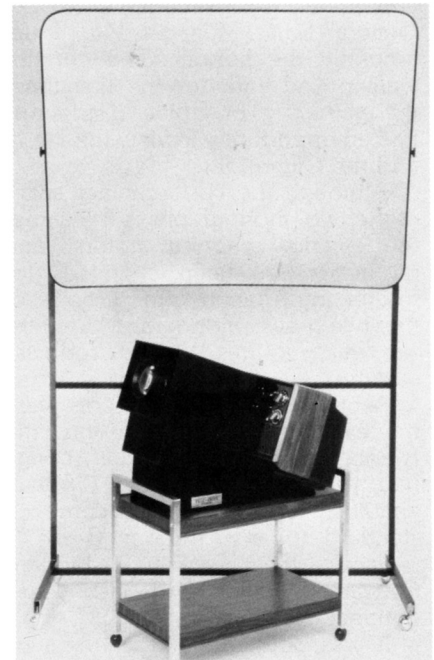
A large hand-ground triplicate lens beams a bright, clear image to a specially-made concave screen designed to reflect maximum color and clarity.

It comes in three screen sizes: 50-, 67-, or 81-inch diagonal and is complete with wall mount brackets. Another interesting part of this large screen television is that it has a video game and video recorder hookup.

Its many uses are for cocktail lounges, private clubs, and fraternal organizations. Retail prices are \$1295, \$1395, \$1695, depending upon the screen size.

The heart of the Tele-Brite unit is a twelve-inch Quasar portable television. By snapping off the hood, flipping a switch, an operator can take the Quasar anywhere. The portable television stand makes the unit easy to roll, and the unit comes with the same warranty protection Quasar offers on all its color TV products.

Tele-Brite is a complete color TV system in itself and requires no special antenna.



PLAY METER, November, 1978



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# Zila awarded contract for 'Ace-Hi' in United States

The Zila Corporation of Santa Ana, California has been awarded the manufacturing contract for *Ace-Hi*, a cocktail table card game, for the United States.

According to David Wreford-Howard, president of Zila Corp., distributorships for *Ace-Hi* are still available in many states. Zila also plans to exhibit its product at this year's A.M.O.A. in Booth 6 in the West Room.

*Ace-Hi* was market-researched

in the United States and elsewhere but originally it was developed, produced, and market-tested in Australia. It has been exhibited at various trade shows, including last year's A.M.O.A. Show.

Said Wreford-Howard, "In view of the response to *Ace-Hi*, it is now being released in volume production by Zila for the United States."

The unit aims to recapture the essential simplicity of the original

*Pong* game, but with the addition of chance so that the game is comprised of more than just skill.

Said the Zila president, "In conjunction with game dynamics, the element of chance ensures that the player can never acquire the skill to consistently beat his opponent. In the market," he continued, "this has proved to generate a long-term earning plateau rather than a machine which rapidly loses appeal "once it has been mastered."

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# An Exidy Odyssey

By Patricia Smith



Pete Kauffman (above) and Howell Ivy are two of the driving forces behind Exidy's surge in the game manufacturing business.

Her second day on the job, Lila Zinter, the new marketing manager for Exidy, Inc.'s game division, walks through the production facilities, pointing out games and equipment and pausing while several employees laugh and pose for pictures.

"Maybe because we're around games, the people here like to joke and enjoy themselves," she said.

That doesn't mean Exidy doesn't take itself seriously. Far from it. Pete Kauffman—a founder, president, and chief executive officer of Exidy—prides himself on the fact that Exidy is the third largest game company in the United States.

"We probably have the second largest engineering staff," said Kauffman, "and overall we're probably the most profitable of the game manufacturers."

Kauffman attributes Exidy's success to "a lot of damn hard work, dedicated, talented people, and a little bit of luck."

Founded in 1973, Exidy has grown rapidly and now has two divisions. In one division, games are manufactured; in the other, the data products division, personal computers are produced.

Paul Terrell, marketing manager of the data products division, said this division was formed in November, 1977. The division's first personal computer, *Sorcerer*, debuted in June at the 1978 Consumer Electronics Show Design and Engineering Exhibition.

The two divisions of Exidy are housed in separate locations. The games division occupies 15,000 square feet in Mountain View, California, and the data products division occupies 20,000 square feet in a facility in nearby Sunnyvale. Kauffman said, "Overall, approximately 100 employees are split 50/50 working between the two facilities."

Exidy's gross earnings illustrate its rapid growth. Kauffman stated earnings for the past three years were \$200,000, \$2.2 million, then \$8 million.

He anticipates earnings of \$20 million during the next year and said, "I expect the income from personal computers to be 40 percent of business in 1979."

Exidy is a privately owned corporation with three stockholders. One is Kauffman, who has an extensive background working around computers and TV displays. Before founding Exidy, he was one of three founders of Ramtek Corporation, now a competitor of Exidy's.

The other stockholders are Howell Ivy, vice president in charge of engineering, and Robert Newsome, corporate secretary and an outside consultant in charge of finance.

According to Kauffman, Exidy produces about six new games a year. *Circus*, *Robot Bowl*, *Football*, and *Ripcord* (a new game Exidy is introducing at the A.M.O.A. show) are the games presently being marketed by the Mountain View firm.

Kauffman indicated Exidy will have three other new games at the A.M.O.A. show. He said one of them will be shown in the hospitality suite of the Continental Hotel in Chicago to exclusive dealers only.

Kauffman considers *TV Pin Ball* (one of Exidy's first games), *Destruction Derby*, the infamous *Death Race*, *Robot Bowl*, and *Circus* to be the more successful games Exidy has produced. In fact, *TV Pin Ball*, *Destruction Derby*, and *Circus* were so popular that other companies purchased the rights to produce the games under other names.

*Death Race*, which gained notoriety through many newspaper articles and a CBS "60 Minutes" feature, though no longer produced, will, according to Kauffman, have a sequel to it in early 1979.

Talking about designing games, Howell Ivy said, "It is necessary to be experienced in knowing what customers want and need and to deliver a product that is technically superior at a less expensive price."

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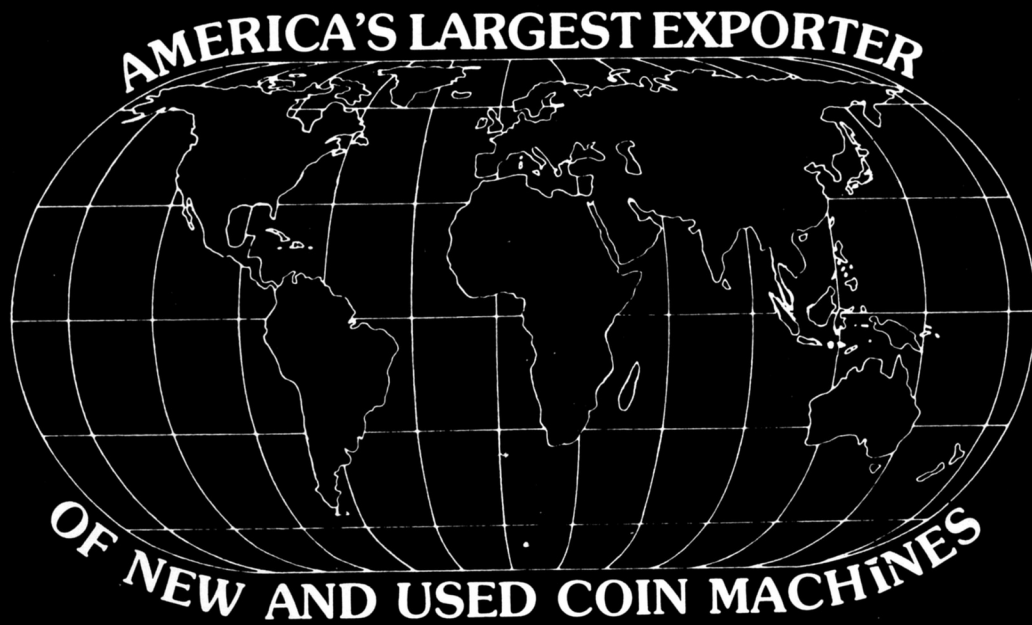
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Exidy's director of design, Michael Cooper-Hart, said that a game design group chaired by Kauffman and Ivy meets to discuss ideas for new games.

"First we conceptualize the play of the game, then think about type of controls and the tilt of the monitor," he said.

Cooper-Hart calls the design process "holistic design," meaning, "the design is not simplistic. You pay attention to everything. You balance what's good for the player and what's good for the operator."

After conceptualizing a game, Cooper-Hart said, "perspective renderings are done. Then a particular style or configuration is decided upon. From that, cabinet drawings are made. Then, the first prototype is made."

The prototype is tested on the field. If the test is successful, the game goes into production. If not, design changes are made and a second prototype is field-tested.

"If the game fails the field test, it's not produced. There's a high failure rate. About one in six games that we prototype get built," Cooper-Hart said.

Lila Zinter, who held a marketing position at Meadows Games before joining Exidy, explained that marketing a new game entails going to the biggest and best paying customers first. "You explain to them how the game is played, what the best location for it is, and what the earnings from test sales were," she said.

On a day-to-day basis, Zinter said she "finds out from the production people what games are available to ship, talks with a lot of people and follows up on all the loose ends. If you're lucky, there's 15 to 20 sales a day."

Zinter said Exidy's games are marketed all over the world, particularly in Europe and Japan.

Kauffman added, "And South America is coming on strong. Overall, the export market place is the strongest market now."

"We're shipping *Football, Circus, Robot Bowl*, and possibly *Ripcord* to Japan for a trade show," Zinter said.

Delighted that she was also going, Zinter stated she will demonstrate how the games are played and meet with customers. She explained, though, that all sales will be channelled through authorized distributors. From Japan, Zinter will make a selling trip to Tai Pei.

Paul Terrell talked about why Exidy decided to expand and begin the data products division. He said, "Often the marketing window for a game is around three months. There's an influx of people working on the game when it's in demand; then people leave as the demand and production wane. The computer will give some level to the production process and will take the spikes out of the production curves."

Terrell explained that when Exidy decided to form the new division, they chose to call it the data products division rather than a consumer division. "We didn't want the division to have the connotation of just producing video games," he said.

"An object of the design of the computer was to have something similar to a video game, yet sophisticated enough so there's more than game playing," he said.

The operator of *Sorcerer* can choose from a variety of programming languages and from a variety of programs available on different cartridges. For example, he can learn a foreign language, learn about health problems, pick up new skills in financial management, or play any of a number of games. The operator can even make up his own games.

Terrell mounted a small video console on *Sorcerer*, attached a cassette tape recorder to it, and

demonstrated how the keyboard controls a game.

So far, 234 computers have been manufactured, and Terrell said, there are 2,000 back orders to fill.

Reiterating Kauffman's plans for the company, Terrell said, "We are anticipating making a \$8 million contribution to Exidy."

Right now, the data products division has been dealing directly with some computer stores, not yet with distributors. But, Terrell anticipates dealing with them soon since *Sorcerer* is becoming more and more popular, and since more and more people, including two major manufacturers in Europe, are contacting him about it.

Terrell was also busy working on getting together ads for the Christmas market, since that is a big time for trying to market personal computers.

In addition to video games and *Sorcerer*, Exidy is now marketing a coffee table, laid out like a casino table. The table comes with chips, dice, and instructions and has a removable glass top.

Exidy has a lot of plans for the future. Terrell said, "We're planning on increasing the engineering staff and more than doubling the development and production of games and data products."

Kauffman indicated the games division will be producing more video games; but, he said, "We'll also introduce more electro-mechanical games in 1979. And, we will probably come out with a holographic type of game in the Spring of 1979."

"While *Sorcerer* is for the consumer," Terrell said, "The data products division's next system will be more sophisticated and will have small business applications."

Focusing on Exidy's goals, Terrell said, "We have a strong position in the industry, and we intend to strengthen that foothold."



Two men in the games construction area working on Exidy's cocktail tables.



An Exidy quality control inspector checking out a line of games.

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Tombstone's back-lighted graphics are reproduced in full color. So even when it's not being played, it's beautiful.

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Yellow lights blink off, indicating time remaining.

Fast, accurate shooting lights up tombstones, activates thunder and lightning, and earns player points.

Randomly selected Good Guys (White Hats) also light up. Player shooting a Good Guy loses points.

Randomly selected Bad Guys (Black Hats) light up, moving across roof tops or appearing in other hiding places.

Slow shots allow some Bad Guys (Black Hats) to shoot back, which costs the player points.

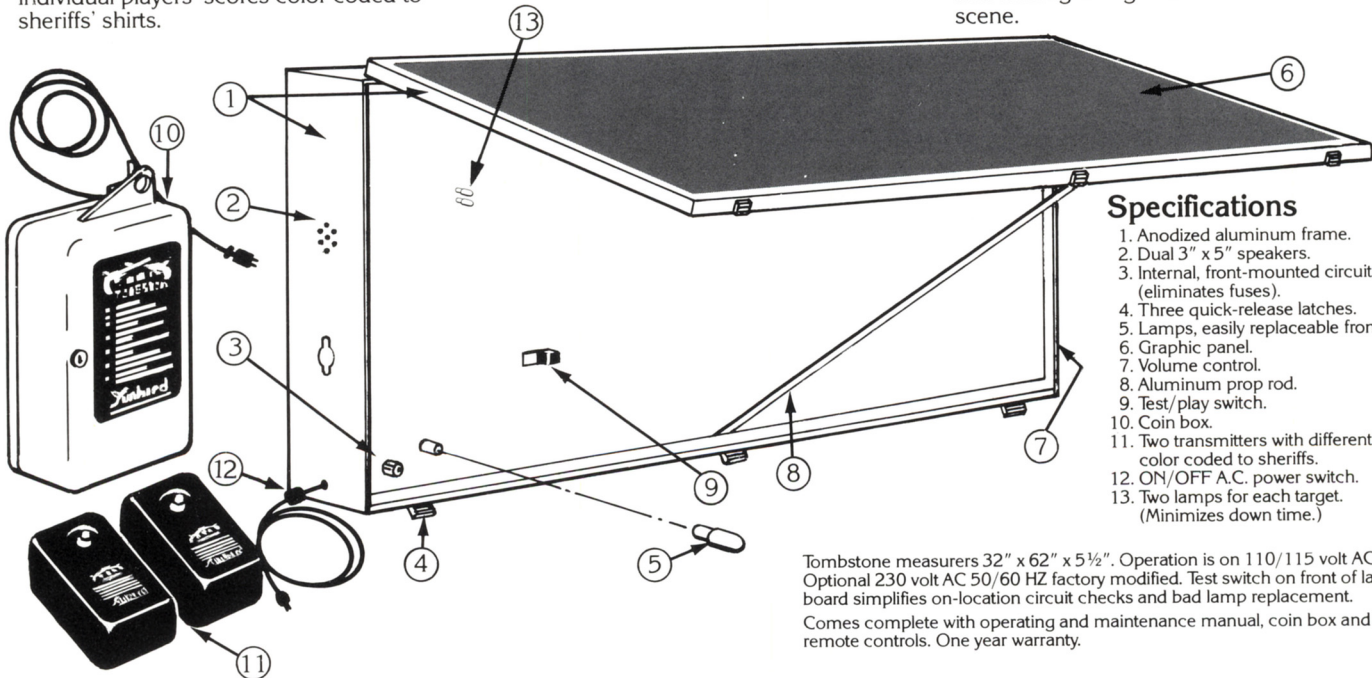


Sheriffs fire Colts on players' command. Barrel flash and explosion accompany each shot.

Free game awarded for operator-adjustable number of points.

Individual players' scores color coded to sheriffs' shirts.

In attract mode, some windows are lighted and heat lightning flashes. A sinister street scene.



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12. ON/OFF A.C. power switch.
13. Two lamps for each target. (Minimizes down time.)

Tombstone measurers 32" x 62" x 5 1/2". Operation is on 110/115 volt AC. Optional 230 volt AC 50/60 HZ factory modified. Test switch on front of lamp board simplifies on-location circuit checks and bad lamp replacement. Comes complete with operating and maintenance manual, coin box and remote controls. One year warranty.



For more information, contact Sales Department, Sunbird Corporation, 6949 Washington Avenue South, Minneapolis, Minnesota 55435. (612) 944-1437.

BULLETIN—The A.M.O.A. has challenged the Copyright Royalty Tribunal's recent ruling which requires operators to divulge their jukebox locations. In its suit, filed October 27 at federal district court in Washington, D.C., the A.M.O.A. is seeking a temporary restraining order while the merits of its suit are being studied. However, although the case had been taken under advisement, the federal judge hearing the case indicated that he would probably deny the request for the restraining order. He did indicate, nevertheless, that he might require the Tribunal to protect the confidentiality of the location lists at this time. PLAY METER will have more on this late-breaking story next time.

# Music Programming

In recent years, the games end of the industry has been growing at a tremendous rate. As a result of the games boom, operators have to a certain degree begun to de-emphasize the music end of their businesses.

We at PLAY METER feel this is a mistake.

While it is true that games today are earning more money than ever before, it is also true that even today jukeboxes remain the backbone of this industry. This is why PLAY METER is opposed to regulations (such as those growing out of the jukebox copyright law) which would cripple jukebox operations.

This is also why PLAY METER has decided to expand its music section. We have been planning to do this for some time. Actually, it's just been a matter of generating honest and timely information that can be presented in an interesting, useful, and understanding manner.

We are, therefore, happy to announce the appointment of Beau Eurell to the PLAY METER staff. We feel his background as a music editor for several years with varied trade publications shows that he has the experience necessary to compile PLAY METER's music chart information.

In addition to compiling PLAY METER's record charts, he will also be examining radio airplay, talking with leading music programmers across the country, and (starting with the next installment) reviewing new record releases.

We hope this new service will become a valuable tool for you, the operator.

It represents our confidence in the jukebox as an indispensable part of the operator's route today.

It also represents our effort to make PLAY METER the only magazine you'll ever need.

**MOTOWN SINGLES**

*Push Button Pleasure*

"FREE ME FROM MY FREEDOM" M-1451F  
Bonnie Pointer

"FLYING HIGH" M-1452F  
Commodores

"MARY JANE" G-7162F  
Rick James

"THERE'LL NEVER BE" G-7159F  
Switch

"SHOE SOUL" T-54296F  
Smokey Robinson



© 1978 MOTOWN RECORD CORPORATION

# Play Meter Singles Chart

TITLE, ARTIST, Label, Record Number

Nov. Nov.  
11 4

1	2	MAC ARTHUR PARK— DONNA SUMMER Casablanca 939		10
2	1	KISS YOU ALL OVER—EXILE—W.B./Curb 8589		19
3	4	YOU NEEDED ME—ANNE MURRAY—Capitol 4574		18
4	3	HOT CHILD IN THE CITY—NICK GILDER—Chrysalis 2226		23
5	5	BEAST OF BURDEN—THE ROLLING STONES— Rolling Stone 19309 (Atlantic)		10
6	6	REMINISCING—LITTLE RIVER BAND—Harvest 4605 (Capitol)		18
7	9	YOU NEVER DONE IT LIKE THAT—CAPTAIN & TENNILLE— A&M 2063		15
8	10	HOW MUCH I FEEL—AMBROSIA—Warner Bros. 8640		11
9	12	DOUBLE VISION—FOREIGNER—Atlantic 3514		8
10	5	WHENEVER I CALL YOU "FRIEND"—KENNY LOGGINS— Columbia 10794		16
11	11	READY TO TAKE A CHANCE AGAIN—BARRY MANILOW— Arista 0357		9
12	8	WHO ARE YOU—THE WHO—MCA 40948		12
13	25	I JUST WANNA STOP—GINO VANNELLI—A&M 2072		10
14	24	I LOVE THE NIGHT LIFE (DISCO ROUND)—ALICIA BRIDGES— Polydor 14483		19
15	26	SHARING THE NIGHT TOGETHER—DR. HOOK—Capitol 4621		9
16	17	TALKING IN YOUR SLEEP—CRYSTAL GAYLE— United Artists 1214		16
17	7	RIGHT DOWN THE LINE—GERRY RAFFERTY— United Artists 1233		14
18	31	ONE NATION UNDER A GROOVE—FUNKADELIC— Warner Bros. 8618		9
19	29	ALIVE AGAIN—CHICAGO—Columbia 10845		4
20	16	IT'S A LAUGH—HALL & OATES—RCA 11371		12
21	14	GET OFF—FOXY—Dash 5046 (TK)		17
22	13	BOOGIE OOGIE OOGIE—A TASTE OF HONEY—Capitol 4565		19
23	15	LOVE IS IN THE AIR—JOHN PAUL YOUNG— Scotti Bros. 402 (Atlantic)		18
24	37	TIME PASSAGES—AL STEWART—Arista 0362		7
25	18	BACK IN THE U.S.A.—LINDA RONSTADT—Asylum 45519		13
26	27	SWEET LIFE—PAUL DAVIS—Bang 738		12
27	36	DON'T WANT TO LIVE WITHOUT IT—PABLO CRUISE— A&M 2076		9
28	30	BLUE COLLAR MAN (LONG NIGHTS)—STYX—A&M 2087		9
29	41	CHANGE OF HEART—ERIC CARMEN—Arista 0354		9
30	40	EVERYBODY NEEDS LOVE—STEPHEN BISHOP—ABC 12406		9
31	32	PRISONER OF YOUR LOVE—PLAYER—RSO 908		10
32	28	I WILL STILL LOVE YOU—STONEBOLT— Parachute 512 (Casablanca)		15
33	45	STRANGE WAY—FIREFALL—Atlantic 3518		7
34	20	DON'T LOOK BACK—BOSTON—Epic 50590		13

35	38	STRAIGHT ON—HEART—Portrait 70020 (CBS)		8
36	46	DANCE (DISCO HEAT)—SYLVESTER—Fantasy 827		13
37	47	(OUR LOVE) DON'T THROW IT ALL AWAY—ANDY GIBB— RSO 911		5
38	55	YOU DON'T BRING ME FLOWERS—BARBRA & NEIL— Columbia 10840		3
39	19	SHE'S ALWAYS A WOMAN—BILLY JOEL—Columbia 10788		14
40	49	LIKE A SUNDAY IN SALEM (THE AMOS & ANDY SONG)— GENE COTTON—Ariola 7723		7
41	22	HOPELESSLY DEVOTED TO YOU—OLIVIA NEWTON-JOHN— RSO 903		19
42	42	EASE ON DOWN THE ROAD—D. ROSS & M. JACKSON— MCA 40947		10
43	44	RAINING IN MY HEART—LEO SAYER—Warner Bros. 8682		7
44	23	TOOK THE LAST TRAIN—DAVID GATES—Elektra 45500		14
45	33	JOSIE—STEELY DAN—ABC 12404		12
46	48	GREASED LIGHTIN'—JOHN TRAVOLTA—RSO 909		7
47	52	DREADLOCK HOLIDAY—10 CC—Polydor 14511		7
48	61	I'M EVERY WOMAN—CHAKA KHAN—Tattoo 8683 (W.B.)		6
49	51	FLYING HIGH—THE COMMODORES—Motown 1452		8
50	21	SUMMER NIGHTS—J. TRAVOLTA & O. NEWTON-JOHN— RSO 906		15
51	34	ALMOST LIKE BEING IN LOVE—MICHAEL JOHNSON— EMI America 8004		14
52	35	THREE TIMES A LADY—THE COMMODORES—Motown 1433		22
53	53	THEMES FROM THE WIZARD OF OZ—MECO— Millennium 620 (Casablanca)		10
54	62	THE POWER OF GOLD—FOGELBERG & WEISBERG— Full Moon 50606 (CBS)		5
55	67	PROMISES—ERIC CLAPTON—RSO 910		4
56	59	GOT TO HAVE LOVING—DON RAY—Polydor 14489		8
57	70	Y.M.C.A.—THE VILLAGE PEOPLE—Casablanca 945		3
58	58	FOREVER AUTUMN—JUSTIN HAYWARD—Columbia 10799		6
59	69	HOW YOU GONNA SEE ME NOW—ALICE COOPER— Warner Bros. 8695		4
60	71	INSTANT REPLAY—DAN HARTMAN—Blue Sky 2772 (CBS)		5
61	39	YOU & I—RICK JAMES—Gordy 7156 (Motown)		12
62	50	HOLLYWOOD NIGHTS—BOB SEGER—Capitol 4618		14
63	73	FUNTIME—JOE COCKER—Asylum 45540		3
64	74	LE FREAK—CHIC—Atlantic 3519		2
65	43	HOT BLOODED—FOREIGNER—Atlantic 3488		19

66	--	WE'VE GOT TONIGHT— BOB SEGER— Capitol 4653		1
----	----	--	---	---

67	--	CAN YOU FOOL—GLEN CAMPBELL—Capitol 4638		1
68	--	IT'S OVER—ELECTRIC LIGHT ORCHESTRA—Jet 5052 (CBS)		1
69	--	HOT SUMMER NIGHTS—WALTER EGAN—Columbia 10824		1
70	--	THERE'LL NEVER BE—SWITCH—Gordy 7159 (Motown)		1
71	--	IN THE BUSH—MUSIQUE—Prelude 71110		1
72	--	SEARCHING FOR A THRILL—STARBUCK—United Artists 1245		1
73	--	THIS IS LOVE—PAUL ANKA—RCA 11395		1
74	--	HOLD THE LINE—TOTO—Columbia 10830		1
75	--	MY BEST FRIEND'S GIRL—THE CARS—Elektra 45537		1

# **Columbia Records**

Salutes the 1978 AMOA  
Convention & Trade Show and Proudly Presents  
the Following Release of Guaranteed Winning Selections

## **Earth, Wind & Fire**

“September” --- 10854

## **Barbra & Neil**

“You Don’t Bring Me Flowers” --- 10840

## **Billy Joel**

“My Life” --- 10853

## **Santana**

“Well All Right” --- 10839

## **Janis Ian**

“The Bridge” --- 10864

**Super Star Power from  
Columbia Records**

# Play Meter

## Country Singles Chart

TITLE, ARTIST, Label, Record Number

Nov. 11  
Nov. 4

1	3	SLEEPING SINGLE IN A DOUBLE BED— BARBARA MANDRELL— ABC 12403		10
2	4	CRYIN' AGAIN—THE OAK RIDGE BOYS—ABC 12397		11
3	5	ANYONE WHO ISN'T ME TONIGHT—ROGERS & WEST— United Artists 1234		11
4	6	SWEET DESIRE—THE KENDALLS—Ovation 1112		8
5	7	LITTLE THINGS MEAN A LOT—MARGO SMITH— WARNER BROS. 8653		10
6	9	AIN'T NO CALIFORNIA—MEL TILLIS—MCA 40946		10
7	8	I JUST WANT TO LOVE YOU—EDDIE RABBITT— Elektra 45531		7
8	1	LET'S TAKE THE LONG WAY—RONNIE MILSAP—RCA 11369		9
9	10	WHAT HAVE YOU GOT TO LOSE—TOM T. HALL—RCA 11376		9
10	22	HUBBA HUBBA—BILLY 'CRASH' CRADDOCK—Capitol 4624		9
11	21	ON MY KNEES—CHARLIE RICH & JANIE FRICKE— Epic 50616		12
12	10	ONE SIDED CONVERSATION—GENE WATSON—Capitol 4616		12
13	11	TWO LONELY PEOPLE—MOE BANDY—Columbia 10820		9
14	15	FADIN' IN, FADIN' OUT—TOMMY OVERSTREET—ABC 12408		7
15	2	TEAR TIME—DAVE & SUGAR—RCA 11322		14
16	16	ANOTHER GOODBYE—DONNA FARGO—Warner Bros. 8643		12
17	14	DAYLIGHT—T.G. SHEPPARD—W.B./Curb 8678		8
18	19	YOU'VE STILL GOT A PLACE IN MY HEART—CON HUNLEY— Warner Bros. 8671		6
19	24	BREAK MY MIND—VERN GOSDIN—Elektra 45532		6
20	12	THAT'S WHAT YOU DO TO ME—CHARLEY MCCLAIN— Epic 50598		9
21	31	FRIEND, LOVER, WIFE—JOHNNY PAYCHECK— Epic 50621		4
22	35	BURGERS AND FRIES—CHARLEY PRIDE—RCA 11391		4
23	33	ALL OF ME—WILLIE NELSON—Columbia 10834		4
24	25	SLEEP TIGHT, GOOD NIGHT MAN—BOBBY BARE— Columbia 10831		5
25	13	WHAT TIME DO YOU HAVE TO BE BACK IN HEAVEN— RAZZY BAILEY—RCA 11338		14
26	40	CAN YOU FOOL—GLEN CAMPBELL—Capitol 4638		8
27	51	DON'T YOU THINK THIS OUTLAW BITS DONE GOT OUT OF HAND— WAYLON JENNINGS—RCA 11390		3
28	28	TWO HEARTS TANGLED IN LOVE—KENNY DALE—Capitol 4619		11
29	39	THE GAMBLER—KENNY ROGERS—United Artists 1250		3
30	19	HEARTBREAKER—DOLLY PARTON—RCA 11296		13
31	32	WHEN A WOMAN CRIES—DAVID ROGERS—Republic 029		10
32	37	DEVOTED TO YOU—CARLY SIMON & JAMES TAYLOR— Elektra 45506		10
33	17	DANGER HEARTBREAK AHEAD—ZELLA LEHR—RCA 11359		12
34	20	HANDCUFFED TO A HEARTACHE—Mary K. Miller—Inergi		9
35	36	WHAT 'CHA DOIN' AFTER MIDNIGHT BABY—HELEN CORNELIUS— RCA 11375		7

36	38	IF THIS IS JUST A GAME—DAVID ALLAN COE— Columbia 10816		10
37	41	STORMY WEATHER—STELLA PARTON—Elektra 45533		5
38	43	WHAT'S THE NAME OF THAT SONG—GLEN BARBER— Century 21 C100		8
39	18	LAST NIGHT, EV'RY NIGHT—REBA MCENTIRE—Mercury 55036		11
40	23	THINGS I'D DO FOR YOU—MUNDO EARWOOD—GMC 104		11
41	25	TOE TO TOE—FREDDIE HART—Capitol 4609		13
42	50	I'M LEAVING IT ALL UP TO YOU—FREDDY FENDER—ABC 12415		5
43	26	IT'S BEEN A GREAT AFTERNOON—MERLE HAGGARD—MCA 40936		14
44	44	SOMEDAY YOU WILL—JOHN WESLEY RYLES—ABC 12410		6
45	34	NIGHTS ARE FOREVER WITHOUT YOU—BUCK OWENS— Warner Bros. 8614		13
46	29	HERE COMES THE HURT AGAIN—MICKEY GILLEY—Epic 50580		16
47	52	ONE RUN FOR THE ROSES—NARVEL FELTS—ABC 12414		4
48	56	THE BULL & THE BEAVER—MERLE HAGGARD & LEONA WILLIAMS— MCA 40962		3
49	30	GONE GIRL—JOHNNY CASH—Columbia 10817		10
50	55	BACK TO THE LOVE—SUSIE ALLANSON—W.B./Curb 8686		3
51	64	SHARING THE NIGHT TOGETHER—DR. HOOK—Capitol 4621		6
52	57	JUST HANGIN' ON—MEL STREET—Mercury 55043		4
53	42	NO SLEEP TONIGHT—RANDY BARLOW—Republic 024		14
54	54	POISON LOVE—GAIL DAVIES—Lifesong 1777 (CBS)		4
55	61	RAINING IN MY HEART—LEO SAYER—Warner Bros. 8682		4
56	53	THEN YOU'LL REMEMBER—STERLING WHIPPLE— Warner Bros. 8632		5
57	68	AIN'T LIFE HELL—HANK COCHRAN & WILLIE NELSON— Capitol 4635		5
58	49	JULIET & ROMEO—RONNIE SESSIONS—MCA 40952		6
59	60	JUST OUT OF REACH—LARRY G. HUDSON— Lone Star 702 (CBS)		5
60	62	WILL YOU REMEMBER MINE—WILLIE NELSON— Lone Star (CBS)		2
61	59	I WANNA GO TO HEAVEN—JERRY WALLACE—4 Star 1035		5
62	63	IT'S NOT EASY—DICKEY LEE—RCA 11389		4
63	65	FEET—RAY PRICE—Monument 267		3
64	66	THE MAN THAT TURNED MY MAMA ON—ED BRUCE— Epic 60613		4
65	69	LOVE GOT IN THE WAY—FREDDY WELER—Columbia 10837		4
66	67	KISS AWAY—JODY MILLER—Epic 50612		5
67	72	OH SUCH A STRANGER—DON GIBSON—ABC/Hickory 54036		5
68	73	PLEASE DON'T PLAY A LOVE SONG—MARTY ROBBINS— Columbia 10821		2

69 — THE WAY IT WAS IN '51—  
MERLE HAGGARD—  
Capitol 4636



70	—	SMOOTH SAILIN'—CONNIE SMITH—Monument 266		1
71	—	MAYBE YOU SHOULD'VE BEEN LISTENING—JESSI COLTER— Capitol 4641		1
72	—	PROMISES—ERIC CLAPTON—RSO 910		1
73	—	WE'VE COME A LONG WAY BABY—LORETTA LYNN— MCA 40954		1
74	—	DOUBLE S—BILL ANDERSON—MCA 40964		1
75	—	TULSA TIME—DON WILLIAMS—ABC 12425		1





# DOLLY PARTON

**“BABY I’M  
BURNING”**

**PB-11420 A**

# RONNIE MILSAP

**“I REALLY  
GOT THE  
FEELING”**

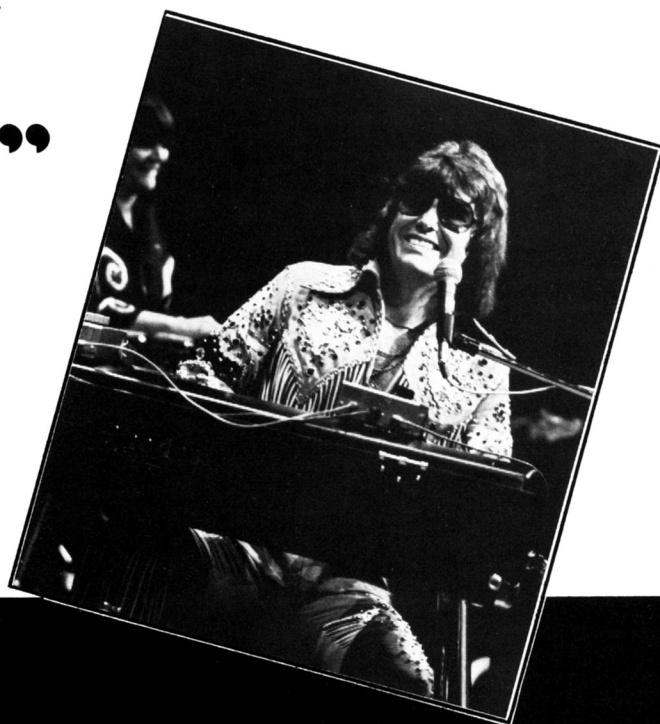
**PB-11420 B**

**“BACK ON MY  
MIND AGAIN”**

**PB-11421 A**

**“SANTA  
BARBARA”**

**PB-11421 B**



**RCA**  
Records



# Play Meter

## R/B Singles Chart

TITLE, ARTIST, Label, Record Number

Nov. 11  
Nov. 4

1	1	ONE NATION UNDER A GROOVE— FUNKADELIC— Warner Bros. 8618		13
2	2	IT SEEMS TO HANG ON—ASHFORD & SIMPSON— Warner Bros. 8651		12
3	5	DANCE (DISCO HEAT)—SYLVESTER—Fantasy 827		18
4	4	BLAME IT ON THE BOOGIE—THE JACKSONS—Epic 50595		11
5	6	THERE'LL NEVER BE—SWITCH—Gordy 7159 (Motown)		14
6	3	HOLDING ON (WHEN LOVE IS GONE)—LTD—A&M 2057		19
7	7	I'M IN LOVE (AND I LOVE THE FEELING)— ROSE ROYCE—Whitfield 8629 (W.B.)		14
8	9	TONIGHT'S THE NIGHT—BETTY WRIGHT—Alston 3740 (TK)		11
9	8	TAKE ME I'M YOURS—MICHAEL HENDERSON— Buddah 597 (Arista)		21
10	10	YOUR SWEETNESS IS MY WEAKNESS—BARRY WHITE— 20th Century 2380		9
11	25	I'M EVERY WOMAN—CHAKA KHAN—Tattoo 8683 (W.B.)		6
12	23	MAC ARTHUR PARK—DONNA SUMMER—Casablanca 939		10
13	12	LET'S START THE DANCE—HAMILTON BOHANNON— Mercury 74015		14
14	11	GET OFF—FOXY—Dash 5046 (TK)		20
15	15	DON'T STOP, GET OFF—THE SYLVERS—Casablanca 938		12
16	18	OLIVIA (LOST & TURNED OUT)—THE WHISPERS— Solar 11353 (RCA)		10
17	17	EASE ON DOWN THE ROAD—D. ROSS & M. JACKSON— MCA 40947		9
18	13	SOFT & WET—PRINCE—Warner Bros. 8619		16
19	14	TAKE IT ON UP—THE POCKETS—Columbia 10755		11
20	20	YOU FOOLED ME—GREG & HANKS—RCA 11346		6
21	36	I LOVE THE NIGHT LIFE (DISCO ROUND)—ALICIA BRIDGES— Polydor 14483		8
22	32	FLYING HIGH—THE COMMODORES—Motown 1452		7
23	29	I JUST WANNA STOP—GINO VANNELLI—A&M 2072		8
24	34	DISCO TO GO—THE BRIDES OF FUNKENSTEIN— Atlantic 3498		6
25	38	ONLY YOU—TEDDY PENDERGRASS—Phila. Int'l. 3657 (CBS)		6
26	16	ONLY YOU—LOLEATTA HOLLOWAY & BUNNY SIGLER— Gold Mine 74012		12
27	30	FUNK 'N ROLL (DANCIN' IN THE FUNKSHINE)—QUAZAR— Arista 0349		6
28	39	UNLOCK YOUR MIND—THE STAPLES—Warner Bros. 8669		8
29	31	YOU SHOULD DO IT—PETER BROWN—Drive 6272 (TK)		11
30	33	DON'T HOLD BACK—CHANSON—Ariola 7717		6
31	35	SWEET MUSIC MAN—MILLIE JACKSON—Spring 185 (Polydor)		9
32	45	IN THE BUSH—MUSIQUE—Prelude 71110		6
33	44	MARY JANE—RICK JAMES—Gordy 7162 (Motown)		6
34	40	I WANNA MAKE LOVE TO YOU—RANDY BROWN— Parachute 517 (Casablanca)		8
35	37	PARTY—LEON HAYWOOD—MCA 40941		9

36	19	SPECIAL OCCASION—DOROTHY MOORE—Malaco 1052 (TK)		11
37	21	HOT SHOT—KAREN YOUNG—West End 1211		13
38	22	SHAKE & DANCE WITH ME—CON FUNK SHUN— Mercury 74008		20
39	26	SMILE—THE EMOTIONS—Columbia 10791		16
40	28	GOT TO GET YOU INTO MY LIFE—EARTH, WIND, & FIRE— Columbia 10792		16
41	24	BOOGIE OOGIE OOGIE—A TASTE OF HONEY— Capitol 4565		23
42	27	YOU—THE MCCRARYS—Portrait 70014 (CBS)		20
43	43	STAND UP—ATLANTIC STARR—A&M 2065		14
44	46	GOT TO BE REAL—CHERYL LYNN—Columbia 10808		8
45	47	DANCING IN PARADISE—EL COCO—AVI 203		9
46	40	SAY A PRAYER FOR TWO—CROWN HEIGHTS AFFAIR— DeLite 908 (Mercury)		10
47	59	I DON'T KNOW IF IT'S RIGHT—EVELYN 'CHAMPAGNE' KING— RCA 11386		4
48	63	LE FREAK—CHIC—Atlantic 3519		4
49	50	DANCIN' & PRANCIN'/RIDE-O-ROCKET—THE BROS. JOHNSON— A&M 2086		6
50	52	BARE BACK—THE TEMPTATIONS—Atlantic 3517		5
51	60	(I'M JUST THINKING ABOUT) COOLING OUT—JERRY BUTLER— Phila. Int'l. 3656 (CBS)		5
52	40	YOU & I—RICK JAMES—Gordy 7156 (Motown)		12
53	62	WHOLE LOTTA SHAKIN'—THE EMOTIONS—Columbia 10828		4
54	56	TAKE THAT TO THE BANK—SHALAMAR—Solar 11379 (RCA)		4
55	48	VICTIM—CANDI STATON—Warner Bros. 8582		22
56	49	YOU GOT ME RUNNING—LENNY WILLIAMS—ABC 12387		16
57	57	LOVE, I NEVER HAD IT SO GOOD—QUINCY JONES—A&M 2082		7
58	41	WHAT YOU WAITIN' FOR—STARGARD—MCA 40932		17
59	42	YOU WERE MEANT FOR ME—DONNY HATHAWAY—Atco 7092		12
60	51	LOVE ATTACK—SHOTGUN—ABC 12395		7
61	61	GOT TO HAVE LOVING—DON RAY—Polydor 14489		8
62	64	MELLOW LOVIN'—JUDY CHEEKS—Salsoul 2063		8
63	73	LONG STROKE—ADC BAND—Cotillion 44243 (Atlantic)		3
64	67	ANGEL DUST—GIL SCOTT-HERON—Arista 0366		5
65	71	SO EASY—CON FUNK SHUN—Mercury 74024		3
66	74	DO YOU FEEL ALRIGHT—KC & THE SUNSHINE BAND— TK 1030		5
67	72	YOU STEPPED INTO MY LIFE—MELBA MOORE—EPIC 50600		3

68	—	SHAKE YOUR GOOD THING— PEACHES & HERB— Polydor 14514		1
----	---	--	---	---

69	75	LOVE TO BURN—O.C. SMITH—Shadybrook 1045		2
70	—	HELP YOURSELF—BRASS CONSTRUCTION— United Artists 1242		1
71	—	GET DOWN—GENE CHANDLER—20th Century 2386		1
72	—	MIDNIGHT GIRL—LENNY WILLIAMS—ABC 12423		1
73	—	IN THE NIGHT TIME—MICHAEL HENDERSON— Buddah 600 (Arista)		1
74	—	COME FLY WITH ME—BOBBY BLAND—ABC 12405		1
75	—	DON'T WEAR YOURSELF OUT—THE MCCRARYS— Portrait 70022 (CBS)		1

# **EPIC RECORDS**

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**Heat Wave's  
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**The Soul Record of the  
Year on America's  
Jukeboxes**



# Radio Additions

Radio information courtesy of Radio & Records

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## YOU DON'T BRING ME FLOWERS—Barbra & Neil—Columbia

57 radio playlist additions this week. Among them: WIFI—Philadelphia; 99X—New York; WYRE—Annapolis; WBBF—Rochester; WKBO—Harrisburg; WTRY—Troy; WFLI—Chattanooga; KNOW—Austin; 92Q—Nashville; WLEE—Richmond; CK101—Cocoa Beach; WABB—Mobile; WOKY—Milwaukee; WKY—Oklahoma City; WMET—Chicago; WOW—Omaha; WNDE—Indianapolis; KAKC—Tulsa; KLEO—Wichita; WAKX—Duluth; KKLS—Rapid City; KEWI—Topeka; KIMN—Denver; KQEO—Albuquerque; KEZY—Anaheim; KRSP—Salt Lake City; KIIS/FM—Los Angeles; KBIM—Roswell.

## MY LIFE—Billy Joel—Columbia

41 radio playlist additions this week. Among them: 96KX—Pittsburgh; WCAO—Baltimore; WKBW—Buffalo; WPGC—Washington; WDRC—Hartford; 94Q—Atlanta; WSGN—Birmingham; WHHY—Montgomery; WRFC—Athens; KAAV—Little Rock; Q102—Cincinnati; WOKY—Milwaukee; KSLQ—St. Louis; KAKC—Tulsa; KUOX—Fargo; KJR—Seattle; KRTH—Los Angeles; KOPA—Phoenix; KGW—Portland; KRSP—Salt Lake City.

## PART TIME LOVE—Elton John—MCA

35 radio playlist additions this week. Among them: WDRC—Hartford; PRO/FM—Providence; JB105—Providence; WHHY—Montgomery; WCGQ—Columbus; WYND—Sarasota; WAIR—Winston; KFYR—Bismarck; KKXL—Grand Forks; KVOX—Fargo; KKLS—Rapid City; WISM—Madison; Y94—Fresno; KTAC—Tacoma; KROY—Sacramento; KENO—Las Vegas.

## DON'T THROW IT ALL AWAY—Andy Gibb—RSO

22 radio play additions this week. Among them: WFIL—Philadelphia; WRKO—Boston; WOLF—Syracuse; WAPE—Jacksonville; WHHY—Montgomery; KILE—Galveston; WIRK—Palm Beach; WNDE—Indianapolis; KSTT—Davenport; KKXC—Grand Forks; WSPI—Stevens Point; KTLK—Denver; KDZA—Pueblo.

## HOW YOU GONNA SEE ME NOW—Alice Cooper—WB

22 radio play additions this week. Among them: WKBW—Buffalo; WAVZ—New Haven; WKIX—Raleigh; 94Q—Atlanta; WFLB—Fayetteville; WMET—Chicago; WOW—Omaha; KAKC—Tulsa; KJR—Seattle; KGW—Portland; Y94—Fresno.

## POWER OF GOLD—Fogelberg & Weisberg—Full Moon (Epic)

16 radio playlist additions this week. Among them: WKBQ—Harrisburg; WLAC—Nashville; WQXI—Atlanta; WAAY—Huntsville; WZZP—Cleveland; WNCI—Columbus; KSTT—Davenport; WEBC—Duluth; KRKE—Albuquerque; KTKT—Tucson; KFXD—Boise.

## Y.M.C.A.—The Village People—Casablanca

16 radio playlist additions this week. Among them: WKBW—Buffalo; WSGA—Savannah; WNOE—New Orleans; WZZP—Cleveland; KAKC—Tulsa; KBEQ—Kansas City; KJRB—Spokane; KIIS/FM—Los Angeles.

## WE'VE GOT TONIGHT—Bob Seger—Capitol

14 radio playlist additions this week. Among them: WHYN—Springfield; KRBE—Houston; C93—Atlanta; WTIK—New Orleans; WAYS—Charlotte; WTRV—Muskegon; KJR—Seattle; B100—San Diego.

## FUN TIME—Joe Cocker—Asylum

12 radio playlist additions this week. Among them: WCAO—Baltimore; WIFI—Philadelphia; WNOE—New Orleans; WISM—Madison; KRUX—Phoenix.

## HOLD THE LINE—Toto—Columbia

11 radio playlist additions this week. Among them: WYRE—Anapolis; WKBO—Harrisburg; 94Q—Atlanta; KLMS—Lincoln; B100—San Diego; KHJ—Los Angeles.

## PROMISES—Eric Clapton—RSO

8 radio playlist additions this week. Among them: WSLI—Chattanooga; WQXI—Atlanta; KLVC—Las Vegas; KYSN—Colorado Springs.

## CHANGE OF HEART—Eric Carmen—Arista

8 radio playlist additions this week. Among them: WOLF—Syracuse; WYRE—Anapolis; KKRC—Sioux Falls; Y94—Fresno.

Williams

# PHOENIX

9 1 1 7 8 0

4 8 0 5 0 0

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4

1 to 4 can play

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BALL  
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SAME PLAYER  
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# **Play Meter Salutes the 1978 JB Award Winners**

**Artists of the Year:  
The Bee Gees**

**Top Record of the Year:**

**“Don’t It Make My Brown Eyes Blue”  
by Crystal Gayle**

**Top Pop Record of the Year:**

**“You Light Up My Life”  
by Debbie Boone**

**Top Country Record of the Year:**

**“It’s a Heartache”  
by Bonnie Tyler**

**Top Soul Record of the Year:**

**“Boogie Night”  
by Heatwave**

## **Congratulations**

# Jukebox Programmer Wrapup

## Northeast

### Paramount, NY

#### Tony Mastro

Village People  
Styx  
Hall & Oates  
Donny & Marie  
Travolta 'Greased Lightnin'  
Musique  
Dr. Hook  
Rita Coolidge  
Donna Summer  
HOT PLAYS  
Exile  
Nick Gilder

### Runyon/Springfield, NJ

#### Bernie Silverman

Musique  
Funkadelic  
10cc  
Andy Gibb  
Dr. Hook  
Styx  
HOT PLAYS  
Vanelli

### Appel Vending/Philadelphia, PA

#### Maryanne Butterworth

Barbra & Neil  
The Village People  
Kenny Rogers  
Rita Coolidge  
HOT PLAYS  
Exile

### Columbia Vending/Baltimore, MD

#### Bernie Hodges

Al Stewart  
ELO  
Eric Carmen  
Billy Joel  
Barbra & Neil  
Leo Sayer  
Chicago  
HOT PLAYS  
Exile  
Donna Summer

Steely Dan

### C&L/Wilton, CT

#### Frank Gallo

Andy Gibb  
Musique  
Dr. Hook  
Gino Vannelli  
HOT PLAYS  
Donna Summer  
John Paul Young  
Little River Band  
Linda Ronstadt

### Russell-Hall/Holyoke, MA

#### Russell Mawdsley

Gino Vannelli  
The Village People  
Pablo Cruise  
Eric Carmen  
Foreigner  
Dr. Hook  
Funkadelic  
HOT PLAYS  
Nick Gilder  
Exile  
Kenny Loggins

### Playmor/Greenfield, MA

#### T.J. Strahan

Leo Sayer  
Alicia Bridges  
Dr. Hook  
The Village People  
Barbra & Neil  
HOT PLAYS  
Foreigner  
Anne Murray  
Meatloaf

### Upstate/Lake Placid, NY

#### Mary T. Moore

The Commodores  
Fogelberg & Weisberg  
Walter Eagan  
Player  
HOT PLAYS  
Van Morrison  
Exile

Linda Ronstadt  
Captain & Tennille

## Hottest Plays

Exile  
Donna Summer  
Linda Ronstadt

## Most Added

Dr. Hook  
Village People  
Barbra & Neil

## Southeast

### Star Music/Atlanta, GA

#### Peggy Sullivan

Funkadelic  
Alicia Bridges  
HOT PLAYS  
Donna Summer  
Exile

### Collins Music/Greenville, SC

#### Jim Parent

Dr. Hook  
Leo Sayer  
Stonebolt  
HOT PLAYS  
Nick Gilder  
Gerry Rafferty

### Lucky Coin/New Orleans, LA

#### Marvin Delpidio

Ambrosia  
The Village People  
Alice Cooper  
HOT PLAYS  
Exile

### Tidewater/Norfolk, VA

#### Betty Hanger

Pablo Cruise  
Ambrosia  
Barry Manilow

Sylvester  
HOT PLAYS  
Nick Gilder  
Foreigner  
Firefall

### Newport-News/ Newport-News, VA

#### Janet Parker

Bob Seger  
Barbra & Neil  
Toto  
Fogelberg & Weisberg  
Justin Hayward  
Lynyrd Skynyrd  
HOT PLAYS  
Nick Gilder  
Donna Summer  
Foreigner

### Cape Fear Music/Wilmington, NC

#### Kathy Lanier

Joe Cocker  
Andy Gibb  
Gino Vannelli  
Barbra & Neil  
Chicago  
HOT PLAYS  
Exile

### Pell Amuse./Orlando, FLA

#### Clifford Barclift

Stephen Bishop  
Paul Anka  
Al Stewart  
Andy Gibb  
Leo Sayer  
HOT PLAYS  
Ambrosia  
John Travolta  
Pablo Cruise  
Gino Vannelli

### Harmony Music/Charlotte, NC

#### R.L. Haire

Captain & Tennille  
Chicago  
Barry Manilow  
Dr. Hook

**CONGRATULATIONS  
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AND TRADE SHOW  
1978**

**RCA**  
Records



HOT PLAYS  
Exile

**Southern Music/Shreveport, LA**  
**Dina Matthews**  
Ace Frehley  
Foreigner  
Al Stewart  
HOT PLAYS  
Exile  
Gilder  
Loggins  
A Taste Of Honey

**Watkins Music/Albemarle, NC**  
**Jimmy Watkins**  
Gino Vannelli  
Pablo Cruise  
Dr. Hook  
Donna Summer  
HOT PLAYS  
Foreigner  
Nick Gilder  
Exile  
Anne Murray

**Music Vendors/Jacksonville, NC**  
**Donald Miller**  
Chaka Chan  
Chicago  
Al Stewart  
Gene Cotton  
Andy Gibb  
Firefall  
HOT PLAYS  
Nick Gilder  
Foreigner  
Donna Summer

## Hottest Plays

Nick Gilder  
Exile  
Donna Summer

## Most Added

Chicago  
Al Stewart  
Dr. Hook

## Central

**Pioneer Service/Cincinnati, OH**  
**Tom Harmeyer**  
Paul Anka  
Eric Clapton  
Barbra & Neil  
Alice Cooper  
Billy Joel  
HOT PLAYS  
Exile  
Rolling Stones  
Dr. Hook

**A.H. Entertainers/  
Rolling Meadows, IL**  
**Brad Hamma**  
Alice Cooper  
Bob Seger  
Blue Oyster Cult  
The Cars

Barbra & Neil  
Firefall  
Dr. Hook  
Billy Joel  
Gino Vannelli  
HOT PLAYS  
Exile  
Nick Gilder  
Anne Murray  
Donna Summer  
Ambrosia

**Leonard Amuse./Adrian, MI**  
**Henry Gray**  
Firefall  
Lynyrd Skynyrd  
Alicia Bridges  
Eric Clapton  
Barbra & Neil  
Chicago  
HOT PLAYS  
Exile  
Rolling Stones  
Linda Ronstadt  
Ambrosia

**Gem Music/Dayton, OH**  
**Jake Hayes**  
Barbra & Neil  
Chicago  
Al Stewart  
Alice Cooper  
Donny & Marie  
HOT PLAYS  
Anne Murray  
Exile  
Kenny Loggins  
Foreigner

**Western Auto./Chicago, IL**  
**Betty Schott**  
Chicago  
Barbra & Neil  
Captain & Tennille  
Chuck Mangione  
HOT PLAYS  
Kenny Loggins  
Nick Gilder  
Rolling Stones  
Barry Manilow  
Anne Murray

**O'Connor Vend./Dallas, TX**  
**Bill O'Connor, Jr.**  
Donna Summer  
Chicago  
Dr. Hook  
Kenny Loggins (reorder)  
HOT PLAYS  
Exile

**Rapids Coin/Wisc. Rapids, WI**  
**Gene Dankmeyer**  
Donny & Marie  
ELO  
Eric Clapton  
Village People  
Andy Gibb  
Barbra & Neil  
Paul Anka  
Fogelberg & Weisberg

HOT PLAYS  
Exile  
Foreigner  
Ambrosia  
Barry Manilow

**R&M Music/Des Moines, IA**  
**Mary Bone**  
Van Morrison  
Alice Cooper  
Village People  
Joe Cocker  
Toto  
Barbra & Neil  
HOT PLAYS  
Nick Gilder  
Exile  
Travolta & Newton-John  
Donna Summer

**Johnson Vending/Rock Island, IL**  
**Liz Christensen**  
Al Stewart  
Dr. Hook  
Andy Gibb  
Chicago  
Village People  
HOT PLAYS  
Exile

## Hottest Plays

Exile  
Donna Summer  
Anne Murray

## Most Added

Barbra & Neil  
Chicago  
Alice Cooper

## Western

**Apollo-Stereo/Denver, CO**  
**Audrey Dodd**  
Leo Sayer  
Eric Carmen  
Andy Gibb  
Barbra & Neil  
Kenny Rogers  
HOT PLAYS  
Little River Band  
Exile  
Anne Murray

**Servomation/Westminster, CA**  
**Helen Teasck**  
Village People  
ELO  
Dan Hartman  
Toto  
Barbra & Neil  
Firefall  
Rita Coolidge

**Rockwell Vending/Santa Ana, CA**  
**Marylou Derverona**  
Stonebolt

John Paul Young  
Neil Sedaka  
Chicago

**Jones Music/N. Hollywood, CA**  
**Margot Green**  
Foreigner  
Barbra & Neil  
Johnny Mathis  
Firefall  
Leo Sayer  
HOT PLAYS  
Kenny Loggins  
Donna Summer  
Nick Gilder  
Exile  
Anne Murray

**Ray's Music/Salt Lake City, UT**  
**Bill Skinner**  
Firefall  
Andy Gibb  
Ambrosia  
Dr. Hook  
Barbra & Neil  
Nick Gilder (Here Comes)  
HOT PLAYS  
Exile  
Foreigner  
Rolling Stones  
Nick Gilder

**Action Amusement/  
Klamath Falls, OR**  
**Eole Tomlin**  
Pablo Cruise  
Leo Sayer  
Eric Carmen  
Styx  
Heart  
HOT PLAYS  
John Paul Young  
Exile  
Kenny Loggins  
Gerry Rafferty  
Captain & Tennille

**Del Rogue/Grants Pass, OR**  
**Earle O'Neal**  
Al Stewart  
Chicago  
Barbra & Neil  
Alice Cooper  
Nick Gilder (Here Comes)  
HOT PLAYS  
Andy Gibb  
Leo Sayer  
Stonebolt  
Exile

## Hottest Plays

Exile  
Nick Gilder  
Anne Murray

## Most Added

Barbra & Neil  
Firefall  
Leo Sayer

# PLAY METER

## Everything You Expect From A Trade Publication... And More...

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A.M.O.A.

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Garden State Distributors  
Sewell, N.J.

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**Dan Dever**  
Helix Enterprises, Inc.  
San Marcos, Texas

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**Ramon Rodriguez**  
President  
Raymond Amusement Corp.  
Gaynabo, Puerto Rico

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# Consensus

## Pop Play Meter

- 1 KISS YOU ALL OVER—EXILE—W.B./Curb 8589
- 2 HOT CHILD IN THE CITY—NICK GILDER—Chrysalis 2226
- 3 MAC ARTHUR PARK—DONNA SUMMER—Casablanca 939
- 4 YOU NEEDED ME—ANNE MURRAY—Capitol 4574
- 5 DOUBLE VISION—FOREIGNER—Atlantic 3514
- 6 WHENEVER I CALL YOU "FRIEND"—KENNY LOGGINS—Columbia 10794
- 7 HOW MUCH I FEEL—AMBROSIA—Warner Bros. 8640
- 8 BEAST OF BURDEN—ROLLING STONES—Rolling Stone 19309 (Atl.)
- 9 REMINISCING—LITTLE RIVER BAND—Harvest 4605 (Capitol)
- 10 BACK IN THE U.S.A.—LINDA RONSTADT—Asylum 45519
- 11 YOU NEVER DONE IT—CAPTAIN & TENNILLE—A&M 2063
- 12 I JUST WANNA STOP—GINO VANNELLI—A&M 2072
- 13 RIGHT DOWN THE LINE—GERRY RAFFERTY—U.A. 8618
- 14 IN THE BUSH—MUSIQUE—Prelude 71110
- 15 READY TO TAKE A CHANCE—BARRY MANILOW—Arista 0357

## Country Play Meter

- 1 SLEEPIN' SINGLE—BARBARA MANDRELL—ABC 12403
- 2 ANYONE—KENNY ROGERS & DOTTIE WEST—U.A. 1234
- 3 YOU NEEDED ME—ANNE MURRAY—Capitol 4574
- 4 HEARTBREAKER—DOLLY PARTON—RCA 11296
- 5 TEAR TIME—DAVE & SUGAR—RCA 11322
- 6 I JUST WANT TO LOVE YOU—EDDIE RABBITT—Elektra 45531
- 7 LET'S TAKE THE LONG WAY—RONNIE MILSAP—RCA 11369
- 8 HUBBA HUBBA—BILLY "CRASH" CRADDOCK—ABC 4624
- 9 AIN'T NO CALIFORNIA—MEL TILLIS—MCA 40946
- 10 SWEET DESIRE—THE KENDALLS—Ovation 1112
- 11 IT'S BEEN A GREAT AFTERNOON—MERLE HAGGARD—MCA 40936
- 12 WHAT HAVE YOU GOT TO LOSE—TOM T. HALL—RCA 11376
- 13 ON MY KNEES—CHARLIE RICH & JANIE FRICKE—Epic 50616
- 14 LITTLE THINGS MEAN A LOT—MARGO SMITH—Warner Bros. 8653
- 15 CRYIN' AGAIN—OAK RIDGE BOYS—ABC 12397

## R/B Play Meter

- 1 MAC ARTHUR PARK—DONNA SUMMER—Casablanca 939
- 2 THREE TIMES A LADY—THE COMMODORES—Motown 1433
- 3 BOOGIE OOGIE OOGIE—A TASTE OF HONEY—Capitol 4565
- 4 ONLY YOU—TEDDY PENDERGRASS—Phila. Int'l. 3657 (CBS)
- 5 ONE NATION UNDER A GROOVE—FUNKADELIC—W.B. 8618
- 6 TONIGHTS THE NIGHT—BETTY WRIGHT—Alston 3740 (TK)
- 7 IN THE BUSH—MUSIQUE—Prelude 71110
- 8 YOUR SWEETNESS—BARRY WHITE—20th Century 2380
- 9 DON'T STOP, GET OFF—THE SYLVERS—Casablanca 938
- 10 GET OFF—FOXY—Dash 5046 (TK)
- 11 FLYING HIGH—THE COMMODORES—Motown 1452
- 12 DANCE (DISCO HEAT)—SYLVESTER—Fantasy 827
- 13 BLAME IT ON THE BOOGIE—THE JACKSONS—Epic 50595
- 14 I JUST WANNA STOP—GINO VANNELLI—A&M 2072
- 15 MARY JANE—RICK JAMES—Gordy 7162 (Motown)

## Pop Looking Ahead

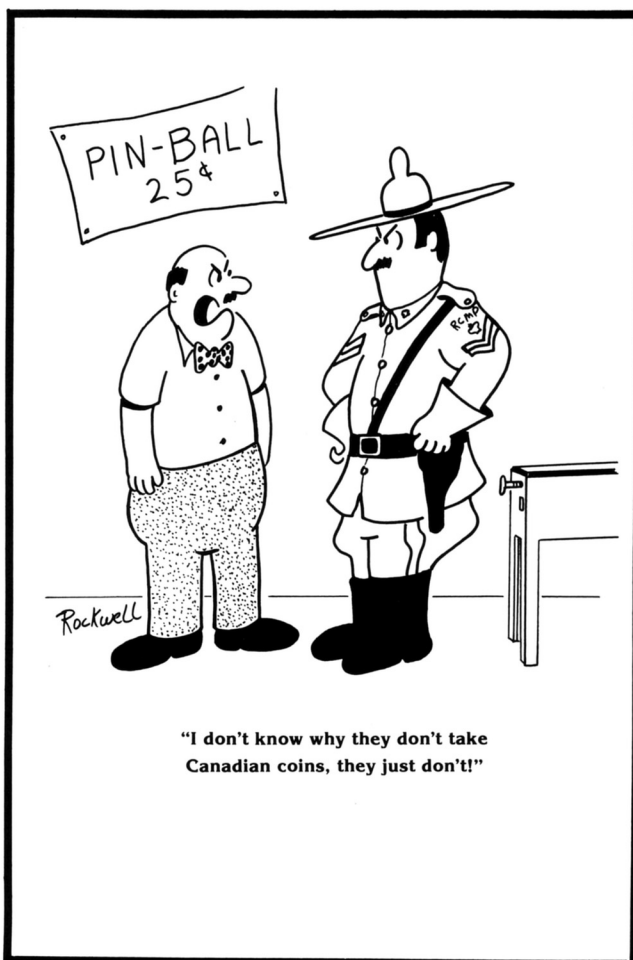
- 1 DO YOU FEEL ALRIGHT—KC & THE SUNSHINE BAND—TK 1030
- 2 LOUIE, LOUIE—JOHN BELUSHI—MCA 40950
- 3 WAVE LENGTH—VAN MORRISON—Warner Bros. 8661
- 4 SUBSTITUTE—CLOUT—Epic 50591
- 5 MY LIFE—BILLY JOEL—Columbia 50591
- 6 I WILL BE IN LOVE WITH YOU—LIVINGSTON TAYLOR—Epic 50604
- 7 I'M A MAN—MACHO—Prelude 71112
- 8 WHATEVER HAPPENED TO BENNY SANTINI—CHRIS REA—United Artists
- 9 NEW YORK CITY—ZWOL—EMI 8005
- 10 MARTHA (YOUR LOVERS COME & GO)—GABRIEL—Epic 50594

## Country Looking Ahead

- 1 RAMBLIN' ROSE—HANK SNOW—RCA 11377
- 2 DARLING—POACHER—Republic 028
- 3 TILL THEN—PAL RAKES—Warner Bros. 8656
- 4 SO GOOD—JEWEL BLANCH—RCA 11329
- 5 SECRETLY—JIMMIE PETERS—Scrimshaw 1318

## R/B Looking Ahead

- 1 I'M A MAN—MACHO—Prelude 71112
- 2 FREE ME FROM MY FREEDOM—HERMAN KELLY & LIFE—Alston 3742 (TK)
- 4 TIME SLIPS AWAY—OHIO PLAYERS—Mercury 74031
- 5 IS IT LOVE—GRAHAM CENTRAL STATION—Warner Bros. 8665



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<input type="checkbox"/>	Narvel Felts	<i>One Run For The Roses</i>	AB-12414
<input type="checkbox"/>	Freddy Fender	<i>I'm Leaving It All Up To You</i>	AB-12415
<input type="checkbox"/>	Roy Head	<i>Love Survived</i>	AB-12418
<input type="checkbox"/>	Barbara Mandrell	<i>Sleeping Single In A Double Bed</i>	AB-12403
<input type="checkbox"/>	Oak Ridge Boys	<i>Cryin' Again</i>	AB-12397
<input type="checkbox"/>	Tommy Overstreet	<i>Fadin' In, Fadin' Out</i>	AB-12408
<input type="checkbox"/>	John Wesley Ryles	<i>Someday You Will</i>	AB-12410
<input type="checkbox"/>	Hank Thompson	<i>Just Gettin' By</i>	AB-12409
<input type="checkbox"/>	Don Williams	<i>Tulsa Time</i>	AB-12425



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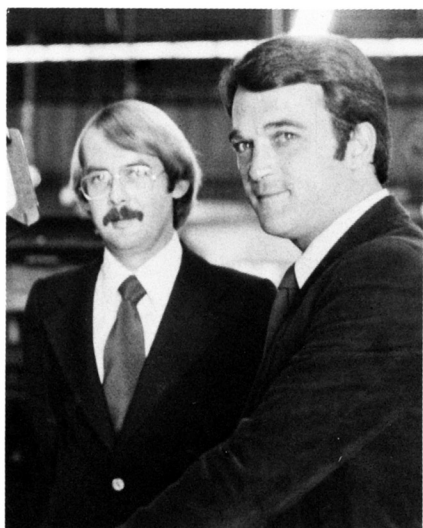
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# Growing Up in the Business

By Patricia Smith



*Paul Jacobs (left), president of Meadows, and Ed Boasberg, the company's new director of sales.*

Paul Jacobs, the new president and chief executive officer of Meadows Games, Inc. in Sunnyvale, California, knew something about coin operated businesses when he was knee-high.

"I grew up in the business," said Jacobs. His father, Harry Jacobs, Jr., was a distributor in the coin business for 32 years, operating his own company, United Inc. in Milwaukee.

Jacobs began working in the business while in college and steadily accrued more experience, moving up the career ladder. He said he spent the last fifteen years working in all three phases of the industry—operating, distributing, and manufacturing.

While attending college at Northwestern University, Jacobs worked summers for his father's route, American Coin Company, collecting from and cleaning machines. After finishing college with a degree in political science, he joined United Inc. in sales and then became sales manager. In 1969, after his father died, he became president of the company.

When Wurlitzer bought United, Jacobs went to work as a branch manager for Wurlitzer, but then opened his own distributing company.

From there he moved on to become the director of European sales for Chicago Dynamic Industries, a manufacturer of pinball and arcade machines. He remained there until two and one-half years ago when he took a position as vice-president of marketing at Exidy

in Mountain View. All this set the stage for his most recent advancement—September 15 when he joined Meadows Games, a wholly-owned subsidiary of Holosonics Inc.

The appointment is not only a new milestone for Jacobs, but also indicates that Meadows is planning new ventures. Jacobs explained it this way: "Meadows had been involved with only coin-operated video games, but we will change from a strictly video house. We'll expand to producing video and non-video coin-operated games and try to produce a full range product line of coin-operated games. And we'll also be getting into the home entertainment field."

The new direction comes on the heels of Holosonics recent purchase of the company (PM, Sept., p.30) from Harry Kurek.

Holosonics, Inc., which is headquartered in Richland, Washington but which will soon move to the San Francisco Bay Area, was founded in 1969 by people associated with the invention and science of holography. Jacobs said, "Up until recently, Holosonics has been involved in research and service oriented, development projects. But now, under new management, with Harry Fondiller as chairman and chief executive officer, the company intends to incorporate its vast technology into usable medical, industrial and consumer products."

What does this mean for Meadows Games? Jacobs explained that Meadows will be involved with consumer products for Holosonics. "Probably shortly after the first of the

# “Probably after the first of the year, we’ll be introducing our first video game using holograms”-- Paul Jacobs



*Marketing plans will be a joint project of Jacobs and Boasberg at Meadows Games.*

year, we’ll be introducing our first video game using holograms,” he said.

Holography is essentially three dimensional photography. Jacobs said that in this science a sound or light wave is divided into two equal waves. One wave is either reflected from or passed through an object so as to interfere with the other wave. This forms a “hologram” which contains three-dimensional information about the object.

“Another subsidiary of Holosonics is Holotron, which owns most of the patents on the different applications of the science of holography,” Jacobs said, adding that “some exclusively will result for production of games utilizing these applications.”

While Meadows will expand and produce new games using the science of holography, Meadows will also continue producing video games. Jacobs said, “For the next few months we’ll probably be building video games primarily.”

In October, Meadows announced the production of a new game, *Dead Eye*, and Jacobs said Meadows will have still another new piece for the A.M.O.A. show.

Jacobs described *Dead Eye* as a video game with button and pot controls. With Ed Boasberg, the company’s new director of sales, Jacobs demonstrated how the game is played. A gunslinger flips a silver dollar in the air and attempts to shoot it. The object of the game is for the operator to keep the coin in the air.

He receives five points every time he hits the coin, and he receives additional points if the coin is reflected off the top or sides of the screen or off a top or bottom wagon wheel, a stationary bird and/or buzzard.

Other games Meadows produced were *Bombs Away*, *Meadows Lanes*, *Cobra Gunship*, *Lazer Command*, *Bonkers*, and the highly successful game *Flim Flam*. Older games still available are *Gypsy Juggler* and *3-D Bowling*.

“Average sales have been no more than two and one-half million in the last few years,” Jacobs stated, adding that, “We anticipate a doubling of that in twelve months with the new phases of production.”

Joining the company October 1 as director of sales was Edward J. Boasberg, formerly with Atari. Boasberg is also second generation in the coin machine business and is experienced in all phases of production. Jacobs said, “I’m particularly pleased to have him onboard; his experience will help the company in the marketing field.”

Jacobs described how he and Boasberg will work together. “I have a long background in marketing and will be very intrically involved in the marketing policy of Meadows Games. The marketing philosophy will be a joint project of Ed and myself.”

He continued, “Ed will be in charge of United States sales, and I will handle international sales and

licensing agreements with foreign countries.”

Jacobs mentioned other new employees. Inda Trinwith, sales administrator, will work with Boasberg and comes from Exidy where she held a similar position. Jacobs said, “Rodney Cannady who was recently a service manager for Exidy will come on as production engineer and head of customer service.”

Jacobs’ first month with Meadows was busy, not only with planning for the production of new games and expansion of the company, but also preparing for the Japan Coin Show and for meetings with manufacturers in Taiwan. *Dead Eye* and *Gypsy Juggler* were on display in booths of Taito Corporation and the Esco Trading Company during the October show in Tokyo.

After the show, Jacobs planned to meet with manufacturers in Taiwan who had made inquiries about Meadows Games. Jacobs said he hoped to set up distribution in the Republic of China.

Back home in Los Altos, a community close to Sunnyvale, Jacobs lives with his wife Michelle; and a third generation, Geoffrey, 9½, and Jocelyn, 1½, are growing up in the business. Jacobs often brings Geoffrey to the production facilities on Saturdays to play with the video games. They used to have a couple of games in their basement in Milwaukee, but, lamented Jacobs, “houses in California just don’t have any basements.”

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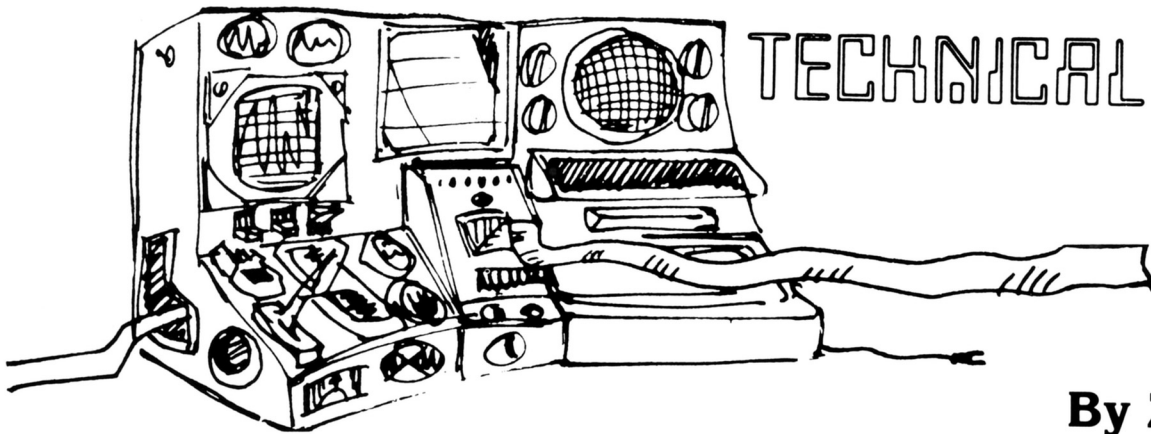
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By Zac Oliver

## Look twice, then look again before you leap

It's mid-November in Chicago. The main lobby at the Conrad Hilton is feverish with unique visitors. The A.M.O.A. exhibition just started. The booths will display the new games, new features, etc., giving one a solo opportunity to check what's going on in this industry.

The crowd will talk about the best pinball, video, and arcade games from the playing appeal standpoints. One must not confuse novelty with profitability. An exaggerated example is last year's *Big Foot*, the oversized pinball by Bally, which was probably one of the most played games of the show.

One can select a good game out of any of the large game manufacturers and know pretty much what to expect in terms of quality. Bally has a few problems, most of them regarding the mechanics of the playfield and a few with the electronic hardware. Williams follows the same path with some troubles on its microprocessor and playfield hardware. Stern, pretty much like the others, strives on narrowing down its few problems. Gottlieb seems to have very few problems. Atari has backed up its introductions very nicely.

These are some of the major pinball game manufacturers. There are a few more national makers and several others from abroad. The arcade equipment has Atari and Midway leading the list. Gremlin, Exidy, Ramtek, Cinematronics, and others have come up with good pieces before and should be checked out at their display booths. With such a competition, the search for new

ideas is constant. The avid market, since the introduction of the electronic pinball, has led the industry to a frenzy of putting out new games, faster than the market would absorb, and this rush to cut down on time for proper design on troublesome areas. We know that well-designed, well-made games are directly proportional to high profits and high profits only come if the equipment is always in operating condition. From the service standpoint, how good is a game? The trend nowadays is definitely of processor controlled games.

Motorola's 6800 is the most popular microprocessor system in use, followed by the 8080, Z80, Cosmic, the Rockwell PPS/4 and the TTL-processed games like *Space Wars* from Cinematronics. You should keep in mind the percentage of one-line games on your route. Sure, you may be thinking about buying a lot of new brands, because of the many new parts and techniques developments in the electronic industry, but keep an eye on the control circuitry. That is a primal point to be checked when looking for a new game. But don't restrict your questioning to new brands, questions should be asked even for the main lines! How is the game controlled? How is the system built? What are the major components of the system? How is the parts availability? What about the power supplies, do they match the requirements of the system? Are these assemblies manufactured by someone other than the original game manufacturer? If so, what about parts? The display systems,

monitors or projectors, how good are they? Is documentation fully supplied with the game?

Are the joysticks, handles, and steering assemblies made sturdy enough for the abuse? Are they of easy access for repairs? Are there any special tools required for servicing them? Will moveable parts be subject to excessive wear? Does the coin mechanism door provide easy access? Will it sustain player abuse? What type of coin mechanism is used? Would they reject properly? Are the coin mechanisms securely fastened? And coin switches?

Is the whole cabinet well-made, or will it fall apart after a few rotations? Will it also sustain abuse by the player? Is it easy to move? Will the back doors give easy accessibility to other components? What about light fixtures? Fluorescent, incandescent, or blacklite? Are the bulbs easy to find? As you can see, the list goes on!

So the idea for you is to look and inquire. Since you're paying top dollar for a piece of equipment, you've got the right to investigate.

Therefore, the game line doesn't really matter that much. If it's a good game, you want find out if it will operate troublefree and with a minimum downtime. Are the manufacturer and distributors willing to back up the product? That's important.

No one can predict surely, but if you take a closer and longer look at the games displayed at the convention and use the experience you've gathered on your routes, you should be able to choose the "winners," and make this season a long and profitable one.

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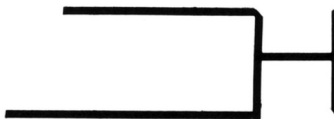
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## Games that talk

"Play me"... "Play me," "Hey there big boy."

The number of possibilities are only limited by your imagination. I don't care who you are, you can't help reacting to a game that asks you in a sexy voice to play it.

"Top of the morning to you... have a beer and a few hands of video black jack." Or in another sexy voice, "Put in a quarter and fondle my knobs."

Talking games are funny and profitable. They can tell jokes, advertise location specials, or give game instructions.

All you need is an old eight-track tape deck, twelve-volt power supply. A few parts, and the ability to record eight-track tapes.

Everything necessary can be assembled in a small box. This way it's portable and can be rotated from game to game.

The frequency of the messages is determined by adjusting a pot. So by recording your message and setting the message rate, you can custom-fit the unit to the decor of your location to maximize your collection.

Because eight-track tapes are used, to change the message you simply change tapes or change tracks. Multiple messages can be recorded on one set of tracks by glueing small pieces of foil between messages. This way the foil on the tape trips the timer circuit and stops the tape after each message. The length of the message tape is determined by the length and number of messages you require. It can be from seconds to hours.

Figure One is the schematic of the timer circuit. With the components shown, I achieved a message rate of five minutes and a message length of five to ten seconds.

It took a little experimentation to come up with the right timing, but it's not complex.

The 555 timer provides the delay period between messages. Pot #1 and pot #2 and C1 provide the RC constants for the timer. The approximate values of P1, P2 and C1 are shown. After reset (Pin 4) goes High C2 charges through P1 and P2 until the voltage at C1 triggers the timer. When triggered, the output (Pin 3) goes low and

energizes the relay which, in turn, provides power to the tape deck (Figure Three).

At the same time, another set of contacts on the relay takes the charge off the 10 MFD capacitor. When the message is complete, the foil switch on the tape deck connects the 10 MFD capacitor (now at 0 volts) to the reset of the timer. The timer resets, and a short time later the 10 MFD cap charges through 1K ohm resistor. When the capacitor charges to about twelve volts, the timer is enabled and starts the delay. Minutes later the timer triggers again and another message sequence begins.

Figure Two shows the timing sequence.

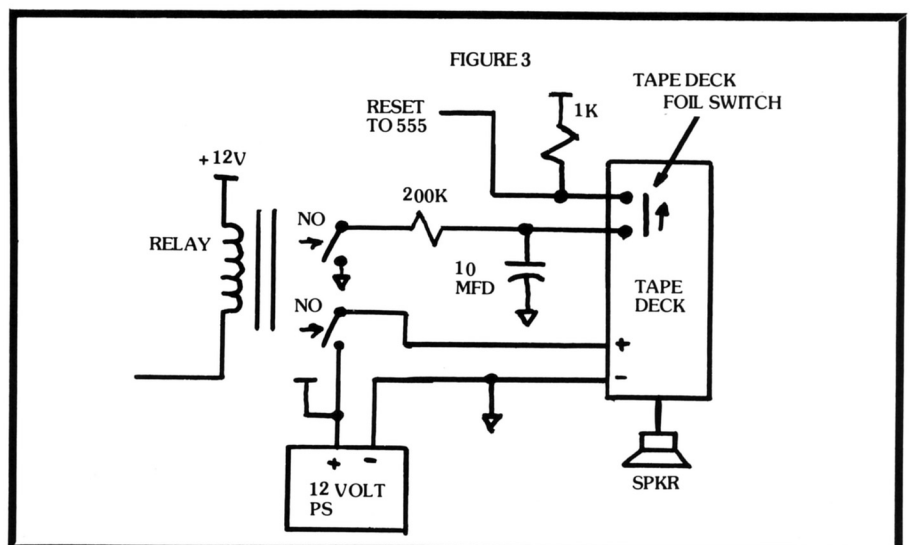
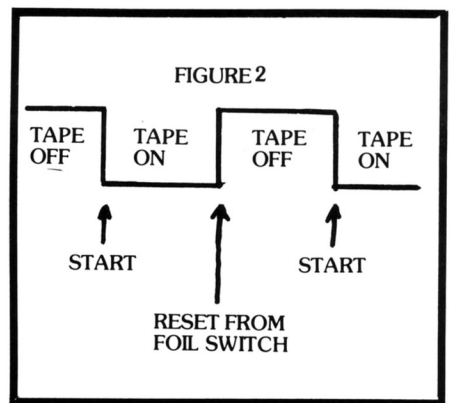
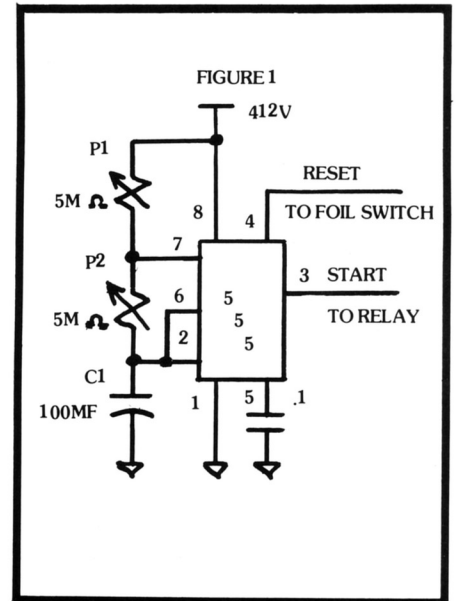
The only critical factors are the length of time the 555's output is low (determined by the ratio of P1 and P2) and the current that the relay draws.

The best way to avoid having the timer "time-out" is to start with P1 and P2 in the center.

If the message cuts off before the foil switch "makes" you have this problem, you can consult the data sheets on the 555 to determine your error.

The relay should be a miniature 12 volt DC relay that draws less than 200 MA.

NOTE! The length of foil used in between each message could be a problem. I used a piece about 3/4 of an inch long.



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## Increasing the power on Williams' jet bumpers

To improve rebound power on the new Williams electronic pinballs (and old D.C. jet bumpers), substitute the jet bumper coil (G-23-750-D.C.) by a G-22-550. The old coil can be saved as spare part. The cost on a G-22-550 will average three dollars.

Use 1000 PIV (Peak Inverse Voltage), 1A diodes like the 1N4007 or equivalent. Some manufacturers (RCA SK Series, for example), will offer packages for a reasonable price. Check with your local electronic store, mentioning the specs mentioned above, for prices. The diode is vital for the life of the driver transistor and cannot be left out. Even on electro-mechanical games, when used, it will reduce the sparks between contacts.

Bally introduced the diodes on thumper bumpers on later electro-mechanical models. Make sure that the cathode, the white band at one of the ends of the diode, is connected to the power line (single color, heavy gauge wires). Compare the connections with other coils if you don't feel sure! Insert diode leads like the figure shows and wrap the leads around the lugs of the coil. Melt some solder before soldering wire, then solder the wires and diode altogether. Use a high power solder gun (150 W) for quick melting but avoid heating the diode excessively.

The diode 1N4007 maximum lead temperature for soldering purposes is 350 degrees celsius, 3/8 of an inch of lead length for ten seconds (lead length—over one inch) (Figure 1). The kickers can also have their power increased through the same process. However, now, one simply unwinds 150 turns from the original kicker coil which is also a #23-750 procedure. Unwrap the orange tape, the outside end of the winding.

Measure a distance equivalent to ten turns.

Use this distance to count the turns.

Remove the laquer coating off the wire end to be soldered (Melting the laquer, with a lighter, makes it easier to scrape). Resolder wires with a new 1000 PIV diode in place. Again, avoid overheating the diode.

These improvements will dramatically change play appeal and game speed. However, use discretion regarding the type of game. Jet bumpers too close and surrounded by rebound rubbers won't need it, unless you got voltage problems; examples, *Grand Prix* and *Aztec* or *Contact* and *Disco Fever*. Recommended models: *Hot Tip*, *Lucky Seven*. Notice that this extra power might require changing the screws that hold the posts around the jet bumpers.

A game with two jet bumpers and two kickers will take about one hour to be disassembled and reassembled. Use the list of parts and tools required for such modification, as a reference.

### PARTS

2 G-22-550 Coils  
2 1N4007 or equivalent diodes  
Solder, low melting point.  
Grease to lubricate the bumper skirt stress tip that rests in the switch cup.  
Metal and fiber bumper plates (1A-5492 and 1A-5493) for replacement if necessary.  
Rag—Clean the switch cup before applying grease to prevent gumming.

### TOOLS

Nut Driver 5/16"  
Phillips #2 Tip  
Nut Driver 1/4"  
Pen Knife  
Cutter Pliers  
Solder Gun  
Lighter or Matches  
Contact Adjuster  
Heat Sinks

Note: The bumper skirt won't last long. After some use, it will start chipping and should be replaced with the new Bally skirt made of a more durable plastic. Replace the ring rod assembly if the tread end is worn out at its base (This can be largely prevented with periodic retightenings). Pull the return spring down and reverse the fiber link if it shows signs of excessive wear. You might even consider a new one (they are only seventy cents).

A skirt replacement involves a series of disassemblings and reas-

semblings made in about fifteen minutes (the time varies with the technician) per bumper, but it's worth it! Not only will the bumper assembly look better, but it will work properly (See Bally's 1976 Parts Catalog Supplement Page 168 for description of T.B. removal).

Here is the list of tools and parts required for the job.

### PARTS

Bumper Skirt C-790 (This same old No. applies for the new part.)  
Ring & Rod Assembly if needed A-4754  
Bumper Fiber Plate (1A-5493)  
Grease  
Solder-Solder-wick will help on the sockets  
Rag

### TOOLS

Solder Gun (150 Watt)  
Cutter Pliers  
Long Nose Pliers  
Phillips #2  
Nut Driver 5/16"

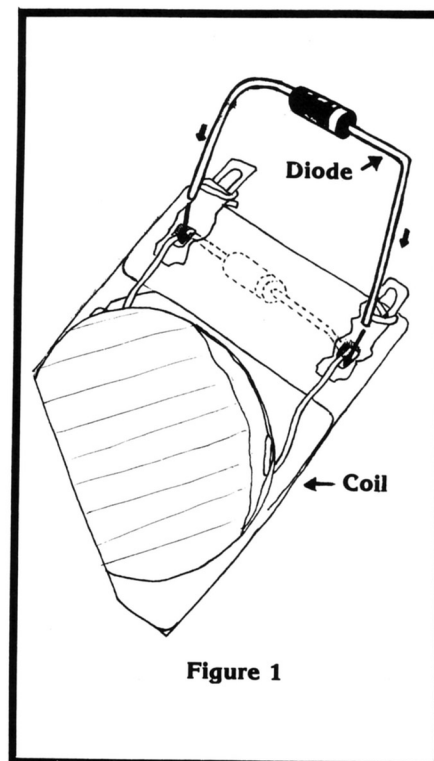


Figure 1

# Bally's electronic flippers with sound

By B.M. Powers

With the advent of an electronic sound system in Bally games, there have been a few significant changes. These changes affect not only the present games but, in some ways, the games prior to the introduction of electronic sounds. I will take the changes one at a time and discuss their significance and uses.

The first change that has taken place was the installation of the sound module itself. The part number for this module is AS2518-32. This module is divided into six circuit areas: power supply, tone data processor, programmable frequency generator, tone trigger generator, voltage controlled alternator, and audio amplifier.

The troubleshooting procedures for this module are no different from the other Bally modules and are included in the "Bally Electronic Pinball Games Repair Procedures" manual. This manual is a new one and is identified as F. O. 560-1. It replaces F. O. 560 and is effective for all electronic flippers from *Freedom* through *Lost World* and future games.

It should be noted that F. O. 560 should be replaced with F. O. 560-1 in your files. F. O. 560-1 is included in all Bally games as was F. O. 560.

The next significant factor evolved around the electronic sound package is the ability to install it in electronic games that did not have electronic sounds, i.e., putting it in a *Night Rider* or *Eight Ball*. This will not give the same sounds or tunes as a game like *Lost World* but rather an electronic chime sound in place of the solenoid.

The sounds are different but not to the extreme interrelation of sounds on games like *Lost World* or *The Six Million Dollar Man*. It does give the ability to control the volume of the sound.

To make this conversion, order Bally Kit #525.

The next change that has taken place is the modification of the basic (without personality ICs) micro processor module. The basic number

has changed from AS2518-17 to AS2518-35.

The AS2518-35 is adaptable to games prior to *Lost World* by changing the jumper requirements.

First, let's refer to Table I that will give us the common "personality" or ROM combinations used on AS-

2518-17 MPU modules in games prior to *Lost World*.

As stated above, the jumper requirements change when using a new style or AS2518-35 module in one of these games. A jumper is a soldered wire between the two connections which are labeled on the

TABLE I

MEMORY COMBINATIONS AND JUMPERS FOR USE WITH MPU AS2518-17

GAME	SOCKET LOCATION			JUMPER REQUIREMENTS
	U1	U2	U6	
FREEDOM	E720-8	E720-10	E720-7	E1-E2; E3-E4; E8-E9
	E720-8	E720-9	E720-7	E1-E2; E3-E4; E8-E9
	E720-1	E720-2	E720-7	E1-E2; E3-E4; E8-E9
NIGHT RIDER	E721-12	E721-13	E720-20	E1-E2; E3-E4; E8-E9
	E721-10	E721-11	E720-20	E1-E2; E3-E4; E8-E9
	E721-3	E721-7	E720-20	E1-E2; E3-E4; E8-E9
	E721-5	E721-6	E720-20	E1-E2; E3-E4; E8-E9
	E721-3	E721-4	E720-20	E1-E2; E3-E4; E8-E9
EVEL KNIEVEL		E722-17	E720-20	E1-E2; E3-E4; E6-E7; E8-E9
		E722-11	E720-20	E1-E2; E3-E4; E6-E7; E8-E9
EIGHT BALL		E723-17	E720-20	E1-E2; E3-E4; E6-E7
		E723-20	E720-20	E1-E2; E3-E4; E6-E7
POWER PLAY		E724-25	E720-20	E1-E2; E3-E4; E6-E7
MATA HARI		E725-21	E720-20	E1-E2; E3-E4; E6-E7
STRIKES AND SPARES		E740-16	E720-20	E1-E2; E3-E4; E6-E7
BLACK JACK		E728-32	E720-20	E1-E2; E3-E4; E6-E7

TABLE III

MEMORY COMBINATIONS AND JUMPERS FOR USE WITH AS2518-35

GAME NAME	SOCKET LOCATIONS			JUMPER REQUIREMENTS
	U1	U2	U6	
LOST WORLD	E729-39	E729-40	E720-29	E1-E5; E2-E4; E7-E8; E10-E12; E13A-E14A; E16A-E18; E11-E19; E31-E32; E33-E35
	E729-34	E729-47	E720-28	E1-E5; E2-E4; E7-E8; E10-E12; E13A-E14A; E16A-E19; E11-E25; E31-E32; E33-E35
	E729-33	E729-48	E720-28	E1-E4; E2-E6; E7-E8; E9-E11; E12-E36; E12-E15; E16A-E19; E31-E32; E33-E34
SIX MILLION DOLLAR MAN	E742-9	E742-10	E720-30	E1-E5; E2-E4; E7-E8; E10-E12; E13A-E14; E16A-E19; E11-E25; E31-E32; E33-E34
	E742-13	E742-14	E720-30	SAME AS ABOVE
	E742-15	E742-16	E720-30	SAME AS ABOVE
	E742-20	E742-18	E720-30	E1-E4; E2-E6; E7-E8; E9-E11; E12-E36; E13-E15; E16A-E19; E31-E32; E33-E34

BALLY KIT #525		
Part No.	Quantity	Description
AS-2888	1	Sound P. C. B.
E-556-768	1	Cable
AS-2958-1	1	Speaker
P-6442-213	2	Mounting Brackets
M-1829-1	2	Mounting Clips
SFPP-832-1106	2	Screws
SAPR-600-1508	7	Screws
F. O. 608	1	Procedure For Installation

faces of these boards.

Now, let's take a look at Table II which gives us the I. C. combinations and jumper requirements. Compare Table I to Table II.

Taking the opposite view—that is, using an old style or AS2518-17 MPU module in a later game—*Lost World* or *The Six Million Dollar Man* is not quite as easy a procedure.

There are certain modifications that need to be made for adaptability. First, however, let's look at Table III, the IC combinations for these games, using the new style module AS2518-35.

The first thing to be discussed is how to use, say, a *Night Rider* MPU module in a *Six Million Dollar Man*. This is in reference to using an old style or AS2518-17 MPU in a later model game which requires the base module to be an AS2518-35.

The AS2518-17 module can be converted for use as an AS2518-35. In order to make this conversion, order Bally Kit #523. This kit includes six three-pronged terminals, four-feet of black insulated wire, one-foot of yellow insulated wire, one-half-foot of insulated wire, a five-pin wafer connector, one set of labels, and the F. O. 597 instruction.

This conversion will give you the ability to use it in the later games.

After the conversions are made, this module will be labeled with one of the labels in the kit as "AS2518-17, modified per F. O. 597."

This module still has the ability to be used in prior games which exclusively used the AS2518-17 module and the later games using the later module, AS2518-35.

The only things that have to be watched now are the memory combinations and jumper requirements which change for the games that initially had this MPU. Let's now refer to Table IV, "Memory Combinations and Jumpers," for use with MPU AS2518-17, modified per F. O. 597.

The changes sound more compli-

cated than they are in actuality. The main thing that becomes more important than before is taking special notice of the jumper combinations.

In referring back to Table I, most of the jumpers were the same between modules and, many times,

during module replacement, a person did not even look and just changed the ROM packages successfully.

The ROM or Personality IC Combinations will continue to be published for both style modules AS2518-17 and AS2518-35, as new

TABLE II

MEMORY COMBINATIONS AND JUMPERS FOR USE WITH MPU AS2518-35

GAME NAME	U1	U2	U6	JUMPERS REQUIRED
FREEDOM	E720-8	E720-10	E720-7	SAME AS NIGHT RIDER
NIGHT RIDER	E721-12	E721-13	E720-20	E1-E3; E2-E6; #9-E11; E12-E36; E13-E15; E16-E17; E31-E32; E33-E34.
EVEL KNEIVEL		E722-17	E720-20	E7-E8; E13-E15; E16A-E19; E9-E11; E12-E36; E31-E32; E33-E34; E1-E4; E2-E6.
EIGHT BALL		E723-17	E720-20	SAME AS EVEL KNEIVEL
POWER PLAY		E724-25	E720-20	SAME AS EVEL KNEIVEL
MATA HARI		E725-21	E720-20	SAME AS EVEL KNEIVEL
STRIKES & SPARES		E740-16	E720-20	SAME AS EVEL KNEIVEL
BLACK JACK		E728-32	E720-20	SAME AS EVEL KNEIVEL

TABLE IV

MEMORY COMBINATIONS AND JUMPERS FOR USE WITH MPU AS2518-17 (MODIFIED PER F.O. 597)

GAME NAME	SOCKET LOCATIONS			JUMPERS REQUIRED
	U1	U2	U6	
FREEDOM	E720-8	E720-10	E720-7	E1-E2; E3-E4; E12-E7; E14-E15
NIGHT RIDER	E721-12	E721-13	E720-20	SAME AS FREEDOM
EVEL KNEIVEL		E722-17	E720-20	E1-E2; E3-E4; E12-E13; E14-E11; E7-E6
EIGHT BALL		E723-17	E720-20	SAME AS EVEL KNEIVEL
POWER PLAY		E724-25	E720-20	SAME AS EVEL KNEIVEL
MATA HARI		E725-21	E720-20	SAME AS EVEL KNEIVEL
STRIKES & SPARES		E740-16	E720-20	SAME AS EVEL KNEIVEL
BLACK JACK		E728-32	E720-20	SAME AS EVEL KNEIVEL
LOST WORLD	E729-39	E729-40	E720-28	SAME AS EVEL KNEIVEL
SIX MILLION DOLLAR MAN	E742-5	E742-6	E720-30	SAME AS EVEL KNEIVEL

games are produced.

With the inclusion of an additional module, the sound module, there are some other ramifications affecting the testing procedures. Refer to Figure 1 which shows the power distribution for a flipper with electronic sounds. This easily illustrates that there is an additional module (A8) that will also now be included during the diagnostic tests.

The self-diagnostic tests are approached in the same manner, as prior games. Power-on sequences the MPU module until the MPU operating condition is successfully obtained. Then, by the use of the self-test button located inside the front door of the game, the following diagnostic routine takes place.

1. Pressing the self-test button the first time cycles the switched lamps to flash on and off continuously.
2. Pressing the self-test button the second time cycles each digit on each display from 0 through 9.
3. The next press of the button cycles the solenoids individually. This depicts an identification number on each display as the solenoid is energized.

4. Pressing the self-test button again causes the MPU to energize the sound module. A tune will be played repeatedly.
5. The last self-test causes the MPU to search each switch assembly for stuck or closed contacts. An identification number would be displayed on each display if the search encounters a stuck switch.

As can be seen, the only significant change is the inclusion of the sound module during the self-test sequence.

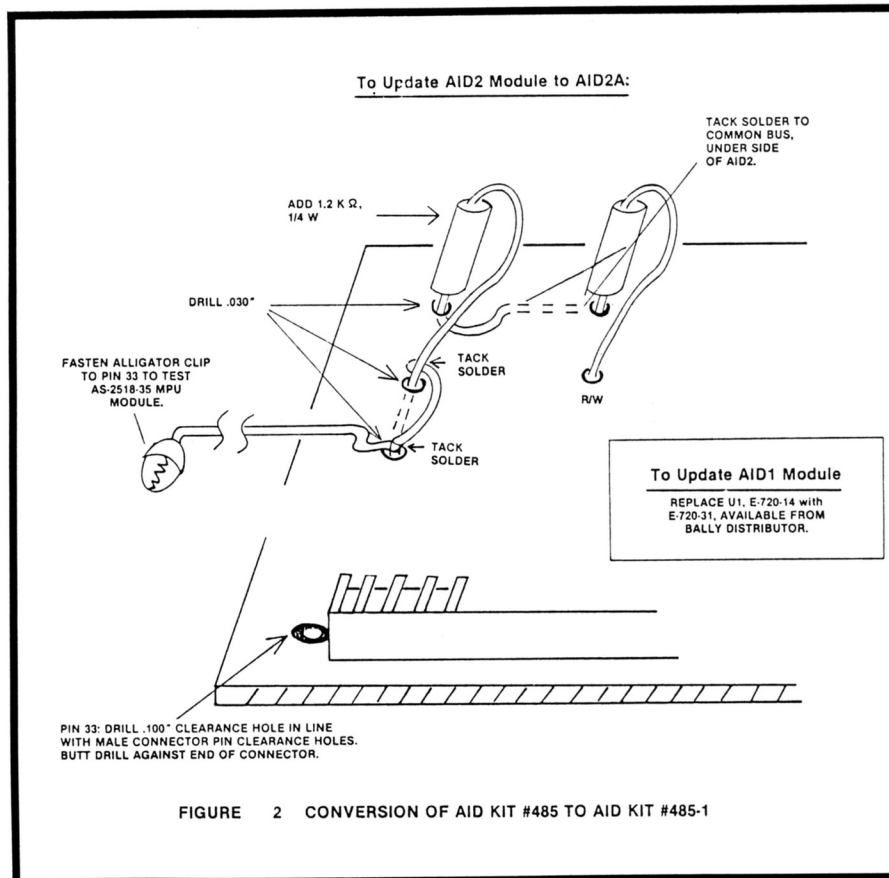
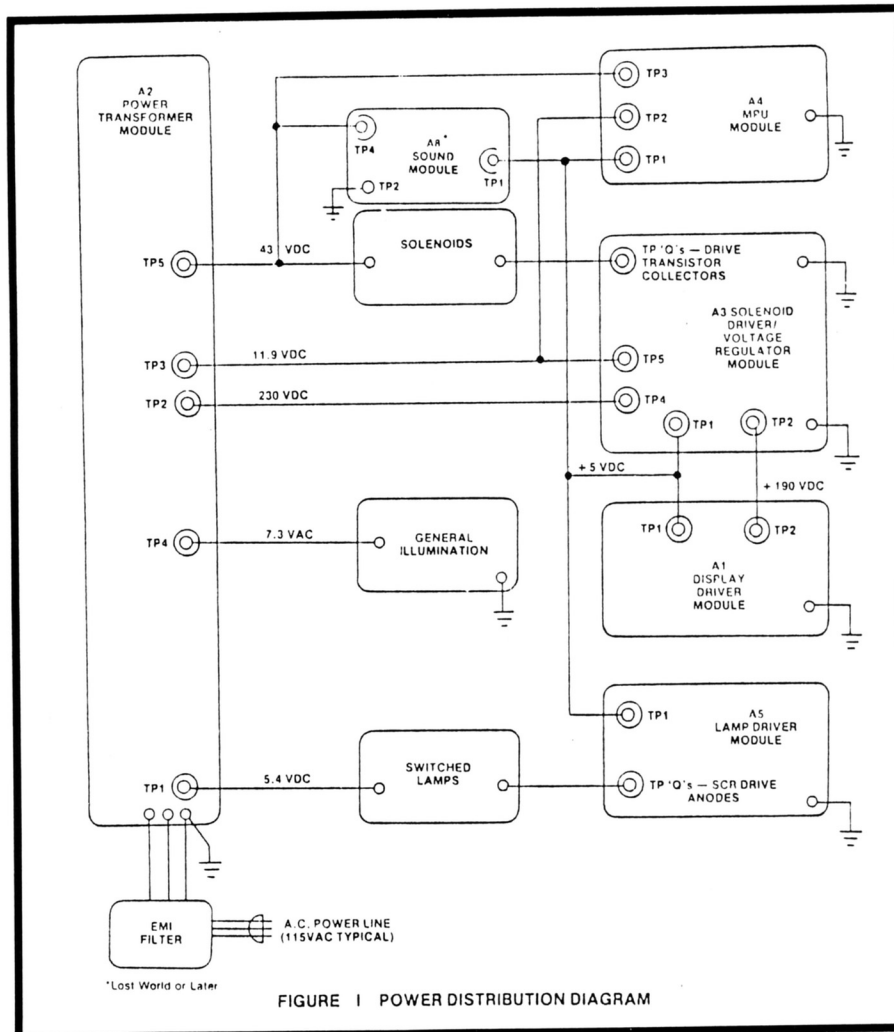
The next change evolves around the field test unit Kit #485. Kit 485 consists of two (2) AID Units that are used in conjunction with the MPU.

The AID Units have been changed to accommodate the additional modules. The kit number has changed to Kit 485-1. These changes can be made to existing AID Kits.

Kit 485 is good for games from *Freedom through Strikes and Spares*—those without sound modules. Kit 485-1 is good for all games, *Freedom through The Six Million Dollar Man* and future games.

To update the AID 1 module, replace integrated circuit U1, E-720-14 with E-720-31. E-720-14 is a plug-in ROM. The new E-720-31 ROM is available through a Bally distributor.

The other change is to the AID 2 module. This change includes the addition of 1.2k ohms, 1/4w resistor, and the drilling of four holes. Refer to Figure 2 which gives a visual depiction of the change to AID 2.



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*Williams*  
**DEAD EYE**



# DEAD EYE

**Happy Trails Lead to Meadows DEAD EYE**  
Follow that Happy Trail from your distributor to your top locations with MEADOWS DEAD EYE.

DEAD EYE is an exciting 1, 2, 3 or 4 player video game in which players compete for high scores. It is a simple game to play, but is a challenging game to master.

## Players Come Back to DEAD EYE

An exciting and challenging game always brings the players back for more and more enjoyment. For you, the operator, that means higher collections. Repeat play means repeat quarters for both you and your locations.

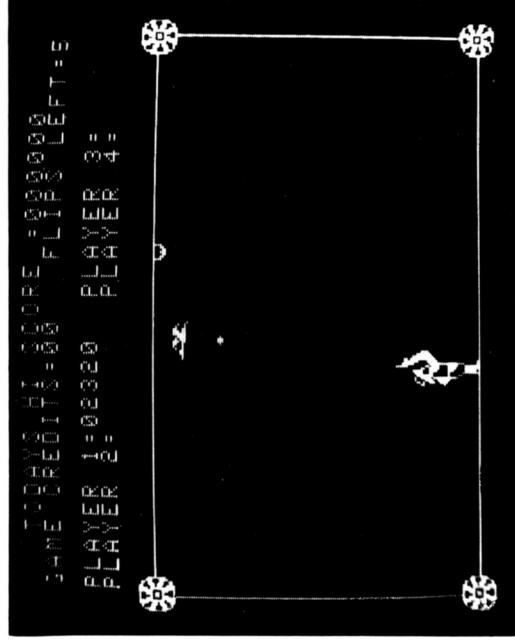
## How to Play Meadows DEAD EYE

After coin(s) are inserted, each player presses the PLAYERS button before starting the game. The player then presses and releases the FLIP COIN button. Once the coin is flipped into the air, the FLIP COIN button becomes the SHOOT COIN button. The player then must keep the COIN in the air by hitting the COIN and shooting at various targets and a random appearing BUZZARD which awards 1,000 points when hit.

Besides the player-controlled SHOOT BUTTON, which if held in, gives the player a rapid shot option, the player controls the DEAD EYE figure on the bottom of the screen. The DEAD EYE figure can be moved from side to side in order to maximize the player's control in aiming for the coin. Top scores are awarded when the DEAD EYE shoots the COIN into the four spinning wheels located in the corners of the play area.

The player's turn is over once the coin hits the ground (accompanied by sound) and NEXT SHOOTER then appears on the screen. GAME OVER is displayed at the end of each game.

DEAD EYE sounds simple and is simple to play but the key to the game is that the player must have a real skill in order to achieve higher and higher scores.



## Scoring

By skillfully controlling both the DEAD EYE control and the SHOOT COIN button, the player can achieve high scores. The target values are as follows:

- Shooting coin awards 5 points
- Shooting small bird awards 50 points
- Hitting top border with coin awards 100 points
- Hitting side borders with coin awards 500 points
- Shooting random buzzard awards 1000 points
- Hitting top wheels with coin awards 2000 points
- Hitting bottom wheels with coin awards 4000 points

The player's turn ends when the coin falls to the ground.

## Multitude of Sounds

Fourteen distinct sounds. Separate control for game sounds and music.

## Extended Play

Operator adjustable at 5,000; 15,000; 35,000. Extended plays on DEAD EYE awards the player one extra flip of the coin. **Note well:** From the results of the field testing, it is recommended that DEAD EYE be set on location on the following settings:

- 1 PLAYER---25¢
- 3 COIN FLIPS PER GAME
- 35,000 FOR EXTENDED PLAY

## Profit Options

Operator selectable intermittent theme music during attract mode; operator selectable coin flips per game (2-9); coins per player; and Free Play mode for demonstration purposes.

## Special Features

External ON-OFF switch. Credit accumulator for coins inserted. Hi-Score For the Day displayed. Interlock switch on inside of back door. Slide out step. And introducing Meadows' new texture-tuf, scratch resistant, perma-print control panel.

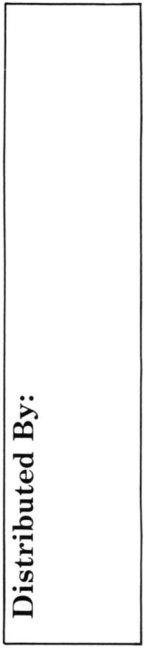
## Automatic Self-Test

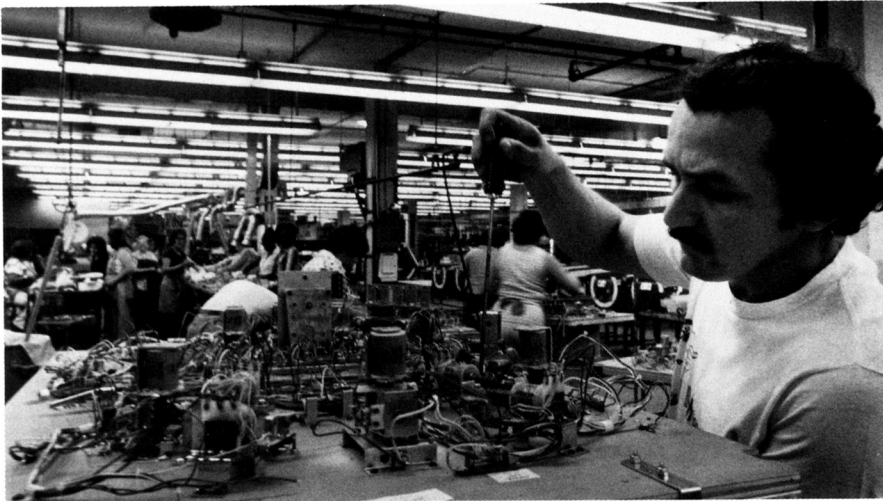
ROM/RAM test every time game is turned on.

For more information, contact your Meadows Games distributor or contact the Marketing Department at Meadows Games at:

**Meadows Games, Inc.**  
**181 Commercial St.**  
**Sunnyvale, CA 94086**  
**(408) 732-8110**  
**TELEX 340 902**

Distributed By:





A Williams Electronics employee applies his deft touch to the underside of a Contact wide-bodied playfield in the special assembly line area set up for the game at Williams' Chicago factory. Contact is Williams' first wide-bodied pinball game.

## Payouts at AMOA show

For the first time ever, the A.M.O.A. will permit the display of coin-operated gaming equipment at its annual exposition November 10-12 at the Conrad Hilton Hotel in Chicago.

The board of directors of the A.M.O.A., apparently recognizing the large international turnout to the annual exposition, decided that it would be permissible for the gaming equipment to be shown on the exhibit floor since the equipment is legal in many countries.

However, those who will be exhibiting the gaming equipment at the show will have to follow some new guidelines set down by the A.M.O.A., and a special exhibit floor committee will be on hand to monitor those exhibits at the show. This committee will make sure that only *coin-operated* gaming equipment is being displayed. Secondly, the exhibitors can use only tokens to demonstrate the equipment, and each gaming machine may vend only one token to a visitor.

Additionally, the gaming equipment must be carefully controlled by a professional guard service to insure that persons of 18 years of age and under do not have access to the machines. This guard service, of course, will be provided by the exhibitor at his own expense.

Other special requirements for the gaming exhibit include a requirement that the equipment must remain confined to a segregated area within each exhibit space where the equipment is displayed.

The A.M.O.A. newsletter on the subject stressed that the equipment would be used for demonstration only, "with absolutely no aspect of gaming." It was also pointed out that there will not be access to the gaming equipment by the general public.

"The A.M.O.A. will take whatever steps are necessary, at any time, to enforce compliance with these conditions, and to protect the image of the industry," read the exhibitor memorandum prepared by the A.M.O.A.'s board of directors.

## ATE-- It's fully booked

What could well be described as Britain's greatest fun fair takes place in London, January 23-25 next year. The 35th Amusement Trades Exhibition (A.T.E.) will be held at Alexandra Palace, Wood Green.

Already fully booked by some 150 exhibitors, the exhibition is for manufacturers and distributors of amusement machines, video games, bingo equipment, adult and kiddie rides, jukeboxes, pool tables, together with associated ancillary suppliers of prizes, and specialist printing.

As usual, a number of U.S. exhibitors are taking part, many

through their UK agents. Well-known companies include Bally International, R.H. Belam, and U.S. Billiards.

Primarily for the trade—although no one is actually turned away—the show uses a pre-registration system. The previous exhibition attracted around 6,000 visitors, many from overseas, including North America.

The event is sponsored by the British Amusement Catering Trades Association (BACTA). For further information contact the organizer: Amusement Trades Exhibitions Ltd., 122 Clapham Common North Side, London SW4 9SP England.

## Demolition underway

Bally has received a demolition permit and on October 12 began demolishing several of its contiguous Atlantic City, New Jersey hotel facilities. Included in the project are the Marlborough Hotel, the rear portion of the Blenheim Hotel, and a motel on the nine-acre property owned by Bally.

Bally's chairman of the board, William T. O'Donnell noted that demolition is expected to take up to sixty days, while excavation work on the property is expected to begin shortly. Bally plans a new 500-room resort hotel/casino to be named

"Park Place."

O'Donnell said he "expected Bally's Park Place Hotel and Casino to be open by mid-1979, or nine to ten months from today.

Currently, the capital expenditure for the hotel/casino complex is \$45 million, which is expected to be financed by Bally's recently completed \$50 million offering of subordinated converted debentures.

The Park Place Hotel and Casino is to be located on the Boardwalk and Park Place in Atlantic City, New Jersey.



# Wurlitzer sues XCOR, Nicastro

Bill Hurleman, president of Wurlitzer Corp., surprised a gathering when he announced that Wurlitzer Corp. was in the process of suing XCOR International Inc. and Louis Nicastro for at least \$10 million.

Hurleman's announcement was made at the Berlin Hilton Hotel during the course of Wurlitzer's annual international distributors meeting.

According to Hurleman, Louis Nicastro, who is chairman and president of XCOR, managed to

purchase five percent of Wurlitzer's stock and then approached Hurleman with the idea of purchasing the remaining 95 percent.

Hurleman described his reaction to the Nicastro request as "unfriendly" but added that he was nevertheless required to bring the matter before Wurlitzer's board members. Hurleman reported that the board decided unanimously to decline Nicastro's offer and instead to file a suit against XCOR.

According to the Wurlitzer suit, XCOR and Nicastro are being

charged with violating federal anti-trust laws, federal securities laws, and rules pertaining to purchasing stock on a margin basis.

The Wurlitzer Corp. shocked the industry in 1974 when it decided to close its phonograph manufacturing facility based in North Tanawanda, New York. Since that time production of Wurlitzer phonographs has continued at Wurlitzer's European factory located in Hullhorst, West Germany and has become a leading manufacturer in Europe for phonographs and vending machines.

## Bally premieres two 'firsts'

The 1978 A.M.O.A. trade show will see two "firsts" from Bally Manufacturing Corporation.

Debuting at the show, November 10-12 at Chicago's Conrad Hilton Hotel, will be the new Bally *Playboy* flipper pinball game. The Bally exhibit will also feature playable slot machines at this trade show.

The *Playboy* game, scheduled for delivery following the show, was conceptualized at Bally two years ago. It's the third Bally game to incorporate a synthesized sound package, actually creating music and futuristic sound effects.

Hugh Hefner, *Playboy* editor and publisher, was directly involved in the creation of the game. He is featured in the tantalizing backglass with Playmates Patti McGuire and Sondra Theodore, and *Playboy* cartoon characters, "Granny" and "Little Annie Fanny."

When a coin is inserted, play begins with a "wolf whistle" and continues with the recurring "Playboy After Dark" television show musical theme, as scoring bonuses are tallied. The game also features a unique kickback lane—called "The Grotto"—named after Hefner's subterranean swimming pool.

Bally's *Playboy* continues in a series of successful celebrity-themed games which have included *Evel Knievel*, Bobby Orr's *Power Play*, and *Capt. Fantastic*, featuring Elton John.

In addition to *Playboy*, Bally's booth will include the current production model, a revolutionary six-player flipper, *The Six Million Dollar Man*, with Lee Majors as Colonel Steve Austin. Both games feature Bally's score-intensifying Memory and Recall Systems.

AMOA Show activities will include the giveaway of *Playboy* backglass posters, and the appearance of Playmates, Patti and Sondra, who will autograph posters.

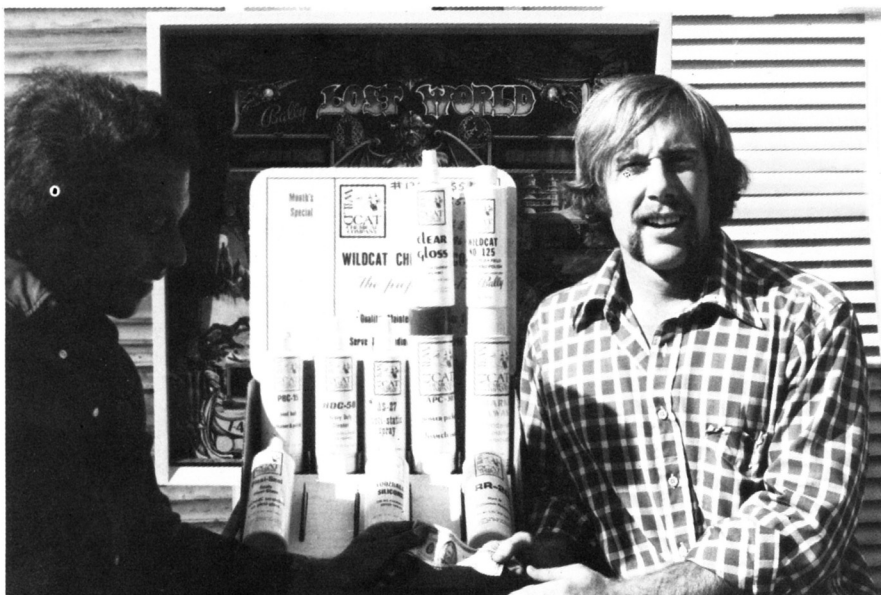
The slot machines to be demonstrated at the AMOA Show will

include two Dollar Slots, two revolutionary Classic slots, and a Big Bertha model, the 7-1/2-foot tall, *Constellation* game. Machines will operate with a specially designed Bally token and will be set to pay out on each handle pull.



Bally's new pinball game, *Playboy*, features on its backglass two lovely Playboy Playmates, Patti McGuire (top left) and Sondra Theodore. Below, Bally's Tom Nieman presents the first model of the new pingame to Hugh Hefner, founder of the *Playboy* empire.

# Parts manager wins Wildcat's 'Name That Cat' contest



Ira Bettleman, vice president of C. A. Robinson (left), hands Dan Walsh his \$100 prize for submitting the winning entry in Wildcat Chemical's "Name That Cat" contest. Walsh's prize-winning name for the Wildcat Chemical mascot was "Supercat."

Wildcat Chemical, which specializes in industrial cleaning chemicals for amusement machines, has announced the winner of its "Name That Cat" contest (PM, May, p.46).

Dan Walsh, parts manager at C. A. Robinson, won \$100 for his prize-winning entry, "Supercat." Said Walsh, "I had read about the contest in the magazine that morning; and, after several customers came in to buy Wildcat products and commented about the quality of the products, I thought "Supercat" seemed the only appropriate name."

Joe Peters, president of Wildcat Chemical, said the company is now starting a new advertising and slogan campaign based on the "Supercat" theme.

The Fort Worth, Texas company has introduced fourteen different chemicals to the industry, including cleaners for pinball playfields, glass, foosball tables, pool cloth, and grafiti.

## Sega acquires Gremlin

Sega Enterprises, Inc. has concluded its acquisition of Gremlin Industries, Inc. for an undisclosed amount of shares of Sega common stock (see PLAY METER Update, September 1, 1978, page 1).

Gremlin is a manufacturer of coin-operated electronic amusement games based in San Diego, California.

Sega—which is a manufacturer, distributor, and operator of coin-operated amusement games—is a majority-owned subsidiary of Gulf + Western Industries, Inc.

### QUOTABLE:

"There are some questions as to whether the [location list] regulations go beyond the powers granted the Tribunal"—U.S. Senator Robert Morgan

## Zinter leaves Meadows, joins Exidy's team

Lila Zinter joined Exidy October 2 as the marketing manager for the company's games division.

Her duties with the Mountain View, California firm will include selling equipment to wholesale distributors both domestically and internationally. In assuming her duties at Exidy, Ms. Zinter left Meadows Games where she served for five years as that company's sales manager.

"I'm looking forward to working in my new position with Exidy," she said. "The company is a recognized leader in the industry."

Presently she is coordinating Exidy's marketing efforts around its new game, *Football*. Also, she noted, the company is still building *Robot Bowl* in both the upright and cocktail models.



Lila Zinter

# Life should be like pinball, writes Chicago columnist

The fun and joy in playing pinball was the highlight of a column published on the editorial pages of the *Chicago Tribune* September 11 based on a visit to the Williams Electronics, Inc. Chicago factory by columnist Joan Beck and her interview of Williams President Mike Stroll.

The column, entitled "Simon Says: Make chores as much fun as pinball," discussed the entertaining and colorful features found with pinball games today and proposed (with tongue-in-cheek) that such features should be applied to the machines people use for work to add some excitement to their jobs.

"Life in this electronic age could be much more fun," Beck wrote, "if some of the same principles (in the game and pinball industry) were applied to our serious-purpose machines.

"Pinball machines, for example," she said, "are deliberately and superbly designed to tantalize players with a variety of rewards. Colored lights flash. Intriguing sounds zing out. Scores staccato higher by the second. There is the capably calculated lure of comparing current scores with the highest ever made on the machine. And when the game ends, one last momentary hope of winning remains by matching the last two digits of the score with a randomized lucky number."

The *Tribune* columnist then used quotes from Stroll based on her

interview with the Williams president. She wrote, "Pinball machines are designed to provide lots of ego satisfaction with very little risk," explains a pinball company executive. "We test every sound and every bit of play to be sure it is appealing and gratifying."

Beck then added, "And it works. Pinball addicts (only an acute shortage of quarters keeps me out of that category) chunk money into pinball machines at a rapidly increasing rate."

She then cited innovations made at Williams in recent months. "Manufacturers turn out 150,000 new machines a year, constantly backing up their gaudy new outsides (double flippers, banana-shaped flippers, disco dancing themes are current attractions) with innovative electronic inner works."

The popular *Tribune* columnist then proposed such enticing sights and sounds be added to irons or vacuum cleaners or even cars to reward excellent performance or handling. She concluded, "I'm not sure I want banana flippers on my typewriter, but now that I've reached the end of another column, it would be fun to be rewarded with some cheering music and a flashing lucky number."

Besides interviewing Stroll, Beck also toured the Williams' factory with Marketing Manager Ron Crouse and played *Contact* and *Disco Fever* in the Williams showroom.

# P.S.E. out of business, supply arrangements made

Project Support Engineering (P.S.E.) of Sunnyvale, California, the video game manufacturer of such games as *Desert Patrol*, is out of business.

The finance company which was the secured lender to P.S.E., Commonwealth Financial Corp. of Oakland, California, foreclosed on the video game company and sold the game manufacturer's physical assets in a public sale September 7. William F. Plien, president of Commonwealth, said that Commonwealth made the foreclosure because

P.S.E. had defaulted on its loan to the Oakland finance firm.

Teletronic, a new video game manufacturer, is, however, handling the supplies and service for P.S.E. equipment. Operators or servicemen needing parts or service information should contact Teletronic at 1063 Morse Avenue, Sunnyvale, California 94086, or they can telephone the company at (408) 734-3821.

John Chaudhry, president of P.S.E., could not be reached for comment about his company's demise.

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## Have we learned anything in 1978?

# A Big Production

By Roger C. Sharpe

Well, here it is show time again and whether you're reading this in the comfort of a hotel suite or back in your hometown, one fact has got to be clear concerning the passage of yet another year—not much has really happened. Sure, there has been the firming up of pinball machines with solid state to the point that now 99 44/100ths percent are pure electronic and that EMs are a thing of the past, but, still and all, many of the same problems remain.

If you take the time to travel around and check the various "successful" operations, you've probably noticed an alarming fact—there are far too many down machines; of all types, pinball and video games alike. And I'm not talking about some golden oldies that are long past their prime. Brand new games are just not holding up to normal play conditions and it's enough to turn off a substantial number of players who aren't willing to waste their money on games that aren't providing a quarter's worth of play let alone fifty cents and the other charges that people are trying to get.

What unfortunately has happened is that manufacturers seem far more concerned about getting the games out to the real world than they do about how the games are ultimately going to be played. Now, admittedly there are some things that just can't be helped. And I for one am aware of the many difficulties surrounding getting one machine out, let alone a series of different models. But the time has come, especially with the proximity of the convention, to have everyone take the extra time to view the games and how they've evolved. After all, the expense of buying games hasn't diminished—so why should the quality?

If we are to take a look at this very real problem in a rational way, we can look to two reasons for why things are going the way they're going—either the electronic tech-

nology hasn't been refined to the point that manufacturers feel it has, or that the competitive drive to get out with the most has spawned a lack of truly deep concern. I tend to feel that both factors are to blame, but that the latter point is the real culprit.

Let's face it, there are just too many models and physical games out there in the real world. Companies today are geared up to produce X number of games per day, and that apparently has hurt the quality of the workmanship on the individual games.

We have all come to look upon these production numbers as the great decider as to how good a game it is. If only 3,000 are made of a particular model we feel the game is inferior to a model where 15,000 are manufactured. It appears we've put too much weight on the sheer size of production runs—and someone somewhere is going to get hurt for this misplaced value structure.

We don't need the numbers game. If a model is good, great. Let there be a limited number of machines and the first come get served. Supply and demand must be regulated by the manufacturers and it's only through the industry distributors and operators that the change can come. By lessening the run of any given game, hopefully, more time could be taken to check each and every machine for technical flaws that might ultimately mar earnings, because a lousy-built game isn't going to do anyone any good. And it shows.

Machines come into arcades and playlands and amusement centers with trouble before they're even set up. A flipper assembly is defective, a thumper bumper won't thump and lights won't work on the field when they're supposed to. It's all there and more, and everyone puts up with it because it's the only game in town. But it doesn't have to be if enough people complain and take action to get better products for the money.

Why, after all, do each of the

manufacturers feel the need to break their backs turning out X number of models a year? Why is there this striving for dozens of models flooding the market? Sure, it's great and as a player you like the opportunity for choice between the newer and the newest machines. But the turnover rate has become enormous. How many locations are forced to deal with the fact they have all the new machines and that the oldest game in the place is less than two years old? You hardly have the time to get back your investment and a decent profit before you have to add another brand new machine to the lineup.

The loser in this instance is the marginally little guy who can't cope with the prices and even the changeover of equipment—the big guy is able to shift around pieces and finances to stay profitable, but how long can it last with a new game coming in every other week.

As it stands now, one company unveils five new machines at the show or during the course of a month and you're left to figuring not which is the better game, but how many you can afford, whether or not the competition is going to have something you're not going to have. Luckily, there aren't that many manufacturers so the numbers game is still relatively small, but not the optimum of what it should be. With solid state, at least we don't have to worry about single- and two-player games (for the most part), so some of the glut should be lessened, but has it been?

With the year not over by any stretch of the imagination, the five major pinball manufacturers have already produced 26 games, and this is before the AMOA.

Now, that's a lot of games and doesn't even take into account many of the new machines on the convention floor, let alone those still waiting in the wings to be unveiled and the foreign manufacturers.

Somehow, the over abundance of games has got to be controlled before everyone drowns under the volume. But let's look at the other very real problem troubling the industry—the condition of games on location.

This last point is something that hasn't been dealt with very well. You can see it time and time again, and the result is a depressing lack of action on anyone's part.

A brief list of some problems may shed some light on the problem. Atari brings a machine out such as *Middle Earth* and an operator has problems with the scoring and coin acceptor. Put in money for more than one player and then try to press the button: only one player can get in on the game unless the button is pressed firmly and rapidly. A loose switch or some minor problem? Who knows. Drop targets don't fall down when they're hit or don't register any points. What's the deal. Flippers don't hold up and lights on the board go haywire, while the digital scoring disintegrates before the player's eye. And then the game is taken away never to return for months at a time while an overworked service department of a local distributor tries to patch the problems. It happens time and time again.

A Stern game such as *Stars* goes on location and the action drops rapidly over a period of only a few

short weeks with weak flippers, an inoperable spinner and rollovers that stick. The game doesn't keep itself as sweet as a brand new game although it is brand new. Why do the parts fall off in their action and potential? Who knows. And yet the game keeps the play but not at the level that it really could.

How about a Bally machine such as *Strikes and Snares* with a left rollover lane that doesn't register score and can't be fixed by either a simple turn of the wire or a flip of a switch and thumper bumper lights that go on and off and completely die. Even a post on *Power Play* that doesn't go all the way down when it should, or worse, raise when it's supposed to.

Take Williams games and view the problems of a machine that can't be programmed to feature high score to date when the machine is on add-a-ball. How about multiple added balls that might or might not register and memory features that sometimes forget to activate themselves when they're supposed to.

Look to Gottlieb and a roto-spin target doesn't register a *hit* because the target is off line and a simple adjustment of an A-nut isn't done to rectify the situation, or a spinner that doesn't register points and a scanning system that misses other points.

Everyone is to blame for the lack

of quality control on any given model and any given machine. All the manufacturers, I'm sure, go out of their way to offer the best for the money, but somehow the results aren't showing the efforts being done, and something obviously must be done. Because, you add it up and for the past year of 1978 not much has happened to make the games any more remarkable from a mechanical position than they were two years ago.

It appears as if the cosmetics and sound of the games are taking priority over everything else, and unfortunately the games are still being sold and bought by any number of people who either don't care or are forced to take what's available when they deserve far more for their dollar.

And that's the plight of the games as we look back on the AMOA with all the promises for better and more innovative equipment. So let's not get caught up in the excitement of the moment. Let's look for better, more sound machines and try to put an end to the small problems that plague everyone every hour of the day. It's not fair and hopefully, others will raise their voices in protest. Or in the words of Peter Finch in the movie "Network": "We're mad as hell and we're just not going to take it anymore." Let's not.

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## Second City Offerings

Well, hello fun-seekers and convention-goers; it's that time again—the old AMOA preview. Finding some new games that you've only heard about? Some machines that have surprised you and given you hope for '79? Yes, there's all that and more as you walk up and down the aisles of the show of shows. But before we really get into the games that are in the news and will be making news, let me give you what has become an annual look at my city and some of the sights you should endeavor to take in.

Did you know that the Bulls and Black Hawks might be in town just waiting for some vocal support? Take a trip over to the Stadium just west of the downtown loop and check out the action of Tony O and Stan Mikita and, yes, the reborn Bobby Orr of "Power Play" fame; or how does the towering presence of Artis Gilmore and Theus, the rookie sensation along with Crash Mengelt and Scott May strike your fancy? The Chicago Stadium is the place to be. Even the Bears on a Sunday afternoon offer some "Sweetness" of a unique sort for football fanatics.

For food, I once again recommend, heartily, Unos and Dues and Kon Tiki Ports (all situated near and around and on the Magnificent Mile) for some of the best pizza in the world and some great Polynesian cuisine. There also is the electric excitement of Rush Street and New Town for checking out the great American foxes (as Steve Martin might call them). This is the town for wonderful sights and sounds and you should try to take advantage of it.

Check out the museums and even the remarkable sculptures in the loop (Picasso and Chagall included). And for a magnificent experience, try driving along the lake up on Sheridan Road for sights of how a big city can still offer some country charm.

And there's more, the new mall workings of State Street, the shops of

Michigan Avenue, the compact loveliness of Water Tower and, of course, the architecture of the greatest city on earth. Chicago. It's more than just traveling back and forth from the Continental Plaza to the Hilton. Catch some of the fun and enjoy this Second City phenomenon that has left so many in awe of what a big city can accomplish when people put their minds to the task.

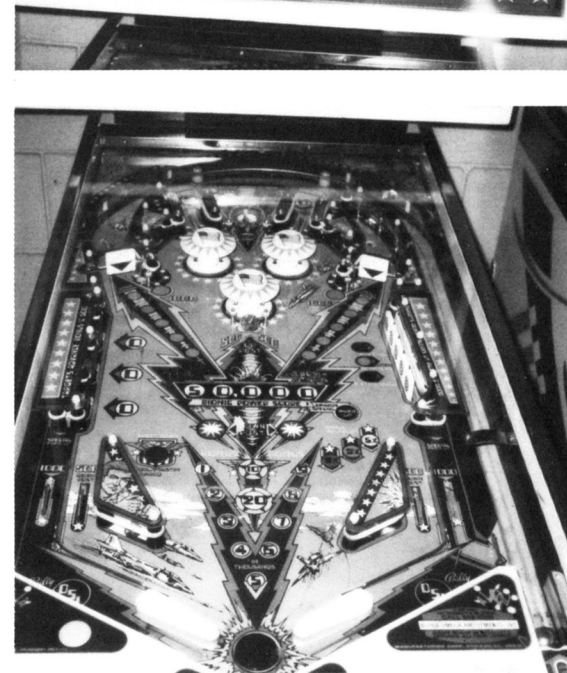
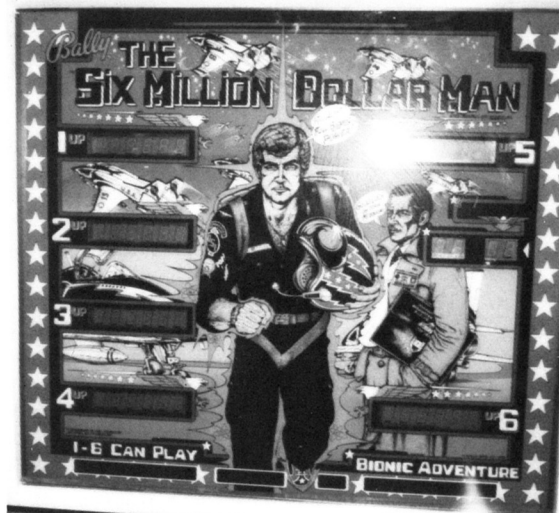
And speaking of tasks, what about the games you may well be asking. Is it true about Atari's new pinball plans and what about the long awaited unveiling of Bally's much bally-hooded *Playboy* and other celebrity tie-in pins. And how about the ramblings from Northlake with its "heavenly" surprise. And the glimmer of things to come from California Avenue and Diversey. It's all there to be tried and studied, so take the time and be thorough, because this is where it's all happening.

Even the sit-downs might surprise you with their appeal for counter-location usage. But let's get to cases with three machines that aren't necessarily new, but aren't old either. See if you don't agree with this reviewer's comments as once again, critiques come at you in their own unique style of this and that. Huh? Hang in there it only gets worse. Seriously, let's get to the games.

### *Bally's SIX MILLION DOLLAR MAN*

Well, why not begin with something that hasn't been tried in over a decade—a six-player game. Will it work or begin yet another stream of imitators? Only time will tell, but no matter how many players can play, the game is the thing and Bally has a few new wrinkles.

**PLAYFIELD:** Start with an orange rollover just at the top of the plunger lane so that you've got to score some points and you've opened up to this "major's effort." There's a kickout hole in middle of two angled lanes on



*Bally's SIX MILLION DOLLAR MAN*

either side before you get down to a three thumper bumper and two stationary target area at the top center of the field. At the base of the bottom bumper is another target before you get to the wide open spaces with only three big rectangular targets at the left and a bank of five drop targets at the right. Two spinner lanes just above these set-ups add access to the top and some balance before the Gottlieb bottom with its open gate on the right side and a center post finishes off the action. Pure, simple, and fairly clean when you look at the whole package.

**ANALYSIS:** From top to bottom *Six Million Dollar Man* incorporates much of the same feel with its symmetry that *Evel* also had, only here the shots are farther and steeper from the flippers. A nice touch is the memory of the 50,000 point extra that's tied into the two top lanes and the three left side targets, although an even nicer touch for what is a relatively low scoring game, would be the memory of bonus build-ups from 2X to 5X as controlled by the top center kick-out hole. Unfortunately, this feature isn't cumulative from ball to ball and must be regained anew from turn to turn.

Another problem is that the bonus isn't the easiest thing to build up. Go for the drop targets, and you can get some points and a chance for the extra ball and specials but the bonus (out-hole variety) are a scant amount since they're controlled by other parts of the game. The action on top offers some choices, whether bonus multiplier hunting or adding lights for the 50K, but nudging isn't the greatest to get back up and through and much of the action must be supplied from the flippers for a game that is really geared for shooters and skill players, not the novice.

A nice touch, however, is the extra width of the bottom lanes to the flippers and the presence again of the center post, but the action is predominantly left to right and right

to left with reverses really not in the offering on a regular basis. This could be a limitation, but not a totally negative feature.

**GRAPHICS:** If Lee Majors can draw them in, so much the better since this glass is fairly faithful to the "superman" of the seventies. With everything from bionic power to Oscar Goldman, *Six Million Dollar Man* is a graphic treat of realism to the subject. It's flashy with red, white, and blue and should attract enough attention. The question is whether the action on the playfield and the "bionic sound effects" can sustain interest. Frankly, I'm not sure with this machine. It appears to have much, but it also lacks much in the way of pure unrestrained play.

**PLAY:** Since *Six Million Dollar Man* is a low scoring game you better set your limits accordingly otherwise you'll really turn players off to it. The action can sustain five-ball play, but if you're in the rut of three-ball, try 100,000 points then 250,000 and 400,000 for add-a-ball territories. Tack on another 80,000 to each limit for free-play and if you're into a five-ball frame of mind, add on 100,000 to the initial limits I've just suggested. And then try to keep track of how many times you actually get six players to play the game at once; I'd be curious to know the figures since appreciably it should be the same as any four-player. But check it out on your own.

**RATING:** ##3/4

#### *Gottlieb's DRAGON*

There seems to be a method to the pinball madness from the Gottlieb group. First, when you're getting into solid state, you try something simplistic—a color keyed game (*Cleo*) and then begin to branch out with double flippers (*Sinbad*); a slew of drop targets and an extra flipper (*Joker Poker*) and then you get to the company's staples such as roto-spin (*Close Encounters*) and



*Gottlieb's DRAGON*

you follow it up with a try on the vari-target. And that's where we are with this four player.

**PLAYFIELD:** Begin the action on *Dragon* by looking at a mirror image of *Vulcan* with some modifications. The four lanes are now lettered (A-B-C-D) rather than numbered, and they're at the left of center with a rollover button lane at the right. Move down a bit and from right to left one finds a wide Gottlieb spinner fronting a target and two thumper bumpers with a target (bulls-eye variety) and short lane setup at the left. The middle is open from here until you get down to more action on the sides: two vari-targets and the Gottlieb bottom, which features imbalanced kickers.

**ANALYSIS:** *Dragon*, on the surface, looks like a game with a great deal of potential but the game falls far short from what it could deliver due to some intentional or unintentional design flaws. The lane idea at the right is great but doesn't take into account the rolling back down of a "slow" ball which means a drain through the rather widely separated flippers. And the same is also the case with the left side short lane that tends to bump the tip of the vari-target rubber and also drains down, down, down.

It's frustrating and an unfair penalty to those shots that don't have the velocity for any nudging out of the impending danger. What is nice, however, is the bonus build-up which starts with A for 2X; A and B for 3X; A, B, and C for 4X; and lastly, A, B, C, and D for 5X. It's something that really has to be earned, but can also be collected by the vari-target which can count down bonus and allow you to build it back up depending upon how hard you push back the vari-target. The spinner is really a throw-away since Gottlieb hasn't perfected the scoring potential of the wide size, but it does offer another shot for some active play back to the top lanes without going through the rollover lane.

Unfortunately, the balance of *Dragon* is determined by the level of the game itself as well as the shot accuracy so that a play doesn't lose the ball after accomplishing a skill shot. Much of the problem could have been avoided by placing the flippers a bit closer together, but the game as it stands now, is a skill player's machine and not something for beginners who are probably going to be turned off to the precise need of shots and choice of left to right and right to left flips.

There are some nice reverse tries, but the game won't play long without some active involvement (physically) by the player. It's a machine where

you can do really well or really badly without consistency to fall back on that is so much a part of the majority of Gottlieb pins.

**GRAPHICS:** Some people think it's hokey, but I kind of like the art on *Dragon* which once again firms up this company's approach to pinball graphics. The use of subtler shades is also a relief for this machine which comes between two really noteworthy machines. And as a filler, it's great for home use and also college arcades with their better players.

**PLAY:** *Dragon* might have done better with a bit of retainable bonus multiplier, but since we have to face it and take it for what it is, try 90,000 points then 180,000 and 300,000 for add-a-ball areas and raise the limits by 60,000 to 100,000 points for free-play. These last limits can also hold up rather nicely for five ball play, which this game might need to keep players interested in coming back for more.

**RATING:** ##1/2

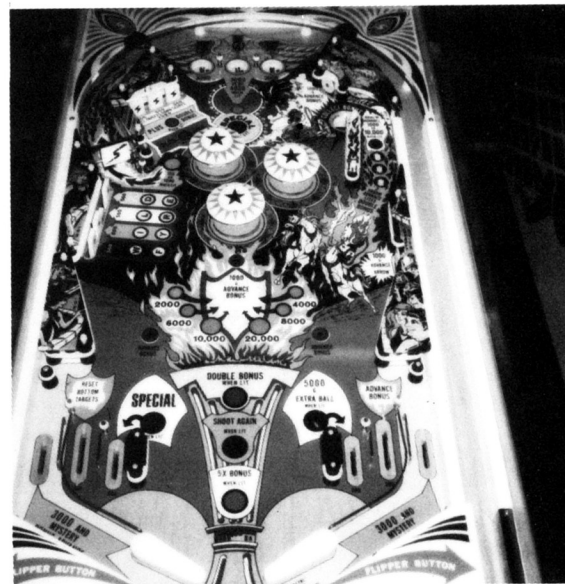
#### Stern's WILD FYRE

Ah, yes, return with us now to those thrilling days of yesteryear when Ben Hur rode in the great chariot race and trusted his life to the inept work of Steven Boyd and some magnificent white steeds. The "fyre" is a throwback in graphics, but a great new approach for Stern's next model.

**PLAYFIELD:** There's a little bit of everything for everyone on this game that is jam-packed with a variety of features and setups. Three kickout holes start the action at the top (2-1-3) before you reach the first set of drop targets at the left (three here which control double bonus) and a target, collect bonus kickout hole at the right and a short, narrow roll-over button lane that also controls double bonus on the right.

Move down to three thumper bumpers and a left side spinner that's just above four drop targets which wind up spelling out W-I-L-D F-Y-R-E for special and extra ball possibilities. Two good kickers at either side with an added target on the far right for yet another way to step up the 2X bonus multiplier are next before we look to a triangular set of rollover bonus buttons at center field and a bottom that is more arched than the inspired version found on Gottlieb's *Spirit of 76* among others. It's a lot to digest but *Wild Fyre* has it all in a strong departure from such spartan games as *Lectronamo* and *Memory Lane*.

**ANALYSIS:** The action on *Wild Fyre* isn't too bad with good nudging throughout the playfield. The balance of shots from side to side is



Stern's WILD FYRE

finely conceived, with some extra play offered by the bottom configuration. Stern's drop targets are easy to reach and fall nicely with even the gentlest hit and bonus points seem to accumulate almost at will with the collect bonus kickout hole offering almost limitless scoring on any given ball. One of the random things I do find annoying, however, is the last ball 5X bonus potential which is lit after 2X is achieved but is lit and unlit depending upon what you hit on the field.

So sometimes it pays to lose the ball and gain the possible 100,000 points rather than losing 60,000 points by trying for more. Again, this is neatly compensated for by the array of shots and a fine sweep from left to right through the narrow rollover lane and the try for a sweep of drop targets and a spinner from right to left. All that's needed is some



quick reflexes when the ball gets to the bottom where finesse seems to be the key to keeping the ball in play.

GRAPHICS: The backglass is another good effort from Stern and something far more thematic than *Lectronamo*. It's not, admittedly, a Gottlieb *Flying Chariots* but it is a good rendition of pinball art in an uncomplicated try for some color, dash and excitement. Eye catching and with a sound system that could use a lightly louder volume level, *Wild Fyre* has the cosmetics to go along with some sound action.

PLAY: *Wild Fyre* can sustain three or five ball play with no problem and scoring can be higher than previous Stern efforts of recent vintage. With this in mind, try something like 200,000 to start then 350,000 and 500,000 for add-a-ball land, with a bump up of 80,000 points to each limit for free-play. This should be fair and if you're on five ball, tack on another 20,000 points to the free-play limits.

RATING: ###

Well, another month down and gone. Hopefully, I'll get a chance to talk with many of you at the show. Please feel free to come up and chat, I'll be walking around with my Polaroid taking pictures of upcoming "Critic's Corner" nominees and welcome any comments.

Let me know how your operation and part of the country is going regarding pinball machines and once again if there's anything I can do—just let me have the chance to help.

Also, as a final word, since I've tended to personalize this column from the moment I've started it; and many of you have followed me through a car theft to a trip to Italy to my ramblings about Chicago sports teams, I feel it only fitting to fill you all in on yet another event in my life. This writer is proud to announce that on November 14th he will join the ranks of the married in a simple temple ceremony in New York that will be topped by an evening get-together in the 52nd Street Broadway Arcade.

Insane? Yes, but I feel it as being only typical of my love for this industry and the games to have it be a part of this stage in my life; and after all, I'm marrying a lady who happens to be *into* pinball. How could she not be if she's lasted with me for the past five years. And that's the news I'd like to share with each of you. See you in the Windy City and, as always, take care of yourselves, be happy, and, lastly, be well and prosper.

The following list is a breakdown (by rating) of every pinball game Roger C. Sharpe has reviewed since he became PLAY METER's pinball critic in July, 1976. To date (but not including the games in this issue) he has reviewed 83 games. #### means an excellent game, ### means a good game, and ## a fair game.

####

BALLY—*Capt. Fantastic, Evel Knievel, Eight Ball, Power Play*  
CHICAGO COIN—*Sound Stage*  
GOTTLIEB—*Target Alpha (Solar City), Jacks Open, Bronco (Mustang), Team One, Jet Spin (Super Spin), Jungle Queen, Cleopatra (Pyramid), Sinbad, Close Encounters*  
SONIC—*Prospector*  
STERN—*Stingray*  
WILLIAMS—*Contact*

###3/4

BALLY—*Lost World*

###1/2

BALLY—*Mata Hari*  
GOTTLIEB—*Surf Champ (Surfer), Centigrade 37*  
RECEL—*Space Race*  
SONIC—*Mars Trek*  
WILLIAMS—*Grand Prix, Hot Tip*

###1/4

BALLY—*Freedom, Night Rider*  
GOTTLIEB—*Volley, Vulcan (Fire Queen)*  
STERN—*Stars*  
WILLIAMS—*Wild Card*

###

ATARI—*Airborne Avenger*  
BALLY—*Old Chicago, Aladdin's Castle*  
GOTTLIEB—*Royal Flush (Card Whiz), Golden Arrow, Strange World*  
PLAYMATIC—*Speakeasy, Rio (Carnival), Space Gambler*  
SONIC—*Super Straight*  
STERN—*Stampede (Rawhide), Pinball*  
WILLIAMS—*Liberty Bell, World Cup*

##3/4

ALLIED LEISURE—*Getaway*  
ATARI—*Time 2000, Middle Earth*  
BALLY—*Hang Glider*  
STERN—*Disco*  
WILLIAMS—*Big Deal*  
ZACCARIA—*Moon Flight*

##1/2

CHICAGO COIN—*Cinema (Hollywood)*  
GOTTLIEB—*Buccaneer (Ship Ahoy), Big Hit, Gridiron, Hit the Deck*  
PLAYMATIC—*Fiesta (Fandango)*  
RECEL—*Criterion 75*  
SONIC—*Butterfly, Faces*  
WILLIAMS—*Aztec, Blue Chip, Rancho, Argosy*

##1/4

BALLY—*Kick Off (Quarterback)*  
RECEL—*Underwater, Fair Fight*  
ZACCARIA—*Nautilus, Combat*

##

ALLIED LEISURE—*Boogie (Dyn O'Mite), Hoe Down*  
A. M. I. —*Hot Race*  
ATARI—*The Atarians*  
RECEL—*Lady Luck (Fortune)*  
SEGA—*Rodeo, Temptation*  
SONIC—*Cherry Bell, Jai Alai*  
WILLIAMS—*Lucky Seven*  
ZACCARIA—*Universe (Ten Stars), Circus*



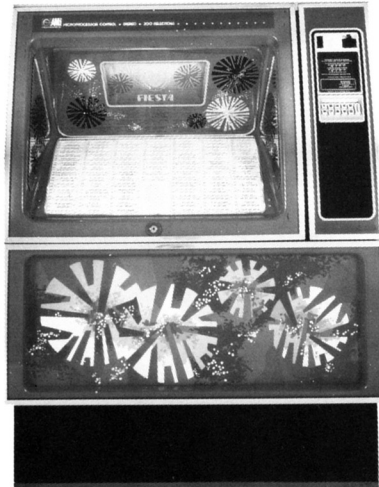
# Chariot Race

Stern's latest entry into the world of pinball is the four-player game, *Wild Fyre*.

The fast-action playfield features three eject holes at the top which when lit score specials. A bank of three drop targets at the top left awards both scores and double bonuses. And an eject hole at the top right allows players to collect bonus buildups.

A spinning target awards 100 or 1000 when lit, and a drop target bank of four on the middle left spells WILD FYRE which lights the extra ball return lane for WILD and the special return lane for FYRE.

Bright colors accentuate the backglass and bring to life an action-packed backglass that features a chariot race from ancient Rome.



# 'Claremont' and 'Fiesta'

Rowe International has introduced two new R-83 phonograph models, the *Claremont* and *Fiesta*, 200-selection jukeboxes.

A powerful new amplifier in both models offers 125 watts of power, enough power to push deep, rich bass notes through the R-83's speakers and even optional extensions.

These Rowe phonographs also offer the Memorec computer which keeps tally of every time a record is selected, and the number of selections made.

An added play incentive is the Rowe *Playmaker* device which can be set to play a random selection after a pre-determined period of no-play, calling attention to the jukebox and stimulating additional play.

The jukebox can be serviced from the front. The memory unit incorporates both the DC converter and battery pack, thus eliminating a separate unit.

Options on the *Fiesta* and *Claremont* include the WRD solid state wallbox, monitor burglar alarm, dollar bill acceptor, extension speakers, plug-in paging system, remote volume control and cancel.

# Playfield Cleaner

CP-100 is a new cleaner and polish from Gemini Chemical Company for pinball playfields and rubbers which cleans and polishes in a single step.

It is designed to rub out and impart a high gloss to the playing surface while it cleans away dirt.

CP-100 contains a blend of silicones, waxes, and cleaners, but contains no harsh abrasives which can scratch surfaces. It contains no water.

The game can also be used on foosball tables.

CP-100 comes in eight-ounce plastic bottles from Gemini Chemical or from selected distributors.



## Space Age Pinball

Atari, a Sunnyvale, California games manufacturer, has introduced a new four-player, wide-body pinball game called *Space Riders*.

The game is based on a futuristic space cycle race theme and features three captive ball drop targets. "Bike City" rollover lanes offer players a shot at scoring a double or triple bonus with carryover memory to retain the playfield's status on subsequent balls.

The game also includes two spinner lanes, kickout holes, thumper bumpers, and star rollovers for intense action.

*Space Riders'* graphics include a mirrored backglass with digital display and space age electronic score sounds.

The game has sixteen coin/credit levels, can be adjusted for three- or five-ball play, with optional match credit, and varying special levels and awards.

## Plugging the Nickel

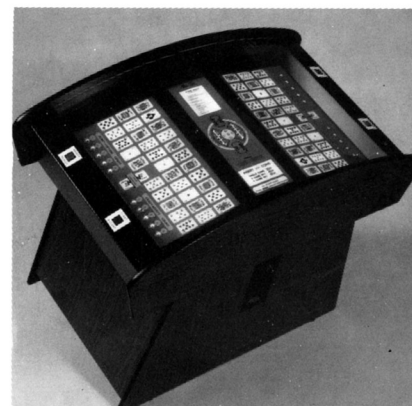
*Dead Eye*, the latest from Meadows Games, is now in full production.

The video game, designed for one to four players, is based on the shooting theme. Players compete for high scores, and the game has an operator-controlled extended play feature.

After the player pushes the Flip Coin button, the player tries to shoot a coin and keep it in the air while skillfully controlling the Dead Eye control and directing the coin into targets on the screen.

The player must also keep a "dead eye" on randomly-appearing targets that award high scores. The player's scoring ends when the coin falls to the ground. The game has an operator-controlled extended play feature.

The game comes with fourteen distinct sounds.



## Electronic Card Play

Zila Corp. of Santa Ana, California is now manufacturing the *Ace-Hi* cocktail table card game that was shown at last year's A.M.O.A. Show.

According to Zila President David Wreford-Howard, the game, which was developed in Australia, aims "to recapture the essential simplicity of the original *Pong*, but with the addition of chance rather than just being a game comprised only of skill."

Wreford-Howard said that the operator will not have to take the game off location if something goes wrong. Should a fault occur, the particular module can be replaced on site since there are only three different electronic modules in the cabinet shell and they are retained by wing nuts.

The electronics can be stripped and replaced without any tools.



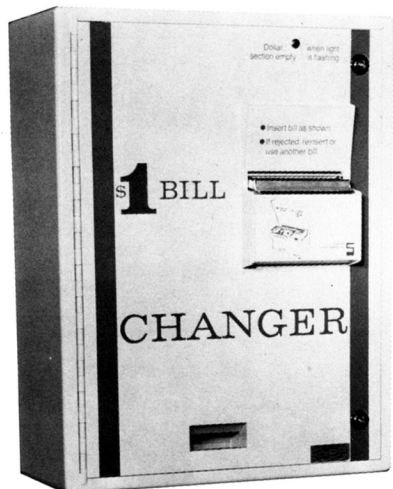
# Change Maker

Security is the key feature of a new Series 4602B compact, economy dollar bill changer now available through Standard Change-Makers, Inc. of Indianapolis.

The 4602B is designed with a double lock for twice the safety and security of the other economy bill changer, the Series 4002B. Both case-hardened steel locks are UL-approved. The changer includes Standard's use-proven maximum security steel cabinetry; a fast, dependable bill verifier; Standard's patented solenoid dispensing mechanism and 60-second magazine loading.

The 4602B is economical, too. It changes up to 220 dollar bills and is available in two different models; one returning four quarters, the other returning three quarters, two dimes and one nickel.

The cabinet, which measures only 30½ by 23 5/8 by 9¾ inches, has a beige and cocoa brown finish and can be built into a wall or mounted on a wall, stand, or post. The relatively small size and rugged construction of the 4602B make it adaptable to a wide variety of locations.



# Disco Juke

A "new look" feature highlights the Seeburg *Disco-160* cabinetry design. Brightly-illuminated graphics, silvered chrome, and glass combine to enhance the superb drama of *Disco-160* sculptured cylindrical shape.

Added visual excitement is generated by the *Disco-160* "Cupolium Sphere," a new see-through theater showcase that lets customers see the record mechanism in action.

A new eight-digit illuminated microcomputer display panel communicates to the customer the three-digit number of the record the customer is playing, the three-digit number of the record being played, and the two-digit number that indicates the amount of credits the customer has acquired for future play.

Seeburg's memory bank allows operators to determine the exact amount of money deposited since the last collection check, the cumulative amount of money deposited since the date of phonograph installation, and the exact number of each denomination of coins, nickels, dimes, quarters, and half dollars, also the number of dollar bills deposited during the collection period.

# As the Puck Shuffles

Midway Manufacturing is currently in full production with its new stand-up video game, *Shuffleboard*.

*Shuffleboard* is a one- or two-player game that features two different shuffleboard games—table shuffleboard or cruise shuffleboard.

The sounds of the pucks moving up the screen duplicates that of the pucks gliding on a wooden surface in the play of an actual game, and the sound of pucks colliding is realistic too.

Player control is accomplished with a 4½-inch free rolling ball set in the console.

When the game is being played by one person, the computer plays the darker pucks.

The game is packaged in a wood-grained cabinet and has a built-in Rom-Ram tester.



# Pinball for Six

Announcing volume delivery of a new flipper-type pinball game, designed for play for one to six players, Paul Calamari, sales manager of Bally, pointed out that successful six-player flexibility became possible only with the perfection of electronic pinball technology.

"A demand for a six-player game has long existed," Calamari said. "However, six-player design was not practical in electro-mechanical technology. Now electronics permits us to produce a six-player game. The six factor in the new game," Calamari continued, "is strongly emphasized in the name of the game—*The Six Million Dollar Man*<sup>®</sup> of television fame. The star of the television series is, in turn, utilized to identify an important scoring feature—Bionic<sup>®</sup> Power Score—which is an important key to specials and fast bonus build-up, adds a giant 50,000 points to total scores. This power score also opens the free ball gate, which has not appeared on Bally games for some time and will be welcomed by players.

Another popular feature, revived in the new game is the Play-More Post, which closes the flipper gap, as a result of certain skill shots.

The power score is subject to Bally's memory and recall system.

Other specials are scored by extra active drop targets, which are also keys to extra balls and light the spinner gate to multiply spin-value by 100—from 10 to 1,000 when lit.

Specials may also be lit in the last inch of play by ball exiting throughout lanes with special light lit by ball shot in kickout hole.

The kickout hole is also a key to operation of the Play-More Post and a key to multiplied bonus, 2X, 3X, or 5X.

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# Bowled Over

Nine innovative electronic sounds and the unique "800" game will spark player excitement and increased profits on United's new six-player solid state shuffle alley *Aristocrat*, in production at the Williams Electronics, Inc. Chicago plant.

Williams, known industry-wide for its innovative electronic sounds systems, now brings the acclaimed sounds to the shuffle alley. *Aristocrat* has sound effects for the pins falling, strikes, spares, blows, startup, game over and other action, all designed to attract player interest and increase competitiveness.

The new "800" game relies on *Aristocrat's* unique individual player memory. Strikes thrown when the flashing lights are red produce extra throws and multiple points, all based on the number of strikes each player has accumulated in the game. Points up to 800 may be scored for high-scoring play and added competition.

Four additional challenging games also are available, including flash, strike 90, roto, and regulation. *Aristocrat* also is highlighted with a "high score to date" feature on regulation play and rapid digital scoring.

*Aristocrat's* solid state boards are interchangeable with all of the Williams' solid state pinball games components. The solid state components are located behind the easy-to-handle, flip-down backboard for convenient accessibility.

Recommended coin combination is 25 cents; other coin combinations are available. *Aristocrat's* light weight (390 pounds) enables quick, easy installation. The game's dimensions are 2½ feet wide by 8½ feet long.

# Birdman of Pinball

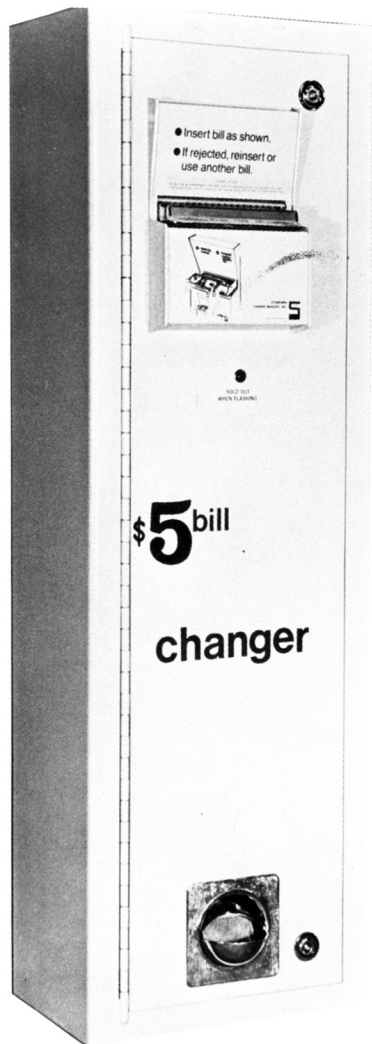
Williams Electronics, Inc. has introduced a new era in eye-catching pinball graphics with the solid state flipper *Phoenix*, now in production.

The dramatic visuals—accented by rich colors, intricate design, and unique backglass and playfield theme—were created to further expand the total pinball experience for players everywhere and, in turn, spark participation, explained Williams Marketing Manager Ron Crouse.

*Phoenix* is the first flipper to feature the creative talent of new Williams in-house artist Constantino Mitchell. Mitchell combined expert color depth, meticulous design and details and the fiery theme of the *Phoenix*—a half-man, half-bird figure from ancient Egyptian mythology—to produce both a highly-visible and beautiful game.

*Phoenix* also incorporates Williams' dual sounds system which enables an operator to select either echoes and bleeps or musical tones sounds, all triggered by the action on the playfield.

The game's unique "Blazeway" ramp provides numerous scoring opportunities for the player, including bonus points and a bonus multiplier which reaches five times. The spinning target and drop targets on *Phoenix* add additional points and bonuses which can reach the 145,000 point-level for super high-scoring excitement.



# Bill Changer

Standard Change-Makers, Inc. of Indianapolis has introduced a new version of its Series 7103 wall-mounted, hopper-load Bill Changer to change \$5 bills. The changer has one hopper holding 2,640 quarters and provides 132 vends of 20 quarters each.

With hopper-loading, the changer is filled by simply pouring the coins directly from the bag into the hopper. Once in the hopper, the coins are channeled down through the mechanism by use of gentle magnetic vibration. There are no belts or motors to wear out or break down and the system eliminates problems caused by bent or mutilated coins.

The Series 7103 maximum security cabinet is 48 inches high, 15 inches wide and 9 $\frac{3}{4}$  inches deep. It is built of heavy gauge steel and has two case-hardened, UL-approved locks. The cabinet can be mounted to a wall, stand or post. There are six mounting holes conveniently located in the back of the cabinet for mounting purposes. Standard finish is an attractive, long-lasting beige paint.

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# The 19th annual international Wurlitzer distributors meeting

By Ralph C. Lally II

Representatives from 15 different countries (43 distributorships) were on hand October 2 and 3 for Deutsch Wurlitzer's 19th annual international distributors meeting.

Traditionally, the Wurlitzer gathering is moved from country to country each year; and, keeping with that tradition, the meeting this year was held at the Berlin Hilton Hotel in West Berlin. There was an unseasonable cool spell in the air, but nevertheless Wurlitzer's guests were treated warmly.

Following a continental breakfast, the first day's meeting began with a welcoming address delivered in several languages by Deutsch Wurlitzer's General Manager Wilhelm Foelkel.

Wurlitzer President Bill Hurleman then delivered a welcoming address of his own, part in English, part in German. In his remarks, he congratulated Wurlitzer's family of distributors on an excellent marketing effort over the past year and pointed out that sales were at a record level.

He concluded his remarks with a startling statement concerning an alleged offer from Louis Nicasastro of

XCOR International, Inc. to buy Wurlitzer. Hurleman told the audience that Wurlitzer is suing XCOR and Nicasastro for at least \$10 million for allegedly violating federal anti-trust and securities laws (for further information, see the related story in the "Manufacturing" news section of this issue).

Wurlitzer's export manager Klaus Telghder followed Hurleman and made a report on the growing market for music and vending equipment. He pointed out that phonographs and cigarette machines were selling extremely well, and he reasserted the company's dedication to providing reliable equipment that was flexible enough to accommodate any location.

The distributors were then shown Wurlitzer's new line of phonographs for the coming year. In all, there were six different models (Deutsch Wurlitzer prides itself on offering the largest line of phonographs). While the basic cabinet style of the jukeboxes remains the same, the new line did sport a number of cosmetic and color changes.

Among the new phonograph

features that were introduced at this meeting were a fully microprocessor-controlled 200-selection phonograph and a unique microphone kit option.

The new microphone kit is simply not another paging device, it was pointed out, although it could be used for that purpose. The optional microphone package was designed primarily so that customers could actually sing along with the records being played on the phonograph. This idea, it was noted, originated in Japan a little over a year ago and has met with a great deal of success over there.

The second day of the meeting was reserved for special individual meetings with distributors. After all the business was taken care of, each guest was given a souvenir gift and a warm farewell.

Among those from the United States who were on hand for the meeting were C.B. Ross, Wurlitzer's sales and service manager; Harold Kaufman of Bay Coin Distributors in Brooklyn, New York; and Pat Bilotta of Bilotta Distributing Corp. in Newark, New York.





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# Something Borrowed, Something New

By Ralph C. Lally II



Zaccaria's first arcade piece *Moto Cross* may be at the A.M.O.A. Show.

Italy's national association of amusement machine operators (membership—2500) staged its seventh annual E.N.A.D.A. exposition at the Plazzo Dei Congressi in Rome October 4-7.

The four-day event, which included 48 Italian manufacturers and distributors, is unlike shows such as the A.M.O.A. or A.T.E. in that it draws little international attention.

While we didn't see any familiar faces from the United States at the show, we did notice an abundance of American equipment on display. In fact, virtually all U.S. manufacturers were represented at the showing.

The Wednesday-through-Saturday format provided ample time to see all the exhibits (exhibit hours ran daily from 9:30 a.m. to 7:30 p.m.).

The attendance was predominantly Italian and was considered a large turnout by show organizers.

Most of the equipment on display was of U.S. vintage and consisted mainly of games and phonographs already on the market in the United States; so there were no surprises in that respect. The Italian manufacturers, however, did provide us with a few surprises. Most notable were the astonishing number of Italian copies and variations of successful American-made machines.

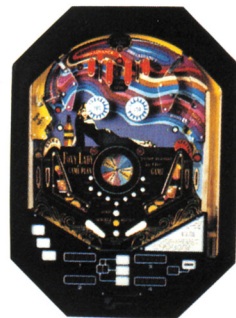
The game that was copied the most was Atari's *Breakout*, the only real difference usually being in the cabinet graphics and, of course, the names. On every game, one found himself playing *Breakout* in its standard format, but most of the games had an added feature that allowed the player to select one of nine other ways to play the game.

Most of the selectable variations consisted of a simple rearrangement

of the brick wall. In one mode every other brick wall would be blacked out making it easier to knock them all down. In another mode a gap or several gaps would be left between rows of bricks allowing the player to break through on the other side without actually knocking a hole through the wall. In all, there were ten different ways a player could choose to play the game. There was another Italian-made video game that strongly resembled Atari's *Sprint 2*, even down to the graphics.

Not all the Italian-made games were copies and variations, however. We did notice a couple of seemingly original video pieces. One was a two-player boxing game where players slugged it out with each other on the video screen. The game controls were handles that were designed to look like boxing gloves, and scoring was based on the

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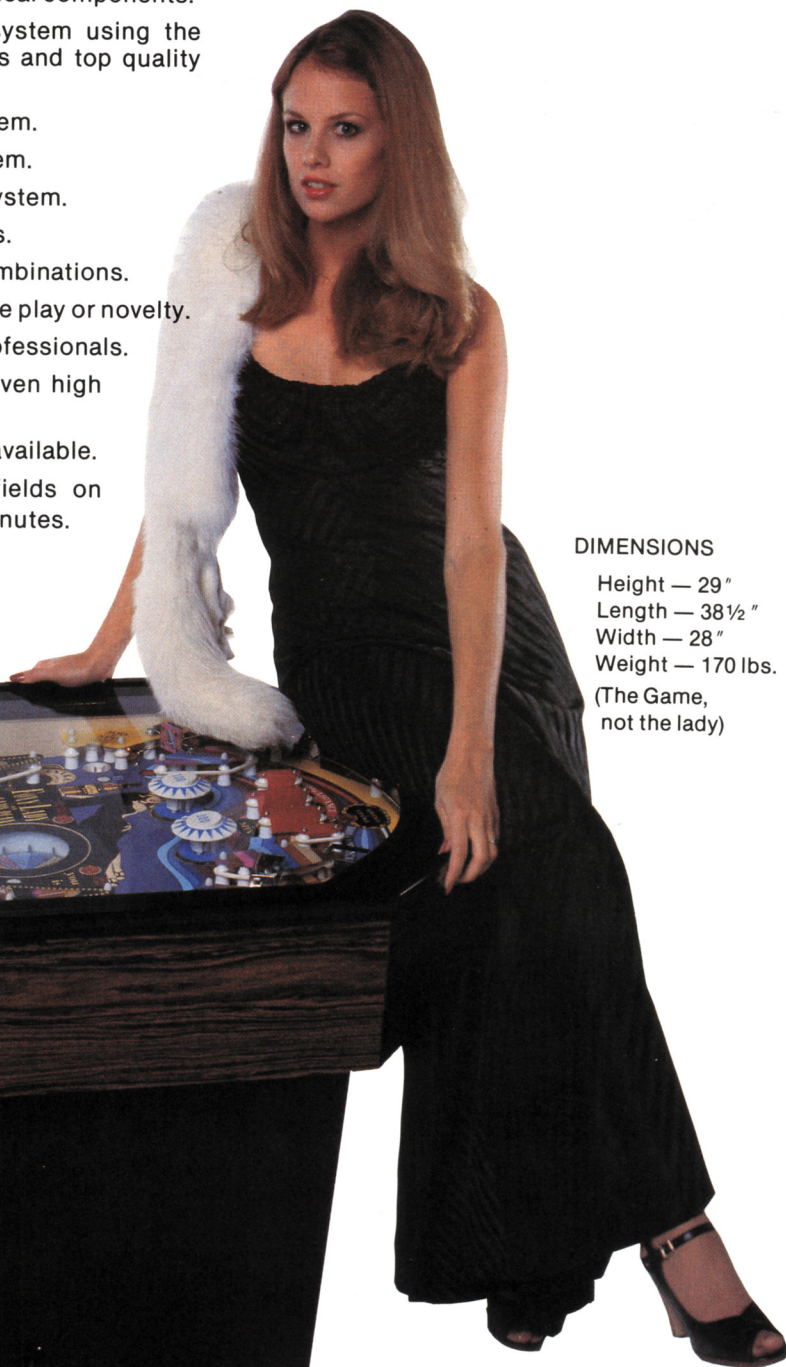
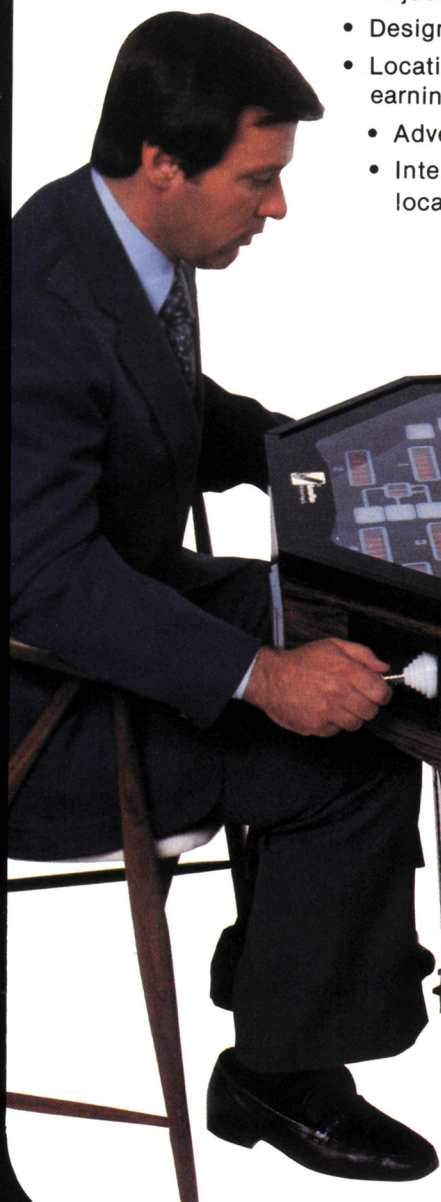


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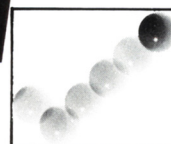
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number of knockdowns. While the idea was original, the action left much to be desired. In some respects, the game could be likened to P.S.E.'s *Knights in Armor*, which fizzled quickly after its release.

Despite the copies and variations, we saw three Italian-made games that did show some promise. One of these was a video game that was a sort of cross between Ramtek's *Clean Sweep* and Atari's *Breakout*. Essentially it could be called a video pinball game, and that in itself isn't unique. But what was promising about the game was its incentive feature. On that particular game, whoever scored the highest total for the day was entitled to write his name out electronically on the bottom of the screen. This was accomplished each time the high score for the day had been beaten. A small keyboard located on the instruction panel was used to do the job. We would not be surprised to see this ingenious incentive device included on future American-made machines. After all, all is fair in love, war, and the amusement machine business.

Zaccaria, Italy's foremost pinball manufacturer, introduced its first arcade piece at the E.N.A.D.A. show. The game called *Moto Cross* consists of an actual full-size



Model Racing's *Dynamite Joe* target game.

motorcycle enclosed in a three-foot high metal screen. Large metal rollers located underneath each wheel provided the sensation of motion over the race track. In front of the player was a target that moved

randomly from side to side. A photo-electric cell on the target and front wheel fender of the motorcycle registers points as long as contact is not broken. Although *Moto Cross* was an exciting game and much like racing a motorcycle, the size of the piece (five feet by seven feet) will make it only feasible for the larger arcades and amusement parks.

Model Racing, one of Italy's more prominent game manufacturers, released a game at the show called *Dynamite Joe*. It is a free-standing target game not unlike Namco's *Shoot Away* in its physical appearance. *Dynamite Joe* consists of a large target screen that stands approximately 6½ feet high and 5½ feet wide. The player stands at a separate station (about eight to ten feet in front of the screen), where the rifle is mounted when not in use. The object of the game is to fire at targets projected onto the screen. The objects range from tin cans, glass bottles, and sticks of dynamite. The visual effects and sound effects of *Dynamite Joe* are far superior to any game of this type and should prove to be an excellent arcade piece but, once again, because of the space requirements, it will be suitable only for the larger arcades and amusement parks.

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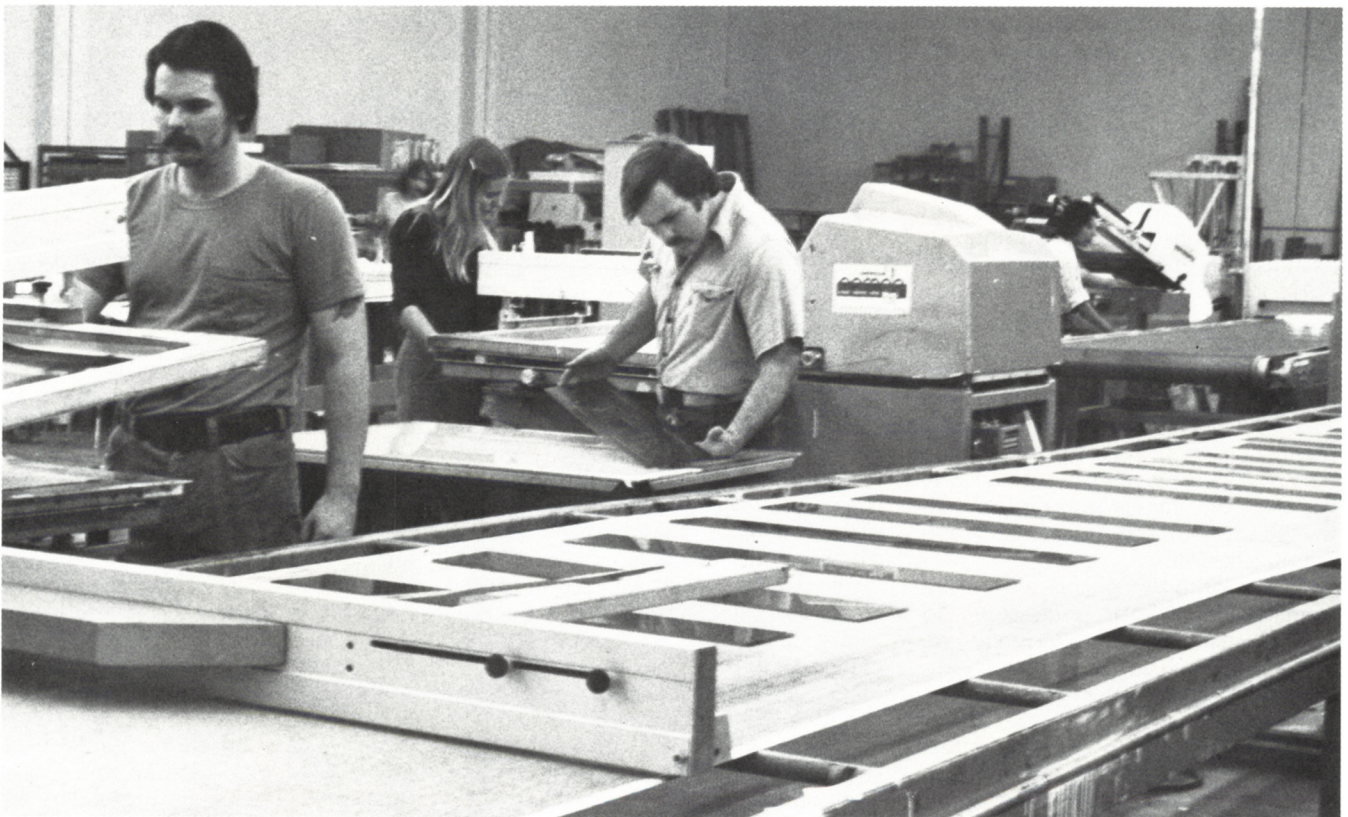
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# Silkscreening comes out of the garage and into the video space age

By Mary Claire Blakeman



*Press operators screen and inspect the plexiglass header panels. The parts travel on conveyor belts through dryers, enabling the graphics to dry dust-free within sixty seconds.*

With the same burst of technology that created the Silicon Valley and transported video games from fantasyland into reality, R&N Silkscreening has taken the old-fashioned craft of hand screening game graphics out of the garage workshop and into the space age.

Pieces of artwork are plucked from printers by the large arm of a machine which deposits them onto conveyor belts where they are

whisked into a dryer, all in a matter of seconds. The dryer, specially designed by R&N's owner, Bob Willis, can dry sheets of graphics in a minute or two instead of the six or seven hours which used to be standard.

"When I started out, every operation we have here was done by hand," Willis says. He began silkscreening 13 years ago at the age of 18.

"Screen printing is traditionally a

garage operation, dimly lit, sometimes with a dirt floor," he says. "There's one operation we know of which is done in a barn which is incredible because of the dust factor. We don't have that problem, of course, because of our cement floor."

Realizing that hand screening could not meet the needs of the burgeoning game business, Willis decided to find the necessary

equipment, or, when he couldn't find what he was looking for, he designed what he needed. "One year I flew to Chicago five times to investigate equipment," he recalls. "There are several pieces that we designed and had manufactured ourselves. We made the investment to get the equipment to do the job properly."

That investment in automation has cost almost \$400,000 since the San Jose, California company opened for business in 1972, but the outlay in equipment has been justified by a production demand reaching almost \$2 million annually. Using equipment geared specifically for the coin-operated amusement business, R&N creates graphics for pinball playboards, jukeboxes, and slot machines as well as video games.

One of the most essential elements of the company's automation is its enclosed dryer because the standard method of drying screens by hanging them from racks allows dust to settle in the design. "Our dryer eliminates dust and works in sixty seconds," Willis says, "this enables us to run multi-color jobs at the same time."

Machines play an important role at R&N; however, concern for the human worker is equally important. A 26-foot high ceiling allows for ventilation of fumes from screening materials in the spacious production area which is lit with 100 candle-watt power. "We're very pro-OSHA here," Willis says referring to the way the company meets standards set by the Occupational Safety and Health Administration.

"I've worked in places where the fumes could kill you," Willis says. "In our shop there are virtually no fumes, because I hope to be able to look these guys in the eye ten years from now."

Once, a pregnant worker expressed concern about the effect of fumes on her unborn child, and Willis suggested using the OSHA test for air quality. "The air tested out okay, and she was able to work until the last two weeks of her pregnancy," he remembers.

The importance of a well-ventilated building which can house the ever-growing business has put R&N in the market for a 52,000-square-foot building which the company plans to buy in the near future. As the corporation has expanded, it has changed quarters three times—each time moving to a larger building than the 1,500 square foot shop where it all started.

It was six years ago that Pete



*Bob Willis, president of R&N, says that security is a vital part of their operation. His employees have to sign disclosure agreements.*

Kauffman, president of Exidy, Inc. came to Willis and asked if he could make a multi-color plexiglass for his game. "That was our first opportunity," Willis says, "After that, the other game manufacturers started coming to us."

To keep pace with the increased business, Willis soon inducted his wife Nancy into the company and then got his brothers, Dave, Mark, and Steve in on the action also. Currently, R&N employs 38 people in its 16-hour daily production schedule. "If we go to a graveyard shift, we'll add three or four more printers," Willis says.

There was a time, however, when he and his brothers worked almost around the clock themselves. "At one time, my brothers and I worked seven days a week until four in the morning," he says. "Then, we'd do like in the army where you sleep for an hour, get up and have breakfast and then be back to work for 8 a.m." Now that the pressures of a fledgling business have subsided somewhat, Willis says that he's not a "workaholic" and enjoys coaching a little league baseball team or relaxing with his wife and two sons.

But in the early days, he recalls, "We literally worked 20 hours a day sometimes, because it's most important to me to deliver what we promise."

In his emphasis on delivery of the product, Willis reveals part of his secret for success: "The game business is very competitive, and a buyer is only interested in three things: delivery, cost, and quality. I've built my business around that."

Another cornerstone of the business is providing the customer with a complete graphic service and a finished product. "We're a 100 percent in-house facility; so we don't have to send out for everything," Willis says. "That's extremely important in the game industry because of the secrecy factor."

"We're obligated to make sure nobody sees another's game," he adds. "We could give an analysis of the game industry by the orders we get, but if someone calls and asks, 'How is such and such a game doing?', I just say, 'Why don't you call the manufacturer and ask them.'"

To keep the wraps on games handled by R&N, employees are required to sign a disclosure agreement and strict rules govern access to the production area.

Willis also points out that having a totally in-house service aids his game industry clients in dealing with another critical business element: time. R&N can produce graphics for 6,000 pieces of equipment in seven working days; and in rush periods,





*Art Director Russell Nelson details the finished art for a game. All segments necessary to the design and preparation of artwork is kept in-house through R&N's full-service art and camera department.*

such as before the A.M.O.A. show, production can reach even higher levels.

Several pieces of artwork are created for each individual game piece depending on play action and game design. For video equipment, the "header plex" (the part at the top of the game which displays its name), and the "tube plex" (the part which fits around the exterior of the picture tube), are printed on plexiglass ranging in thickness from 1/8-inch to 1/4-inch. These parts are often clear in some areas so that lights inside the game can shine through.

The control panel and side panel graphics can be screened onto the cabinet itself, or, increasingly at R&N, customers are opting for pressure-sensitive labels which have been imprinted with control instructions and cabinet graphics. Finally, the interior graphics and the bezel which fits around the interior of the tube are screened on cardboard stock.

A typical transaction with R&N begins when a manufacturer calls in with a new game, and describes its play action. Art Director Russell Nelson then creates three or four renderings for the client's approval; or, if the company has its own art department, R&N works with them to develop a choice of graphics.

With an expertise in interior

graphics and die-cutting, Sales Director Thomas Harlan also assists the client in designing the new game. Once the graphics are chosen, a prototype is created, and if the game tests successfully in the field, R&N begins screening the graphics. "From the time of the first call to the prototype can take five to seven working days," Willis says.

Designing for video games presents a unique artistic problem for Nelson who has a degree in Fine Arts from San Diego State. "I like to make things fit into the "square donut" (the video game tube)," he says. "It's a challenge."

Another challenge for the silkscreen company is to anticipate design problems before going into production. "We try to trouble-shoot as many things as we can," Willis says. "For instance, if we know the "header plex" is 23 7/8 inches, and a guy comes in and says the "tube plex" is 24 7/8 inches, then we point this out because usually the "tube" and the "header plex" are the same size."

An innovative product created by R&N is helping to solve another game industry problem—damage to exterior graphics on a machine. "One of our hottest recent things is the R&N Tufskin which is a graphic printed on pressure sensitive material that is used for the control panel and

the side panels," Willis explains. "If it's ruined, you don't have to stop the game. You can take the control panel off and in a day or two we can mail out a new one, instead of waiting three weeks to get the game back in operation.

"It used to be that the silkscreening was done right on the actual metal panel of the game, but it's virtually impossible to re-silkscreen it once that's done."

If the outside graphics are dirtied or scratched or if the machine gets dented, the pressure sensitive designs can be removed and replaced by a new set. "Or, suppose in a year from now, a guy wants to sell the game?" Willis asks, "He can stick on a new side panel and it looks like a new game."

Also, the pressure sensitive labels allow for easier retooling of leftover inventory from unsuccessful games.

One problem R&N has not been able to solve through technology involves the common occurrence of two different manufacturers picking the same name for their new game. "When a guy comes in with a game and a name—that's his game," Willis says. "If someone else comes in with the same name, all I can do is diplomatically tell them, 'I don't advise you to use that name'."

"I have to go with the guy who shows up with the artwork first. That's the only way I can handle it. All I can do is advise, ethically I can't do anything else."

To remedy the situation, Willis suggests finding an ombudsman or third party person who could not benefit from the business, to act as a clearinghouse for new names. "I would like to see a joint effort by an association of manufacturers to eliminate this problem," Willis adds.

The other major hurdle manufacturers must face in designing new games is finding an overall balance between the play action and graphics. "For most manufacturers, the hardest part is getting the whole package together; making sure the graphics are well coordinated with the game," Willis says.

It is in achieving this coordination that graphics play their most important role in the game industry. One of the multitude of theories on what makes a game successful holds that it's the graphics that sell a game.

As Bob Willis sees it: "It takes good graphics to get a person over to the game to begin with, but it takes a good game to have them put that second quarter in."

# Some things to consider before going the arcade 'route'

By Gene Beley

So you *think* you want to own an electronic game center? What is the next step?

Keep thinking.

Think Big, but be aware of the risks. If you're new to the coin-op industry, you're going to have to spend more time and effort researching than veterans who have absorbed experience into their bloodstream. Their battle wounds will better prepare them to decide if an electronic game center is a wise business advancement.

Since there are no books in the libraries on the subject, *PLAY METER* constantly gets asked questions like "How do you pick a good location for a game center?" "How do you arrange financing?" "How do you negotiate a lease?" "What is a fair amount of rent and a damage deposit?" "Should I have carpeting?" "What about advertising, expenses, and salaries?"

With this and subsequent chapters, I would like to utilize my personal experience and that of other operators to compile some guidelines to those questions. I personally believe the electronic game centers, though glamorous looking to outsiders, are the riskiest segment of the industry. So, first, you should ask yourself "Why do I want a game center?"

In the early 1970s, I began establishing a then-new-concept of electronic game rooms in bowling centers. This format seemed right for the times, as most bowling centers were experiencing a decline in billiard rooms' revenues. Thus this became my leverage to obtain contracts with major bowling centers in the Los Angeles area.

On a very limited budget, usually with student artists, I assisted in

designing modern game rooms from converted billiard rooms. With basically only the idea, advanced for its time, and a lot of motivation, I somehow managed to compete well against the largest vendors, obtain financing into six figures, and rode through the boom of (1) seeing

pinballs legalized in Los Angeles; (2) video machines created and marketed.

I have also felt the pain of losing everything almost overnight when two of the bowling centers were sold to a large chain-operator, and a third center accepted a monetary offer to



sign a contract with a competing vendor.

Few operators will tell you of their failures; yet that is where lies the most knowledge to be gained, to prevent your making the same mistakes! As a result of my own experiences, rather than operating 20-30 games in each location, I now prefer to spread out the risks and operate 1-4 games (table games) in leading restaurants. Although the total number equals the number in a game center, the operational risk is much less, vandalism is down to nothing, no employees are required, and I have gained enough free time to initiate another futuristic project—elevating the world of amusement games into walking, talking robots.

Thus, by example, I have shown why I went the arcade route; now you must answer your own question and make sure it will accomplish goals that can't otherwise be accomplished by other means. If you are new to the industry, I urge you first to go buy one game and place it in a street location, or even move it around to various locations to test the differences between a bar, hot dog stand, skating rink, bowl, or restaurant, for six months to one year while you are doing your research on the electronic amusement centers.

I've long advocated that opening a large game center without previous experience is like opening a supermarket without any previous experience in the grocery industry. Critics will point to Craig Singer, president, Nickels 'n' Dimes, Dallas, Texas, who proved he not only could open an electronic amusement center without any previous experience, but went on to forge the second largest chain of them catering to shopping malls. His success has been rooted in a solid business background, proper timing, persistence, willingness to work hard, and a reputation for outstanding performance. However, someone with his equal attributes would have a harder time duplicating his triumphs because that particular market has matured considerably and began to rely heavily on established, proven coin-operators who have specialized in that market.

In continuing this introductory overview, economics today make operating a game center even more difficult than previously. Prices of machines have been steadily rising (despite the fact the electronic games cost manufacturers less to build); the minimum wages are now guaranteed to increase; and the same is true of rents, gasoline, and your own living costs.

The factor most new people to the

industry don't calculate is the *fad factor*. Many distributors won't tell a potential game center owner "Our machines may last mechanically for five or even six years, with good treatment, but they may quit earning after six months in that game center location you're considering."

If you're thinking about quitting a good job to open a game center because you've seen for yourself how an operator collected \$500, or a \$1,000 week or more, keep your steady job while getting started in the coin-op business, because you'll learn why your \$200 a week equals at least \$400 a week.

In fact, an operator with one game center grossing \$1,000 a week may not be living on much more than \$200 a week, due to payments on all those attractive new machines. Your job's regular pay check may also help tide you over when the fad factor begins to take hold.

What is the fad factor?

If more than 40 percent of your customers are under 21 years of age, after you're open about three months, you'll start hearing questions like "When are you going to get some new machines?" The first time a kid asks you that, you break out in a cold sweat, as you think "Jeez, I've got \$60,000 invested in new machines now (or I'm committed to \$50,000 more in payments for these machines in the next 21 months).

"What's wrong with the machines I've got?" you ask.

"Oh, nothing," the kid answers, "we're just tired of playing the same 'old' machines every day."

The Fad Factor has sucked many neighborhood arcades down the drain faster than Drano. People with great intentions about providing an ideal social outlet for young people in the area have lost their life savings in less than one year.

At that end of the experience, they also learn about the depreciation factor. Unlike real estate, which seldom, if ever, goes down in value, each game parcel has depreciated as much as 50 percent in the first year. The majority of games will depreciate as much as 90 percent in the first two years.

The wisest answer, in my opinion, is to find a location which has a lot of transient traffic—customers who don't live in the area. This narrows your choices down to large shopping malls that attract shoppers from a large geographic area, or tourist attractions. Again, the latter offers the most opportunity for now to newcomers. In the next issue of *PLAY METER*, we will cover the factors which will influence your choosing an arcade location.

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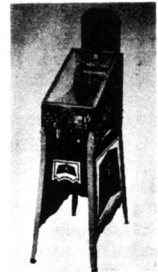
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# How a trade association can help you

By Rick Krepela

Membership in trade associations, and other professional organizations can be extremely rewarding if you take the trouble to avail yourself of just a fraction of the services offered.

Perhaps you are one of the estimated four million businessmen who already have joined a national or local trade group. If you joined out of the desire of "belonging," ask yourself if you are really getting your money's worth.

Your membership can be a valuable business asset. It matters not if the group is small in size with a minimal staff, or with thousands of members and a large staff. You will benefit if you use any or all of the ways outlined to get the most from your membership dollar, whether it costs you 10 dollars or thousands per year.

## Center of Information

Your trade association has the overall picture of your industry. It collects and disseminates business facts pertaining to its membership; this exchange of business information is a primary function of any association.

Learning how others in your line of work handle problems pertaining to purchases, employees, customer relations and so on can give you ideas on how to improve your own business. This exchange—and it must be a swapping of pointers to be truly effective—sharpens your business sense and makes you aware of what is good or bad in your own methods.

Passing a business tip on to your trade association does not give your competition an unfair edge...instead it helps your entire industry. The least effective associations are those where the membership sits back and passively listens to a stream of platitudes issuing from headquarters. By contrast, the most active and effective associations are usually

those where the membership participates vigorously in a "give and take" of industry information.

## Government relations

Few individuals can keep up with the changing laws and regulations emanating from local, state, and federal governments. A trade association sifts through the maze of government dictates, passing on those pertinent to you. Large trade groups have professional legal staffs to report and interpret new legislation. Often they press for, suggest, or support proposed regulations and legislation. An example of this is, of course, the A. M. O. A.'s landable role in representing operators in the proceedings surrounding the jukebox copyright law.

On the local level a single member may be appointed to go to the town hall and check on the status of a new tax ordinance. In either case the function is the same, and the member who receives and uses this information is miles ahead of a competitor who does not belong to the association.

## Public relations

Your association builds good will for your business.

In a very real sense your association's public relations effort represents your business. By laying the basic, institutional-type groundwork for your industry, this function of an association makes your own advertising that much more effective.

Associations vary greatly in their programs and effectiveness on this point. If your group has an active public relations schedule, it is in your own best interest to support it. If it has none, then it might be a good idea to try to get one started.

## Business statistics

An association gleans through all sorts of dull statistical data to extract those figures of interest to you. It will

help you to know what percentage of the population is of a certain age bracket; what teenage markets exist and teen buying power; what is the current vogue in a specific area of the country, etc.

A trade association can ferret out and classify statistics of this type with greater ease than an individual.

## Labor relations

Many associations act as a clearing house for general information regarding industry-wide labor practices. Salary levels, job classifications, hours worked and vacations granted are types of general knowledge you need to know about your industry to stay competitive. Are pension plans common? Is there pressure for them? What are the new fringe benefits being sought by labor? You need to know where your industry stands on such vital points in order to determine your own course of action.

## Business ethics

Virtually every trade association sets some standards for what is considered "fair" and "unfair" in the particular industry. These ethical dictates may range from a formal code of good practice or ethics, to a statement in the by-laws of a local merchant's group. The self-policing wards off government interference and breeds confidence for consumers.

Other typical codes spell out bidding practices, caution against defaming competitors, set up advertising guidelines, and set up safeguards against collusion in fixing prices.

The ethical standards set by you through your membership in an organization provides a rule of thumb for all business firms in your field.

## Uniform accounting

Most associations prescribe preferred methods of accounting, in-

ventory recordkeeping, and cost analyses. Not only do these standards help simplify bookkeeping and aid in keeping your methods in line with those acceptable to tax officials, they also aid in determining your position in relation to the rest of the industry.

If for example, you learn others in your industry have a labor/materials cost ratio of three to one, you can compare this to your own figures as furnished by your accountant.

Where members within an industry are to have meaningful information which can provide a comparison gauge, all the members must speak the same language. Trade associations help set the standards for these accounting techniques so that the information has full value.

### Meetings and conventions

Aside from the purely social aspects of getting to know others in your line of work, the meetings and conventions your association schedules give a forum to those who have something important to say to membership. It might be a government official speaking about new legislation, or a researcher discussing a new product. Whatever the subject, it is pertinent to you to have a question-and-answer period to permit active participation by membership for clarification.

Such conventions are usually combined with trade shows where manufacturers or suppliers display new products. It gives you a chance to meet with factory representatives and ask direct questions, or to meet with potential customers. No other form of association actively gives the individual member a "feel" for his industry as does attendance at meetings or conventions. If your association did nothing else but bring you and your fellow businessmen together for a free-wheeling discussion of common interests, your membership would probably be worth every penny.

If you are paying membership dues, you are likely receiving most of these *basic* services. Whether or not you use them is another matter. If you don't attend meetings, never "swap" business tips with others, and consider your membership check as simply a "deductible item," then the chances are that you are not getting your money's worth.

Worse yet, you are operating in a vacuum with no way to tell whether the conditions you face are local or national, whether a recent sales spurt was due to an industry-wide increase or the result of some special sales or advertising technique you tried.

Actually, a small businessman

such as you needs association membership more than does the giant corporation. Many large concerns maintain research and public relations staffs which, in part, duplicate some of the work done by a trade association. Yet even the largest companies belong to trade groups, often they support a variety of groups which reflects the diversity of products or services they offer.

And rather than stifling competition, the association encourages it by assuring the business health of each member.

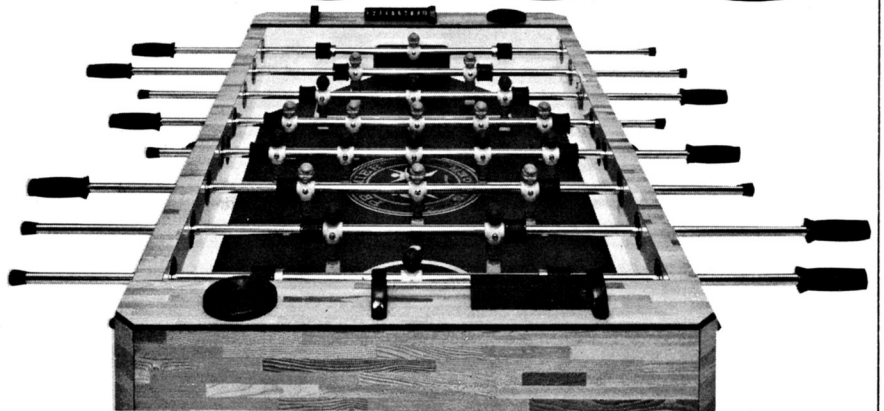
Herbert Hoover, when he was Secretary of Commerce, called the

trade associations the "safeguard of small business...a prevention against the extinction of competition."

The key to getting the most from membership in any trade association is active participation. It requires much more than keeping dues payments up to date.

A full return on your investment requires attendance at meetings or conventions, carefully voting on issues, and being an active participating member to make sure the association reflects your views.

Anything less reduces your membership check a little more than a tax deductible donation.



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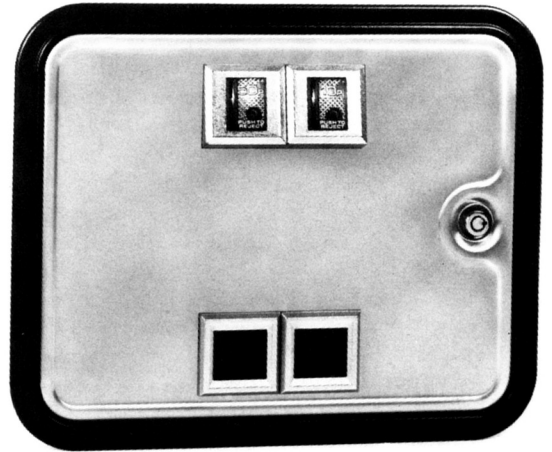
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# British plan visit to 'The Colonies' for Parks Show



The Series 10 door and Street's Rifle Range and Get Rich will be some of the equipment in the British exhibit.

A varied British exhibit at the International Association of Amusement Parks and Attractions Exposition (I. A. A. P. A.) Atlanta's Civic Center, November 16-18, 1978 will include new remote control cars, an electronic billiard game, and other recent developments for leisure facilities.

Tornado Model Products will launch vintage Rolls-Royce models operated by remote control coin equipment. Available in a variety of colors, the fiberglass cars have a canopy and beetle eyes. Their heavy duty twin motors are powered by 12V batteries that produce speeds up to 5 mph; fully proportional steering provides realistic driving. The company will also display similarly operated mini-boats and battletanks.

Three new kiddie rides will be shown by Whittaker: the *Toy Town Express*, a double roundabout ride with canopy and train sounds; and

two versions of the *TT Racer*, one a single ride and the other a double.

New to the American market will be Canvas Covers' *Sputnick Trampoline*, reportedly the world's safest. The unit has 18-ounce nylon walls to prevent accidents; the bouncing bed is suspended from a tubular steel frame with 10-inch steel tension springs. A brightly striped, detachable roof covers the structure and allows the trampoline to be used in rainy weather. A wide gap between the top of the walls and the bottom of the roof keeps the youngsters visible while they enjoy themselves.

Thomas Automatics' *Freedom Buggies* are multi-purpose, battery-operated vehicles which can travel on any surface, mount curbs 5 inches high and travel at speeds up to 5 mph. They are operated easily by young children, can be folded to fit in a car, and are ideal for rental.

Ruffler and Deith will show *Saloon Billiards*, a game of skill for one to

nine players based on the English billiard game, *Bagatelle*. The unit features electronic scoring with five different sounds.

Streets will display the two-play rifle and two new coin pushers, and Coin Controls will introduce a new games door designed specifically for American machines. Aesthetic and security features include a stainless steel front, a diecast door, a frame with clip mounting, "leather look" paint finish, concealed hinge, top quality lock and illuminated entry/reject button. Coin pushers to be promoted by Alfred Crompton will include the octagonal *Splashdown* and the well-known *Penny Falls*.

Other British exhibits will include Alca Electronics with amusement machines, Bell Fruit Manufacturing's casino style slot machines, inflatable kiddie games from International Fun, and Sparkworth's remote control robots and space trekkers.

# Freedom of Choice

Reading PLAY METER also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle corresponding number on our Reader Service Card, between pages 20 and 23.

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| 14. Epic Records . . . . .                     | Music  | 39. Stern Electronics . . . . .          | 11,12   |
| 15. Exidy, Inc. . . . .                        | 5      | 40. Sunbird Manufacturing Corp. . . . .  | 63,64   |
| 16. Forbes Enterprises . . . . .               | 123    | 41. Suzo Trading Co. . . . .             | 90      |
| 17. Frantz Manufacturing Co., J.F. . . . .     | 129    | 42. TJM Corp. . . . .                    | 92      |
| 18. Game-A-Tron . . . . .                      | 115    | 43. Tweeten Fibre . . . . .              | 103     |
| 19. Game Plan . . . . .                        | 98     | 44. Van Brook of Lexington . . . . .     | 42,43   |
| 20. Great Amusement Emporium, The . . . . .    | 59     | 45. Vectorbeam . . . . .                 | 97      |
| 21. Greenwald Industries . . . . .             | 16     | 46. Venguard . . . . .                   | 62      |
| 22. Gremlin Industries, Inc. . . . .           | 24     | 47. Venture Line, Inc. . . . .           | 117     |
| 23. Imperial Billiards Corp. . . . .           | 133    | 48. Wico Corp. . . . .                   | 36      |
| 24. International Billiards . . . . .          | 54     | 49. Wildcat Chemical Co. . . . .         | 88      |
| 25. Kurz Kasch, Inc. . . . .                   | 53     | 50. Williams Electronics, Inc. . . . .   | 73-76   |
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MECHANIC: For well organized and financed Australian company. Looking for capable mechanic to repair bingo games with service managerial capabilities. Excellent pay and opportunities. Employer will find suitable residence. Reply to Box NOV1, c/o PLAY METER Magazine, P.O. Box 24170, New Orleans, La. 70184.

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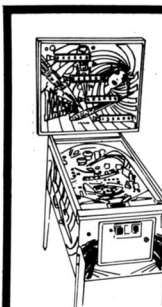
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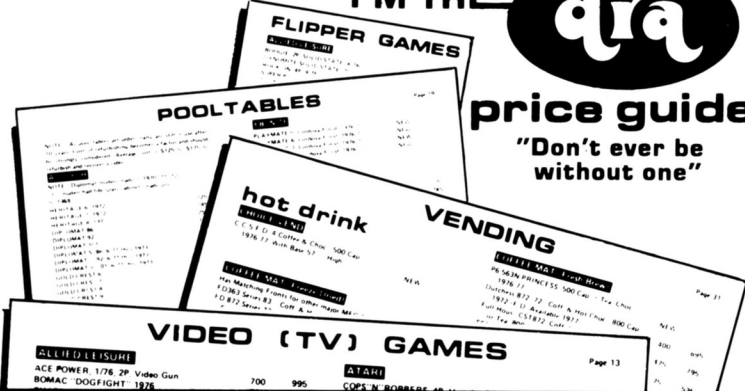
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blanche as far as what he buys. All I'm concerned about is what he spends.

**PLAY METER:** How do you go about deciding which pinball and video games are worth your money?

**VAN BRACKEL:** Experience here is the thing we have to rely upon. I buy the equipment myself. As far as deciding how heavy we get on a particular piece, we try to get one or two in here and see how they do before we decide to invest any more. As far as video games are concerned, however, we don't go heavy into any one piece. I wouldn't buy more than three of the hottest video games on the market.

**PLAY METER:** What are your feelings about the workmanship of the games?

**VAN BRACKEL:** I would say that the quality of workmanship has definitely been shoddy. We have been having a lot of trouble in this area. We'll take them out of the crate, and find out the game is already in sad shape. Quality control is evidently nil for some reason or another that I can't understand.

**PLAY METER:** How long do you hold onto your games and your jukeboxes?

**VAN BRACKEL:** We depreciate our jukeboxes at five years and use them for seven. The games, however, we depreciate them at three, and that's about as long as we keep them.

**PLAY METER:** Have you been able to increase the revenue of the games on the routes you have bought up?

**VAN BRACKEL:** Not as dramatically. Our big gains are on the music end.

**PLAY METER:** What do you look for to determine whether or not you want to buy a route?

**VAN BRACKEL:** There are a lot of factors to consider when buying a route. The first thing I look for is the average income per machine. That's the key. If the average income of the machines on the route is good, then I'm willing to pay more money for that route. If the situation is bad, but I think that it can be readily corrected, then I'll still look to buy that route. But if the average is bad and the deals are bad, and it's something that I don't think I can correct, then I don't want the route, even if it's right here in my back yard. Naturally, the better the average, the more money I'll be willing to pay for the route.

**PLAY METER:** What do you think is a sensible return for an operator to shoot for today?

**VAN BRACKEL:** I don't think you can shoot for anything less than 25 percent, before taxes.

**PLAY METER:** How have you been able to cut

down on your costs?

**VAN BRACKEL:** We have an elaborate two-way radio communication system. This is a big thing for us because we have our routes spread out over a very large area, and this way we're able to keep in touch with all our people. This saves a lot of back tracking, saves us a lot of miles, and allows us to use our service capabilities to a maximum. This is something I think an operator needs if his route is any size at all. One of our areas of savings has been with group insurance. We have a high deductible group insurance plan and because of it we've saved a lot of money in that area. But, there are many things you can't do. Some times people will do things to save money and it'll end up costing them money instead.

**PLAY METER:** Have you looked at lease-purchase plans for your equipment and for your automobiles?

**VAN BRACKEL:** I don't believe in leasing. I have to have it proved to me that leasing is the better way to go. I've looked at this many, many times, and this is what leasing does to me: If you take the depreciation cost of owning your own equipment, you'll be almost doubling that figure when you lease. You're taking a fixed item and almost multiplying it by two. That's what I see wrong with leasing.

**PLAY METER:** Have you been able to cut down on your costs by reducing the amount of time your routemen spend at each stop?

**VAN BRACKEL:** We're constantly doing that. We're constantly trying to consolidate routes. In some areas, by consolidation we've been able to cut down on the routemen's time. And we have mileage charts to see what kind of mileage we get out of the different cars. This, we've found, has been very helpful. We use a master sheet for every car and on that sheet we have the cost of the automobile, the miles per gallon per month, how much was spent on the vehicle's tires and repairs, and so on. This has made it so that I can find out at any time how much it costs me to run any vehicle. With this information, I can find out for myself what types of vehicles are best suited for me.

**PLAY METER:** You mentioned early on that the ranks of the operators are decreasing. Could you expand on that?

**VAN BRACKEL:** As an illustration of how much the operator population has decreased, fifteen years ago there were thirty operators in our area here in northwest Ohio, but now that's down to, I think, seven. Of course, in many cases those routes are being absorbed by others, but I think it points out that it's just too hard for the one- or two-man operations to exist anymore, the demands being what they are on personnel and the changing aspects of this business.

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