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# PLAY METER

Volume 4 No. 5 Number

March 3, 1978

## In This Issue:

A Color Visit To The A.T.E.

Women In The Industry

Bally's Big Shootout



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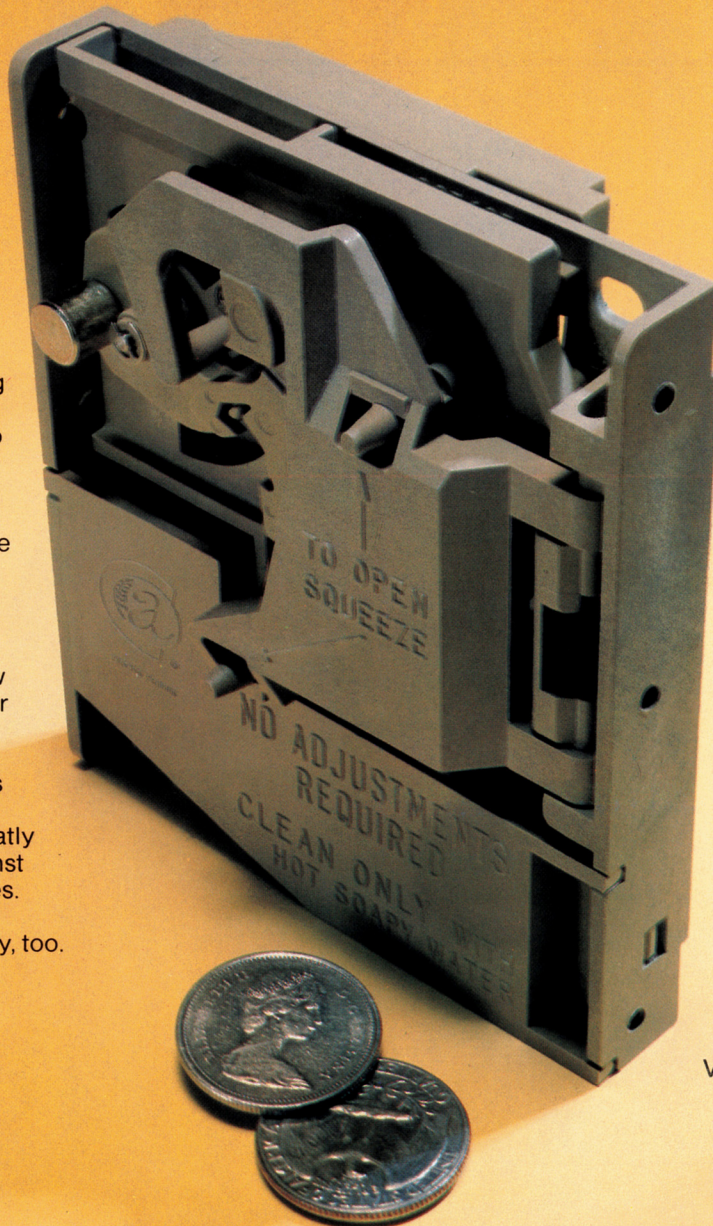
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# PLAY METER

Volume 4, No. 5

March 3, 1978

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# PLAY METER

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# FROM THE EDITOR

It is generally agreed that this industry entered upon a new era several years ago with the incredible emergence of solid state equipment—in particular, video games. The year was 1971, and the company that started it all was a little-known outfit called Atari, Inc.

While Atari is recognized for starting the solid state revolution in the games business, it should be mentioned that Seeburg Corp. started a solid state revolution of its own as far back as the late fifties when it introduced the Model 222 Phonograph that contained the first printed circuit board. But it wasn't till a decade later (in 1969) that Seeburg introduced the LS-3 which was as solid state as a phonograph would get.

Today all the major U.S. phonographs, flipper pinballs, and video games are available in solid state. Indeed, this industry has changed drastically over the past several years. And **PLAY METER**, I am proud to say, has played an important role in that. Born at the dawn of this revolutionary new era, **PLAY METER** came to the national front in 1974.

At that time the industry was undergoing a number of changes. The industry's trade press seemed oblivious to what was going on and was deteriorating by the day. Before **PLAY METER** came along, as many of you recall, the trade press consisted of nothing more than a few newsletters and a number of fringe publications whose major interests were in other fields such as records or vending. To these publications, the amusement machine industry was a stepchild of sorts. News about the industry was always hidden away in the back near the classified section of these magazines, giving the impression that their publishers and editors were ashamed of the industry.

**PLAY METER** changed all that and started a revolution of its own in 1974—a journalistic revolution. Dedicated to the operators of America, I set out to establish a respectable trade publication that would give the industry the recognition it well-deserved. Being proud of the amusement machine industry and confident of its future, I think the magazine has brought the industry a refreshing form of honest journalism. **PLAY METER** is a departure from the old-style of trade journals that are manufacturer/advertiser oriented. This "press-release" form of journalism, after all, outrages many operators.

Written and edited from the beginning by operators and people with operating backgrounds, **PLAY METER** brought forward a style of journalism that was honest, straightforward, and sincere. Written by operators for operators, **PLAY METER** had to succeed. And succeed it did, thanks mostly to our many charter subscribers.

Since that time, **PLAY METER** has led the way for the industry trade press. Today, **PLAY METER** features in-depth news stories, provocative interviews, informative feature articles, new product reviews, record reviews, charts, and a number of subscriber services that no other magazine has to offer this industry.

**PLAY METER's** Update Edition published between regular editions of **PLAY METER**, is circulated only to our paid subscribers. Featuring late-breaking news, updated music charts, more record reviews, additional technical information, our Update Edition also features a free classified section which enables our operators/subscribers to buy, sell, swap, or trade equipment.

The Reader Service Card that is inserted in every issue enables our readers to obtain additional information on any product or service advertised in our pages. Our Feedback card provides our readers the chance to voice their own opinions on any particular subject matter, make suggestions, or just register a complaint. The Feedback acts as the vital link between us at **PLAY METER** and you the reader. In a very real sense, the Feedback Card in every issue is your voice. I urge you to use it often. And, by the way, it's post-paid.

Sincerely

Ralph C. Lally II,  
Publisher & Editor

## CALENDAR

### March 31-April 1

Music Operators of Michigan, fourth annual convention, Michigan Inn, Southfield, Michigan

### March 31-April 2

Convention of Vending and Food-service Management, 1978 western convention, Community Concourse, San Diego, California

### April 6-9

F.A.M.A.'s "Horizons '78," the new Marriott Olympic Villas, Orlando, Florida

### April 14-16

Wisconsin Music Merchants Association, spring convention, Playboy Club, Lake Geneva, Wisconsin

### April 26-28

International Coin Machine Exhibition "ima '78" West Berlin, Germany

### May 19-21

The Music and Amusement Association of New York, 1978 regional convention and trade show, Stevensville Country Club, Swan Lake, New York

### June 2-3

Ohio Music and Amusement Association, annual convention, Columbus, Ohio

### June 8-10

Music Operators of Texas, annual meeting, La Quinta Royale, Corpus Christi, Texas

### June 16-18

Illinois Coin Machine Operators Association, annual convention, Playboy Club, Lake Geneva, Wisconsin

### July 20-21

Montana Coin Machine Operators Association, annual convention, Fairmont Hot Springs Resort, Butte, Montana

### September 15-17

North Carolina Coin Operators Association, annual convention, Sheraton Center, Charlotte, North Carolina

### November 10-12

Amusement and Music Operators Association, annual convention and trade show, Conrad Hilton Hotel, Chicago, Illinois



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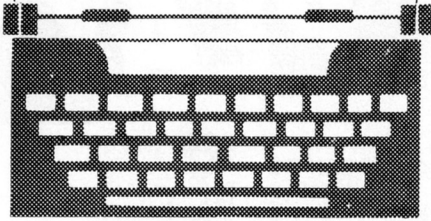
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## Mailbox . . . .



## A chiseler

Re: Definition of "Capital Sins" by Vending Discount of Grand Isle, Nevada (PM, Dec., page, 9), the definition of a successful "chiseler." A chiseler is one who manages to do more with less but still ends up with at least as much.

(From) a hopefully successful "chiseler."

**Alphonse DeMasi**  
Schenectady, New York

## Technical tip

Here's a short tech tip for your readers: Those who trouble-shoot their own Bally solid state pins should be aware of the error in Bally Module and Component Replacement Manual No. F.O. 560 dated June 20, 1977.

Page No. 8, Sympton 1, Item A TP-3 should be 21.5 VDC not 43 VDC. The reason is TP3 is after R113 on the MPU board, which is a 2K resistor dropping the voltage from 43 VDC to 21.5 VDC.

**Dave Rapacz**  
Hanson Distributing  
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## IAAPA comment

1977 was the second year that my company exhibited in New Orleans, I welcomed the opportunity of revisiting New Orleans but in the back of my mind I knew that I would experience a certain amount of frustration. At that time I didn't know just how much frustration.

The frustration I anticipated was demonstrating a coin operated machine to a customer and believing that he was on the point of buying some machines only to be informed afterwards, "Gee, I wish we were allowed to operate these machines in our state." This was an often repeated remark.

The frustration that wasn't anticipated was the problems encountered with the U.S. Customs and the appearance of payout machines in New Orleans. The majority of the British exhibitors experienced all sorts of problems. Machines could only be imported on a temporary Bond we were informed. Why hadn't the exhibition organizers registered the exhibition with Washington? It would have become a recognized exhibition and our exhibits would have been speedily cleared.

The easy-going friendly atmosphere at the IAAPA Show is like a breath of fresh air, at major exhibitions throughout Europe



there is a complete lack of contact with exhibitors from other countries. In New Orleans everybody appeared to be delighted to see the British contingent, many friendships were started and will undoubtedly be cemented over the next few years, past friendships were renewed and many business contacts were made.

How lucky you are to have such a splendid convention centre such as the Rivergate in which to hold the show. American visitors to Alexandra Palace in London where the Amusement Trades Exhibition (A.T.E.) is held each January will appreciate the difference.

Still, with the disadvantages of London I feel that the A.T.E. has the edge over the I.A.A.P.A. show for volume of business throughput of people and the variety of equipment, but comparisons are slightly unfair by virtue of the fact that so many states do not allow the use of payout machines.

In conclusion, to me personally I met a great number of old friends, made many new friends and hopefully also did good business. I look forward to Atlanta next year when I hope the organizers might have heeded the problems the British encountered this year.

**Gerald Dineley**  
**Dennis Jezzard (Coinmatics)**  
**Ramsgate, Kent, England**

## More music please

I'd like to see more music activity (recordwise), like reviews and articles on new releases. This would benefit the music operators that subscribe to PLAY METER and also benefit the new small labels struggling to get a start.

**Jack Swanson**  
**San-Lyn Records**  
**Syracuse, New York**

[Ed—You might want to check out our Music Programming section this month. We're re-

*viewing more records than before and, in addition, are rating those records as to how high they should rise on the charts (ala "Critic's Corner"). Don't worry, you know we'll keep a track record of ourselves and let you know how we're faring. Also, you might be interested in reading the feature article in this issue on Shirley Dennison of California Music Company. Her system has obvious applications to those interested in jukebox programming.]*

## Good work

Hope everyone there is fine. Keep up the good work. Yours is the only magazine that has the courage to write true constructive criticism—whether through a guest editor or letter to the editor.

**Millie McCarthy**  
**Binghamton Amusement Co.**  
**Binghamton, New York**

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# Martha Foshee



## COINWOMAN OF THE MONTH

---

*Martha Foshee, who owns Sabine Novelty in Natchitoches, Louisiana, is a small operator who won't let herself be pushed around because of her size or her sex or her occupation. She started in the coin machine business in 1960 when she bought a route with 35 pieces of equipment on it. The route—it was called Sabine Novelty back then too—was based in Many, Louisiana. But Martha subsequently moved the main office to Natchitoches, a rural college town, because her four children were approaching college age.*

*The four children are Denise, Carol, Linda, and Steve. Her son, Steve, now works at Sabine Novelty, and his mother's plans are that one day he'll work himself into the route ownership.*

*When she bought Sabine Novelty in 1960, the former operator stayed on for nine years as her mechanic. "We ran almost all Wurlitzers back then, and a few Rock-Olas," she said. "Many times the machines could be fixed with a pair of pliers and a hairpin [that's the woman's touch]. But you can't even attempt to do that today.*

*"I saw what this business could do," she said, "and I started spreading." She did all her own checking and collecting and much of the service work. She went to every seminar she could find and then when she saw the trend towards electronics, she went back to school for two years in electronics. Her schooling did not interfere with her work, however. She went to school in the mornings, ran the route in the afternoons, and did the service calls at night.*

*From this kind of personal attention to her*

*location, she has developed a close working relationship with many location owners. "Personal contact is my biggest asset as far as this business is concerned," she says "because they were so used to me on the route. I did my own collections for twelve years so I saw them every week or every other week."*

*She still likes to hop into the truck and go with her routeman to pay a few visits. But as she describes it, the routeman doesn't really like for her to go along. "When I come back," she says, "I usually have a list of things that have to be done."*

*This personal contact with location owners, she insists, is vital to an operator's business. "The important thing," she says, "is that the location owners want to be recognized. They want to see me because they were so used to seeing me over all these years. I have customers with me that have been with me since I have been in this business." Chalk one up for personal contact.*

*She also claims that she has not lost a single location to another operator in the last two years and she hasn't had to resort to loans or payments to keep them. Chalk up another one for personal contact.*

*She has taken her part in the community by many times donating equipment to charitable institutions.*

*Today Sabine Novelty comprises 250 pieces and spreads over three Louisiana parishes ("counties" for you out-of-staters). She has three employees in addition to herself—one routeman and two servicemen.*



**PLAY METER:** What's it like being a woman in this business?

**FOSHEE:** It's fascinating. This is the most fascinating business I have ever been in. I like the competition, and that's what you have in this business. But I'm not for ERA or any of that. I do think, though, that a woman can do anything she sets her mind to.

**PLAY METER:** How does your competition respond to your being a woman?

**FOSHEE:** When they first get into the business they take me too lightly, and then after they have been in it for a few months they know I'm not to be taken lightly. I'm just not going to let a man push me out of the business. I've been in here too long. It's to the point now that I like to see these people come in. You know, I can do more on the telephone than they can do running around twenty-four hours a day.

**PLAY METER:** Do you think the fact that you're a woman encourages men to come in and try to put you out of business?

**FOSHEE:** Yes, I think it does. I find it funny that my biggest competitor is always changing ownership. What they always say when they're selling the route is that "the competition has a woman running the other route." But they stick around for a short time, and then they're gone. Of course, I have to attribute a lot of it to my servicemen because they help me protect my locations out there.

**PLAY METER:** Do you have any communications problems with your employees because you are a woman? Do they give you the respect you need?

**FOSHEE:** There's no communications problem at all. In fact, my competition has tried to hire my men out from under me, but they couldn't do it. I guess maybe that's because I'm not a boss. When a person comes to work for me, I tell him what has to be done, and then he knows it. I don't have to keep telling him what to do. He knows what has to be done. So I don't have to be constantly looking over his shoulder to see if he's doing his job. For instance, I noticed just a little while ago on the bulletin board that they had gone to recover a pool table. Now I knew that pool table had to be covered, but I didn't tell them anything. They knew it had to be done, and they took it upon themselves.

**PLAY METER:** Do you have any special problems in being a woman in this industry?

**FOSHEE:** Not at all. There has always been a stigma in the jukebox business, and maybe my being a woman and this being a college town has really helped me overcome this stigma. People can see that I make my living as honestly as someone who runs a clothing store. I think that maybe the stigma is leaving this business. Before, people used to say, "Oh, you're in the jukebox business," as if it were a dirty word. But now I think they see it's just as clean as any other business.

**PLAY METER:** What happened to change that stigma, besides your being a woman?

**FOSHEE:** I think a lot of things. A lot of operators in our area, for instance, have worked hard to clean up the business. You know what I wish would stop is all these movies that will show you a pool table in a smoke-filled room. Every time they show the

jukebox business, they try to make it seem dirty. I wish they would stop doing this. They always talk about the rough-and-tumble stuff. Well, maybe it's happening elsewhere, but this here is a rural area, and it's just a sweet little business for us. I don't know what's happening in the big cities, but in the rural areas it's just as clean a business as any other.

**PLAY METER:** Have you done anything as far as security or cash accountability? Many operators are plagued with problems such as employee theft.

**FOSHEE:** I have gone through a lot of servicemen in my time. You have to watch your routemen make sure they are not going to put a little of that money into their pockets. After I quit running the route myself, I had this problem. So I took to having meter readings. Now my men will bring in exactly what the meter says.

**PLAY METER:** After you installed these meters, did you notice an increase in your income?

**FOSHEE:** I definitely did. I had to let some of them go. One thing that is good to look for in a routeman is whether or not he's a Christian. All my men are Christian. They're active in church work, and this helps because there are a lot of temptations when they go out there to take in the collections. It's definitely an asset to have Christian people working for you.

**PLAY METER:** Are your route and service people as conscious of public contact with your locations as you are?

**FOSHEE:** Definitely. There's nothing special that I expect them to do, but they can handle the majority of things that crop up because they are really P.R. men too. There have been times, though, when they have to call me in to back them up, and then maybe I have to take a trip to see someone. But, you know, I haven't lost a location to another operator in two years.

**PLAY METER:** What is your policy on service calls?

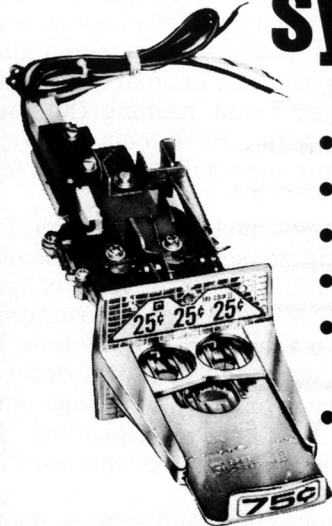
**FOSHEE:** The minute that phone is answered, my servicemen will go on a call if they are here. If not, I reach them and make them make the call immediately. I do not leave it to the next day. That call is made in the same day because when a machine is down I'm not making any money.

**PLAY METER:** How are all your service people coping with the solid state?

**FOSHEE:** We're doing all right with it. My two servicemen have electronics backgrounds. When there's something we can't manage, I usually find that my distributor in Shreveport can get me out of the problem. I'll tell you there's one thing I would like to see done, and that's for the manufacturers to hold more schools. That way we operators could learn about the machines without having to go and learn it on our own. We definitely need more schools. We need schools out in the field because for a small operator like myself we can't afford to turn our men loose for a week or so to attend these far-off schools. We need field schools, schools in the area so that the mechanics don't have to go too far. Some distributors have schools like that, but unfortunately there's not enough of them. My distributor in Shreveport, by the way, is having one in a few weeks, and I'll probably be going to it



# coin operated systems

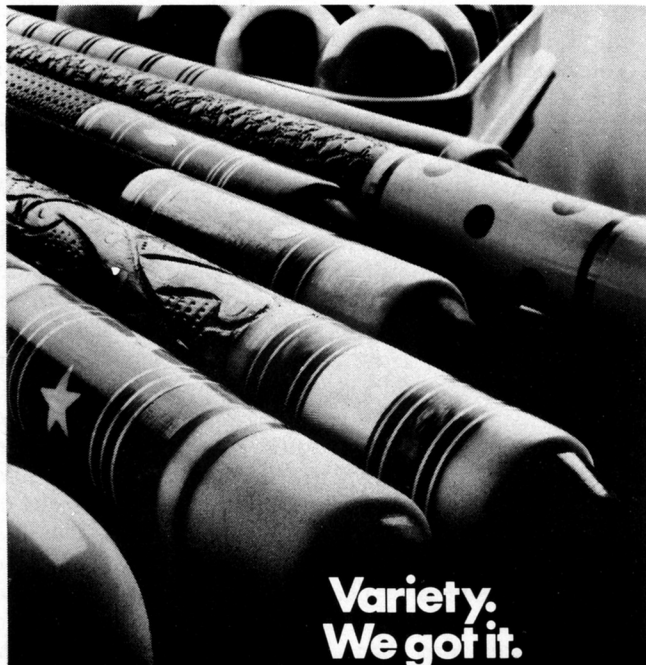


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myself. I like to attend these schools.

**PLAY METER:** You have no hesitations about buying video or solid state equipment?

**FOSHEE:** None. I consider it a worthwhile investment. I think that my men with their electronics backgrounds can keep the games going for me.

**PLAY METER:** Since we're on the subject, how did your electronic games fare this past year?

**FOSHEE:** They have all done well. I don't buy just anything. Here again I go back to my distributor. If he gets one in that he thinks is going to be a hot game, he'll call me and tell me. Or if he thinks it's not going to do well, he'll say, "Martha, stay away from this game." He's never steered me wrong yet. He's been a help to me. Now maybe that's because I'm a woman. After all, there's certain advantages to being a woman, everyone wants to help.

**PLAY METER:** How are you coping with the higher costs of equipment?

**FOSHEE:** Inflation is eating us up. But one of the things I'm doing is changing the pricing on all my pool tables. I'm changing them from twenty-five cents to thirty-five cents, or in some cases to fifty cents to cope with this problem of higher costs. The jukeboxes I already have set as high as they can go in this area—that's two for a quarter. I think I would kill the music completely if I tried to go one-for-a-quarter. But, let me tell you, they're accepting pool at thirty-five cents. Some of the locations have even asked for fifty cents, and they have doubled their take.

**PLAY METER:** What is your pricing structure on pinball?

**FOSHEE:** We're changing them as we bring them in. If when we bring them in they're set on five-ball, we change them to three-ball and move them to another location. That's our biggest workload, keeping the pinballs and videos cleaned and moved around. Once I see the take going down, we automatically take that machine out of there and put in another one. You have to keep them rotated.

**PLAY METER:** How's business in general right now?

**FOSHEE:** It's been down for the last two months. I attribute that to the fact that it snowed here. We've had so much snow here, and we're not used to it. It's been the worst winter I can imagine. Normally business is slow in January and February, and we were ready for it. But this year it's lasted longer. But it's a seasonal thing. Sometime in March things will start to pick up again.

**PLAY METER:** Do you find that your music route is holding at about the same or has it dropped?

**FOSHEE:** The music is dropping, very slightly, but it is dropping from what it was a few years back. But the pool tables have picked it up to make up the difference. I think maybe the reason the jukeboxes have dropped is because some of these lounges are going with live entertainment two or three nights a week. A few years back only your bigger places had live entertainment, but now even your smaller places are going in for two- and three-piece bands on the weekends. They never used to do this. The

*Continued on page 68*



## Play Meter plans show

PLAY METER Magazine is planning its own trade show and seminar series for operators in the coin-operated amusement industry.

Because this magazine has long felt that operators should be brought together for more than the purpose of buying new games, PLAY METER is investigating whether it should hold its own show, offering operators the largest range of seminar topics ever made available to the industry.

And because of PLAY METER's unique position in this industry as the disseminator of practical information for operators in the coin machine industry, we feel that PLAY METER can provide operators with the most comprehensive and challenging seminar series ever offered. However, this show would in no way neglect the buying needs of operators, for PLAY METER show would feature

exhibits by the world's leading amusement machine manufacturers.

The proposed show is planned to stretch out over a three-day period some time in March or April of next year (future shows may dictate PLAY METER's expanding the show to a four-day format).

The 1980 site for the first-ever PLAY METER Show would be in New Orleans, the hometown of the industry's magazine.

The seminar format would not only consist of lectures by some of the leaders in the industry, but would also feature panel discussions, workshops, and question-and-answer sessions. This, PLAY METER feels, would give operators the fullest chance to share ideas on topics of vital interest to them.

The topics which would be discussed would include subjects which appear in the pages of PLAY

METER. But what topics those would be is being left almost entirely up to PLAY METER's readers.

Therefore, PLAY METER would like you to answer the following two questions on the "Feedback Card" facing this page:

1. Would you attend a show like this? (This is by no means binding on your part, but is asked only to help us determine if you operators are indeed interested in a show of this type).

2. What are some topics you would like to hear discussed at the PLAY METER Show?

Then detach the Feedback Card and drop it in the mail (it's already post-paid).

If PLAY METER gets what it determines are enough Feedback responses on this matter, you can be assured PLAY METER will host this industry's best-ever showcase.

## Show Number 15

The South Carolina Coin Operators Association held its fifteenth annual convention and trade show in Columbia, South Carolina at the Carolina Inn February 3 through 5, 1978.

More than 200 state operators attended the show. The association is a statewide organization composed of music and amusement coin machine operators who have joined together to promote and protect their industry as well as provide an opportunity for members to exchange ideas and better business management.

Officers of S.C.C.O.A. are Earl Glover, Sr., president; J.P. Broughton, first vice president; H.H. Andrews, II, second vice president; Lawrence Harris, third vice president; Jack Burwell, secretary-treasurer; Royce Green, Jr., sergeant-at-arms; and Helen Sikes, chairman of the board. These officers were elected for 1978 at the recent

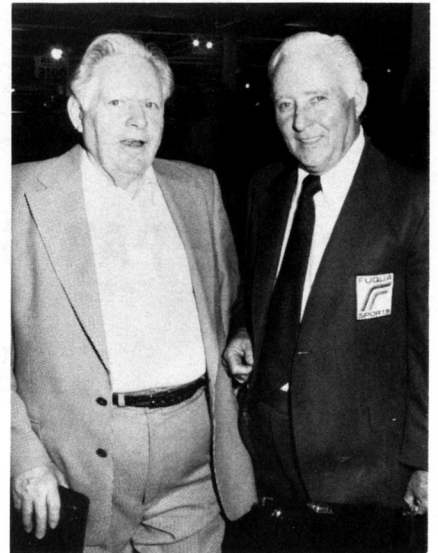
convention.

Special guest speaker for the brunch on Sunday morning was Lt. Governor W. Brantley Harvey. Harvey spoke on the value of having a working relationship between business and government.

Also present was Fred Granger, executive vice president of the Amusement and Music Operators Association (A.M.O.A.). Granger introduced Don Van Brackel, President of A.M.O.A., who presented a slide presentation which pointed out the value that entertainment adds to our American way of life.

The operators who attended this year's convention had an opportunity to see on display the newest in music and amusement machines and accessories from many leading distributors.

Entertainment for the Saturday night Banquet and Dance was provided by Ray Griff and the Windfield Amateurs.



The world's two most famous pool hustlers, Minnesota Fats (left) and Willie Mosconi, met in a showdown during the recent National Sporting Goods Association Show. Mosconi won the match and collected \$15,000 for his efforts. Minnesota Fats received \$1,500 to cover expenses.



## NAMA gets federal program

A national apprenticeship training program for vending and foodservice management operations mechanics has been started this month under joint sponsorship of the U.S. Department of Labor and the National Automatic Merchandising Association (N.A.M.A.), according to G. Richard Schreiber, N.A.M.A. president.

Combining on-the-job experience with related academic instruction and the production of training materials, the program will be based on national job standards and skill levels. Funding in the amount of \$341,000 for the current year is being provided by the Labor Department.

In a national industry survey last year, N.A.M.A. established a need for at least 800 additional apprentice mechanics during the coming year.

Among its first steps the program entails the creation of appropriate training materials and employment

opportunities to fill that need, said G.H. Tansey, N.A.M.A. director of education and conventions, who will supervise the program.

The activities will be carried out in cooperation with the Bureau of Apprenticeship and Training of the U.S. Department of Labor under a national administrator and coordinator who will report to Tansey, based at the N.A.M.A. national headquarters in Chicago.

Regional supervisors will function from each of the N.A.M.A. offices.

Vernon I. Jacobson, a former sales management executive of the Brunswick Corporation and Borg-Warner Corporation, has been appointed national administrator, effective February 1, Tansey said.

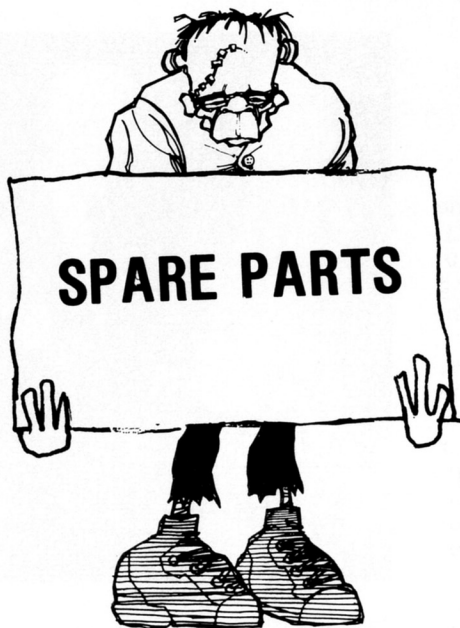
Members of the N.A.M.A. Educators Advisory Council, consisting of experienced vocational instructors already in the field, will be retained to develop training programs and materials, Tansey said.

The training program will be based on three skill levels: entry level apprentice, journeyman mechanic, and master mechanic. Individual companies in the industry will serve as employers of apprentices and will be responsible for their recruitment, employment, and supervision under registered standards approved by the U.S. Department of Labor, Tansey said.

The government agency will be responsible for the approval, registration and promotional assistance with cooperation from state apprenticeship agencies.

Besides establishing and administering the program, the N.A.M.A. organization will disseminate information and secure participation by individual firms. N.A.M.A. will also encourage the establishment of vocational training school programs complementing in-house and on-the-job training of apprentices.

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## Cigarette merchandising topic at MOM meeting

Better cigarette merchandising is the key to bigger profits, Wayne Doyle told members and guests of the Music Operators of Minnesota (M.O.M.) at their third annual convention, held January 13-15 at the Holiday Inn-Central in Minneapolis.

Doyle, who is area manager-vending for R.J. Reynolds Tobacco Co. in Minneapolis, emphasized the importance of merchandising cigarettes by locations—removing dead or slow selling brands and replacing them with brands that sell better in that particular location.

The cigarette vending industry controls 60 percent of the total retail outlets selling cigarettes and accounts for 15 percent of the total industry volume, Doyle said. Thus, tobacco companies are vitally interested in how the vendors merchandise their products.

In addition, Doyle said, cigarette merchandising is not what it used to be. Consumers are changing brands more today than ever before, and tobacco companies are spending millions of dollars to promote new brands. Some of these new brands are selling as a result of the massive advertising programs.

"The nonfilter brands—Lucky, Pall Mall, Camel—are losing market share," Doyle said. "The full flavor filter and menthol brands—Winston, Marlboro, Kool, Tareyton—are also losing share. Consumers are changing to low tar Kings and 100s."

Doyle noted that in 1972 the top 20 brands accounted for 79 percent of total sales. Today the top 20 account for only 63 percent. This means that 16 percent of the business has fragmented below the top 20 brands. And the brands that were in the top 20 five years ago account for only 54 percent of sales today, a drop of 25 percent.

A number of newer low tar brands are among the top 30 brands today, and some are among the top 10 brands, Doyle said.

"You can no longer satisfy the majority of smokers with the 20 brands you vended five years ago," Doyle concluded. "You must mer-

chandise machines by locations to satisfy consumer preference."

The M.O.M. Convention got under way with a board of directors meeting in the afternoon and the president's reception in the evening.

The real action started the following morning with the opening of the trade show in the arcade. A record number of show goers visited the 18 booths to check out the newest games and equipment, much of which made its debut last October at the AMOA International Exposition.

On the first day of the trade show, there was a winter luncheon, annual meeting, and the new AMOA audio-visual presentation on the amusement industry by AMOA President Don Van Brackel, a visitor to the M.O.M. Convention.

Then it was back to the arcade for the final half of the show.

The annual banquet drew 130 persons, the largest attendance to date for any M.O.M. meeting. They included operators from Iowa, Wisconsin, and North and South Dakota as well as Minnesota.

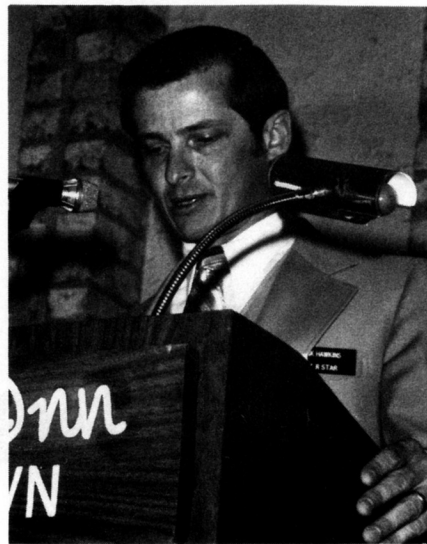
The last day of the show featured a buffet brunch and an update by AMOA Executive Vice President Fred Granger on the new copyright law.

New M.O.M. officers were installed for 1978-79. They are Martin Kallsen of Martin Music Company, president; Darrel Weber of Weber Music & Vending Inc., vice president; Jess Farkas of Twin City Novelty Co., secretary; and Al Eggermont, Jr., of Music Service Company, treasurer.

Three new directors were also approved by the general membership. They are Ray Hibarger of Hanson Distributing Co., Sam Nilva of National Amusement Co., and Bob Stolp of Jim's Game Supply Co.

Directors re-elected to three-year terms were Steve Dahlin of Dahlco Music & Vending, Bob Kervina of Twin Ports Vending, Vern Ness of Ness Music & Amusement, Norm Pink of Advance-Carter Co., and Doug Smart of Northern Amusement Inc.

Dick Hawkins of D&R Novelty



*M.O.M. President Dick Hawkins of D&R Novelty, presided at the annual meeting of the Music Operators of Minnesota.*

assumes a board position as immediate past president, and Marge Halverson was retained as executive director. Al Eggermont served as chairman of the nominating committee.

Dick Hawkins paid special tribute to retiring directors Harlow Norberg of C&N Sales, Hy Sandler of Sandler Vending Co. and Phil Smith of Perry Amusement Co.

President's Club members for 1978 were also honored. They are Advance-Carter Co., C&N Sales, Inc., D&R Novelty, Dahlco Music & Vending Co., Martin Music Co., Sandler Vending Co., Twin City Novelty Co., and Weber Music & Vending.

Exhibitors at the show were Sunbird Corp., Hanson Distributing Co., R.J. Reynolds Tobacco Co., Brainerd Area Vocational Technical Institute, Brandt and Crow Industries, Lieberman Music Co., Sandler Vending Co., WICO, and National Vendors.

The 1979 M.O.M. Convention & Trade Show will be held January 19-21, at the Holiday Inn Central in Minneapolis.





*Las Vegas operator Sheila Fairfield is just one of many women who have found themselves a place in the coin machine industry.*

# The industry's “better half”

**By Gene Beley**

Like a grizzly bear yawning after coming out of a long winter's hibernation, some men in the coin-op industry are just learning women can talk intelligently about this business.

“The first natural assumption is you are an *ornament*,” commented Collette Weil, a beautiful, but bright strawberry blonde marketing research analyst at Atari in Sunnyvale, California.

“Although that is the first assumption of some men, we have other things to offer. And once we are given a chance to talk business, we can demonstrate that we can solve problems.” Weil, who has modeled for Atari advertisements and the Time 2000 brochure, is a marketing analysis graduate of San Jose State and is working on her M.B.A. at nights, hoping to finish that by 1979. Currently she is engrossed in Atari player surveys, national surveys, and finding out more about operators on a regional and nationwide basis.

Even at Atari, which has been a leader in showing women can do the

assigned job even on a high executive scale, there is a diversity of opinion as to whether this industry is sexist. Throughout the industry, the women who may tomorrow be classified as the pioneers differ as to the obstacles present.

Lenore Sayers, sales representative for Atari's coin-op division, admits there are barriers and obstacles to break.

“It's just a fact of life,” she stated.

“The barriers to break are proving you're not on the job to have a good time. In sales, once you do that, you can build a good rapport. Internally, the people I work with are behind me 100 percent.

“If a woman is going to make a place for herself, she must not allow others to push her around.”

Atari's Debbie Spear, who heads up customer service/parts department, said there are definitely obstacles.

“Many distributorships are family-oriented. It seems like you have to know someone to get anywhere. You'd have to be a friend of

someone, or related—not that they don't want to let you in. But in this industry, there are brothers here, cousins there, and it is also somewhat chauvinistic. There just aren't many women in sales within the coin-op industry. I've had some troubles when I answer men's questions, they ask if they can speak to a man.

“They just don't want to accept it from me.”

Spear, a 1969 graduate of Piedmont High School, San Jose, arrived at Atari March 17, 1975, “green as grass” in customer service. “I've grown up with Atari,” she said proudly. “Atari hires the young and has led in advancing women into key positions.”

Sue Elliott came to work for Atari in 1973 as a temporary secretary to the vice president of finance. Presently, she serves as international marketing administrator/sales. “You need a lot of determination and a thick skin,” she summarized.

“There are obstacles, but they are not insurmountable,” she feels.





*Leoma Ballard, shown here talking with a location owner, has been in the coin machine amusement industry since 1954. Her advice to women: "Run!"*

Most of her obstacles occur when dealing in the international markets, "since some countries are not as liberated as the United States.

"I respect other nationalities, and work around this problem by being a lady.

"As each show goes by, our customers realize my seriousness," she added, "and I love the job."

Carol Kantor, Atari's marketing and public relations person, doesn't feel the coin-op industry is any more sexist than "any other industry I've worked in.

"I've learned to enjoy the challenge," she began. "This industry is beginning to realize women have as much to offer as men. And this is a very unique industry. The market is changing rapidly. The past two years have produced many changes in the marketplace. This has nothing to do with my being a woman.

"Women must work harder in any industry. After seven years of experience in the world now, I have found this is just a fact of life.

"There is an open territory for

growth. There are few women in the operating end of the business. There is a lot more potential there."

Lila Zinter, marketing director for Meadows Games, said, "there is no problem in being a woman.

"The product determines the receptivity. In this business, the cash box determines the success of games. I try to be completely honest and I think this policy helps build rapport with our customers."

Zinter came to Meadows Games with a 12-year electronics background. In her previous job, she had graduated to inside sales but the company did not feel there was a place for women in outside sales.

When Harry Kurek, president of Meadows Games, invited Zinter to join his company, she said "only if I can go on the road in sales." Today, most everyone from operators to distributors to manufacturers knows Lila Zinter.

"I work for her," laughed Kurek at the last A.M.O.A. show in Chicago, when chatting with this reporter.

"I enjoy the industry," Zinter

continued. "It's the people, not just the job. Even the most affluent can be called by their first names. Anyone who isn't afraid of hard work or a challenge should enjoy this industry, but it takes a tremendous amount of dedication."

Leoma Ballard, 56, owner of Belle Amusement Company in Belle, West Virginia, couldn't agree more.

Ballard, who bought her first route in 1954, today operates 75 pieces of equipment. She does service calls, trading off with one serviceman employee, with each alternating two nights in a row. Her advice to women?

"Run!" she laughed.

"My money was in the business—I had to protect my investment," added Ballard. "It became a way of life for me."

Ballard has been active 18 years in the West Virginia Music and Vending Association, serving as secretary-treasurer and on the national board of directors for eight years.

"Women whose husbands own routes should acquaint themselves



with those routes. This is a highly competitive business and there are lots of problems. I could write a book, but it wouldn't be for publication. When I die, they'll probably bury me in a jukebox."

Like Ballard, Marilyn Ash of Amusement Service Company in LaPorte, Indiana, was introduced into the coin-op business by her husband, Bill. They operate 325 machines in a variety of locations. Then he was blinded in a water skiing accident (when he hit an object coming in for a landing) in 1973. Up until then, Marilyn had played a secondary role. Then she had to take command, customers remained loyal, but she still stays in the office. Her husband still takes as active a role as possible, even selecting what machines to buy through getting input as to the various features and description of appearances. "I'm proud of how I ran the business in a time of crisis," said wife Marilyn. "People have always said, if I needed help, just call."

The common thread of thought in talking to women across the country for this PLAY METER article was the constant comment like from Millie McCarthy, Catskills Amusements:

"There are no obstacles for women who want to work hard.

"If women just want to count quarters at the end of the day, that's like washing dishes," she said. "I believe in getting involved in the

'whole thing'. There are laws, tournaments, and many outside influences that make up the 'whole thing'. My world is records and jukeboxes. Right now I'm launching a campaign against smutty records. I'm putting our one-stops on notice that we won't buy smutty records.

"It used to be there were a few party records like Rusty Warren, and we knew they had that purpose. But today the top-ten type songs are getting to sound worse than any of the old Rusty Warren songs."

Mary Cusano, president of American Shuffleboard, was married to the firm's founder, Paul Cusano, who died in 1963. Naturally, he had used her for a sounding board for business problems and decisions. "It was a big decision--sell or get involved with it.

"We had nice people who wanted me to continue. I must say it has been a rewarding experience. Inflation and the changing labor market have presented problems and challenges. I've watched the passing of the old German craftsmen that started with us in the 1930s and 1940s and are now retiring. I've had to cope with communication problems with the new generation of laborers."

Does McCarthy think the industry is sexist? What does she think about the traditional voluptuous girls on those pinball backglasses?

"What won World War II?" she asked in reply.

"Girls' pinups!" she said, answering her own question.

That comment may tell the younger generation something they didn't understand about the older generation, but the variety of ages represented in this informal nationwide survey bridges the generation gap and shows the direction the industry is heading.

Demographics are changing at the player level. The family amusement centers in shopping malls, especially, will create the need for a wider subject of graphics on all machines. Women are hesitant to play a flipper game with voluptuous female features depicted on the backglass, many say, whereas they probably would not hesitate to play an Elton John, Captain Fantastic.

However, the fact remains there are very few women in sales positions at the distributor level. Although there are a few women operators that have chosen the field, rather than inherited it out of necessity, as one interviewee said, "there remains room for growth."

Perhaps in a few years, more women will act like Sheila Fairfield, a Las Vegas operator who acted like it was a normal job. She faces the fact she can't do the physical labor, though, and feels lucky to have a male partner, John Susko, to assist her. "Las Vegas has been very good to me," she emphasized. "I like the business—and I also like being a woman."



Marilyn Ash—"I'm proud of how I ran the business in a time of crisis."



Lila Zinter—"There is no problem in being a woman."



Mary Cusano—"It was a big decision—sell or get involved with it."





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# Happy days are here again

By Laura Kaufman

Thanks to her efforts in cataloguing "oldies but goodies," jukebox operators may well dub Shirley Dennison the "Earth Angel" of the industry.

Shirley, a 14-year veteran of the California Music Company, has put together a complete list of the 3,000 old single copies that the record company carries. This makes it possible for the operator to go over the 17-page booklet at his or her leisure, with full knowledge of what records are available. "Operators can even take it around to bars and other places that rent jukeboxes so that they can go over the list with their customers," Shirley suggests.

It took her a year to organize and catalogue the assortment of singles that the store carries. "No one ever wanted to tackle it—it was too big of a job," says Shirley. Beginning last January she catalogued and typed a page at a time, sending each out as a mailer to operators and other music stores.

By the time she had completed the list, the sales at the store climbed

from 1,500 singles to 3,000 singles a week. Orders have poured in from Taiwan, Tahiti, Mexico, Australia, and Hong Kong. Recently "El Gran Disco" in Mexico City put in an order for over 3,000 singles.

In addition to cataloguing the oldies, Shirley also has arranged the racks of records at the store to correspond to it. The records are listed alphabetically by label and then numerically. Anyone coming into the store can pick up a catalogue at the front counter and easily locate an oldie.

Shirley handles various office tasks at the store and works closely with Ron Rickland, president of California Music Company. Part of her duties include attending to the frequently ringing telephone, and printing out title strips for the jukebox operators (free of charge) after they purchase records. "You might say I'm a callgirl, stripper, and secretary to Ron Rickland," Shirley says with a laugh. "But at least I can type!"

Aside from these duties, she is still trying to make life a little easier for the jukebox operator. The store continues to stock new oldies, and she has just finished the eighteenth page of her catalogue. Four more pages are in the making.

Shirley is also in the process of creating a cross-file of singles which lists alphabetically each tune and its flipside (the catalogue only lists side one). In response to requests for waltzes other than "The Anniversary Waltz" or "The Beautiful Ohio-Missouri Waltz," she is compiling a list of this music in  $\frac{3}{4}$  time.

Shirley's work with these singles is a response to the growing interest in old records. "It's part of the nostalgia trip," says Ron Vermette, buyer for California Music Company. He cites several radio station's practices of sprinkling their playlists with old tunes as adding more fuel to the fire of past hits.

According to Vermette, some of the store's best-sellers are "The Way We Were" (by Barbara Streisand), "Angel Baby" (by Rosie and the Originals), "Without You" (by Nielson), and "Feelings" (by Morris Albert). "Let's Get It On" (Marvin

Gaye) is the most popular soul oldie.

"Some songs are just as big as oldies as they were when they first came out," Rickland says. "Earth Angel" sells at least two or three copies every day. We must have sold 10,000 Presley singles in recent months."

Despite the apparent popularity of old records, Vermette says that several record companies have stopped printing a portion of them. "Warner Brothers cut half of their oldies including 'Patta Patta' (by Marian Makeba) and Van Morrison's past hits. ABC Records has also cut their list in half," says Vermette. "These record companies make millions with their 'top 40' records so they don't want to bother with the couple hundred thousand dollars they would make from the oldies."

Richland, however, believes that in spite of these records being "disque-continued," the operator would benefit greatly from using all oldies in his boxes. "If a person sets up a jukebox with the 'top 40,' he'll have to replace them in three weeks. Once they drop off the charts he'll have to put on the new 'top 40.' Oldies can stay on infinitely—until the record wears out or the renter asks for something else," says Rickland.

Richland, son of Sam Rickland who founded California Music Company in 1937, says that carrying oldies is their only weapon against larger stores that can afford to charge less for their records. "The only way to survive against big record chains is to carry something that they don't," says Rickland. California Music Company, the first one-stop in Los Angeles, originally owned five "Hitsville" retail stores but had to sell out to the Warehouse because it couldn't compete.

So as a matter of subsistence and due to the growing popularity of past hits, California Music Company will continue to offer a selection of over 3,000 oldies to jukebox operators and the public. Meanwhile, Shirley will still be stripping, updating the lists, and creating a cross-file and waltz file to facilitate the ordering and placing of records in the jukeboxes.



Shirley Dennison, the "Earth Angel" of Jukebox operators



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# Witch hunts, head hunts-- here comes the Times!

By David Pierson



**Like a horseman without his head, the Chicago Sun-Times  
has gone a-hunting after the coin-operated amusement industry**

*The story begins on the next page.*

During the days of the Salem witch hunts, there was one especially popular trial which was used to determine who were the witches and who were not. Many times those on trial were bound hand and foot, taken out in a boat, then thrown overboard.

If they sank, they were innocent. If they floated, that meant evil spirits were in them. Either way, the suspect was doomed: either he ended up at the bottom of the lake or else he was fished out of the water then burned at the stake.

with business practices that are illegal for Chicago operators—loans, cash gifts, and license buying (which is, after all, just another form of cash gifts). With detailed accounts of violations of this sort, forced out by reporters who didn't care if they were entrapping people but who were only interested in seeing how high they could raise the ante, the Sun-Times made the brash statement that "lawlessness is the general rule" in the coin machine industry.

If the Sun-Times had been concerned with fair play or honest

loans or cash gifts. It may not be a smart business move for today's operator, but it certainly is not wrongful. As Howard Shlay, a member of the Corporation Counsel (the lawyers who handle Chicago's legal matters), puts it, "If I didn't see the ordinance and didn't know there was an ordinance, I would have probably said there's nothing wrong with it. But," continues Shlay, "that's not the point. There is an ordinance, and it is prohibitive."

Wrong.

If a law can be shown to be unconstitutional, it is very much the point. And that is the case with Chapter 147, Section 16.2 of Chicago's statutes. That ordinance is discriminatory and apparently based upon a prejudice against the coin machine industry that existed when the law was passed in 1961. For all its supposedly hard-hitting journalism, it is amusing the Sun-Times overlooked this one.

Shlay himself was surprised that anyone now should call the law into question as unconstitutional. But the discriminatory nature of the ordinance is obvious: a normal business practice is forbidden to take place only between operators and tavern owners. All other businesses can conduct those same kinds of business dealings with tavern owners. And the coin operator can conduct those same business dealings with everyone else—but the tavern owner. Why? If these types of business dealings are to be outlawed, why isn't it all-inclusive? Why aren't all businesses prohibited from doing them in all instances with liquor licensees?

Responded the Chicago assistant counsel to this charge, "You've got a point there. That's a good argument. I've never heard it approached from that angle before."

That concession should not be taken as the final authoritative word from the Corporation Counsel, but it does indicate the vulnerability and unconstitutionality of the ordinance.

If the law forbidding these location loans and cash gifts were challenged today, the City of Chicago would find itself short one ordinance; for the city would have to show just cause for the enactment of that law. And that it cannot do.

You see, there is no record in City Hall as to the reason for that law. The records include only the wording of

**“What the Times in all its fervor forgot to investigate was the constitutionality of the very ordinance it was most often accusing operators of violating.”**

Operators in Chicago can sympathize with this damned-if-you-damned-if-you-don't dilemma, for they have found themselves right in the middle of a modern day witch hunt. And like the one in Salem, Massachusetts, the one in Chicago is an exercise in stupidity.

It started with the establishment of a new tavern in Chicago. It was called the Mirage. Apparently the cuteness of the name was supposed to be a clue—what you see isn't real; for these tavern owners weren't businessmen at all but rather muck-raking reporters for the Chicago Sun-Times and the Better Government Association out to uncover corrupt business practices in the tavern business. The news stories which resulted from their investigation of the coin industry were, as it turned out, mirages themselves; for many of the facts they reported weren't real either.

The lead paragraph in the first article is an obvious example. It hits the coin machine industry with sweeping generalizations that are as false as they are prejudiced: "The vending machine operators say their product is pinball and jukeboxes," says the Times. "But the Mirage discovered they were really trading in illegal kickbacks..." etc., etc., etc.

The Times articles dealt largely

journalism, which obviously it was not, it would have gone a little further. For what the Times in all its fervor forgot to investigate was the constitutionality of the very ordinance it was most often accusing operators of violating.

That ordinance, which was passed by the Chicago City Council October 11, 1961 under Chapter 147, Section 16.2, reads as follows: "No person under this chapter [liquor license chapter] shall accept, receive, or borrow money or anything else of value directly or indirectly from any person connected with or in any way representing any manufacturer or distributor of any coin-operated or amusement device who shall install or furnish such device for use on the licensed premise; provided that the provisions of this section shall not apply to commissions or rental fees arriving out of the use of such coin-operated or amusement device on the licensed premises."

Besides being guilty of gobbledygook, the ordinance is also guilty of singling out one industry (the coin machine industry) and excluding it from conducting a normal business practice which all other businesses are allowed to conduct with taverns. This type of sharpshooting by any governmental body is discriminatory and, therefore, unconstitutional.

After all, what is wrong about



the ordinance and the list of names of those who voted for and against the measure.

The aldermen who voted for the ordinance are either dead, retired, or else plead ignorance of any special knowledge of the law. One such alderman, Vito Marzullo, was downright offended that he should be called into account for a law he voted for over sixteen years ago. "I don't remember what the whole thing was," he told PLAY METER. "I can't remember something sixteen or seventeen years ago." He also said he didn't have the slightest idea where such information would be.

And the Corporation Counsel, whose job it will be to defend that law should it ever be challenged, isn't privy to any special knowledge either. "I admit there must be a reason for it," said Shlay, "but I don't know what the reason is."

This confusion as to the reason for the law's existence is in sharp contrast with the reason the Sun-Times gives in its first article in the series: "The city does not want tavern owners to have any secret financial interests—especially Syndicate interests."

How the Sun-Times came by that piece of information is interesting to say the least. Since those who deal with the law don't themselves know why the law was passed, one can only assume that the Sun-Times doesn't know either and merely fabricated a reason for the law.

In fact, location loans, cash gifts,

nefarious organization) is stupid, not to mention slanderous. Apparently since the Times did not have the facts at its disposal, it felt compelled to frighten people into believing its story by using catch words such as this.

The stupidity of the Times series in this regard makes one suspect exactly how much of the series was indeed true and how much was fabrication.

found guilty of such wrongdoing should be punished.

But the Sun-Times seems to ignore the simple fact that like all other industries (including the newspaper industry) there will always be renegades, violators of lawful statutes. But in the interest of fairness, it should also be noted that their conduct is not indicative of the industry as a whole. The Sun-Times,

## **"Operators should start opting for location contracts, legally-binding written contracts between the operator and his locations."**

In the end, the whole matter seems to boil down to this—what difference does it make if the law is unconstitutional as long as no one enforces the law? When pressed on the question of the law's unconstitutionality and what reason, if any, there was for the law—Shlay opted for this excuse: "Maybe they didn't have a good reason for it, what the heck. This law hasn't been a seriously contested law."

What this point of view fails to consider is that as long as discriminatory ordinances (such as Chapter 147, Section 16.2) are allowed to

however, was not interested in making this distinction. For it to say "lawlessness" is the norm for the coin machine industry is equivalent to PLAY METER damning the whole American press as lie mongers just for the journalistic faults of one Chicago tabloid newspaper.

Finally, what can be learned from all this hullaboo? For operators, there are three lessons here:

One, location loans and cash gifts are not the way for the industry to go. It ties up capital which could be put to better use, and many times the loans are never paid back.

Two, operators should start opting for location contracts, legally-binding written contracts between the operator and his locations. Such contracts give the operator the security he needs on a location (See PLAY METER, July, 1976, page 41).

And three, something must be done to rectify the legal problem. Laws such as Chicago's Chapter 147, Section 16.2 must be challenged in the courts or else rescinded by a newer law which supersedes it.

Without taking these steps, operators will continue to find themselves in a damned-if-you-do-damned-if-you-don't dilemma: They will lose the location's business if they knuckle under to unfair laws or else they will be damned by muckrakers if they try to stay alive in the competitive marketplace of the coin machine industry.

## **"If the law forbidding these location loans and cash gifts were challenged today, the City of Chicago would find itself short one ordinance..."**

and license buying are not necessarily secret financial dealings; so the ordinance doesn't even deal with the purported reason.

And innuendoes that anyone dealing with a pinball operator is dealing with the *Syndicate* (note the Times' capitalization of this word as though it is the proper name for a

remain on the books, the coin machine industry will always find itself vulnerable to attacks from vigilante reporters with pre-conceived notions of an industry they know nothing about.

As far as charges of income tax evasion, the Chicago Sun-Times is correct. It is indefensible, and those

**Pinball:**

# **Guilt by association**

**By Roger C. Sharpe**

Since the calendar year 1978 began, I have endeavored to bring to you a look at some of the arguments that can be used if you find things becoming a bit untenable regarding the operation of pinball machines in your area. First, there was a brief concerning the passage of legislation in New York City and then excerpts from a trial in Ohio. But now the time has come to address the problem of dealing directly with the kinds of views that are rampant in the "real" world.

I am deeply troubled by those who would battle for the rights of pinball on a platform that includes the ills of today's society. All too often the attack begins with pinball being isolated as a cause for various juvenile crimes and delinquency. None have to be recounted here since many of us are all too familiar with it. But the galling aspect regards those quick to lump pinball with such enterprises as porn and to rapidly say: "Look, pinball isn't *that* bad in comparison."

The guilt by even verbal association is incredible, and yet this avenue of "justification" continues. I remember when the case for pinball in New York City was beginning and someone offered the idea that the courtroom would be the ideal setting to show large blow-ups of pictures showing the Times Square area and

its proliferation of peep shows and degenerate individuals waiting to fall in the gutter. The reason? Well, if the city fathers could allow this, then most assuredly they could accept pinball.

My God! The stupidity of this must now be apparent. What good is served by taking such a stance and thinking that it is the only route open. Of course, the other side of the coin has those who would turn their back on the problem and delve more deeply in to the shadows, hoping that the storm will blow over or that someone else will take up the banner. Obviously, there has to be a better and more contemporary way to deal with the recurring confrontations that are as much a part of pinball as is the intrinsic appeal of the game.

What is the solution then you might ask. It is by no means simplistic in design nor application. The need is a thorough understanding of the industry and its place in modern society. There are after all strengths inherent in the machines themselves that should be emphasized, good that has been done through the years that never seems to garner the attention and importance that it deserves.

But this installment is less about the hospital donations, the inclusion of games in old age nursing homes or

any of the other public service and community involvements that have taken place over the years. Instead, let's view some of the harsh realities facing pinball and how to better cope with the onslaught that for the time being we must accept.

There is a classic in the annals of the pinball struggle that some of you may be aware of, and that others of you will find edifying. Although it first appeared in 1965, the treatise remains timeless over a decade later.

Printed in *The Journal of Criminal Law, Criminology and Police Science* and copyrighted by Northwestern University School of Law, "The Pinball Problem—Alternative Solutions" was a devastating indictment of pinball where the issues raised still pop up from time to time all across the country. It was written by Arthur Bilek and Alan Ganz.

I want to excerpt some of their arguments as they appeared in *The Journal*, but more importantly, I want to state straight out that much of their analysis is due to the existence of bingo machines. But follow their statements and see how the distinction is glossed over or totally ignored. It is a fascinating example of convoluted theory and misdirected hypotheses. Let's begin by looking at their opening definitions; I will comment from time to time where appropriate.



“Since slot machines have been effectively suppressed as a source of gambling income, other devices and techniques have been sought by the criminal element to replace them. The original, simple, pinball machines—once designed for amusement purposes only—have been completely changed by the addition of sophisticated electronic equipment which allow them to serve as a replacement for slot machines.

“Today’s modern pinball machines are a major source of gambling revenue...although classic gambling equipment and machinery is readily identifiable as such pinball machines present unique problems for police, prosecutors and drafters of legislation. For example, a child can accurately identify a slot machine, roulette table, pair of dice, or deck of cards. In contrast, the outward appearance of a pinball machine does not necessarily indicate whether it is being used for gambling or amusement purposes. The very same outer machinery shell can house entirely different mechanisms. For the purpose of analysis, let us assume that we have two identical machinery shells. Into the first shell we shall put the elements of an ‘amusement’ pinball machine. Into the second shell we shall put the elements of a ‘gambling’ pinball machine.

“The adjectives ‘amusement’ and ‘gambling’ are not technically correct, for both machines appeal to the gambling instinct of man. Both amusement and gambling pinball machines allow the player to win replays. If pinball machines did not offer any possibility of the player winning replays, it is doubtful that they would be played at their present frequency.”

Okay, let’s stop there for a moment and take a look at what Bilek and Ganz are trying to do. First, and admittedly, one would assume that the whole argument is between pinball and bingo machines. The talk of an ‘outer shell’ is evidence enough that these men cannot differentiate between the two types of games. Obviously, twenty-five holes on a playfield is the same to them as a playfield that contains flippers, bumpers, targets and the other features associated with novelty or ‘flipper’ pinball machines.

But the crux of the whole thing is one part of one line: “both machines appeal to the gambling instinct of man”. That’s it. That’s what you’re up against every time you put another game out on location. For over forty years that’s been the stumbling block, the one thing that stands in the way of pinball gaining a

thorough and unrelenting respectability. All the goodwill in the world won’t change the old views, nor will all the publicity in the world deter someone’s way of thinking if they have it in their head that pinball is “bad.”

We’re not talking now about the underworld, about license fees yet to be paid, or even about little Johnny spending his lunch money. What we are talking about and facing is a large segment of the public that think pinball is inherently a gambling device—no better, no worse than a slot machine. It’s not an argument for skill-versus-chance or anything else,

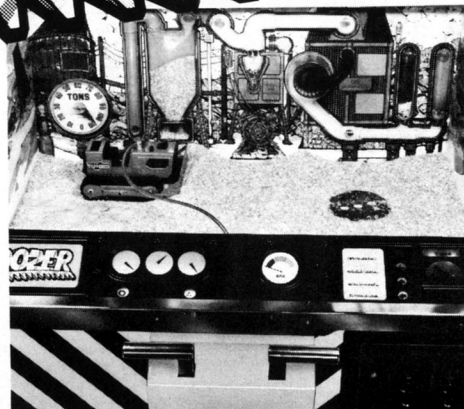
but rather a basic understanding of pinball, amusement and the right of anyone to enjoy specific leisure time endeavors—pinball included.

You see, most of us have always honed in on the fact that pinball is a game of skill, that the design is such that playing pinball is enhanced if a player has a particular proclivity in manipulating the flippers; if that same player has a modicum of hand-and-eye coordination.

But that isn’t the issue. People are all too ready to condemn pinball because they think it is a device that is nothing more noble than a slot machine or any other gambling



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activity. The act has got to be cleaned up from the smallest one-machine location to the largest and grandest arcade, because it is the unknown, pinball having that moniker, that has caused people to impart feelings about it that aren't necessarily true or fair.

After all, what other machine has sustained such interest and concern for such a long period of time. If you have pinball locations in any size town, there is always some segment of that population that is going to be quick to judge the immorality of its existence. They don't understand the games, choose not to, and so let off

steam about the impropriety of having them around. And the extremes in reaction are something to behold. Look at Bilek and Ganz's solution.

"We have concluded that all prior legislative drafting attempts on the state level have failed to produce a statute which clearly allows amusement pinball machines while outlawing gambling pinball machines. Prior draftsmen have concentrated on the physical features of existing machines, the element of skill required to play a game or the return of value for the successful playing of the machine...the most obvious solution

to the difficulty is the banning of all pinball machines. The advantages of such an approach are considerable. First, the job of the legislative draftsman is very simple. Secondly, a total ban is easy to enforce. A visual inspection is all that is needed, as in the case of slot machines.

"The disadvantages of a total ban are almost entirely economic. Manufacturers of machines might suffer unless they, using their existing personnel and equipment, could find alternative products to manufacture and sell. Wholesalers and retailers would have similar problems. The owners and lessees of machines would be deprived of the income received from pinball machines.

"The only non-economic disadvantage of a prohibition of pinball machines would be that certain segments of our society would be deprived of any possible amusement attained through playing the machines."

Let's ignore the fact that this assessment is totally callous and insensitive to the reality of the situation. Let's also realize that this argument did not stand in the way of the 1976 legislation that allowed pinball machines to be operated in Chicago. But let's not forget that views such as these, although dated by almost fifteen years, are still viable attractive to many. Pinball still comes under attack. And this is but a sampling of the myopic opinions held in the "real" world.

Banning pinball is obviously absurd, especially in light of the recent success and rash of positive publicity surrounding the games themselves, but I for one realize the importance of continuing the attack to the public.

Even in publicizing my book, I had to field questions regarding various aspects of the industry and its background that at times was frightening only because the people asking the questions were really serious in their negative attitude of pinball. Fortunately, it didn't take much to persuade and assure them that pinball is an innocent victim of adverse press and out-of-sight misconceptions.

It takes a combined effort by many to carry the cause for pinball's respectability. Just beware of the types of arguments facing you—that's what this column has tried to do this time around. Next time, I'll try to give more historical and documented information that hopefully will be of some use to many of you.

Have any questions? Are there specific things that you need to keep pinball alive in your neck of the woods; let me know. I will do everything in my power to get you the information you'll need.

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

FEB. 25	FEB. 18	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	<b>STAYIN' ALIVE</b> BEE GEES RSO 885 (4th Week)	12
2	3	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	18
3	4	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	14
4	2	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	19
5	3	JUST THE WAY YOU ARE BILLY JOEL/Columbia 3 10646	16
6	7	EMOTION SAMANTHA SANG/Private Stock 178	16
7	6	BABY COME BACK PLAYER/RSO 879	22
8	8	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435	15
9	9	SHORT PEOPLE RANDY NEWMAN/Warner Bros. 8492	16
10	10	YOU'RE IN MY HEART (THE FINAL ACCLAIM) ROD STEWART/Warner Bros. 8475	18
11	12	THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND" JOHN WILLIAMS/Arista 0300	10
12	11	DESIREE NEIL DIAMOND/Columbia 3 10657	13
13	15	I GO CRAZY PAUL DAVIS/Bang 733	27
14	16	OUR LOVE NATALIE COLE/Capitol 4509	10
15	19	JACK & JILL RAYDIO/Arista 0283	11
16	18	WHAT'S YOUR NAME LYNRYD SKYNYRD/MCA 40819	13
17	28	NIGHT FEVER BEE GEES/RSO 889	4
18	20	PEG STEELY DAN/ABC 12320	14
19	22	THUNDER ISLAND JAY FERGUSON/Asylum 45444	11
20	23	LAY DOWN SALLY ERIC CLAPTON/RSO 886	9
21	13	HERE YOU COME AGAIN DOLLY PARTON/RCA 11123	20
22	25	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	13
23	26	(WHAT A) WONDERFUL WORLD ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	5
24	17	DON'T LET ME BE MISUNDERSTOOD SANTA EMERALDA/Casablanca 902	16
25	29	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490	9
26	21	STREET CORNER SERENADE WET WILLIE/Epic 8 50478	15
27	31	THE WAY YOU DO THE THINGS YOU DO RITA COOLIDGE/ A&M 2004	6
28	14	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	20
29	24	THEME FROM "CLOSE ENCOUNTERS" MECO/Millennium 608 (Casablanca)	9
30	33	THE NAME OF THE GAME ABBA/Atlantic 3449	7
31	36	CAN'T SMILE WITHOUT YOU BARRY MANILOW/ Arista 0305	4
32	35	HAPPY ANNIVERSARY LITTLE RIVER BAND/Harvest 4524 (Capitol)	9
33	39	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	5
34	40	POOR POOR PITIFUL ME LINDA RONSTADT/Asylum 45462	5
35	27	HOW DEEP IS YOUR LOVE BEE GEES/RSO 882	22
36	32	NATIVE NEW YORKER ODYSSEY/RCA 11129	18
37	34	FFUN CON FUNK SHUN/Mercury 73959	15
38	41	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	10
39	30	HEY DEANIE SHAUN CASSIDY/Warner/Curb 8488 (WB)	16
40	37	BREAKDOWN TOM PETTY & THE HEARTBREAKERS/ Shelter 62008 (ABC)	12
41	50	WHICH WAY IS UP STARGARD/MCA 40825	6
42	38	SLIP SLIDIN' AWAY PAUL SIMON/Columbia 3 10630	20
43	51	EBONY EYES BOB WELCH/Capitol 4543	5
44	49	GOODBYE GIRL DAVID GATES/Elektra 45450	11
45	46	GALAXY WAR/MCA 40820	11
46	42	LONG, LONG WAY FROM HOME FOREIGNER/ Atlantic 3439	11
47	43	TOO HOT TA TROT COMMODORES/Motown 1432	10
48	54	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	3
49	44	CURIOUS MIND (UM, UM, UM, UM, UM, UM) JOHNNY RIVERS/Big Tree 16106 (Atlantic)	10
50	60	HOT LEGS ROD STEWART/Warner Bros. 8535	2



51	48	LOVELY DAY BILL WITHERS/Columbia 3 10627	15
52	56	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124 (UA)	6
53	61	FLASH LIGHT PARLIAMENT/Casablanca NB 909	4
54	57	LET IT GO, LET IT FLOW DAVE MASON/Columbia 3 10662	7
55	64	YOU REALLY GOT ME VAN HALEN/Warner Bros. 8515	4
56	63	BOOGIE SHOES KC & THE SUNSHINE BAND/TK 1025	4
57	65	THANK YOU FOR BEING A FRIEND ANDREW GOLD/Asylum 45456	3
58	47	COME SAIL AWAY STYX/A&M 1977	21
59	69	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	3

**CHARTMAKER OF THE WEEK**

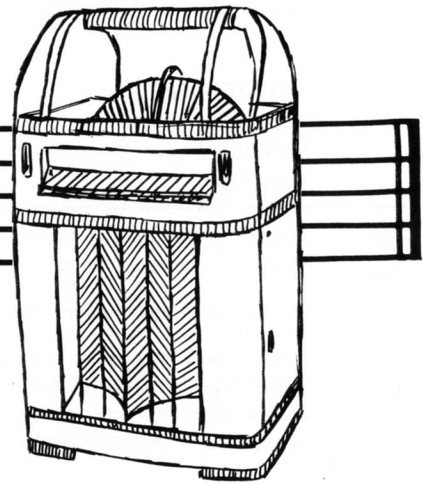
60	—	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY Big Tree 16110 (Atlantic)	1
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61	74	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	2
62	67	EVERYBODY LOVES A RAIN SONG B. J. THOMAS/ MCA 40854	6
63	70	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	5
64	66	TAKE ME TO THE KAPTIN PRISM/Ariola America 7678 (Capitol)	6
65	72	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	5
66	73	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	3
67	68	SILVER DREAMS THE BABYS/Chrysalis 2201	4
68	45	TURN TO STONE ELO/Jet JT 1099 (UA)	15
69	78	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	2
70	79	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	2
71	52	YOU LIGHT UP MY LIFE DEBBY BOONE/Warner/Curb 8446 (WB)	27
72	80	DAYBREAK (STORYBOOK CHILDREN) BETTE MIDLER/ Atlantic 3431	4
73	81	FOOLING YOURSELF STYX/A&M 2007	2
74	55	SWEET MUSIC MAN KENNY ROGERS/United Artists 1095	9
75	84	DISCO INFERNO TRAMMPS/Atlantic 3389	2
76	59	EASY TO LOVE LEO SAYER/Warner Bros. 8502	13
77	62	BLUE BAYOU LINDA RONSTADT/Asylum 45431	24
78	85	HOLLYWOOD BOZ SCAGGS/Columbia 3 10679	2
79	71	HEAVEN ON THE SEVENTH FLOOR PAUL NICHOLAS/RSO 878	28
80	53	I LOVE YOU DONNA SUMMER/Casablanca 907	11
81	—	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	1
82	86	I CAN'T HOLD ON KARLA BONOFF/Columbia 3 10618	4
83	93	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA 11198	2
84	92	CALIFORNIA DEBBY BOONE/Warner/Curb 8511 (WB)	2
85	87	SWEET, SWEET SMILE CARPENTERS/A&M 2008	3
86	88	NEVER HAD A LOVE PABLO CRUISE/A&M 1999	5
87	58	COCOMOTION EL COCO/AVI 147	7
88	—	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	1
89	89	SO LONG FIREFALL/Atlantic 3452	4
90	91	MORE THAN A WOMAN TAVARES/Capitol 4500	3
91	90	LOVE ME RIGHT DENISE LaSALLE/ABC 12312	5
92	—	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	1
93	95	AIN'T GONNA HURT NOBODY BRICK/Bang 735	4
94	99	EASY COME, EASY GO SPINNERS/Atlantic 3462	2
95	—	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	1
96	—	PUT YOUR HEAD ON MY SHOULDER LEIF GARRETT/Atlantic 3466	1
97	—	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	1
98	98	YOU AND I, PT. I LIVING PROOF/Ju-Par 532	3
99	—	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522	1
100	96	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361	4



**By Pat Matthews**  
**WQUE New Orleans**



# Spring/Summer selections

Well, here we are again, back at the typewriter with some rock 'n' rollin' to do. Unlike last time, there's no need to grope this time. In fact, the records have been pouring in of late, obviously in anticipation of the Spring/Summer selling season. Therefore, this time around I was able to be a bit more selective in what I've chosen to talk about.

**FANTASY—Earth, Wind & Fire** (Columbia 3-10688)

Here we have just enough funk, horns, strings and strong vocals to send this happy sounding tune on its way up the charts, especially R&B. I'm not, by any means, excluding the pop charts since it's my guess "Fantasy" will take off there as well. Not since "That's The Way of the World" (the song) have the working parts blended together so perfectly. This seems like a "summer record," but will do well for this multi-talented group at least until then (the summer). (A)

**BIRD DOG—Bellamy Brothers** (Warner Bros. WBS-8521)

This is a remake of the Everly Bros. hit of the late '50s by this country-rockin' duo (and they're brothers, too!). It's extremely well produced, has a crispness that *has* to be heard and is toe-tappin' to boot. An harmonica has been added which is definitely a plus. I wholeheartedly recommend this record be added to all country and western establishments, PRONTO! (A)

**WISHING ON A STAR—Rose Royce** (Whitfield WHI 8531)

Strong soul ballad which should cross over well. It'll prove without a doubt the versatility of this fine vocalist. With the right airplay, there's no stoppin' this one. (C)

**HOT LEGS—Rod Stewart** (Warner Bros. WBS 8235)

Just three-plus minutes of good time "Rod & Roll" in 4/4 time, brings back memories of when Stewart was raspin' vocals with the Faces. In fact, it has the same foot-stompin' beat as "Miss Judy's Farm." It's hard to gauge what this single will do as far as sales are concerned, since the only

success Mr. Stewart has with the little discs is with his sex-oriented ballads. (B)

**BOOGIE SHOES/I GET LIFTED—K C & The Sunshine Band** (TK 1025 A&B)

Saturday Night Fever is spreading! It (the movie) has had more impact on the avid disco goer than any dance-oriented movie to date. And where would the better dancing establishments be without the complete collection of the Sunshine Band? From "Saturday Night Fever" comes this re-release of former B sides of KC single hits. Should keep 'em dancing on the tables (when there's no room left on the floor). (A)

**PRETTY VACANT--The Sex Pistols** (Warner Bros. WBS 8516)

Here it is! The American debut single of the now disbanded New Wave band from Jolly Olde...I placed it on the turntable with anticipation mixed with trepidation and found myself ambling down memory lane in the darkest recesses of my mind. The year was 1967. We were rockin' to the sound of the

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The records are rated as follows: **A**—Superb, destined to be a top ten record on somebody's chart; **B**—Good, but only enough to crack the top 25; **C**—Maybe not a financial success, but with a little exposure will keep those coins clinking in the jukeboxes.

Seeds' "Pushin' Too Hard" streaming from our teenage transistors. I would venture to say the only difference between *then* and *now* is that currently it's called "Punk Rock" and then it was harmless Psychedelia. However, the Seeds could carry a tune; Sid Vicious and Johnny Rotten couldn't carry the laundry from the dryer. Purely out of curiosity, I would play it on the jukebox. (C)

**HONEY DON'T LEAVE L.A.**—James Taylor (Columbia 3-10689)

As Columbia Records drains the "JT" album, the quality of the single releases deteriorates. It's past time for Sweet Baby James and Peter Asher to get back in the studio. "Your Smiling Face" is about as funky as James Taylor should be. The horns are crisp, the overall arrangement is excellent, however this song would do a lot better if someone else recorded it. Nevertheless, it should do really well in Southern California. (B)

**ALL NIGHT LONG**—Dexter Wansel (Philadelphia Int'l ZS8 3640)

You wanna dance? You wanna shake it til it's shook? All night long? Then this is for you! Take every disco dance record and melt them into one and guess what you've got? You've guessed it! "All Night Long" by Dexter Wansel! (B)

**ROCKET RIDE**—Kiss (Casablanca NB 915 DJ)

What is there left to expect from this over glittered quartet of make-up artists? Just pure teen-aged acne rock with little or no surprises (... "come on girl, hold onto my rocket"). Should satisfy the pimple cream generation. Again. (B)

**THE ONE AND ONLY**—Maggie MacNeal (Warner Bros. WBS 8524)

When you stop to think about it, every season has a movie title song with its share of success. Last year found "My Fair Share" by Seals & Crofts (which was also co-authored by the incomparable Paul Williams) and Debby Boone's "You Light Up My Life." Williams composed the melody and the lyrics were penned by Bergman and Bergman ("The Way We Were"). Like most love themes it builds from a simple piano/vocal beginning to full orchestra. Should make *this* newcomer

well known, as well as a slot on Merv, Mike and Johnny's shows. (A)

**FLYING WITH BROKEN WINGS (WITHOUT YOU)**—Angel (Casablanca NB 914 DJ)

From the debut album of this hard rock quartet comes this lilting, dreamy initial single. The song is

dedicated to the Beatles (remember them?) and is complete with Harrison guitar riffs, steady Starr drumming, Lennon vocal sound effects, and McCartney's super high energy vocalizing. Of course, none of the Fab Four play on this record, nevertheless it's a tremendous tribute to the innovators from Liverpool. (C)



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# Top Country Hits

# Top Soul Hits

Now Was

1	1	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. WBS 8508
2	9	MAMMAS, DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON & WILLIE/RCA PB 11198
3	8	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/Warner Bros. WBS 8509
4	6	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/MCA 40836
5	7	WOMAN TO WOMAN BARBARA MANDRELL/ABC DO 17736
6	4	I JUST WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/Monument 45 234
7	3	YOU'RE THE ONE OAK RIDGE BOYS/ABC DO 17732
8	11	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE MCDOWELL/Scorpion GRT 149
9	2	TO DADDY EMMYLOU HARRIS/Warner Bros. 8498
10	10	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 4513
11	14	GOD MADE LOVE MEL MCDANIEL/Capitol 4520
12	15	BARTENDER'S BLUES GEORGE JONES/Epic 8 50495
13	17	TWO DOORS DOWN ZELLA LEHR/RCA PB 11174
14	19	IF I HAD A CHEATING HEART MEL STREET/Polydor PD 14448
15	21	WALK RIGHT BACK ANNE MURRAY/Capitol 4527
16	16	SHINE ON ME JOHN WESLEY RYLES/ABC DO 17733
17	28	RETURN TO ME MARTY ROBBINS/Columbia 3 10673
18	18	SHAKE ME I RATTLE CRISTY LANE/LS GRT 148
19	24	RUNNIN' KIND MERLE HAGGARD/Capitol 4525
20	23	BEDROOM EYES DON DRUMM/Churchill CR 7704

Now Was

1	2	WHICH WAY IS UP STARGARD/MCA 40825
2	1	OUR LOVE NATALIE COLE/Capitol 4509
3	4	ALWAYS AND FOREVER HEATWAVE/Epic 8 50490
4	3	TOO HOT TA TROT COMMODORES/Motown 1432
5	12	FLASH LIGHT PARLIAMENT/Casablanca 909
6	5	JACK & JILL RAYDIO/Arista 0283
7	10	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124
8	8	LOVE ME RIGHT DENISE LASALLE/ABC 12312
9	6	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3435
10	11	BABY COME BACK PLAYER/RSO 879
11	7	FFUN CON FUNK SHUN/Mercury 73959
12	9	LOVELY DAY BILL WITHERS/Columbia 3 10627
13	13	AIN'T GONNA HURT NOBODY BRICK/Bang 735
14	14	WITH PEN IN HAND DOROTHY MOORE/Malaco 1047
15	25	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
16	15	GALAXY WAR/MCA 40820
17	16	PLAYING YOUR GAME, BABY BARRY WHITE/20th Century 2361
18	19	YOU AND I, PT. I LIVING PROOF/Ju-Par 532
19	22	LE SPANK LE PAMPLEMOUSSE/AVI 153
20	21	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634



*Meadows*

# 3-D BOWLING!

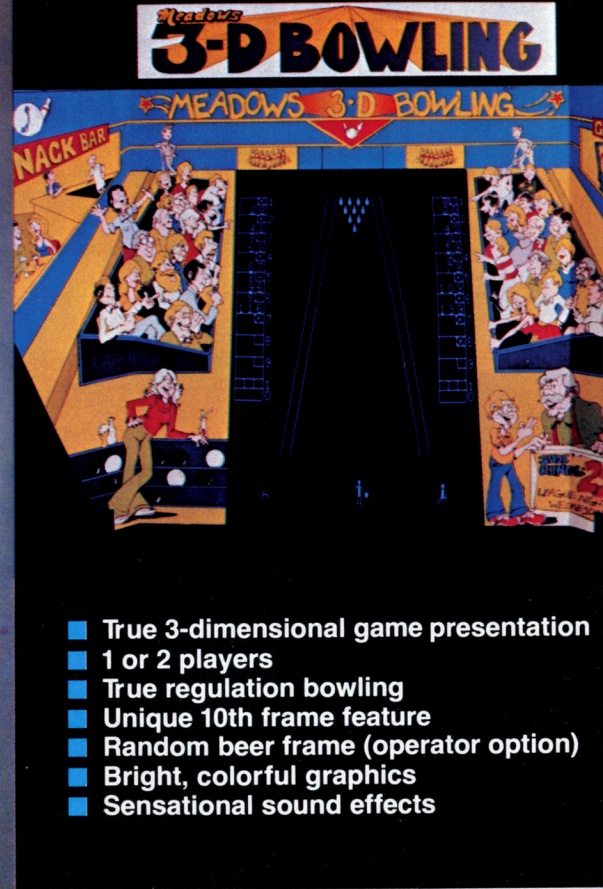
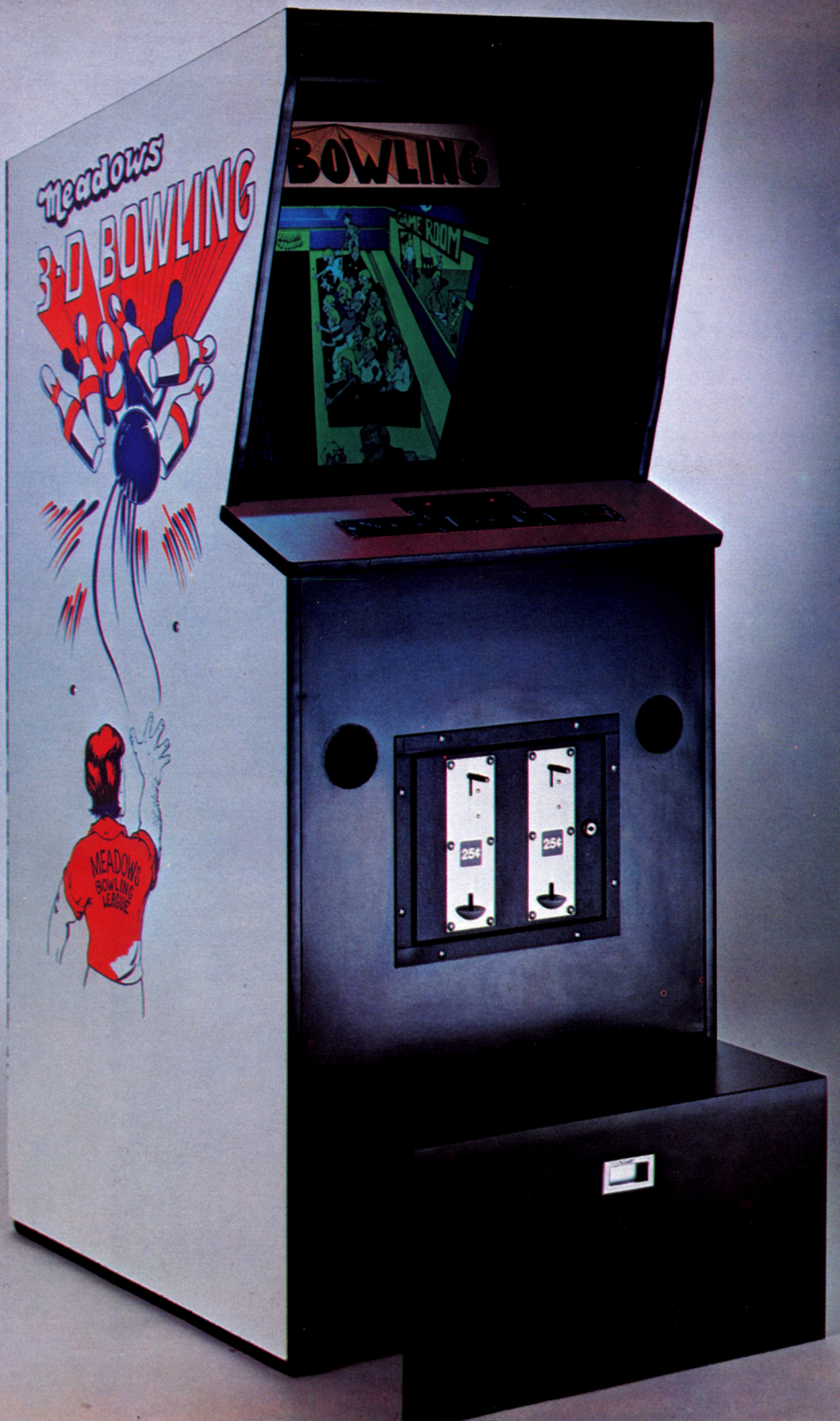
Dimensions:

Upright: 66"H X 26.5"W X 32"D

CM's: 167.64"H X 67.31"W X 81.28"D

Cocktail table: 28.5"H X 35"W X 35"D

CM's: 72"H X 88.9"W X 88.9"D



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# A.T.E. Review

# Lally at Ally Pally

By Ralph C. Lally II



A.T.E. exhibit pictures: 1. Bally and Midway went dutch treat on a booth of their own; 2. Esmay Leslie was on hand at PLAY METER's booth at the A.T.E.; 3. Mr. and Mrs. Pete Kaufman of Exidy visited London Coin's booth where on display was Exidy's riotous Circus; 4. One of the many gaming machines that were on display at the British show; 5. The Cherry Leisure stand featured a long line of Atari equipment; 6. Associated Leisure's booth drew many visitors; and 7. Ruffler and Dieth had a little bit of everything.



Besides being the world's largest amusement machine exhibition, Britain's annual Amusement Trades Exhibition (A.T.E.) also happens to be the world's most inconvenient trade exhibition. For international travelers, having to travel during the middle of winter is a definite inconvenience. But Britain's premier trade show is not intended to be convenient for its overseas visitors.

Intended primarily for the British market, the timing of the A.T.E. is most likely proper. It's just too bad it happens to fall during a rather unpleasant time of the year. But the timing isn't all that's inconvenient about the A.T.E.

The location of the show is an additional inconvenience for many British operators. To hold a show for the entire British industry in the city of London, which is in the southern tip of England, is a great inconvenience to northerners. As a result, another trade exhibition, held two weeks later in Blackpool, accommodates those in the northern part of England who apparently feel London is too far away.

Looking on the bright side, however, London is an ideal city if you happen to be an overseas visitor. It has the world's largest airport, plenty of comfortable hotels, historic sights, museums by the ton, lots of good shopping areas, good restaurants, and a great deal of charm. From that aspect one probably couldn't find a better place to stage an international trade show.

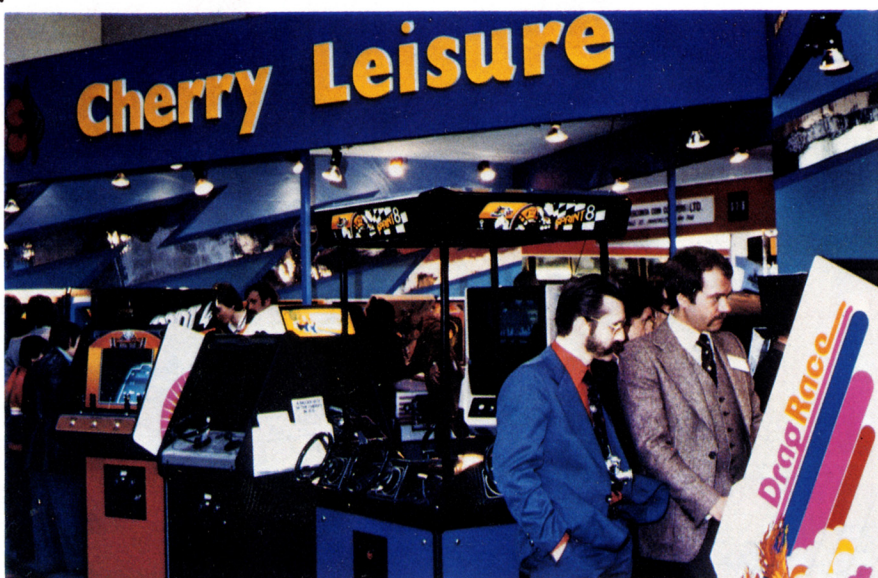
But for a great many of Britain's operators, London is to them what New York is to most Americans—too big, too far, and too expensive.

To make matters worse for the British operators, the show itself is held in probably the most inconvenient and inadequate facility London has to offer. Alexandra Palace, otherwise known as "Ally Pally," could be better put to use as the setting of a horror film. Cold, drafty, and dreary—it's an obese Victorian "palace" that is situated in a northern suburb of London. Traveling to a northern suburb of London is much like traveling to a southern suburb of Los Angeles or a southern suburb of San Francisco. It takes forever to get there.

In London one has to put a gun to the cab driver's head just to get him to take you to Ally Pally. And if you

*Continued on page 58*

5.



6.



7.







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## PLAY METER UPDATE EDITION

February 17, 1978 Volume 4/ No. 4

### Deadline nears for jukebox certificates

The deadline for affixing those jukebox registration certificates is March 1. Certificates which were issued by the Copyright Office on or before February 19 must be affixed by that date. Certificates issued after that date must be affixed within ten days of their issuance (operators are reminded that the certificates must be placed in a clearly visible position on the jukeboxes).

According to a spokesman for the Copyright Office, the most common error in the filing procedure is with the method of payment. The Copyright Office will not accept cash, personal, or company checks. Royalty payments must be made in the form of a money order, a cashier's

check, or a certified check.

An annual fee of eight dollars is assessed for each jukebox. For equipment acquired after July 1, the operator will be assessed four dollars per phonograph.

If a properly-licensed jukebox is sold during the year, the new owner is not required to file a new application.

Operators are also reminded that if they can provide the serial numbers for their jukeboxes, they do not have to list the model number, model year and name, the type of sound system, the record capacity, and the charge per play.

For those who still have not taken steps to register their phonographs,

they are reminded that failure to do so could result in a multitude of lawsuits on grounds of copyright infringement for each individual selection on that phonograph.

It's still not too late to register, however, (the Copyright Office has said it now realizes many operators are still learning of the law for the first time). For those newcomers, they should apply to the following address:

Licensing Division  
U.S. Copyright Office  
Library of Congress  
Washington, D.C. 20557  
The telephone number is 703/557-8730.

### Stuart leaves Dynamo, remains in industry

Robert W. Stuart, who has been the national sales manager for Dynamo Corporation in Grand Prairie, Texas for three years, resigned last month.

The former football executive said he resigned "to embark on a new opportunity in the industry."

"From my three years with Dynamo and ten previous years

experience in the industry," he said, "I have observed a number of needs in the games business."

"This new venture," he added, "will make an effort to meet those needs and at the same time add a new dimension to the industry."

Stuart said he would release information of his plans in the near future.



Robert W. Stuart

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# He's the Pinball Wizard



*Ken Lunceford emerged from the Bally tournament as the national pinball champion.*

It was billed as the Super Shooter Battle of the Pinball Wizards. And even Chicago, the site of the great showdown, got into the action with Mayor Michael A. Bilandic issuing a proclamation announcing "National Pinball Finals Day in Chicago."

The affair was sponsored by Bally Manufacturing Corp., whose games were used in the contest, and co-sponsored by Datsun of America, Faded Glory, Pioneer Electronics, AMF Voit, and E.P. Dutton, publishers of Roger Sharpe's PINBALL!

The prize of prizes, an \$8500 Datsun 280 Z, was prominently displayed near the pinball machines (to the pinball wizard would also go the machine on which the winning game had been played). Two lesser models of Datsun awaited the second- and third-place pinball champs.

Roped off from spectators, two rows of four games set back-to-back were placed on a well-lit disco floor amid the crumbling elegance of the main ballroom of the Playboy Towers Hotel in uptown Chicago. The Bally games used were Eight-Ball, Power Play, Mata Hari, and Black Jack, two of each (the last two games are not yet in production).

The twenty contestants, the cream of more than 60,000 entrants around the country, ranged in ages from 11 to 31, with the average age being 18 or 19 years old. They came from all across the continental United States—from Florida to California, from Minnesota to Texas. Among

the list of their names was hidden the name of the true Pinball Wizard, and only three rounds of fierce competition would reveal who he or she was (there was one girl finalist). Notably none of them was named Tommy.

The first round of tournament play reduced the number from twenty to ten. Round Two of the competition reduced this number further, to five.



*The main ballroom of the Playboy Towers served as the tournament site.*

And Round Three would determine the three champions.

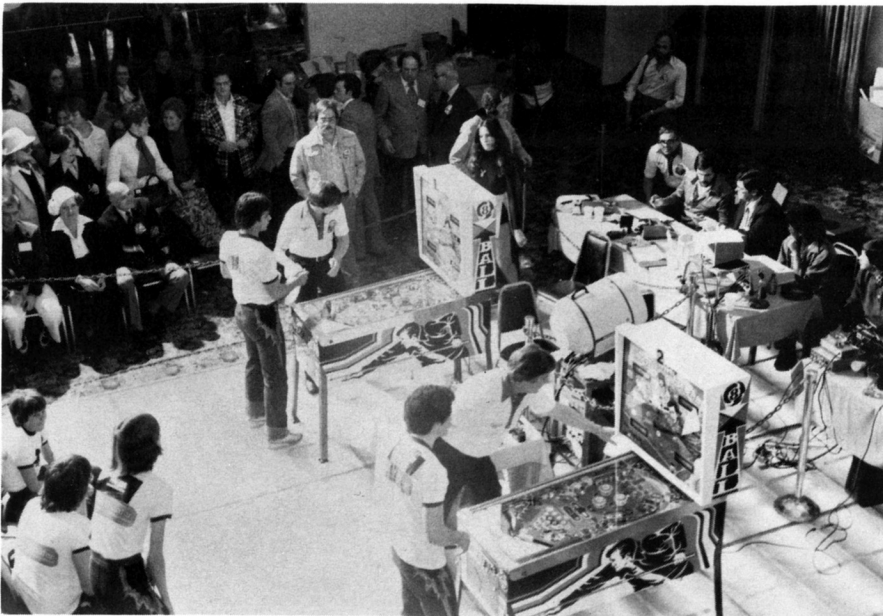
Round One began at noon. Each player played one five-ball game on each machine for a total of eight games per contestant. There was a referee for each machine, and at the conclusion of a game, the referee wrote the score on a slip of paper which was then signed by the player. Then the referee held the paper aloft, whereupon a Playboy bunny appeared and whisked the score to the officials. The scores and players' names were projected on a large screen by an ingenious device which showed electronically the figures as they were typed on a special keyboard.

The first round was sparsely attended, and the feeling in the air was more of novelty and slight boredom than of suspense or expectation. This was undoubtedly because the final playoffs were some eight hours away and because the observers could not closely watch the action on the games. There were overhead balconies, but their height precluded careful watching of any particular game in progress.

After more than two hours, Round One was complete and the field whittled down to ten. Then about an hour later Round Two began.

The ten contestants were herded in again, this time each wearing an outfit of blue slacks and jacket, both sporting bright flames, and the jacket emblazoned with a huge bumper cap on its back (the outfits arrived just in time by special messenger from





*The final competition took place on two current Bally models, Eight-Ball and Power Play, and two future releases, Mata Hari and Black Jack.*



### PROCLAMATION

**WHEREAS, THE FIRST NATIONAL PINBALL FINALS WILL BE HELD IN CHICAGO ON SATURDAY, FEBRUARY 11 AT THE PLAYBOY TOWERS; AND... NOW, THEREFORE, I, MICHAEL A. BILANDIC, MAYOR OF THE CITY OF CHICAGO, DO HEREBY PROCLAIM SATURDAY, FEBRUARY 11, 1978 TO BE NATIONAL PINBALL FINALS DAY IN CHICAGO AND URGE ALL CITIZENS TO TAKE COGNIZANCE OF THE SPECIAL EVENTS ARRANGED FOR THIS TIME.**

**(signed) Michael A. Bilandic, Mayor**

snowbound Boston).

Round Two consisted of twelve games for each player, each player moving on to a new machine after each game, as in Round One. For this round, the two Eight-Balls and a Mata Hari game were not used, leaving five games for the competition.

The crowd was still thin, and what tension there was among the players showed itself only in an increase in gum-chewing and smoking; but, by and large, the atmosphere was still relaxed, the crowd still noisy and milling about.

This round saw increased coverage by photographers. The three networks were present, along with a welter of press representatives from the Washington Post to various underground tabloids.

The players played among the popping of flashbulbs and shifting floodlights. The latter must have been most distracting to the players, and at one point it was obvious that a floodlight was creating a glare in the topglasses of some games. Nevertheless, the players continued playing and the scores were flashed on the big screen.

By the sixth game, four players were clearly setting the pace—Mike Grillo, Ken Lunceford, Dave Winkler, and Bill Conley. From the sixth to the last game (the 12th), each was for awhile in first place. Finally, at the end of the 12th game, the top five players were in order Dave Winkler, Chris Parra, Mike Grillo, Ken Lunceford, and Jeff Cohen (Cohen, by the way, is an 11-year old).

Round Three, however, would have to wait until after a celebrity round had been played.

When the celebrity round was announced, the ballroom filled quickly. The games were moved; four were set aside and four were set to form a large square, with the machines facing each other. The eight celebrities were professional athletes (Stan Mikita, Bobby Orr, Paul Warfield, and Walter Payton), television celebrities (Bill Murray, Gilda Radner, and Melanie Haller), and then there was Playboy's Playmate of the Year, Patti McGuire.

As each was announced, the crowd cheered, but the biggest ovation was reserved for the Chicago Bears star running back, Walter Payton. Each game had been re-adjusted for three-ball operation, but the celebrities mugged and joked their way through each game (much to the delight of the audience) such that it seemed like the games were five-ball in length. The stars were clearly enjoying themselves, and laughter rang frequently in the crowd.

After the round, many of the celebrities remained in the crowd for the final round of the championship.

At last the time had arrived. Within another half-hour, the country would have an undisputed number-one pinball champion, the mythical Pinball Wizard. The old ballroom was packed. Now, all bright lights are put out and the huge chandeliers above were turned off and the piped-in music stopped.

In two rows sat the fifteen finalists previously eliminated. In front of them, the five finalists, wearing Playboy Bunny T-shirts, sat in a row a few feet from the two Eight-Ball games that would be the instruments of defeat for all but one player. The two machines were identical save for one having chimes and the other electronic sound. Each player was to come up and play one five-ball game, then sit down. Each would do this four times, playing two games on both Eight-Ball games.

As the finalists played, the audience was finally caught up in the suspense of play. The people in the balconies watched the action and led the choruses of "oohs" and "aahs"...and the "aawws."

After the first game, the top three scorers were (in order) Dave Winkler, Chris Parra, and Jeff Cohen.

The second game began. The players seemed outwardly calm, but the concentration was plain upon their faces. The players frequently wiped their hands on a towel, and the machines themselves were wiped clean at the mouldings, flipper buttons and top glasses after each player had finished. Those not playing sat calmly, but kept eyeing the scores on the screen, the machines...and the Datsun.

At the end of the second game, Ken Lunceford was in front, with Mike Grillo second and Chris Parra in third place.

It was announced at the end of the third game the player with the highest score would be assured of coming in at least third place, and so winning one of the Datsuns. At the end of the third game, the leading three were unchanged: Ken Lunceford, Mike Grillo, and Chris Parra. Lunceford was assured of winning a Datsun.

Then, as if by some unseen signal, the huge crowd of 400 fell suddenly silent, and the last game began. The silence was so heavy that at five feet distant the sound of the ball rolling on the playfield could easily be heard.

The machines were wiped clean; hands were wiped dry; each agonizingly long game heightened the suspense. The last player stepped up. Then, all too soon, it was over, and the cheering went up even

# What Bally did

The events leading to this grand struggle among twenty finalists began last September. In Alladin's Castle Arcades all over the country, contests were run weekly for six weeks. Following the weekly contests, there were location championships, and then regional playoffs.

These regionals resulted in the twenty finalists being flown to Chicago and lodged in the Playboy Hotel at Bally's expense. The contestants were actually in Chicago three days; they arrived Friday evening and left Sunday afternoon.

Each weekly winner at the location level won a collection of MCA-label albums by such artists as Elton John and Roger Daltry. They also were given a grip exerciser from AMF Voit and Roger Sharpe's PINBALL! book.

The participants in the regionals, of which there were 82, won a 40-channel CB radio from Pioneer and a \$50 certificate from Faded Glory, who made the uniforms worn in the Chicago finals.

The national finalists, those who came to Chicago, won various prizes according to their placings: 10th to 6th place winners received an assortment of sports equipment from AMF Voit. 5th and 4th place winners won a home video unit with cassettes from Bally.

The third-place winner took a Datsun B-210 and a Bally home

pinball game. The second-place winner copped a Datsun 200 SX and a Bally home pinball machine.

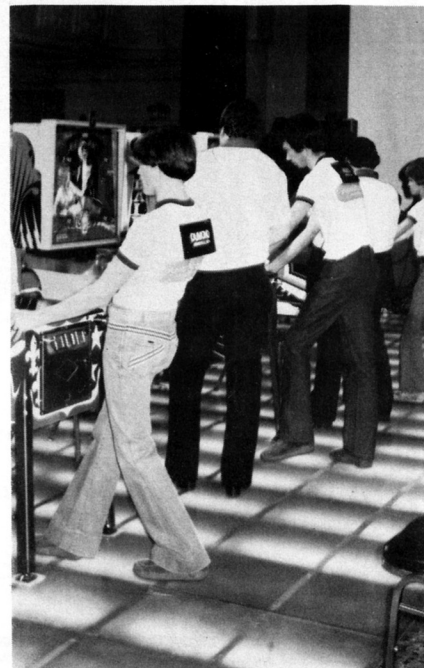
The first-place winner won, in addition to the Datsun 280 Z, the Bally Eight-Ball game on which his winning game was played.

The referees at the finals, one for each game, were managers or owners of various Alladin's Castles.

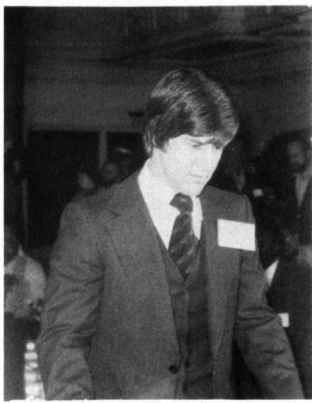
Three rounds were played in the national finals. The first round eliminated ten out of the twenty finalists. The second round eliminated five from the ten, and the five survivors played the third round which determined the three winners, among them one grand champion.

The rules of the contest were simple. Aside from the obvious standards—such as "no unruly behavior" (there was none) and "decision of the referees is final"—the only points worth noting were that a tilt disqualified the ball in play only, and that the games were set on add-a-ball; that is, a "special" gave an extra ball, rather than a replay. No awards (i.e. extra balls or replays) were given for high scores.

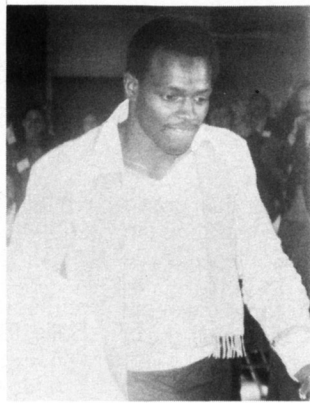
Perhaps to extend the playing time, the levellers in the rear legs were screwed in fully, slowing the action considerably. One wonders if any of the contestants actually practiced on games set like this in the Alladin's Castles.







**Bobby Orr**



**Walter Payton**



**Melanie Haller**



**Paul Warfield**

before the final scores could be flashed on the big screen.

The third-place winner was Chris Parra. The second-place winner was Mike Grillo. And the national champion pinball player was nineteen-year-old Ken Lunceford of Columbus, Georgia.

The house lights came up with the cheering, followed by a frenzy of flashbulbs and floodlights. Finally, Ross Scheer of Bally stepped to the microphone for the awards presentations. Keys to their new Datsuns were presented to Chris Parra and Mike Grillo. Then, as the first-place winner, Ken Lunceford, stepped up,

a loud cheer arose. The key to the Datsun 280 Z was given to Lunceford.

Each of the other fifteen entrants was then brought up, introduced to the crowd, and presented with an attractive and appropriate trophy—a hand-sized wedge of Lucite in which was entrapped a steel ball.

So the contest is over. It's unclear at this point whether Bally will hold another national pinball championship (the estimated cost of this Bally Super Shooter promotion was \$500,000.

But what America does have to show for it is the bona fide Pinball

Wizard, Ken Lunceford. And isn't it appropriate? He hails from the President's home state.

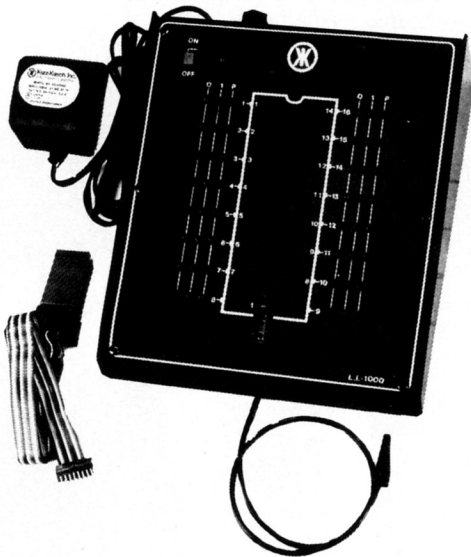
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*In the next month's issue, PLAY METER's pinball critic, Roger C. Sharpe (who emceed over Bally's pinball tournament festivities), will take a look at the tournament from the players' point of view. Included in his report will be a breakdown of how Bally ran the tournament. It's good reading for operators who are contemplating running pinball tournaments of their own. Be on the lookout for it.*

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# DISTRIBUTING

## Cherry picks distributors for Atari line

Cherry Leisure, the sole importers of Atari equipment in the United Kingdom, has appointed four distributors for the Atari line in England.

Those four are Music Hire Group (of Leeds), Alca Electronics Ltd. (of Oldham, Lancs), and (from London) Direct Machine Distributors and London Coin.

The appointment of these four new distributorships goes hand-in-hand with Cherry's new warranty program which extends the manufacturer's guarantee on all electronic components from three months to one full year.

"This is based on our confidence in Atari equipment," said Vic Leslie, sales manager for Cherry. "We are introducing this unique warranty scheme independently of the manufacturers because we have the utmost

confidence in the product we sell. We feel that Atari has made it possible for us to offer this type of back-up by its continued use of the highest quality components and the enormous investment it makes before placing a new machine on the market."

Cherry has also begun offering free on-site servicing for the first full year for operators faced with problems they cannot overcome themselves or which cannot be solved by supplying spare parts.

In order to administer this new service, Cherry has instituted a special customer service department which deals with technical inquiries, the order and dispatch of all spare parts, and general trouble-shooting.

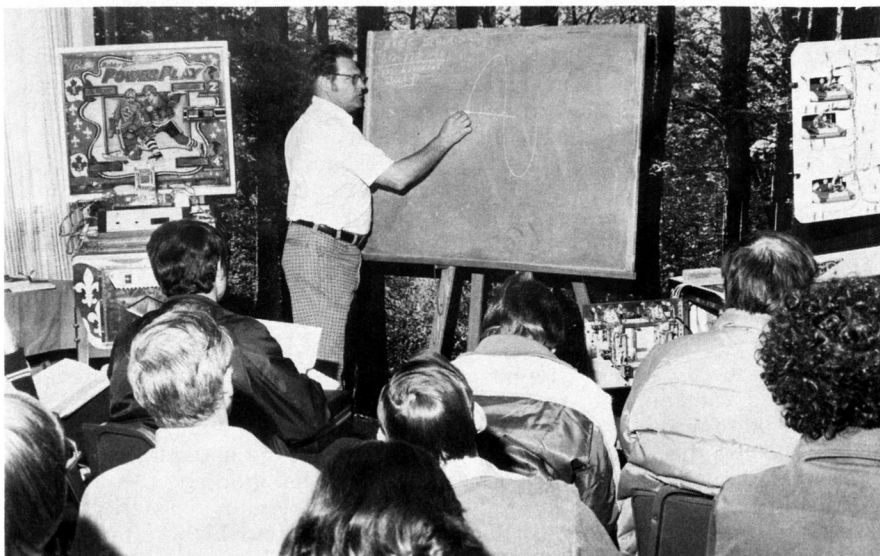
Peter Brooks has been appointed to head this customer service department. His major responsibility will be

to help operators over the phone as far as technical problems or, if necessary, to arrange site calls. During the arcade season, the customer service department will also be open on Saturday mornings.

Both the warranty and service programs will be available only to operators who have purchased their Atari machines from Cherry or its appointed distributors (all new games purchased from Cherry will be registered with that company).

Cherry is also introducing a free telephone communication linkup between the operator and the customer service department. The linkup, called Cherry Helpline, can be used by operators to take advantage of Cherry Leisure's offerings of customer service information, spare parts, and technical inquiries.

## Sandler holds service school



*Sandler Vending's Chuck Schneider conducted a Bally service school recently in Minneapolis.*

The Sandler Vending Company of Minneapolis recently held an all-day service school on Bally equipment. Designed to supplement the Bally factory service seminar program, the subject matter emphasized trouble-shooting—that is, what to look for and when you get a service call.

The school was conducted by Sandler's service manager, Chuck Schneider.

According to Hy Sandler, Vice President of Sandler Vending, there were 63 service people in attendance. During the course of the day, all in attendance were hosted to a lunch at the Golden Valley House, a Best Western motel in suburban Minneapolis.

The pinball games used for instruction were Bally's Eight Ball and the very latest game, Bally's Power Play.



# DISTRIBUTING

## Mondial distributor

Mondial International Corp. of Springfield, New Jersey has acquired another distributor.

Anthony Yula, general manager of Mondial International, said that United Automatic Coin of North Bayshore, New York will begin distributing Mondial products in Suffolk and Nassaw County, and Queens.

The president of United Automatic Coin is Frank Giambalvo who is not a newcomer to the trade and who has many years of experience in the coin machine industry.

United is occupying new premises complete with showroom, parts department, and service facilities.

## Location specialists

Peter J. Petropoulos, president of International Sales Marketing and Management Consultants of Pompano Beach, Florida, has formed a new division called Vending Machine Location Specialists.

Petropoulos, who has been in the coin operated industry for thirty-one years, said his new division would start operating nationally March 1.

He said Vending Location Specialists is organized to secure vending locations nationally, for every type of coin-operated machine. The firm, said Petropoulos, will travel nationally to help secure these locations.



*Butch Cassidy and the Breakout Bunch have planned a real western-style distributors' show for March.*

## Atari's big roundup

Atari has scheduled its fourth annual distributors meeting March 11 through 15. And this time around it's round-up time at the ranch.

The theme for this year's show is Atari Gold Rush, Pebble Beach '78.

The Atari get-together begins Saturday evening when Atari's distributors are scheduled to arrive. They will be spending their first night at the Hilton Inn at the San Francisco airport.

Sunday they will be bused to the mansion of Nolan Bushnell where they'll be treated to brunch and a western-style barbeque and party. There will be two western-style bands entertaining, also a pianist, horse-shoes, horseback riding, tennis, swimming, backgammon, rowing, and a caricature artist.

That evening the distributors will be bused to Monterey where they will be lodged at the Del Monte Lodge. During their stay in Monterey, the distributors will have the opportunity to go on organized historic tours of Monterey. Monday, Tuesday, and

Wednesday morning will be filled with business meetings. The afternoons will be filled with planned activities. Monday afternoon will feature golf at the Spyglass course and tennis, among other events such as a backgammon tournament.

Tuesday afternoon the link set will attack the famed Pebble Beach Course.

Tuesday night there will be a banquet and dance. At the banquet there will be the unveiling of Atari's new games and awards. Last year there were about 150 in attendance at the awards dinner, this year estimates are calling for an attendance of between 180 and 200.

The business meetings will deal with worthwhile topics such as service, new marketing techniques, and trends in the marketplace which Atari has been graphing.

Wednesday they will check out sometime around 11:30 a.m. There will also be a planned plant tour, probably at the end of the business meeting.



Morris Nahum, Edgar Mitchell, Fred Skor, and Hans Rosenzweig get together at the World Wide Distributors cocktail party during the A.T.E. show in London.



Present at the World Wide Distributors cocktail party at the London Hilton January 23 are (from left) Bob Breither, Jackie and Ken Seaver (operators from Lake Geneva, Wisconsin), and Nate Feinstein. World Wide held the party in connection with the A.T.E. show in London.

## Tornabene promoted



Felicia Tornabene

Felicia Tornabene has been promoted to the marketing field service department as field service assistant to help with customer relations.

She came to Bally in September of 1976 on a student internship program from Mundelein College. During her internship she worked in departments that related to her educational studies: personnel, labor relations, safety and security and insurance.

She also assisted in the coordination of the three International Electronic Flipper Schools held in Chicago in May, 1977.

After graduation, she came to work for Bally full time as personnel administrative assistant at Bally's Franklin Park facility.

In her new position, she will be assisting Bernie Powers and Jack O'Donnell in the field service department.

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*Ed Tuhkanen presents Donna Deaton of Indianapolis Vending with Tournament Soccer's Operator of the Year award. Deaton was very instrumental in the promotion of the sport of foosball in 1977 and sponsored several teams in the 1977 world championships in St. Louis.*

## Tournament Soccer fetes foosballers

Tournament Soccer hosted its 1978 Players' Bash in Lake Tahoe the weekend of January 20-22. The festivities began Friday night with a cocktail party reception followed by a night in the casinos.

Saturday morning and Sunday were spent skiing on Heavenly Valley's slopes (By the way, no injuries were incurred by the party).

Saturday night Tournament Soccer players attended a dinner where the player awards for 1977 were presented.

Winning the 1977 distinction as Player of the Year was Mike Bowers from Littleton, Colorado. Bowers, who has played foosball for seven years, is the only person to win the world singles championship in consecutive years (1973 and 1974). In 1977 he won singles, mixed, and open titles on Tournament Soccer's professional tour and finished eighth

on the 1977 money winners list with \$6,925.

The three runners-up for the prestigious award were Doug Furry, the reigning Super Singles champ and Lori Schranz and Karin Gililand, the women's doubles team national champions for the past three years.

Donna Deaton of Indianapolis Vending won the distinction as Tournament Soccer's Operator of the Year for her outstanding efforts in promoting the sport of foosball. Indianapolis Vending sponsored numerous teams at the World Championships in St. Louis in 1977.

Due to a conflict in schedules, Cal Rogers and Lee Peppard of Tournament Soccer were unable to be onhand for the festivities. They were attending the A.T.E. Show in London. Tournament Soccer was represented at the event by Vicki Chalgren, Faye McWilliams, Gary Tinder, and E.O. Tuhkanen.

## Mirco agreement

Mirco Inc. has reached an understanding with Three Phoenix Company for the ongoing operation of Mirco's test business, currently conducted through its Mirco Systems Division.

Details of the understanding were not made available, but talks are under way to work out all the arrangements which will be submitted for final corporate action by each company.

According to John L. Walsh, president of Mirco, the agreement will enable Mirco's management to concentrate more of its efforts and resources on the games business.

He also stated that he was extremely pleased with the board's selection of Three Phoenix Company to carry the tester business forward.

Three Phoenix Company, whose products encompass all generations of IBM compatible disks, is the world's leading manufacturer of disk test equipment.

Donald E. Oglesby, president of Three Phoenix, said, "Conclusion of a relationship with the Mirco Systems Division will provide Three Phoenix with an expanding base of test equipment products, consistent with our business plans."

## Jones pens play

Herb Jones, advertising manager of Bally Manufacturing, has authored a dramatic comedy which is being performed by professional actors at Playwrights' Center in Chicago.

The play, entitled "Skeleton in the Closet," offers a new and unexpected twist to the familiar theme of "Abie's Irish Rose."

"Skeleton in the Closet" premiered February 24 in the small bohemian-style Chicago theater which was established to provide mutual criticism and a showcase for new writers.

The play is scheduled to run at the theater for five consecutive weekends, and will end its run on the stage March 25.

# Sega Second-Quarter Earnings

Sega Enterprises has reported net earnings of \$175,000, or ten cents per share, for the second quarter ending December 31, 1977.

This compares with \$48,000, or two cents per share, in last year's second quarter.

Net earnings include a foreign exchange translation gain of \$116,000, or six cents per share, in fiscal 1978, and a foreign exchange translation loss of \$17,000, or one cent per share, in fiscal 1977. Revenues were \$8,351,000 in the quarter compared with \$7,089,000 last year.

The increase in second quarter revenues reflected expanded amusement center operations in the United

States, which more than offset a decline in sales of coin-operated games and large screen television systems. Revenues in Japan, the company's principal market, increased also, as a result of the differential in the yen exchange rate for the year and from expanded amusement center operations.

For the first six months of fiscal 1978, net earnings were \$546,000, or twenty-nine cents per share, versus \$689,000, or thirty-six cents per share, in fiscal 1977. Net earnings include foreign exchange translation gains of \$210,000, or eleven cents per share, in the fiscal 1978 first half and \$224,000, or twelve cents per share, in the fiscal

1977 period.

Revenues were \$16,682,000 in the latest six months compared with \$14,439,000 in the prior year.

Sega reported it has introduced new coin-operated amusement games in both the United States and Japan. The company is also continuing efforts to expand the profitable amusement center operations.

Sega manufactures and distributes coin-operated amusement games, large screen television projection systems, and other entertainment products. The company, which also operates amusement centers in the United States and Japan, is a 95 percent-owned subsidiary of Gulf + Western Industries, Inc.

## Muschiano zaps first prize in sweepstakes

Ray Muschiano of West Warwick, Rhode Island, won a new 1978 Datsun 280Z from Midway Manufacturing Company recently in that company's 280ZZZAP Sweepstakes Contest.

Muschiano, the grand-prize winner, however, didn't find the going easy. He had to battle through rain, hail, sleet, and snow to reach the Datsun showroom in Boston to receive the keys to his new car. The name of the Datsun dealership, Midway Datsun, was coincidentally the same name as the games manufacturer awarding the prize.

On hand for the presentation were Larry Berke, director of sales for Midway, and Bob Mahoney, sales manager for Robert Jones International, Muschiano's distributor.

As Muschiano walked into the showroom, his first words were the same as his last words when he hung up the phone after being told of his good fortune: "I don't believe it," he said. "I just don't believe it. I have never won anything in my life."

A music and game operator in Rhode Island, Muschiano recently opened Clyde Electronics in West Warwick, for TV sales and repairs.



Ray Muschiano, center, of West Warwick, Rhode Island, was the grand-prize winner in Midway's 280ZZZAP Sweepstakes Contest. Behind him is his prize, a 1978 Datsun 280Z. Presenting Muschiano with the keys to his new car is Larry Berke of Midway. At right is Bob Mahoney of Robert Jones International.



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# Foosball abroad



The scene is familiar, but the participants aren't in Columbus, Ohio. They are playing for the Western Division Championships of the United Kingdom, and the right to travel to the United States to compete in Tournament Soccer's \$100,000 Super Doubles in Minneapolis, Minnesota.

A total of twelve United Kingdom players will travel, with all expenses paid, to the highlight event of the spring swing of Tournament Soccer's Million Dollar Tour. This is a continuation of a program which

brought players to last November's \$250,000 World Championships, which Tournament Soccer presented in St. Louis, Missouri.

Tournament Soccer's Million Dollar Tour will go, prior to the Super Doubles, from Seattle to Boston, with events in Eugene, Oregon; Santa Cruz, California; Salt Lake City, Utah; Albany, New York; Baltimore, Maryland; Davenport, Iowa; Columbus, Ohio; Rochester, New York; Denver, Colorado; Portland, Oregon; and Indianapolis, Indiana.

## Atari T-shirts available

Atari has three new promotional T-shirts available through its distributors. The popularity of game T-shirts is growing. Operators can use them for special promotion give-aways, contest prizes, or to sell in their locations.

The Time 2000 shirt features the female time traveler with flowing blonde hair and colorful butterfly wings. Airborne Avenger shows an

exciting double-headed eagle in multiple fluorescent colors with "The Ultimate High in Pinball" printed on the back. And there's an all-new bright yellow and orange Breakout shirt with the now-so-familiar Breakout design.

T-shirts are an added attraction for games. They provide a natural advertisement to players and increase interest in the games.



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# Midway service tip

Andy Ducay, service manager at Midway Manufacturing Company, has issued a special service bulletin outlining the correct measures for cleaning the hologram on the current Midway Top Gun.

The present instructions contained on the game are incorrect, and Ducay recommends the following procedure: for removing dust, a soft cloth should be applied; however, if further cleaning is required, the Kodak film cleaner #195-6986 is the only solution to be used.

He cautioned that the use of water or alcohol can cause damage, since in a large percentage of the machines the emulsion is on the outside, so both of these liquids are prohibited for use.

In explaining the costly hologram process, Ducay said it is a "true, three-dimensional photograph, in color, which is made with a laser beam and viewed with ordinary incandescent, or clear, light. The hologram is recorded on film in such a way as to store all of the information of a particular object.

In the case of Top Gun, the object is the cowboy; and when a light beam passes through the hologram, the light is reshaped into a wave form identical to the reflected object. The object is viewed by the observer in 3-D and in color. Turning the hologram drum will then cause a motion sequence."

Operators requiring further information on the cleaning process may contact their distributors or the Midway factory.

# Williams publicist

Williams Electronics, Inc. of Chicago, has retained Harshe-Rotman and Druck, Inc., an international public relations firm, to conduct a publicity program aimed at both trade and consumer audiences.

A leading manufacturer of pinball machines and other amusement games for distribution to worldwide markets, Williams is a wholly-owned subsidiary of XCOR International Inc. (traded OTC). Founded more than thirty years ago, Williams is one of the original leaders of the pin game industry.

Harshe-Rotman & Druck has offices in Chicago, New York, Los Angeles, Washington, D.C., Houston and London.



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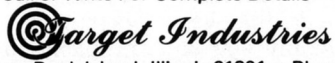
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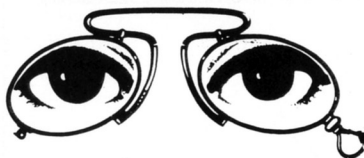
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## A promise late . . .

Well, here it is the third month of the new year and although I may be a bit late in following through on my promise, this time around I'll cover some of the games that are making their marks in Europe. I'm sure you'll remember some from the AMOA show, or even the ATE, and instead of mixing them up, let's take a peak at one Italian manufacturer who seems to be turning out some very good machines and might even make a dent on these shores.

But before I get into the games, I'd like to take a brief moment to offer congratulations to Ken Lunceford and Bally for a pinball tournament that garnered much attention and positive publicity for the industry as a whole. Ken was the winner of the first ever Super Shooter contest, a fact that I am sure you'll want to read about elsewhere in this issue.

It was an event to remember and one that bodes well for the future potential of such extravaganzas. In fact, next month I'll give you my bird's-eye opinion of what transpired as well as some thoughts about how to pull off your own tournament and some of the feelings and observations by the finalists themselves.

However, the matter at hand is the work of Zaccaria, a company that seems to have a number of machines out there. It's funny to think that a little over a year ago Gary and Steve were manning the Kiss Distribution booth and showing off Universe and Moon Flight. Times do change. Today there's Stern Electronics and Zaccaria games with such names as Ski Jump, Winter Sports, Aerobatics, Supersonic, Circus, Nautilus, and Combat. Let's take a look at three that have found their way to these shores and see if a little bit of Italy can find a home over here.

### Zaccaria's CIRCUS

After not seeing a Zaccaria machine for almost a year, this was the first one that caught my eye at the AMOA Show. It looked like it had some potential, but there were some problems. The latter I'll get into soon enough.

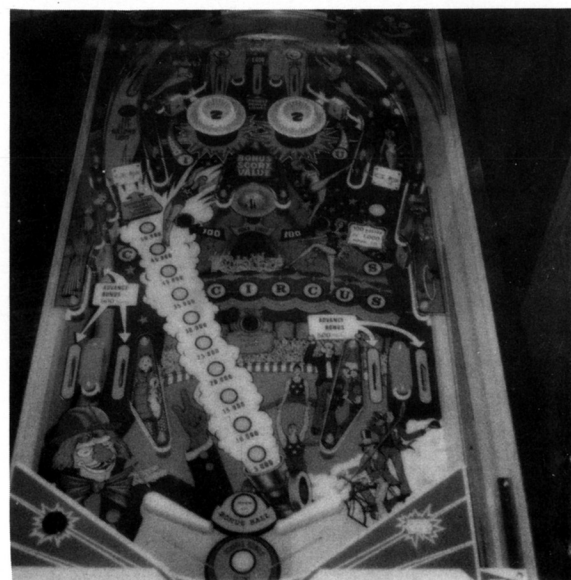
**PLAYFIELD:** Circus starts off simply enough with a three-lane top that is quickly followed by a two thumper bumper set up along with two set in targets. At either side there are two spinner lanes and a center kick-out hole that scores bonus values. Add two rollover buttons, one on either side of the kick-out hole, a target farther down on either side, a center rollover button just before the flippers, and finally a steeper than usual Gottlieb bottom and you have the playfield layout.

**ANALYSIS:** The design of the field is neat and symmetrical, with the main emphasis being to spell out C-I-R-C-U-S (appropriately enough). A nice touch at the top is the center entrance lane which can mean a very quick double bonus. The thumper bumper area is fairly compact and offered good action not only back up through the lanes, but also to the side targets. As for the rest of the game it was difficult to tell about the potential play action. I'm sure that one of the most frustrating things in the world is to preview a pinball machine and find that the flippers aren't working right. Well, that was the case on this game, with flippers that were just too tight, allowing almost no stroke whatsoever.

**KEY SHOTS:** When the flippers are working right, the spinners obviously are going to be a main concern, not only for points, but also for the breather that getting back to the top allows. Spelling out C-I-R-C-U-S shouldn't be too difficult, although the center kick-out hole, which controls a lot of points, can be a bit tricky. There's six-digit scoring which is greatly enhanced by the double bonus possible at the top.

**GRAPHICS:** Add color, color, and more color and you'll get an idea of Zaccaria's Circus. It's fanciful and lively and utilizes practically every shade in the spectrum. The motif and execution are eye-catching and probably the reason I noticed this game first at the exhibit booth. It should even get the same reaction on location.

**PLAY:** Three-ball? Five-ball? With



Zaccaria's CIRCUS

# but a promise kept

the shape of the flippers it's hard to tell, although the six-digit scoring and fairly easy double bonus, plus a minimum of actual features in terms of points to aim for on any one ball, should cause this game to be far better at three-ball.

**RATING:** It's really not fair because of the flippers, but let's give it a ## for effort.

## Zaccaria's NAUTILUS

One-player machines are a rare breed that should be savored and enjoyed, since, in the not-too-distant future in a galaxy not so far away, with the improvements of solid-state technology, this type of pinball machine will probably go the way of the old wood rail. But until that happens, we have yet another addition to the Zaccaria line-up.

**PLAYFIELD:** Start off the top with a roll-over button variation on the old Bally Monte Carlo and Hang Glider theme. Three thumper bumpers are at the top middle just below two posts that separate the rollovers from the rest of the field. The right side offers eight drop targets, nicely tied into the name N-A-U-T-I-L-U-S.

Behind this set-up is a kick-back kicker that means extra points depending upon what's been happening on the playfield. The left side is balanced by a return lane that increases in value and features a kick-out hole at the beginning of the arc in the angle. Just to the right of this at midfield is a spinner and just to the right of this is a set target that ties in with specials.

For the bottom, things are a bit different, although initially the look is a Zaccaria Gottlieb bottom. But within the wire angled lane there's a slight opening that's nicely enhanced for nudging by a post fixed against the side rail.

**ANALYSIS:** The play on Nautilus was far better than on Circus and also was more wide open than I had initially thought when I first saw the game. The play on the top, only because it's tied into the rollovers is a bit slower than one would like, but

the positioning of the posts lets reentry be a great deal easier.

The spinner is in kind of a weird spot but balances off the left side action. Drop targets are accessible from both the thumper bumpers as well as the flippers, although the right flipper is better used toward the left side. Seven-digit scoring should insure high totals that makes turning the machine no mean feat.

**KEY SHOTS:** Look for players to go for the targets and also that left side lane since it can mean specials and also a heckuva lot of points. The spinner is also going to be one of the key shots just because it's there and plays like spinners. You're also going to see quite a bit of nudging both at top and at the bottom with the latter having the posts that makes a ball with decent velocity one that is savable.

**GRAPHICS:** The back glass on Nautilus is less *The Deep* and more Jules Verne in its treatment of the subject matter and with the Poulp score on the playfield's octopus added into the overall theme, the motif works although it isn't brilliantly outstanding compared to much of the domestic work going around.

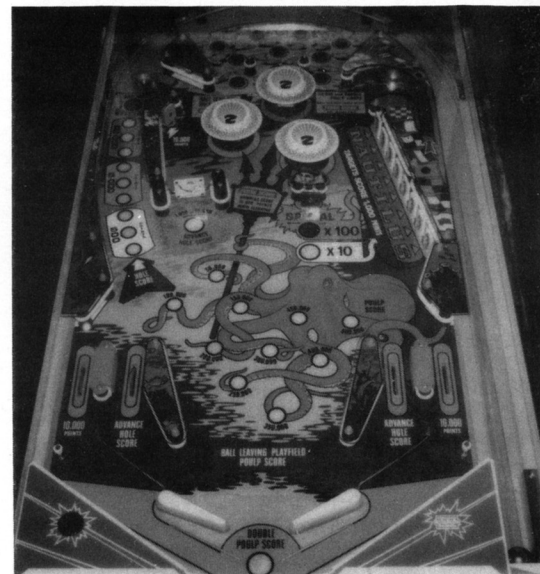
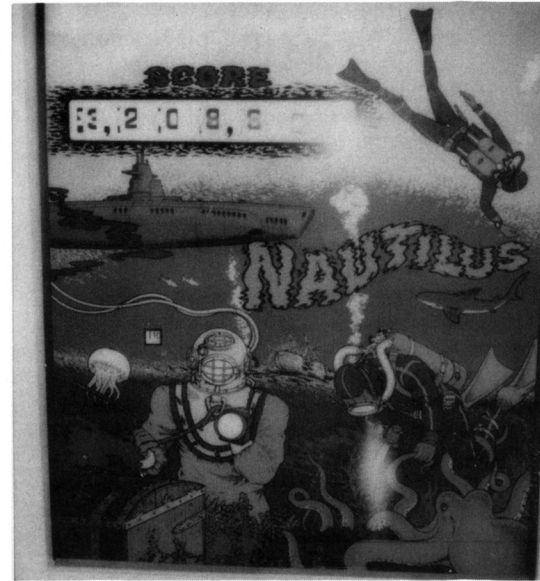
**PLAY:** This is a good five-ball, if for no other reason than because it's a single-player game. The action can hold the interest for the extended play, with more than enough happening to keep players involved.

**RATING:** ##1/4

## Zaccaria's COMBAT

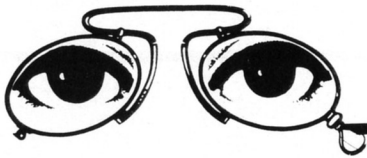
This solid-state machine, I think, if I remember correctly, is this Italian company's first digital effort and although similar to Nautilus is a different machine in terms of some playfield features as well as graphic treatment.

**PLAYFIELD:** Once again, as was the case on Nautilus, there are rollovers at the top as well as three thumper bumpers, the kick-back kicker at the right, the left side lane, spinner and center target and the Gottlieb bottom variation. About the only real difference in terms of design



Zaccaria's NAUTILUS





is the right drop target set up which is split and features five, B-O-M-B-S a post and two stationary targets that control bonus points.

**ANALYSIS:** The play action on Combat allows for some long sweeping shots in order to get the targets at the right and the kick-out hole at the top of the left lane where the bonus value can get as high as 50,000 points. Fairly balanced, the field offers a lot of action for the skilled and beginner player that isn't so hard to decipher while the ball is in play. Once again, there's good nudging possibilities at both the top and bottom.

**KEY SHOTS:** Look for the targets at the right and that kick-out hole at the top of the left lane. With a full sweep on the flippers a great deal can be reached at either side and can even make the spinner shot a bit easier to line up.

**GRAPHICS:** The art work isn't too bad although it isn't as colorful as Circus. Plus the war theme may be a bit outmoded in this day and age. Something a bit more contemporary may have helped this game sustain visual interest more, but as it is, the play has to hold it on its own.

**PLAY:** Another good three-ball effort, although the scoring tends to be a bit low, which didn't stop Williams' Hot Tip. Combat should do better with the lessened play since the features can be had during the course of a regular game.

**RATING: ##1/4**

Those are the games for this month and maybe one observation is in order pertaining to Zaccaria and where they're going. The potential is obviously there and so seems to be the technology. In fact, they've come a long way since the 1976 show in Chicago. In terms of foreign manufacturers, this month's column may be a lesson that in order to really make a dent in this market, something spectacular has to be done.

The Spanish have already realized that although they have managed to

make some inroads, most notably Sonic and Playmatic. The question remains however, if the market can support yet another pinball producer.

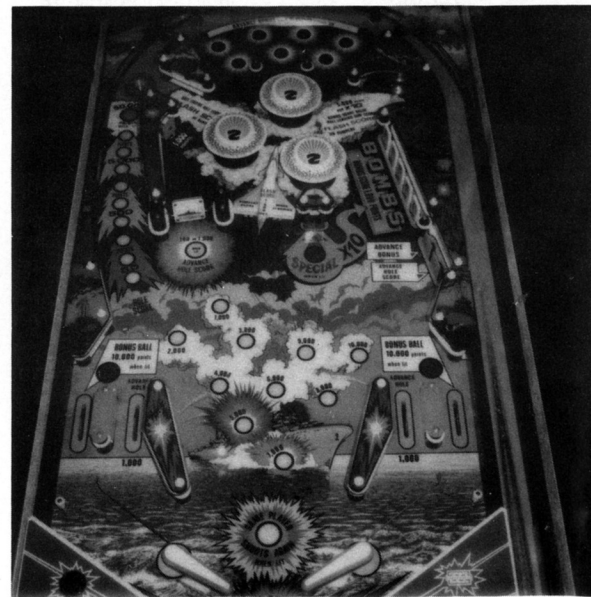
It's difficult to imagine anyone failing if they have something that goes beyond parity status and maybe that's where the secret lies. I for one would like to see something truly revolutionary come from across the waters, and this month, if nothing else, is an introduction to one company that may just have some surprises up its sleeves—only time will tell.

For now, let me say that rumor has it that Gottlieb's next solid-state effort is going to raise some eyebrows. Atari's fourth effort has yet to hit the market, but some may be surprised by what they see. Big Town is coming from Playmatic. Stars is coming from Stern's new designer. And a whole lot more is going to be bursting upon the spring scene as manufacturers gear up for the big warm weather push. Unfortunately production schedules haven't lessened so far in the calendar year and the Ides of March grow restless wondering if the locations can support the glut of games that are fast approaching.

Next month a closer look at the games in the news. Until then, let me say that I hope you saw me on Good Morning America with Bruce Jenner. It was one of the few times that I will ever let the cameras come into my home. But the results I think were well worthwhile.

The book, by the way, is still selling and going strong which is a good indication that pinball (and PINBALL!) is here to stay, and who knows, maybe, just maybe, I'll be moved to pick up where I left off and do yet another book on pinball. What do you think? And if I did, what would you like to see on the pages. Let me know and I'll see what I can do.

But until next month, with the baseball season probably under way by then, and my hopes for the Cubs and White Sox growing by the hour...be well and prosper.



Zaccaria's COMBAT

# PLAY METER



# ANNOUNCES \$1,350 WRITER'S CONTEST

In an attempt to find new writing talent within the ranks of the industry, PLAY METER Magazine has created a writer's contest with prize money totalling \$1,350. The contest runs from February 1 through November 1 and is open to all paid subscribers (PLAY METER staff members and those who have written for PLAY METER on a professional basis are ineligible).

Prizes will be awarded for the best editorial (\$500); the best feature article (\$500); the second-best feature article (\$250); and the third-best feature article (\$100).

All articles and editorials will be judged by the PLAY METER staff on the basis of their applicability to the industry, the research and originality of the article, the quality of writing, and, finally, the importance of the article. The decision of the judges is final. All articles and photographs which are published will also receive PLAY METER's usual payment, in addition to being eligible for the cash prizes awarded at the end of the year.

## CONTEST RULES

1. All entries must be typewritten on only one side of the paper and double-spaced.
2. All feature stories must run AT LEAST one full page in the magazine (or at least four typewritten pages).
3. Editorials must run no more than four typewritten pages and no less than two typewritten pages.
4. Pen names are not acceptable. Each entry must bear the writer's real name, his address, and telephone number.
5. All photographs which accompany articles must be clearly identified on separate sheets of paper.
6. All entries should bear one of the following two statements— "Entry for PLAY METER's Editorial Contest" or "Entry for PLAY METER's Feature Article Contest."
7. All entries must be accompanied by a self-addressed, stamped envelope (PLAY METER accepts no responsibility for articles not accompanied with return postage. All articles not used will be returned).

All entries should be mailed to:

PLAY METER Magazine  
P.O. Box 24170  
New Orleans, Louisiana 70184



## Think Summer

While the West Coast is being inundated by rain and the Midwest and the Northeast are under a heavy blanket of snow, it's hard to think of summer. But summer is near and now is the time to start thinking of your summer season.

Arcades are busier during summer vacations, machines that sit idle during the winter are again earning money at summer resort areas, and extra equipment is taken out of storage to meet the increasing location demands of the summer. Get those games ready now to avoid revenue loss after they are put back into operation. A little preventive maintenance later. Preventive maintenance should be a year-round function, not just seasonal.

### The Cabinet

The cleanliness of a game is just as important to player appeal as is its proper operation. Customers will avoid a machine if they get sticky candy and soda on them or they can't see through the dust.

All pieces—video, arcade, or pins—should have the glass surfaces cleaned on both sides. Any good glass cleaner will remove dirt, spills, and cigarette stains. On video games the monitor face should also be cleaned to remove the dirt and dust attracted to it by the voltage charge on the tube. The mirrors in video games should be cleaned.

The cabinets of all pieces should be wiped down with a damp rag and a household spray cleaner to remove coffee, candy, and soda spills. Steering wheels, levers and other controls should also be wiped.

While cleaning a game may not prevent a breakdown it can increase revenues through increased player appeal.

### Switches

Switches can be checked now with an ohmmeter or when game operation is checked. Coin chutes can be checked for clean drop of a coin.

Atari's GT-10 and GT-20 type shift mechanisms should be checked for operation. A cracked shift mechanism will cause problems because the gears will not engage properly. A metal hose clamp with screw tightener around the shifter housing will prolong life and help prevent cracking from abusive use.

### Video

Turn on your game. If your picture is good, no black ripple lines or wavy line on edge of screen, you are ready to check game operation. Be sure coin circuits, start switches, and all controls operate properly. If everything is normal, adjust brightness and contrast on monitor for desired image and adjust game time for desired length. If the game has a self test function, test the board with it to be sure nothing was overlooked.

You might also want to check and adjust, if necessary, the monitor's +73 volts DC. This can be measured on Motorola monitors from chassis ground to pin 27, located on right edge of back row pins, on monitor

board. The adjustment pot is also on this board. On the newer Motorolas there is a test pin (right front of board) for the +73VDC.

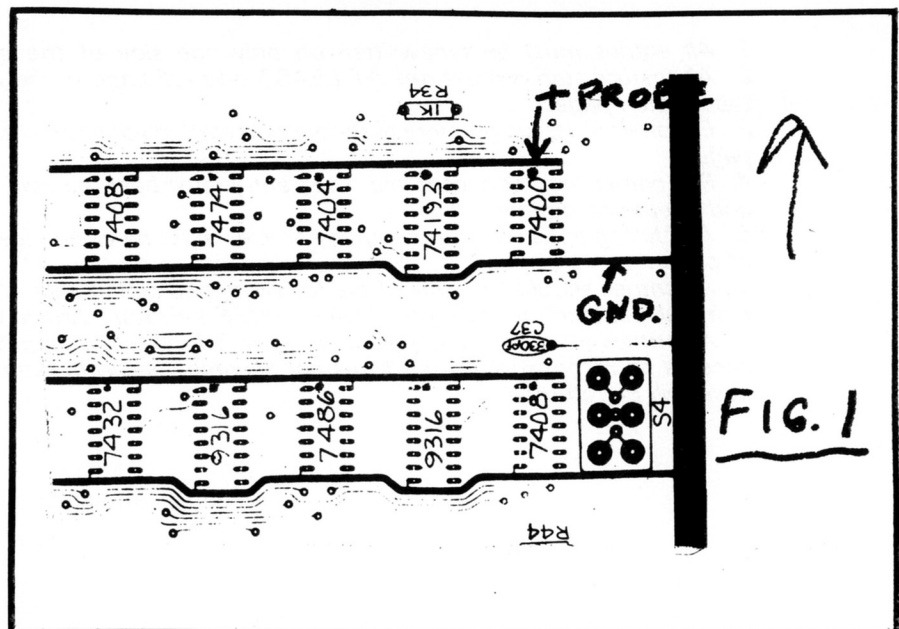
TEC monitors regulate at +100 V.D.C. from chassis ground and the top of the large resistor mounted on the chassis just next to the power transformer. The adjustment pot is marked and located on the monitor board left side.

Midway monitors regulate at +68 VDC measured from 2W resistor between horizontal and vertical hold pots to ground. The adjustment for this voltage is on the small upright PC board on left side of chassis.

Too high a regulated voltage will cause monitor damage if left alone.

### Fault isolation controls

When a game's controllable functions do not work properly, it is not always the logic board. Coin, start, and many direction controls are switches or wafer contacts. If you have checked the switch with an ohmmeter and found it to be good, trace the wires back to the logic board. Look for good crimps at slip



# By Paul Crankshaw of Electronic Amusement Service

on lugs at the switch or smashed wires where the coin door or control panel could pinch them against the cabinet. If the switches and wiring are good the logic board is at fault.

On wafer leaf switch controls, such as the Gunfight cowboy position, bad movement may be caused by one of the contacts being shorted or the contacts broken off.

Faulty game operations from potentiometers may be due to dirty or misaligned pots. Jumpy or jerky operation is usually a dirty pot. Check them with your ohmmeter, and if the value is not right or the resistance reading does not vary smoothly, replace the pot.

*The logic board is not always the cause of a problem. Check all the possibilities before the board is pulled for repair.*

## No Picture

No picture? Is it the logic board? Power supply? Monitor? Most logic boards are self contained. That is, the power supply is right on the board. The easiest way to check if the 5V supply for the board is present is to read with a voltmeter heavy bus

traces across an IC row (Figure One). A good voltage reading would be between 4.8 to 5.2 volts. If the 5 volts is present check the monitor.

The 5-volt supply for the logic board may be coming from the monitor. The quickest way to see if the power supply is used is by simply checking the power connector to the T.V. If there is a wire coming from pin 6, then the 5-volt supply is being used for something in the game.

If there is no 5 volts or low voltage reading and the power supply is on the board, read the voltage between TP1 and ground. This voltage should be between 7-10 VDC (Figure Two). A good voltage here means that the regulator is bad; bad voltage would indicate that the diode rectifiers are bad.

On games that do not have the power supply on the boards, remove the power supply unit or the T.V. that supplies the 5 volts for repair.

There are many possible causes for black ripple bands rolling through the video picture. The first thing to check is the edge connector of the board. In many of the larger boards, the ground pin will burn off. Repair

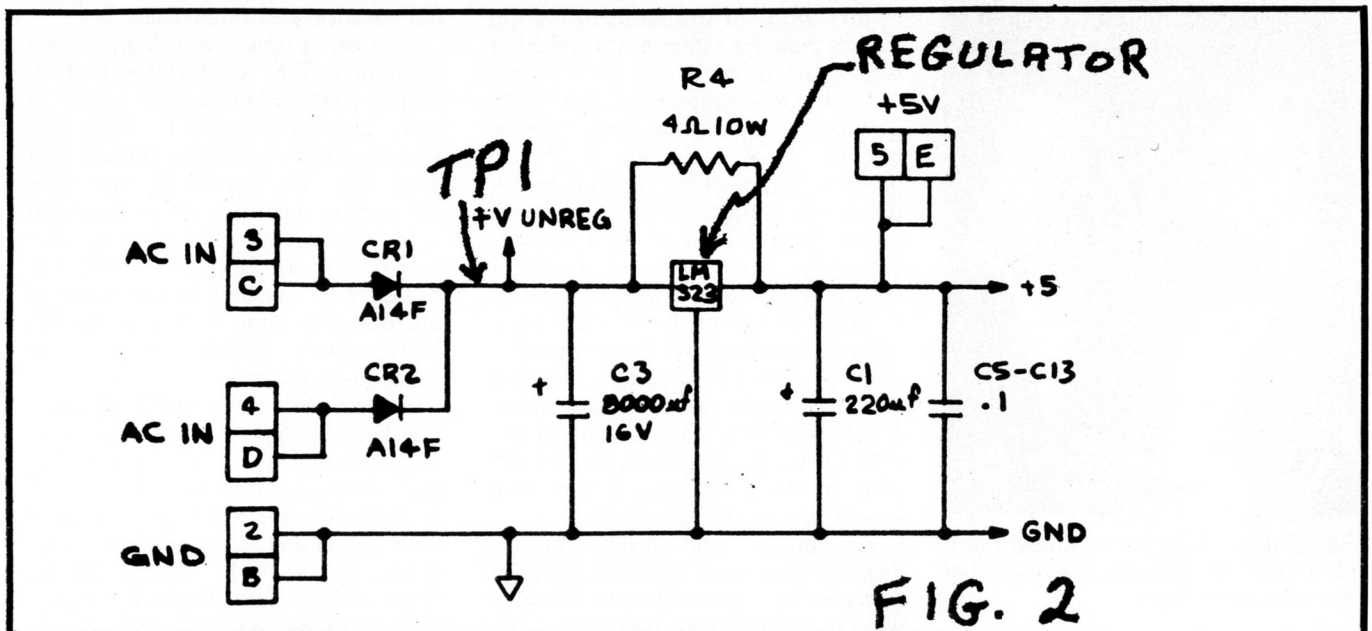
the finger on the board and scrape the connector pin clean. Atari's Tank game has a connector between the power transformer and the board connector that is faulty. Replace the connectors **and pins** or cut it out **and jumper straight through**.

Check the large filter capacitor for the power supply on the board for leakage or bulging end. If the cap leaked or looks bulged, replace it.

The diodes should be checked with an ohmmeter. Check the diodes in both directions on R X 100 scale. The diodes will read open in one direction and 600 ohms in the other. Replace both diodes when you get a faulty reading.

After the game is working properly, check the lamps, cabinet etc. Cabinet lights draw the attention of players to the game. Lights are quick and easy to replace and should be replaced as often as necessary.

These steps should help get your games ready and in good condition. Isolating the fault to the right area reduces down time and loss of revenue. The better the condition of your game, the better your revenue.







Paul Moriarty and Ed Miller of Taito America stand in front of one of the hits of recent shows, Taito's Stagecoach.



Mr. and Mrs. Joe Robbins are shown here with Ruffler and Dieth's John Holmes [standing] and Bob Dieth at the BACTA dinner and dance.



Roy Ruffler of Ruffler and Dieth and Harry Calleia of Sydney, Australia at the closing banquet.

Continued from page 39

are so lucky as to find a cabbie who'll make the trip, the chances are next to nothing that you'll be able to get one back.

But thank heavens for the subway system, the "tube" as they call it. It has become the most popular method of transportation to and from the outdated A.T.E. exhibit facility. Without the "tube," the trek to and from the exhibits each day would indeed be an ordeal in itself.

Nevertheless, the show must go on. And in spite of the inclement weather (it even snowed the second morning of the exhibit), and all of the other "minor" inconveniences, the 34th Amusement Trades Exhibition drew a respectable attendance. A number of U.S. visitors were hampered by foul weather conditions at home and had a very difficult time getting to the show. In fact, some never made it at all. And many had trouble getting back once it was all over.

Ira Bettelman of C.A. Robinson in Los Angeles, for instance, went through five different aircraft, not to mention a lost engine here and there just getting to London's Heathrow Airport. When PLAY METER asked him if he felt it was worth it for him to go to the A.T.E., Ira, with all the restraint he could muster, responded, "No comment." No wonder.

The evening before the start of the three-day exhibit, World Wide Distributors of Chicago hosted its annual cocktail party in its suite at the London Hilton. An attendance list of those present at the World Wide get-together read like a veritable "who's who" of the industry. World Wide's Nate Feinstein and Fred Skor were gracious hosts.

On the following two nights, Bally and Atari respectively held cocktail parties. There seemed to be a growing emphasis on cocktail parties this year. Several British firms held parties as well. The Bally and Atari gatherings were a welcome oasis for U.S. friends and overseas associates.

The first day of the exhibit saw a record attendance set for an opening day. The stands (exhibits booths) were more elaborate than ever. If the A.T.E. can teach something to the A.M.O.A., it's the pride the British take in their stands. From that aspect, it's a first-class show.

As far as the equipment on display, there wasn't much to look at that was new and different. Most of what was on display had been seen

in previous shows. Exidy's Circus (See PLAY METER, December, page 24) was still going strong and was well-received by the British operators. If one can gauge the success of a particular piece by the number of copies on the market, then Circus has to be a sure-fire winner. There were at least three other manufacturers making the same game.

The dark horse surprise hit of this past A.M.O.A. Show, Space Wars by Cinematronics, was on hand at the Alca booth. There was always a good number of people around the game, making it nearly impossible to get close to it much less play it. *Shades of A.M.O.A.*

Taito America based in Chicago had to be pleased with the reception its new Stagecoach got. Since first being introduced at the I.A.A.P.A. (Parks Show) this past November, this new four-player stand-up rifle game has been gathering momentum and is likely to become a "must" arcade piece. It was a hit at the recent Parks Show, and did well if not better at the A.T.E.

Atari had its full range of equipment on display in the Cherry Leisure stand. Cherry Leisure is Atari's exclusive agent in the United Kingdom, and it was there at the Cherry Leisure stand that two new Atari games made their appearances. Sky Raider, a new video upright single-player air attack game, is similar in concept only to Electra's Flying Fortress. The new game portrays the action in a more vivid, realistic fashion. Ground targets are seen from the cockpit of a jet aircraft. A joystick fires tracer rockets down on ground targets that vary in appearance and point value.

The other new piece Atari unveiled at the A.T.E. was its latest pinball, Middle Earth. Making fuller use of its wide playfield concept, Atari has succeeded in making a pinball that plays like two games in one. But rather than for me to try and explain it, I had best leave that to our resident pinball expert Roger C. Sharpe. Suffice it to say that Middle Earth is the best pin Atari has ever made. More about Middle Earth in a subsequent issue.

It should be mentioned here that a number of U.S. companies had their own booths this year, Bally and Midway went dutch treat on a booth of their own for the first time. Also holding booths of their own were Abloy, Ardac, R.H. Belam, Mirco, National Rejectors, Ramtek, Valley, U.S. Billiards, and (for the second

year in a row), yours truly, PLAY METER.

For the most part, the A.T.E. is a distributors' show. Unlike the A.M.O.A. which is a manufacturer's show where you see only one brand of equipment per booth, the A.T.E. spotlights its many distributors who display a wide variety of equipment manufactured by a wide range of manufacturers. Since any one U.S. manufacturer can be represented by any number of British distributorships, one is likely to see one particular piece in a number of different booths.

It was not uncommon, therefore, to see an Atari piece sitting next to an Exidy game and quite often the same game would be seen on several different stands. If it sounds confusing, it's really not. Just try to imagine fifty different distributor product showings going on all at the same time under the same roof, you'll get some idea of what the A.T.E. is like.

Since it's clearly a distributors' show, the A.T.E. has earned a reputation for being a business show. That is not to say that there were seminars conducted or association business meetings held. There were, in fact, no seminars or general membership meetings. Simply an exhibit. The business that's being referred to is the money kind of business that is otherwise known as orders. The British operators and many international visitors as well attend the A.T.E. each year with the intention of making their equipment purchases at the show.

Don Holman, director of sales for Ruffler & Dieth Ltd., one of England's leading distributors told PLAY METER that sales after the first day of selling had reached almost fifty percent of their total sales for the three days of last year's show. While the second day of the exhibit was well-attended, the third day saw a very sparse crowd. In talking with other distributors, the general impression was that as far as sales were concerned, they had seen better A.T.E. Shows.

A great deal of the exhibits were having to do with gaming machines of various types. Since gaming machines are legal to operate in England and in many other countries, slot machines and money pushers abounded. Just days before the opening of the show, the British gaming board authorized an increase in the maximum pay out in slot machines. The maximum cash pay-out was increased to 50p, up from



*Canadian operators, Mr. and Mrs. O'Reilly of Alouette Amusements spent some time with the ubiquitous Len Schneller and World Wide's Fred Skor and Nate Feinstein at the BACTA dinner and dance.*

20p (50p roughly equals one U.S. dollar). Some observers suggested that this ruling stimulated an increased amount of interest in gaming devices which, in turn, tended to detract from the sales of amusement equipment.

The show ended on a Thursday. That evening the British Amusement Catering Trades Association, the actual sponsors of the A.T.E., staged its annual B.A.C.T.A. dinner and dance. It is always a gala event complete with toasts to Her Majesty the Queen, a marching band decked out in Scottish kilts, and the usual dull speeches and bland food.

This year's B.A.C.T.A. ball lived up to its reputation. The speeches were boring, the food was so-so, and the entertainment was equally British. In attendance were operators, distributors, and manufacturers from all over the world. Fellowship and goodwill abounded. It was a fitting conclusion to the once-a-year event that brings us face to face with our overseas counterpart.

The 1978 A.T.E. Show will be regarded by many as a reminder of just how big this industry is in terms of world growth. And it will also serve as a reminder of how warm and friendly the people in this industry are.



*Bill O'Donnell Jr., John Nusser of Bally Irish arcades, and Tom Nieman get together at the Bally-Midway booth.*





## Pool table departure

In what is a departure from its recognized styling and construction, the Valley Company, a subsidiary of Walter Kidde & Company, Inc. of Bay City, Michigan, is now manufacturing a completely new style of home pool tables.

There are three distinctive changes in Valley's new tables. For the first time, Valley is marketing a table with a top that is not green. This one is a saddle-brown cloth.

Another "first" is the three-piece slate top on the largest of its new tables. And the third feature is the leather-covered iron pockets with attached brown fringe.

Named the Trail Blazer and the Westwood, the new tables are available in elm-style finish (with the brown top), and in oak-style finish (with the green top). Both are marketed in an 84- by 46-inch and a 102- by 56-inch size.

The larger version is shipped with a three-piece, one-inch slate top; the smaller with a one-piece 3/4-inch slate top. Both tables are complete with balls, four cues, chalk, triangle, and official rules.



## Aces, deuces

Mirco's very popular four-player Super Twenty-One game is now available in a single-player arcade style cabinet. Display models are now being shipped to all Mirco distributors.

John Walsh, Mirco president, announced that the new single player Super Twenty-One is now being manufactured in an arcade style cabinet that has an attractive, easy-to-clean wood grain finish that is compatible with any decor.

The single player Super Twenty-One incorporates the same features as the cocktail style four player, including a variety of sound effects.

Additionally, new switches are incorporated which offer greater player appeal with higher reliability. Game instructions are plainly shown on the panel display board. The operator can select speed of game. Shuffling, dealing, and scoring are all performed automatically.

The single player Super Twenty-One offers players the appeal of Las Vegas style Twenty-One, including the new Double-Down feature. The colorful graphics and illustrations of the back glass depict the Las Vegas image.



## Pele! Pele!

With its colorful red, yellow and blue playfield, SEGA Soccer is an attractive and highly competitive two-player arcade game.

Each of the twenty-four kick-out holes in the playfield has a letter and color combination with a corresponding set of letter and color buttons at the front of each player. The player must be quick of mind and hand to beat his opponent in selecting the correct button combinations to kick out the ball.

The object of the game is to "kick" as many balls as possible into your opponent's goal. Each player has a goal keeper who can block shots on goal.

Each time a goal is scored, a new ball is automatically put into play from the "Kick Off" chute at the right.

Game time is adjustable from one to three minutes, and a buzzer feature warns the player that game-over is nearing. A score by either player after this buzzer will automatically end the game.

The Soccer is of clean and simple design with a durable easy-to-clean cabinet and requires minimum floor space due to its compact construction.



# Tank versus tank

Atari's new Ultra Tank, a one-player or two-player competitive tank game, has interesting strategy options that make the video piece actually eight games in one.

Larger, more maneuverable tanks add to the realism and challenge. The optional extended play gives tank enthusiasts even more incentive to play again and again.

One player can play against the robot tank, or two can play in head-to-head competition.

Players choose visible tanks which will give them the opportunity to try the game with camouflage where the tank only appears when shells are fired or when hit. Or the players can choose to play with visible tanks.

Rebounding or guided missiles can be selected for two different strategies to hit the opponent. The rebounding shells ricochet against barriers and walls, and guided missiles can be directed with the player controls.

Ultra Tank gives a choice between playing on an open battlefield or on a field cluttered with barriers and mines.

Switches on the game panel are used to select the combination of options the player wants. There are up to eight tank games available on each play of the game, or the options can be changed during game play.

Operators can select game time at 60, 90, 120, or 150 seconds per game. Coin options include: one or two coins per player, or one coin for two players, or free play for display or special needs. There is also an optional extended play feature at 25, 50, or 75 points as set by the operator.

For serviceability, Ultra Tank has Atari's built-in self-test system to check circuitry, switches and controls with the easy access switch. It also has a remote volume control for easy adjustment to the location needs. Both the self-test switch and volume control are inside the coin door.



# Indy raceway

Sprint 1, a new stand-up one-player video race game from Atari, has all the high-profit driving action of Sprint 2, but with more location versatility. Because of its smaller cabinet, it can fit where there is less space available.

The fast racing action on twelve different tracks appeals to all driving game enthusiasts.

Two drone cars line up at the start to challenge the player in his race against the clock. Fast acceleration, quick response steering with skids on corners, and a four-speed shift accompanied by realistic racing sounds add to the thrills of the high speed driving action. The tracks change automatically after one or two completed laps, as selected by the operator, with a total of twelve challenging courses. Optional oil slicks on the track can increase the excitement of skids and obstacles in the race.

Players are enticed to develop skill on Sprint 1. Each game is new. As they improve, the added challenge of new tracks appearing encourages them to try again. The operator selected extended play self-adjusts to the set game time (60, 90, 120, or 150 seconds) to offer extra time as rewards for skill.

Atari's unique built-in self-test program allows for easy troubleshooting and pinpointing problem areas. A single switch tests microprocessor and memory circuits, player controls and switches using video display and audio response to indicate problem areas.



# PLAY METER

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

"Congratulations on your publication *Play Meter*. It is really most impressive and very well done. Good work!"

**Frederick M. Granger**  
Executive Vice President  
A.M.O.A.

"Our office staff enjoys reading *Play Meter* very much. We were impressed with not only the writing style but the layout technique as well. We hope to continue reading your informative magazine in the future."

**Jeanne Werner**  
Communications Director  
Wisconsin Music Merchants  
Association

"I have just started in business and find that *Play Meter* is a must if I'm to run a successful operation."

**David Lampf**  
President  
Blip Electronic Games Ind.

"As a newcomer to this business, I am most indebted to *Play Meter* for making available to me a great deal of information about this complex and exciting industry that would otherwise have been difficult, if not impossible, to obtain. ...the way we in the industry can best show our gratitude is through our subscriptions and regular advertisements.

Thank you for an entertaining and informative publication."

**Rivington F. Hight**  
Export Manager  
Taito Corp.  
Tokyo, Japan

"We believe the money for a subscription to *Play Meter* is well spent. You understand our industry.

**Frank Balles**  
Garden State Distributors  
Sewell, N.J.

"I must compliment you on the articles that are written regarding various organizations and I appreciate the fact you are calling the shots as you see them.

I assure you I am going to recomend to our membership that they subscribe to *Play Meter* because I think it carries a lot of very valuable information for an operator, regardless of what area he operates in."

**George A. Miller**  
Past Executive Director  
California Music Merchants  
Association

"After reading trade magazines such as *Marketplace*, *Billboard*, *Cashbox*..., I must congratulate the editors and staff of *Play Meter* for publishing such an excellent trade magazine. *Play Meter* is the finest magazine in its field. It has long been overdue.

**Edward J. Elum**  
Attorney  
Elum Music Co.  
Massillen, Ohio

"Enjoy your magazine 100%. A real asset to our industry."

**W.W. Kenison**  
Owner  
Kenison Music Co.  
Iowa Falls, Iowa

"Congratulations on your monthly column *Critic's Corner* by Roger C. Sharpe. I have hoped for years that some way we operators might have this service available. I certainly hope you will continue to offer us a review of the new games each month. Also, *Technical Topics* is, I think, very worthwhile.

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

**Ted Nichols**  
Past President  
A.M.O.A.  
Owner  
Automatic Vending Service

"Recently my boss and I have been doing a great deal of studies on pinball with the use of a computer. We have compared the different features of a machine with the income it earns over a period of time. Also we have studied the playing habits of individuals and what they like in playing different pinball games. It is surprising how they correlate with your magazine. Keep up the good work."

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

**PLAY METER: P.O. Box 24170, New Orleans, LA 70184**

## Don't hit the dawg!

Game Tree, a stand-up single-player video rifle game from Project Support Engineering (P.S.E.), features a very strong, heavy-duty rifle mount.

The theme, of course, is hunting as the player tries to score as many points as possible by shooting turkeys, rabbits, and squirrels. The game also has P.S.E.'s usual penalty feature, in this case hitting the hound dog subtracts 500 points from the player's score.

The point values vary for the different creatures: turkeys are 200 points; squirrels, 300 points; rabbits, 400 points; and flying squirrels, 500 points.

Play is gauged by time, not by the number of shots; so a player can squeeze off an unlimited number of shots during the game.

Game Tree has a one-step front service door and a slide-out platform with adjustable glides. The game features are displayed on a 23-inch solid state monitor.



PLAY METER, March, 1978



## Captain Nemo

Nautilus, a one-player electro-mechanical pinball game from Zaccaria, has good player action.

The two-flipper game depicts underwater explorers who have just discovered a treasure chest, and that same motif carries over to the game itself where the player's ball is constantly dropping down to pick up kick-out hole features. The cluster of kick-out holes at the top of the playfield leads to the three pop bumpers at the top of the game. And treasure buttons increase the player's "poulpe" score.

There is a lane on the left side of the playfield which leads up to the top of the playfield and the kick-out holes again. And on the left is a bank of eight drop targets which activate game features. The game also boasts of a new designed spinning target.

Nautilus is convertible to add-a-ball, and has a matching last number feature. The game is operator adjustable to three- or five-ball play. It accepts two coins and has an adjustable credit system. Other features include electronic sound effects and a flashing bumper score.



## Morgana tells all

Morgana, winner of the I.A.A.P.A.'s award for best new coin-operated game, is a new fortune-telling device from Bacchus Games of Dallas, Texas.

Players enter specific information on the date of their birth, gender, etc.; then a ghostly but lifelike female face (Morgana) appears on the screen to tell the player's future and describe his personality.

The primary market for the piece, says Bacchus, is for families, some adolescents, and numerous adults.

The game has low maintenance and there are no cards or printed material to replace. It is operator adjustable to 25- or 50-cent play.

There are also foreign language models available. The game also has an easy-access from the front panel.

Its six feet nine inches in height, three feet nine inches in width, with a depth of 4 feet 6 inches. It weighs 250 pounds.





# Freedom of Choice

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

Reading **PLAY METER** also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle the corresponding number on our Reader Service Card, between pages 58 and 61.

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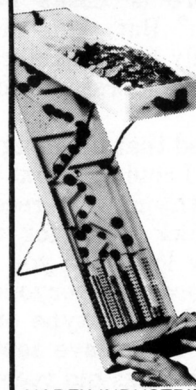
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location owner because if someone offers them a certain amount of money to change machines, then they'll just change to the next one. That way, they're the ones who are making the money. So I don't do it at all.

**PLAY METER:** Have you had any harrassment from public officials because you operate amusement machines?

**FOSHEE:** Nothing I couldn't handle. I had problems when I first started in business here because I was new in the area. But I am always one to face problems head on. I will go to whoever is causing me the problems and talk it over. I think this is where they've learned that I wasn't just another woman who would sit back and take it. I won't be pushed around because I want to know where it's coming from and why. I stopped it once by going straight to the person causing me all the trouble. I think if you're honest with people you can do it. If you can hit political problems head on, you can normally stop them. But if you just sit back and squirm, you're not going to get anywhere.

**PLAY METER:** Do you have any problems of locations buying their own equipment?

**FOSHEE:** Yes, but there's only one way to combat that, if you're an operator. You know any piece of equipment is going to break down; so we just won't fix it. I've had locations call me and ask if I could send out one of my servicemen to fix a machine they bought. And I'll tell them, "nothing doing. You bought it, you fix it." I've had them want to buy a pool table cloth from me or ask to have one of my men fix their table, but I say I won't fix it unless it's my equipment. "If you want my equipment in there," I tell them, "I will keep it serviced for you."

**PLAY METER:** Have you been involved in any of the past unsuccessful efforts to form a state association in Louisiana?

**FOSHEE:** I was involved several years back and attended several meetings. But I found the operators would not cooperate with one another. South Louisiana and North Louisiana just couldn't quite get together on what they wanted. There's a communications breakdown somewhere between us. I hope that our chances are good that one day someone will start a state association here. I'd be willing to help as much as I could.

**PLAY METER:** What advice would you give other women operators or other women thinking about becoming operators?

**FOSHEE:** If she's timid or afraid of people, then she'd better stay out of the business because you have to go out and see your locations. You have to meet with them and talk on a first-name basis. She'd better learn to work on equipment too because she can't ever let a serviceman think that she's got to have him. I can work on any piece of equipment I have out there. It's harder for someone coming up now because of all the videos and solid state games. I learned about them as I went along. Today I have my men call me a lot of times and I'll help them fix a machine. I love to work on the machines. There's nothing I ask my men to do that I can't do myself—except, of course, load equipment.

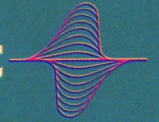
**PLAY METER:** Yes, I guess you're not quite built for that.



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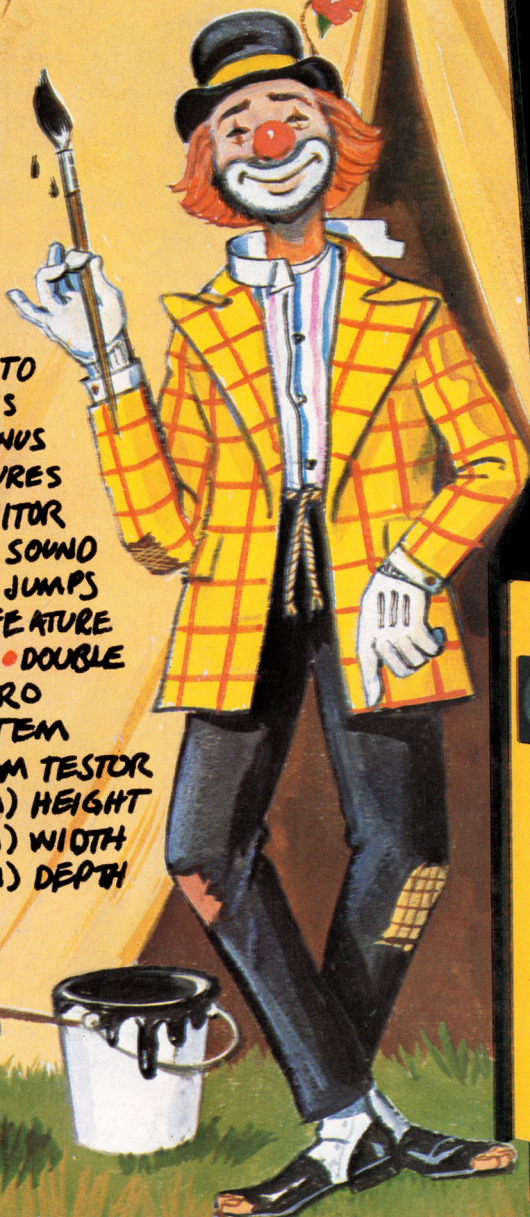
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