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for the Coin Operated Entertainment Industry

PLAY METER

Volume 7, Number 13

July 15, 1981



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PLAY METER

Vol. 7, No. 13
July 15, 1981

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Features

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In this exclusive conversation with *Play Meter*, former AMOA Vice President Jim Mullins tells of some ills inflicting the AMOA's leadership and staff, how it affected him, how it affects other members of the national association, and how it impacts on the whole industry.

The AMOA Redefines Failure 27

David Pierson questions the AMOA's claims of "success" in its location list battle. The association, he maintains, spent thousands of dollars to get to the same point it could have gotten to without spending a dime. Is that a "success?"

When Coin-Op Regulation Gets Out of Hand 57

Several cases of local government intervention in the business of operating coin-operated amusement games are examined for instructive examples. While the operators sleep, often the legislators legislate and hurt the operators in the pocketbook. Cases of meeting the legislative challenge as well as coping with "bad press," on the other hand, should be studied in this pair of articles by Ray E. Tilley.

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CRITIC'S CORNER:

Roger Sharpe is on vacation—visiting game rooms and the pinball factories, of course. "Critic's Corner" will resume next issue with pingame reviews.

From the Editor

There's a right way and a wrong way to do just about everything. And that goes double, it seems, for a trade magazine. There's a great temptation to do things the wrong way because that's generally the easier way.

Since we started publishing *Play Meter* magazine back in 1974, a lot of people expected us to take the easy way out of doing things. All we had to do, in many people's eyes, was run the press releases the factories sent us, write a couple of glowing accounts about how everything is going along just fine, and sit back and let the money roll in. But, to us, we saw that easy way as being the wrong way. We realized that the only people who had read the trade papers back before *Play Meter* burst onto the scene were the people who were having the glowing things written about them. The simple fact was the operators—the ones who count—weren't reading the trade press because the trade papers weren't honestly addressing the real issues.

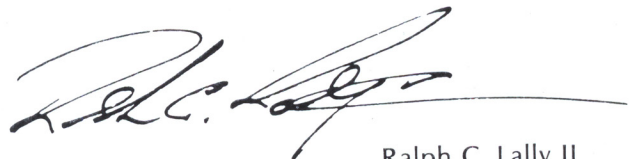
So we decided instead to do the right thing, the hard thing. We forged together a trade paper that didn't hold back its punches, a trade paper that strangely enough, told the truth. And it was no easy task. We adopted an open editorial policy that was to be operator-oriented, and that found objections in some quarters. We lost advertising revenue because of our stubbornness not to duck an issue. We felt it was more important to open lines on communication between all levels of the industry, to rekindle operator interest and participation in the trade press. So we started doing things that were completely unheard of back before *Play Meter* was born.

We introduced "Technical Topics," a regular column which came to grips with repair problems on equipment in the field. And we came under attack.irate manufacturers complained that we were pointing out all the faults in their machines, that we were accenting the negative, that we should instead be accenting the "positive." But we held our ground, and they soon were forced to realize the problem was that they hadn't been providing the necessary information and schematics for operators to repair their "positively" wonderful machines.

Then came "Critic's Corner," a regular feature to review new pinballs. New pinballs were coming out every week, and operators were in a quandary as to which one they should buy. So we contracted with an acknowledged pinball expert to rate the games. It provided our readers with unbiased evaluations of what operators could expect from certain games. Needless to say, we came under attack from those within the industry which saw ignorance as bliss. But, as it turned out, our pinball ratings were right on target, and the review column also survived.

We then went on to rank games against other games. First we did it as an annual operator poll. And then we started publishing monthly (and now twice monthly) updates of how the games stacked up against one another. Now we've expanded our review of equipment to include videos and the technical aspects of the games. And, every step of the way, there have been those naysayers who insist the industry shouldn't have this sort of information made available to it. And why not?

The point of all this is that, as the forum for industry information, it has become *Play Meter's* responsibility to do things which, in many quarters, are unpopular. It will no doubt happen still more in the future. We ask only one thing, that you our readers look at *Play Meter's* track record. We think you'll find that our heart lies with this industry, even to the degree of losing advertising dollars. But, then again, I guess this single point must already be obvious to you since, after all, that's the reason so many of you subscribe to *Play Meter* in the first place.



Ralph C. Lally II
Editor and Publisher

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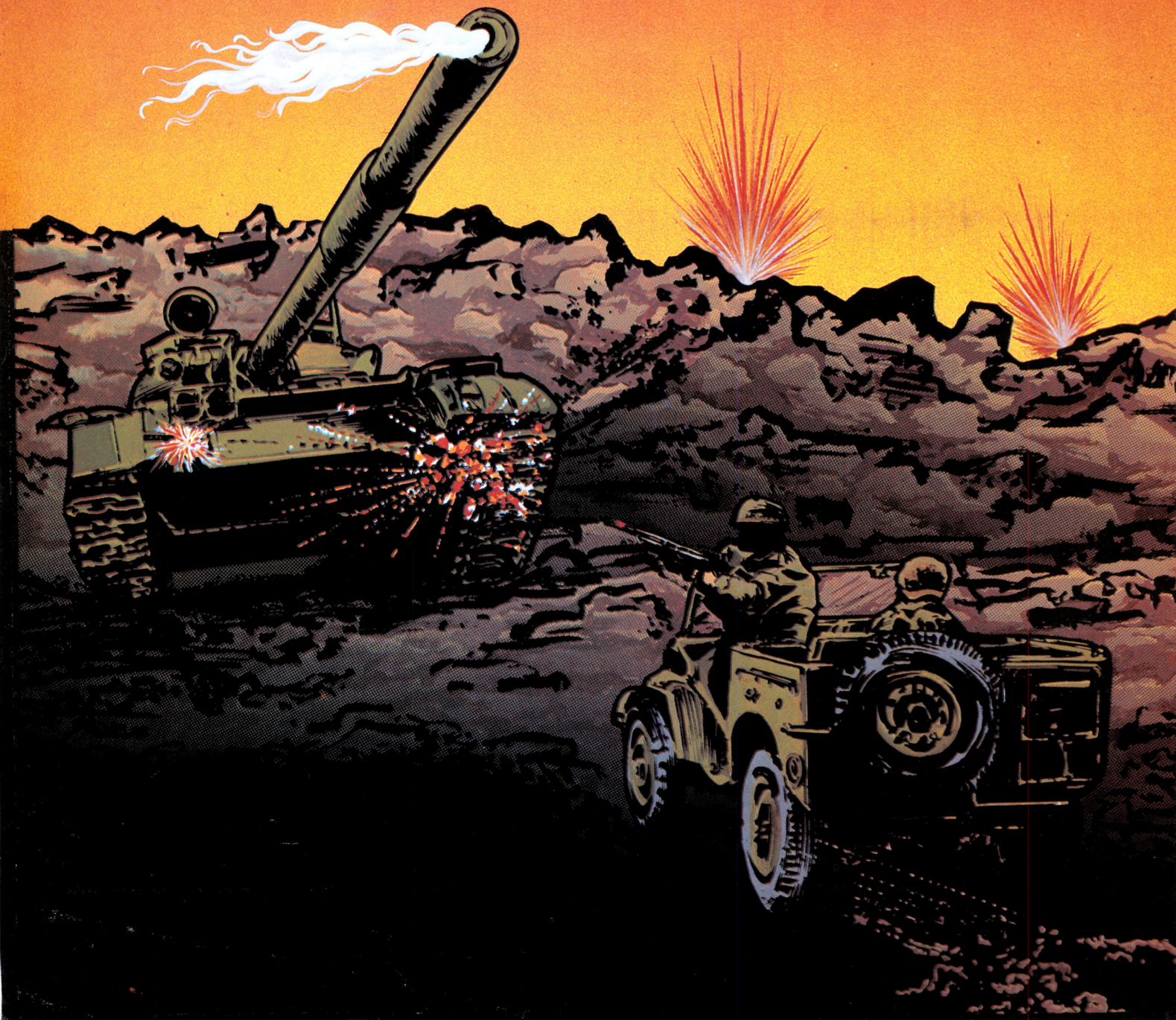
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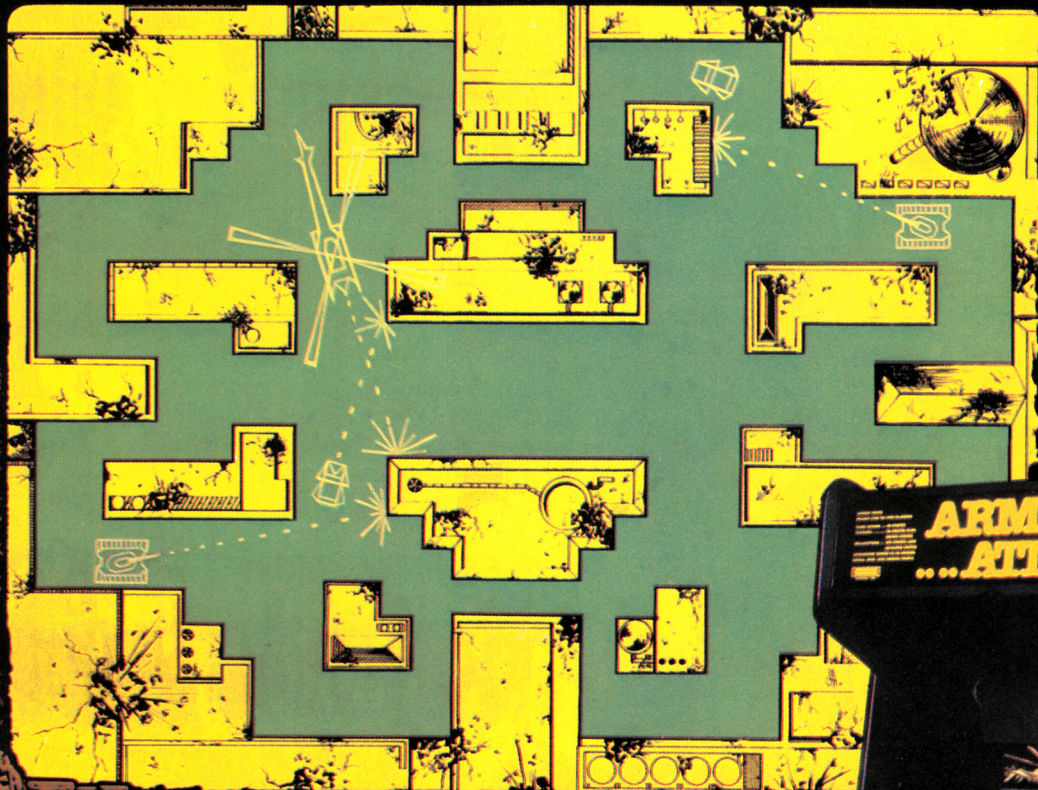
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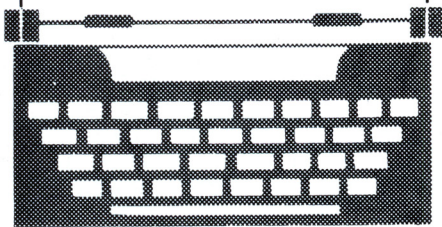
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Letters to the editor . . .



AOE a 'forum'

Congratulations on your second highly successful AOE. Our exhibit personnel returned not only with a substantial number of new prospects, but also with a tremendous appreciation for what you and your staff have done to better our industry. You have provided us all with a forum to exchange ideas, educate ourselves, have fun, and transact business, all in one place and at the same time. We have found very few places in the world, other than at the AOE where this can be done better.

One important item we learned at the show, by exchanging ideas with others is that in this early stage of operator awareness of our cash collection system: it is important for the music and amusement industry to standardize now, the collection system of the future. If not, there will certainly be chaos as we are at present witnessing in the full line vending industry.

Edward W. Schroter, Vice President
International Totalizing Systems,
Newton, Massachusetts

No-fan mail

I have just finished reading the AMOA Location newsletter for this month, and feel compelled to send my congratulations. The AMOA's decision to not move the 1982 Exposition to Las Vegas demonstrates a great deal of insight into our industry's problems and consider-

able foresight in preventing additional complications.

I really am not a Chicago fan, but as a member of AMOA I think the industry move must come ahead of our personal travel preferences. Again, thank you for putting the industry first.

Richard S. Babich, President
Automated Amusements
Denver, Colorado

[Ed. note: The above was an open letter to Norman Pink, president of AMOA.]

Only with you

As a second year participant at the AOE, we, as a major manufacturer, feel that we wouldn't be here today if it wasn't for you (the operator) out there. We went to New Orleans, bought space, invested our money to show our goods and keep in touch

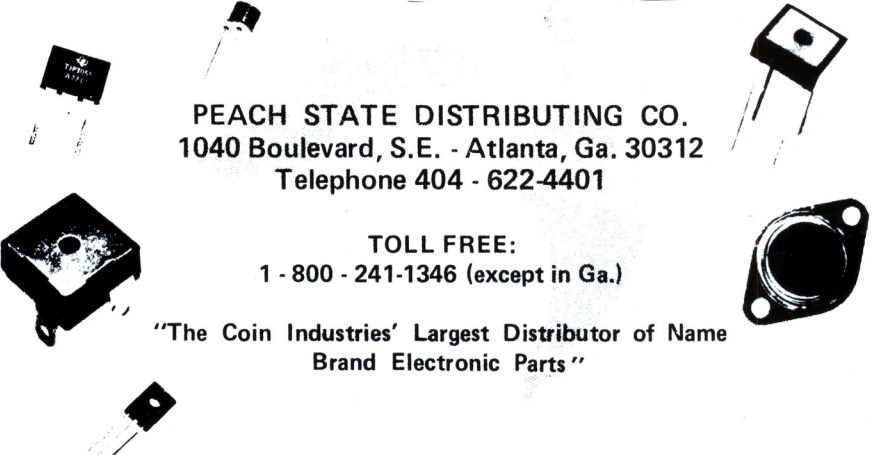
with you. Those manufacturers you "built your route" on did not exhibit at the 2nd annual AOE. Those of us who did, have not become "fat;" we still need you!

How many games did you buy from your distributor of those companies that exhibited?

Incidentally, we are a certified, 100% U.S. originator/manufacturer.

(Name and address withheld by request)

[Ed. note: The above is in reply to operator Gary Domino, Morgan City, Louisiana, who wrote (Play Meter, June 1) about Amusement Operators Expo/'81, in part: "I was disappointed not to see a lot of the manufacturers that I built my route on...Having the show in this part of the country is an asset to the operator and to the distributor. I hope to see these (missing) manufacturers next year..."]



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PlayMeter

Survey results
compiled through
May 20, 1981.

Equipment Poll

Top Videos

MAY 20	MAY 5	MAY 20	MAY 5
1 PAC-MAN/Midway	1	6 MISSILE COMMAND/Atari	10
2 DEFENDER/Williams	2	7 ASTEROIDS DELUXE/Atari	7
3 ASTEROIDS/Atari	3	8 SCRAMBLE/Stern	8
★ 4 GORF/Midway	5	9 GALAXIAN/Midway	6
5 BERZERK/Stern	4	10 CARNIVAL/Gremlin-Sega	—

Honorable Mention: CRAZY CLIMBER (Taito & Nichibutsu), PHOENIX (Centuri), STAR CASTLE (Cinematronics)

Top Pins

MAY 20	MAY 5	MAY 20	MAY 5
1 BLACK KNIGHT/Williams	1	6 FLIGHT 2000/Stern	5
2 FIREPOWER/Williams	2	7 SPACE INVADERS/Bally	8
3 XENON/Bally	3	8 BLACKOUT/Williams	7
4 FLASH GORDON/Bally	4	★ 9 JUNGLE LORD/Williams	—
5 GORGAR/Williams	9	10 FLASH/Williams	—

Honorable Mention: EIGHT BALL DELUXE (Bally), METEOR (Stern), SILVERBALL MANIA (Bally)

★ indicates rising on the survey's chart.

If you would like to join readers currently participating in the survey, simply fill the coupon below and mail to: Play Meter Equipment Poll, P.O. Box 24170, New Orleans, LA 70184.

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Coinman Interview:

“The man who would be president”



Jim Mullins

Some stories command to be told. So it is with the story about the man who would have been president of the AMOA. Jim Mullins, last year first vice president of the association and next in line for the presidency, was suddenly and inexplicably cast out of the national association on the eve of what was to have been his elevation to president. It was no doubt a sobering experience for him, one he did not care to talk about for quite some time after his “non-election.” And the AMOA itself remained notably silent about the whole affair, adding a “tinge of corruption,” as Mullins puts it, to the whole matter.

Finally, months later, after he saw events begin to vindicate his judgement— the CRT’s jukebox rate decision and the defeat of the location list appeal, among those events— he has become a reluctant Coinman. Here, for the first time, he tells his side of a story, a story that has an importance for the entire industry.

He describes an association which has come to see itself as something apart from the industry, as something that is not actually accountable for its actions or inactions but rather as something that sees itself as being more important than the industry it is supposed to represent; an association whose actions have been influenced by clandestine behavior, blind loyalty, and petty ambition; an association which has historically discouraged the free flow of ideas to the detriment of the industry as a whole. And something has to be done about it, he says, to turn the association back around to the course and purpose it was originally designed for. And while he says he sees promising signs of changes within the AMOA, he is himself the rude reminder that

all is not well within the association; for he is, after all, an expelled, non-member of the association.

Mullins has spent most of his professional career working in some capacity with trade associations. He went into business for himself in 1946 at the age of 26 starting Mullins Amusement Company of Miami, Florida. He was instrumental in the formation of south Florida association which which he headed for 17 years. Later, he helped formed a state association which he also served as president and chairman for a number of years. He then became very active in association work at the national level— serving two three-year terms as a member of the board of the association. He served as chairman of the national association’s exposition committee, and also chairman of the seminar committee, which he points to with pride as his greatest single accomplishment within the association.

He also was the operator who gained the key support of U.S. Senator Richard Stone of Florida to sponsor an amendment which would have exempted jukebox operators from the clutches of the Copyright Royalty Tribunal. Though the amendment went down in defeat 60-30, it was Mullins’ action which got the measure considered on the floor of the U.S. Senate. After Senator Stone’s decision to sponsor the amendment, two other senators later added their names to the co-sponsorship of the amendment.

Mullins remains to this day active in liberal politics. A board member of the American Civil Liberties Union, he believes his experience in dealing with ACLU case histories has sharpened his legal sense, a sense which he feels the AMOA ignored— to the disadvantage of operators who he feels were misrepresented by their national association.



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QUASAR



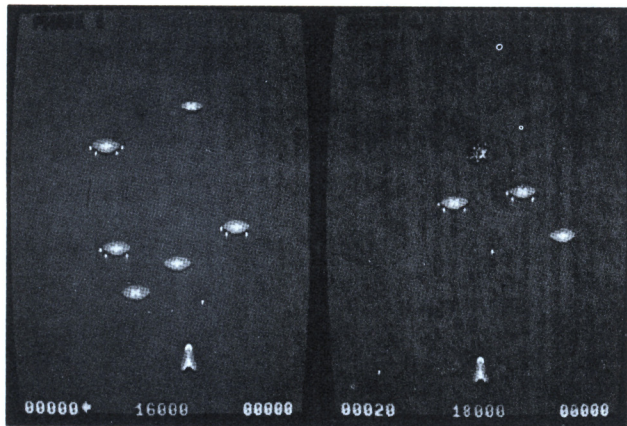
QUASAR consists of four different encounters in space, in which the player has to fight battles.

Upon the successful completion of each series of encounters without losing all his ships, the game starts again, and the player is faced each time with greater difficulties. The skill of the player will enable him to play the game until such time as he enters into battle and all his ships are destroyed.

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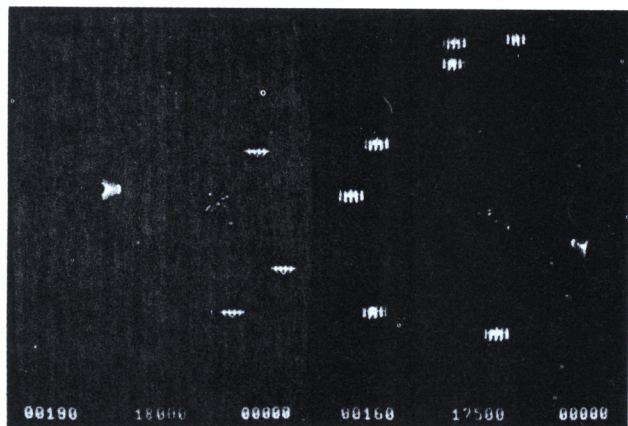
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PHASE 1

First Encounter

In this phase the ship can be moved to the left or to the right, and the player uses the fire button to endeavor to destroy flying saucers which appear from the top of the screen.



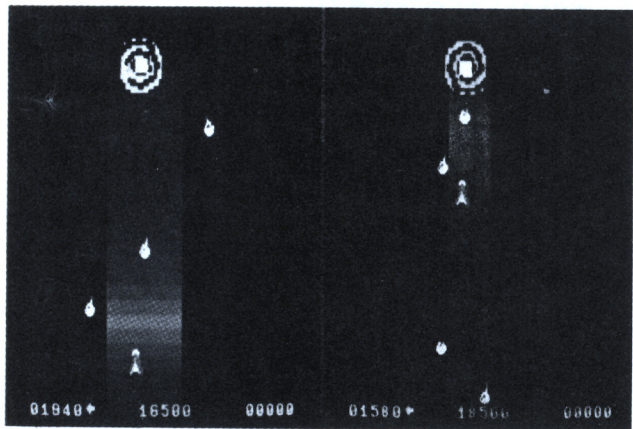
PHASE 2

Second Encounter

In this phase the player presses the forward button to take the ship forward. The use of the left and right buttons rotates the ship, and the use of all three buttons can move the ship into any position and enable the player to fire missiles at the invading forces which appear from the left and right.

The score at the top right of the screen is the energy for the ship. The player must complete this phase before the energy is exhausted, otherwise the ship will explode.

When the phase is completed the remaining energy score will be added to the principle score.

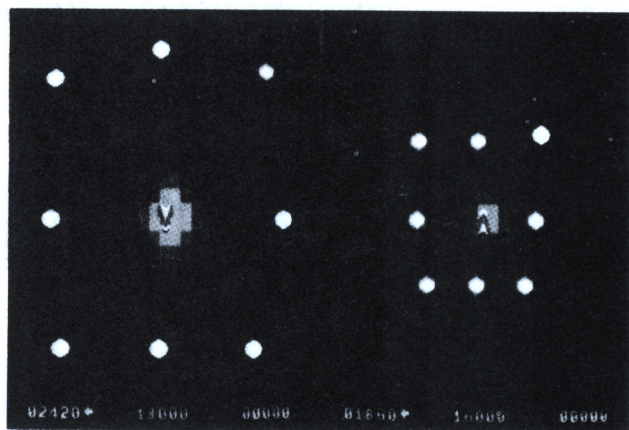


PHASE 3

Third Encounter

The ship now enters the time tunnel, and the player must use the left and right buttons to steer the ship avoiding the descending meteorites. He must also fire missiles to hit the eye of the quasar which is at the top of the time tunnel to enable a more rapid ascent.

If the ship comes out of the tunnel it will fall back into space.



PHASE 4

Final Phase

In the final phase the ship remains in the center, and is in danger of destruction from the white meteors which advance from all sides. The player must rotate the ship, and destroy the white meteors before a collision. If all the meteors are destroyed the ship will descend to the bottom of the screen and the game will recommence.

QUASAR



PLAY METER: You were next in line for president of the AMOA, then you were inexplicably passed over. What happened?

MULLINS: That's true. By custom, I was to have been president of the AMOA. And neither I nor anyone else was notified of this radical break from precedent until immediately before the meeting where the election took place. I went to Chicago under the impression that I would be the president. And apparently I wasn't alone in this assumption because I was "elected" by another trade magazine which ran a rather long article on me as the new president of the AMOA. So, you could say, it was naturally assumed that I would be the new president of the AMOA since that had been the precedent that was followed since the formation of the association, and I had no reason to think otherwise.

But to answer your question, what happened was that immediately before entering the meeting room I was notified by the head of the nominating committee that they had decided not to entertain me as a candidate for president for the forthcoming year. I asked them why and was told it was because "I had gone out of committee." Those were the exact words, though I don't know exactly what that means. Apparently I had not confined my activities to the committees that were involved. I had independently and unilaterally done something outside of committee on the jukebox awards television show.

PLAY METER: We'll get back to what it was that caused your being passed over later. But, first, answer this: After your "non-election" as president, you were silent for quite some time, not entertaining any questions from the trade press. Why are you now telling your side of the story?

MULLINS: Because I feel there is a definite problem within the association that should be corrected, and I am a casualty of that problem. No one seems to know the circumstances of my "non-election," as you call it, and I think it's important that they do. I waited until after the AMOA board meeting in California to see what action they would take to make sure something like this wouldn't happen again, but apparently nothing was done. It wasn't even mentioned. For whatever reason, nobody wants to discuss it.

Also, I have been feeling personally a tinge of corruption associated with my being passed over. Obviously, there had to be a reason I wasn't elected, but since it's not being spoken about, it's naturally going to reflect negatively on me. So I have to present my position if only to make sure this doesn't happen to someone else, to make sure no one else could be treated as callously in the future as I was.

PLAY METER: Then, what, in your opinion, is the problem?

MULLINS: The problem is that the association has been run as an individual fief by the AMOA staff. And although the officers and directors are nominally running the association, actually they aren't. If at any time during your tenure as an officer or director you challenged the authority or judgements of the AMOA staff, you were immediately expelled, and your association career was over. Now, I'm not the first one this has happened to. It has happened to others.

The staff actively discouraged the nomination of people who have an independent bent and encourages instead people who can be controlled by the staff. I think if you look at the board of directors, you'll find that it does

not represent a cross-section of the operators in this country. It does not reflect a large enough number of operators, for instance, who come from large metropolitan areas. It's necessary that AMOA get the right people on the board. But excellent people who have been nominated for the board have been turned down and others with a lot less credentials have been allowed on the board. The AMOA's policy has been one of not choosing directors from larger companies, people from conglomerates who may have a much wider vision of the problems of this industry.

I can give you an example of what I mean. I made a recommendation of one man for the board who headed the United Way in Miami. He was the executive vice president of one of the largest conglomerates in the country, a former NAMA director, a man who wanted to serve as AMOA director. But he was deliberately passed over for people which the AMOA staff went out and enlisted to get on the board, people who had already been on the board and who hadn't distinguished themselves previously. It was even done undemocratically because the people the AMOA enlisted were enlisted after the cutoff date. So it's not that the AMOA is encouraging operators with a broad range of experience, they're actively discouraging it. If the AMOA want policies that are responsive to the changing conditions, they have to have people on the board who are capable of responding, who have the expertise. And there's just not enough of them in that large board of directors.

PLAY METER: You claim the AMOA board is controlled by the staff? In what way?

MULLINS: The complete policy of the association was established basically by the staff and was merely ratified by the officers and directors. The staff encouraged and enlisted enough people to have a majority so that it can get its way. It's all right for the staff to get its way, as long as the judgements of the staff are good. But when problems arose that the staff was not capable of handling, there was a tremendous vacuum there. There was nobody. It was a matter of one person's judgement, as opposed to a community judgement on the problem. I think the problems we had with the jukebox awards show, the failures we experienced with the copyright law, and other problems are because we didn't encourage enough good people to be on the board.

PLAY METER: You are on the outside now, but what is your perception of the AMOA today?

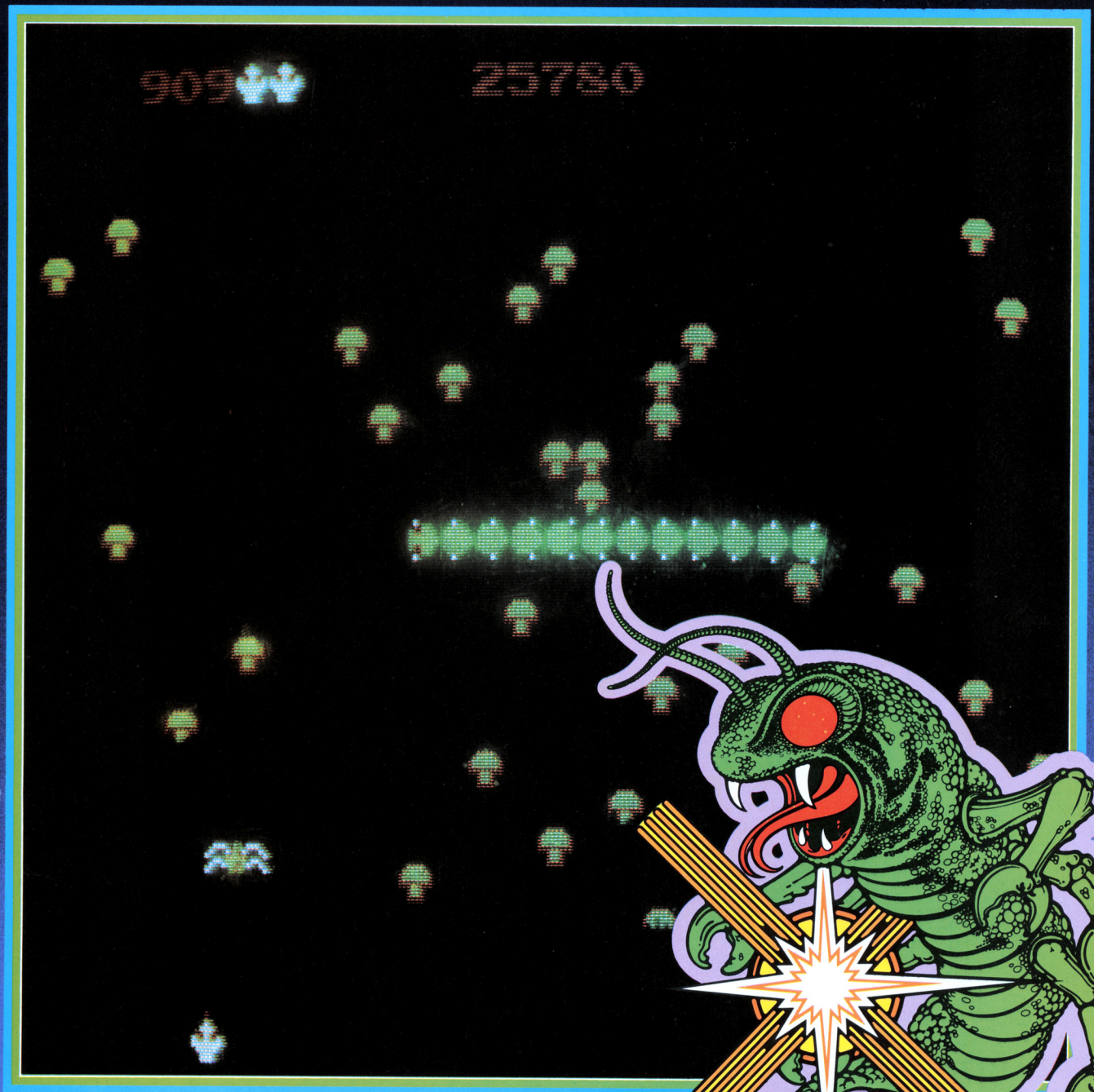
MULLINS: Obviously, I'm not privy to what's going on right now, but it appears there may be a change in the whole thrust of the association. There has to be. I'm hoping that now, in a quiet way, we'll see the staff make a 180-degree reversal from past attitudes. I think there's at least more of a willingness to talk with the Copyright Tribunal, for instance. In the past, our position was one more of intransigence.

PLAY METER: Okay, so now you've touched on the copyright matter. How did this fief attitude, which you refer to, hurt there?

MULLINS: I don't think at any time the AMOA took a negotiating position. I found the AMOA's attitude from the beginning as, well, intransigent. The AMOA never wanted to compromise. They never wanted to talk with anybody, to try to arrive at a consensus. That's what I think I see changing somewhat now.

When I was an officer, for instance, I tried to arrange a

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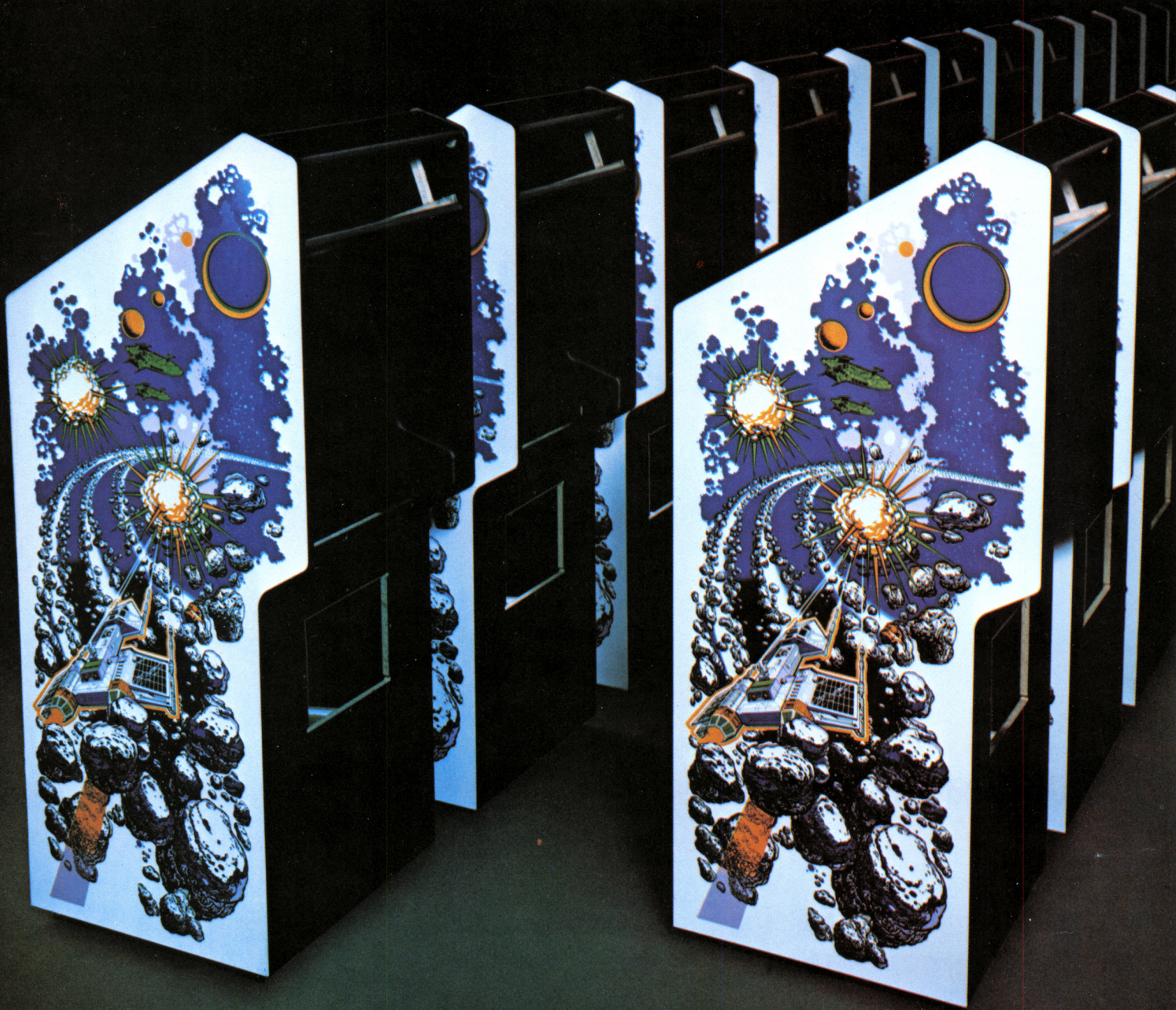
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conference with ASCAP, and ASCAP was all for it, and yet I was knocked down by the AMOA. I also thought we should sit down and talk with the Copyright Royalty Tribunal, to work out some sort of compromise on this location listing matter instead of going to court and spending \$100,000 foolishly because there wasn't a snowball's chance of our winning that case. I made that point three years ago, in fact, that legally we couldn't win the case. And I was right.

PLAY METER: Then you saw the location list requirement as negotiable. In your opinion, was the location list stand that important?

MULLINS: I don't think it was. The problem was the AMOA expended all its time and money on this location list requirement when it should have started on the rate review case a year before it did. Instead, the AMOA put itself in an adversary position with the CRT because of the lawsuit. I believe a compromise could have been worked out with the CRT three years ago, and we would not have gone into those rate hearings with such a hostile attitude against us. But I was shot down on this.

You see, if you can analyze a situation and you're sitting with a group of people who can't, I think you should speak up and say what you think. And then if the future proves you're right, it doesn't mean you're a witch or a wizard or anything. It just means you're a person who can analyze facts and come to the proper conclusions. This is what got me into problems with the AMOA staff over the copyright. I told them more than three years ago exactly what was going to happen. I even quoted what the judge would say. You don't have to be a super genius to see when the statute states something that's what it means. And if you want to do something

about it, you have to go back to Congress and change the law.

The statute was very specific in stating that the Commission would have access to the machines. But how can the Commission have access if it doesn't know where the machines are? When I first brought this up, I was shot down badly.

We shouldn't have blown all this money for lawyers on that lawsuit. My thoughts were what was going to happen in a couple of years when we go before the CRT. We wouldn't have anymore credibility. I have a memo that I sent out three years ago outlining exactly what was going to happen. And, for my pains, I was snubbed by the powers that be. We shouldn't have sued the CRT. We should have urged compliance with the law so that we could have gone before the CRT in those rate review hearings with the same credibility as the performing rights societies.

PLAY METER: Did you take part in the rate review proceedings?

MULLINS: I was called in for just a couple of days as an observer. At the time, I wrote a memo in which I stated I saw that we were very much in a secondary position as far as the CRT was concerned. We weren't being treated equally, but I think we put ourselves in that position. I found the AMOA witnesses were treated as second class citizens, and so our testimony was somewhat dismissed. Part of that was because we were somewhat discredited to start with because of our lack of compliance and our lawsuit.

However, at that time, I said I thought the CRT would base its findings on the economic factors. It seemed obvious to me that they were not going to weigh the case

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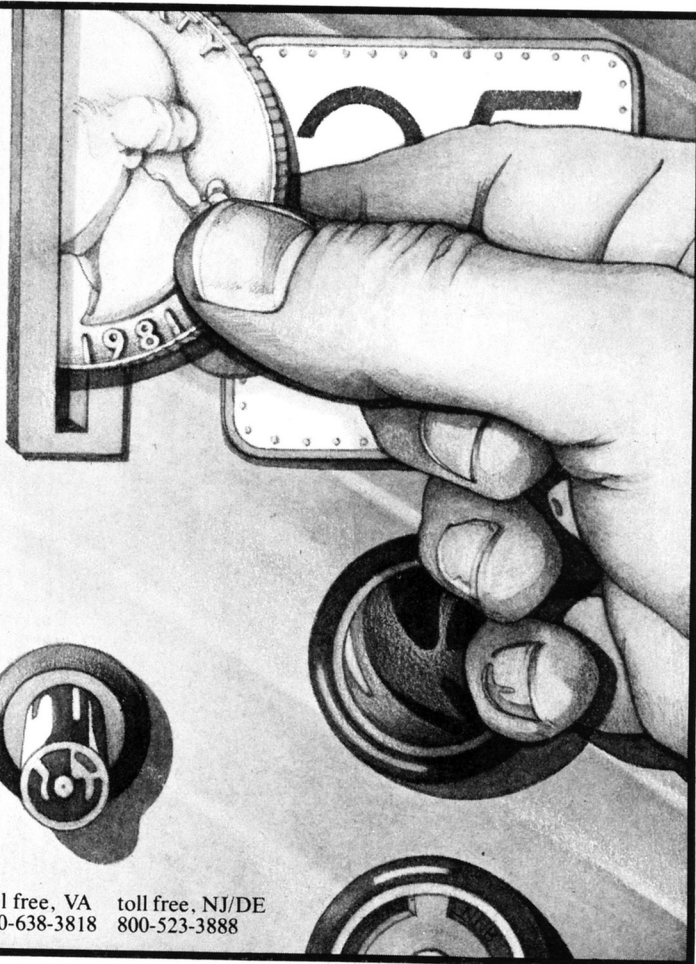
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on a moral basis as to whether or not we should be paying anything. And I sent a memo to the AMOA outlining where I thought they could attack these different factors that the performing rights societies brought up. But my thoughts were ignored. And they could have done it in the sur-rebuttal. But, for some reason that I don't understand, the association decided not to rebut this economic testimony that was so vital to our case. And if you read the CRT's decision in the *Federal Register*, you'll see they decided it on those economic factors, those marketplace analogies.

We let ASCAP get away with quoting German, French, and English rates, and we didn't even bring into question the devaluation of the dollar which changes the perspective of everything. And we made terrible mistakes of not even presenting the facts that our closest neighbors, Canada and Mexico, do not have performance royalties, that the jukebox performance royalties are built into the mechanical royalties of the records. And we didn't bring this up!

PLAY METER: This post-mortem of the things the AMOA did wrong with the rate review hearings, how does it relate in your mind to the association's larger ill?

MULLINS: Because of the reliance of the association on the judgement of the staff, when we got to things like the rate review hearings, there was no input. There wasn't any sort of intelligent consensus. The staff's role is quite sufficient as far as organizing a show or taking care of a central office, but not when it got down to things like this. And I don't mean this to reflect on our attorney in Washington because lawyers need direction. Nick Allen (AMOA's attorney) told me in Washington, "You guys have got to tell me something. I don't understand your business." And there was nobody there to tell him except for a couple of us who were outvoted.

PLAY METER: Was there a problem of free discussion?

MULLINS: It's not a question of free discussion. It's that there was actually no discussions because the system that was set up had the staff making all the decisions. Over a period of time, all these things become pretty much unspoken. It's a system that evolves without people actually being conscious of it. The fact was the decisions were being made by the staff, whether they were good or bad. And the people who spoke out against the staff's decisions were eliminated. So over a period of time, without it being any sort of overt thing, it has become understood by everybody that this is how it is done. Unfortunately, it affected big decisions, like the copyright matter, which affected everybody in a tremendous way. And it was reflected in other ways too.

PLAY METER: Are there any arguments which you think were neglected and should have been brought up in the rate review hearings but weren't because of this restrictive system?

MULLINS: For one thing, I don't think the AMOA presentation accurately portrayed the fact that from time to time an operator will advance commissions to locations. In many cases, the people we advance commissions to are red-lined or belong to minorities who can't get credit the normal way. They are people who have problems getting capital through normal channels. They don't have access to normal capital markets like big businessmen. They don't have the ability to borrow money, and yet we'll bankroll them from time to time. And I think this is important. It shows we're helping other small businessmen survive. Small business people

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helping other small business people. And I think the AMOA should have pointed this out. But the AMOA wanted to hide this fact about us advancing commissions to locations.

This is a big part of the problem. We act as if we have something to hide. We shouldn't hide everything. We came out with that economic survey, but it's something we did at the last minute. And that annoyed the CRT. If we had been doing economic surveys every year, then maybe we would have had something to hang our hat on, but we just came out of nowhere at the last minute with this economic survey, and a lot of what was done with the survey was done against the wishes of the CRT.

The same people who knocked me out of the association, by the way, are the very same people who were very paranoid about us doing a continuing economic survey because they don't want anybody to know anything about our business. An economic survey is essential to the members of this association, and we should spend some money each year and let the people know what's going on.

But there are people in the AMOA who don't want the general public to know anything about the business. And this is the problem we have. And I believe it is this appearance which we projected in Washington, that we're an industry that has something to hide simply because everything we did was last-minute and...well, the CRT just absolutely rejected our survey because of it.

PLAY METER: You're talking now about openness, not having anything to hide. Play Meter magazine recently was barred from covering the AMOA board of directors' meeting in Monterey, California. We were informed the trade press has never been allowed at board meetings. You were next in line for president of the association. Is this really an approved board policy?

MULLINS: I didn't know the press was actually barred from the meeting. I didn't know there was such a policy concerning the trade press. But I think a policy that bars the press is a very foolish thing. I believe in government in the sunshine. I have always believed in that. I think the only way for mistakes to be avoided is for them to be seen as they are being made. You shouldn't be able to hide your mistakes. I think all decisions should be made openly, in public. They should be discussed openly. I think, like with the economic survey and the compliance with the law, all these things redound against us. It is time we came out from behind the soaped-up windows and the alleyway stores and become an industry to be respected.

PLAY METER: Are there issues discussed at the board meetings which are so critical there is a real need to keep these things from getting into the press?

MULLINS: There may be such matters, but those discussions would be in smaller committee meetings. I don't think necessarily all committee meetings should be open to the trade press because you need privacy sometimes. But I think wherever a decision is made, such as a board meeting, the press should be there. That's its function. After all, the AMOA, in effect, represents everybody in this business, whether they are members or not. And if the AMOA is going to take action that affects me and I can't be there as a member, I should be represented there by the press.

Figure it this way. The AMOA represents at best 20 percent of the industry. But if such an association takes action which affects the whole industry, then its actions

and deliberations should be open to the press. They should be openly divulged.

Let me tell you something. My first brush with the AMOA was over the copyright matter. I had sent out a memo which was done without anyone's knowledge, and I was roundly condemned for it because, as they told me, "What would happen if this got into the press?" Well, what the hell if it did get into the press? This is something we should have been discussing. We were talking about something that, all told, is now going to cost us \$70 to \$80 a year where maybe it should have only been costing us \$20.

PLAY METER: What was it that was not supposed to see the light of the press?

MULLINS: My objection to appealing the location list ruling. It was the first time I dissented, when we were going to court on the location list matter. But, I've already explained about how I predicted we were only going to waste money and energy fighting that ruling.

PLAY METER: The AMOA, to many outsiders, is looked upon as being totally wrapped in the jukebox copyright law. Are there things AMOA should be addressing which it is not addressing?

MULLINS: I would agree with your premise there. Too much of the AMOA's resources and energies are being funneled into that. I would say that, where the jukebox part of the industry was paramount a few years ago, now it is the games part of the industry that is paramount. I don't know what exactly should be done about it. Maybe we should be setting up regional groups which can attack problems on a regional basis.

But I think the fact that the manufacturers felt it was necessary that they form an association and that the distributors felt it was necessary that they form an association shows that the AMOA is simply not addressing the problems that are important to the manufacturers and the distributors. And, therefore, they found it necessary to form their own associations, to get some response to their problems. So now we find we haven't only set ourselves up in an adversary position with the Copyright Tribunal, we have established the potential of having set ourselves up in an adversary position with the manufacturers and the distributors. And this is completely against the grain of what is happening in other industries in this country, where industries are centralizing, merging, coming together for a common cause. Instead, we are splitting apart.

I think this is a symptom of the AMOA staff's unresponsiveness in the last few years. The AMOA cannot keep on knocking people down. It has got to let the ideas flow. It has to listen to people, let them speak.

Look at the situation. They wouldn't listen to me. They wouldn't listen to Gary Stern about the Las Vegas matter until it was a near crisis. They won't listen to anybody. They form their opinions, and that's it. And the problem gets back to the staff and the type of people it steers into the hierarchy of the association.

Because of the inflexibility of the staff, decisions such as moving the show out of Las Vegas became a near-crisis. At the time the decision was made to go to Las Vegas, it was a good decision, but because of the inflexibility of the staff, these kinds of things couldn't be changed as they should have when situations changed.

PLAY METER: Let's turn now to the issue that brought about your "non-election," the jukebox awards television program. It was charged that you went out of

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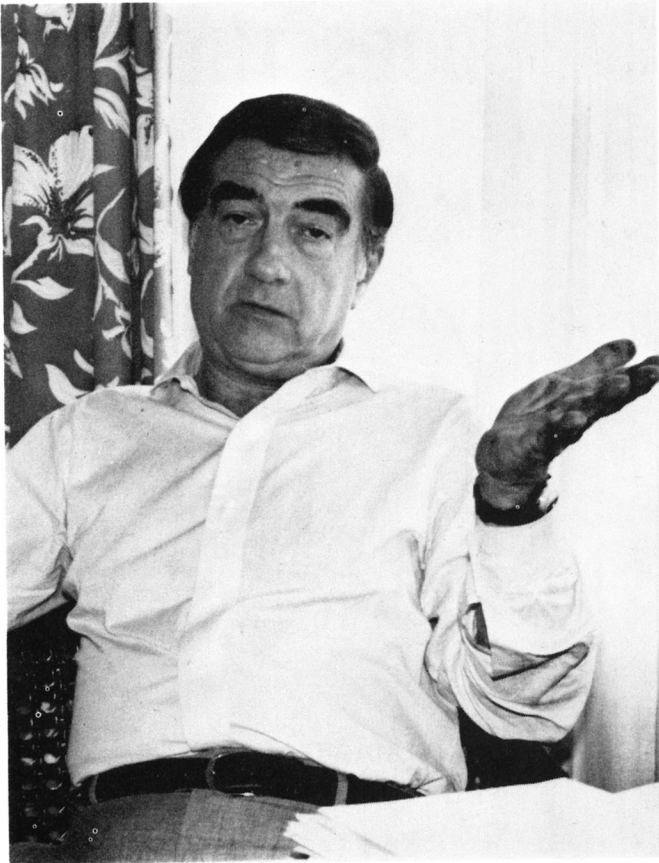
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committee. What happened there?

MULLINS: The TV committee and the producer had negotiated for several months back and forth, and finally got things down to a tentative contract. What had happened was that we had a basic agreement in principal, and the staff hired an attorney in Chicago who, in my opinion, didn't understand the business. And he dragged on the proceedings in signing the contract for several months.

During that time, the producer notified us that they had to go ahead with the show. And so we allowed them to go ahead and produce the show. Within three to four months, a contract was presented to us which, in my opinion, would have been a proper thing to sign, with the exception of two or three things. It was even presented to us as being a tentative contract where things were still open to discussion and negotiation. Well, a decision was made by the AMOA to completely reject it and notify the producer and the television company to immediately cease and desist.

I thought that was a breach of faith on our part after we had already given the go-ahead on the show. At that point we were notified that if we didn't negotiate, we would be sued. The producer came back to us with another offer which, in effect, gave us everything. And the committee turned that down for reasons that are completely ridiculous.

The committee turned down an offer from the producer which would have given us the show and complete rights to his show, as well as his contract with NBC. He was giving up all rights and just wanted to get out of future shows and leave it with us. But the committee still turned that down 3-2. Evident in all this was the inflexibility of the staff to make any sort of agreement with the producer. At the time we turned it down, I was stunned by the decision of the committee. I couldn't believe that out of a committee of five, three reasonably intelligent men could turn down this kind of deal and put us in jeopardy of a lawsuit.

I learned that if we turned down this deal we were in line for a lawsuit. However, before the lawsuit was served, I was able to turn one of the three negative voting members around to accept the contract. And we had a conference call on the subject and were able to win a majority on the vote. We also voted at the time to hire a new lawyer to get us out of the predicament the first lawyer got us into. On this conference call, it was also decided that we should approach the producer and see what could be done to turn the lawsuit around.

At that point, I called the producer to tell him one thing— that the committee had changed its mind about rejecting the contract. I thought it was important to let him know the committee had changed its mind before the lawsuit was filed. Now, spontaneously and without any discussion, one of the other members of the committee also took it upon himself to do exactly what I did. That indicates to me that what I did was the proper thing to do. But, because of this pervasive paranoia, this secrecy within the AMOA, we were not allowed to talk with anybody during the lawsuit and negotiation. Here I was included *personally* in a lawsuit for \$5 million by the producer, and I wasn't being allowed to talk to anybody! We were under a gag by our staff. But I felt released of that commitment when the committee changed its mind— even though I personally wasn't against negotiating in the first place.

All I did was call the producer to inform him that the committee had changed its mind before it knew he had filed the suit. On the basis of this telephone call, the

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producer told me that he wanted to negotiate this thing all along. He didn't want to get all involved with lawyers. All he wanted was his show.

Later when I called back, I was able to negotiate the association of out this thing within a few hours— this time with the expressed knowledge of the AMOA and our new lawyer. The negotiation I made was in direct concert with our attorney; and, in fact, he congratulated me on doing an excellent job of negotiating the AMOA out of the lawsuit. The net result was that I got thrown out. The problem was I had offended the staff, even though they were incapable of handling the situation.

The end-result of the whole thing was that the jukebox industry has lost a two-hour prime-time television show that would have depicted this industry as being in the mainstream of the entertainment industry. Plus we lost a fee which would have reached \$45,000 a year within two years from now. The whole thing went down the drain on nothing more than a personality clash.

I think those who saw the show know what we lost. When Kenny Rogers said on television, "Every time you put a quarter in the jukebox and punch up my record, you're voting for me," he was giving us the biggest boost we could have ever hoped for. What could be greater than to get the public more involved in playing the jukebox. The jukebox is a dying industry, and here was an opportunity to be accepted right into the mainstream of the entertainment industry. But, now, what network would attempt to do anything with the AMOA after all that mess last year? Now the AMOA has to negotiate with someone else, if they want to continue it, but they're going to get hooked. It was all very unnecessary.

The AMOA displayed itself to the television networks as being small-minded in just the same way it displayed itself to the Copyright Royalty Tribunal. We impeach

ourselves with our paranoia. And it all goes back to the slot machines days. We have never quite come out of the closet. I really think the average operator wants to be in the mainstream. He doesn't want to hide himself. But I think the staff enforced this small-mindedness attitude instead of trying to lead the association into more participation in better things.

PLAY METER: Are you still a member of the AMOA?

MULLINS: I am not, although I did not resign from the association. I was expelled. I didn't know that had happened until my life insurance premium notice didn't come through in December. I had a \$40,000 policy with the association and suddenly didn't get any notice of premium. In January I realized something had happened; so I called the insurance company and was informed I had been taken off the rolls. So I called the AMOA office— this was in January— and was told that the same day I left the meeting of my "non-election," my card was removed from the rolls, unilaterally by one of the staff.

PLAY METER: Was there any attempt to rectify this?

MULLINS: I called Norm Pink, the new president of the AMOA, and he didn't even know I had been expelled. He said he would have another application card mailed to me. However, I got a call from the staff three days later asking if I really wanted to rejoin the AMOA. And I thought, considering the fact that I had never quit in the first place, I should have been sent the application card and allowed to make up my own mind. I didn't think I should have to ask to be reinstated. I hadn't quit in the first place. True, I had walked out of the board meeting in Chicago when they told me I wasn't going to be president, but I didn't walk out of the AMOA.

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A "success"?

AMOA redefines location list failure

By David Pierson

More than a century ago, the American poet Emily Dickinson wrote: "Success is counted sweetest by those who ne'er succeed."

Defeat is not an easy thing to swallow, but it should never be so hard that we would lie to ourselves and not admit we were beaten when, in fact, we were.

As a nation, following the Vietnam War, we did exactly that when we tried to re-define our involvement and objectives in the Southeast Asian conflict. There were even some who called our involvement there a "victory." It was not.

Now, as an industry, there are signs we are manifesting this same ugly trait of lying to ourselves. Following the U.S. Supreme Court's refusal to hear the AMOA appeal of the infamous location list regulation and following also the exorbitant per-jukebox rate hike mandated by the CRT, some industry figures feel compelled to defend the AMOA's efforts by calling them "successful," even a "victory."

Can defeats be made into victories simply calling them by the other name?

Such questionable victories are reminiscent of the victories that were continually chalked up by Big Brother in the novel *1984* where an entire nation was led along by a dictatorial regime which demanded more and more concessions for an interminable, yet always successful, war effort. It even required another way of thinking about things, *doublethink*, to believe one way when you know the other way is the

truth. Doublethink, as it turned out, was merely another word for lying to yourself.

AMOA doubletalk

At a recent state association banquet, this tendency to re-define reality manifested itself when, regrettably, AMOA Executive Director Leo Droste said the national association had been "successful in our appeal to have the location list regulation reconsidered by the Copyright Royalty Tribunal."

Actually, the AMOA hadn't spent thousands of dollars on the location list battle merely to have the CRT reconsider its own decision. But apparently the AMOA, reeling from a number of major setbacks, must have felt it was in need of claiming a success at something in the copyright arena, even if it wasn't actually the result of its own efforts. However, such claims are dishonest at best. And, at worst, they can be terribly expensive and misleading when the industry is restlessly searching for a unified direction.

The facts are these. The AMOA has not been appealing the location list ruling to the CRT these past 2½ years. Rather, The AMOA had been appealing the CRT's decision in the courts. And, in that costly fight, the operators' national association spent untold thousands of dollars (early AMOA estimates were \$100,000) collected through a special Legal Action Fund, only to have its case turned down every step of the way—all the way to the U.S. Supreme Court.

What is now being pronounced as an AMOA "success"—that is, the CRT's reconsidering its own location list regulation—was something that was slated to happen anyway, whether the AMOA did anything or not.

CRT's two-year plan

CRT Chairman Thomas Brennan told *Play Meter* two years ago the CRT would reconsider its location list requirement at a later date if the location lists were not needed to settle the different claims of the performing rights societies.

In a *Play Meter* article, July 15, 1979, entitled "Trying to Understand the Copyright Tribunal's Reasoning," CRT Chairman Thomas Brennan pointed out the location lists would be used only if there were a contest as to how the CRT should divide the copyright collections among the performing rights societies.

That copyrighted July 15, 1979 interview continued with this verbal exchange between *Play Meter* magazine and CRT Chairman Brennan:

"Q.: Has anyone from ASCAP, SESAC, or BMI, at this point, requested a list of jukebox locations?"

"A.: No.

"Q.: Then, it is possible that the location lists might not be used at all? That they might only be used if there's a contest?"

"A.: That's correct. We're getting into a stage where there are negotiations, and it is certainly possible that it will evolve—at least for the time being—that the

What is being pronounced an AMOA "success"—the CRT's reconsidering its own regulation— was going to happen anyway, even if the AMOA did nothing.

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copyright owners will reach an accommodation where there is no controversy. Speaking strictly for myself, I think that over a period of time, if we can divide the royalties without controversy, the Tribunal might be well advised to cut back on what we think are very modest reporting requirements. Certainly it would be appropriate after some experience to see if that point could be reviewed."

That point is now being considered, right according to the CRT plan. In fact, Chairman Brennan told *Play Meter* that it was he who initiated the matter of reconsidering the location list at this time.

The CRT notified all interested parties, including the AMOA, by announcing, "It is the practice of the Tribunal to monitor all its regulations and procedures in order to assess their necessity and effectiveness."

Internal wisdom

So what the AMOA is now calling a "success" is something that was bound to happen anyway. Yet the AMOA has virtually depleted its Legal Action Fund to get to the same point it could have gotten to without spending a dime. And still the association persists in labelling this state of affairs a success.

Where did things go wrong? And how can the AMOA insist that, despite reality, everything is going according to schedule?

The reason is the AMOA has not levelled with its members. And from its most recent "success" comments at state association gatherings, it is evident the association is still refusing to do so.

It's a situation the AMOA has created by the way it formulates and carries out policy. Members, truly left in the dark about what is happening on the copyright front, are left to rely on AMOA updates that are more self-serving than truthful.

For too long the AMOA has professed an internal wisdom relating to the copyright matter, and has, to date, sought to protect its intellectual domain by discouraging its members from getting involved in the copyright matter. In fact, individual operators, members of the AMOA, have reported bitterly to *Play Meter* that they were told to keep their hands out of the copyright matter, that their actions might do more harm than good, that it would mess up the AMOA's case. And the AMOA's practice of conducting its deliberations in meetings that bar the

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trade press, has not helped enlighten the members any more about the situation.

That's why "success" rhetoric has worked for the AMOA up until now—because no one knew better. But with \$100,000 wasted and failures on the location list appeal and the rate review proceedings all there is to show for it, member operators are becoming more skeptical about the AMOA's effusive optimism.

However, the association, as is evident through its leaders' public statements, would prefer to debate the legal minutia of a bad law while expecting its members to double-think on the copyright matter as though it were a loyalty test.

Rather than admit it has made a mistake, the association has demonstrated it is more willing to engage in fruitless legal battles that would have the effect of throwing good money after bad—a process which undoubtedly is serving only to enrich the legal profession.

Rather than admit the CRT can, according to the law, require the location lists, there are indications the AMOA would launch a second constitutional challenge of that regulation if the CRT doesn't amend its own regulation.

And rather than admit its case in the rate review proceedings was less than convincing, the AMOA is challenging the determination of a federal agency which even saw one of the commissioners so turned off by the AMOA case he voted for a rate hike that was almost two times what the highest claimant (ASCAP) was asking for.

The exorbitant per-jukebox rates, the location list requirement, the perpetual threat of the Danielson Bill which would award performers with copyright royalties—these are all natural outgrowths from a law which the AMOA mistakenly told its membership was in its best interests.

Copyright tar baby

Why then doesn't the AMOA let go of this jukebox copyright tar baby—either to go back to Congress for a new law or else to move on to other industry matters? The reason is the AMOA has its reputation staked on the jukebox copyright battle because, in truth, the jukebox copyright battle is the only vital industry issue the AMOA has ever addressed.

All other industry needs and concerns have, for the most part, been neglected by the AMOA. For instance, the association has been

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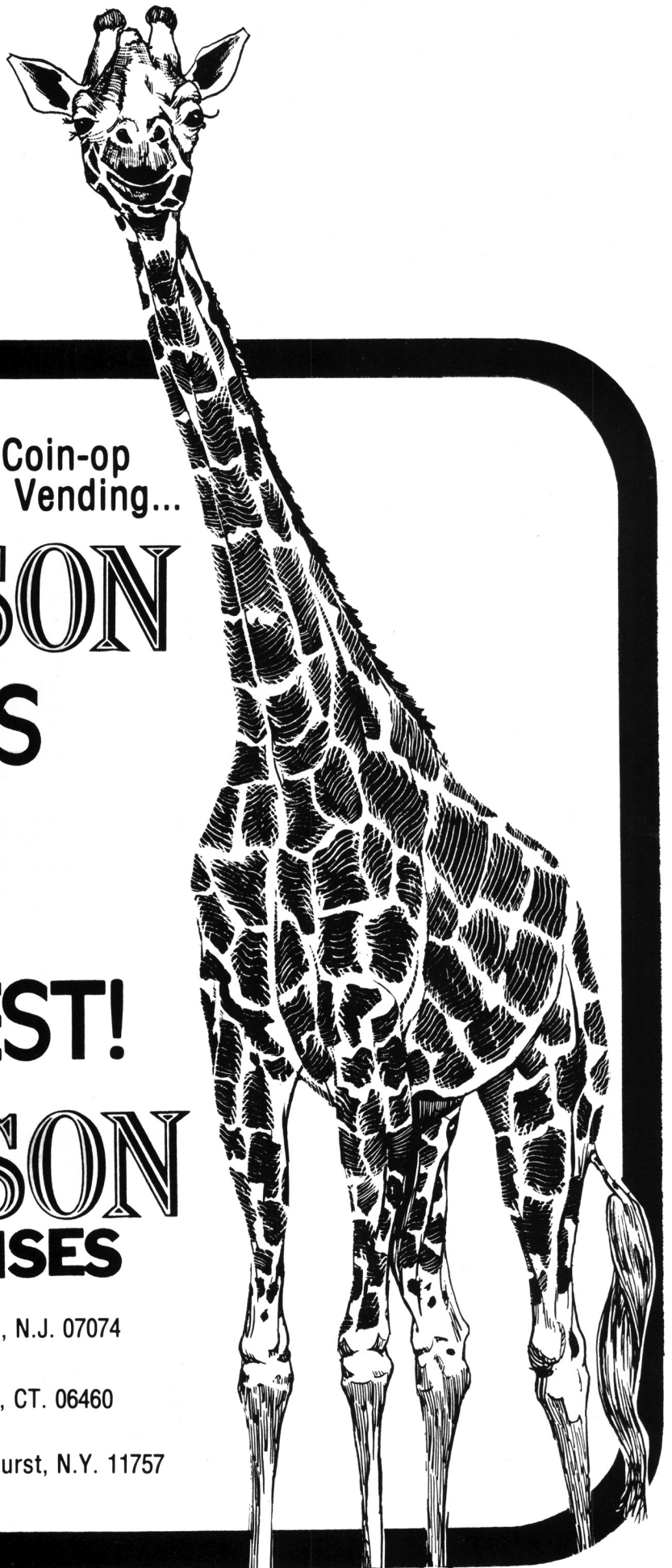


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The AMOA feels its reputation is staked on the jukebox copyright law because that is the only vital industry issue the AMOA has ever addressed...

notably absent from coordinating a national cooperative advertising program which would promote the desirability of placing or playing coin-op games in general (rather than relying on factory-sponsored programs which necessarily promote that factory's own products). The AMOA has also been notably silent on warranties, game safety standards, video game copyrights, national player promotions, and so on. Apparently, it refuses to become a clearinghouse of information on taxes affecting the industry, and it has not shown any assistance in designing model ordinances or state laws governing coin-op entertainment.

And on issues which have been thrown squarely in the lap of the AMOA (such as the gambling versus amusement equipment controversy) the AMOA has responded weakly with the knee-jerk reaction of someone who doesn't want to handle a hot potato.

Why this reluctance on all these

matters? We have been constantly told by the AMOA that it is a single-issue association, that it has its hands full with the jukebox copyright battle. If that is so, then truly the jukebox copyright battle has become this industry's all-consuming quest for a Holy Grail. All other industry concerns are forsaken in the monomaniacal drive to rectify a problem concerning a type of equipment that now is a distant fourth place—behind videos, pinballs, and pool tables—in collections.

This "hell or high water" posture on jukebox copyrights has no doubt alienated the AMOA from many operators who see no reason to join a "jukebox association" because they don't operate jukeboxes. With AMOA membership around 1500 in an industry where leading firms have mailing lists ten times that amount, the AMOA should do some soul-searching. Is it really addressing the industry's vital concerns—or just one of them?

The AMOA has demonstrated it has a lot of inertia to overcome just to do anything—no matter how insignificant. Consequently, the progressive programs of this industry have been initiated by parties other than the AMOA.

Manufacturers and distributors, as a result, have had to form their own associations. Not only does that reduce the AMOA from its prior status as the industry association to that of an operators' association, it also divides the house when a single larger industry association might have tied together all the programs this industry now needs.

As Gary Stern president of Stern Electronics and one of the organizers of the manufacturers' association, stated at the recent Amusement Operators Expo in New Orleans, "There is so much the AMOA should do. There is potential there for so much political clout."

Let's hope the AMOA finally realizes its hidden strength.



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CRT reconsiders regulation, Feds reconsider CRT

Jukebox operators and the AMOA are getting a second chance to debate the merits of the Copyright Royalty Tribunal's location list regulation—this time before the Tribunal itself.

The motion to reconsider the location list regulation was made by CRT Chairman Thomas Brennan who explained to *Play Meter* the reason for the re-examination: "We (the CRT) have observed the performing rights societies have not

sought to make use of the location lists. Therefore, we feel the necessity of the regulation should be examined."

For the past 2½ years, the AMOA has appealed unsuccessfully to have the CRT's controversial location list ruling overturned in the federal court system. But the battle was lost in February when the U.S. Supreme Court refused to hear the AMOA's appeal.

The Tribunal required operators

to submit a list of their federally licensed jukebox locations in order to stay in compliance with the compulsory jukebox copyright law.

Those lists, Brennan told *Play Meter*, were to be used by the performing rights societies (BMI, ASCAP, and SESAC) to help substantiate their royalty claims in case the performing rights societies could not agree among themselves as to how the collections should be divided. If there were a contest (i.e. the societies were not able to agree on how the jukebox royalty pool should be divided), then the performing rights societies would be required to monitor the jukebox play at selected locations, although they would not be allowed access to the interiors of the machines.

But since the location list regulation was mandated over two years ago, the CRT has not had to resort to using the lists because the performing rights societies have reached compromise agreements among themselves as to how royalties should be divided.

According to Brennan, the AMOA, as well as the major performing rights societies (ASCAP and BMI) have requested to present arguments at the reconsideration hearing. AMOA, of course, is arguing that the location list requirement should be abolished, while both ASCAP and BMI are arguing the requirement should be retained. Although the lists have not been used before now, the performing rights societies contend, they may be used in the future.

SESAC did not ask to present arguments in the reconsideration, but it may be represented by ASCAP again, as it was during last year's rate review hearings.

Brennan told *Play Meter* both performing rights societies that are pleading (ASCAP and BMI) have indicated they were opposed to the deletion of the location list requirement because, with the significant increase in per-jukebox assessments, the copyright pool will be much larger and thus more likely to be contested by the performing rights societies. It would appear, therefore, that the performing rights

ASCAP gripes fee ruling

ASCAP, in a recent issue of its newsletter for members, has voiced disapproval of the Copyright Royalty Tribunal's phase-in of fees up to and above \$50 per jukebox.

Concerning the CRT's ruling in January on increased rates, the newsletter, *ASCAP in Action*, said, "the Tribunal found ASCAP's approach to be 'most attractive' and BMI's 'not in accord with our statutory responsibilities.' It also sharply criticized the jukebox operators' presentation" (referring to the AMOA stance before the CRT).

But the ASCAP publication also states editorially: "The Society (ASCAP) believes the fee should not have remained at \$8 for 1981, nor been phased in the way the Tribunal decided. The jukebox operators are expected to argue (before the U.S. Seventh Circuit Court of Appeals) that the fee should remain at \$8."

ASCAP in Action also noted that, even if the CRT's sliding scale of up to \$50 is sustained, "the amounts paid for jukebox performances of music should increase significantly—the \$1 million paid in 1980 should escalate to \$6 million in 1984 and go up more when the consumer price index adjustment goes into effect in 1987," as provided in the CRT ruling.

Of course, these mathematics assume that the number of jukeboxes in operation and fee-paid in 1981 will be constant through 1984. Jukebox industry officials have

noted a depressing effect on jukebox sales. "Any increase has got to affect the jukebox operator's philosophy," said a spokesman for Rock-Ola Manufacturing following the CRT's rate hike (*Play Meter*, February, 1981, page 13.)

ASCAP's Spring 1981 publication termed the \$8 fee set by Congress in the present copyright law as a "token initial fee subject to review and adjustment by the Copyright Royalty Tribunal in 1980 and at 10-year intervals thereafter."

Music awards

In an unrelated matter, ASCAP President Hal David in the same issue noted that ASCAP's music awards this year "will be based on performances and not chart positions. The hit songs on the charts today will, of course, continue to receive awards since they will surely be among the most performed songs." But the longtime "standards" will also receive awards, as they are also frequently performed, wrote David.

This change in criteria for the awards is in line with ASCAP's argument that charts should not be used for royalty proceeds division.

Notable in the same issue of ASCAP's magazine is a listing of ASCAP members and publishers who had reached the Top Ten, as calculated by record industry trade publications *Billboard*, *Cash Box* and *Record World* through December, 1980.

societies are prepared to argue that they agreed to compromises in past jukebox royalty collections because the size of the royalty pool did not warrant costly in-depth data research.

This might also partially explain why, for the first time since the CRT started distributing jukebox royalties, the performing rights societies are contesting each other's claims this year. According to Brennan, both ASCAP and BMI are asking for roughly 60 percent of the jukebox copyright pool which this year totals \$1.1 million. Brennan did not have an approximate percentage for SESAC; but, in past distributions where ASCAP and BMI have agreed to equal shares of the jukebox copyright pool, SESAC has settled for less than five percent of the total.

Brennan told *Play Meter* the CRT would probably set an early date on the location list reconsideration—probably the first week in June, which he said would coincide with the jukebox distribution proceedings for the performing rights societies.

When asked if the timing of the CRT's reconsideration was influenced in any way by the AMOA's recent unsuccessful court challenge, Brennan said: "The AMOA raised a number of significant legal questions in its appeal. So it would have made it very difficult for us to have done something before now."

When pressed on the matter of the

timing, however, Brennan backed down from that statement, saying the timing of the reconsideration was "greatly influenced by the types of evidence" the CRT expects to hear in the upcoming rate review proceedings. "We're in a better position now to judge the necessity of the law than we were beforehand," he said.

The shrinking CRT

In an unrelated matter, Brennan said he has reassumed the duties of chairmanship of the Copyright Royalty Tribunal following the resignation of Chairman Clarence James from the CRT.

Brennan said James' vacancy was not being filled and that the Tribunal has itself recommended the size of the Tribunal be cut down from five members to three. This recommendation, he said, was made "primarily to reflect a desire for economy and the trend to reduce the size of governmental agencies." If the CRT recommendation to reduce its size is mandated, Brennan said, the term of Frances Garcia, which expires in 1982, would not be filled. The CRT also apparently added the ominous request to be given subpoena powers.

The economy move by the CRT, of cutting the size of the Tribunal down from five members to three, is chiefly in reaction to recent comments by the resigning

Chairman James, who said the CRT should be abolished.

James, who voted against the amount of CRT's per-jukebox rate hike and voted instead for an increase to \$130 per jukebox, said there was no economic evidence presented at the rate review hearings by the AMOA which indicated jukebox operators should be assessed by less than marketplace analogies. When he resigned from the CRT, he stated that copyright users, such as jukebox operators, should be paying according to marketplace analogies.

The performing rights societies have taken the position in the past that operators should have to negotiate individually with them rather than compromise through the CRT.

The General Accounting Office (GAO), at the request of Robert Kastenmeier (D-Washington), chairman of the House Judiciary Subcommittee, is examining the effectiveness of the CRT in the wake of James' comments.

According to Leo Droste, AMOA's executive director, the AMOA has talked recently with the GAO to complain that "everything the CRT has done has ended up in the courts." However, to date, no CRT ruling has been overturned or modified in the courts.

—By David Pierson

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Star Castle copies come to El Cajon under fed order

EL CAJON, Calif.—Black-market copies of Cinematronics' *Star Castle* video game are being returned to the manufacturer in quantities, under compliance with a federal court order.

A federal judge in Phoenix ruled in April that Cinematronics has a right to register a game copyright, and that its copyright for *Star Castle* is valid. As part of that decision, which may be a landmark in the battle against copied games, the court ruled that Cinematronics has the right to seize copies of the game, and that the games must be sent freight-paid to Cinematronics.

"A sizeable number have been returned, and more are on the way,"

said Cinematronics Sales Manager David Stroud. He explained that it is the responsibility of distributors, under the federal court order, to repay operators the price paid for the copies.

In turn, the distributors are due to be paid by Bernie's Specialty Co. of Phoenix, whose officer Bernie Shapiro was co-defendant in the court action taken by Cinematronics. Also defendants in the suit were Sutra Imports of New York and K. Noma of Tokyo.

Action to seize the game copies came after sales invoices from Bernie's Specialty were impounded under court order.

Hight heads marketing for Atari Far East/Tokyo

The establishment of an "Atari Far East" office in Tokyo, Japan has been announced. Rivington Hight, Jr. will serve as manager of marketing and sales and oversee the operation of this new Atari venture.

Hight is a native of Georgia. After graduating from Georgia State University with a degree in accounting, he joined the military, and he studied the Japanese language for a year before being stationed in that country. In 1972, Hight was appointed international sales manager for a small consumer electronics manufacturer. After three years in this capacity, he was named chief executive of Taito (Australia) TTY, Ltd. and moved to Sydney. As Taito Australia's chief executive, he handled importation,

distribution, and operation of games in Australia. Hight's appointment as manager of Atari Far East was effective April 1.

Commenting on the appointment, Joe Robbins, president of the coin-op games division said: "We are pleased to have Riv join us. Coming to us as he does, with his knowledge of the Japanese language and experience in the coin-op games business, we expect him to be a great help in setting up our new Far East operation. Along with his marketing and sales responsibilities for Atari in Japan, Riv will also be in charge of those operations in Australia and the Far East. This is another move in Atari's continuing effort to expand our marketing base in order to serve our international customers," said Robbins.

Industry growth leads to Big State parts house

Big State Supply Co., Fort Worth, Texas, has established its parts department and offers a complete line, illustrated catalog to operators.

"We will continually offer monthly specials and develop new products for the needs of the industry," said Big State's manager, Olon McLendon.

The newly published catalog is divided into ten sections covering:

coin handling, billiards, foosball, shuffle alleys, air cushion tables, electrical parts, videos, pingames, tools, security accessories, chemicals, and other supplies.

Big State ships to all areas from its 12,000 square-foot warehouse in Fort Worth. Toll-free numbers are 800/433-2915 outside Texas and 800-772-2708 in Texas.

Silco West promos

Silco West, Inc., a privately held vendor, has announced the formation of an in-house promotional department. Johnny Lott has joined Silco and will be in charge of the program. Lott, presently the 1981 World Foosball Champion and author of "The Complete Book of Foosball," formerly worked for Tournament Games of Seattle, Washington. He said he is looking forward to developing a program which will offer Silco's customers innovative promotions designed to keep pace with the ever-growing player interest of the '80s.

Silco's first program is already under way—A California State Video Games Championship which will feature competition on Atari's *Asteroids*. The tournament will be benefiting muscular dystrophy and will give away \$10,000 in prizes, making it the largest Video Games tournament to date, according to Lott.

Calendar

July 24-25

Montana Coin Machine Operators Association, annual convention, Village Red Lion Motor Inn, Missoula

July 24-26

Amusement & Music Operators of Tennessee, annual convention, Hyatt Regency, Nashville

September 11-13

North Carolina and South Carolina coin operators associations' combined annual convention, Carolina Inn, Columbia

September 25-26

West Virginia Music & Vending Association, annual meeting, Ramada Inn, South Charleston

October 6-8

JAA Convention, International Trade Center-Harumi Bldg., Tokyo

October 15-18

Enada Show, Rome, Italy

October 16-17

Amusement & Music Operators of Virginia, annual convention, Holiday Inn, Richmond

October 29-October 31

NAMA annual convention, McCormick Place, Chicago

October 29-31

AMOA Exposition, trade show and convention, Conrad Hilton, Chicago

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Gremlin expands factory in San Diego

Sega Enterprises, Inc. has announced a major expansion of manufacturing facilities for its Gremlin Industries division. The company has signed a lease agreement to occupy a 123,000-square-foot building in the Rancho Bernardo Technology Park in north San Diego.

The new building will house Gremlin's corporate staff and will serve as a manufacturing facility for computerized video games. Gremlin uses state-of-the-art microprocessor

technology and applies it to the design, development, and manufacture of video amusement games for use in commercial markets.

According to David Rosen, chairman, president, and chief executive officer of Sega Enterprises, Inc., the new facility will "dramatically expand the company's production capabilities to satisfy the growing worldwide demand for video games.

"We anticipate employing approximately 500 people in this

location with occupancy scheduled for mid-September this year," said Rosen.

A development of Edward C. Ellis Associates of Santa Monica, and Bramalea, Ltd. of Toronto, Canada, the Rancho Bernardo Technology Park project, with an estimated cost of over \$51 million, will be at the hub of the high-technology industry in San Diego. Other nationally prominent high technology firms will be located within the overall project development.



Sega Enterprises plans a major expansion of manufacturing facilities for its Gremlin Industries Division— producer of computerized video games. Sega has signed a lease agreement to occupy the sprawling building above, in the Rancho Bernardo Technology Park in north San Diego, with occupancy scheduled for mid-September.

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Moves against game 'copiers': confiscation, criminal action

The round-up of alleged game copies continued in May under court order obtained by Midway Manufacturing Co., which along with other U.S. marketers has pressed for original or licensed rights in video games.

In separate actions in Omaha, Nebraska and Phoenix, Arizona, Midway obtained orders from U.S. district courts for U.S. marshals to seize video games and printed circuit boards charged by Midway to infringe its rights in the *Galaxian*, *Pac-Man*, and *Rally-X* games.

The Omaha action names as defendants Dale Dirkschneider and Harold Peterson of Omaha, d/b/a A-1 Machines; Gary Kraayenbrink of Sioux City, Iowa, d/b/a Soo Valley Distributing Co; and Venture Line,

Inc. of Temple, Arizona.

In the Phoenix action, named as defendants were Sutra Import Corp., Sutra West, Noma Enterprises, and Bernard Shapiro—d/b/a Bernie's Specialty.

The seizures made in connection with these actions resulted in the U.S. marshal impounding machines and components in Nebraska, Iowa, and Arizona, including more than 200 electronic printed circuit boards, and various completed and semi-completed video games not manufactured by Midway and which were identified by the names of "Mighty Mouth", "Rally-X", "Pac-Man", and "Space Fever". These items were seized under the United States Copyright Act as "copies...claimed to have been made or

used in violation of the copyrights owner's exclusive rights...or other articles by means of which such copies...may be reproduced."

Additionally, the U.S. Customs service at Los Angeles has ordered redelivery to the port of entry of over a hundred *Gobbler* games which were imported by Sutra and are charged to be piratical copies of the Midway *Pac-Man* game.

Midway announced it is seeking injunction, damages, attorney fees, and profits against each defendant, in addition to the destruction or other appropriate disposition of the seized articles.

Midway also indicated it will bring criminal complaints under the Copyright Act as a further means of enforcement.

Milan Fair focus: monitors, not games

Color X-Y monitors were the focal point of the Milan Fair, an expansive Italian trade show which closed its doors May 1 after a fortnight of continual business.

The leading Italian manufacturer of television monitors, Hantarex, actually had a prototype on view with an *Asteroids* board unfortunately not able to define the colors too well. However, Paolo Maggiaioli was on hand to explain that the cooperation of video games manufacturers was being sought and that future games would, without doubt, be very much oriented towards being adapted to

the X-Y color monitor.

Probably ahead of Hantarex in this aspect, the Ontario-based Electrohome Electronics was also evident in Milan and with its Italian distributors, Reba Equipment Enterprises, announced they had an X-Y color monitor—labelled the G08—already in production in small quantities.

The 19-inch color Electrohome X-Y color monitor is claimed to have distortion of less than three percent and the company's contract manager, Harold Welch, said he envisions this innovation helping build-up its overseas market. "We

will shortly be announcing the names of distributors in the United Kingdom and France," he said.

Apart from the TV monitors spectacle, the amusement industry's contributions to the Milan Fair was nothing short of mediocre, although Gottlieb's new *Mars, god of war* pinggame and Stern's latest, *Lightning*, earned several accolades.

The video scene was dominated—as all of Europe is at present—by the Konami-developed, top-selling *Scramble* game. However, it was not the licensed Zaccaria models that particularly caused any furor but the 19 infringing copies on view. This produced some positive action being taken by Summit Coin Limited, the British company which holds exclusive manufacturing and board rights and all copyrights relating to *Scramble* for the United Kingdom and Europe.

Summit Coin's Chairman Don Last had a notice on enforcement served on the companies which showed the machine alleged to have been infringed copies. And he said he was pleased to report before the end of the show that the majority had fallen into line with the company's licensing agreements.

by Play Meter's International Desk

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First quarter results:

Income rises for Williams as independent company

CHICAGO—Williams Electronics, Inc., reported May 7 that its net income and pro forma net income for the six months ended March 31, 1981, exceeded results on either basis for the entire fiscal year 1980.

The pro forma presentation for the current fiscal year, which is necessary to show the results of the company's operations independent of Xcor International, its parent until May 29, 1981, eliminates allocated parent corporate expenses and presents federal income tax provisions as if the company had filed its own consolidated federal income tax returns.

On revenues of \$62,105,000 for the first six months of the current year, the company reported record net income of \$5,947,000 or \$1.19 per

share and pro forma net income of \$6,766,000 or \$1.35 per share. This compared with revenues of \$43,778,000 in the first six months of fiscal 1980, resulting in net income of \$2,983,000 or 60¢ per share and pro forma net income of \$3,190,000 or 64¢ per share.

Second quarter revenues of \$38,881,000 were 67% over the 1981 first quarter and 66% over 1980 second quarter revenues of \$23,362,000. Net income (on a pro forma basis) was \$4,815,000 or 96¢ per share compared to \$1,951,000 or 39¢ per share for the first quarter of 1981 and \$1,850,000 or 37¢ per share for the 1980 second quarter.

Michael R. Stroll, President and Chief Operating Officer of Williams said: "This dramatic growth results

primarily from the substantial acceptance of *Defender*, the company's initial entry in the coin-operated video amusement game market."

Stroll noted that *Defender* and *Black Knight*, a multi-level pinball game first introduced with *Defender* early in the first quarter, are currently still ranked high in recently published surveys of amusement game operators (the *Play Meter* amusement equipment poll).

The 35-year-old company designs, manufactures, and sells coin-operated video games and flipper-type pinballs machines. Williams Electronics, Inc. is traded over-the-counter on the NASDAQ National List under ticker symbol WIEL.

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Seeburg in Europe

Stern Electronics, Inc., Chicago, has expanded its Seeburg phonograph division's international network of distributors with the following appointments:

Mondial International will distribute Seeburg product throughout France. Based in the U.S., Mondial International's mailing address is 350 Fifth Avenue, Suite 1512, New York, N.Y. 10118 (telephone: 212/947-5659). Company principal is Richard Sarkisian.

Hazel Grove Music Co., Ltd. will distribute Seeburg phonographs in England. The company is located at Heaton Mersey Industrial Estate, Bletchley Road, Stockport, SK4 3ED, England; telex 668 017. Stanley W. McKenna is the company principal.

Gottlieb tech chief

Ron Waxman has joined D. Gottlieb and Company as vice president of engineering. Waxman possesses a varied background in electronics and micro-computers as well as management.

A graduate of the Illinois Institute of Technology, his professional career has included the development of many electronic products, from electronic organs to missile defense systems.

Robert Bloom, president of Gottlieb, said: "All of us at Gottlieb think Ron will play a key role in Gottlieb's policy of providing the public with only the finest in electronic amusement machines."

Bloom also announced May 1 that Richard Finger, director of engineering, was resigning from D. Gottlieb & Co. Bloom said, "Dick first joined the company during our switchover to solid state games and was our first solid state field instructor. Dick made countless contributions to our solid state program and his inputs will be sorely missed."

Bloom also stated, "Several months ago, Dick expressed a desire to pursue a unique personal career objective for which an opportunity had risen. We are all sad to see Dick leaving us, but wish him the very best in his new endeavor. Dick had promised to stay in contact and will remain a close personal friend of all of us."

Legal opinion warns Minn. operators of 'gray' games

Minnesota operators are circulating a letter of legal opinion from the state's attorney general, which warns that locations having electronic "draw poker" and other games of chance in the form of coin-operated video machines jeopardize those locations' alcohol sales licenses and/or make them liable for prosecution for possessing a gambling device.

The legal opinion in the form of a letter from Attorney General Warren Spannaus was circulated through the Music Operators of Minnesota with a note attached from Robert Latz, MOM legal counsel. Latz suggested that the attorney general's letter be shown to locations by operators "in connection with the potential for misuse of these devices for illegal gambling purposes."

The attorney general's letter follows.

To: Law Enforcement Officers of the State of Minnesota

I wish to take this opportunity to express concern over recent developments in the use of certain coin operated video devices. Some of the devices are programmed to simulate or operate as actual games of chance, such as dice games, horse races, and card games such as blackjack or poker. These devices may be operated by one or more players and the results of the game are determined by chance. Playing skill is not involved in their operation. Typically, the games are found in public places, such as bars and taverns.

While the games are supposedly designed for amusement purposes only, the fact that they involve racing and popular card games of chance, where betting upon the outcome often takes place in other contexts, creates the *potential* for their misuse for illegal gambling purposes. For example, players may bet on the outcome of the game with money changing hands or payoffs by the establishment.

As you are well aware, the use of gambling devices is unlawful... One who permits a location under his ownership or control to be used as a gambling place is guilty of a crime...The person's license to sell intoxicating and non-intoxicating beverages may be put in jeopardy...

These devices are now being placed in some establishments in Minnesota. You may want to take the opportunity to direct this matter to the attention of those who may be affected by this potential problem, including licensees of establishment who may be unaware of the problems that such devices may cause.

Warren Spannaus
Attorney General
St. Paul, Minnesota

Atari courts college youth video players market

The Association of College Unions International recently held its 61st Annual Conference in San Francisco. The show ran from April 12th-15th and was held at the San Francisco Hilton.

The Atari booth drew crowds due to the display of the company's latest game, *Asteroids Deluxe*, and its current game, *Battlezone*.

Frank Ballouz, vice president of marketing, noted that, "The college union show is an important one for Atari. It provides us with an opportunity to present our newest product to the college union

administrators. It also gives us a chance to talk to these people and explain the advantages of having coin-op games in a college union.

"College students are some of our best players, but the college unions are still an expanding market," Ballouz added. "By attending the Association of College Unions' show, we hope to make the college union managers more aware of the current coin-op game product from Atari, as well as to make them aware of the increase in income and traffic that a well-placed coin-op game can generate."

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Drug store/arcade's tourney helps cause with videos

AUGUSTA, Maine—A video game tournament spun off publicity to LaVerdiere's drug store/arcade chain and brought \$3,500 in proceeds to benefit multiple sclerosis, to the sound of *Asteroids* combat in March.

The shoot-off among the top eight players from seven locations around the Pine Tree State was held April 4 at LaVerdiere's Action Family Arcade in Augusta. Wild card entry Brian Vigue (who was chosen at random from the names of the five highest *Asteroids* shooters in all seven locations, under the tournament rules) upset number-one seed Randy Dick of Augusta and won \$500 cash and a championship trophy.

Along with these winners and the aid to fight MS, LaVerdiere's chain won the attention of large crowds at the tournament site and live radio coverage that "made the event similar to other professional sporting events," said Michael LaVerdiere,

arcade coordinator for the chain. The pre-tournament publicity drew seasoned *Asteroids* players statewide, he said. Those included Richard Cabana of Portland, who has received various media coverage including a recent front page article in the *Portland Press Herald*.

Stimulating the excitement of the quarter finals was a highlight in which eventual champion Vigue, of Winslow, battled with another 14-year-old, Peter Petcher, of Madawaska. This half hour match saw more than 20 lead changes with Vigue staging a comeback in the last thirty seconds to secure the victory. The final scores of 254,000 to 251,000 were thought to be two of the highest ever attained in a half hour *Asteroids* match.

In further suspense, the crowd awaited another close contest in the final; however, Dick the favorite was eliminated as he lost all three of his spaceships after only seven minutes. Vigue had only to beat Dick's 9,000

points score to win first place. (For second place, Dick won \$250 in cash and a runner-up trophy. Other participants received cash prizes, uniform tournament shirts, and all expenses to go to Augusta from their qualifying locations around the state.)

The video tournament idea came from Dana Sennett, chief Maine fundraiser for MS, according to LaVerdiere. Sennett commented, "We had discussed various fund raising with LaVerdiere before; however, the *Asteroids* video game was a natural."

Qualification was made by beating a posted score at any one of the arcade locations, with the certified winner at each being invited to the "shoot out" along with the one wild card. The top five shooters in each location also received a T-shirt.

LaVerdiere's chain and MS state plans to make the video tournament an annual event in Maine.

Distributor helps charity through tournament play

General Vending Sales Corp. of Baltimore donated five Stern *Scramble* games for a locally sponsored charitable promotion in May.

The tournament was sponsored by Loyola College of Baltimore to benefit the children's cancer ward of Johns Hopkins Hospital in Baltimore. It carried a cash prize to the winning scorer on the game. A total of \$1,056 was raised to benefit the cancer clinic in 15 hours.

Morton Hyatt, vice president of General Vending, said, "We donated the use of these game totally. We got nothing out of it—we wanted nothing out of it. We're just happy and proud we could help. Radio and television covered the event," he added.

After the tournament on May 9 and 16 weekends, Hyatt said, "We told the charity we'd give them hell if they didn't come back next year, and ask for our assistance."



Marvin Roth of Roth Novelty Co./Wilkes Barre, Pennsylvania is not waiting for a train in this photo. He owns the train. He is also a principal in *The Station*, a restored railroad complex in his hometown. The total renovation of the formerly disused and blighted area and the provision by Roth of lavish Victorian furnishings—amid dining car, an elegant cocktail lounge, and yes, a small coin-op games room—was applauded far and wide by historic preservationists in eastern Pennsylvania. Coin operator Roth also received publicity for the privately capitalized project in media including *The Scrantonian* newspaper, which devoted a Sunday photo feature page to *The Station*.

'Shoot Off' boosts mall arcade traffic

A Louisiana mall arcade boosted play with a video game tournament promoted in the spring by radio advertisements at no cost to the operator.

Space Ports Recreation Center, a mall location arcade, along with WLCS radio station and a Honda dealer, all of Baton Rouge, Louisiana, jointly sponsored "The Great Asteroids Shoot-Off" from April 20 to May 23.

Space Ports provided free game play on Saturday mornings at a designated time on three *Asteroids* video games for 15 qualifying contestants each week. Three contestants each day, Monday through Friday, were selected by calling in to WLCS. Each contestant was given two quarters, one to get the feel of the machine, and the second to play a game for a score. The top scorer of the 15 contestants received a free T-shirt, movie passes, a coupon for a pizza, and a \$25 prize, and became eligible for the grand prize, a Honda Passport Moped; the weekly winners then had "The Great Asteroids Shoot-Off." The contestants usually stayed to watch the other contestants to see how well they scored, and the highest scorer was applauded by the crowd that gathered to watch also, said a spokesman for WLCS.

Signs were hung in the arcade calling attention to the shoot-off: "Listen to 'The Animal' on WLCS to qualify for 'The Great Asteroids

Shoot-Off.'" And the Honda Passport Moped was hung from the ceiling of the arcade.

WLCS, a contemporary top 40 radio station, broadcast the ads free of charge around the clock with a high concentration in the evenings from 7 until midnight. The promotional announcements, as ad-lib (to improvise impromptu for filling in during a break in a program) and recorded were rotated—"If you have a hot hand playing *Asteroids* call up and qualify."

Stan "The Man" Hall of WLCS said, "We are experiencing a flood of phone calls and I believe the audience is very attentive because of the promotion."

The Animal, originator of the promotion, said: "Not only are junior high school kids calling in but also young businessmen, who play on their lunch break, college students, and players in their mid-twenties." The Animal, who described himself as an *Asteroids* freak, said: "All these kids put their quarters in these games and received the recognition of having their scores and name posted which were erased the next day. By participating in 'The Great Asteroids Shoot-Off' this gives them a feeling of accomplishment."

The Honda Passport Moped, the grand prize, was donated by G.N. Gonzales, a Honda dealer, in exchange for free promotional advertisement.

—by Sharon McCall

Williams fete for strategy

Williams Electronics' annual gathering of key company people was scheduled for June 12 and 13 at Pheasant Run Resort, St. Charles, Illinois. The Third Annual Accent on Achievement Conference "is an opportunity for Williams employees to interchange ideas that will form our company strategy for the coming year," said Nancy Goodwin, speaking for Williams.

Previous Williams employee conferences cited personnel for their achievements, and the June, 1980 gathering was highlighted by pep talks from President Michael Stroll and others on Williams' impending

entry into the video game market. That meeting presaged the introduction of the successful Williams video *Defender* [*Play Meter*, September 1980].

The upcoming sessions will include seminars for company personnel only, and the conference is themed "Responding to the Changing Climate of Our Industry." It will culminate with a cocktail party, dinner, and dance on Saturday, June 13, with Williams' board of directors and special guests invited, and awards made to the employees who have contributed most to Williams in the past year.

A report will follow in *Play Meter*.

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**You saw it in
PLAY METER**



MUSIC PROGRAMMING

By Pat Matthews

An unreleased record gathers no royalties

Last issue I reported on the Great Record Release Delay and speculated that because of the increase in the royalty fee paid to a copyright owner as of July 1st, certainly the additional monies would be passed on to the consumer. Well, well, well. Thumbing through the latest *Rolling Stone* (issue # 344), I came upon a somewhat depressing, although expected headline "LP prices rise again." And in the article was the substantiation of my previous fears. In a nutshell, the U.S. Copyright Tribunal has decided to raise the royalty paid by record labels to music publishers from 2.75 cents to four cents per song. This will "of course be passed on to the consumer."

ALL THOSE YEARS AGO—George Harrison—Dark Horse/DRC 49725

Here's a man who obviously doesn't fall into the above syndrome of performers. Besides, I don't think he needs the extra money. What George does here is come out of hiding with this first single release from an appropriately titled lp, *Somewhere in England*. It's an

uptempo, typical sound from Mr. Harrison—and that's good. He's definitely making a statement, a personal one about the tragedy of December 1980 when George lost the friend we all had. Ringo plays the drums and Paul & Linda lend background vocal support. It's one of those I could pick in my sleep. *10 out of 10*—may be a No. 1 record.

SIGN OF THE GYPSY QUEEN—April Wine—Capitol/P-5001

Their first single from the recent lp, "Just Between You And Me" did very well and I, personally, mistook it for another hit from the recently revived REO Speedwagon upon first hearing it. This time the sound is a bit different: more of a straight-ahead Mid-Western rocker. Nice lyrics, arrangement, and vocal production. Sounds a little like Kansas this time; who is that girl on the single sleeve? Mmmmm! She definitely rates a 10. The record gets a *9 out of 10*.

PROMISES—Barbra Streisand—Columbia/11-02065

What's this? A song from the *Guilty* album without equal billing to Barry Gibb? Nevertheless, he's

there on background vocals again. He also co-wrote the tune with Bee Gee brother Robin. It's a nice song with a slight disco flavor and a slick horn arrangement. Can't miss again as Barbra gets an unprecedented four Top 10 singles from one lp: *10 out of 10*—again.

THEY COULD PUT ME IN JAIL—Bellamy Brothers—Warner Brothers/WBS49729

Let's go back a long way—the mid-Seventies. "Let Your Love Flow" from the Bellamy Brothers, their first record, was more of a Top 40 hit than anything else. Since then, it's been all Country chart successes exclusively. Unfortunately for the non-Country radio listener, this streak should remain intact. These guys' music is fun to listen to. The words make sense and everything; *10 out of 10*...Country.

HEARTS—Marty Balin—EMI America/8084

This label has gotten incredibly ambitious, huh? Marty Balin, former lead singer of Jefferson Airplane/Starship, is back on the music scene—and what a refreshing event!

If you're not familiar with the man, you will be and you're sure to recognize the voice as the one who fronted some of the more melodious tunes from the Starship. This first solo effort has been lifted straight from that beautiful mold. Call it beginner's luck...I call it talent: *10 out of 10* first time out of the solo box. What a song!

TIME—The Alan Parsons Project—Arista/AS 0598

A beautiful song from the word go which best exemplifies what producing and engineering Pink Floyd can do. Parsons did just that on Pink Floyd's breakthrough *Dark Side of The Moon* lp back in the early Seventies (an album which still sells, by the way). So, a lovely song in a Pink Floyd sort of vein with all the technical and musical embellishments one can imagine makes this one a sure shot winner in my book: *9 out of 10*—it may be too good.

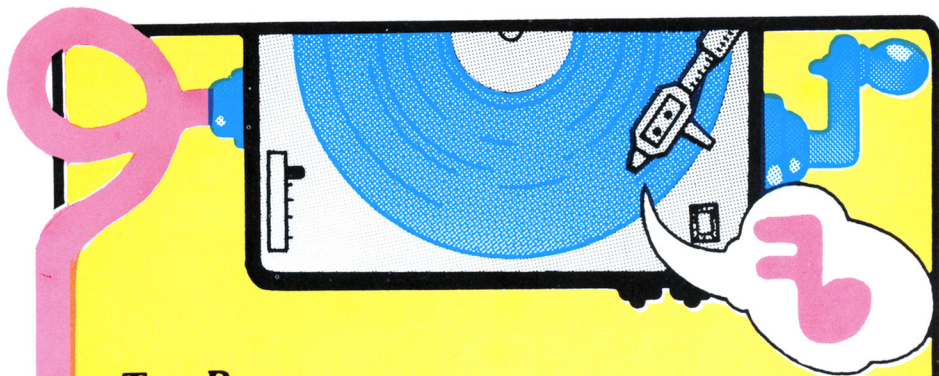
CRYIN' MY HEART OUT FOR YOU—Diana Ross—Motown/M 1513F

Well, Motown, say goodbye to Diana. In what may be one of the big surprises of my lifetime, Ms. Ross is switching labels! While the ink is still wet on a multimillion dollar RCA recording contract, her "old" label (gee, it seems so strange to say that) releases another lush ballad as only Diana can sing it. My only hope is that Motown has enough pride to not begin releasing lp after lp of "previously unreleased material" like UA does with Crystal Gayle. While we're on the subject, I can't wait for MCA to release "Elton John's Greatest Songs Recorded at Home" or some such nonsense now that he's split to Geffen Records. At any rate, Diana's swan song which has nothing to do with birds gets a *6 out of 10*. (Motown won't promote it.)

HARD TIMES—James Taylor—Columbia/11-02093

Sounding a lot like the James Taylor of old, here's the second single from the critically acclaimed *Dad Loves His Work* lp. It has that funky folksy sound I grew up liking about James Taylor. Nice hooks and guitar work—good song overall; *9 out of 10* or better

The records are rated as follows:
10 out of 10 — Top Ten peak; *9 out of 10* — Top 20 peak; *8 out of 10* — Top 30 peak; *7 out of 10* — Top 40 peak; *5 or 6 out of 10* — somewhere in Top 100; *4 or less* — forget it, loser, break in half. ●



Top Pop

AMERICA—Neil Diamond—Capitol
 AT NO CORRIDA—Quincy Jones—A & M
 SUKIYAKI—A Taste of Honey—Capitol
 WHAT ARE WE DOING IN LOVE—Dottie West—Liberty
 TOO MUCH TIME ON MY HANDS—Styx—A & M
 A WOMAN NEEDS LOVE (JUST LIKE YOU DO)—Ray Parker, Jr. & Raydio—Arista
 BETTE DAVIS EYES—Kim Carnes—EMI America***
 I LOVE YOU—Climax Blues Band—Warner Brothers
 BEING WITH YOU—Smokey Robinson—Tamla
 WATCHING THE WHEELS—John Lennon—Geffen***
 THIS LITTLE GIRL —EMI America***
 FIND YOUR WAY BACK—Jefferson Starship—Grunt
 YOU BETTER YOU BET—Who—Warner Brothers
 LIVING INSIDE MYSELF—Gino Vannelli—Arista
 I MISSED AGAIN—Phil Collins—Atlantic
 STARS ON 45—Medley—Radio/Atlantic
 TAKE IT ON THE RUN—REO Speedwagon—Epic ***
 I CAN TAKE CARE OF MYSELF—Billy & The Beaters—Alfa ***
 MODERN GIRL—Sheena Easton—EMI America ***

Country & Western

OLD FLAME—Alabama—RCA
 LOVIN' WHAT YOUR LOVIN' DOES—Conway Twitty & Loretta Lynn—MCA
 TEXAS WOMEN—Hank Williams, Jr.—Elektra
 LEONARD—Merle Haggard—MCA***
 I FEEL LIKE LOVIN' YOU AGAIN—T.G. Sheppard—Warner/Curb
 A HEADACHE TOMORROW (OR A HEARTACHE TONIGHT)—Mickey Gilley—Epic
 YOU'RE THE REASON GOD MADE OKLAHOMA—David Frizzell & Shelley West—Warner Brothers***
 SOUTHERN RAINS—Mel Tillis—Elektra
 ANGELS FLYING TOO CLOSE TO THE GROUND—Willie Nelson—Columbia
 PICKIN' UP STRANGERS—Johnny Lee—Full Moon/Asylum
 WHO'S CHEATIN' WHO—Charly McClain—Epic
 GUITAR MAN—Elvis Presley—RCA***

Rhythm & Blues

IT'S A LOVE THING—Whispers—Solar
 WHO SAID?—Isley Brothers—T-Neck
 DON'T STOP THE MUSIC—Yarbrough & Peoples—Mercury/Polygram
 FANTASTIC VOYAGE—Lakeside—Solar***
 I JUST LOVE THE MAN—Jones Girls—Philadelphia International
 TOGETHER—Tierra—Boardwalk
 THIGHS HIGH—Tom Browne—GRP/Arista
 BOOGIE BODY LAND—Bar-Kays—Mercury/Polygram
 WATCHING YOU—Slave—Cotillion
 BURN RUBBER ON ME—Gap Band—Mercury/Polygram
 HEARTBREAK HOTEL—The Jacksons—Epic***
 I AIN'T GONNA STAND FOR IT—Stevie Wonder—Tamla***

***denotes records reviewed previously by PLAY METER



Computer system is based on operators' special needs

A Montgomery, Alabama firm is offering hardware and software programs for customized report generation by operators of both amusement game/music and vending routes.

Validata Computer & Research Corporation's President Warren C. Philips explained, "Our experience in the industry is that an operator has specific reports he needs in order to make decisions." Based on requests from Validata system users who are operators, its "Keysearch" feature was added by Validata. This allows the operators to build a number of reports, store these for future use, and put the information in what order he chooses.

Three models of Validata's "Routesail" systems are available, with incremental sizes of memory capacity. The smallest of these, the 1800 Routesail, with 32K memory, is applicable to the music and games industry as are the larger capacity models 2800 and 3800, Philips said. "We try to provide an affordable system for all types as well as sizes of route operations," said Validata's president.

While the Validata computer system has been developed and continually refined over the past 4½ years, Philips said sales of the system to music and games operators have been made mainly in the past two years. The Montgomery company was founded by Philips (who is himself not a computer specialist) when in his own vending route operation it was realized that the data from "the mountain of paperwork" could be assimilated more efficiently via computer. Lacking a specific program for the distributing and vending sectors, one was established by the new firm.

Now, for a license fee ranging from



Validata hardware

\$40 to \$100 monthly (depending on the size of the system purchased), the operator-buyer has access to "program enhancement"—new software programming based on what operator clients tell Validata they need for their routes.

Philips told *Play Meter*, "Too often, computer companies have been faulted with dictating what information the operator needs." Half of his company's name and half its aim, he said, is research; improvement in the system is "continuous." In the installation of a Validata system, the operator is given assistance in "fine tuning" the unit—for example to a vending operation that has added games and music equipment to the route. Even though the operator has no general knowledge of computer technology, he can modify the system according to needs he later realizes, said Philips.

Philips said operators might want to include reports on month-to-date

sales projected to a longer period of the year. This can apply to a category of location (bars, etc.); to name of locations (all Jiffy-Quick stores); a location code (50% revenue split stops versus 60/40 locations); day of service; and various other factors. These are all possible on Validata terminals through a total of 5,400 management reports, the executive explained.

Through the program enhancement, the system may be changed, as every quarter, when payroll book-keeping requirements must be changed because of personnel turnover and governmental changes, such as social security tax requirements.

Each Validata set has a remote communication system built in. Among other features, this provides for instant diagnosis by phone call to Validata, to check out a question on handling the computer or a problem with it—whether in hardware, software, or operator error. Philips said, "Of calls we receive, 92 percent of problems are correctable, either over the phone or by our technicians." (A monthly hardware warranty is paid by the user.) If a unit suffers total breakdown, Philips added, Validata's replacement policy guarantees the entire central processing unit (memory board) will be exchanged via express freight, said the firm's president. Phillips claimed his firm's maintenance cost is 40 percent of that of its competitors.

Various components are manufactured for Validata under its label by electronics companies including North Star Computer, Texas Instruments, and Soroc Technology.

For more information, call Validata at 205/834-2324; write P.O. Box 4719, Montgomery, Alabama 36104.

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Five Years Ago In Play Meter ...

June, 1976

Five years ago this month the "secret of operating success" was revealed by Neil Beresth, Coinman of the Month, an operator in Wilson, Connecticut, when asked by *Play Meter*, "What would you say has been the secret to your success, if there is one?" —replied by saying, "I think the secret of success is really just working at your business, and understanding it fully, not just to the point where you see income and you're satisfied. You have to recognize where your profit is. I find that a lot of operators—including myself at one time—don't do that."

In the news: sharpshooters competed in the first annual Illinois Coin Machine Operators Association 8-ball pool tournament; Elton John, Bally Pinball, and MCA Records combined efforts in a promotional campaign for *Capt. Fantastic*; Atari introduced a new series of training seminars for its distributor, technicians oriented toward troubleshooting printed circuit boards.

Also: Rowe AMI phonographs went solid state; Hanson Distributing Company was host to an electronics seminar.

In a feature article, Robert E. Nims, chief executive of Lucky Coin Machine Co., Inc. and AMA Distributors, Inc. of New Orleans, and now past-president of AMOA, told *Play Meter* how to beat the image problem which new industries suffer from because of ignorance on the part of consumer—as the growing coin-op industry has met with ignorance. "How do I get to these people, meaning not my actual customers but people on the street?" His answer was to hire a full-time public relations man. He wasn't interested, Nims said, "in someone who knew a lot about the coin

industry but in somebody that knew about public relations."

On the move five years ago were Harry M. Kane, who became chief operating officer of Sega of America; Edward Amormino, promoted to vice president/manufacturing of the Sega parent corporation; Duane Blough replaced Harry M. Kane as executive vice president and chief operating officer of Sega Enterprises, Ltd.; James Douglass had been named national sales manager by Coin Acceptors, Inc.

Another feature "Quick Buck or Wise Judgment?" called upon the industry to police its own activities and be responsible for the image portrayed by the actions taken within the industry.

"R.S.V.P.—Anybody out there?" featured the changing technology of games, music, and vending; tools of the trade; and the press...but three things had withstood time—the image of the industry, the inconsistencies of service, and non-functional trade associations. *Play Meter* then asked the reader to respond to some pertinent, timely questions about image, service and trade associations.

New products featured were: *Hit Me*, a video game described as "one of those games that stir the competitive instinct in all who see it" by Ramtek Corp. and that deal black jack or 21...Allied Leisure Industries, Inc. shifted into gear with a new electronic racing game, *Daytona 500*...Atari announced *Outlaw*, a fast-draw shootout that invited the player to match his fast-draw skill against a video gunfighter and a gunfight at video corral ensued...Chicago Coin's introduced its new *Coney Island Rifle* gallery game and its *Astro Print*, that printed an intricately shaded 14"x14" photographic portrait of the subjects.

Today, a broad spectrum of goods and services are supplied by coin machines. The vending and service machine is now an indispensable part of city streets, and in factories the coin machine has attained more and more significance.

—IMA, Frankfurt/Main



Kraft



Westbrock

Shaffer appoints

COLUMBUS—Shaffer Distributing Co. has announced promotions and appointments in the company based here, and which also has a Macedonia branch office.

Bill Kraft, formerly Shaffer's outside sales representative for music and games, food services, and vending, has been promoted to the position of vice president of marketing. He has been with Shaffer since February, 1975.

Paul Westbrook, company controller for the past year, has been promoted to executive vice president. He has an extensive experience in business administration and financial accounting with two international fast food chains, said Steve Shaffer, president of the distributorship.

Bill Cowman, manager of data processing, has been named to the post of secretary-treasurer. He has been with Shaffer since August, 1972 and introduced the first computer system into Shaffer's operations.

Bob Miller, who has been the company's northern Ohio sales representative, has been appointed sales manager for music and games. He has been with the Shaffer sales team for the past five years in outside sales.

Jim McGeorge has joined the Shaffer organization as food services and vending representative in southern Ohio, West Virginia and Kentucky. He comes to Shaffer from Xerox Corporation where he was a sales executive in the office products division for seven years. During six of those years he was a member of the company's "Par Club" based on his sales records for sales over plan.

Mike McGrath was appointed Shaffer's new music and games sales representative for southern Ohio, West Virginia, and Kentucky. He was a sales representative with Xerox Corporation for 13 years and was a member of the Xerox sales achievement Par Club for the last nine years.

Vending through History...

The vending machine itself has had a long and turbulent history. It has been handed down that in the year 937 B.C., coin machines existed in China. They supplied bamboo shoot paintbrushes, which were then used as writing implements.

Ohio show focus:

Gray games and glimpses

By David Pierson

Attendees to the seventh annual Ohio Music and Amusement Association's trade exposition May 8-9 at the University Hilton in Columbus, Ohio were treated to more than just a games exhibit. They were given glimpses of what their state association is planning and even hints as to what new directions the national operators' association may be considering.

But it was the immediacy of another matter, the state association's recent court battle against video card games, which attracted most of the attention.

The OMAA show drew over 400 attendees and representation from 114 operating companies, both record totals over last year's show. The two-day Ohio event, featuring a game exhibit and a strong seminar program, has become one of the major shows in the country.

Yet the show would have drawn attention this year, even if it had not established such a strong previous track record.

The reason is the OMAA has attracted national industry attention in recent months because of its stand against video card games. The Ohio state association perceived the pseudo-amusement/gambling machines to be a threat to state statutes affecting pure amusement equipment and, thus, filed a friend of the court brief which sided with the state attorney general when the "gray area" games were called into question.

According to several sources *Play Meter* interviewed at the show, the OMAA stand against the gray area games was nearly unanimous. In fact, only two operators reportedly failed to renew their memberships because of the association's stand against the equipment.

As one operator told *Play Meter*, "We're united on this. We've got too much invested in coin-op amusement equipment to risk it all by flirting with gambling machines."

Many outside the state who share similar feelings were expecting the Ohio decision to have repercussions which would serve as precedents in

other states. But, although the court decided in favor of the OMAA and against the gray area games, it was also clear the court ruling could hardly be counted on as a blueprint to follow for other states.

Three attorneys, two of whom represented the OMAA as legal counsel, and the third an assistant state attorney general, outlined for operators at the membership luncheon the parameters of the court ruling.

Marc E. Meyers, one of OMAA's legal counsels, said the association was able to win its fight against the video poker games because poker, black jack, and similar betting-type card games are outlawed in the state. By definition, they are judged to be gambling games; therefore, any video game which simulates those gambling games, Myers pointed out, is by the same definition, a gambling game.

Upon questioning, Myers con-

Ohio Music and Amusement Association

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_____ Howard M. Metzenbaum

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_____ (Please Name)

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_____ (Please Name)

5. Add any special information (e.g., key staff aides to officials listed above, etc.)

* Refer to accompanying 1981-82 Legislative Directory

Return completed form to: OMAA, Suite 901, 16 East Broad Street, Columbus, Ohio 43215

OMAA's attempt to find out which members know which Congressmen and Senators may serve as a good starting point for other state associations and the AMOA in an attempt to activate grassroots political action for the industry.

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Hayes: 'We must establish a grassroots movement that is strong.'



Droste: 'We are optimistic about getting the location list requirement omitted.'



Pink: 'There is a need to self-police this industry.'

ceded the court ruling probably could not be said to outlaw specifically other video gambling-themed machines, such as those which simulate horse races or dog races. But Myers pointed out that since a precedent concerning video card games had been set, horse race betting video games may find themselves skirting too close to the law to be overlooked in the state of Ohio.

OMAA's other legal counsel, John K. Everett, said the state association was faced by a twin threat: (1) a tendency towards stricter legislation and (2) an accelerated intrusion of pseudo-video games. This combination of factors, he stated, could put the squeeze on the industry by fostering a public reaction against all game types. So the association, he said, has "to adopt a watchdog approach" to protect its interests.

As evidence of the tendency toward stricter legislation and governmental overreaction to what is perceived as gambling, he cited the recent Middletown, Ohio ordinance which banned pinballs entirely (See *Play Meter*, April 15, 1981, pages 48-49).

Since the cities have the right of home rule, he pointed out, they can make more stringent laws regarding entertainment equipment than the state, "That's the reason you need to know what is happening in each locale, the current effect of statutes, and when you have to get involved," said Everett.

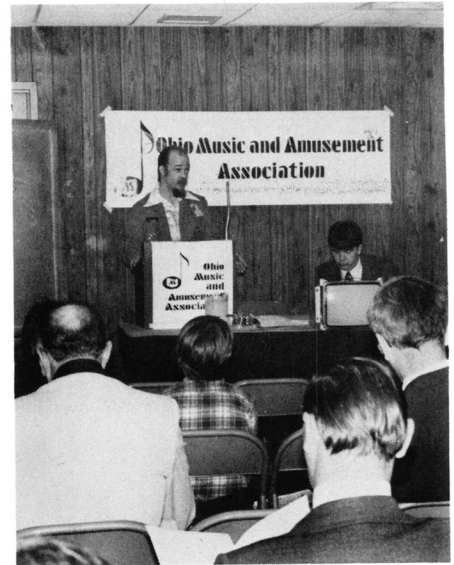
J. Richard Lumpe, assistant state attorney general, praised the work of the operators' association in the gray area games case, saying, "You people are to be commended. I watched as this association has gone sky-high. Your stand against this kind of equipment is certainly to be commended."

In the question-and-answer session, Myers reported that, although the state and OMAA had won the court case, it would still be some time before the gray area games would be confiscated because of foot-dragging on the part of the lower court which saw its ruling overturned. "We have won the issue," said Myers, "but it's still a matter of time as we go through some legal gymnastics."

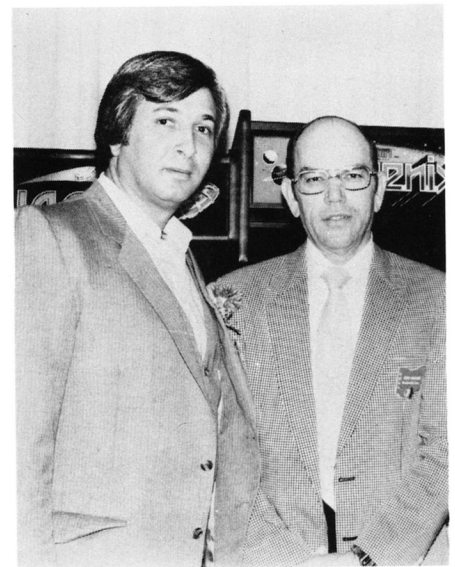
Some operators expressed chagrin at the fact that the games were not being confiscated forthwith.

Image building

The following afternoon featured



Ken Legge of Shaffer Distributing, conducting a service school at the show.



Ivan Rothstein of Centuri, Inc. and OMAA director Jerry Grotjian, in front of Centuri's Phoenix.



Len Schneller looks on as a video game expert tries his hand at U.S. Billiards' video offering, Quasar.

a three-part speaker presentation with OMAA President James Hayes, AMOA President Norm Pink, and AMOA Executive Vice President Leo Droste.

Hayes outlined the need for aggressive image building within the state to offset any negativity which would adversely affect the natural growth of the industry. "Our image is going downhill," he said before attendees to the President's Luncheon. "There's a need for political action on our part."

Along these lines, it was observed that the OMAA was passing out among its members "Legislative Identification Forms" which asked member/operators to identify according to a four-letter code, how well they knew their state and federal elected officials. The form also asked operators to write in the names of any key staff aides they know. With this information, OMAA will undoubtedly be prepared to take immediate action as need be, by coordinating operators to contact their elected officials on matters of industry concern.

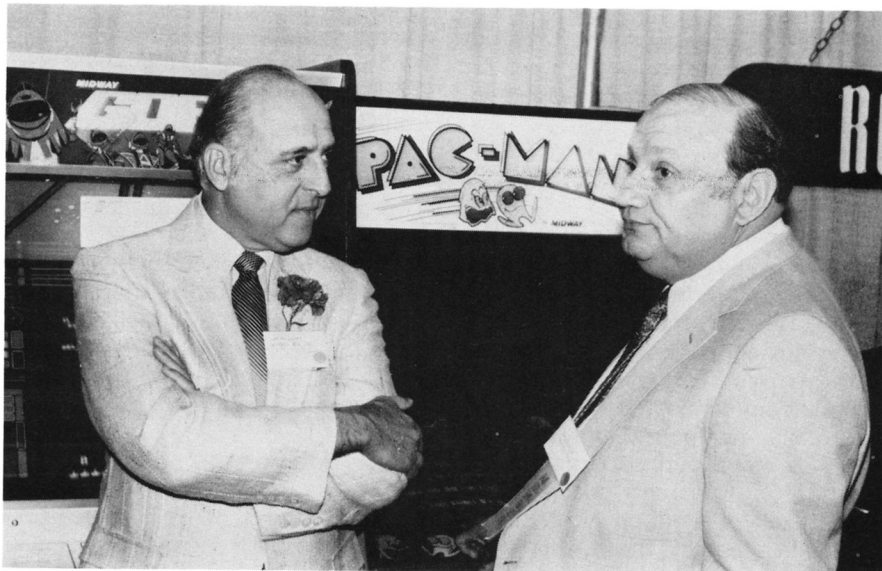
"We must all realize what taxes can do for us," said Hayes. "It is necessary that we establish a grassroots movement that is strong."

Hayes also spoke about OMAA's goal to develop a full-color glossy brochure which would outline for elected officials exactly how operators conduct business, how many taxpayers the industry employs, and various other details which would emphasize the professionalism of the coin-op entertainment industry. These color brochures, Hayes said, would be distributed among the state's lawmakers to educate them about an industry they might otherwise be too easily tempted to overtax.

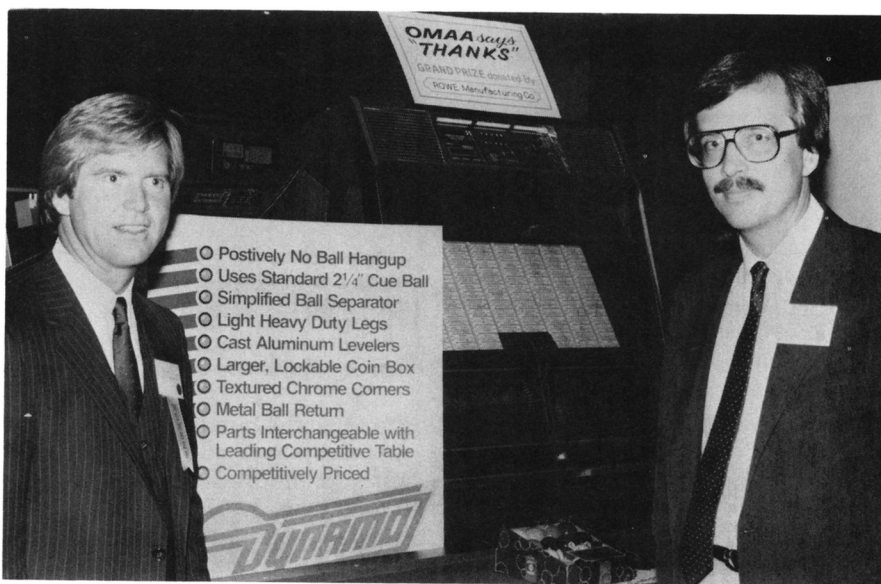
Also, along these lines of improving the industry's image, Hayes said OMAA may start developing an audio-visual program that could be presented at civic clubs and organizations. "There are so many clubs in this state," he said, "which are desperately looking for speakers. And we could use their need for speakers to emphasize the good clean fun our business has to offer."

AMOA exec Leo Droste then hinted at what was happening at the national operators' association.

Apparently responding to recent criticism aimed at the AMOA, Droste told the Ohio operators: "We are planning to make some changes at



Larry Berke of Midway and Norm Goldstein of Monroe, with Gorf and Pac-Man in the background.



Steve Shaffer with Marc Struhs of Dynamoo.



Joe Westerhaus, Jr. (left) discusses business at OMAA show.

the AMOA." But he added, "There are certain limitations which restrict any association. We may not be able to accomplish everything we should, but we are trying our best."

He added, "The industry is changing, and so the AMOA is changing too."

Turning to the matter of the AMOA show, he announced the association's annual fall trade show would feature an expanded seminar program and (like the Amusement Operators Expo) would run concurrent seminars.

Finally, he focused attention on the jukebox copyright battle. He said the AMOA had been "successful" in its appeal to the Copyright Royalty Tribunal to get the location list regulation reconsidered. (For analysis of the CRT location list reconsideration, see "AMOA redefines location list failure" elsewhere in this issue.)

"We are very optimistic about getting this (location list) regulation omitted," he told the operators.

He referred to the rate review appeals and described the ASCAP appeal for higher rates as "a good smear campaign on operators." The court hearing of the rate review matter, Droste said, would probably not take place until August.

And, finally suggesting the AMOA may at last be thinking of a new jukebox law rather than salvaging the present jukebox law, Droste hinted that "there may be times in the future when we will ask you to contact your congressmen." As OMAA was doing with its Legislative Identification Form, Droste suggested the AMOA may be ready to start compiling a list of which operators know which congressmen. (With the sudden collapse of any good fortune relating to the jukebox operators plight in the copyright law, there has been more and more talk lately among members operators to go back to Congress with a "grassroots" legislative campaign to get the existing copyright law, as it affects operators, overturned. See *Play Meter*, June 15, "Breaking Through With Grassroots Lobbying.")

AMOA President Norm Pink also hinted at changes within the AMOA, saying, "As the AMOA is expanding and changing so is the industry."

Echoing the comments of Gary Stern at the Amusement Operators Expo in New Orleans less than two months before (See *Play Meter*, May 15, "We Can't Just Let Things Happen"), Pink said, "There is a need to self-police this industry. We

have to find out what the problems are with government and work with them. Legislation is changing. Our industry is becoming more visible, and so governments will start seeing us as a new source of tax income...There's a need to change the industry's way of looking at legislation."

Pink also touched on the need for operators to change the scope of their operations and elaborated on the squeezes placed on operators by the increasing high cost of equipment, financing, unionizing, etc.

In addition to the series of speeches by industry attorneys and leaders, the OMAA also featured seminars on trouble-shooting with analysis by Jim Sneed of Kurz Kasch; working with a monitor checklist by Ken Legge of Shaffer Distributing; supporting the pro-tobacco lobby; and running pool leagues, by Warren Kelley of The Valley Company.

On the subject of forming pool leagues, OMAA has reportedly decided to coordinate a statewide pool league championship which would send winning teams to next year's national league championships, sponsored by the Valley Company.

Spring lines on view

But for many attendees, it wasn't the seminars but the show itself that was the thing. And the Ohio show, as many other state association trade shows, was a buying show. Major exhibitors at the show included the various distributors in the state—Monroe Distributing, Royal Distributing, Shaffer Distributing, Central Ohio Sales and Marketing, and Cleveland Coin.

The current spring line of equipment from all the industry's major manufacturers were on display, including previews of Cinematronics' *Armor Attack*, a video game follow-up to *Star Castle* for the El Cajon, California manufacturer. The game features a street tank battle with enemy helicopters to harass the player. Designed to be played as either a one-player or two-player simultaneous playing game, it is similar in play to an earlier video game from the company, *Rip Off*.

The only new pinball introduced at the show was from Bally which showed off its *Fireball II*, a pinball which, like *Eight Ball Deluxe*, rekindles memories of an earlier pinball offering—in this case, the home *Fireball* pingame.

Texas-size show at Southwest Vending

Southwest Vending Sales Co. celebrated its Spring Game Show in style at Dallas Market Hall, May 16 and 17. Over 1,000 people came from over Texas and Oklahoma to see the latest equipment on display and meet with Tom Chatten, general manager in Dallas, and John Gatens, president of Southwest.

For Texas and surrounding area, said Chatten, it was "the largest show ever heard of." Special seminars on financial aspects of coin machine operating were held by Charles C. Ross and Richard Priesmeyer of Innovative Management Consultants. A talk on "Game Operation in Convenience Stores," given by Don Barfield, was well attended. Atari, Stern, and Cinematronics held technical school both days.

Interest in new videos was high: crowds saw games including Cinematronics' *Armor Attack*, Atari's *Warlord*, Williams' *Defender*, Stern's *Scramble*, Midway's *Pac-Man*, and Centuri's *Phoenix*.

New pins creating a stir at the Dallas showing were Gottlieb's *Mars, god of war*; Stern's *Lightning*; and Bally's *Eight Ball Deluxe* and a prototype pingame, *Embryon* with a fantasy backglass theme, being tested by Southwest in its area.

Seventeen booths were set up for all the major game manufacturers. The American West theme of the show was evident from the Texas style decorations, a barbecue lunch—and the hospitality shown those who attended the "Southwest Game Extravaganza."

"We were pleased with the response to the show," said Southwest's Gatens. "It is evident the Dallas office is doing exceptionally well for its first year, due to the enthusiastic operators in the area together with Tommie Chatten and his staff."

Chatten told *Play Meter* that a second show is planned this year, to follow the AMOA Show dates in November. He noted that television and newspapers reporters covered the May 16-17 Dallas show.

A film on game development and production was presented by Atari, and Gottlieb hosted a wine and cheese reception and technical question session. All the special events offered added to the overall success of the two-day show, said Gatens.

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When regulation on coin-op goes out of control

By Ray E. Tilley

Eternal vigilance is the price of liberty, as the U.S. Founding Fathers said. The American political officeholder of today can more often be found curbing the liberties of business and industries than extending them. And vigilance is required of businesspersons, definitely including coin machine operators, to guard against the incursions on their industry that have cropped up in the political sector.

Cases in point have recently arisen at various localities in the nation, where local governing bodies have curbed amusement game centers, under the twisted logic that links arcades with seamier enterprises including pornographic book shops, massage parlors, and "sexual encounter" emporia. Result: more bad press and an uphill fight for

operators, who were perhaps not as vigilant as needed when their elected officials were considering such grab-bag legislation.

Lead article in the Camden, New Jersey *Courier Post*, March 17, 1981: "Town bans pinball, arcades, adult shops" was the headline over the story which began: "Pinball, arcades, massage parlors, and adult book stores, theaters, and live entertainment now are illegal in any area of this rural Burlington County Community (of Medford, near Camden.)" It reported the town council stopped a planned pinball arcade's needed zoning, "in reaction to public outcry" because the arcade allegedly would "encourage teen-age loitering." Councilman Robert Meyer was quoted as saying, "I have yet to meet the persons who would endorse x-rated movies, skin show, or arcades."

The councilman, then, certainly must not have met coin game operators—since they would have certainly "endorsed" amusement arcades and would have quickly underlined the distinction between them and peep-show palaces.

The effect of the proposed ordinance was to limit pingames to "accessory use" under the town's zoning ordinances and not to allow arcades solely for games' use, according to the Medford township manager.

In Cincinnati, when an arcade of 14 electronic games was planned for an opening at River Downs Race Track, opposing fire began to rise from another source, this time in a state association of churches. The Churches of God, holding out their opposition to "gambling in any form," said a spokesman for the churches, raised the specter of

continued on page 58

Enlightening the press & public

Milwaukee newspapers, radio and television thought they had a major expose in the making when they revealed in late March that Wauwatosa East High School students were spending an average of \$1000 a month on pinball and electronic games in the school commons. Similar coverage was given a day or two later when it was discovered that Nicolet High School also provided electronic games and pinball machines in their Knight-skeller recreation room.

At first blush, some school officials and School Board representatives reacted to the news with starchy but expected criticism. The Milwaukee *Sentinel* editorialized "there's such a thing as making school too much fun." The students and most parents, however, thought otherwise.

Enlightened comments began to emerge. Nicolet Principal Douglas

Irwin pointed out, "As educators, we're providing for the total student, and part of his life is socializing and recreating." Irwin also noted that since the machines were installed at the school, vandalism had dropped off along with student loitering during their free periods.

Hastings Distributing Inc., which supplies machines to Wauwatosa East High School, responded decisively and intelligently to press inquiries and even gained time on television to handle the public's concern. Red's Novelty Co., which furnished Nicolet with its machines, also dealt with the situation extremely well.

People quickly came to realize that each school was sharing about 40% of machine and game receipts which was then diverted to other student activities and programs. It was learned that the schools where

such recreation was provided, did have less vandalism, loitering, and drug and alcohol problems.

Of the students who did play the electronic games and pinball machines, their weekly expenditure, it was learned, amounted to less than a dollar a week. Foosball games, ping-pong tables and pool tables were other sources of amusement to which the students were attracted and devoted their free time.

When the short-lived controversy was over, most of the citizenry wondered "why the fuss?" It was to the industry's credit that it maintained a dignified posture and furnished sensible and convincing arguments to a press and public that could well have blown the incidents totally out of proportion were they given the opportunity.—*Wisconsin Music Merchants Assn. Newsletter*, April 1981.

mothers going out to play the horses and leaving the children in a game room amid "that atmosphere of gambling." And although the River Downs track's general manager affirmed, in the Cincinnati *Enquirer*, "It's not going to be a nursery. It's just another means of entertaining the fans between or during the races. It's not being used to induce children to come to the race track. (He also pointed out that Latonia Race Track Florence, Kentucky, and Beulah Park in Columbus both have successful game rooms. The Cincinnati track

had received permission last year from the state racing commission, and plans were made to unveil the game room in a May 1, 1981 opening.)

This reasoning did not sit well with the Rev. Larry J. Timmerman, state overseer for the Churches of God. He contacted the media with his complaint of arcade-nurseries and petitioned the Hamilton County public prosecutor's office, which at last report was researching state law to determine if there was anything illegal about a game room at a race track.

Again, apparently not prepared and not at the gate when the wild horse of public opinion was released, were the operators.

In Los Angeles, again the connection between skin, sin, and game centers was made in late March, when the City Council placed a six-month ban on permits for new massage parlors, dance halls, sexual encounter parlors, and game arcades. Previously, operators of these categories of businesses received permits from the city's Police Commission, often without a public hearing required. Permits had been granted if the proposals complied with zoning requirements and the applicants had no criminal record.

Later in March, representatives of United Artists Theatre Amusements, Inc. intervened to question the restriction on arcades. Jon Daugherty, president of the operating firm, received a letter of reply from Anton Celleia, chief administrative assistant to Mayor Tom Bradley, stating in part: "On a location-by-location basis, the Council has granted an exemption from the ordinance to practically every applicant for a game-arcade permit. I do not know whether your concern can be addressed by some sort of blanket exemption...You should be aware, however, that if you expect the council to act on this problem, you should must formally request an exemption." And he noted how that request should be addressed to City Council.

Ground was gained, however, in an April 8 meeting in the office of Zev Yaroslavsky, city councilman, between Jenny Kruger, city director of zoning, and Ted Kenig, UATA director of real estate. Daugherty reported that after Kenig, explained the "family oriented amusement business" to Kruger, she agreed to recommend "redefining video game rooms" as distinct from adult arcades. The zoning director also agreed to send the operating firm a copy of the draft of the proposed ordinance "as soon as possible to get our opinions and suggestions."

In this way, the operating firm—and the coin-op games industry in general—was able to have its views aired and its position made clear. This kind of action will be needed in more and more localities when lawmakers are thinking of things to write laws about, and the confusion somehow arises about what is a coin-op fun center and what is a den of sin. ●

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FRANK'S CRANKS



By Frank Seninsky

Ratings and service hints from the 'crank's' shop

Once again, the purpose of these reviews is to get ideas and problems encountered in the field, back to the designers so that improvements can be implemented. There will also be at least one service tip in each column, relating to one or more of the most popular games currently.

This month's "Service Tips" were suggested by Joe Camarota of Alpha-Omega Amusements, Inc., and are about the *Berzerk* steering board and *Pac-Man* control handle.

We are experiencing many steering problems with the *Berzerk*. Initially the problems were mechanical in nature. Either the "return to center" spring would break or come off completely, or sometimes the whole unit itself would loosen up, especially the four-bracket assembly mounting bolts. We now have our collectors checking the steering unit at least once each week. But now after a few weeks on location, *Berzerk* problems are getting a bit more complicated. When the robot won't move in any direction at all, we find the problem is generally in the one chip on the steering board (LM339). By changing this chip we usually solve the problem. When the robot only works intermittently, or you have to really push on the handle to get the robot to move, the problem is usually one of the four optic-couplers (photo-cells).

We do suggest that before changing the chip, the steering board be thoroughly cleaned. Through the constant motion of the control handle, metal grindings are produced from the wearing away of the control handle. These small metal grindings can play havoc with



Stern's SCRAMBLE

the steering board. On several occasions, all we had to do was clean the optic-couplers in order to get the *Berzerk* working properly. What we are doing now is covering the steering board with a mylar plastic covering in order to keep the grindings away from the circuitry. This practice has really reduced our service problems on *Berzerk*. The coverings are the same type used as protective overlays on Bally pinball games. This covering should be secured with the same four bolts that hold in the steering board.

On *Pac Man's* control handle, too much vertical mobility in the control handle means the bushing is wearing out or is completely worn out. When this happens, the vertical position of the joystick control is changed, which changes the alignment of the joystick and the control switches. When this occurs, the control switches will be bent and twisted out

of position. I suggest that if wear is detected in the bushing, to immediately replace the plastic bushing with metal washers (three or four will do the job). This has been especially effective at locations where the players are very rough on the machines.

If there are any manufacturers that would like to have their prototype games reviewed, they can just send them to me for a trial period. I would rather do reviews on prototype games so that improvements can be suggested before the production run starts.

SCRAMBLE/Stern I was surprised to see that the control panel was made with the same type of smooth metal covering that was so unsatisfactory on early models of *Berzerk*. The decals on the front panel can be easily scraped off and the game will look "used" after one week on location. Stern had changed and improved the *Berzerk* control panel by using a textured-finish coating. The whole control assembly is made by Wico Corporation and is fairly well designed.

At the bottom of the control handle is plastic cone (tapered end). This plastic cone area contacts a plastic disc which closes the control switches. The rod itself, above the cone shaped section, can make contact with the metal cutout hole in the panel causing the rod to wear out and break at this point. There are no springs on the control assembly. The four control switch blades will not get caught by the cone, no matter which position the cone is directed to. Plastic backing strips on the control switches add to the return to center

"I'll give Scramble a rating of 7: Although it is hard to work on in general, and hard to keep clean...I have not heard of any problems worth writing about."

force as does a rubber grommet which aligns the joystick rod and the panel.

The screen covering and the control panel are mounted on the same angle so anything a player decides to place on this area will slide off. This will discourage players from placing cigarettes and cups or glasses on the panel while playing. *Berzerk* has less of a slant on the control panel and it's easier to place a cigarette on it than *Scramble's* panel. The control panel has two "Bombs" and two "Laser" buttons, to be used for either right-handed or left-handed players. This also makes the game playable if one of the two buttons should malfunction. True, putting on these extra buttons adds to the cost, but for this double purpose, it is worth it.

The *Scramble I* examined did not have a coin meter. The wiring for a coin meter is inside the front door on the left. I don't know why Stern doesn't install a coin meter in its games. The coin door, which I feel is excellent and has been described in past reviews is the same as used on past Stern games.

The internal layout of the game is next. The power supply has been mounted in a vertical position. The

test points (-5 volts, +12 volts, +5 volts, and ground) are all easily accessible from the back of the cabinet. There is an adjustment for the +5 volts DC regulator which must be between 5.0 volts and 5.25 volts. The safety interlock switch is two inches from the top of the back door. This is a poor location because if there is any play in the back door lock fit, the game could easily go "game over" when a short electrical interruption occurs. This switch should be placed near the bottom of the back door where a tighter fit is likely.

The transformer is located on the floor of the cabinet. This is a poor location because any loose metal objects (nuts, bolts, etc.) usually end up on the floor of the cabinet and will cause a disaster if they get into the transformer. The two logic boards are mounted "piggy back" and separated by $\frac{3}{4}$ " spacers. These boards are difficult to troubleshoot inside of the game. The boards are connected by ribbon cable which at least gives the possibility of unfolding the boards and getting at the components with the power on, if necessary.

The logic board edge connector was found to "wobble" when slight

pressure was applied to it. If intermittent problems occur, be sure to tighten up the edge connector pins. You may get lucky and find that the problem has been corrected!

The monitor slides out by removing six bolts which are difficult to get to without doing contortions. However, the monitor board is easy to remove and work on if necessary. The volume control is not near the front door but is on the CPU board. A large heat sink covers the volume control. A hole has been provided, making it possible to adjust the volume control without taking the cover off. A plastic adjustment tool should be used and not a small screwdriver. It's too easy to miss the pot and short out any of the nearby components.

The yellow color chosen for *Scramble* is attractive, but when it gets dirty the game looks worn. The rough texture used on the outside of the cabinet also makes it difficult to keep the cabinet clean.

I'll give *Scramble* a 7, because although it is hard to work on in general, and hard to keep clean, there should not be that many service problems. So far, after four weeks on location, I have not heard of any problems worth writing about.

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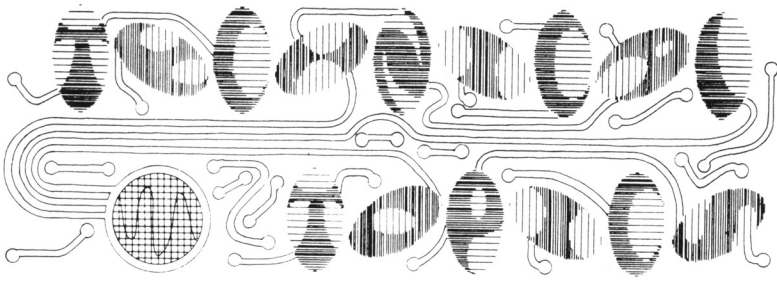
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DIGITAL CIRCUIT DESIGN COURSE

Lesson Thirteen:

Monostable Flip-Flops

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

Attention should be paid to the waveforms associated with this circuit. The student should also refer back to lesson eleven [Play Meter, July 1] and review differentiation networks as a trigger since they are not mentioned in this lesson.

Monostable Flip-Flops

The circuit shown in fig. 13-1 is a monostable flip-flop. This circuit may be looked as a *hybrid*, that is, *part bistable and part astable*. Notice that Q1 is the familiar inverter connected as in a bi-stable flip-flop and Q2 is connected as in an astable flip-flop.

Because of this the circuit has two states, a *stable state* and a *quasi-stable state*. When triggered, the circuit will provide a pulse at the output for a duration determined by RB2 and C.

The circuit is sometimes referred to as a *one-shot*. It is used for gating or as a delay in digital systems.

Circuit Operation:

A detailed description of the waveforms at the collectors and bases is shown in fig. 13-2. A trigger signal is applied at $t = 0$ and the transition back to the stable state occurs at t_p .

At t is less than 0, Q2 is saturated and Q1 is cut off. Therefore, VB1 is positive and VC1 is at $-V_{CC}$, and VB2 is negative and VC2 at $V_{CE(sat)}$. At $t = 0$, a trigger signal is applied and the base of Q2 is driven positive. Q2 is then being driven off. As the collector of Q2 starts rising toward $-V_{CC}$ the base of Q1 begins to go negative. As Q1 begins to saturate, VC1 starts falling towards $V_{CE(sat)}$. The transition of VC1 is coupled to the base of Q2 through the capacitor C.

At $t = 0$ -plus, Q1 is saturated and Q2 is cut off. Capacitor C will then begin to discharge exponentially through

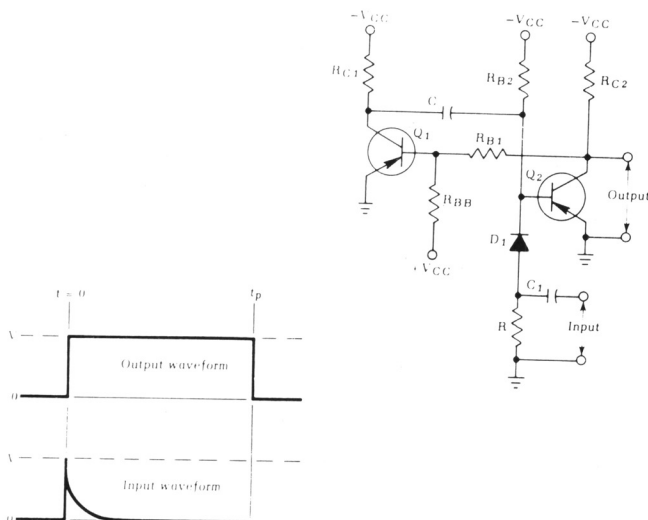


Fig. 13-1. A monostable flip-flop. The circuit consists of a bi-stable section and an astable section. The input is to the bi-stable stable portion thru a differentiator network.

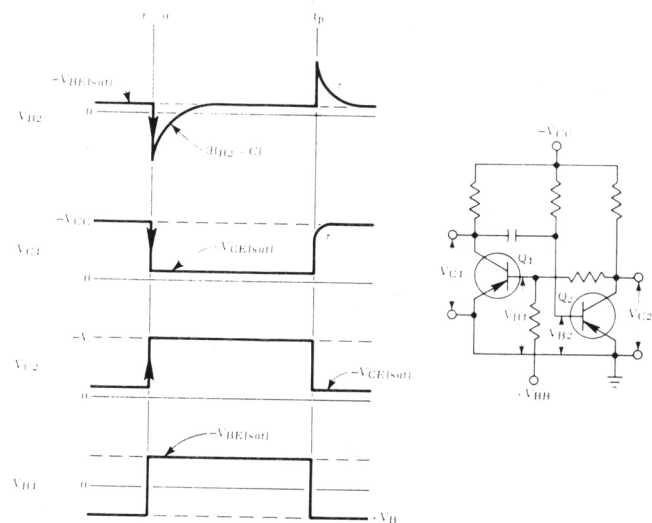


Fig. 13-2. The input and output waveforms associated with a monostable flip-flop. The horizontal axis represents the time relationship between each waveform.

RB2. At t_p , V_{B2} reaches the cut in voltage of Q2. At this point the circuit behaves as did the astable flip-flop of the previous lesson.

The circuit cannot be reliably triggered until the overshoot and VC1 have settled. This time, termed the *settling time*, is determined by approximately the time constant of RC1 and C.

Design Procedure

STEP 1: Design stage Q1 by designing an inverter as outlined in lesson four.

STEP 2: Find

$|I_C|$ for Q2.

$$I_{C(Q2)} = \frac{|V_{CC}| - |V_{CE(sat)}|}{R_{C2}}$$

STEP 3: Find I_B when Q2 is saturated.

$$I_{B(max)} = 2 \text{ to } 3 \text{ times } \frac{|I_C|}{\beta(\min)}$$

Since Q2 will remain in saturation for, possibly, extended periods, we will bias the transistor deep into the saturation region.

STEP 4: Find RB2.

$$R_{B2} = \frac{|V_{CC}| - |V_{BE(sat)}|}{I_{B(max)}}$$

STEP 5: Approximate C.

$$C = \frac{T}{0.69 \times R_{B2}}$$

The above is derived from the relationship $T = 0.69(RC)$ which is an approximation to determine the pulse width. Since the pulse width is generally given we solve the formula for C.

Design Example:

Design a monostable flip-flop (use the circuit configuration shown in fig. 13-1). Make the output pulse width 1 second and RC1 and RC2, 150 ohm lamps. Also make $+V_{BB} = 3.0V$. Use a germanium transistor type 2N404.

STEP 1: Design stage Q1:

From Lesson 4:

$$R_C = 150\Omega$$

$$R_B = 2.7K$$

$$R_{BB} = 16K$$

STEP 2: Find

$|I_C|$ for Q2:

$$I_{C(Q2)} = \frac{|V_{CC}| - |V_{CE(sat)}|}{R_{C2}} = \frac{5.9V}{150\Omega} = 39ma$$

The general rule for germanium transistors, $V_{CE(sat)} = 0.1V$, was used.

STEP 3: Find I_B when Q2 is saturated.

$$I_{B(max)} = 2 \text{ or } 3 \text{ times } \frac{|I_C|}{\beta(\min)} = \frac{39ma}{50} = 0.8ma$$

(Use 2.0ma)

STEP 4: Find RB2.

$$R_{B2} = \frac{|V_{CC}| - |V_{BE(sat)}|}{I_{B(max)}} = \frac{5.7V}{2.0V} = 2.7K\Omega$$

STEP 5: Approximate C.

$$C = \frac{T}{0.69 \times R_{B2}} = \frac{1}{0.69 \times 2.7K} = 500 \text{ MFD}$$

Programmed Test/ 13

Instructions: The purpose of this test is to guide you step-by-step through actual circuit design problems. Also, the tests in the Digital Circuit Design Course will provide you with additional design technique. Most important, these tests will provide you with a gauge to establish your degree of understanding of the material covered in the lesson text. The test is programmed: start at block 1 and follow the numbered instruction associated with your answer. Complete your work in the appropriate block.

1

Design a monostable flip-flop which will generate a pulse of 1ms. Use a silicon NPN transistor with a beta of 100. Make RC1 and RC2 = 1K, $V_{CC} = 24V$ and $V_{BB} = -12V$. The circuit will be triggered by a pulse of 10 micro seconds. Consider the transistor as ideal.

What is I_C for either transistor?

$$I_C = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 20}$$

2

YOU ARE INCORRECT!

The triggered transistor is normally ON since the base is connected directly to V_{CC} through RB2.

RETURN TO BLOCK 20

3

$$I_B = 2 \text{ or } 3 \times \frac{24ma}{100} = 0.6ma$$

Did you get the same result? If not, do not go on but check.

What is I_{BB} for the normally OFF transistor?

$$I_{BB} = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 11}$$

4

$$R_B = \frac{24V}{0.6ma} = 40K \quad \text{Use } 29K.$$

Did you get the same result? If not, do not go on but check.

What is the approximate value of C?

$$C = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 22}$$

10 YOU ARE CORRECT!

What is I_B for the normally OFF transistor?

$$I_B = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 3}$$

$$11 \quad I_{BB} = \frac{0.6ma}{10} = 0.06ma$$

Did you get the same result? If not, do not go on but check.

What is R_{BB} for the normally OFF transistor?

$$R_{BB} = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 21}$$

$$R_B = \frac{24V}{0.66ma} = 36.4K$$

12

The nearest standard value resistor is 36K. Did you get the same result? If not, do not go on but check.

What is R_B for the normally ON transistor?

$$R_B = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 4}$$

$$20 \quad I_C = \frac{24V}{1K} = 24ma$$

Did you get the same result? If not do not on but check.

When the flip-flop is in the stable state, the transistor which is triggered is normally

a. Off

GO TO BLOCK 2

b. On

GO TO BLOCK 10

$$21 \quad R_{BB} = \frac{12V}{0.06ma} = 200K$$

Did you get the same result? If not, do not go on but check.

What is R_B for the normally OFF transistor?

$$R_B = \underline{\hspace{2cm}} \quad \text{GO TO BLOCK 12}$$

$$22 \quad C = \frac{1.0ms}{0.69 \times 39K} = 0.037mfd$$

Did you get the same result? If not, do not go on but check.

You have completed the test for Lesson 13.

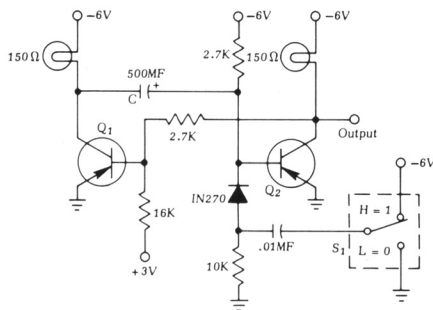


Fig. 1

BREADBOARD/ Lesson Thirteen

Monostable Flip-Flop Design

1. Wire-up the circuit in fig. 1 on the breadboard. Before applying power, set S1 in the high (H) position.

2. Apply power, both -6V and +3V. The lamp corresponding to Q2 should be off.



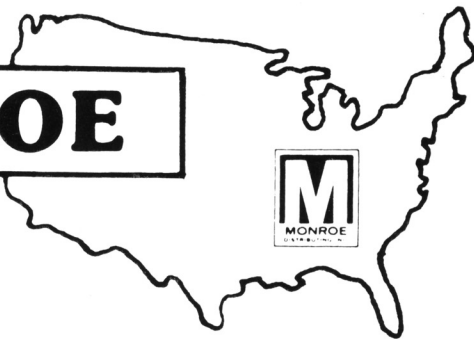
Transistor Q2 is in saturation and the output is at a logic 0. The base of transistor Q1 is positive and, therefore, reversed biased since it is connected to the output. The circuit is operating in the stable state.

3. Set S2 to the low (L) position. The flip-flop should change state. Then it returns to the stable state without being triggered.

When S1 was switched to the low position, the leading edge of the step waveform was differentiated and a positive going spike was applied to the base of Q2. Transistor Q2 was then driven out of saturation and Q1 came on. Q2 remained off until the capacitor, C, discharged through the 2.7K resistor. When C discharged Q2 again saturated and the circuit returned to the stable state.

The student would find the waveforms at the base of Q2 and collector of Q1 of interest.

4. Set S1 to the high (H) position. The flip-flop does not change state. When S1 was changed to the high position, a negative going trigger spike was developed. However, the diode is reverse biased to a spike of this polarity and the spike is, therefore, blocked.

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Astro Fantasia in a cassette

Data East has introduced the video *Astro Fantasia* in its new Deco Cassette System.

The player's missiles have a limited range in the game's play. He must move his spaceship forward on the screen, using the lever control, to hit the aliens that are farther out in "space." A salvo of four missiles in succession can be fired.

Battle in space comes to a climax when the giant "Astrogon" appears—after 42 aliens are demolished. Six direct hits are needed to destroy Astrogon, but the player must watch his fuel supply gauge—the creature must be destroyed before fuel runs out.

Astrogon has to be hit in its green center column five times before the player has a chance at a direct hit at its "brain" with the sixth shot.

The interchangeable Deco game system for *Astro Fantasia* comes complete with stick-on graphics for the standard Data East upright cabinet.

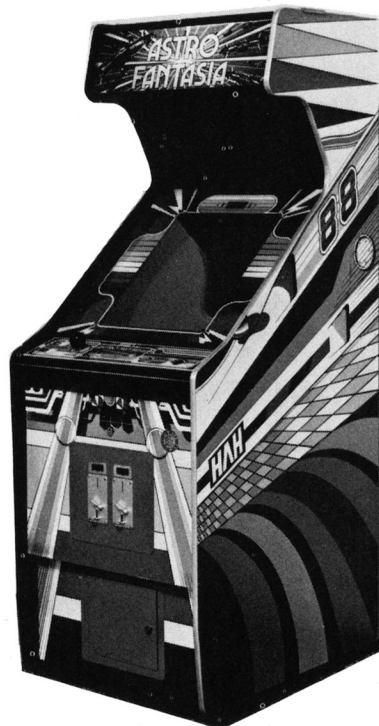


Something's up the sleeve!

Super Action Bumper Tubes offer ease and time-saving in changing pool table bumper rails, according to the Goodrich, Michigan manufacturer.

The patent-pending tubes eliminate gluing, unnecessary cutting, and stretching of cloth, according to Bumper Tube, Inc. the producer. Persons with little or no experience can re-cover a bumper rail in one minute—all six rails in six minutes rather than the usual 30—with the resulting look and fit of an expert's job, according to product literature.

More information is available from Bumper Tube, Inc., 10440 S. State Road, Goodrich, Michigan, or from distributors.



For shiny play surfaces

Wildcat Chemical Co. of Fort Worth, Texas has made available two new protective agents for videos and pingames.

Wildcat's #250 adds a high gloss to pinball playfields and is likewise useful for coin doors, said the manufacturer.

Video screens get protection with Wildcat's FF-80 (Force Field) which guards against video control panel wear. It's an answer to the problem of rubbed-out graphics of a video cabinet, said the manufacturer.

These and other Wildcat products are available from distributors or from Wildcat, 1349 E. Seminary Drive, Fort Worth 76115.

Demons and Doomsday

Bally Pinball Division announced the release of *Fireball II*, a multi-ball fantasy game.

The game begins with 5 credits for use on the Little Demon Post, a post between the flippers to save the ball from dropping. Each time the post is put into action by the Little Demon buttons on the right side of the flipper, one credit is used. Players can gain two new credits each time they complete the three center drop targets.

Fireball II has two bonus features and two bonus multipliers—the Doomsday bonus can be activated by the center or right drop targets and contains a multiplier that is also activated by the center drop targets. The second bonus feature is the Fireball bonus which includes a choice of 2 maximum bonus scores threshold. It can be scored through the A, B, C, or D lanes or the left drop targets. Multiplying this bonus from 2x through 5x can be achieved by completing the A, B, C, or D lanes. There is also a center captured ball bonus capsule that counts down this feature.

Fireball II has two captured ball saucers that are qualified by the top three targets and Bally voice package luring players into reach. Bold, colorful graphics are reminiscent of Bally's original *Fireball*, multi-ball pingame.



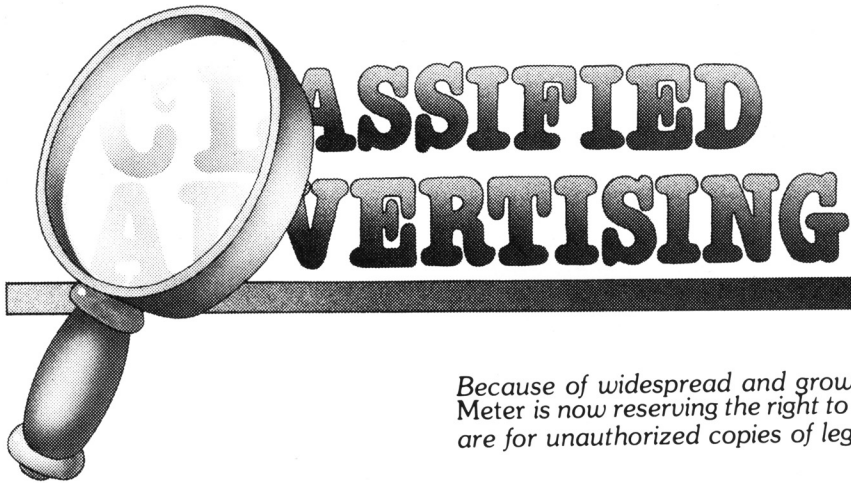
Gen. Patton's video game

Cinematronics recently announced the introduction of its *Armor Attack* one- or two-player video.

The game begins with the player or players patrolling city streets in their jeeps. Players must fight off attacking tanks as well as helicopters. The destruction of five helicopters gives the player an extra jeep.

To destroy tanks, the player must make two direct hits. The first hit destroys the tank body, leaving the tank immobile. But the turret still seeks out the player, whose second hit destroys the tank turret, completely demolishing the enemy. It remains on the screen until the player destroys it or it destroys the player thus, increasing action and difficulty.

"The field reports on *Armor Attack* have been truly amazing," commented Cinematronics' Vice President/Marketing David Stroud. "When the two-player mode is in operation both players play at the same time, giving the operators double coinage per game," he commented.



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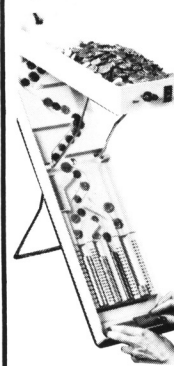
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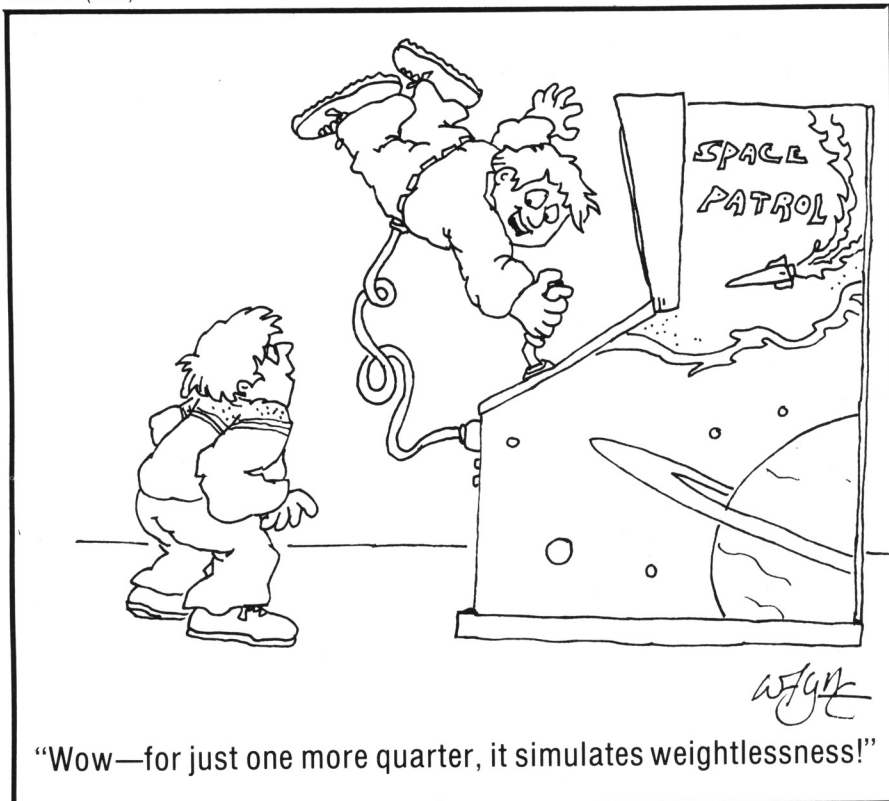
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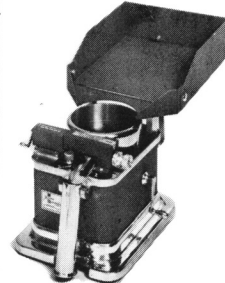
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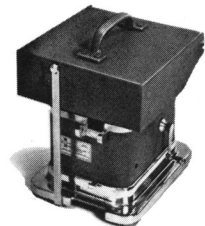
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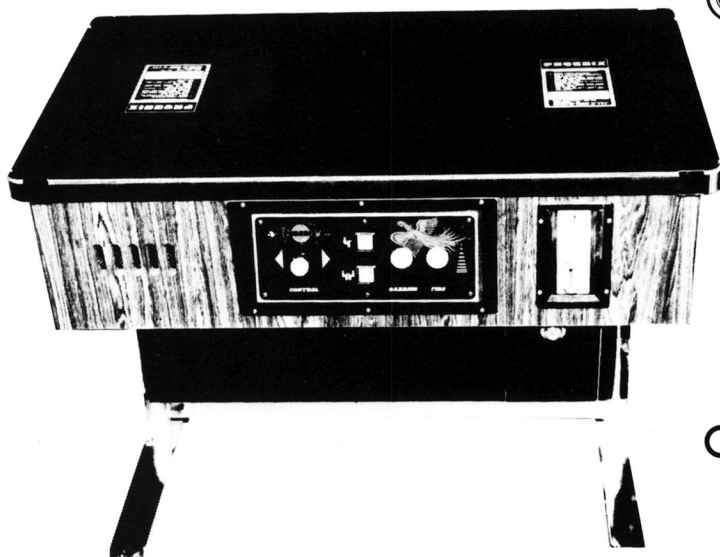
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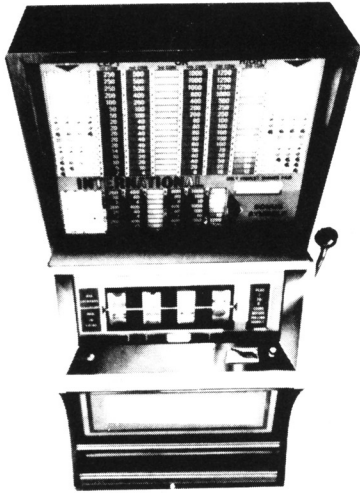
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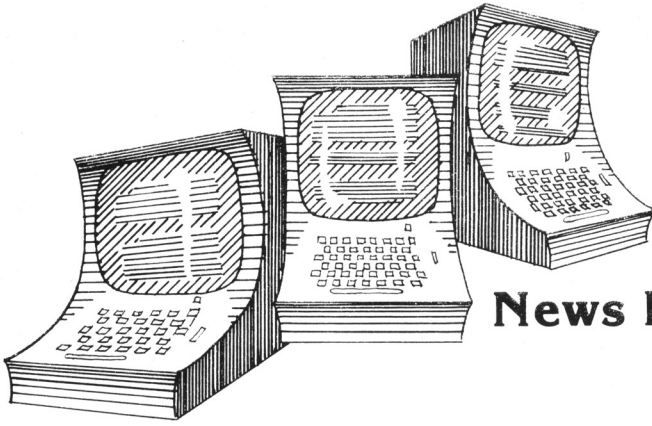
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News briefs....news briefs....news I

.....The Link Letter has been revived by the AMOA as a quarterly publication to assist state associations. Assistance will be offered through this vehicle for the organization and operation of state associations, according to the AMOA. Other aspects of operating will also be covered, an announcement said. (The vehicle of the Link Letter, which had been circulated in previous years, was suggested as an active AMOA service during a state associations meeting May 15, 1980, prior to the Ohio association show and gathering in Columbus: Play Meter, July 15, 1980 issue.).....

.....Nintendo of America, Inc. has mapped a new Seattle facility of about 30,000 square feet for completion this summer near the Seattle airport. Space will be included for warehousing and for offices of the coin-op games division of Nintendo. U.S. headquarters for Nintendo's consumer products will be located on Broadway in New York City.....

.....Robert V. Rockefeller has been appointed president of Malibu Grand Prix, a division of Warner Communications, Inc. Malibu Grand Prix currently operates 33 "mini tracks" where 3/4-scale Formula race cars are driven on specially designed courses, and each track is paired with a multifaceted arcade.....

.....General Computer Corp. of Boston is currently "looking for additional ideas for game enhancements," according to Kevin Curren, vice president/marketing. General Computer has been marketing its Super Missile Attack enhancement of Atari's Missile Command. It invites persons with new software ideas to call: 800-343-9500.....

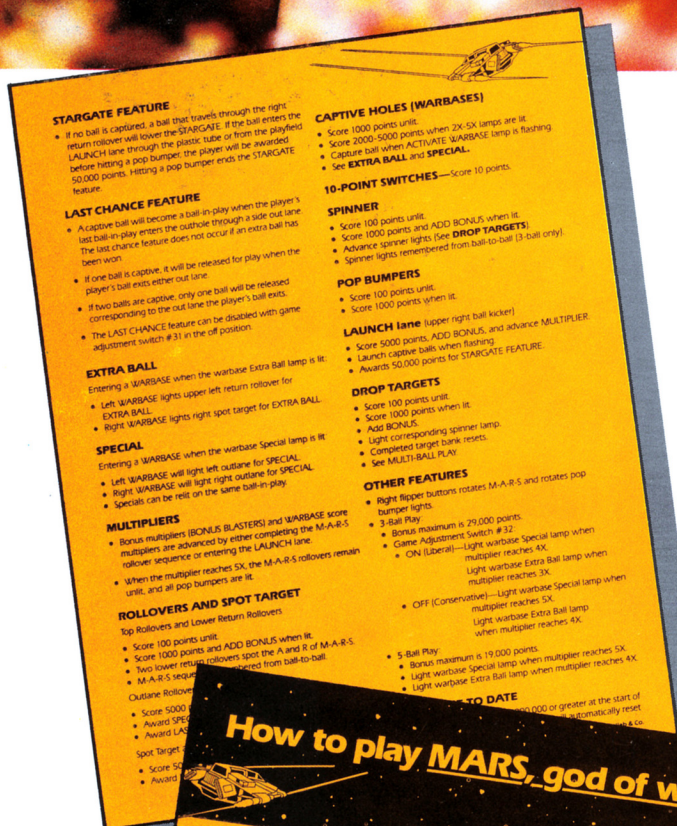
.....A move to organize British video games manufacturers in an association with the objective of fighting game piracy has gone dormant. The British trade press reported that a late-April meeting of over 60 video manufacturers' representatives reached the conclusion that strong ties with the British Amusement Catering Trades Association should be made.....

.....Exidy has announced that a new service bulletin has been initiated as part of its plan to expand Exidy customer services. All operators who want to receive the bulletins can send their name and address to the manufacturer or call Exidy's new toll-free service number (800-538-8402) in order to be placed on the list.....

.....BMI scheduled awards dinners for honoring the writers and publishers of 1980's most-performed songs and the creators of television and movie scores in events to be held June 9 and 10 at the Beverly Wilshire Hotel, Los Angeles. Presenters would include BMI's president Edward M. Cramer.....

.....Sears, Roebuck and Co. is reportedly testing a home video disc version of its seasonal catalogues in Washington, D.C. and Cincinnati. A Sears spokesman was quoted by the Associated Press to say this experiment is "a step in the direction of total stay-at-home shopping."..

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To meet the challenge of Mars, Gottlieb prepares you with a step-by-step instruction sheet explaining the great playing features and scoring. This easy-to-follow guide is supplied with every game, and many successful operators actually frame this guide for display near the game, educating every player in Mars' game strategies.

And ask your local distributor about the beautiful, full-color mobile announcing Mars' arrival. It makes a beautiful point-of-play display, attracting players to the game.



STARGATE FEATURE

- If no ball is captured, a ball that travels through the right return rollover will lower the STARGATE. If the ball enters the LAUNCH lane through the plastic tube or from the playfield before hitting a pop bumper, the player will be awarded 50,000 points. Hitting a pop bumper ends the STARGATE feature.

LAST CHANCE FEATURE

- A captive ball will become a ball-in-play when the player's last ball-in-play enters the outhole through a side out lane. The last chance feature does not occur if an extra ball has been won.
- If one ball is captive, it will be released for play when the player's ball exits either out lane.
- If two balls are captive, only one ball will be released corresponding to the out lane the player's ball exits.
- The LAST CHANCE feature can be disabled with game adjustment switch #31 in the off position.

EXTRA BALL

- Entering a WARBASE when the warbase Extra Ball lamp is lit.
- Left WARBASE lights upper left return rollover for EXTRA BALL.
- Right WARBASE lights right spot target for EXTRA BALL.

SPECIAL

- Entering a WARBASE when the warbase Special lamp is lit.
- Left WARBASE will light left outlane for SPECIAL.
- Right WARBASE will light right outlane for SPECIAL.
- Specials can be reset on the same ball-in-play.

MULTIPLIERS

- Bonus multipliers (BONUS BLASTERS) and WARBASE score multipliers are advanced by either completing the M-A-R-S rollover sequence or entering the LAUNCH lane.
- When the multiplier reaches 5X, the M-A-R-S rollovers remain until, and all pop bumpers are lit.

ROLLOVERS AND SPOT TARGET

- Top Rollovers and Lower Return Rollovers
- Score 1000 points unit.
- Score 1000 points and ADD BONUS when lit.
- Two lower return rollovers spot the A and S of M-A-R-S.
- M-A-R-S sequence is reset from ball-to-ball.
- Outlane Rollovers
- Score 5000
- Award SPECIAL
- Award LAST CHANCE
- Spot Targets
- Award SPECIAL

CAPTIVE HOLES (WARBASES)

- Score 1000 points unit.
- Score 2000-5000 points when 2X-5X lamps are lit.
- Capture ball when ACTIVATED WARBASE lamp is flashing.
- See EXTRA BALL and SPECIAL.

10-POINT SWITCHES

- Score 10 points.

SPINNER

- Score 100 points unit.
- Score 1000 points and ADD BONUS when lit.
- Advance spinner lights (see DROP TARGETS).
- Spinner lights remembered from ball-to-ball (3-ball only).

POP BUMPER

- Score 100 points unit.
- Score 1000 points when lit.

LAUNCH lane

- Upper right ball kicker!
- Score 5000 points, ADD BONUS, and advance MULTIPLIER.
- Launch captive ball when flashing.
- Awards 50,000 points for STARGATE FEATURE.

DROP TARGETS

- Score 100 points unit.
- Score 1000 points when lit.
- ADD BONUS.
- Light corresponding spinner lamp.
- Completed target bank resets.
- See MULTI-BALL PLAY.

OTHER FEATURES

- Right flipper buttons rotates M-A-R-S and rotates pop bumper lights.
- 3-Ball Play
- Bonus maximum is 29,000 points.
- Game Adjustment Switch #32
- Bonus maximum is 19,000 points.
- Light warbase Special lamp when multiplier reaches 5X.
- ON (liberal)—Light warbase Special lamp when multiplier reaches 4X.
- Light warbase Extra Ball lamp when multiplier reaches 3X.
- OFF (Conservative)—Light warbase Special lamp when multiplier reaches 5X.
- Light warbase Extra Ball lamp when multiplier reaches 4X.
- 5-Ball Play
- Bonus maximum is 19,000 points.
- Light warbase Special lamp when multiplier reaches 5X.
- Light warbase Extra Ball lamp when multiplier reaches 4X.

How to play MARS, god of war

HYPERFORCE Multi-ball play

- Completing center drop target bank activates left captive hole. ACTIVATE WARBASE lamp flashes.
- Completing right drop target bank activates right captive hole. ACTIVATE WARBASE lamp flashes.
- When either WARBASE is captured, the STARGATE is lowered and the plastic tube LED's are strobed.
- After a ball is captured in either captive hole, a ball is kicked to the ball shooter.
- The LAUNCH ball kicker lane flashes. This indicates that if a ball enters the lane either through the plastic tube or from the playfield, it and any captive ball(s) will be released for multi-ball play.
- Multi-ball play with two balls is achieved when either captive hole captures a ball and the next ball enters the LAUNCH ball kicker lane. The WARP I lamp turns on (3 times) the value of normal one-ball play. Playfield scoring reverts to normal one-ball scoring when a ball enters the outhole. WARP I lamp turns off.
- Multi-ball play with three balls is achieved when two balls are captured and the third ball enters the LAUNCH ball kicker lane. The WARP II lamp turns on (5 times) normal one-ball play. When scoring drops to WARP I value, WARP II lamp turns off and WARP I value. WARP II lamp turns off and WARP I lamp turns on. When the second ball enters the outhole, the WARP I lamp turns off and one-ball play resumes.

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The stargate ramp leads you through the tube to the launch area.

Here you can begin a Hyperforce battle, once warbases are secured.

Selectable rollover lanes and pop bumpers are controlled by the right flipper button for constant player involvement.

Each warbase, when activated, captures the ball until Hyperforce is initiated through the launch area.

Drop target banks activate the warbases when completed and deliver high scoring values once lit.

Hyperforce – A multiple-ball feature that plays in either 2-ball or 3-ball modes, with 3X or 5X playfield scoring.

A "Last Chance" to battle Mars may be awarded on the final ball. By passing through either out lane, a captive ball will be released for continued play.

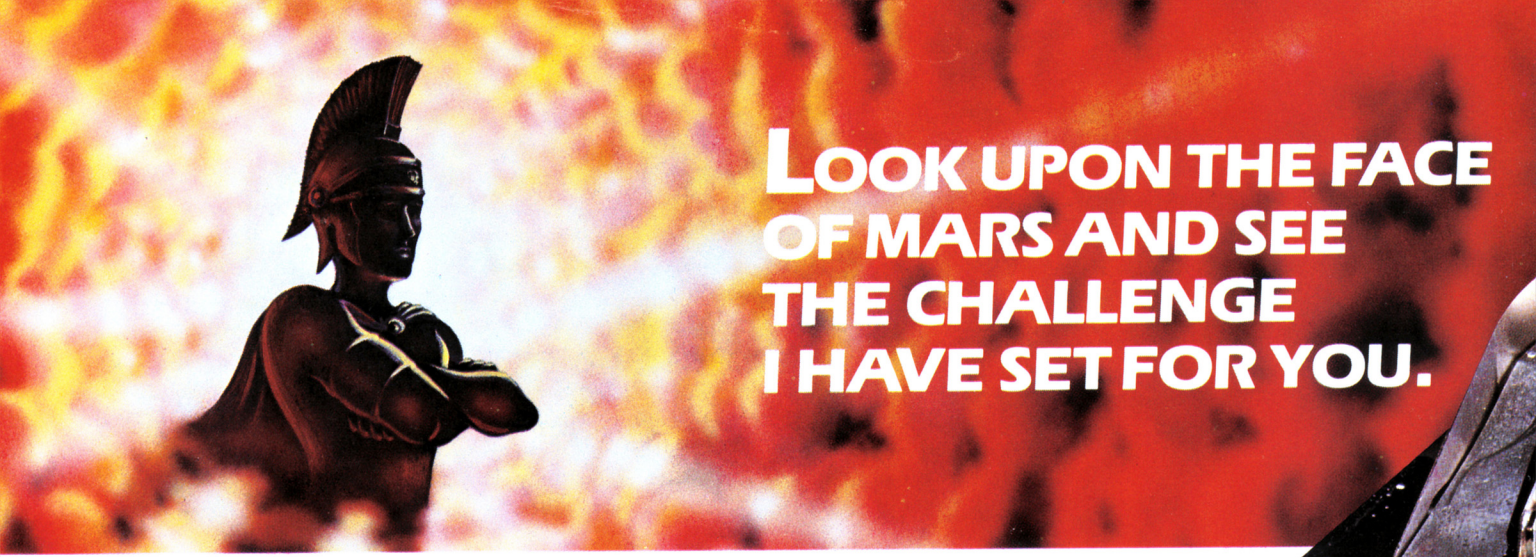
The stargate skill shot is activated by passing through the right return lane. Entering the launch area, either directly or through the stargate, awards 50,000 points. Hitting a pop bumper cancels this feature.

Flippers, kicking rubbers and pop bumpers react with super-velocity to guarantee fast, exciting play.

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challenging and
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NEW AMUSEMENT
FIT FOR THE GODS.
IT SHALL BE THE FIRST
IN A LEGION OF
AWESOME PINBALLS
THAT WILL CONQUER ALL,
AND MORTAL MEN
SHALL KNOW IT
BY MY NAME ...**

