

PLAY METER

Volume 5, Number 5

March 15, 1979

The Industry and the Law

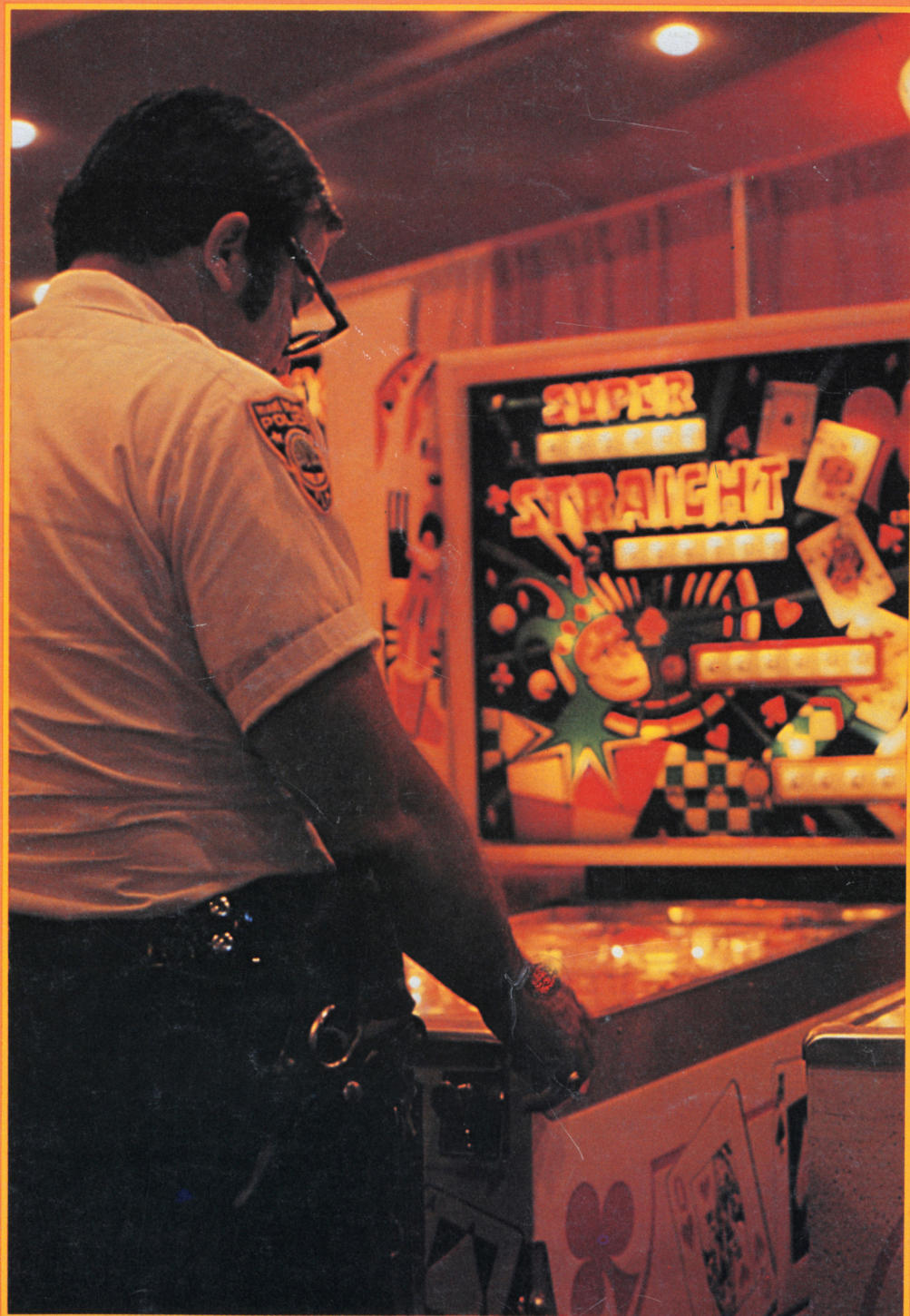
**The Property
Assessment Ripoff**

Tax Ploys

**Mark Twain on
the Skill Factor**

**Pinball problems
in New York**

**Depreciating
your games**



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Vol. 5, No. 5
March 15, 1979

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PLAY METER, March, 1979

PLAY METER



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Mark Twain, the famous humorist, had once concerned himself with the legal question of the skill factor in a game that the courts saw as being a game of chance. It should be interesting reading for operators to see that if Mark Twain were alive today, he would be on their side in their battle with pinball legality.

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Pinball in the Big Apple is on rough times these days, legally that is. And Roger C. Sharpe summarizes what is at the core of the problem.

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From the Editor

What do motion pictures, recorded music, television, sporting events, books, and amusement machines all have in common? The answer is simple. They are all forms of entertainment that appeal to the general public. As such, they have all become increasingly more popular over the past decades. Some forms of entertainment have made greater strides than others, but for the most part all have done well. Indeed a number of interesting parallels could be observed when comparing these forms of entertainment and a great deal can be learned.

Second question. How does the amusement machine industry differ from these other entertainment-oriented industries? The answer here is not so simple. One might say that the coin operated aspect of this industry is the major difference. But realistically speaking, the method of payment the customer uses to purchase the entertainment is rather insignificant. The answer to this question is not as obvious as you might think, but with a little help the answer, I think, will come clear to you.

There are literally hundreds of magazines and newspapers that regularly publish reviews of current and soon-to-be-released motion pictures. Even television networks have their own movie critics. The motion picture trade press takes the matter further and not only gives ratings to the various movies, but also print box office receipts of premier showings. And, of course, the motion picture industry has their Academy Awards whereby the films and film makers are distinguished.

Record magazines and radio stations all have their own methods of receiving new releases and establishing a Top 100 or whatever. On any given week, it's a simple matter for anyone to find out what the most popular songs in the country are. Record charts and reviews are commonplace in the recording industry and serve a very useful purpose. And like the motion picture industry, the recording industry has its own awards presentations to honor excellence in the trade.

Where would television be without its Nielson ratings? Television executives would never be able to determine what shows were being watched and which were not. They would, therefore, be totally unable to program their networks properly. Because of the Nielson ratings, television networks can spot a bad show almost immediately. And, of course, television (like the record and motion picture industries) has its own system of honoring excellence within the trade—the Emmy Awards.

Sports enthusiasts have no trouble following the progress of their favorite teams and players. The Associated Press and the United Press International publish weekly standings of the top twenty teams, in addition to a plethora of statistical information. And all the awards presented to these gifted athletes every year are too numerous to mention.

Even books, as a form of entertainment, are held under this kind of scrutiny. Today book reviews are found in almost every major newspaper and many magazines. National best sellers lists are maintained by the newspapers and bookstores to keep the public informed on the most popular books out at any particular time. And, of course, you have your Pultizers and National Book Club Awards to boot.

By now the answer to my second question should be obvious. The amusement machine industry has no system of reviewing, evaluating, or even rewarding new games released on the market. So far, all we've got is "Critic's Corner," and that only reviews new pingames. Some say one person's opinion is not enough. We couldn't agree more. But one is far better than none, for there is an obvious lack and a definite need for this type of information. Operators are sick and tired of buying equipment in the dark. It's time someone turned on the light.

I fully realize that there can never be a completely foolproof system of evaluating new games, but anything is better than what we have now. Therefore, I urge all of you to let us know your feelings on this matter. We'd like to hear from operators, distributors, and manufacturers alike. Agree or disagree. It's your industry, and you can fashion it the way you want it. If that means making more information available, so be it.

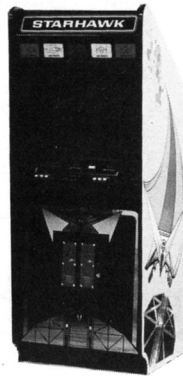


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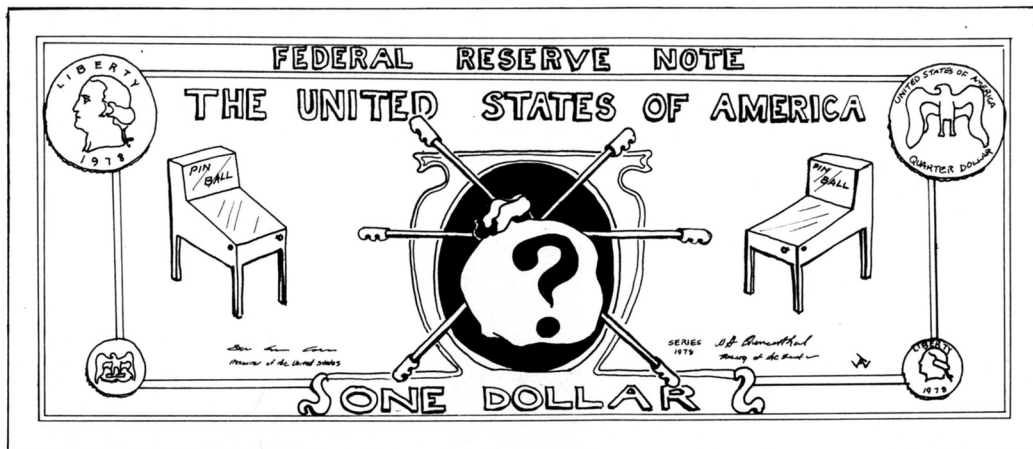
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The Absent Owner

By Greg Zink

Like most other things in the pinball industry, amusement centers have advanced. No longer are pinball games only found in shabby and run-down buildings. Now amusement centers can be found in shopping malls, airports, and other places all of which are clean, carpeted, and well lighted.

The modernized amusement center offers a bright future for pinball. With the large variety of games available, opening an amusement center should prove to be a very profitable endeavor. However, it is a regular trend to see an amusement center that started out big soon afterward close.

There are several reasons for this sudden ironic twist that occurs and all tend to lead right back to the owner.

When an owner opens a gameroom, he is very optimistic and very involved. The success of the first few weeks further encourage the owner. The possibility of big profits is almost certain and then suddenly things change.

After an amusement center has become established, owners on a regular basis, begin to take a less active role in its operation. Often times an owner will hire a young person at very low pay to run the center. In conjunction with this, profits begin to slide. The incentive the owner has is not present. The low-paid young employee sees nothing but more work if the place prospers.

This taking the backseat attitude that many arcade owners unconsciously take is one of the main reasons why a one-time successful and very promising arcade falls by the wayside. With an inactive owner, other problems arrive on the scene. Without effort, gamerooms tend to attract a number of rather undesirable features, with drugs, vandalism, and careless driving all to often becoming part of the amusement center environment.

This again tends to come about because of the lack of involvement by the owner. Laying the law down right away on what will be allowed and not allowed should suffice. Letting gameroom enthusiasts know the rules and that the rules will be enforced will prevent such undesirables from ever happening. If it does, then the

industry as a whole suffers with the passage of local ordinances, licensing, and moratoriums, all of which can make growth by amusement centers almost impossible.

Vandalism, drugs, etc. lead local residents to claiming that amusement centers as a whole are a hindrance to their prospering community. But, instead of proving a hindrance, an amusement center can act as a source of clean entertainment for a community, and an active owner can provide this.

A friendly and fair owner who adds a personal touch can make all the difference in the world. Taking the role of a friend instead of a greedy owner will increase profits and develop a respectful trust between the owners and his customers.

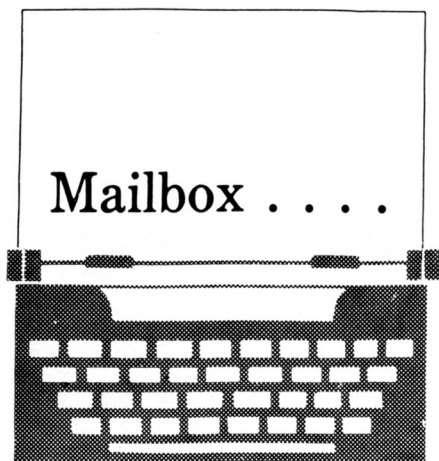
One other problem an active owner can prevent is the popular teenage pastime of hanging around. Neighbors of arcades feel uneasy about a group of youngsters hanging around the outside of a gameroom. An owner who plays games with the kids and knows them well can stop this. After all, the money and the fun are inside.

If it seems that this is saying that most of the burden for success or failure of an amusement center falls on the owner, then you've read it right. It is up to the owner to keep the place from becoming a hang-out for undesirables. Truly successful arcades have the same virtues as bowling alleys. Cleanliness and a source of entertainment can attract business.

Looking at successful arcades, one can see an active owner who adds a personal touch to the center making customers feel that much more welcome. Keeping machines in proper order and offering a variety of games, of course, are also essential for a first-rate fun center. Occasional tournaments and special contests always add to the versatility of a gameroom.

The secret to an amusement center's success is simply having an owner treat it as any other business, with seriousness and professionalism.

If an owner does this, especially now with the wide variety of games available, an arcade can prove to be a profitable business that will never tilt.



[Ed—The Guinness letter follows.]

Dear Mr. Paddey:

While we are fully aware of the growing popularity of video games, we can only measure the popularity of *marathon* attempts by the amount of interest we receive. And as of yet, we have not received sufficient interest to consider forming such an inaugural entry.

We receive many thousands of letters a year, and it is absolutely impossible to publish all the

suggestions put forward—the outcome would be a Guinness book in many volumes. Our policy is such that events must gain popularity before we will publish them. We cannot first publish an entry and then hope that other people will be interested in trying to break it.

Amanda Clark
 Editorial Office
 Guinness Superlatives Limited
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I enjoy reading your fine magazine, especially the service tips. I wish now that I had filed them in a notebook from the very first. If complete copies are available, I would like to know the cost.

C.W. Trent, Jr.
 Reidsville, North Carolina

[Ed—Many readers have asked that same question, but regretfully we don't have a composite *Technical Topics* notebook for sale. Maybe in the future, though].

Guinness

Our company recently sponsored a marathon video game event which we then submitted to Guinness Superlatives Limited in hopes that they would recognize our entry as the inaugural entry for a new world's record in that field. Guinness, however, rejected the record.

The Guinness people feel there isn't enough interest in video marathon efforts to warrant such an inaugural entry. However, I realize there have been many pinball marathons. The current record, I believe, is held by Ed Leyden of Springfield, Massachusetts for 170 hours. Perhaps if the Guinness letter is published, it'll generate interest in future video marathon attempts. It sure beats swallowing gold fish and is good for the coin-op industry too!

Doug Paddey
 Canada's Conklin Shows
 Toronto, Ontario



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Copyright Tribunal wins court battle, AMOA plans to appeal jukebox ruling

The AMOA and jukebox operators across the country suffered another setback in their battle to overturn the unfavorable ruling by

the Copyright Royalty Tribunal (CRT) that jukebox operators would have to disclose a list of the jukebox locations.

U.S. District Court Judge Aubrey Robinson, Jr. denied the AMOA's request for an injunction February 22 and granted the CRT's motion to dismiss the case against it. No reason was given for the judgement.

Fred Granger, executive vice president for the AMOA, said of the ruling, "We're disappointed, but we plan to appeal to the U.S. Circuit Court of Appeals." The AMOA now has thirty days from the February 22 ruling date to make its appeal.

Among the charges the AMOA had made in its suit was that the CRT was "improperly organized in the legislative branch of government." A second constitutional question which the AMOA suit raised was that the "requirement of location lists cuts across the jukebox operators' rights to due process." The argument centered around the contention that the operators' rights of privacy and undue governmental interference were being violated.

BMI sues jukebox operator

BMI (Broadcast Music, Inc.) has instituted its first federal court action citing unlicensed jukebox use of its music by a Houston club owner.

The world's largest music licensing organization, BMI, is designated as a performing rights society in the new Copyright Act (Public Law 94-553). Under that law, the operator of a coin-operated phonorecord player may obtain a compulsory license to perform copyrighted music publicly by filing an application with the Copyright Office. Upon payment of a current annual royalty of \$8 per jukebox, the operator obtains and affixes a certificate to each machine indicating compliance with the law.

Because the Mark IV Club and J.F. Humphrey, known as Chick Humphrey, doing business as Mark IV Club, 15007½ Lawndale, Houston, Texas, have failed to comply, BMI instituted legal action for jukebox copyright infringement. The first suit of its kind by BMI, it signals BMI's intention to cite jukebox infringers nationwide.

BMI's suit, which was filed in the United States District Court, Houston, Texas February 20, 1979,

alleges that their copyrighted songs were performed at the Mark IV Club without authorization and in violation of the U.S. Copyright Act.

The songs involved in the action are "Cold Cold Heart," written by Hank Williams, published by Fred Rose Music, Inc.; "Grease," written by Barry Gibbs, published by Stigwood Music, Inc.; "Last Dance," written by Paul Jabara, published by Primus Artists Music and Olga Music, and "Come and Get Your Love," written by Lolly Vegas, published by Blackwood Music, Inc. and Novavene Music.

In the complaint, the plaintiffs seek statutory damages together with attorneys' fees and court costs.

Broadcast Music, Inc. is the largest music licensing organization in the world, representing over 55,000 writers and publishers. Over sixty percent of the music played on American radio stations in the past year is licensed by BMI. It also has reciprocal agreements with 39 foreign performing rights licensing organizations around the world, making its music available there and representing foreign music in this country.

Fire damage

A fire January 21 at Public Vending Company in Englewood, Colorado caused an estimated \$125,000 in damage.

The fire, which was reported at 8:27 on a Sunday morning, was apparently caused by a faulty florescent light fixture.

Two firefighters were slightly injured in the blaze and were subsequently treated and released from the hospital.

Arcade association considered

A group of arcade operators who operate predominantly in enclosed regional shopping malls are considering organizing their own association. And toward that end, they are expected to meet sometime this month to draw up more concrete plans.

According to Merrill Millman of Aladdin's Castle, Inc., the purpose of forming a national association for arcade operators is manifold. It would, said Millman, "provide a

forum to discuss the best solutions to business problems peculiar to our types of operation." He specified that among the problems the association would address itself to would be security, employee procurement, game mixes, and insurance.

Millman said that it wasn't clear whether or not the arcade association would be expanded to take in arcade operators not operating in enclosed shopping malls.

The arcade operators met this past

year at the AMOA convention when Tico Bonomo of Time Out Family Amusement Centers organized the meeting. Among those who reportedly were at the initial meeting were Bonomo, Millman, Ted Olson of Time Zone, James Ginsburg of Space Port, Jerry Kroos of Funway Freeway, Danny Levin of Dream Machine.

At presstime, the site or time of the second formative meeting was undecided.

Play Meter writers contest winners

Charles C. Ross's thorough three-part series on amusement machine depreciation has been selected as the \$500 first-place winner in PLAY METER's writers' contest. And Barry Fireman, for his editorial statement concerning quality control (or lack of it) and warranty programs (or lack of them), won the \$500 first-place money in the magazine's editorial contest.

Ross's first article in the series appeared in the January issue, the second article last month, and the final installment appears in this issue. Fireman's guest editorial statement appeared in the October, 1978 issue of PLAY METER.

The second-place winner (\$250) in the feature article contest was Michael Mendelsohn whose article "What to Look for When Purchasing New Games" appeared in the November, 1978 issue of PLAY METER. The third-place winner in the feature article contest went to R.I. Lyttle for "Soliloquy of a Pinball," which ran in the August, 1978 issue.

Other finalists in the feature article

contest and the months those submissions ran in PLAY METER were as follows (not in any particular order): "Pinball Through the Ages" by Tom Stroud, drawings by Tim Skelly (February, 1979); "Where's the Music?" by Ron Rysztogi (July, 1978); "Property Assessment Rip Off" by Michael Mendelsohn (March, 1979); "Confessions of a Two-Year-Old" by Leigh Palmer (January, 1979).

The other entries which were finalists in the judging for the \$500 prize for best guest editorial were (and month the editorial ran) as follows: Thomas Poplar (February), and Greg Zink (March).

All writers whose articles were published received, in addition to any prize money they might have received, regular payment according to PLAY METER's regular professional writing payment scale. All have been asked to contribute material on a frequent basis to the magazine.

Ralph Lally II, editor and publisher of PLAY METER, said of the

contest: "We were certainly pleased with the overwhelming response to the contest. But, to be truthful, we were not the least bit surprised. We have long realized that there is a large amount of untapped expert information within the operating ranks of this industry, and this contest, we feel, brought some of that talent to the fore.

"This does not preclude others within the industry from submitting articles or article suggestions for the magazine," Lally continued. "Just because the contest is over, that doesn't mean that PLAY METER has stopped its talent search for new writers within the industry. PLAY METER will always be open to new articles and suggestions, whether they agree or disagree with our editorial position."

The deadline for the contest was November 1, 1978, but because of the large response to the contest, Lally said, articles and feature stories entered in the contest were held for publication as late as March, 1979 (this issue).

Schroth elected president

Whitey Schroth of Vend Music Service in Hermiston, Oregon was elected president of the Oregon Amusement and Music Operators at the association's annual meeting January 19, 20 at the Valley River Inn in Eugene, Oregon.



Whitey Schroth

Other association officers who were installed for 1979 include vice president, Jim Livingston, Vee Lee Amusement, St. Hel-

ens; secretary-treasurer, John Weddle, ABC Amusement, Eugene.

Fred Granger, AMOA's executive vice president, and Wayne Hesch, president of the AMOA were among the invited guests.

Keels moves

After being in business in the downtown area of Florence, South Carolina for 33 years, Keels Music Company, Inc. has moved into a new 15,000-square-foot building out on the edge of town.



Jeremy Brett, star of Dracula, the Broadway hit currently running at the Shubert Theatre in Chicago, gives the evil eye to Dracula, Stern Electronics, Inc.'s latest pinball machine release. The Dracula machine's first release sold out very quickly, and Stern Electronics has stepped up production to meet increased demand around the world.

Aladdin's Castle looks to expand national pinball championship

A national pinball championship which would take in arcades from all across the country and pingames from all the leading manufacturers may be in the offing for 1980.

Jules Millman of Aladdin's Castle told PLAY METER recently that he had already contacted all the major U.S. pinball manufacturers (including Bally, Gottlieb, Williams, Stern, and Atari) and that "all of them expressed interest in being part of such a promotion."

Last year Bally Manufacturing and Aladdin's Castles, a subsidiary of Bally, staged the Bally SuperShooter contest. It was billed as the national pinball championship tournament and drew extensive national media attention. In an attempt to open up the competition, Millman said, Bally and Aladdin's Castles had already begun actively soliciting other manufacturers and arcade operators to participate.

Millman said that present plans called for the establishment of a pinball contest association which would take out a booth at the AMOA Show in Chicago and at the I.A.A.P.A. Show in New Orleans.

Millman said that the type of arcades that would be eligible to participate in the competition would be "any clean, well-run arcade that has a full-time attendant on duty." He added that the arcade must have at least thirty pieces of equipment. Arcade operators interested in learning more about the planned promotion should write Merrill Millman, Aladdin's Castles, 2822 N. Paulina, Chicago, Illinois 60657.

Arcades, Millman said, would be charged an entrance fee, but the bulk of the cost would be undertaken by the manufacturers. There would be no charge to the players.

TRG Communications, which handled the publicity for last year's tournament, is presently conducting

a study to find out what such a tournament would cost.

One of the purposes of establishing a pinball contest association and a national tournament, said Millman, would be to attract attention to the fact that pinball is a game of skill and not a game of chance. Presently the IRS contends that pinball tournaments are gaming contests, which makes the tournaments technically illegal in most of the country. The proceeds for the 1980 SuperShooter contest, however, will be going to a charitable organization; and therefore the tournament will abide by governmental guidelines.

Millman also noted, in passing, that last year's SuperShooter champion, Ken Luncetord, participated in pinball promotions after claiming his national title and won nineteen out of every twenty matches he played. "That," said Millman, "seems to indicate that pinball is a skill game and not a game of chance."

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Bringing down the roof

As strange as it may sound, it took the collapse of a school's roof to point out the value of coin-op amusement equipment.

After their school's roof collapsed under snow, more than 2,000 high school students had to attend their classes on the campus of the University of Colorado for three weeks during January.

With the 2,000-plus high school students on campus for their classes, the director of the University of Colorado's student center, Jim Schafer, noticed a phenomenon—the pinball games, coin-op pool tables, and bowling alleys started making about \$400 a day.

Schafer then noted that other schools in need of money (and do any of us live in an area where the schools have all the money they need?), might consider installing a pinball parlor. After all, with an extra \$400 a day, teacher pay increases, new teachers' salaries, new educational equipment could suddenly become a lot more feasible to many school boards.

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Coinman of the Month

Sixty-forty commission arrangements, price increases, weekly service charges, guaranteed minimums—they're all different ways for the operator to make more money out of his existing equipment.

All of those, except one, however, usually mean more money for the operator and less (or less of the pie) for the location owner; and so they can present quite a hard selling job for the operator. But a price increase stands as the only one of the whole batch of schemes where the operator and the location owner both stand to make more money. Therefore, it follows that it should be perhaps the most enticing approach for the operator who finds he has to make more money out of his machines than he is presently doing.

Darrel Clark, who operates Hemet Music and Games in Hemet, California, is one of the most eloquent on this particular point.

His thoughts on the subject of a price increase for games make excellent ammunition for an operator trying to light a fire under his hesitant locations. And as for those who are still doubting the effectiveness of a dollar jukebox—and there are a lot of you out there like that—he has a painless pill which sets in motion a steady, but painless price increase. The price hike increases the take, doesn't alienate players or location owners, and establishes for the operator the necessary confidence he needs to win in the location owner for him to follow his future suggestions.

What Mr. Clark, this month's Coinman, appears to be offering with his suggestions is a good overall plan that the operator can use as a guide to increase his music and games to more profitable levels.

And then, of course, there's the dollar coin which will be making its debut this summer. It's the coinage break that operators have been looking forward to for some time. And Mr. Clark, interestingly enough, has already done some experimentation with the dollar bill validator on a pingame. The results were promising, he says, but he added that the new dollar coin could offer operators a chance for improved earnings, if operators wouldn't be so reluctant to experiment.

PLAY METER: How do you sell a location on the idea of a price increase?

CLARK: That they did need more money...and that I need more money. But the biggest approach I use is that if they don't stay in business, I'll lose the location. So, for that reason, I would like to see them earn more money because if they're still earning the same as they did three years ago, their buying power has shrunk considerably. And the fact is that most of these location owners are feeling the economic pinch.

PLAY METER: What do you tell the location owner when he balks at the idea of a price hike?

CLARK: You have to point out to him that the large majority of people who go into a tavern don't go there for the price of anything. They're there because of the atmosphere, the management, and the employees. You can also point out to the location owners that there are always going to be those joints around town that sell their beer for ten or fifteen cents less a glass. And, if people went to bars because of the price, why doesn't that tavern have all the business? It's because of the atmosphere that people patronize certain establishments, not because of the prices. This is why nice restaurants continue to do good business, even with their higher prices. The important thing for the operator is to change the tavern owner's thinking to the matter. The tavern owner is usually hesitant because he wants to hold his prices down, but you've got to make him see that the music and games is one way he can increase his revenue. Tavern owners don't normally look at music and games in that way. They look at it for revenue, but not for increasing their revenue. They think the way that they can increase their music and games revenue is for me to buy them a new game. But the operator has to change that thinking by showing that a price increase will mean more revenue for them. You've got to point out to the location owner that the pricing on music and games is like everything else. If you price something too cheap, it has no value. Very often operators are afraid of change. If they only knew how easy it is to go up to the dollar jukebox and get that bottom price up to one play for a quarter.

PLAY METER: How do you build up the location owner's confidence so that you can help him make more money?

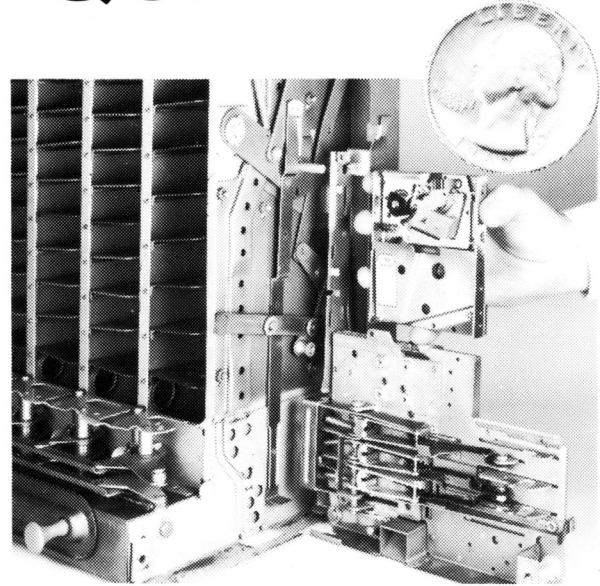
CLARK: You have got to establish momentum. And the safest piece to establish that credibility with is the phonograph. With me, for instance, I now have about twenty phonographs (over half my route) with dollar bill capability. And, believe me, it was one of the easiest sales I've ever had to make to a location. My pricing is ten plays for a dollar, one play for a quarter, two plays for two quarters, and three plays for three quarters. That way the customer can get his price break only if he pays the whole dollar. For me, it has caused revenue to go up about one-third from what I was collecting at two plays for a quarter. In some locations, in fact, collections went up as much as one hundred percent. And, as I said, this was a fairly easy

PLAY METER, March, 1979

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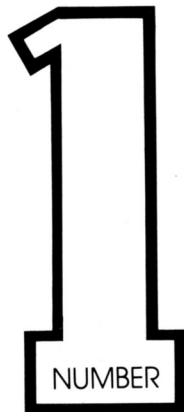
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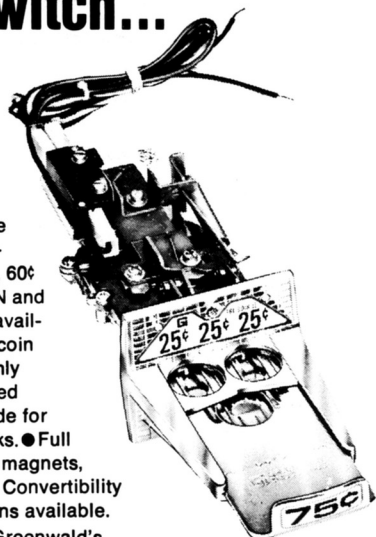


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pricing change to sell to the locations. Not only did it get the dollar bill capability in there, but it also got everyone thinking that one song was a quarter. And with this pricing change, my collections at all those locations—except for one which stayed the same—increased. And this, I found, establishes for you the confidence you need. The location owner will see that the pricing change is making him more money, and he will begin to respect your suggestions. And once you've done it and proved to the location that he can make more money, it begins to snowball. Within a year after the dollar jukebox has been in there with ten plays for a dollar/one play for a quarter, I can see maybe knocking the top down to six or eight plays for a dollar and keeping that one play for a quarter. I started out with ten plays for a dollar to beat out the resistance of going to one play for the quarter. It's important, I feel, to drive home the point that one song is a quarter.

PLAY METER: Now that you have that momentum, where do you go from there—pin-games, pool tables?

CLARK: To sustain that momentum, you should go next with the games and then with the pool tables. For me, though, I pretty much started out all my new solid state pinballs at a straight one for a quarter when they came out. I had to sustain the momentum by going straight to my pool tables. About two or three weeks after we go up on the phonograph prices, I figure it's a good time to hit the location for the first time about a price increase on the pool tables—35 cents. Again you have to convince them that their revenue is going to go up. But part of this has to do with the location. If they hustle it at all, the revenue is going to go up. The thing I point out to my locations is that with the increase to 35 cents, they can expect almost a forty percent increase in collections, and that means there's almost no drop in play. The players will play it almost as much. After all, to the players it's not that big a price hike. The average player is going to play maybe ten games a night that he has to pay for, and that's only an additional dollar. Also, I tell the location owner that he can blame me if he gets any complaints from his customers, but mostly he should turn a deaf ear to them. If they continue to complain, though, he should tell them, "Hey, it's not my table, and the guy who has the table in here had to raise his prices." But the operator has got to remember that when he makes his pitch to the locations, he has to sell the location owners on the idea that *they* need more money because, like everyone else in this country, they are feeling the economic pinch. Another thing to remember when you do raise your prices is to make the price labels look factory made. When I raise the prices on any of my machines, that machine is thoroughly gone through and cleaned up, and the new price label is made attractive. We may make it up, but it looks like a factory-made price label. To me, it's sort of irritating to go to a sitdown restaurant, for example, and see where the price for a steak dinner has gone up two dollars. They'll have \$5.95 scratched out, and \$7.95 written in. That's not good business.

Continued on page 64

PLAY METER, March, 1979



Writer's Contest Entry

Part Three of a Three-Part Series

Depreciable Life-- three, five, or seven years? It depends

By Charles C. Ross

Many operators feel that the best way to depreciate machines is on the shortest possible life. Many use a three-year life, and the quickest depreciation method, usually the sum-of-the-years digits or the double-declining-balance.

Prior to 1971, a three-year useful life may have been the most advantageous life for the equipment operator to use. But the Revenue Act of 1971 restored investment tax credit to entice business to make capital investments to spur a lagging domestic economy. The credit was then increased to 10 percent for the period January 22, 1975 to December 31, 1980, making the credit more attractive.

Investment tax credit is a credit allowed against your federal income

tax liability depending on the useful life for the equipment purchased. Table I outlines the more important points of investment tax credit.

The enactment of the investment tax credit has changed the depreciation picture for operators. No longer is the shortest possible life the best life to use. To minimize income tax, all machinery should be depreciated over its expected useful life. Expected useful life is the useful life that the machine has to the operator. Useful life is not the physical life of the machine, for example, a pinball machine may have a physical life of thirty years or more, but the useful life to an arcade operator may be only five years.

Under the approach of matching depreciable lives to useful life, all

machines with actual useful lives of three years and over get the benefit of investment tax credit which more than offsets those early years depreciation dollars given a depreciable life of less than three years. Those machines with a useful life of seven years or more get the maximum investment tax credit, and those machines with a life of six years also get the benefit of "additional first year depreciation."

Additional first year depreciation, a big plus for operators, allows equipment owners to deduct 20 percent of the cost of the equipment in addition to the regular first year's depreciation. However, the amount of additional first year depreciation does reduce the carrying cost of the equipment for the following years

TABLE I

SUMMARY OF INVESTMENT TAX CREDIT

Period: January 22, 1975 to December 31, 1980

Requirements for Qualifying Property:

1. Must be depreciable.
2. Must have useful life of 3 years.
3. Must be tangible personal property (except building).
4. Must be in service in a trade or business or production of income during the years.

Maximum Credit: Investment Tax Credit may not exceed the tax liability. If the tax liability exceeds \$25,000 the credit may not exceed \$25,000 plus 50% of the liability over that amount.

Carryback and Carryforward of Unused Credit: Any part of the investment credit which is not applied as a credit against the tax because of the maximum limitations may be carried back three years and forward seven years.

Credit For Qualifying Investment Property:

Property with a useful life of less than 3 years does not qualify for the credit.

One-third of the investment in qualifying property, with a useful life of at least 3 years but less than 5 years, is subject to the credit.

Two-thirds of the investment in qualifying property with a useful life of at least 5 years but less than 7 years, is subject to the credit.

The full investment is subject to the credit if the property has a useful life to you of at least 7 years.

TABLE I--Con't.

Investment tax credit calculations are shown in the examples below:

Qualifying Investment	Estimated Useful Life	Part to be Counted	Amount Subject to the credit	Credit x rate 10%	Inv. Tax Credit
\$ 1,595	2	0	\$ 0	x 10% =	0
1,795	3	1/3	598	x 10% =	\$ 59.80
1,995	5	2/3	1330	x 10% =	133.00
1,895	7	all	1895	x 10% =	189.50
Total Inv. tax Credit					= \$ 382.30

Recapture of Investment Credit:

If a price of qualifying property is disposed of before the end of the estimated useful life used in computing the credit, the investment credit must be recomputed substituting actual useful life for its estimated useful life originally used in computing investment subject to the credit.

Example:

On January 1, 1972 you bought a machine with an estimated useful life of 7 years and computed your investment tax credit as follows:

Qualifying Investment	Estimated Useful Life	Part to be Counted	Amount Subject to the credit	Credit x rate 10%	Inv. Tax Credit
\$ 1440	7	all	\$1440	x 10% =	\$144

In June of 1978 you sell the machine have held it more than 5 but less than 7 years.

Recapture of investment credit would be as follows:

Investment Credit based on 7 years	\$144
Investment credit on less 7 more than 5	96
Recaptured credit to be added to 1978 taxes	\$ 48

TABLE II
Depreciation Expense Calculations by Sum-of-the-Years Digits
Method based on a 3 year, 5 year, 6 year, and 7 year Life

Machine Cost	\$1,395	Trade-in value at		
+ Freight Cost	45*	end of useful life:	3 year	\$300
Depreciable Cost	\$1,440		5 year	200
			6 year	100
			7 year	100

Year	3 Year Life Annual Depreciation Calculation	Annual Depreciation Expense
1	3/6 of \$1140**	\$ 570
2	2/6 of 1140	380
3	1/6 of 1140	190
	Total Depreciation Expense	\$ 1140

Year	5 Year Life Annual Depreciation Calculation	Annual Depreciation Expense
1	5/15 of \$1240**	\$ 413
2	4/15 of 1240	331
3	3/15 of 1240	248
4	2/15 of 1240	165
5	1/15 of 1240	83
	Total Depreciation Expense	\$ 1240

* Freight cost should be added to the cost of the asset because they are part of the cost of getting the asset ready for use.

** Depreciable Cost = Cost - Trade-In Value

TABLE II--Con't.

	6 Year Life Annual Depreciation Calculation	Annual Depreciation Expense
1, additional first year	20% of \$1440	\$ 288
1, regular first year	6/21 of \$1152***	329
2	5/21 of 1152	274
3	4/21 of 1152	219
4	3/21 of 1152	165
5	2/21 of 1152	110
6	1/21 of 1152	55
	Total Depreciation Expense	\$ 1440

*** \$1,440 - (\$288 additional first year depreciation) = \$1,152

Year	7 Year Life Annual Depreciation Calculation	Annual Depreciation Expense
1, additional first year	20% of \$1440	\$ 288
1, regular first year	7/28 of 1152*#	288
2	6/28 of 1152	247
3	5/28 of 1152	206
4	4/28 of 1152	165
5	3/28 of 1152	123
6	2/28 of 1152	82
7	1/28 of 1152	41
	Total Depreciation Expense	\$1440

*# \$1440 - (\$288 additional first year depreciation) = \$1,152

TABLE IIa

3 year life = \$1440 x 1/3 = 480 x .10 = \$48 investment tax credit
5 year life = \$1440 x 2/3 = 960 x .10 = \$96 investment tax credit
7 year life = \$1440 x 1 = 1440 x .10 = \$144 investment tax credit

depreciation calculations. Also at first glance it appears that all machinery should be depreciated over a seven year useful life to take advantage of the maximum investment tax credit and additional first year depreciation. But how should you determine useful life?

According to IRS regulations, the useful life of any item depends upon such things as the frequency with which you use it, the climate in which it is used, renewals and replacements, the normal progress of the act, and other developments within

the industry. You should determine useful life of the depreciable property on the basis of your particular conditions and experience. In spite of what one might think, the IRS is really helping you minimize your taxes if you do follow their regulations. Match the depreciable life of the equipment with the estimated useful life of the equipment, and you will save tax dollars.

To fully understand the benefits and tax advantages of matching depreciable life to expected useful life, one must first look at the

difference in depreciation expense as shown in Table II which is based on one machine. The cost and trade-in values are hypothetical for illustration only.

It should be noted that the depreciation calculations for the three-year and five-year lives subtract out the trade-in value. The six- and seven-year life calculations do not consider the trade-in value because the \$100 trade-in is less than 10 percent of the equipment's original cost and is therefore ignored for income tax calculations. Also, on the

TABLE III

Taxes Paid After First Three Years of a Machine's Operations Based on Different Depreciable Lives

3 Year Depreciable Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes - Inv. Cr. = Taxes Paid
1	\$3000	-	\$570	=	\$2430 x .20	= \$486 - \$48* = \$438
2	2000	-	380	=	1620 x .20	= 324 - 0 = 324
3	1000	-	190	=	810 x .20	= 162 - 0 = 162
					Total Taxes Paid	\$924

5 Year Depreciable Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes - Inv. Cr. = Taxes Paid
1	\$3000	-	\$413	=	\$2587 x .20	= \$517 - \$96* = \$421
2	2000	-	331	=	1669 x .20	= 334 - 0 = 334
3	1000	-	248	=	752 x .20	= 150 - 0 = 150
					Total Taxes Paid	\$905

6 Year Depreciable Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes - Inv. Cr. = Taxes Paid
1	\$3000	-	\$413	=	\$2383 x .20	= \$477 - \$96* = \$381
2	2000	-	274	=	1726 x .20	= 345 - 0 = 345
3	1000	-	219	=	781 x .20	= 156 - 0 = 156
					Total Taxes Paid	\$882

7 Year Depreciable Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes - Inv. Cr. = Taxes Paid
1	\$3000	-	\$576	=	\$2424 x .20	= \$485 - \$144* = \$341
2	2000	-	247	=	1753 x .20	= 351 - 0 = 351
3	1000	-	206	=	794 x .20	= 159 - 0 = 159
					Total Taxes Paid	\$851

* See Table IIa
** Includes Additional First Year Depreciation plus Regular First Year, see Table II.
*** Depreciable life is the life over which the machine is to be depreciated

TABLE IV

Taxes Paid After the First Five Years of a Machine's Operation Based on Different Useful Lives

3 Year Useful* Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes Paid
1-3	From Table III					\$924
4	\$1000	-	0	=	\$1000 x .20	= 200
5	1000	-	0	=	1000 x .20	= 200
					Total Taxes Paid	\$1324

5 Year Useful* Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes Paid
1-3	From Table III					\$905
4	\$1000	-	165	=	\$835 x .20	= 167
5	1000	-	83	=	917 x .20	= 183
					Total Taxes Paid	\$1255

6 Year Useful* Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes Paid
1-3	From Table III					\$882
4	\$1000	-	165	=	\$835 x .20	= 167
5	1000	-	110	=	890 x .20	= 178
					Total Taxes Paid	\$1227

7 Year Useful* Life						
Year	Revenues	-	Depreciation Expense	=	Net Income x Tax Rate	= Taxes Paid
1-3	From Table III					\$875
4	\$1000	-	165	=	\$835 x .20	= 167
5	1000	-	123	=	877 x .20	= 175
					Total Taxes Paid	\$1217

* The life over which the machine is to be used.

six- and seven-year life calculations, notice should be taken of the additional first year depreciation.

To show the impact of the investment tax credit and additional first year depreciation on income taxes paid, Table III presents calculations based on one machine with the normal decreasing revenues. Table IIa presents the investment tax credit calculations. The numbers used are purely for illustration purpose, but the results are the same regardless of the numbers used.

Depreciation Expense is the only expense considered to show its effect on income taxes, all other expenses are ignored. It is easy to see in Table III that after three years of operation, the least taxes are paid on the machine with the seven-year life. Now the question becomes how long do you plan to operate that piece of equipment? If your plan is for a less than three-year life then Table III is misleading. As brought out in the Table I summary of investment tax credit, the credit must be recaptured if the machine is used less than the period on which the credit was originally taken.

Recapture of investment tax credit would increase taxes on the three-year machine by \$48 to \$972 (\$924 + \$48), on the five-year machine by

\$96 to \$1,001 (\$905 + \$96) and to \$1,019 (\$875 + \$144) on the seven-year machine which would more than wipe out any advantage to these three depreciable lives.

Depreciable lives 5, 6, and 7 all lose the advantage because they all recapture the investment tax credit. Table IV shows what total taxes paid would be after five years of operation for the different lives in Table III.

Again the seven-year useful appears the most advantageous, but it must be remembered that if the machine were traded at this point \$48 of investment tax credit (\$144-96 see Table I, Recapture of Inv. Tax Credit) would have to be recaptured causing the seven-year depreciable life to lose its advantage as its taxes would increase to \$1,265 (\$1,217 + \$48).

It should be easy to see that at this point the operator who is still operating the machine he has depreciated on a three-year life is making a mistake. He is not making a mistake operating the machine, but he made a mistake choosing a three-year depreciable life for the machine when he intended to operate it five years. He has no depreciation in years 4 and 5 and his taxes increase in those years.

The operator who thought he had

an advantage by using the three-year depreciable life has had no advantage from year 1 as was shown by his taxes paid in year 1 from Table III. Further he continues to lose more the longer his taxes are 20 percent of his revenues since he had no depreciation to deduct to lower his net income. He also would have had the advantage of more investment tax credit if he had used a depreciable life equal to the machine's useful life.

So which life expectancy should you use? If you plan to operate a machine three years and discard it or trade it in on a new one, use the three-year depreciable life. If you plan to use the machine five years and then trade it in or sell it, use a five-year life. Finally if you plan to operate a machine seven years, use a seven-year depreciable life, and you will get the maximum deductions for investment tax credit and additional first year depreciation. In essence, match the depreciable life of the machine with the useful life of the machine.

Now you decide. How long do you plan to operate the piece of equipment? Once you have decided on its real useful life, set your depreciable life equal to the useful life, and you will minimize your taxes.

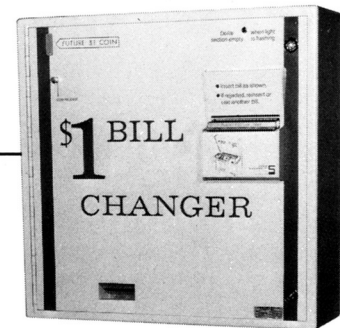
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Property Assessment Ripoff

By Michael Mendelsohn

**Don't accept the
tax man's assessment
of your games
without a fight**

The passage of Proposition 13 in California has sparked a tax reform movement throughout the country. Homeowners in California were tired of paying exorbitant property taxes that were forcing them out of their homes. Now that the tax farce is being examined, maybe it's time we investigate the "highway robbery" property tax system we all suffer through in the games industry. In our industry, the problem is not who pays the taxes, but instead, who assesses our property—games.

Obviously, our games are being assessed by people who do not know this business. They are assessing games inappropriately with little knowledge of their high rate of depreciation. Los Angeles county is a shining example of the rip-off most of us are suffering at the hands of tax assessors. In Los Angeles, the property tax assessor's office makes no distinction between different types or models of vending devices in reaching a machine's assessed value.

According to Mrs. _____ who investigates property tax protests for L.A. County, "The county uses a fixed formula for depreciating coin operated games, jukeboxes, cigarette, and food machines alike." Unbelievable! Amusement devices have been depreciated by the same method as all other vending devices, even though it is common knowledge in our industry that games depreciate much faster.

Mrs. _____ also stated that for 1978 assessment purposes, any vending device purchased in 1977 was depreciated 11 percent. For 1976 it was 23 percent; '75 was 37 percent; '74 was 51 percent; '73 was 68 percent; 1972 and earlier was 85 percent. This schedule may be all right for jukeboxes, but many games purchased in 1976 have already depreciated over 50 percent of their purchase price.

Obviously, there has been a gross

error in judgement of the property assessor's office. When questioned about this, Mrs. _____ stated that the individual differences in the vending industry have not been investigated thoroughly. She said, "We try to catch an average for the whole industry and therefore, may be understating some vendors and overstating others." *Overstating* is an *understatement*. Using this kind of thinking, it would be just as fair to assess houses and automobiles together.

I sent a list of my games to C.A. Robinson Company of Los Angeles, asking them to fill in the prices they would sell those games to me for in "used" condition. The corresponding market value was less than half of the value the county used to assess my property taxes.

I was not about to pay over double of my legitimate property taxes. I am nearing the end of what appears to be a very successful fight with the county. The steps I took are outlined here for your own purposes. Some valuable time will be required, but not nearly as much time as the money you will rightfully save in the years to come.

I. You receive your property tax forms in the mail. Forms will probably be included for you to enter your games, purchase price, etc. Make room on the form for the "true" market value of your equipment. If there is not room available, then design a separate form identifying your games with their market value.

II. Make a list of each type of game you have. Send it to your distributor requesting that he fill it in with the prices he would charge for the same equipment in a used and working condition. Request a qualifying letter with the list which would identify your distributor, his qualifications and capabilities in the industry for setting these prices.

III. Fill in your distributor's prices and send the forms back to the assessor by their deadline. Include a letter explaining the additional information ("true market value") you have added on or with their forms. You can include a copy of your distributor's qualifying letter now, or save it for later, as they will contact you after you have protested.

IV. The assessor will send you a tax bill. The bill should include the total market value they used to calculate your taxes. This value is your key. Compare it to the total market value that you sent them using your distributor's prices. If you feel there is a significant difference in values to make a protest worthwhile, then your fight has begun.

V. Fill out the necessary protest forms for the county or counties which are assessing you. You can receive such forms from the assessor's office or from your lawyer. Send in your check (write "paid under protest" on the check) and applicable forms. Most likely, the assessor's office will contact you promptly. They will probably want to meet and discuss an out-of-court settlement. You are well prepared, you have a letter and list from a distributor that knows the market much better than the assessor ever will. You should not settle for much less than you justifiably requested. You have presented them with an honest evaluation of your equipment. If you do not agree with their offer, your case will go to a hearing board, for which you will be much better prepared than your assessor.

As game operators, we have come a long way through numerous setbacks. The local and federal governments have proved that they will not come to our aid. Instead, they label us as gangsters and "destroyers of today's youth." Legislators have outlawed pinball machines in some states and passed unfair taxes and license fees in others. As operators, individually and collectively, we must continue to fight for our rights. In our battles we should demand support from the trade organizations to which we belong. As an industry, we have never asked anything more than fair treatment. As Mrs. _____ of the L.A. County assessor's office said, when asked how the assessor got away with such injustice for so long, "Most people just see a tax bill and pay it without question, like most other government taxes."

Obviously, it is time for us to question being taken advantage of. This is not the first nor the last time we will have to stick up for ourselves as game operators. Don't be afraid of a good fight.

PLAY METER, March, 1979

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BELGIUM CHILE

Science vs. Luck

By Mark Twain



Editor's Note: Much has been said about the skill factor inherent in pinball (as a legal defense and justification for the game). It should, therefore, be of interest to PLAY METER's readers that one of America's foremost writers, Mark Twain, was confronted with this same controversy back in his time, albeit about another popular game, Seven-Up.

At that time, in Kentucky (said the Hon. Mr. K_____), the law was very strict against what is termed "games of chance." About a dozen of the boys were detected playing "seven-up" or "old sledge" for money, and the grand jury found a true bill against them. Jim Sturgis was retained to defend them when the case came up, of course. The more he studied over the matter, and looked into the evidence, the plainer it was that he must lose a case at last—there was no getting around that painful fact. Those boys had certainly been betting money on a game of chance. Even public sympathy was roused in behalf of Sturgis. People said it was a pity to see him mar his successful career with a big prominent case like this, which must go against him.

But after several restless nights an inspired idea flashed upon Sturgis, and he sprang out of bed delighted. He thought he saw his way through. The next day he whispered around a little among his clients and a few friends, and then when the case came up in court he acknowledged the seven-up and the betting and, as his sole defense, had the astounding effrontery to put in the plea that old sledge was not a game of chance! There was the broadest sort of a smile all over the faces of that sophisticated audience. The judge smiled with the rest. But Sturgis maintained a countenance whose earnestness was even severe. The opposite counsel tried to ridicule him out of his position, and did not succeed. The judge jested in a ponderous judicial way about the thing, but did not move him. The matter was becoming grave. The judge lost a little of his patience, and said the joke had gone far enough. Jim Sturgis said he knew of no joke in the matter—his clients could not be punished for indulging in what some people chose to consider a game of chance until it was proven

that it was a game of chance. Judge and counsel said that would be an easy matter, and forthwith called Deacons Miggles to testify; and they unanimously and with strong feeling put down the legal quibble of Sturgis by pronouncing that old sledge was a game of chance.

"What do you call it *now*?" said the judge.

"I call it a game of science!" retorted Sturgis; "and I'll prove it, too!"

They saw his little game.

He brought in a cloud of witnesses, and produced an overwhelming mass of testimony, to show that old sledge was not a game of chance but a game of science.

Instead of being the simplest case in the world, it had somehow turned out to be an excessively knotty one. The judge scratched his head over it awhile, and said there was no way of coming to a determination, because just as many men could be brought into court who would testify on one side as could be found to testify on the other. But he said he was willing to do the fair thing by all parties, and would act upon any suggestion Mr. Sturgis would make for the solution of the difficulty.

Mr. Sturgis was on his feet in a second.

"Impanel a jury of six of each, Luck versus Science. Give them candles and a couple of decks of cards. Send them into the jury-room, and just abide by the result!"

There was no disputing the fairness of the proposition. The four deacons and the two dominies were sworn in as the "chance" jurymen, and six inveterate old seven-up professors were chosen to represent the "science" side of the issue. They retired to the jury-room.

In about two hours Deacon Peters sent into court to borrow three dollars from a friend. [Sensation]. In about two hours more Dominie Miggles sent into court to borrow a "stake"

from a friend. [Sensation.] During the next three or four hours the other dominie and the other deacons sent into court for small loans. And still the packed audience waited, for it was a prodigious occasion in Bull's Corners, and one in which every father of a family was necessarily interested.

The rest of the story can be told briefly. About daylight the jury came in, and Deacon Job, the foreman, read the following

VERDICT

We, the jury in the case of the Commonwealth of Kentucky *vs.* John Wheeler *et al.*, have carefully considered the points of the case, and tested the merits of the several theories advanced, and do hereby unanimously decide that the game commonly known as old sledge or seven-up is eminently a game of science and not of chance. In demonstration whereof it is hereby and herein stated, iterated, reiterated, set forth, and made manifest that, during the entire night, the "chance" men never won a game or turned a jack, although both feats were common and frequent to the opposition; and furthermore, in support of this our verdict, we call attention to the significant fact that the "chance" men are all busted, and the "science" men have got the money. It is the deliberate opinion of this jury, that the "chance" theory concerning seven-up is a pernicious doctrine, and calculated to inflict untold suffering and pecuniary loss upon any community that takes stock in it.

"That is the way that seven-up came to be set apart and particularized in the statute-books of Kentucky as being a game not of chance but of science, and therefore not punishable under the law." said Mr. K_____. "That verdict is of record, and holds good to this day."

Tax Ploys

Tax avoidance is a perfectly legitimate right of every American taxpayer

By Arthur B. Hollander

Real tax savings result from strategic tax planning. And such planning can take place only if you are thoroughly versed in your rights as a taxpayer.

Getting the best mileage from the numerous tax exemptions, options, and credits requires a positive frame of reference and some research. Unfortunately, all of the books and instructions written by the I.R.S. for public information are deliberately fashioned to form a negative frame of reference. Often, however, a shrewd taxpayer can deduct an expense otherwise not deductible by changing several things around.

Sure, there are assorted exemptions, deductions, and tax credits written into the law to placate powerful—and wealthy—pressure groups. But many loopholes are there for the middle class, which is, after all, the biggest pressure group of all. You can create your own loopholes, with a minimum amount of preparation. But, in order to keep your taxes at their allowable minimum, it is necessary to know what the law permits.

Years ago, Judge Learned Hand summed it up for tax avoiders when he stated: "Anyone can arrange his affairs so that his taxes may be as low as possible." I'm not advising *tax evasion* in any way, shape, or form. That's plain cheating. *Tax avoidance*, however, is a perfectly legitimate right of every American taxpayer.

The tax law allows a deduction for all "ordinary and necessary" expenses incurred in carrying on a trade or business. Of course, the law doesn't define just what is meant by "ordinary and necessary." An inexact but simple explanation is that an ordinary and necessary expense is incurred to further the economic goals of the business. Since a business is presumed to exist to earn a profit eventually, you have the right to vigorously defend any expense

incurred for the furtherance of your business, unless the law clearly and expressly prohibits a deduction for that expense.

Where the tax law uses the word "expense" there's a presumption that you know its meaning. A cash payment is not necessarily an expense since it may be for an asset. Examples of assets are such things as land, buildings, equipment, patents, and trademarks. When goods or property are held for resale to customers, the inventories are assets instead of expenses. As a rule, the purchase of an asset is deductible as it is consumed or sold, rather than when it is paid for.

Whether or not an item is immediately deductible also depends on the method of accounting you have chosen. The "cash method" means that income is not taxable until it is received and expenses aren't deductible until paid (Capital items are not immediately deductible, even under this method).

The "accrual method" means a company may deduct expenses before they are paid, but this company must also pay a tax on income that has been earned, even though it hasn't been collected.

Often, a small company may use mixed types of accounting systems, including one or more characteristics of these basic types. The most common hybrid system is where a small company uses the accrual method for sales on account and for purchases of inventory, but all other income and expense items are handled on a cash basis.

In the following list, the current deductibility may depend on your method of accounting:

Salaries and wages to employees are deductible, but "unreasonably" high salaries to stockholders may not be allowed and may be treated as dividends by the IRS. Accrual method taxpayers may deduct un-

paid amounts earned by employees, as well as accrued vacation pay, if there is a legal obligation to provide such payments when earned. Salaries to partners not based on profits are also deductible by a partnership.

Cost of goods sold. Actually a total including a variety of expenses incurred to produce your product or service. Your basic portion of this cost is any inventory on hand at the beginning of the year, plus purchases of materials and supplies for manufacture, or merchandise for resale, less any inventory on hand at the end of the year. Other items that may be included: salaries, wages, and payroll taxes involved in production, freight on purchases, depreciation, insurance, and other overhead items treated as part of the cost of a product or service.

Repairs and maintenance costs are deductible if they do not significantly prolong the useful life of the related equipment.

Rents on facilities or equipment are deductible, unless a lease is found to be a disguised purchase. In that case, a depreciation deduction may be claimed instead.

Bad debts are deductible when accounts or notes receivable previously included in income are uncollectible. Where the uncollectible part can be reasonably identified, a portion of a debt can be deducted. Business-related bad debts are fully deductible, while non-business bad debts are treated as short-term capital loss, subject to limits on time and amount of the deductions.

Taxes other than income taxes are usually deductible. A corporation may deduct state and local income taxes from its federal return and vice versa. Payroll taxes of employees may be deducted along with personal property taxes, excise taxes, intangible taxes, real estate taxes, occupational licenses, franchise taxes or fees. Sales taxes collected may be

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2	4	8	16	32	64	128	256	512								
3	6	12	24	48	96	192	384									
4	8	16	32	64	128	256	512									
5	10	20	40	80	160	320										
7	1	2	4	8	16	32	64	128	256	512						
2	4	8	16	32	64	128	256	512								
3	6	12	24	48	96	192	384									
4	8	16	32	64	128	256	512									
5	10	20	40	80	160	320										
11	1	2	4	8	16	32	64	128	256	512						
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2	4	8	16	32	64	128	256	512								
3	6	12	24	48	96	192	384									
4	8	16	32	64	128	256	512									
5	10	20	40	80	160	320										

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deducted as a reduction of gross sales or as an expense. Taxes on the purchase of capital assets may be deducted when paid or may be included with the cost of the asset and appreciated.

Interest on debt incurred for business purposes is generally deductible without limitation, while that on debt used to finance investments is subject to some limitations. Limits may also apply if the debt is assumed to buy 50 percent or more of an interest in a business. While interest on tax deficiencies are deductible, penalties imposed for underpayment of estimated taxes and for failure to file required returns are not deductible. Interest and carrying charges on real property or business equipment may be deducted or added to the cost of the property.

Advertising expenses are usually deductible in the year paid or incurred, even if the anticipated income will be received in future years. Travel and related costs for promotion and publicity purposes sometimes qualify as an advertising expense, but treating entertainment expenses as advertising is likely to require strong supporting evidence.

Depreciation of buildings and equipment is deductible over the estimated useful life of the item being depreciated. Different alternative methods of depreciation are permitted for different types of property. Used equipment and buildings may be depreciated over the remaining useful life of the property instead of its original useful life when new. While land may not be depreciated, lease payments on land are deductible if the lease is not a disguised purchase.

Amortization of corporate organization costs, leasehold improvements and acquisition costs, and qualifying employee training facilities are deductible. Most of these items are deductible over a five-year period, almost always favored over depreciation.

Legal and professional fees are generally deductible for ordinary business services. Such fees may prove to be nondeductible (or deductible over a specified period of time) if they are incurred for buying, improving, selling, or defending a capital asset.

Pension and profit-sharing plan payments are generally deductible when paid. Those contributions to a plan fund that provides delayed benefits are generally deductible only for approved—or qualified—plans. Deductions for nonqualified plans are usually permitted when payments are made to the plan's

beneficiary.

Other employee benefit plan expenses are usually deductible without limitation if they don't discriminate in favor of highly paid stockholder-employees or officers.

Insurance premiums for fire, burglary, product liability, and similar types of insurance are generally deductible.

Other business expenses are also allowed if they further the interest of your business. You may need the advice of a tax specialist in determining whether an expense is actually an asset. Usually something is considered an asset rather than an expense if it will benefit the business for many years or can be resold.

The I.R.S. may also question items that may be basically for the owner's personal use or enjoyment (entertainment, planes, and the like).

When it comes to determining whether an expense is "ordinary and reasonable," your judgment is likely to be worth more than anyone else's.

Tax shelters

Many of the tax shelters used to shield the income dollars of the very rich from the I.R.S. were shaken to their foundations by the Tax Reform Act of 1976. But many tax shelters are still available to middle-income taxpayers. They're all perfectly legal, and virtually risk-free.

E-Bond Tax Shelters. When you purchase E-Bonds, you have the option to delay your taxes on the interest earned until some future year. For instance, a working couple in a high tax bracket might buy E-Bonds rather than put their money in a savings account which offers the same interest. The reasoning behind this maneuver may be that the wife intends to stop working in, say, five years, to have children, and the couple will be in a lower tax bracket. In the same way, older people with good incomes who are planning retirement could shelter income by buying E-Bonds. Since E-Bonds can be held indefinitely, it's possible to shelter interest income during high-earning/high-tax years and pay taxes later.

College fund tax shelter. If you're saving for your child's college education, you can shelter interest from money regularly banked in your savings account by this method. Open an account in your child's name, with you or your spouse as guardian. The Social Security number of the account will be your child's; therefore, the interest earned will be your child's. By law, a child can receive at least \$750 yearly in

interest and dividend income without paying any income tax. Therefore, there will be no tax due. As long as your child's interest income is less than \$750 a year, you don't have to file a federal income tax return for him or her. And, as long as you continue to provide more than half of your child's support, you can claim the child as a dependent on your tax return.

Purchasing a house tax shelter. Buying a house—instead of paying rent on an apartment—is a good way to tax-shelter big sums of money. Mortgage payments and real estate taxes (which make up most of a homeowner's monthly bank payments) are, by law, deductible from taxable income. The same amount used instead for rent, is not.

At-home business tax shelter. Not only is your home your castle, it is also your best tax shelter—if you have a part- or full-time home business. If you use a room or area exclusively as your principal place of business, you can deduct from your income part of the costs of running your home—the rent and electricity, for example.

Municipal bond tax shelter. Municipal bonds have been around for years as tax-avoidance instruments. If you buy the bonds of a state, city, county, or other municipality, you

don't have to pay any federal income tax on the interest the bonds pay (and, sometimes, you are exempt from state taxes, as well). Because of the growing number of municipal funds, it's fairly easy to get into tax-exempt bonds with as little as \$100 to \$1,000. And, under a new municipal-bond mutual funds program started within the last year, you can send your investment to be pooled with thousands of other investments. The funds, aided by professional money managers, buy an assortment (perhaps fifty) of different municipal bonds. The fund collects interest on each bond and periodically sends each investor his proportionate share (Naturally, there are risks involved in these funds, since the bonds may decrease in value).

I.R.A. tax shelters. Individual Retirement Accounts (IRA) are government-approved accounts designed to offer a tax break to those saving for retirement who do not have a pension plan at work. You can put up to 15 percent of your annual earned income into an I.R.A., with a maximum yearly contribution of \$1,500 (The tax reform act of 1976 made an exemption, referred to as the "housewives' pension," allowing up to \$1,750 to be put in the account, under certain circumstan-

ces. Check with the I.R.S. to see if you qualify). The amount you contribute to your I.R.A. is tax-deductible, and the earnings that your I.R.A. money generates is tax-free.

Tax-free gifts

If you're doing well financially (or just inherited a sizeable amount of money) you should be especially interested in important sections of the IRS code amended by the 1976 tax reform act. These provisions enable you to make large gifts during your lifetime to family members and nonmembers, as well, without paying any federal gift taxes or, generally, federal estate taxes.

According to section 2503B, you can give up to \$3,000 each, every year, to as many people as you want, without paying a federal gift tax.

You can make the same gifts every year, entirely free of federal gift and estate taxes.

Another code section (2513a) entitles you to give up to \$6,000 annually to each of as many people as you want (except your spouse) without paying any federal gift tax, as long as your spouse signs the gift tax return along with you.

If you live more than three years after making the gifts, you'll also be free of any federal estate tax on the gifts.



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Hanson's pool tournament-- definitely not behind the eight-ball

It was not a weekend to be caught behind the eight-ball, at least not for Mac McMillan, Scott Reed, and Larry Sunde who each won first place in their classes at the Upper Midwest Coin-Operated 8 Ball Championships January 13-14, 1979.

Each match was exciting, and the pressure increased as the weekend tournament progressed. The quality of every shooter in the event was obvious, as each player planned and executed his shots with precision.

It was not uncommon to see a player break and run the table, only to have his opponent follow up in the second game to equal the per-

formance of the first shooter. Any single mistake or slight miscalculation often meant the loss of the match.

The reason competition was so fierce and the players so closely matched was because all contestants were winners in preliminary playoffs. Play actually began as much as twelve weeks before the finals in taverns and other locations with coin-operated pool tables.

Each of 64 qualifying locations held eight weekly tournaments. On the ninth week, the eight weekly winners played off. First place qualified as Class A, second as Class B, and third as Class C. Each qualifying location sent these three

players to compete against players of the same class beneath the crystal chandeliers in the Radisson South Ballroom.

U.S. Billiards, Inc., of Amityville, New York, sanctioned the event, the 75th time they have assisted in a tournament of this nature. Len Schnell, sales manager of U.S. Billiards, also officiated as tournament director.

The twelve tables used for tournament elimination were provided by Hanson Distributing Company, Bloomington, Minnesota, a local distributor of U.S. Billiards pool tables.

Coin machine operators and qualifying locations paid entry fees for all players other than coins paid for each game, the event was free to the participants.

The winner in Class A was Mac McMillan, who received \$500 for his efforts. Other Class A winners included Tim Cummings, second place, \$250; George McCorkell, third place, \$100; Wayne Morrisseau, fourth place, \$100; Bruce Doerr, fifth place, \$50; Dick Bosacker, sixth place, \$50; Jeff St. Martin, seventh place, \$50; Willis McCune, eighth place, \$50.

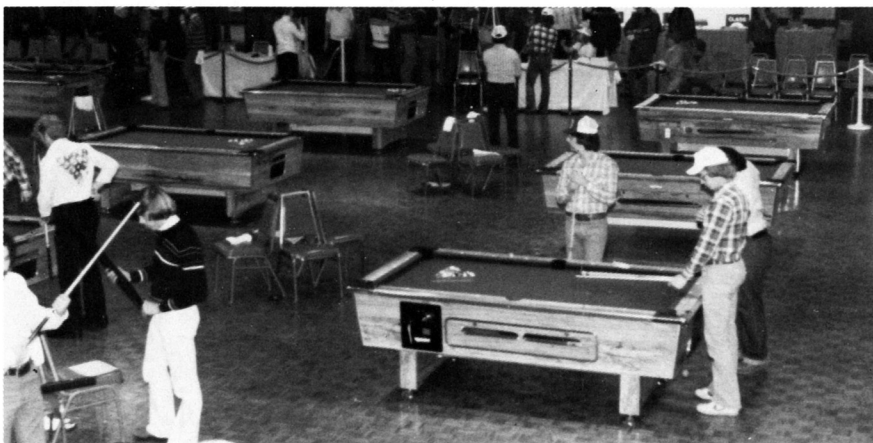
The Class B winner was Scott Reed who received the \$300 first-prize money. Other Class B winners were Ed Sagataw, second place, \$150; Robert Bellanger, third place, \$75; Randy Heinrich, fourth place, \$75; Barbara Ranum, fifth place, \$40; Bill Worcester, sixth place, \$40; Chuck Mitchell, seventh place, \$40; Dave Schirmacher, eighth place, \$40.

In Class C competition, Larry Sunde capped the first prize money of \$200. Other Class C winners included Kenneth Cronk, second place, \$100; Steve Carlston, third place, \$50; Mike Reiter, fourth place, \$50; Delwin Johnson, fifth place, \$35; Clayton Smith, sixth place, \$35; Roger Summer, seventh place, \$35; Jay Colleran, eighth place, \$35.

The tournament operations manager, Kirk McKennon, announced plans for the second annual Upper Midwest Coin-Operated 8 Ball Championships to be held at the Radisson south with date and details to be announced this summer.



The first place winners and their operator sponsors at the Minnesota pool tournament are, from left, Sam Koutavas, Triton Vending; Larry Sunde, Class C champion; Bob Cox, Trader and Trapper; Mac McMillan, Class A champion; Jerry Boerth, Krueger Novelty; Scott Reed, Class B winner; and Lee Von Derharr, Hanson Vending.



Pool champions from all across the state of Minnesota start "tooling up" just prior to the commencement of the Upper Midwest 8 Ball Championships held in January by Hanson Distributing Company.

Phil Moss air tragedy

Philip Moss, president of Philip Moss and Company of Des Moines, Iowa; his son, Marc Cory; and his sales manager, John Nix; were killed February 22 when the private plane Philip Moss was flying crashed in the downtown Kansas City Airport.

Philip Moss, 61, had been in the industry for more than thirty years. He and his son, Marc who was 30, were buried at Glendale Cemetery in Des Moines.

Philip Moss, together with his son, is survived by his wife; a son, Terry; and a daughter, Maggie Moss Flynn.

Nix, who was 45, survived the crash but died later at the North Kansas City Memorial Hospital. He was interred at Forest Lawn Memorial Park in Anderson, South Carolina.

Wico names manager

James R. Brown has been named manager of the WICO Corporation Distribution Center in the Los Angeles area. Brown has been with WICO since 1975. He has been manager of the company's New Jersey Distribution Center for the last two years.

WICO recently doubled the size of the Los Angeles area facility. The expansion includes a new over-the-counter sales and display area. The center is located just off the Long Beach Freeway at the Imperial Highway exit.

He and his staff invite all Los Angeles area customers to stop in and see the remodeled center and WICO's 10,000 items for the coin-operated equipment industry at 5584 East Imperial Highway, South Gate, California 90280.

ESD appointed lock distributor

Equipment Systems and Devices, Inc. of Philadelphia, Pennsylvania has been appointed distributor by the Illinois Lock Company for the West and Southwest (California, Oregon, Washington, Montana, Wyoming, Colorado, New Mexico, Arizona, Nevada, Idaho, Utah, Texas, and Oklahoma).

ESD will stock and sell the complete Illinois Lock line for the coin operated laundry and vending equipment markets in this geographic area.

Marshall Caras joins Portale distributorship

Marshall Caras, who has held executive positions with Atari, Gottlieb, and a Rowe distributorship, has been appointed senior vice president and general manager of Portale Automatic Sales, a California distributing firm with offices in Los Angeles and San Francisco.

Caras had resigned his position as vice president of marketing for Gottlieb in July, reportedly to pursue other interests and personal projects. He had joined Gottlieb the year before, coming from Atari where he

served for a short time as the Sunnyvale, California firm's marketing director. Before that, he worked for more than a decade at Rowe's Dedham, Massachusetts distributorship.

At Portale, Caras's principle duties will be to oversee equipment sales and overall marketing planning with Los Angeles' sales manager Oscar Robbins and San Francisco's Jerry Monday.

Peter Betti is president of Portale Automatic.

J&J Distributors sponsor trip

February 1-4 forty coin operators and spouses departed Indianapolis, with J&J Distributors, Inc. President Joe Flynn to escape the snowy midwestern winter in sunny Orlando, Florida.

The operators golfed, played tennis, visited Disneyworld, and generally enjoyed the Florida scene. The well stocked shops and fast-paced night life were also major attractions. Operators qualified for the trip by quantity purchases of new Rowe phonographs and vending equipment.

Among those companies represented were Calderon Brothers Vending, Indianapolis; Bertsch Vending, Warsaw; CPC Music, Crawfordsville; American Automatic Food Service, Fort Wayne; Anthony Wayne Vending, Fort Wayne; L&L Amusement Company, Paoli; Helfrich Vending Inc., Evansville; N.H. Vending Company Inc., South Bend; C&C Music, Richmond; J.D.

Boyd Music Company, Indianapolis; Alpine Amusement Company, Connersville; Amusement Equipment Company, Chrisney; Apollo Vending, Peru.

Stair appointed manager

Robert L. Stair, a twelve-year veteran of the games, music and vending supplies business, has joined WICO Corporation as Sales Development Manager. Bob comes to WICO from the Vendguard Division of the Vendo Company.

As sales development manager, he will have the broad responsibilities of planning new approaches to increasing the company's sales and servicing.

Stair will work at WICO corporate headquarters in Nilis, Illinois.

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ANSWER: To ease the tax burden on large income earners, Congress enacted a provision known as the maximum tax on personal service income. The maximum tax on personal service income limits the tax to 50 percent of the earned income of an individual. This provision is applicable when the marginal tax rate on your earned income is in excess of 50 percent. For a married person filing a joint return, taxable income of more than \$60,000 qualifies you for the maximum tax on personal service income. For example, on the first \$60,000 of earned income, your tax would be \$19,678, and thereafter, the tax would be equal to 50 percent of your taxable income, assuming it was all personal service income.

Personal service income generally includes wages, salaries, professional fees, bonuses, commissions on sales

or on insurance premiums, tips, and other amounts received as compensation from personal services actually rendered. The entire amount you receive for performing services is considered as earned income for purposes of the maximum tax, even though you employ assistants to perform all or a part of the services. However, if you engage in a noncorporate trade or business, in which both personal services and capital are material income-producing factors, such as a manufacturing concern, only a reasonable allowance as compensation for personal services actually rendered will be considered as personal service income.

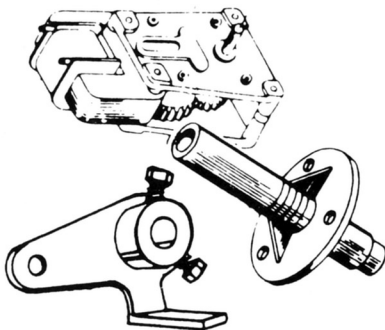
You may not elect to utilize the maximum tax on earned income if you are eligible to file a joint return, but elect to file separately, or you employ the income average method of computing your taxes. The maximum tax on earned income

does not affect your tax rate on other income (investment or other passive income), as you still can be subject to the maximum tax rates of 70 percent on such income, even though your earned income tax rate will be limited to 50 percent.

The maximum tax on Earned Income is a substantial benefit for high-income taxpayers, and comparison of this method with the various other methods of computing your tax should be made to determine which method will produce the lowest tax liability.

—By *Comprehensive Accounting Corp. of Aurora, Illinois. Comprehensive provides a bookkeeping, accounting, and tax service to over 14,000 business clients each month through a nationwide network of more than 140 franchised offices. For additional information on their services, circle number 91 on the "Reader Service Card" inserted in this magazine.*

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Play Meter Pop Singles Chart

Mar. 17	Feb. 24	Wks on Chart			
• 1	DA YA THINK I'M SEXY - ROD STEWART - Warner Brothers 8724	15	10	• 38	WHAT YOU WON'T DO FOR LOVE - BOBBY CALDWELL - Clouds 11 (TK) 62 6
• 2	FIRE - THE POINTER-SISTERS - Planet 45901 (Elektra)	8	13	• 39	SONG ON THE RADIO - AL STEWART - Artista 0389 59 6
3	SEPTEMBER - EARTH, WIND & FIRE - ARC 10854 (Columbia)	4	15	40	MY LIFE - BILLY JOEL - Columbia 10853 14 17
4	LOTTA LOVE - NICOLETTE LARSON - Warner Brothers 8664	7	13	41	OOH BABY BABY - LINDA RONSTADT - Asylum 45546 10 17
5	SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514	21	10	• 42	MAYBE I'M A FOOL - EDDIE MONEY - Columbia 10900 75 4
• 6	EVERY 1'S A WINNER - HOT CHOCOLATE - Infinity 50002 (MCA)	9	15	• 43	CRAZY LOVE - POCO - ABC 12439 71 4
7	LE FREAK - CHIC - Atlantic 3519	3	19	• 44	HAVEN'T STOPPED DANCIN' - GONZALEZ - Capitol 4647 65 6
• 8	TRAGEDY - THE BEE GEES - RSO 918	45	4	• 45	DOG & BUTTERFLY - HEART - Portrait 70025 (CBS) 75 4
• 9	WHAT A FOOL BELIEVES - THE DOOBIE BROTHERS - Warner Brothers 8725	42	6	• 46	I WANT YOUR LOVE - CHIC - Atlantic 3557 70 4
10	THE GAMBLER - KENNY ROGERS - United Artists 1250	13	15	47	THIS MOMENT IN TIME - ENGELBERT HUMPERDINCK - Epic 50632 55 10
11	SHAKE IT - IAN MATTHEWS - Mushroom 7039	11	12	48	CONTACT - EDWIN STARR - 20th Century 2396 (RCA) 56 6
• 12	HEAVEN KNOWS - DONNA SUMMER - Casablanca 959	28	8	49	CHASE - GIORGIO MORODER - Casablanca 956 58 6
• 13	I DON'T KNOW IF IT'S RIGHT - EVELYN "CHAMPAGNE" KING - RCA 11386	26	10	50	TAKE ME TO THE RIVER - THE TALKING HEADS - Sire 1032 (W.B.) 50 10
• 14	I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508	35	8	51	HOME & DRY - GERRY RAFFERTY - United Artists 1266 17 12
• 15	DANCING SHOES - NIGEL OLSSON - Bang 738	36	10	52	MAC ARTHUR PARK - DONNA SUMMER - Casablanca 938 39 28
• 16	FOREVER IN BLUE JEANS - NEIL DIAMOND - Columbia 10897	44	6	53	WE'VE GOT TONIGHT - BOB SEGER - Capitol 4653 20 18
• 17	I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675	43	6	54	YOU DON'T BRING ME FLOWERS - BARBRA & NEIL - Columbia 10840 46 20
18	DON'T CRY OUT LOUD - MELISSA MANCHESTER - Artista 0373	23	12	55	GOODBYE, I LOVE YOU - FIREFALL - Atlantic 3544 64 6
19	SOUL MAN - THE BLUES BROTHERS - Atlantic 36122	22	10	• 56	ALL THE TIME IN THE WORLD - DR. HOOK - Capitol 4677 74 4
20	A LITTLE MORE LOVE - OLIVIA NEWTON-JOHN - MCA 40975	1	15	57	SHATTERED - THE ROLLING STONES - Rolling Stone 14310 (Atlantic) 18 12
21	I WAS MADE FOR DANCIN' - LEIF GARRETT - Scotti Bros. 403 (Atlantic)	24	13	58	INSTANT REPLAY - DAN HARTMAN - Blue Sky 2772 (CBS) 31 22
22	BLUE MORNING, BLUE DAY - FOREIGNER - Atlantic 3543	25	10	• 59	STUMBLIN' IN - QUATRO & NORMAN - RSO 917 - 1
23	Y.M.C.A. - THE VILLAGE PEOPLE - Casablanca 945	2	20	• 60	BUSTIN' LOOSE - CHUCK BROWN & SOUL SEARCHERS - Source - 1
24	BABY I'M BURNING - DOLLY PARTON - RCA 11420	12	15	• 61	SHAKE YOUR BODY - THE JACKSONS - Epic 50656 - 1
25	SOMEWHERE IN THE NIGHT - BARRY MANILOW - Artista 0382	16	10	• 62	PRECIOUS LOVE - BOB WELCH - Capitol 4685 - 1
26	NO TELL LOVER - CHICAGO - Columbia 10879	33	10	• 63	LIVIN' IT UP - BELL & JAMES - A&M 2069 - 1
• 27	EVERYTIME I THINK OF YOU - THE BABYS - Chrysalis 2279	51	8	• 64	HEART OF GLASS - BLONDIE - Chrysalis 2295 - 1
• 28	EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554	52	5	• 65	JUST ONE LOOK - LINDA RONSTADT - Asylum 46011 - 1
• 29	HOLD THE LINE - TOTO - Columbia 10830	5	18	• 66	MUSIC BOX DANCER - FRANK MILLS - Polydor 14517 - 1
• 30	SULTANS OF SWING - THE DIRE STRAITS - Warner Brothers 8736	68	4	• 67	HE'S THE GREATEST DANCER - SISTER SLEDGE - Cotillion 44245 (Atlantic) - 1
• 31	BIG SHOT - BILLY JOEL - Columbia 10913	69	4	68	TAKE ME HOME - CHER - Casablanca 965 - 1
32	TOO MUCH HEAVEN - THE BEE GEES - RSO 913	6	15	69	IN THE NAVY - THE VILLAGE PEOPLE - Casablanca 973 - 1
33	LOVE DON'T LIVE HERE ANYMORE - ROSE ROYCE - Whitfield 8712	19	12	70	I'LL SUPPLY THE LOVE - TOTO - Columbia 10898 - 1
34	GOT TO BE REAL - CHERYL LYNN - Columbia 10808	37	8	71	KEEP ON DANCIN' - GARY'S GANG - Sam 10884 (Columbia) - 1
35	GET DOWN - GENE CHANDLER - 20th Century 2386 (RCA)	38	8	72	I GOT MY MIND MADE UP - INSTANT FRANK - Salsoul 2078 (RCA) - 1
• 36	KNOCK ON WOOD - AMII STEWART - Ariola 7736	60	6	73	RUBBER BISCUIT - THE BLUES BROTHERS - Atlantic 3564 - 1
• 37	LADY - LITTLE RIVER BAND - Capitol 4667	57	6	74	BLOW AWAY - GEORGE HARRISON - Dark Horse 8763 (W.B.) - 1
				75	WATCH OUT FOR LUCY - ERIC CLAPTON - RSO 910 - 1

Play Meter Country Singles Chart

Mar. 17	Feb. 24	Wks. on Chart			
• 1		11	10	EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554	
• 2		12	10	WHISKEY RIVER - WILLIE NELSON - Columbia 10877	
3		1	20	THE GAMBLER - KENNY ROGERS - United Artists 1250	
• 4		13	10	MABELLENE - G. JONES & J. PAYCHECK - Epic 50647	
• 5		34	6	SEND ME DOWN/CHARLIE'S ANGELS - MEL TILLIS - MCA 40983	
• 6		33	6	I HAD A LOVELY TIME - THE KENDALLS - Ovation 1119	
• 7		35	6	GOLDEN TEARS - DAVE & SUGAR - RCA 11427	
• 8		36	6	IF I COULD WRITE A SONG - BILLY "CRASH" CRADDOCK - Capitol 4672	
9		2	13	WHY HAVE YOU LEFT THE ONE - CRYSTAL GAYLE - United Artists 1259	
10		3	15	I REALLY GOT THE FEELING - DOLLY PARTON - RCA 11420	
• 11		44	6	SOMEBODY SPECIAL - DONNA FARGO - Warner Brothers 8722	
• 12		45	6	STILL A WOMAN - MARGO SMITH - Warner Brothers 8726	
• 13		46	6	I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675	
14		7	13	COME ON IN - THE OAK RIDGE BOYS - ABC 12434	
15		27	10	BACK ON MY MIND/SANTA BARBARA - RONNIE MILSAP - RCA 11421	
• 16		30	8	I WILL ROCK & ROLL WITH YOU - JOHNNY CASH - Columbia 10888	
17		6	17	DO YOU EVER FOOL AROUND - JOE STAMPLEY - Epic 50626	
18		8	13	TEXAS - TANYA TUCKER - MCA 40976	
• 19		51	6	IT'S A CHEATIN' SITUATION - MOE BANDY - Columbia 10889	
20		52	6	THEY CALL IT MAKIN' LOVE - TAMMY WYNETTE - Epic 50661	
21		53	6	TRYIN' TO SATISFY YOU - DOTTSY - RCA 11448	
22		5	17	YOUR LOVE HAD TAKEN ME - CONWAY TWITTY - MCA 40963	
23		9	13	I JUST CAN'T STAY MARRIED TO YOU - CHRISTY LANE - LS 169 (GRT)	
• 24		66	6	IF LOVING YOU IS WRONG - BARBARA MANDRELL - ABC 12451	
• 25		68	4	ALL I EVER NEED IS YOU - ROGERS & WEST - United Artists 1276	
• 26		65	6	THE OUTLAW'S PRAYER - JOHNNY PAYCHECK - Epic 50655	
• 27		63	6	HEALIN' - BOBBY BARE - Columbia 10891	
• 28		62	6	SON OF CLAYTON DELANEY - TOM T. HALL - RCA 11453	
• 29		67	6	TAKE ME BACK - CHARLY MCCLAIN - Epic 50653	
• 30		69	4	WORDS - SUSIE ALLANSON - Elektra 46009	
31		4	23	SHARING THE NIGHT TOGETHER - DR. HOOK - Capitol 4621	
• 32		70	4	MY HEART HAS A MIND OF ITS OWN - DEBBY BOONE - W.B./Curb 8739	
• 33		71	4	WISDOM OF A FOOL - JACKY WARD - Mercury 55055	
• 34		72	4	I'VE BEEN WAITING - CON HUNLEY - Warner Brothers 8723	
35		73	4	WISHING I HAD LISTENED - BOBBY BORCHERS - Epic 50650	
36		74	4	TOO FAR GONE - EMMYLOU HARRIS - Warner Brothers 8732	
37		75	4	TOUCH ME WITH MAGIC - MARTY ROBBINS - Columbia 10905	
38		64	5	FANTASY ISLAND - FREDDY WELLER - Columbia 10890	
39		14	12	THE OFFICIAL HISTORIAN - THE STATLER BROTHERS - Mercury 55048	
40		28	10	TONIGHT SHE'S GONNA LOVE ME - RAZZY BAILEY - RCA 11446	
41		19	15	REST YOUR LOVE ON ME - THE BEE GEES - RSO 913	
• 42			1	SWEET MEMORIES - WILLIE NELSON - RCA 11465	
• 43			1	FAREWELL PARTY - GENE WATSON - Capitol 4680	
• 44			1	BACKSIDE OF THIRTY - JOHN CONLEE - ABC 12455	
• 45			1	SLOW DANCING - JOHNNY DUNCAN - Columbia 10905	
• 46			1	SOMEONE IS LOOKING - GAIL DAVIES - Lifesong 1784 (CBS)	
• 47			1	LOVING YOU IS A NATURAL HIGH - LARRY G. HUDSON - Lone Star 706	
• 48			1	SHADOWS OF LOVE - RAYBURN ANTHONY - Mercury 55053	
• 49			1	I'M GONNA LOVE YOU - GLEN CAMPBELL - Capitol 4682	
• 50			1	WHERE DO I PUT HER MEMORY - CHARLEY PRIDE - RCA 11477	
• 51			1	DON'T TAKE IT AWAY - CONWAY TWITTY - MCA 41002	
52		10	18	DOUBLE S - BILL ANDERSON - MCA 40964	
53		15	12	SAVE THE LAST DANCE FOR ME - JERRY LEE LEWIS - Sun 1139	
54		42	8	I'LL WAKE YOU UP - CHARLIE RICH - Elektra 45531	
55		43	8	EVERLASTING LOVE - NARVEL FELTS - ABC 12441	
• 56			1	I'LL LOVE AWAY YOUR TROUBLES - JANIE FRICKE - Columbia 10910	
• 57			1	WALKING PIECE OF HEAVEN - FREDDY FENDER - ABC 12453	
• 58			1	SECOND HAND SATIN LADY - JERRY REED - RCA 11472	
• 59			1	YESTERDAY - BILLIE JO SPEARS - United Artists 1274	
• 60			1	MY LADY - FREDDIE HART - Capitol 4684	
• 61			1	DARLIN' - DAVID ROGERS - Republic 038	
• 62			1	I WANT TO THANK YOU - KIM CHARLES - MCA 40987	
• 63			1	THIS IS A LOVE SONG - BILL ANDERSON - MCA 40992	
• 64			1	LOVE ME TENDER - LINDA RONSTADT - Asylum 46011	
• 65			1	MUSIC BOX DANCER - FRANK MILLS - Polydor 14517	
66			1	CAN I SEE YOU TONIGHT - JEWEL BLANCH - RCA 11464	
67			1	LET'S KEEP IT THAT WAY - JUICE NEWTON - Capitol 4679	
68			1	LOVE IS SOMETHING - SANDY POSEY - Warner Brothers 8731	
69			1	DOWN ON THE RIO GRANDE - JOHNNY RODRIGUEZ - Epic 50671	
70			1	I'M BEING GOOD - DAVID WILLS - United Artists 1271	
71		50	10	IF EVERYONE HAD SOMEONE LIKE YOU - EDDY ARNOLD - RCA 11422	
72			1	THERE'S ALWAYS ME - RAY PRICE - Monument 277	
73			1	ISN'T IT ALWAYS LOVE - LYNN ANDERSON - Columbia 10909	
74			1	WHAT A LIE - SAMMI SMITH - Cyclone 100	
75			1	SHOULDER TO SHOULDER - ROY CLARK - ABC 12402	

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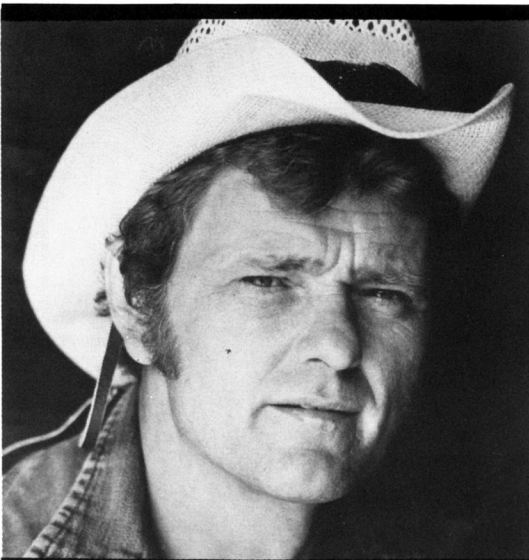


CHARLEY PRIDE "Where Do I Put Her Memory"

PB11477

JEWEL BLANCH "Can I See You Tonight"

PB11464



JERRY REED "Second Hand Satin Lady"

PB11472

RCA
Records
NASHVILLE



Play Meter R&B Singles Chart

Mar. 17	Feb. 24	Wks. on Chart			
• 1		6	18		
• 2		3	21		
3		7	17		
4		8	15		
• 5		12	10		
6		9	18		
7		10	16		
• 8		14	13		
• 9		20	10		
• 10		21	8		
• 11		22	8		
12		2	21		
13		1	25		
14		16	10		
• 15		38	6		
• 16		40	6		
• 17		41	6		
• 18		42	6		
19		5	15		
20		4	21		
• 21		45	6		
• 22		46	6		
• 23		47	6		
24		19	12		
25		11	20		
• 26		53	6		
• 27		51	6		
• 28		52	4		
• 29		54	6		
30		13	10		
31		35	10		
32		15	25		
33		23	13		
34		24	10		
• 35		68	4		
• 36		67	6		
• 37		69	4		
• 38		70	4		
39		25	23		
40		26	12		
41		37	10		
42		32	8		
43		33	10		
• 44			1		
• 45			1		
• 46			1		
• 47			1		
• 48			1		
• 49			1		
• 50			1		
• 51			1		
52		17	17		
53		30	13		
54		59	8		
• 55			1		
• 56			1		
• 57			1		
• 58			1		
• 59			1		
60		65	6		
• 61			1		
• 62			1		
• 63			1		
64		66	6		
65		18	17		
66			1		
67			1		
68			1		
69		71	4		
70		72	4		
71		73	4		
72		74	4		
73		75	4		
74		64	6		
75		27	23		

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Radio Additions

Radio information courtesy of Radio & Records

National Pop Radio Additions

LOVE BALLAD—George Benson—Warner Brothers

35 radio playlist additions last week. Among them: WCAO—Baltimore; WPGC—Washington D.C.; WHYN—Springfield; Q105—Tampa; Z93—Atlanta; 92Q—Nashville; WTIK—New Orleans; KOFM—Oklahoma City; KEWI—Topeka; WKAX—Duluth; KING—Seattle; KQEO—Albuquerque.

BLOW AWAY—George Harrison—Dark Horse

35 radio playlist additions last week. Among them: Pro/FM—Providence; WHYN—Springfield; KRBE—Houston; Q105—Tampa; 94Q—Atlanta; KOFM—Oklahoma City; WMET—Chicago; WISM—Madison; KJR—Seattle; KCPX—Salt Lake City; KQEO—Albuquerque; KRUX—Phoenix.

HEART OF GLASS—Blondie—Chrysalis

31 radio playlist additions last week. Among them: WCAO—Baltimore; WPEZ—Pittsburgh; WYRE—Annapolis; KLIF—Dallas; WQXI—Atlanta; WSGA—Savannah; WKY—Oklahoma City; KEWI—Topeka; KFI—Los Angeles; KING—Seattle; KOPA—Phoenix.

STUMBLIN' IN—Quatro & Norman—RSO

26 radio playlist additions last week. Among them: WFIL—Philadelphia; WRKO—Boston; WTRY—Troy; KEEL—Shreveport; G100—Mobile; CKLW—Detroit; WKY—Oklahoma City; WOHO—Toledo; KHJ—Los Angeles.

MUSIC BOX DANCER—Frank Mills—Polydor

23 radio playlist additions last week. Among them: 13Q—Pittsburgh; WOLF—Syracuse; KVIL—Dallas; WLCY—Tampa; Y103—Jacksonville; G100—Mobile; 92X—Columbus; WHB—Kansas City; WIFE—Indianapolis; KQEO—Albuquerque; KRQ—Tucson.

I WANT YOUR LOVE—Chic—Atlantic

23 radio playlist additions last week. Among them: F105—Boston; WAVZ—New Haven; WGUY—Bangor; 92Q—Nashville; WHHY—Montgomery; KLEO—Wichita; KQWB—Fargo; KOPA—Phoenix; KRSP—Salt Lake City.

LIVIN IT UP—Bell & James—A&M

23 radio playlist additions last week. Among them: 105—Boston; JB105—Providence; WPST—Trenton; Y95—Tampa; WFOM—Marietta; WISM—Madison; KRSP—Salt Lake City; KTKT—Tucson; KSLY—San Luis Obispo.

DOG & BUTTERFLY—Heart—Portrait

15 radio playlist additions last week. Among them: WBBF—Rochester; WYRE—Annapolis; WNOE—New Orleans; KILE—Galveston; 92X—Columbus; KOFM—Oklahoma City; KIMN—Denver; KMJC—San Diego.

HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (Atlantic)

15 radio playlist additions last week. Among them: 99X/FM—New York; WRKO—Boston; WHBQ—Memphis; WNOE—New Orleans; CKLW—Detroit; WNAP—Indianapolis; KFRC—San Francisco; KHJ—Los Angeles.

RUBBER BISCUIT—Blues Brothers—Atlantic

15 radio playlist additions last week. Among them: 14Q—Worcester; WPHD—Buffalo; Y103—Jacksonville; Y95—Tampa; KOFM—Oklahoma City; B100—San Diego.

National Country Radio Additions

BACKSIDE OF THIRTY—John Conlee—ABC

24 radio playlist additions last week. Among them: WOKO—Albany; WWOL—Buffalo; WYVA—Yorktown; KOKE—Austin; WMC—Memphis; WWOK—Miami; WONE—Dayton; KEED—Eugene; WDAF—Kansas City; WINN—Louisville; KSSS—Colorado Springs.

SLOW DANCIN'—Johnny Duncan—Columbia

18 radio playlist additions last week. Among them: WPOR—Portland, ME.; WBAX—Wilkesbarre; KOKE—Austin; WMPS—Memphis; WJJD—Chicago; WHK—Cleveland; KSSS—Colorado Springs; KEEN—San Jose.

LOVE YOUR TROUBLES AWAY FOR AWHILE—Janie Fricke—Columbia

17 radio playlist additions last week. Among them: WHOO—Orlando; WQQT—Savannah; KVOO—Tulsa; WINN—Louisville; WIL—St. Louis; KHTZ/FM—Los Angeles; KJJJ—Phoenix.

WHERE DO I PUT HER MEMORY—Charlie Pride—RCA

17 radio playlist additions last week. Among them: WOKO—Albany; WRCP—Philadelphia; WFMS/FM—Indianapolis; WNYN—Canton; KHTZ/FM—Los Angeles; KSSS—Colorado Springs.

WISDOM OF A FOOL—Jacky Ward—Mercury

15 radio playlist additions last week. Among them: WWOL—Buffalo; WWOK—Miami; WBAP—Ft. Worth; WHK—Cleveland; WFMS/FM—Indianapolis; KGA—Spokane; KSON—San Diego.

LOVE IS SOMETHING EASY—Sandy Posey—Warner Brothers

15 radio playlist additions last week. Among them: WNYR—Rochester; WMC—Memphis; WINN—Louisville; KFGO—Fargo; KHTZ/FM—Los Angeles; KEEN—San Jose.

FAREWELL PARTY—Gene Watson—Capitol

15 radio playlist additions last week. Among them: WOKO—Albany; WBAP—Ft. Worth; WNYN—Canton; WINN—Louisville; KHTZ/FM—Los Angeles; KRGO—Salt Lake City.

LOVE LIES—Mel McDaniel—Capitol

15 radio playlist additions last week. Among them: WOKQ—Dover; WYDE—Birmingham; KDJW—Amarillo; KRZY—Albuquerque; KNIX—Phoenix.

LOVE ME TENDER—Linda Ronstadt—Asylum

14 radio playlist additions last week. Among them: WRCP—Philadelphia; WNYR—Rochester; KENR—Houston; WBAM—Mobile; WINN—Louisville; KRDR—Portland.

THIS IS A LOVE SONG—Bill Anderson—MCA

13 radio playlist additions last week. Among them: WWOL—Buffalo; WRCP—Philadelphia; WQQT—Savannah; KEED—Eugene; KBBQ—Ventura.

I'M GONNA LOVE YOU—Glen Campbell—Capitol

12 radio playlist additions last week. Among them: WHN—New York; WWOK—Miami; WQQT—Savannah; WDEE—Detroit; KLAQ—Denver; KHTZ/FM—Los Angeles.

I LOST MY HEAD—Charlie Rich—United Artist

12 radio playlist additions last week. Among them: KRMD—Shreveport; WLWI/FM—Montgomery; KCKN—Kansas City; KJJJ—Phoenix; KRDR—Portland.

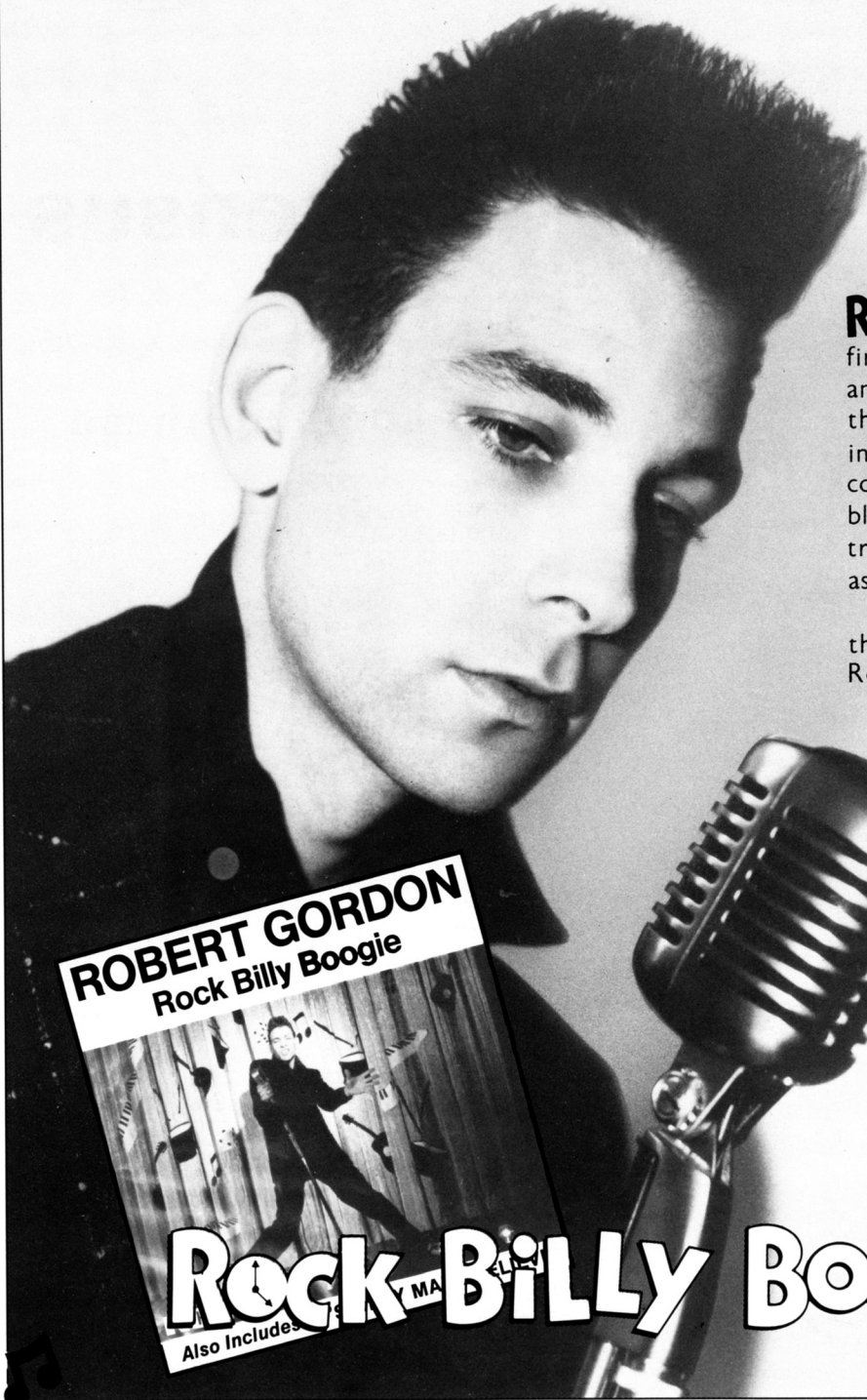
THEY CALL IT MAKING LOVE—Tammy Wynette—Epic

11 radio playlist additions last week. Among them: WOKO—Albany; WLAS—Jacksonville; WMAQ—Chicago; WHK—Cleveland; KLAC—Los Angeles.

SECOND HAND SATIN LADY—Jerry Reed—RCA

11 radio playlist additions last week. Among them: KDJW—Amarillo; WGA—Spokane; KBBO—Ventura.

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RCA

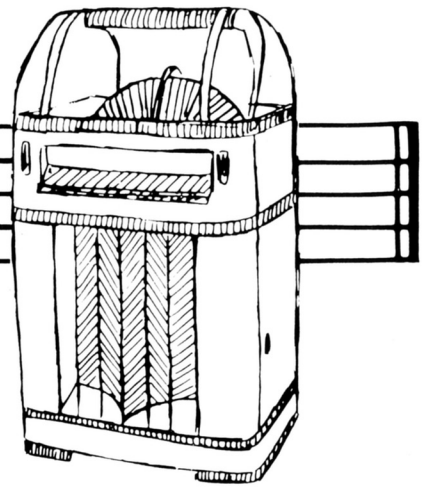


ROBERT GORDON
Rock Billy Boogie

Rock Billy Boogie

Also Includes

Produced by Richard Gottehrer
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Pop Play Meter

- 1 DA YA THINK I'M SEXY - ROD STEWART - Warner Brothers 8724
- 2 FIRE - POINTER SISTERS - Planet 45901
- 3 YMCA - VILLAGE PEOPLE - Casablanca 945
- 4 FOREVER IN BLUE JEANS - NEIL DIAMOND - Columbia 10897
- 5 I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508
- 6 A LITTLE MORE LOVE - OLIVIA NEWTON JOHN - MCA 40975
- 7 I JUST FALL IN LOVE AGAIN - ANNE - Capitol 4675
- 8 WHAT A FOOL BELIEVES - THE DOOBIE BROTHERS - Warner Brothers 8725
- 9 I'LL SUPPLY THE LOVE - TOTO - Columbia 10898
- 10 LOTTA LOVE - NICOLETTE LARSON - Warner Brothers 8664
- 11 CRAZY LOVE - POCO - ABC 12439
- 12 SHAKE IT - IAN MATTHEWS - Mushroom 7039
- 13 STUMBLIN IN - QUATRO & NORMAN - RSO 917
- 14 SULTANS OF SWING - DIRE STRAITS - Warner Brothers 8736
- 15 EVERY 1'S A WINNER - HOT CHOCOLATE - Infinity 50002 (MCA)

Country Play Meter

- 1 EVERY WHICH WAY - EDDIE RABBITT - Elektra 45554
- 2 COME ON IN - THE OAK RIDGE BOYS - ABC 12434
- 3 BACK ON MY MIND - RONNIE MILSAP - RCA 11421
- 4 WHISKEY RIVER - WILLIE NELSON - Columbia 10877
- 5 GOLDEN TEARS - DAVE & SUGAR - RCA 11427
- 6 THE OFFICIAL HISTORIAN - THE STATLER BROTHERS - Mercury 55048
- 7 SWEET MEMORIES - WILLIE NELSON - RCA 11465
- 8 IF I COULD WRITE A SONG - BILLY "CRASH" CRADDOCK - Capitol 4672
- 9 WHY HAVE YOU LEFT - CRYSTAL GAYLE - United Artists 1259
- 10 SOMEBODY SPECIAL - DONNA FARGO - Warner Brothers 8722
- 11 CHARLIE'S ANGEL - MEL TILLIS - MCA 40983
- 12 MABELLENE - JONES & PAYCHECK - Epic 50647
- 13 I WILL ROCK & ROLL WITH YOU - JOHNNY CASH - Columbia 10888
- 14 IF LOVING YOU IS WRONG - BARBARA MANDRELL - ABC 12451
- 15 EVERLASTING LOVE - NARVEL FELTS - ABC 12441

R&B Play Meter

- 1 HEAVEN KNOWS - DONNA SUMMER - Casablanca 959
- 2 SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514
- 3 SEPTEMBER - EARTH, WIND & FIRE - ARC 10854 (Col.)
- 4 I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508
- 5 HAVEN'T STOPPED DANCING YET - GONZALEZ - Capital 4647
- 6 AT MIDNIGHT - T CONNECTION - Dash 5048 (TK)
- 7 OH HONEY - DELEGATION - Shadybrook 1048
- 8 LE FREAK - CHIC - Atlantic 3519
- 9 EVERY 1'S A WINNER - HOT CHOCOLATE - Infinity 50002 (MCA)
- 10 YOU MAKE ME FEEL - SYLVESTER - Fantasy 846
- 11 GOT TO BE REAL - CHERYL LYNN - Columbia 10808
- 12 DANCIN - GREY & HANKS - RCA 11460
- 13 BUSTIN LOOSE - CHUCK BROWN & SOUL SEARCHERS - Source 40967 (MCA)
- 14 LIVING IT UP - BELL AND JAMES - A&M 2069
- 15 NEVER HAD A LOVE - TAVARES - Capitol 4658

Consensus

Pop Looking Ahead

- 1 ROXANNE - POLICE - A&M 2096
- 2 IT HURTS SO BAD - KIM CARNES - CBS 4278
- 3 STAY THE NIGHT - FARAGHER BROS. - Polydor 14533
- 4 HERE COMES THE NIGHT - BEACH BOYS - Caribou 9026
- 5 BODY HEAT - ALICIA BRIDGES - Polydor
- 6 SURVIVOR - CINDY BULLENS - United Artists 1261
- 7 NOW THAT WE FOUND LOVE - THIRDWORLD - Island 8663
- 8 HAPPINESS - THE POINTER SISTERS - Planet 45902
- 9 WHEELS OF LIFE - GINO VANNELLI - A&M 2114
- 10 OUR LOVE IS INSANE - DESMOND CHILD - Capitol 4669

Country Looking Ahead

- 1 LIVE ENTERTAINMENT - DON KING - Con Brio 149
- 2 YOURS LOVE - JERRY WALLACE - 4 Star 1036
- 3 GOING DOWN SLOW - THE CATES - Ovation 1123
- 4 LAY DOWN BESIDE ME - DON WILLIAMS - ABC 12458
- 5 I LOST MY HEAD - CHARLIE RICH - United Artists 1280

R&B Looking Ahead

- 1 SAY THAT YOU WILL - GEORGE DUKE - Epic 50660
- 2 DON'T YOU WANNA MAKE LOVE - SHOTGUN - ABC 12452
- 3 HIGH ON YOUR LOVE - RICK JAMES - Gordy 7164 (Motown)
- 4 BOOGIE TOWN - FLB - Fantasy 849
- 5 FIRE UP - ADC BAND - Cotillion 44246 (Atlantic)

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Telmark plans major marketing effort for TD Fever

In its first delivery of the video football game, *Touchdown Fever*, Telmark Systems, Inc. of Houston, Texas, sent 150 models of the new electronic game to 37 distributors representing every state in the nation. And now the company is developing a sales force to serve distributors across the nation more effectively.

Bob Stuart, president of Telmark, says his factory is gearing up to go into full production because "the initial response from our distributors and the interest we're getting from the public has been extremely encouraging to us." Additionally, Telmark is negotiating with a Japanese company to exchange kits of

Touchdown Fever for a Japanese game. If this deal is completed, announcement of this international agreement is expected to come sometime this spring.

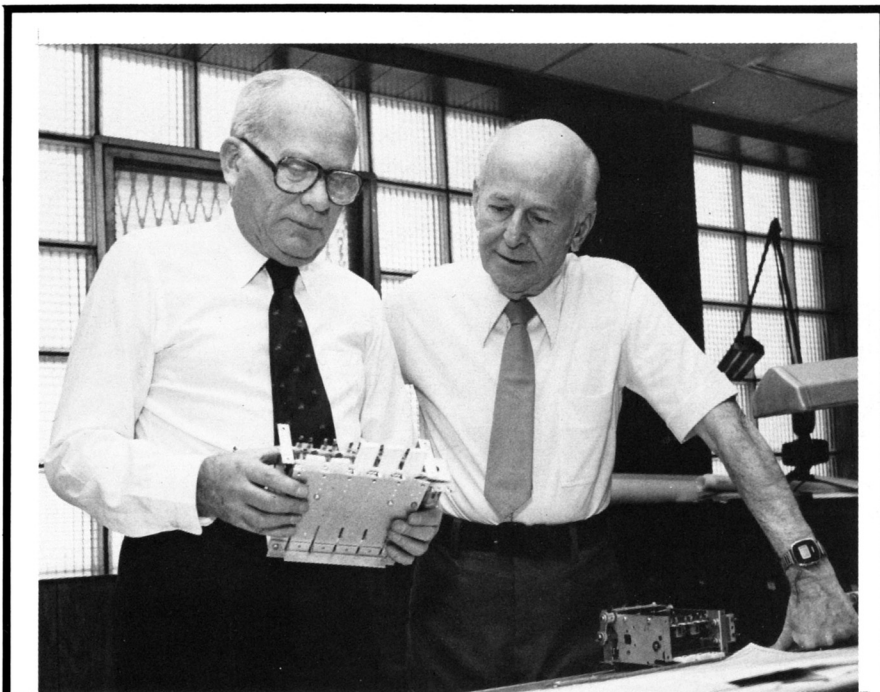
The company also reported that its first test results are in on the game. Although Telmark designed the game primarily for the adult market in lounges and taverns, the test results show that it's doing well with the younger crowd in arcades. A Telmark spokesman said that the all-out effort now being undertaken by the company is partly due to a heavy volume of inquiries about the game and suggestions for a *Touchdown Fever* tournament.

Several changes have been made

on the game since it made its debut at the AMOA Show in November. Among those changes is an improvement in the visibility of the player with the ball, the addition of instructions on the keyboard to clarify the play, and the "coaches" are given more time to call each play.

Each player controls his team by calling one of several offensive or defensive plays. Visual zooms, stereo sound, and the infinite variety of possible play situations are designed to give the game the feel of watching a game on television.

Telmark also said that a service manual complete with schematics and drawings is also being provided, as well as a logic tester for the game.



Sam Stern (left) and Harry Williams, two giants in pinball machine industry history, have been reunited at Stern Electronics, Inc. Commencing immediately, the two men will concentrate on the design of future Stern pinball machines and assist in training new designers. Stern has held high administrative posts with Williams, Seeburg, Bally, and Stern. He is responsible for the development of long flippers and the drop target, two of the standards in the industry today. Williams, founder of Williams Manufacturing Company (now, Williams Electronics) was the first to put electricity in pinballs, the first to add sound, is responsible for the "tilt" mechanism, and developed the contact hole, the direct predecessor of the popular kick-out hole.

Bally granted Nevada license

Bally Manufacturing Corporation has been granted a permanent license to operate gaming activities in the State of Nevada. The license was granted to Bally by the Nevada Gaming Commission which voted unanimously in favor of Bally's receiving this license.

William T. O'Donnell, chairman and president of Bally, stated that he was "extremely pleased by the Nevada Gaming Commission's unanimous action in granting it a permanent license to replace its present probationary license which has been subject to annual review by the Nevada gaming authorities."

The unanimous action taken by the Nevada Gaming Commission followed by exactly one week a unanimous recommendation to the Nevada Gaming Commission by the Nevada Gaming Control Board that Bally be granted this permanent license.

O'Donnell noted that "the Nevada decision came at a timely moment. The Bally application for a gaming license to operate a hotel/casino in Atlantic City is presently under review by the New Jersey gaming authorities."

Game-A-Tron stock offered for sale

An offering totalling 300,000 shares of Game-a-tron Corporation common stock at \$5 a share has been offered for sale through the underwriter—Kennedy-Peterson Division, F.L. Putnam and Company, Inc., East Hartford, Connecticut.

Game-a-tron Corporation was formed in September 1978 to develop, assemble, and distribute coin-operated amusement equipment and gaming devices for amusement, and, where allowed by law, for gambling purposes.

Since the formation of the company, Game-a-tron has marketed a line of two amusement-only electronic games—the GT-2, a 5-Card Stud Poker Model, and the GT-1, a Black Jack Model.

With the introduction of the two machines at industry trade shows in Chicago and London, Game-a-tron has a three-month backlog of orders from domestic and foreign operators.

Game-a-tron also is in the process of negotiations to expand its limited operations in Nevada and Atlantic City, partially financed by proceeds from the initial underwriting.

Chairman and chief executive officer of Game-a-tron is Dominick Sanzo, of Meriden, Connecticut. Sanzo has been a distributor and operator of amusement-only ma-

chines in the Eastern United States for 25 years.

President of the company on an interim basis is Benjamin J. Pinkus, of Bloomfield, Connecticut. Pinkus is a C.P.A.

Sanzo's primary competition in the manufacture and distribution of slot machines and electronic amusement games is Bally Manufacturing Corporation, Chicago, Illinois. "Bally is the acknowledged leader in both electronic amusement and legalized electronic gaming machines," Sanzo said "and we feel there's a great deal of room in the industry for a specialized company such as Game-a-tron Corporation."

Effective immediately, Game-a-tron common stock may be offered for sale in the District of Columbia, Nevada, New Jersey, Vermont, Connecticut, Delaware, Maine, Maryland, Massachusetts, New Hampshire, New York, and Rhode Island.

The Kennedy-Peterson Division, F.L. Putnam and Company, Inc. is located at 111 Founders Plaza, East Hartford, Conn. 06108, Tel. (203) 527-2111.

Game-a-tron Corporation is headquartered at 931 West Main Street, New Britain, Connecticut 06050, Telephone (203) 223-2760.

Slot manufacturers investigated

Bally Manufacturing announced January 24 that it, as well as others in the slot machine industry, had received federal grand jury subpoenas calling for the production of various documents to the grand jury which, it understands, is investigating the slot machine industry for possible antitrust violations. Bally noted that it is aware that subpoenas have been served on other slot machine manufacturers and other involved in the sale and operation of slot machines.

On May 30, 1978 Bally Manufacturing Corporation publicly announced that it had been aware that the Antitrust Division of the Department of Justice was conducting a preliminary investigation concerning the gaming equipment industry.

William T. O'Donnell, president and chairman of the board of Bally, noted that the company would, of course, comply fully with all requests for information. He added that "our long time success in the manufacture and sale of slot machines has resulted from the production of the best and

most advanced machines available. We are confident that our business has been and is now conducted in full compliance with all laws including the antitrust laws."

O'Donnell concluded by noting that "Bally's entire slot machine sales, in calendar 1977, the most recent calendar year for which results were reported, accounted for only \$35.2 million in revenues or 14.3 percent of Bally's total revenues of over \$244 million and is expected to represent a modestly greater percentage contribution to 1978 revenues."

Other companies known to have received subpoenas included Xcor International Inc. and TJM Corp., both of Chicago, and Harrah's of Reno, Nevada.

Though the nature of the investigation hasn't been disclosed, a spokesman for Williams Electronics (a subsidiary of Xcor) was quoted recently in the "Wall Street Journal" as saying, "We support with enthusiasm the government's investigation."

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Offshack conducting Gottlieb schools



George Offshack explains some of the technical features of Gottlieb's new Solar Ride at a recent workshop held in Des Moines, Iowa for Phil Moss and Company.

D. Gottlieb and Company is conducting solid state pinball repair workshops across the United States, Canada, and Europe. Under the direction of George Offshack, Gottlieb's field service engineer, these workshops guide operators and mechanics step-by-step through the repair of Gottlieb games.

Offshack, in reviewing the results of the workshops, indicated that "many operators feel somewhat helpless working with solid state games because they are not familiar with them. The workshops go beyond getting the operator familiar with the game, showing him in detail the trouble-shooting and repair procedures he can use on location."

Dick Finger, Gottlieb's director of engineering, in commenting on the success of the workshops, noted that "the Gottlieb system has not only proved itself to be reliable, but is also simple to troubleshoot and repair. George uses a straightforward, practical approach, and the response has been overwhelmingly positive."

Distributor and manufacturer plan merger

Managements of OTX and TJM Corporation have announced they had reached agreement in principle on a transaction to combine their sales and manufacturing operations.

TJM, a privately-owned company, manufactures the Jennings and the Mills lines of slot machines at its Elgin, Illinois plant. OTX, a publicly-owned corporation with shares traded in the over-the-counter market, is the exclusive distributor of TJM's slot machines in Nevada and New Jersey and TJM's non-exclusive distributor elsewhere.

The letter of intent provides for the issuance of an undisclosed number of OTX shares, warrants, and royalties in exchange for TJM's Jennings and Bell-O-Matic operations, two of the oldest names in the slot machine business.

The merger principals estimate the value of the transaction will exceed \$4 million plus royalties. In addition, the agreement in principle provides for substantial additional capital to be furnished to the combined businesses in order to finance their expanding sales.

The closing of the transaction is subject to ratification by both com-

panies' board of directors, preparation of definitive documents, and other events.

Jennings and Mills are the oldest names in the slot machine business, both lines dating back to the turn of the century.

Last year OTX, a leading distributor of gaming machines, introduced TJM's new line of solid state, electronically controlled Jennings slot machines into the Nevada market with major sales to the state's leading markets. Additionally, Caesar's New Jersey recently placed an order for nearly 600 Jennings machines for its proposed new Boardwalk Regency Hotel and Casino in Atlantic City through the company's Atlantic City sales representatives, Atlantic City Coin and Slot Service Company, Inc.

A number of Jennings machines are currently operating in Resorts International's Atlantic City Casino.

Thomas W. Carroll, president of TJM, commented that, "Accelerated demand for our new line of Jennings slot machines make it necessary to expand our production and marketing capabilities. Combining the two separate operations into OTX will

provide the firm foundation required to jump from our current position as the second largest domestic producer to our previous position as the number one producer of slot machines in the world."

Telmark appoints service manager

David Penney has been appointed service manager of Telmark Systems, Inc. of Houston.

Penney is an aerospace engineer, whose experience includes positions with Grumman, Lockheed, and other aerospace-related companies.

Bob Stuart, president of Telmark Systems, said of the appointment that "Penney's years of experience and his ability to deal with the public will be an asset not only to our company but also to our dealers and distributors."

Any calls regarding Telmark's *Touchdown Fever* service should now be directed to Penney, who will be working at Telmark's engineering and service center in Houston.

Sega's earnings up

Sega Enterprises, Inc. has reported higher second quarter net earnings of \$1,654,000, or 76 cents per share on a primary basis and 73 cents per share fully diluted, for the period ended December 31, 1978, up from \$175,000, or 10 cents per share for both primary and fully diluted, last year.

Net earnings include foreign exchange translation gains of \$361,000 or 17 cents per share for both primary and fully diluted, in the fiscal 1979 second quarter from translation of foreign denominated assets and liabilities into U.S. dollars as compared with a similar gain of \$116,000 or 6 cents per share, in the fiscal 1978 second quarter.

Revenues were \$16,087,000 in the current quarter compared with \$8,351,000 last year.

Net earnings were \$4,131,000, or \$2.06 per share on a primary basis and \$1.99 per share fully diluted, for the six months ended December 31, 1978, up from \$546,000, or 29 cents per share for both primary and fully diluted, last year. Net earnings include foreign exchange translation gains of \$685,000, or 34 cents per share for both primary and fully diluted, in the current six months from translation of foreign denominated assets and liabilities into U.S. dollars as compared with a similar gain of \$210,000, or 11 cents per share last year.

Revenues were \$31,851,000 in the current six months compared with \$16,682,000 last year.

The higher revenues and net earnings for the quarter and year to date were primarily attributable to increased volume in both the manu-

facturing/distribution division and Amusement Game Operations division of the Company's subsidiary in Japan. The higher foreign exchange translation gains mentioned above and the favorable differential in currency exchange rates between the periods used for translation of the results of operations of the company's Japanese business also contributed to the increased net earnings and revenues.

Bulletin

Paul Jacobs resigned his position as president of Meadows Games, effective March 2. He is succeeded to the post by Bill Cravens. A more complete report on this late-breaking story will appear in the next issue.

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Card games available

Amusement Systems Corp. of Cocoa, Florida, is now shipping both *Video 21* and *5 Card Draw* amusement machines.

Both machines have already met with considerable success and the microprocessor board offers the operator a wide variety of selectable options and special features. At present the machines are available in upright form only in both 115VAC and 220VAC versions.

A new credit upright, Sub Zero, has also been added to the line. It features a five step multiple number symbols and adjustable pay ut odds as found on the present Sweet Shawnee model.

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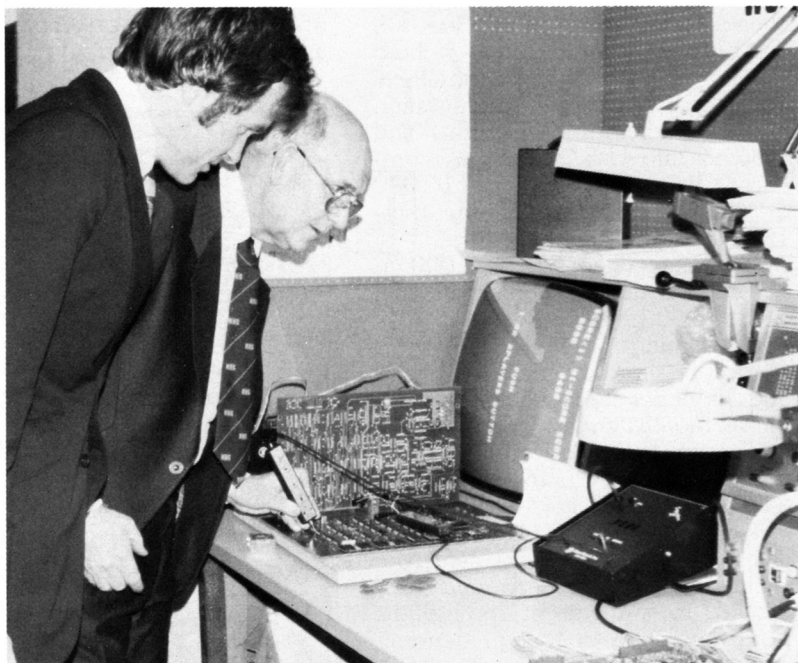


It wasn't too bad after all

By Ralph Lally II



Despite conditions, smiles abounded at the Ruffler & Dieth Stand (above). At right, Kurz Kasch's Jim Sneed shows off the new Signature II test equipment in the Music Hire Station.



Despite adverse weather conditions in the United States and abroad, a number of cancelled flights, closed airports, a rail strike, a municipal workers strike in England, and snow and below freezing temperatures in London, the 35th annual Amusement Trades Exhibit (A.T.E.) went off without a hitch.

Word was out well before the show that Britain's National Union of Public Employees would be on strike the day before the opening of the A.T.E. Show, and among the striking workers were truck drivers and exhibition hall laborers. So for the overseas visitors and exhibitors, it was a nightmare as far as getting their equipment to the show. It was a problem that kept a couple of companies from ever getting their equipment to the show.

The unusual weather conditions and rail strike had a dramatic effect on the attendance, especially on the opening day of the show. The snow and ice forced London's Heathrow International Airport to close down and left a good number of incoming visitors stranded in foreign airports overnight. And the rail strike caused

a great many British visitors to drive into London only to be faced with icy roads and a 26-mile traffic jam.

By the end of the second day of the show, however, the weather took a turn for the better. The sun broke through, the skies cleared up, and Alexandra Palace was loaded to its 16th century rafters with people.

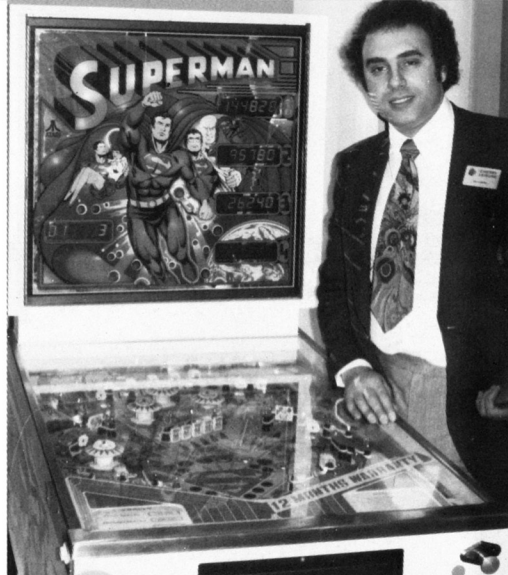
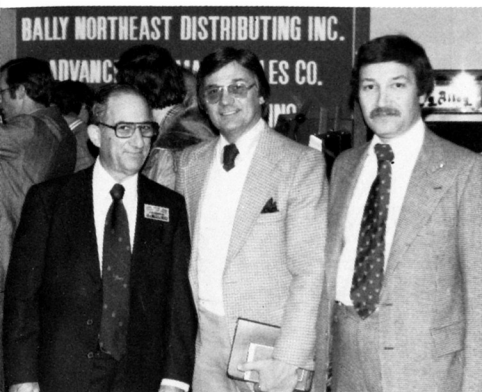
An additional exhibit area, the Alexandra Room, had to be added to accommodate an additional twenty exhibitors (in all, there were 143 exhibitors at the show). The Palm Court area, which was not in use last year due to damage by a wind storm, was used this year to display park attractions and kiddie rides. In the main exhibit area and in the Alexandra Room, gaming equipment tended to dominate the scene. Unlike the United States, a number of foreign countries, including Britain, allow the operation of gaming equipment. Thus, there was an abundance of such at the A.T.E.

That's not to say there was little to offer in the way of amusement equipment, however. Virtually every new game that was on display by the

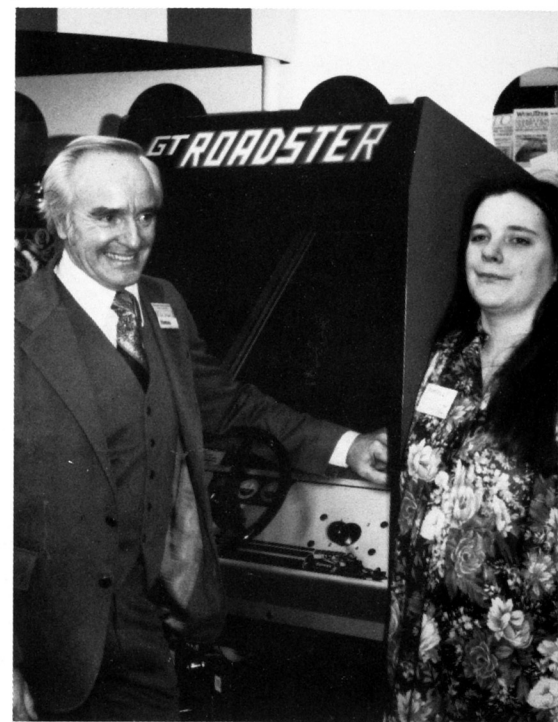
major manufacturers at this past year's AMOA Show was on display at the A.T.E. While only three U.S. firms—namely Ardac, Inc., Bally Manufacturing, and R.H. Belam Company had their own booth spaces, the other U.S. manufacturers relied on the various British distributing firms to display their products at the show.

In the way of new amusement equipment, there was little to offer, but that is usually the case at the A.T.E. Its timing is not set to accommodate the U.S. market but rather the British, and late January begins the peak buying season for the British operators.

As a result, only three U.S. manufacturers had a new game to unveil at the A.T.E. Cinematronics was one of them. After more than a year of producing the still popular *Space Wars* game, the El Cajon, California firm finally came out with its second game called *Starhawk*. Unlike its predecessor, *Starhawk* employs the use of an XY monitor. The game itself is another one- or two-player space combat game. Using joystick controls, players try to



Clockwise from below, Don Hutmier and Marsha Israelson are pictured with Ramtek's GT Roadster. U.S. Billiards and Belam Export combined efforts this year, sharing the same booth space. On hand at the Bally stand were industry execs Joe Robbins, Stan Jarocki, and Arnold Kaminkow. Vic Leslie of Cherry Leisure with Atari's new pingame.



shoot down enemy space ships as they soar towards the player with three-dimensional effects. The joystick controls a cross-hair sight on the screen that has to be locked on target to score a direct hit. Attacking space ships vary in point value. Another interesting play feature is that points are deducted from the player's score if he fails to hit certain space ships that appear on the screen.

Vectorbeam, Inc. took the opportunity to preview its new night driving game called *Speed Freak*. Similar in many respects to some earlier night driving games, *Speed Freak* features some refinements over its predecessors—the use of the vectorbeam monitor, for one, seems to make the three-dimensional effect more vivid. Another refinement is that instead of the pylons defining the course of the race track, continuous lines of curbs outline the track. In addition, the road is divided by a center line and three-dimensional cars come at the player from the opposite direction in the left hand lane (this may be somewhat confusing to the British, however, who have made it a law to drive on the

wrong side of the road). Player controls are a steering wheel, four-speed shift, and accelerator. The object of the game is to travel as far as possible while maintaining a high rate of speed and avoiding accidents.

In the realm of pinball, Atari used the A.T.E. to unveil to the public its newest four-player, *Superman*. The game offers striking graphics and art work, new sound effects, and challenging scoring features. This latest Atari effort was displayed on the Cherry Leisure stand. It was designed as a tie-in with the Warner Brothers hit motion picture by the same name. Atari, of course, is a subsidiary of Warner Communications.

Despite the inclement weather, this year's A.T.E. was not without its social events. Four U.S. firms and a number of British companies hosted cocktail parties during the week of the show. On the first three nights, Bally, Exidy, Atari, and World Wide Distributing of Chicago hosted parties for A.T.E. visitors. The final night of the show was reserved for the British Amusement Trade Association's an-

nual ball and dinner.

In terms of attendance, the A.T.E. has seen better days. No doubt the weather and strikes took their toll. While most major U.S. suppliers had executives attending the show, American attendance seemed somewhat off this year. Nevertheless, this year's A.T.E. proved to be a financial success for most of the exhibiting firms. Known as a selling show where British operators come to buy rather than to browse, the A.T.E. produced some impressive sales figures for a number of British firms. Bell-Fruit, for instance, a major supplier of slot machines, sold over two million dollars worth of goods at this year's show.

So for some companies, the 35th annual A.T.E. was an out-and-out success. For others it was a complete disaster. But for the most part those who attended found it well worth it. Meeting new people, making new business acquaintances, renewing old friendships, and exchanging thoughts and ideas—they're all part of an international exhibition such as the A.T.E. And this year it was no exception.

New Yorkers dig a grave for pinball

By Roger C. Sharpe

**... and operators
don't seem to be
protesting too much**

Well, the scandal continues in New York City and the final results aren't even in yet, but it looks worse and worse everyday. It all stems from the recent disclosures regarding the legislative champion of pinball in Manhattan, Councilman Eugene Mastropieri, who was charged with non-payment of 143 parking tickets.

This flagrant abuse wouldn't have been so bad except that an ethics committee began to delve further into Mastropieri's affairs. What did they uncover? Oh, not too much. Only that Mastropieri "accepted a free trip to the Catskills from a pinball company after the council passed legislation he had sponsored legalizing pinball machines in the city."

But that is really only the tip of the iceberg. From the New York Post comes the following report, "It has also been reported that federal organized crime investigators are looking at Mastropieri's financial dealings with a reputed hoodlum." And there's more as the New York Daily News had the following to say, "The final report on the investigation into the conduct of Queens Councilman Eugene Mastropieri is a damning document that bears out information first uncovered by News reporter Arthur Browne.

"Harold Baer Jr., the special counsel hired by the City Council Ethics Committee, found two flagrant violations of interest-conflict rules. He also charged Mastropieri with using his influence as a public official improperly."

This series of catastrophes, which seems better suited to a bad "B" movie that wouldn't even play in the first run houses, gets even more involved as the inevitable seems

bound to happen. Here's part of a report in the Daily News that really supplies the clincher to the whole affair.

"An East Side bar owned by the wife of Councilman Eugene Mastropieri, sponsor of the law that legalized pinball here for the first time in more than three decades, was financed by a pinball company that had also supported Mastropieri politically, a Daily News investigation has disclosed.

"Records on file in the City Register's office in Manhattan show that the company, La Salle Vending of the Bronx, lent the bar an undisclosed amount of money last September in return for a first lien on virtually all the tavern's equipment and furniture. La Salle officials said they 'have nothing to hide' but refused comment on the transaction."

"...serious questions were raised about Mastropieri's earlier involvement as a partner in a Queens bar for which he had arranged a similar loan from another pinball company, Lido Vending. While reports indicate that loan was never made, the records found that Mastropieri violated the City Charter's Code of Ethics by not revealing his business with Lido Vending when his pinball bill was passed in 1976.

"The report also concluded that Mastropieri violated the code by not publicly disclosing that one of his law clients was the Long Island Tobacco Company, which also deals in pinball machines. La Salle Vending and Long Island Tobacco each made \$200 contributions to Mastropieri's 1977 campaign for reelection as Queens Democratic council-at-large.

La Salle owns and leases vending machines.

"Records of the State Liquor Authority show that last April, BPM Enterprises Inc., applied for a license to operate the 71st Street bar, known then as Dorie's. The application papers list Mastropieri's wife Carolyn as the corporation's president and sole shareholder.

"Baer's report showed that Mastropieri himself is the secretary of the corporation."

And so it goes in the Big Apple as one wonders what is yet to be unearthed. The fact that does seem frightening out of all of this is that a pretty good case is being made to damage not only Mastropieri, who seems to have gone way beyond the point of reason but also pinball itself.

The drama is unfolding to discredit everyone and everything associated with vending machines of all types, with the end result, most assuredly before the calendar year is over, to eliminate and ban the operation of coin machines totally. It is only a matter of time. Because the obvious problem is that if someone really wants to eliminate the equipment from the streets, the task is rather easy. So far there has been little, if no, resistance to the findings outside of the councilman's denials to many

of the charges. But the grave is being dug deeper and deeper, daily.

Unfortunately, as this writer has mentioned in the past, it is not an isolated problem or even just a New York City dilemma. The ramifications are more far reaching to the ultimate health and well-being of coin-operated equipment throughout the country. In fact, it's not even just a pinball problem anymore as evidenced by the sharper licensing of jukeboxes due to the new laws recently passed. And the question of what to do at this late date seems almost anti-climactic to what is ahead. But the death blow is ready to strike regardless of all the gains made in positive legislation during the last decade.

So if you're feeling kind of smug about the profits of your business and that your business is holier than thou, you might want to relook at the situations happening all over the country and not just in New York. Almost every area is rather tenuous regarding the public's willingness and understanding of this industry. Given half a reason to do so, they would as soon be rid of vending equipment (amusement and gambling variety) than have it in their neighborhoods.

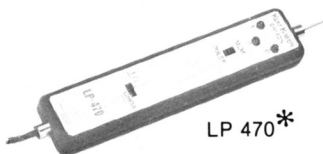
It may be well and good to hear of new plans for national tournaments

and local level contests along with the slew of other publicity, but the fact remains that this industry's days are numbered unless some strong reversal can change the inevitable fate. The need quite obviously is to band together, to form national associations stronger than those now in operation. Manufacturers, distributors, and operators need to pool their resources for one last push to promote the attributes of the coin-machine industry and to stand up and fight for the rights of the business when it comes under attack.

Over four decades ago, Bill Gersh campaigned for the same type of association. We're all still waiting. It is just unfortunate that there aren't enough people of vision in this business. All too many are in it now for the profits, not willing to put back some of their gains in the hope that they can keep the gravy train really rolling. It's dog eat dog now, and the competitor of the guy down the block is ready to do anything to get the guy across the street out of business.

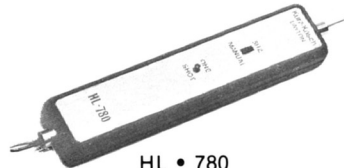
Too bad, because the future holds great things for the industry. The question that remains is whether or not it will be allowed to realize those dreams and turn them into realities. And right now I'm not so sure it can happen.

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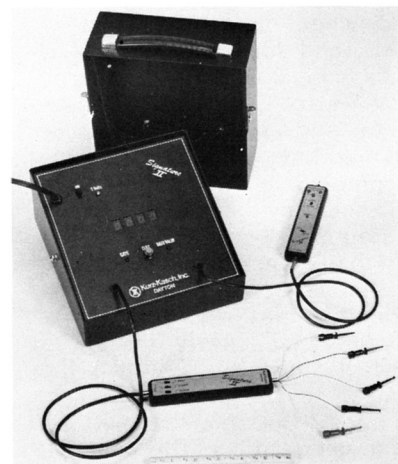
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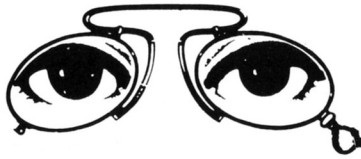
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Dracula, Supersonic,

Here it is, the end of February and I'm remembering back to a less than wondrous time I had getting to my first ever A.T.E. show in London. First off, I truly hate traveling across oceans and on flights that last longer than a couple of hours. My feelings of claustrophobia and agoraphobia are put to the test daily, but nowhere is it more evident and frightening as when I'm in a plane traveling for great distances.

But that wasn't bad enough. Because of weather conditions being what they were, two inches of snow in London (they should only get what Chicago has gotten this winter) the airport was closed and so it was that I found myself sitting in Shannon, Ireland airport for nine hours. Interestingly, I met a fellow wayward traveler many miles from home, Mike Stroll, who seemed to be holding up not much better than yours truly.

And when finally I did get to London and the so-called "Ally Pally," I beheld a sight that will stay with me always—utter chaos, pandemonium, and crowding in a space that should have been twice as large to accommodate the equipment on display, let alone the people trying to walk around.

Just thank your lucky stars for the professionalism of an AMOA and be grateful that most domestic shows are orderly and sanely set up to enhance the machinery as well as the comfort of the people. The A.T.E. was a zoo of pushing, shoving, and trying to get from booth to booth. It was cold, dismal and most of the games weren't even playing up to par because of inadequate power supply. Now, this isn't an indictment of the show, but if this happens every year, thank God I have only ventured to one. Gambling equipment everywhere, a separate room for carnival rides and prizes and last, but not least, amusement games.

And, I'll tell you, for what it was worth, I don't know if a lay-over in Shannon and Galway, Ireland was

equal to the insanity I saw in London. My few memorable times were spent with Tom and Billy Jr., for a side of this city I had never seen before (and hope to see again; many thanks to my two friends) and a chance to watch the Englishized version of "The Match Game" on the telly. One thing for sure, it's nice to be home, although I do miss Wilken & Sons, Ltd. jams and preserves, some of the best this side of Smuckers. Anyway, that was London and the A.T.E., something that should be experienced once and then savored for what it is and isn't.

Meanwhile, back state-side, I received a nice note from Lou B. of New Orleans way, who is someone with a keen sense and appreciation of equipment and this industry. And while I'm on some mail and feedback I've gotten recently, let me substantiate something that's come under attack—my rating of *Charlie's Angels*. I stand behind my original judgement of the game as being a good skill game, a constant earner that isn't going to blow apart the cashbox, but still a model that would challenge above average players long after other pieces have lost their appeal. Admittedly, the game may be soft in some places, but as I've always stressed in this column, you have got to know your customer, the player of the games in your location, because places that have the right clientele are getting good, steady earnings from this Gottlieb machine.

Another thing is that these ratings aren't manufacturer *against* manufacturer, but rather a rating of a company's ability to continually grow and innovate in playfield design and action. After all, every succeeding game isn't the greatest thing since sliced bread; some do fail, but many, many others make it. So use this critic's reviews as a guide and aide to that equipment you might just pass by or totally ignore.

Make yourself more sensitive to what each potential machine has to offer. Challenge yourself to know

your playing and paying audience so that you can better gauge which games are going to be winners, before it's too late. That's really the purpose of what I do, to give you impressions, hard facts and hopefully trends about the new games that are ever-appearing on the scene. And please, give me your feedback—good, bad, or indifferent—because what I want to do is just help make your selection process less of a risk. So keep those cards and letters coming in. And remember that for every game made, *every one*, there is someplace, somewhere that has players who are just dying to get their hands on that machine and play it, play it, play it.

Also, as a final word before I get to the reviews this month, a feature that ran a few issues back where my reviews were referred to by a female operator—I don't choose to ignore five-ball play. As I have tried to make clear from the onset, I prefer five-ball over three-ball, but I'm also wise enough to know that the majority of games today are being designed for the shortened game. And hopefully, everyone can get back to the balance of two, three-ball games and one five-ball game for a quarter. But that's an issue that I'll have to take up once again at a later date. Now the time has come to decide which, out of the flock of machines I have, to review. So let's get with it and hopefully not break too many hearts in the process.

Stern's DRACULA

Let's give a heartfelt welcome back to the great one—Harry Williams, who rejoins with Sam Stern causing one to wonder how much better can this company get—lots better with these two back together. And the chain of winners continues with a very hot property these days, both on Broadway and in the movies, as well as now, on a pinball machine—the original "bat" man.

PLAYFIELD: Well, there's a great deal going on here and some new

and three Gottliebs

wrinkles such as the beginning of the game. Play opens with an almost hidden flipper up top, four drop target bank and mushroom bumper. Move downfield, and there are three thumper bumpers. At left is a great little setup with a canopy topped kick-out hole and rollover button arc. At right is a spinner back to the top and just below on this side finds five, perpendicular to the player, targets (advance star X-Y-Z-advance bonus).

On the left side, another bank of drop targets (three) control double bonus as well as more points. In fact, there are three places to get double bonus on *Dracula*. Move down and three large red rollover buttons lead down to the rubber-ringed lanes and flipper set up that has almost become Stern's trademark.

ANALYSIS: I like this game. The play is nicely proportioned throughout the playfield, and the top is a welcome change of pace causing one to be far more sensitive to the velocity of the plunger shot. With three different access points for double bonus (the lower drop targets, going around the left side rollover arc or hitting the top yellow right side target) the scoring potential is there. In fact, the canopied kick-out hole with its collect bonus feature, makes it possible to get a lot of points, although one of the problems with the board is that once you've hit down all the top targets twice, the lower drop targets twice, the right side targets twice to get the special values and have achieved double bonus, there really isn't too much on the board worth going for point-wise. The spinner shot is a good, active part of the game and there are some nice reverses from the flippers, but all in all, the compact nature of *Dracula* is such that you reach a point of diminishing returns.

A nice wrinkle is the mystery bonus for going out the out-lanes and the 5X possibility on the last ball in play, but otherwise there isn't too much buildup from one ball to the

next to keep the continuity of play.

GRAPHICS: Well, a white-faced *Dracula* doesn't conjure up images of Lugosi, but it's an effective treatment of "fanged-gore" and much more palatable than the infamous Bally *Vampire* of days long past. There's also a good use of tones here with the purple (lavendarish?) cabinet and multi-colored playfield design.

PLAY: Another of the new three-ball breed, I haven't really played this on five-ball and don't see where it might change given the extra length of play. But do what you must to satisfy your players. The limits? For extra ball, try a 180,000 points, 320,000 points and 450,000 points breakdown. On free play you might want to up these by about 50-75,000 depending upon your calibre of players.

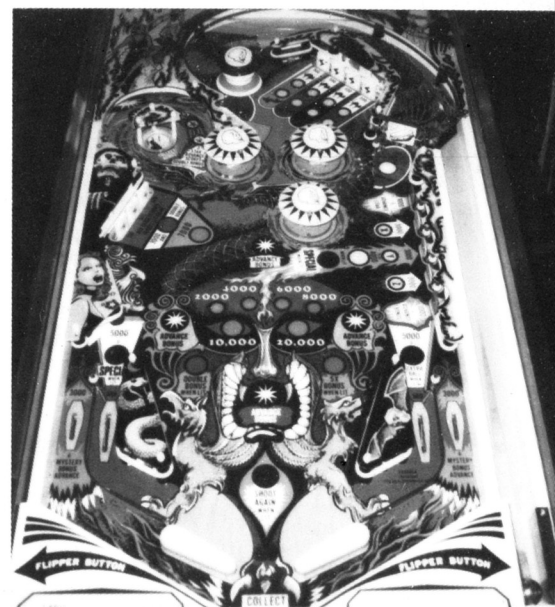
RATING: ###3/4

Bally's SUPERSONIC

This next game is a sentimental favorite of mine which I saw long ago. In fact, I remember going into the Bally playroom and seeing *Evel* which was still new and *Eight Ball* which was just starting its incredible success run. There were also three electro-mechanical models standing around: *Mata Hari* and *Blackjack* and a two-player called SST.

When I was done fooling around with the games, had taken all my pictures, a few of the fellows asked me what I thought of *Eight Ball*, and I told them I liked it, but that the game I was really impressed with was the two-player. Time came to pass and now in solid state comes the machine I was waiting all this time for.

PLAYFIELD: Three rollover buttons and five lanes (1-4-2-5-3) start the action, with the middle lane also controlling an open gate back to the plunger down on the right, similar to *Hokus Pokus* for a recent game that had this feature. Move down a bit and there are three thumper bumpers with a bonus multiplier kick-out hole dug into the right and access to



Stern's DRACULA

a side rollover lane (five rollovers corresponding to the five lanes) on the left.

There's a nice spinner shot to the top on the right and a five drop target bank on the left side. A target fronts the bottom thumper bumper at the middle and the right side offers three targets. All that's left is the standard wire lane and flipper bottom.

ANALYSIS: Somehow I liked *Supersonic* more when it was an EM machine. Now there's memory and I don't know if the inclusion is a positive step. Anyway, the numbered lanes and targets are almost everything on this game, with only the "2" not makeable any place else but the top. Indeed, there are even five rollovers in the middle of the playfield that light corresponding to the numbers you have out. As it stands now with memory, get the lanes out twice and suddenly the side rollovers on the left light (this is for three-ball play), otherwise this is almost a dead side and that's a shame since it's a nice shot to make either from top to bottom or the tricky, bottom to top angle.

The bonus multiplier, which seems like a cinch, is less so and offers a nice touch for nudging if you can't make it head on from the flippers. It's just the whole balance of action on *Supersonic* that I liked when I first saw it, and still like now that it's out. It's a very smooth playing game, with some sweet reverses and almost everything any player would want on a game in terms of shot selection and play action.

GRAPHICS: Infinitely superior to the first two-player model, this sleek orange and blue rendering is just plain beautiful, which might seem strange since there are no buxom women or veiled sexual overtones. But for one game, it's a refreshing change of taste that works quite well if one is wondering about eye appeal. It's there and so is the play of the game.

PLAY: *Supersonic* might be better as a five-ball game, but I don't honestly know what the differences are, except I'm sure that the rollovers, lanes, and numbers are probably affected. So for three-ball limits in free play areas try a 220,000 point start followed by 380,000 and 500,000 points. You can safely knock off about 100,000 points from each level for extra ball parts of the country.

RATING: ####

Gottlieb's SOLAR RIDE

Yet another beauty and the beast effort (remember *Dragon*) this is the newest solid state machine from Northlake which is trying out a

different sound system on some of the models.

PLAYFIELD: Try four lanes to start the action, with possible bonus multiplier attainable from left lane to right (2X, 3X, 4X, and 5X), whichever is lit during the progression. There's an open space at the right of the setup before one gets down to the flat triangular spaced thumper bumpers and access back to the plunger on the right side with a semi-wire gate that causes me to remember similar action on a Gottlieb classic: *Outer Space* and *Orbit*. Meanwhile, at the left is a kick-out hole with a back metal rim as used previously on *Spirit of '76*. Move down a bit on the left side and a five drop target bank is on display.

The center is open space with three widely spaced rollover buttons and a sheer drop on the right with just a bit of a jut to keep balls from totally rolling down scot free. The right side also offers a kickout hole before you get to the imbalanced bottom, a move away from the norm for Gottlieb. Two flippers on the left side and a short wire lane and flipper on the right. As for the out-lanes, there's an extra bonus build up, which is rather nice if you have any multiplier value.

ANALYSIS: The layout is rather imbalanced with most of the features on the left side that are flipper-makeable. However, this isn't a knock against the game, rather just a statement of fact because it's not going to be a machine for the masses when it comes to loyal repeat play. The skill shots involved preclude this, leaving only the challenge of trying to beat the game.

In fact, the last few Gottlieb machines have been called soft by a variety of operators and distributors. But over the long haul, they've been some of the best tests of a player's skill and concentration to master the game on a regular basis. If this is a turn-off for some pinballers, it is also a real turn-on for others.

On *Solar Ride* there just isn't that much room for mistakes. Good nudging and rebound action is possible from the thumper bumpers back up to the lanes to cop an extra bonus multiplier, or to the top kick-out hole, which counts down the bonus, or to the right and back down to the plunger. Even the plunger shot is a precise one as I mentioned before, on such other games as *Flash* and *Dracula* where the player's involvement has to start once that coin is inserted.

One of the frustrating parts of the game, in fact, is going to be that top kick-out hole with its back metal rim, since the majority of shots just won't sink neatly into it, but rather will



Bally's SUPERSONIC

bounce away or bounce out. The drop targets offer another subtlety with the center one providing special possibilities if it's the last one down. Get them all and the bonus multiplier jumps up, which also happens on the right side flipper lane that also gives an extra ball value at 5000 point increments on the out-hole bonus buildup.

There are some good flipper reverses, along with long shots toward the top and some angled rebounding on the bottom of the board, but *Solar Ride* is a game that players will have to get used to if they're going to stay with it. Ideally they will because the rewards for good pinball playing are there, even if some pizzazz isn't.

GRAPHICS: The artwork here is colorful and a rather unimaginative Gottlieb effort, although a stylized rendition one has come to expect from this particular pinball company. Just remember, it's *Solar Ride* and not *Space Riders* or *Solar City*. Pinball is confusing isn't it?

PLAY: This machine can go either way and from what I've seen, there is no doubling up of features whether it's three- or five-ball play. For extra ball limits, some that have proved fair are 100,000 to start followed by 190,000 points and 350,000 points. In free play areas, your range of scoring may be between 50,000 and 75,000 points more for each limit, depending upon the calibre of the players. I played it at one place on five ball, where the first free play limit was at 260,000 points and people were beating it fairly regularly. Another five-ball place had it at 220,000 and no one could touch it.

RATING: ###1/2

Gottlieb's BLUE NOTE (ROCK STAR add-a-ball)

The second of three Gottlieb games to be reviewed this month, machines seem to be pouring out of this factory. This effort is a single-player electro-mechanical model which may seem antiquated to the digitalized set, but still offers some good pinball play and action.

PLAYFIELD: Three center lanes start the action (A-B-C) with wide open space to either the left or right before landing amid the most thumper bumpers round on a game in a long time—five. On the left side is really the primary focus of the action, eight targets that tie into the musical scale indicative of the name of the game (DO-RE-MI-FA-SOL-LA-TI-DO).

Off-set at the center of the field is a two spinner alignment with a recessed kick-out hole at the right. Down below is something different, with a

standard right side wire and lane set and a left side kicker and low placed flipper. So access off the board is only possible down the middle and off to the right.

ANALYSIS: This isn't the greatest one-player Gottlieb has made, but it is a game that offers continuity of action now only found on those four-player solid state efforts that feature memory and recall. The top is a bit weak here, with the top three lanes being anything but gimmies, when lit they're worth 10,000 points and when all are gotten out the bottom right kick-out hole lights for a special. The thumper bumper configuration is such that there is some good, contained action, but a rubber-lined right side doesn't offer anything except a gentle roll down. One good thing, however, is the spinners—the best playing spinners since Gottlieb introduced the wider shape on *Golden Arrow*. And you can even get some points from them, with the right spinner controlling the left spinner value of either 10 points, 100 or 1,000 points. If only they could get the same spinner action and scoring punch on their solid state games.

As for the left side, many of the targets, with their steep angle, are better gotten off bumper rebounds, but there are some nice shots although a left hand reverse flip is rather difficult.

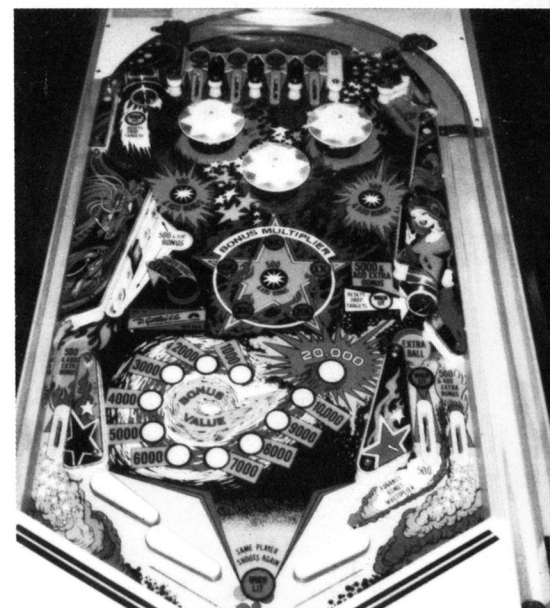
GRAPHICS: The artwork on either version of this one-player seems rather dated, but it is a decent sampling of pinball-style art. The colors are nice, but what is nicer is seeing an old friend—the drum unit score of black numbers on white, as well as the old sweet sounds of what pinball once was.

PLAY: Please, put this at five-ball. It's that simple. This game is not a three-ball machine and was never meant to be one if you're contemplating the setting. As for limits, on add-a-ball try 100,000 to start, with 140,000 and 180,000 to follow unless you can get the other values to light and register—by that I mean that there is a 100,000 light, but there is also a grouping of the other hundred thousand increments—and by all means make sure that they're working on your model. If they are, you might want to gauge the limits differently. For free play you can raise each level, again according to how it can be set, by about 10,000 to 20,000 points, at least.

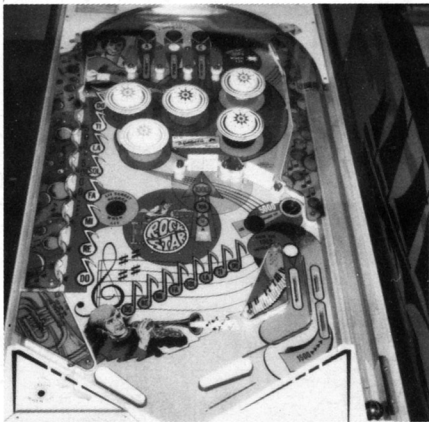
RATING: ##

Gottlieb's GEMINI

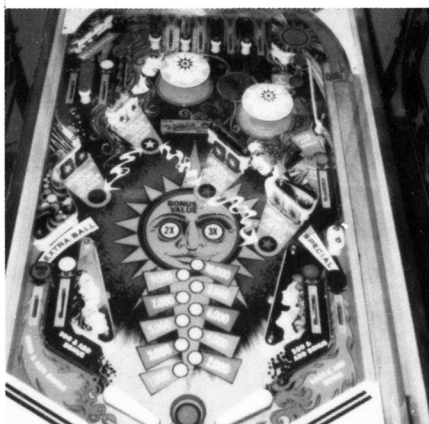
Not since *Eye of the Tiger* have we seen one of these rare breeds; a two-player electro-mechanical game.



Gottlieb's SOLAR RIDE



Gottlieb's ROCK STAR



Gottlieb's GEMINI

And this model, the third of the Gottlieb games to be looked at this month, is also a very finely tuned machine.

PLAYFIELD: Four lanes off to right center start the game (red-white-green-yellow) which has a color matching technique long associated with this manufacturer. An opening on the left leads to two more lanes (red and white) while the middle offers two widely spaced thumper bumpers and a top right target (green). Move down and there are little openings and alleyways throughout.

At the left finds a two drop target bank (red) then a little opening before another two drop target bank (white). Move to the right of center field and there are two more spaced double target banks (green and yellow) with a side rollover lane (yellow) that leads down to a longer sized kicker Gottlieb wire lane and flipper bottom.

ANALYSIS: The color matching is a natural here on *Gemini* as well as pinball in general, if no other reason than the fact that the new player to the game can understand it fairly easily. It's the little twists that count. Get all the drop targets and it's 2X, with extra bonus points possible when the star is lit in front of each target bank—this corresponds to the various lanes and target where the colors have to be gotten out. On last ball play, it's a given 2X, with 3X possible under the same format. Lanes and targets all out or down and the out-lanes become alive, offering extra ball and special values.

The shots are good from either flipper with some nice reverses coming into play and the little spaces throughout the board offering access to still higher points on the field as well as higher points in score. Even with all of this spacing, the balance is good for a game board that could make it as a solid state machine. Hopefully, the fact that it's a two-player EM won't mean that many will pass it by and not look at it since it's worth more than a glimpse depending upon the potential location for the piece.

GRAPHICS: Here comes the sun and two shapely beauties along with waves of water, faces, and bursts of color throughout the backglass and playfield. It's a nice eye-catching motif that is nicely done and a bright break from much of what Gottlieb has offered recently in terms of artwork.

PLAY: Definitely a five-ball game, the 100,000 point, 140,000 and 180,000 set for *Rock Star* does

nicely here for extra ball areas. With free play, you might want to jump it up a bit, although the game may also give out the play when it's turned past the 199,990 score.

RATING: ###

Well, a longer than usual corner this month to accommodate a whole slew of recent and upcoming machines. In the months to come, hopefully all will be well with the rumors surrounding Atari and their line of pingames, so that we can take a look at what I and many others feel is the company's best to date, *Superman*. Also the newest of the new from Gottlieb, which looks like it might take all the softness out of the talk regarding their recent models; the next one, which I have already played is a beauty for true pinball lovers. Bally, Williams, and Stern have some strong pieces on the line to continue their combined successes, and there's also a glut of foreign pinballs that bear a much closer look—especially a dramatic innovation from Playmatic that could mean some exciting possibilities in future design, as well as two very good pieces from Sonic and assorted numbers from others across the ocean.

On the home front, since it's come to my attention that some people are a bit upset—it is true that I've designed a game (and plan to do more in the future for anyone willing to listen to this lover of pins). *Sharpshooter* from Game Plan will unveil its western head in the spring after an initial showing at the A.T.E. As for my unbiased stance I have long tried to take and keep in this industry, it remains and I know that people who know me believe this and also realize that I would never compromise myself or my principles that I have always stood for. My reviews in the future will in no way be shaded by designs I will or won't do. And to put another question to rest—I won't review any games that I have had a hand in designing. Instead, there will be guest reviewers and comments by anyone willing to drop me a line regarding any efforts I've put down on a playfield. But as far as I'm concerned the ratings and reviews continue as they always have along with my deep commitment to the continued growth, improvement and understanding of the pinball business. So with that off my chest, and lengthy column behind, as always I wish each and everyone of you the best and, of course, be well and prosper.

Timed sequences on control circuits

The understanding of timed sequences on control circuits are essential when troubleshooting pin-ball games. All manufacturers supply motor switch charts in their schematics. Some are detailed, some are not. Comparatively, Williams, Gottlieb, Stern (formerly Chicago Coin), and Bally use similar circuitry. For example, when a coil is energized to latch some mechanism or switches, a holding circuit is provided to keep the mentioned coil energized during a timed period by means of a switch actuated through a motor cam (Figures 1a,b,c,d,e).

Pulses are fed to other coils, holding the control switch the number of pulses selected and then releasing the control switch, eliminating the other pulses (see Figures 1a,b,c,d).

Gottlieb's schematic provides a good, easy to understand sequence chart for the motor switches and their position related to each other. The only information needed is to know if the switch in focus is "made" or open when the motor cams are at their home position. The stacks of switches at positions 1, 2, 3, and 4 (see Figure 4), are distributed in five levels: A, B, C, D, and E, from the bottom up (see Figure 5). Take for example Motor 1A switch, i.e. switch located at position #1, level A. In the Motor Sequence Chart, (Figure 3), Motor 1A switches are shown pulsing five times during a one-third revolution of the motor cams (120 degrees) (Bally and Williams will turn 180 degrees).

The normally opened switches at position 1A will be closed at the peak of each tooth placed around the bottom cam. The opposite will happen to a normally closed switch.

A normally closed switch at 2C (see Figure 3) will open during the second pulse of 1A. A normally opened switch at 3B will close (or open) at the third pulse of 1A.

The switches located at position #4, stack on level A will pulse between the pulses of 1A (Bally and Williams use the same system

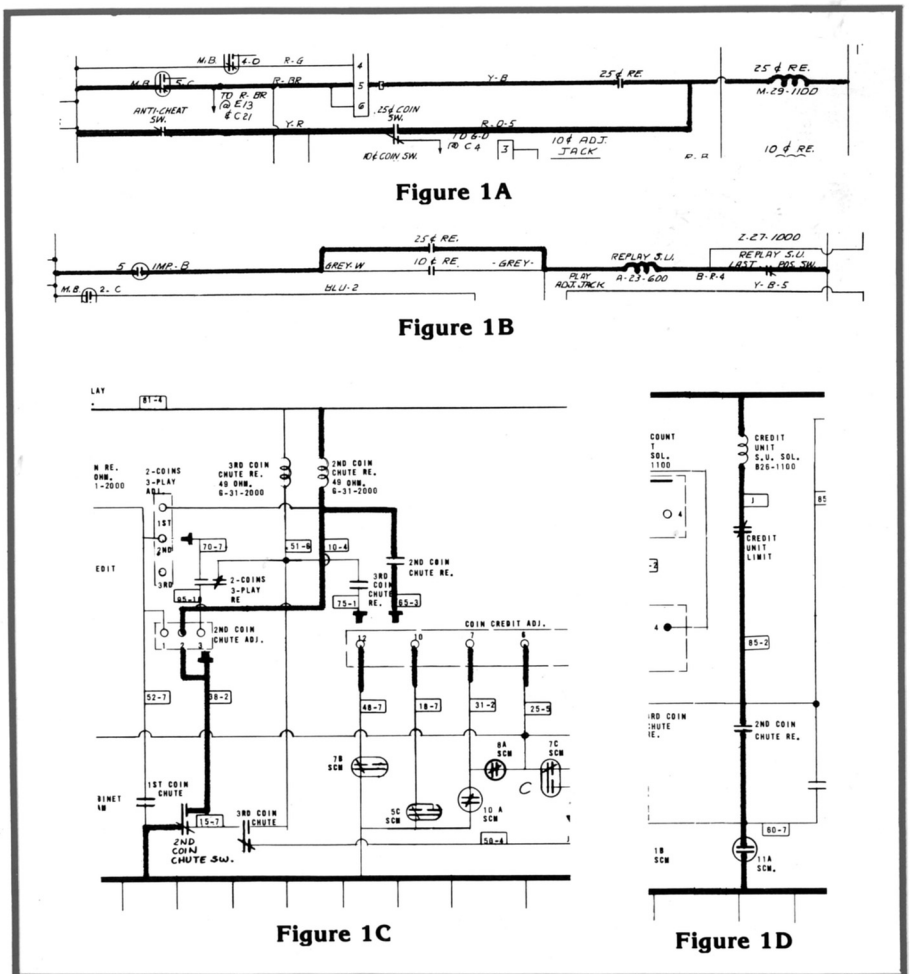
offsetting the switches on a second impulse cam usually for reset purposes on their four players). The switch stacks arrangement and actuators (switch dogs) displacement around the control motor will feature an inhibition system if several switches are used in series.

It is a different approach from the other manufacturers where a relay, timed, through its switches will pulse a unit (e.g. credit unit) to change the number of pulses, just change the holding time. The credit unit on a Williams game will register the proper amount of credits depending on how long the 25-cents relay (in this case) stays energized (see Figures 1a,b,c,d). Gottlieb maintains the second chute relay (W) held through its

longest "hold in" circuit and selects the pulses through the second coin adjustment (see Figures 2a,b).

If four plays for a coin is selected, the GR-BLK (green and black mottled wire) will be placed at position 4 in the third chute adjustment terminal. Motor 1A, will supply five pulses directly to Motor 2C switch, since Motor 4C and 4B are bypassed by the chute adjustment connector. Looking at the chart we see that only one pulse (the second out of five) will be disabled; Motor 2C will open at the same time the second pulse from Motor 1A is made (see Figures 2a,b, and 3).

If one selects two plays for a quarter, Motor 2C, Motor 4C, and 4B will be in series with Motor 1A



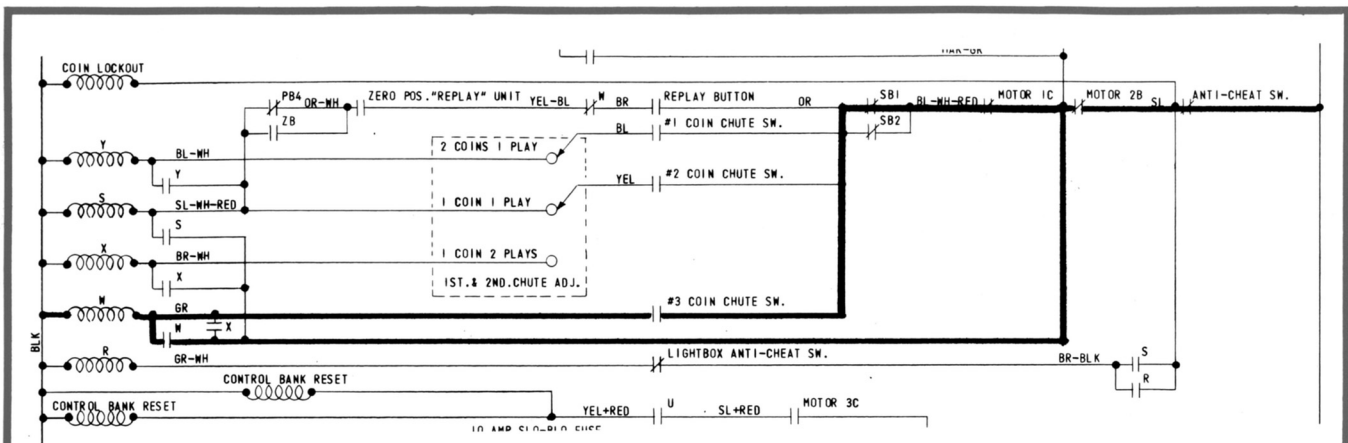


Figure 2A

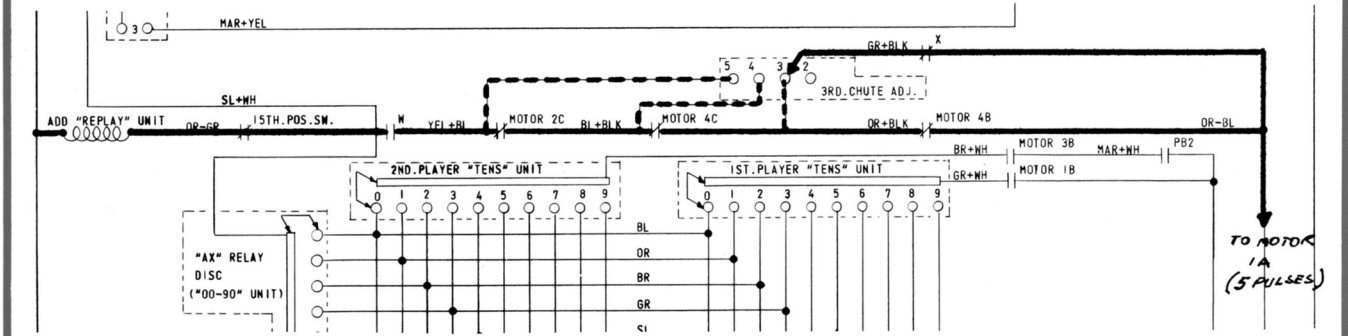


Figure 2B

disabling pulses 2, 3, and 5, letting the first and fourth pulses to be applied to the credit unit step up coil (see Figures 2b and 3) adding two credits as selected.

Physically, one must note, the wires will jump from switch to switch within the control motor harness, and be aware of the differences with the other manufacturers, where the wires will leave the score motor to the relays.

The motor cams, actuate the "switch dogs," steel plates, moveables, that push the switch stacks and are adjustable (factory only). The bracket holding the switch dog has two slots (S and L, for Short and Long, pressed in the bracket) (see

Figure 6) and for reference switch dog position is shown on chart of Figure 7.

Example: The switch dog actuating the switch stack on position #2, level C should be placed at the "L" position. The number-letter combination is used by Gottlieb to designate the number of switches and their condition. For instance, 4A means four switches normally open, 1B one switch normally closed and C stands for make-break switches.

The blades pressure applied to the switch dog will determine the wear of the cams. Some teeth or slots will wear more than others, thus the overall operation will not be uniform. Usually the motor cam switches are

loaded with a lot of circuitry which involves proper timing. Therefore, bad contact will cause erratic operation. For instance, the bonus will take longer to reset or will be improperly scored. Most of the time, when the motor cams are worn out, it will need replacement. So, keep it lubricated and properly adjusted for a lifetime reliable operation.

NOTE: The dynamic brake of the motor cams is made through a formed blade located at position #3 1/2 (see Figure 4). Proper timing requires the use of such device. Also it prevents jarring and excessive wear of the slot edges in the upper motor cams.

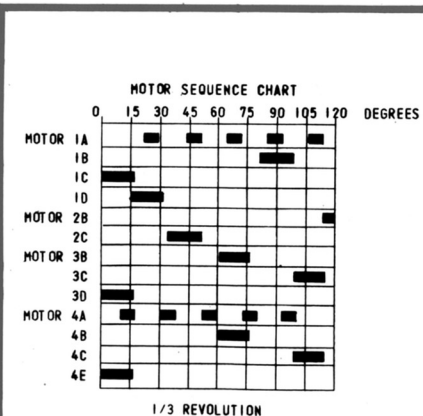


Figure 3

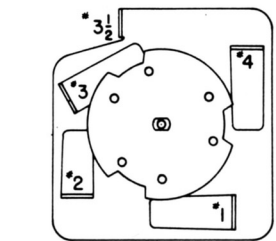


Figure 4

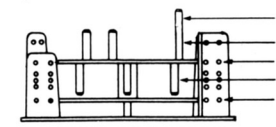


Figure 5

MOTOR SWITCH POSITIONS



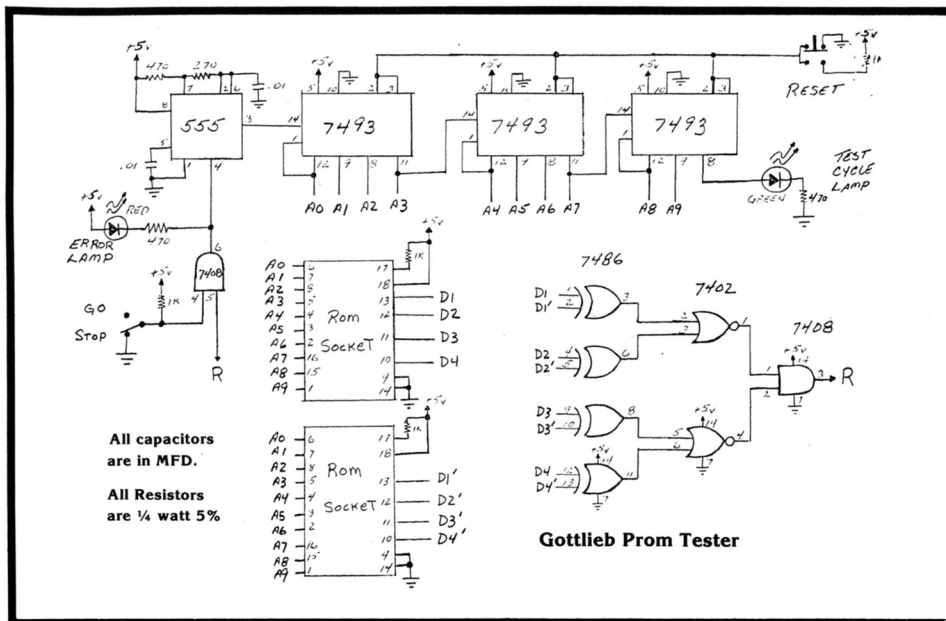
Figure 6

POSITION	A	B	C	D	E
#1	4A #S" POS.	2A, 1B	1A, 5B #S" POS.	2A	
#2		2B	4A, 1B #L" POS.		
#3		2A, 1B	3A #S" POS.	1B	
#3 1/2					
#4	2A #S" POS.	2A, 1B	2A, 1B #S" POS.		2C

Figure 7

An easy-to-build Gottlieb prom tester

By Jim Calore



This easy-to-understand, easy-to-build Gottlieb Prom Tester will detect any memory failure due to bad addressing or incorrect data outputs in seconds.

This is done by comparing the suspect prom with a known good prom. The results are known immediately!

This will certainly be an invaluable piece of test equipment to add to your shop. It eliminates guess work and will find heat related failures also.

CIRCUIT EXPLANATION

A 555 timer chip, employed as a free-running oscillator, serves as the master clock. The output of this clock is fed into a chain of counters to

obtain the prom addresses.

By addressing both proms simultaneously, their respective outputs at any address should be identical. The error detecting circuit will pick up any difference, stop the clock, and activate the error lamp.

If the prom under test is good, the test cycle lamp will activate and the test will automatically start again. The reset switch will start the addressing from zero count.

If you suspect a heat problem, just led the prom recycle continuously until its operating temperature is reached.

CONSTRUCTION

This circuit can be built easily on a 4 1/2-by 6-inch circuit card, available

in most electronic stores. It would be advisable to use sockets for all the IC's. For the prom sockets use low-insertion type sockets to facilitate easy removal.

All IC's used are common, easy to obtain, and inexpensive.

NOTES AND MODIFICATIONS

The clock circuit can be adjusted for a slower scan rate by increasing the value of the resistors and/or the capacitor on Pin 6.

The error LED will be activated when the tester stop-go switch is in the stop position. This checks the LED before running the test.

PARTS LIST

IC's	Sockets	Resistors	CAPS	Switches
555 - 1	8-PIN - 1	470 - 3	.01 - 2	Toggle - 1
7493 - 3	14-PIN - 6	270 - 1		Push-Button - 1
7486 - 1	18-PIN - 2	1K - 4		
7402 - 1	Lo-insertion			
7408 - 1				
		LEDS		Misc.
		2		Hook-up Wire
		(Green, Red)		Circuit Board 4 1/2" x 6"
				Provide +5V and GND Taps



Living in the fast lane

Ramtek is introducing a one-player driving game called *GT Roadster*.

Among the game's features are a four-speed stick shift, a simulated system using a super 8mm film cartridge, and authentic engine and crash sounds.

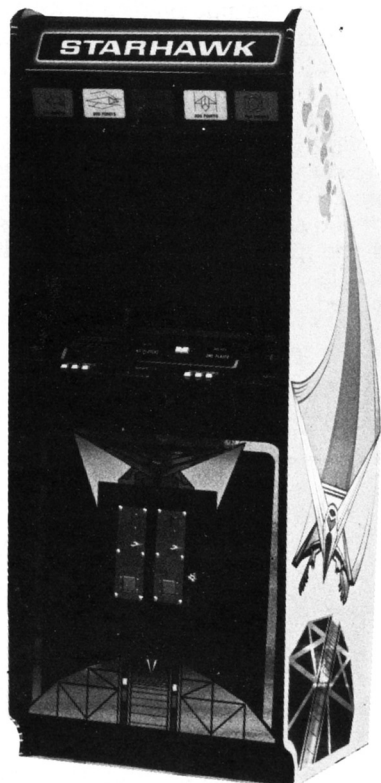
Operator-selectable options include extended play, high score to date for a free game, and easy, medium, or hard play modes.

GT Roadster measures 72 inches high by 27 inches wide by 48 inches deep. Total weight is 350 pounds.

Six-digit counter

The new Redington Model 152 counter is an accurate yet inexpensive six-digit, non-reset, electro-mechanical counter made in the United States and designed for use in coin operated vending machines, photo copiers, car washes, electronic games, and lease equipment.

Plated steel frame assures ruggedness and long trouble-free operating life. Trim one-piece cover discourages tampering. Operating mechanism, incorporating precision-molded wheels and pinions, is maintenance free. Arranged for base, rear, or behind-the-panel mounting, the Model 152 is designed for operation at a wide range of standard AC and DC voltages. Special voltages available on request. Operating life is in excess of 3 million counts on AC, 5 million counts on DC.



Space Wars' encore

Cinematronics, Inc. of El Cajon, California, has announced the introduction of its latest 3-D action game, *Starhawk*.

Starhawk, like its predecessor—1978's big hit, *Space Wars*—will feature a Vectroscan monitor system and realistic space action. Unlike *Space Wars*, *Starhawk* can be played by one or two players.

As the game begins, players have the point of view of being in an orbiting space station over a revolving planet. Enemy space ships appear from deep space—first as small specks, then grow larger as they approach. Enemy ships approaching from behind will first appear large, then diminish in size as they zoom off into deep space.

Like the captains in such recent entertainment hits as "Star Wars," "Star Trek," and "Battlestar Galactica," *Starhawk* players will control their sighting and firing by the use of joysticks. Each joystick moves its corresponding sight in all directions across the screen, enabling players to sight in the enemy ships and blow them out of the sky with laser beams fired by buttons on the joystick.

As an added feature, a "killer ship" appears periodically on the side of the player with the highest score. A player who fails to hit the "killer ship" will lose points from his score. This feature helps keep the scores closer, insuring more intense competition and higher collections.

As with *Space Wars*, *Starhawk* will be on Cinematronics' Vectroscan monitor, which produces a well-defined picture. Exploding ships send debris in all directions, and the 3-D effects guarantee a player appeal that shows up where it counts most—in the cashbox.

Lion's Head incorporates Silver Shadow features



Irving Kaye Company of Stamford, Connecticut has produced a new coin-op pool table called the *Lion's Head*. This new model incorporates all the features that made its *Silver Shadow* such a big hit in the coin-operated, amusement industry.

The all plywood and steel construction, the attention to detail and quality control, and the distinctive bronze castings all combine to make this table an attraction for any discriminating location.

Irving Kaye releases home table model



The Irving Kaye Company, Inc. has released for sale its newest in an ever-expanding line of high quality commercial and home pool tables.

Designated the *Stamford*, the table is available in six, seven, eight, and nine foot models. The nine-foot model is offered with either three pieces, one-inch slate; or Irving Kaye's exclusively produced one-inch, one-piece natural quarried slate.

The cabinetry is of 3/4-inch plywood covered with a high pressure laminated Rosewood formica. The corners and legs are of solid steel and the top corners are a chrome-plated zinc die casting.

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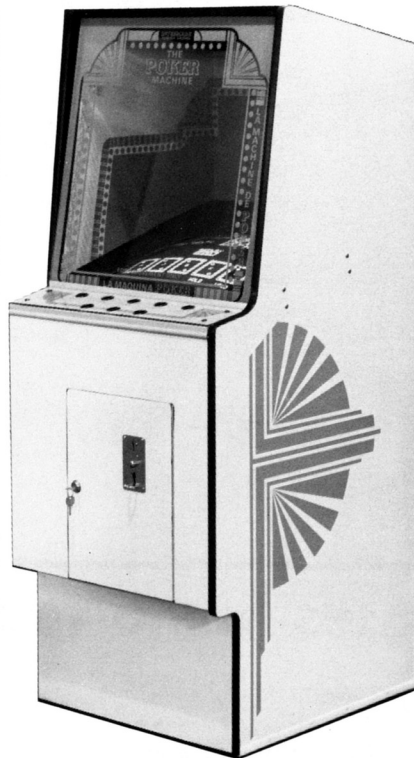


When you're out of Aces

The newly-formed company Inter-mark Industries, Inc. of Phoenix, Arizona has introduced *The Poker Machine*.

The dealer is a microprocessor, and he always plays fair. Single or multiple coins can be inserted prior to dealing with one to ten credits to be played per hand. Players stand pat or discard and draw with a reshuffled deck every deal. A unique sound is individually produced for each type of card. An ace has its own sound, the king has a different one, and so on. An arrow appears to indicate the winner from the on-screen winning hands chart."

Power interrupt protection is provided by a battery backup system to the main computer memory. The game provides an automatic logic reset for tamper override as well as a credit register. *The Poker Machine* is available in upright models with 50/60 Hz and 115/220 VAC.



A Flash in the Pin

Williams' solid state *Flash*, which features an exclusive Triple Sound Option, dazzling flashing lights with lightning effect, and front-end programming is in full production at the company's Chicago manufacturing plant.

New thunder and lightning sounds are part of the Williams' renown dual-sound system. The new Triple Sound Option permits a background sound along with the synthesized sounds. The background sound increases in pitch as the ball is in play, instilling a dizzying feeling of momentum for the player.

A bank of five drop targets is the key for extra ball and Special features and dropping the 3-bank of targets advances toward Super Flash. Each time either bank of drop targets are made, the electrifying Flash lamps are triggered to add to the tenor of this fast action game.

The top end rollovers provide 2X or 3X bonus multiplier that can quickly thunder up as many as 87,000 bonus points. A third flipper on the right side provides numerous skill shots that include the 5-bank targets, the 3-bank, and looping around the top two or three times for the thrill of it.

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PLAY METER: How long does it take you before you usually convince the location owner to go with the price change?

CLARK: It frequently takes three, four, five trips. Now I probably have a little over fifty percent of my pool tables at 35 cents. And anywhere between eight months to a year from now, it depends upon the economy, I intend to hit these same locations again that we both need more money, and so let's go to 50-cent pool. Getting the location off the quarter was the hardest project that I have come across yet. I think it'll be a lot easier to move from 35 cents to 50. I think that has a lot to do with the coinage. To a percentage of the customers, doing away with the dime will be a blessing.

PLAY METER: What are your feelings about the dollar coin?

CLARK: If the operators would use it, I think it could be a terrific boon to the jukebox end of the industry. I think there could be some increase also with some of these new electronic games, if they are set up on a dollar because my feelings are that the larger the denomination of money the machine can take, the more money that machine can make for you. In fact, if inflation continues to run rampant and if the government starts talking about the two-dollar bill again, I'll be ready to rig my jukeboxes to take two dollars. But I feel that the majority of operators will not do anything with the dollar coin, except on a limited number of pieces. For me, the first thing I'm going to do is finish out all the jukeboxes to where they can take paper or coins. And it'll give me a good chance to see how effective the dollar coin is and how effective the acceptors are. Right now, I've re-rigged the credit units on some of my phonographs to where they will take four quarters for a dollar's worth of songs, but that has its problems, if one of the quarters gets stuck, or if the machine doesn't count right. It has all types of problems like that. Now, after I've finished with the jukeboxes and have all of them on dollar capability, I contemplate going to dollar capability on my new pins. I'm not sure whether I'll give the player a bonus, like five plays for a dollar, or whether I'll raise the price and give them three plays for a dollar. I'll probably try it several different ways.

PLAY METER: Do you present your price increase as a package deal?

CLARK: No, everything is separate. As for the pinballs, I pretty much started all the new electronic ones off at one play for a quarter as soon as the new electronic games came out. So with them, I was able to get away with it by wheeling them in the door that way. And I cleaned up on the older ones and changed them over to the new pricing as they came back to the shop. But I don't present a price increase as a package deal, that if you don't let me raise the price of this or that, everything comes out. I have been able to do it by winning the location owner's confidence that I can help him make more money off the music and games in his location.

PLAY METER: You said you have your pingames priced at one play for a quarter. Is that three-ball or five-ball?

CLARK: I have one three-ball pin, and the rest are on five-ball. I feel rather than cut down the amount of balls, I would rather raise the price. It would be like a bowling alley still charging you 75 cents for a game but saying that now you can only bowl seven frames. My feeling is that the player would prefer to pay an increased price and get the same game he is used to getting. I may be wrong at that, I don't know. But my only three-ball game is not the high money-maker for me in the location where I have it.

PLAY METER: Do you use tokens?

CLARK: We have it at one location, for security reasons. I'm real pleased with it. We went to a token there that was approximately the size of a dime, to create as small an opening as possible. We wanted to restrict the amount of garbage they can throw into the machine. And we sell the tokens at four for a dollar. We use a changer to sell the tokens at the location. With this, it's very possible that we might be able to institute a price increase there to maybe three tokens for a dollar.

PLAY METER: Have you had any success with getting a change in the commission arrangements?

CLARK: I feel that in lieu of taking money away from the location, I would rather show the location owner how we can both make money. I frequently put minimums on the games, but I don't normally operate that way. What I do have, however, are location contracts. But all location contracts are only as good as the two parties that enter into them in the first place. It does give you a little measure of security. Our location contracts usually run for two or three years.

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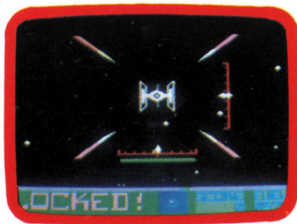
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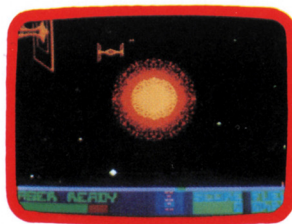
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