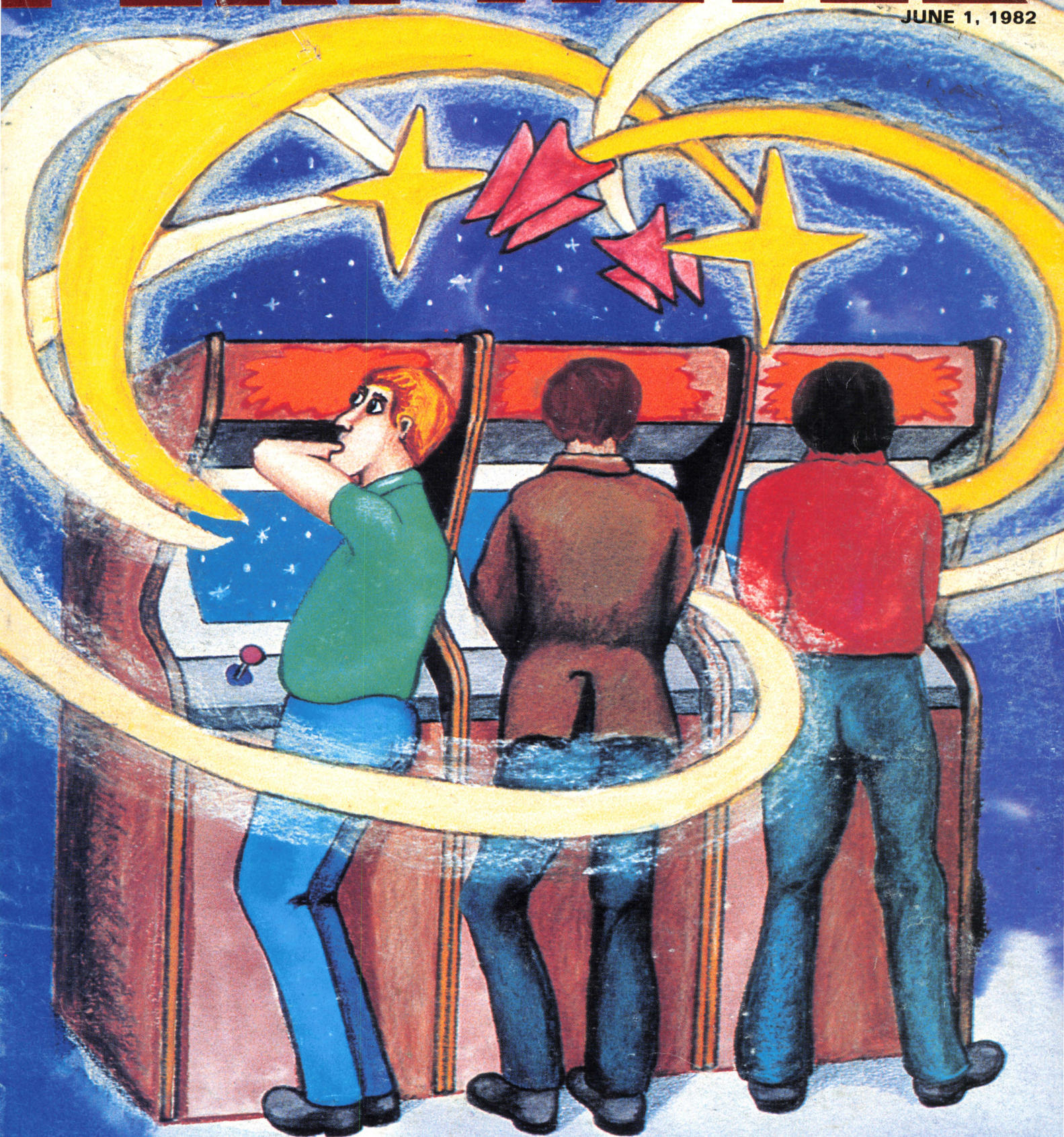


FOR THE COIN-OP ENTERTAINMENT INDUSTRY

PUBLISHED TWICE MONTHLY

PLAY METER

JUNE 1, 1982



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The Twice Monthly Publication for the Coin Operated Entertainment Industry

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UP FRONT

With this issue of *Play Meter*, we mark the first anniversary of our status as a semi-monthly publication. A full year has passed since we decided to accept the challenge of providing our readers with twice as much information twice as fast.

The change has required a great deal of hard work and a continuous commitment from basically the same staff that was working hard to produce one good issue each month. But our dedication to publishing twice as much information twice as often has rendered just that. Over the past three months we have published an average of 235 pages a month as compared to 119 pages per month during the same period last year.

At the time of our decision to increase our rate of publishing we felt that an expanding industry called on us to make such a move. The quantity of quality information that was coming our way was increasing dramatically and, often, much of that information lost its timeliness waiting on an editor's desk for the next month's issue.

A year later, we are even more convinced that a twice monthly publication is a necessity to properly service our readership. We have found that important industry news is occurring at a faster and faster rate and that there is an abundant supply of people who have vital knowledge and experience to share with their industry fellows.


At this one year mark, we again take time to encourage our readers to send us suggestions on things they would like to see us write about, to continue the flow of information that has enabled us to respond with pertinent stories about our industry, its successes and failures.

As we have said so many times before, the most

important person in this industry is the operator. The success of the operator is of utmost importance in order for the industry to continue to thrive. That is why *Play Meter* has always remained dedicated to providing answers to the needs of the operators, to assisting in maximizing profits at the operator level. And as we disseminate twice as much information monthly, so we are also twice as determined to remain an "operator oriented" publication as opposed to a "manufacturer oriented" magazine. We are convinced that a profitable operator is the basis for continued profits to distributors and manufacturers. So operator success is what *Play Meter* continues to be all about.

Having successfully made the transition from a monthly to a semi-monthly publication, *Play Meter* will be adopting even more new directions in the immediate months ahead. The magazine will be taking on a new look, a more contemporary style, all in an effort to make it more readable and to provide the operator with an even more efficient work tool. We're making an effort to make *Play Meter* everything you want it to be. After all, *Play Meter* is your magazine and we intend to continue to make it more and more useful to you.

With your help, we will.



Ralph C. Lally II
Editor and Publisher

A year later, we are even more convinced that a twice monthly publication is a necessity to properly service our readership.



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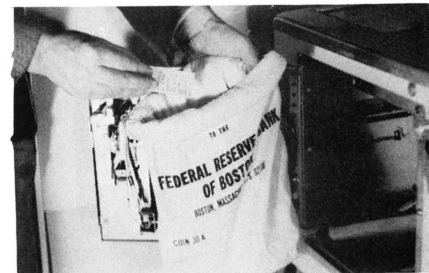
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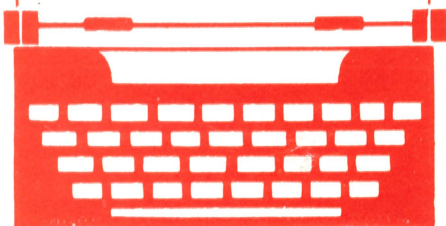
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Letters to the editor . . .



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We appreciate very much that you have listed our name and address into your special Directory Issue of March 1, 1982.

However, it is to be regretted that you did group our country, Taiwan, Republic of China, into the territory of Japan. Taiwan was ceded to Japan in 1895 but returned to China, following Japan's defeat in World War II in October 1945. For this we refer you to any encyclopedia but not the old one.

Patricia Huang
Manager/Foreign Trade Dept.
Artic Electronics Co. Ltd.

We never were very good at history, but this is ridiculous. Our apologies. Obviously Artic is based in Taiwan, Republic of China. —ed.

Finds a bargain

My brother, Michael Ebner, sent a request to you for a 1-year subscription to *Play Meter*, although he had never seen a copy of your publication. He received a bill from you for \$50, which he thought was outrageous, so he sent a request to cancel the subscription.

After he sent the cancellation, he received the first copy, and he was sorry that he cancelled. He and I are quite impressed with the quality of

Something on your mind you want to vent? Got a gripe? Full of praise? Have a question? If you have comments on the coin operated entertainment industry, write to Play Meter. Our "Letters to the Editor" columns are dedicated to you, the operator/reader.

All letters must be signed; if requested, only initials will be used or the name withheld from print. Please include return address (although, for the sake of your privacy, addresses will not be printed.) All letters subject to standard editing. Be concise.

the magazine, and the quantity of information it contains.

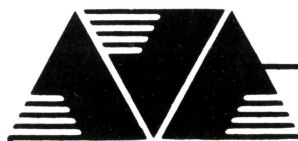
Enclosed you'll find a check for \$50, because we would like a subscription after all.

Many thanks.

Donald Ebner
Ebner Electronics
Mascoutah, Illinois

Ed. Reply: A word about the price of a Play Meter subscription, which went to \$50 as of January 1 this year, is due our readers. Despite the increasing costs of postage and printing, the subscription rate was

unchanged during nine months of 1981 as the magazine took its plunge into twice-monthly publication. That move was a success, countless industry people have told us, with its provision for the most timely industry news and a larger menu of information on operating. We simply absorbed the added costs of printing and mailing. With a new calendar year (and costs continuing to rise), we instituted the increase that was inevitable at any rate. However, our readers should be reminded that our old rate of \$25 was for 12 issues per year.



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(collect)

The new subscription rate is still a bargain when one considers that twice as many issues per year (24) are being published.

Incidentally, a direct phone line is now in place for Play Meter subscription calls: 504/837-7987

Kudos for Expo

I can't tell you how pleased we were to see the success of your Amusement Operators Expo this year. In three short years, it has become a factor in the business and is of immeasurable value to the new operators entering our industry.

I have two constructive suggestions that you may want to pass on to Conference Management (ed. the firm managing the exposition). The first is that the industry people who preregister should have their badges ready and waiting for them to avoid the long lines. Secondly, we totally support the rule restricting the show floor to people 18 years or older, but I believe that it should be publicized in your magazines and mailings so that parents don't bring young children long distances thinking that they can enter the show.

Congratulations to you on a successful effort.

**Alan Bruck
Banner Specialty
Jenkintown, Pennsylvania**

Thanks for the kind words.

On the matter of badges, the conference team was understaffed on the first day of the show and were unprepared to deal with the huge first-day turnout for registration. We will anticipate this problem for AOE '83.

About the children at the show: The exclusion of the younger crowd was generally well accepted at Chicago this year. Still, it is inevitable that everyone will not get the message prior to traveling. So, we are forming plans to set up an arcade sponsored by the manufacturers for "kids only" at AOE '83. This way, we hope everyone can have the best of both worlds, especially the operators and exhibitors doing business in the exhibit hall. —ed.

Ranks high

Congratulations on a super Expo. I left Chicago with the feeling, that I

finally had a chance to examine new products, talk to manufacturers, and of the many trade shows I have attended, this ranks high on the list.

Your sign, "18 and older to enter the Expo area," is a lesson that should be taken into consideration by all trade show officials. Thanks again for a superb Expo.

**Dick Gilger
Central Ohio Sales
Columbus, Ohio**

Next year, for certain

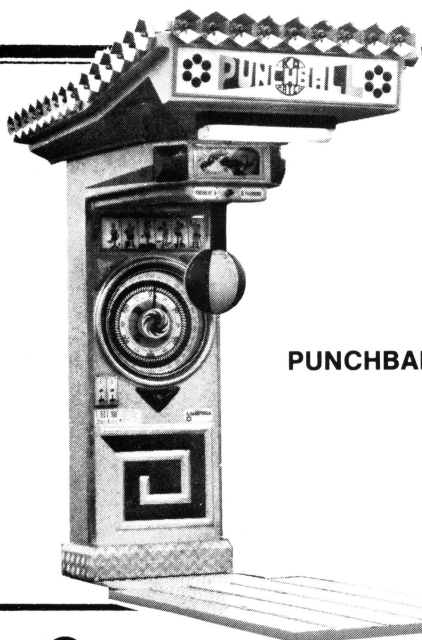
Congratulations on a really terrific show!

I have been incredibly busy maintaining a very ambitious site selection inspection tour requiring almost daily airplane flights researching potential locations for new Le Mans Family Fun Centers. In fact, I spend so much time mid-week traveling that I have been required to spend the entire weekend at the office on paperwork and other routine administrative responsibilities.

Therefore, when it came time to make reservations to attend the recent AOE, I decided that I couldn't be bothered and that my time would

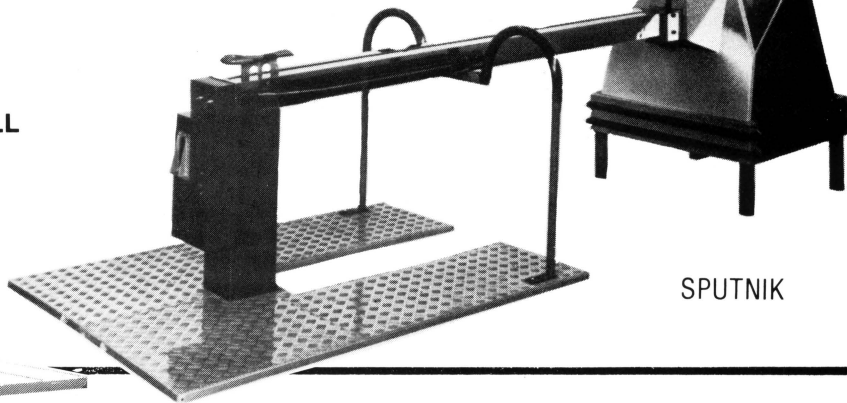
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be best used if I remained here in Wichita "taking care of business." Besides, from what I had understood about the previous AOE, I wasn't going to miss much anyway...I thought!

Thus, if I had not been "prodded" by Bill O'Donnell of Aladdin's Castle to attend a meeting in Chicago on the day immediately before the show, I would have missed the best industry show I had ever attended.

It was obvious that the show had received careful prior planning as your scheduling made attending the seminars convenient; plus the show's accommodations and the hotel were excellent selections. Additionally, the number of exhibitors were surprisingly large and the exhibition area bright, clean, and all were adequately positioned and easy to reach.

Everyone who I met at the show had the same opinion. The AOE's timing and the show itself were a huge success...and I'm awfully glad that I attended.

See ya' next year...for certain.

N. Lee Aronfeld
President
LeMans
Wichita, Kansas

Global comparison

I could say this in ten thousand words or in one—Congratulations! Sincerely, your AOE show as a job well done and having attended shows around the world I must say it was one of the best I have ever seen: Well put together, well planned, and better facilities than most.

Bernard M. Powers
Bally Manufacturing Corp.
Chicago

Most helpful

Congratulations on putting on such an excellent show at Amusement Operators Expo in Chicago. We have amusement machines located in all of our twenty-three centres and the information I gathered at the show will prove most helpful.

I was pleased with most of the exhibits and I looked forward to attending the seminars. I signed up for four of them and found the one on promotion most helpful. The only objection I had was to the exorbitant prices charged for the literature that was tied in with the seminars. I feel

that when you are paying \$20 or \$30 to attend the seminar, you are entitled to the summary of what has been said at no extra charge. I am sure the lecturers were well-paid, and I felt it unnecessary that they be allowed to pawn off their literature on their unsuspecting listeners. I would suggest that there be a preview by the organizers of the seminars to see what the lecturers will try to sell.

I look forward to attending the show next year.

Jack M. Fine
Bowlerama Limited
Toronto, Ontario

Lobbyist nominee

I would like to nominate Charles Ross as a representative for our industry. Everyone who attended Mr. Ross' seminars at the AOE will agree he is an excellent speaker with sound ideas. If we ever need a media spokesman or lobbyist, I hope it will be Mr. Ross.

Congratulations to *Play Meter* on a well run and informative exposition.

Glenn Anderson
Honolulu, Hawaii

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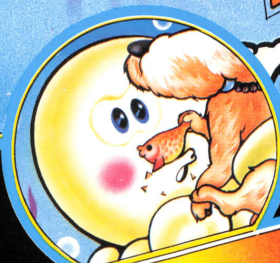
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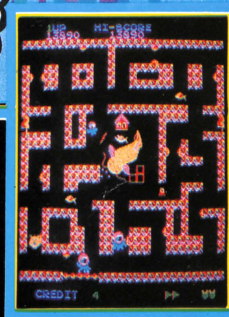
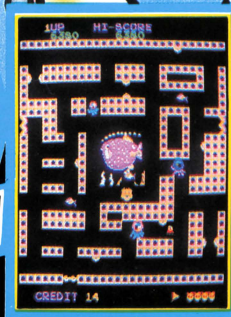
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Play Meter

Equipment Poll

The following are rankings of the top videos and top pinballs making above average weekly gross collections nationwide. The dollar amounts appearing are the average weekly grosses as reported to Play Meter magazine through its regular national operator survey. Amounts are heavily weighted by averages reported from arcade locations; street locations are generally lower. Games with less than adequate responses (less than fifty percent) but with above average collections are so noted. Games not appearing on the poll either (1) did not generate over a ten percent response rate to provide an adequate representative sampling or (2) did not register weekly gross collections above the national average.

TOP VIDEOS

Twenty of 44 videos (45%) with a response rate over ten percent have above average earnings.

	June 1	May 15	May 1
National video average.....	\$174	\$161	\$162
★ 1. Zaxxon/Gremlin	\$296	\$326	—
★ 2. Turbo/Gremlin	\$269	\$262	\$257
3. Ms. Pac-Man/Midway	\$246	\$243	\$240
4. Donkey Kong/Nintendo ..	\$245	\$243	\$241
5. Stargate/Williams	\$216	\$224	\$220
6. Pac-Man/Midway	\$210	\$214	\$216
7. Galaga/Midway	\$209	\$212	\$215
★ 8. Space Duel/Atari	\$203	\$219	\$209
9. Centipede/Atari	\$193	\$199	\$205
10. Tempest/Atari	\$189	\$198	\$206
11. Frogger/Gremlin	\$179	\$187	\$192
12. Defender/Williams	\$175	\$182	\$187

TOP PINBALLS

Ten of 22 pinballs (45%) with a response rate over ten percent have above average earnings.

	June 1	May 15	May 1
National pinball average	\$116	\$104	\$103
1. Haunted House/Gottlieb ..	\$162	\$171	\$176
2. Hyperball/Williams	\$160	\$185	\$165
★ 3. Vector/Bally	\$143	\$121	\$150
4. Black Hole/Gottlieb	\$129	\$125	\$137
★ 5. Centaur/Bally	\$127	\$137	\$114
6. Eight-Ball Deluxe/Bally	\$123	\$105	\$113

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

Provisionally Rated Pinballs and Videos

(Above average earning games, with a response rate between 10—25%)

VIDEOS

Provisional Ratings	June 1	May 15	May 1
Robotron/Williams	\$266	—	—
Alpine Ski/Taito	\$239	\$281	\$306
Lady Bug/Universal	\$233	\$230	\$245
Dig Dug/Atari	\$217	—	—
Thief/Pacific Novelty	\$196	\$226	—
Frenzy/Stern	\$194	—	—
Amidar/Stern	\$182	\$204	\$224
Lil' Hustler/Dynamo	\$176	\$206	\$194

PINBALLS

Provisional Ratings	June 1	May 15	May 1
Caveman/Gottlieb	\$182	\$225	—
Rapid Fire/Bally	\$135	\$183	—
Volcano/Gottlieb	\$131	—	—
Devil's Dare/Gottlieb	\$125	\$120	—



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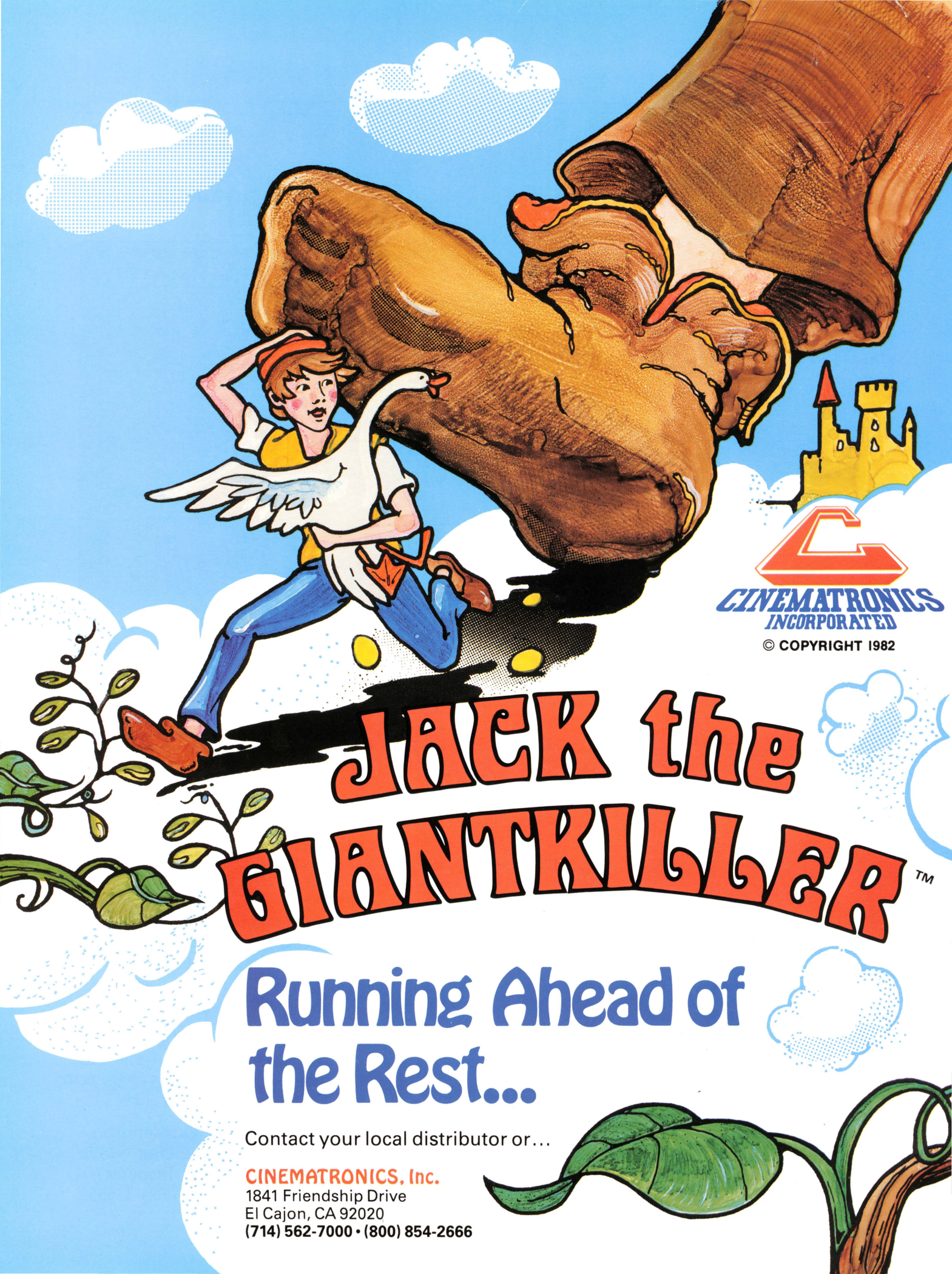
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Copyright law conference considers video rulings

The 5th Annual Copyright Conference, held April 21 in Washington, D.C., was climaxed by a panel discussion during which three of the nation's attorneys most concerned with recent video copyright rulings, debated the copyrightability of video games.

The conference is sponsored annually by the Federal Bar Association and the highlight of this year's day long series of lectures was the video game copyright panel.

The discussion was moderated by Marybeth Peters, chief examiner of the Copyright Office. She introduced the discussion on the games by confessing: "I'm an addict," and explaining that, after some consideration, the Copyright Office decided to register video games as audio/visual works. She introduced the three other members of the panel by warning that their views on the issue would differ significantly.

Jack Simmons, International Trade Commission attorney, introduced his comments by conjecturing that the inclusion of video games in the scope of copyright registration was not a significant extension of the law, that decisions relevant to the games would not prove applicable to other situations affected by copyright law.

Simmons spoke mainly of the ITC's involvement with videos and offered that Midway Manufacturing was responsible for the ITC's entrance into dealing with matters of copyright law.

"The cases the Commission has seen are very clear copies," he offered. "They are blatant copies, and clearly demonstrate the element of unfairness."

Paul Plaia, partner in the law firm of Plaia and Schaumberg and attorney for Midway in its ITC litigation, opened by disagreeing with several points asserted by Simmons.

"The games are a significant part

of copyright law, because they are an example of law addressing technological advances," he said.

Plaia offered that the Second Circuit Court of Appeals' affirmation of Stern's case against *Kaufman, et al* was the most significant case in establishing that the sights and sounds of video games could be copyrighted. He told the attorneys in attendance that Midway decided to go after the importers of boards by petitioning the ITC to get involved because it could go after all offenders at once rather than wait until the infringing boards were spread all over the United States to attack each U.S. company in district courts.

Plaia said that, after his visits to the ports where the offending boards are being halted before their entrance into the United States, he was satisfied, Customs Service workers were capable of making the distinctions required to judge which boards were infringements and should be kept out of the country.

Richard Stern, former chief of the Intellectual Property division of the Department of Justice, continued the discussion by stating that neither Simmons nor Plaia was correct in

his interpretation of what significance this issue would have on the application of the copyright statutes as they are.

"The video question is corroding copyright law," he asserted. "If the decisions made in respect to video games must apply to other matters of the same categorical type, such as books and plays, it could be disastrous."

Stern offered that video games were looked at as literary works by the Copyright Office and the laws that applied to literary works just aren't applicable to the new computer age works.

"The system," said Stern, "is set up to protect authors and inventors." In most cases the authors of video games are not even known.

Stern also offered that purloining a ROM (read only memory) was not a violation of the copyright law.

Stern continued to deny certain court opinions on the copyrightability of certain aspects of the games and opined that the Copyright Office should classify such works as doubtful, thereby erasing the "presumption of validity" with which courts view all copyrighted materials.



From left, Jack Simmons, ITC; Paul Plaia, Midway; and Marybeth Peters, U.S. Copyright Office discuss video game copyrights.

FAVA show is biggest yet

In announcing that 145 booths displayed the wares and withalls of 100 companies, Belam's Joe Gilbert proclaimed this year's Florida Amusement Vending Association's annual convention its biggest.

The event, held in the Curtis Hixon Convention Hall in Tampa April 16—18, offered private dealers a wide variety of video and vending products and services.

In general, exhibitors commented that the show was useful and observers were pleased with the displays.

Bob Magistri of Game-A-Tron—its *Dambusters* was one of the video highlights of the show—said he thought the show was one of the nation's finest, and he was pleased to be there in support of the distributors who sold his products.

Bob Perkins of Key Electronics, a new firm which buys rights of manufacturer boards for existing games and then sells the boards in Key's

cabinets and change-out systems, said the show netted some major accomplishments for his company in being able to explain the nature of its new "style" of marketing.

The general membership meeting, attended by about forty members and guests, was highlighted by a showing of Atari's new public relations efforts in behalf of the video industry. The documentary styled presentation is an impressive half hour of interviews with people who represent the segments of society the media most often focuses on in connection with the games and their acceptability for play by young people. City officials, police, educators, psychologists, parents, operators, and a youth commissioner all contributed intelligent commentary on the benefit of play.

Most notably, a Chicago police sergeant who oversees the 24th precinct spoke of his testimony at a hearing to ban play for youngsters

throughout Chicago. There, the officer talked of how prevalent gang wars in his district had ceased since the opening of game rooms. The games were keeping the kids off the streets and giving them something recreational and interesting to do, offered the street cop.

The presentation and accompanying literature is available to operators through all Atari distributors.

In other membership business, FAVA's Manley Lawson reported that Florida passed no new adverse industry legislation in the past year, but that much effort would be needed to defeat state occupational license legislation proposed for this year.

In recognition of that factor, it was proposed and accepted that all monies at FAVA's disposal would be earmarked to fight such legislation for the coming year. The proposal was passed without objection.

AMOA to take jukebox fee argument to Supreme Court

AMOA's Leo Droste says the Amusement and Music Operators Association will appeal to the U.S. Supreme Court to review a U.S. Court of Appeals decision in favor of a \$50 annual jukebox compulsory license fee.

The Copyright Royalty Tribunal's decision setting a \$50 annual jukebox compulsory license fee was upheld by the United States Court of Appeals for the Seventh Circuit on April 16, 1982. The fee is paid by jukebox operators for the right to perform all copyrighted music. The money collected is shared by ASCAP, BMI, and SESAC.

Whether the Supreme Court will look at the matter is uncertain, but Droste affirmed that the AMOA will continue to work in the legislative and judicial arenas to turn around the current status of the compulsory license fee.

The 1976 Copyright Law, which went into effect January 1, 1978, set the annual per jukebox fee at \$8, a sum that the Court recognized as a

"political compromise," rather than a Congressional determination of a reasonable fee.

In Tribunal proceedings, ASCAP (joined by SESAC) asked for a \$70 fee. BMI, refusing to join ASCAP and SESAC, asked the Tribunal to set the fee at only \$30. The Amusement and Music Operators Association (AMOA), representing jukebox operators, wanted to keep the fee at \$8.

On January 5, 1981, the Tribunal maintained the fee at \$8 for 1981, and raised it to \$25 for 1982-83, \$50 for 1984-86, and \$50 plus an inflation adjustment for 1987-90. ASCAP and the AMOA appealed.

The Court held the Tribunal's decision "lawful in all respects," and rejected AMOA's evidence in support of the \$8 rate. The Court found that ASCAP and SESAC "presented the most credible and relevant evidence before the Tribunal," and agreed with the Tribunal that BMI's approach supporting a fee of only \$30 "does not accord with the

mandate of the (Copyright) Act."

An ASCAP spokesman commented, "We are pleased that the Court rejected the jukebox operators' attempt to freeze fees at an unreasonably low level. Although we believe the fee should have been set at \$70 rather than the \$50, the Tribunal and the Court have upheld our view that \$8 was obviously too low and \$50 is a great improvement."

The \$25 fee which now goes into effect should produce about \$3¼ million for 1982 and that amount should double next year, officials estimate.

Many operators are believed to be ignoring the law, according to ASCAP. Plans to step up enforcement have been made, again according to the ASCAP, and these include joint efforts by ASCAP, BMI, and SESAC to persuade the Department of Justice to bring criminal actions in flagrant cases.

"I don't believe the Copyright Office will attempt to collect the increased fees until the Supreme Court decides on the issue," Droste offered.

Biz op firms expanding influence on industry

In the aftermath of its national exposure via *NBC News Magazine*, Leisure Time continues its sales stops.

The nationally televised news program documented complaints against the Indianapolis, Indiana firm by several of the company's customers, most of whom had already complained to *Play Meter* about the practice of the "biz op" company. (See *Play Meter*, January 15, 1982, p. 39.)

Since the airing of that program, *Play Meter* has received more complaints from dissatisfied Leisure Time customers and has even attended a Leisure Time sales show in Clearwater, Florida.

The location of the show was an ironic one. The sign on the Ramada Inn marquee that weekend of April 16—18 read "Video Games Show: Public Welcome," while a mere fifteen minutes away, in Tampa, the sign in front of the Curtis Hixon Convention Center read "Video Games Show: Private Dealers Only." As the Florida Amusement Vending Association was showing its wares to those within the industry, Leisure Time was catering to those who wanted to be.

At the Leisure Time show, *Play Meter* experienced first hand the pitch of the much maligned firm. A series of games were displayed referred to as the Challenger Series, some of which are imitations of popular games. Some are games from other manufacturers, who, a salesman expressed, had licensed Leisure Time to market its version.

Two of the companies Leisure Time indicated it had licensing relationships with deny any connection with the biz op firm. Universal's *Lady Bug* and U.S. Billiards' *Piranha* are games the company was marketing without approval, according to those manufacturers.

At the FAVA show in Tampa, business opportunity salesman Bob Perkins talked about this problem with firms such as Leisure Time.

"A lot of them are getting into trouble by saying they have licenses they don't have," said Perkins who is marketing director for Key Electronics, a biz op firm which Perkins says has garnered proper licensing.

"Let's face it," Perkins offered, "there is room in the industry for the type of sales we are doing. There is a need for the type of convertible systems we are offering."

Perkins was speaking of the change-out game system that the biz op companies use as a primary sales tool. They contend to prospective buyers that major manufacturers' games are too expensive and become obsolete too quickly. Therefore, they say, their change-out systems make better sense for an operator who, rather than purchasing an entire new game each six months or so, can simply exchange boards.

But the fulfillment of this promise has given Leisure Time customers a great many headaches.

Dennis Hurst is a Leisure Time customer who, in spite of residing in the same town as Leisure Time, Indianapolis, has had problems getting satisfactory service from the firm.

He claims he spent \$42,000—all paid in advance—for twelve Star Series games from Leisure Time based on their promise that he would be able to place the games in the Indianapolis airport terminal. After Hurst made the investment, he says, the location deal fell through and he

spent more money for a location firm to help him find placement for his games.

The rest of Hurst's story is a familiar one to followers of biz op operations. The games, Hurst says, have averaged collections of \$6.75 per week since his purchase.

"They just don't stand up in competition with the good ones," he laments.

And Leisure Time never came through with new boards for his change-out system, though they had promised twelve new games would be available over the first year, Hurst contends. (Leisure Time wrote Hurst that they are suing Centuri, Inc. of Hialeah, Florida, the manufacturers of the Star Series, for failure to produce more game boards that could be used in the system.)

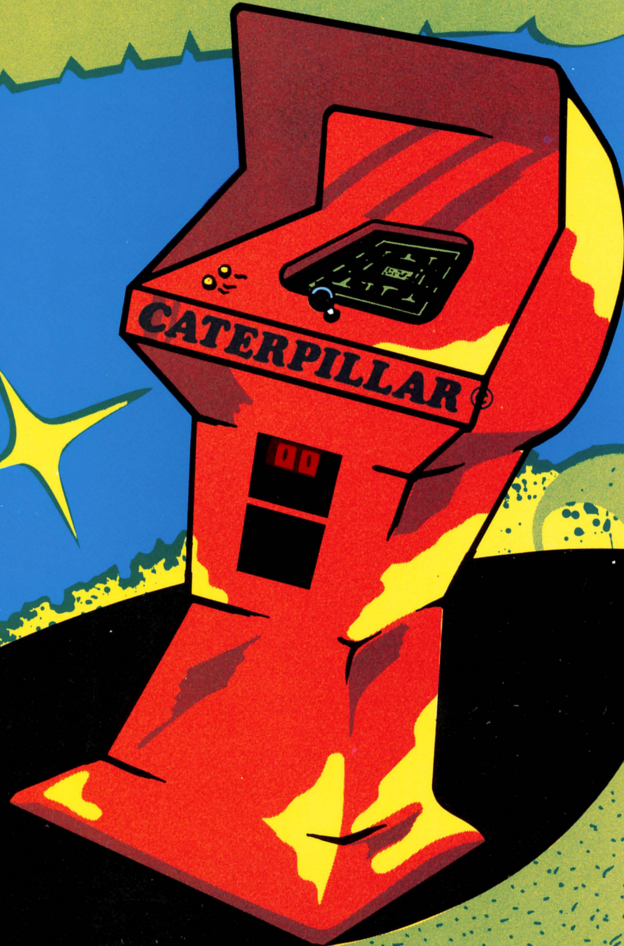
Walt Embke of Wisconsin says he is another recent victim of the Leisure Time pitch. He is trying to organize a class action suit against the company.

Embke ought to have plenty of folks to survey. At the Clearwater show, Leisure Time Sales Representative Frank Lorenz told *Play Meter* the company has sold machines to more than 1200 customers in the United States and Canada.



The Bally booth at the recent AOE show in Chicago had some of the show's prettiest models. Left to right: Tom Nieman, vice president marketing, Bally Pinball Division, Christie Michaels, model; Betsy Walton, model, and Chuck Farmer, president, Bally Pinball Division.

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Taiwan's Artic becomes ATW USA Inc.

Taiwan games maker Artic Electronics reports a healthy market reaction to its new *Devil Fish* video in the United States, and the company is gearing up its development program and building a distributor chain here.

The manufacturer's name change to ATW USA Inc. was explained by James Chen, marketing director. "A bad image," he said, had come from the association of names with Artic International, which was involved in game copyright suits and which is not in any way related to Artic Electronics. His company claims to be the only one in Taiwan that is designing original game products. "There is a lot of misunderstanding of that fact within the industry," said Chen.

So with its U.S. marketing move comes its branch office, recently



James Chen at AOE

being set up in Winchester, Massachusetts. *Devil Fish* will be the last game marketed under the Artic Electronics trade name. ATW USA will be developing two lines: interchangeable games and dedicated games. Company president is James Hung; export manager, Patricia Hung; production chief, Craig Tseng; with Jim Chen the U.S. branch manager at Winchester.

ATW's Far East base will remain its major design and production facility. Chen said plans are for the plant to expand to 180,000 square feet before the AMOA show this fall. Chen reported the company "satisfied with sales of our first game, *Mars*."

Chen can be reached at the Winchester branch by telephone 617/729-1989, or telex 914-0745.



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Dynamo's video field growing with Boxing Bugs and "second line" models

Dynamo Corporation, following on the heels of success with *Lil' Hustler*, has arranged an agreement with Cinematronics to produce and market the new video *Boxing Bugs*.

Cinematronics President Fred Kukumoto hailed the agreement as the beginning of "a long and mutually

profitable relationship with the people of Dynamo," and said his company decided to license the X/Y monitor piece in order to concentrate on its two raster scan games.

However, Mark Struhs, vice president of marketing for Dynamo, says that, although informal conversa-

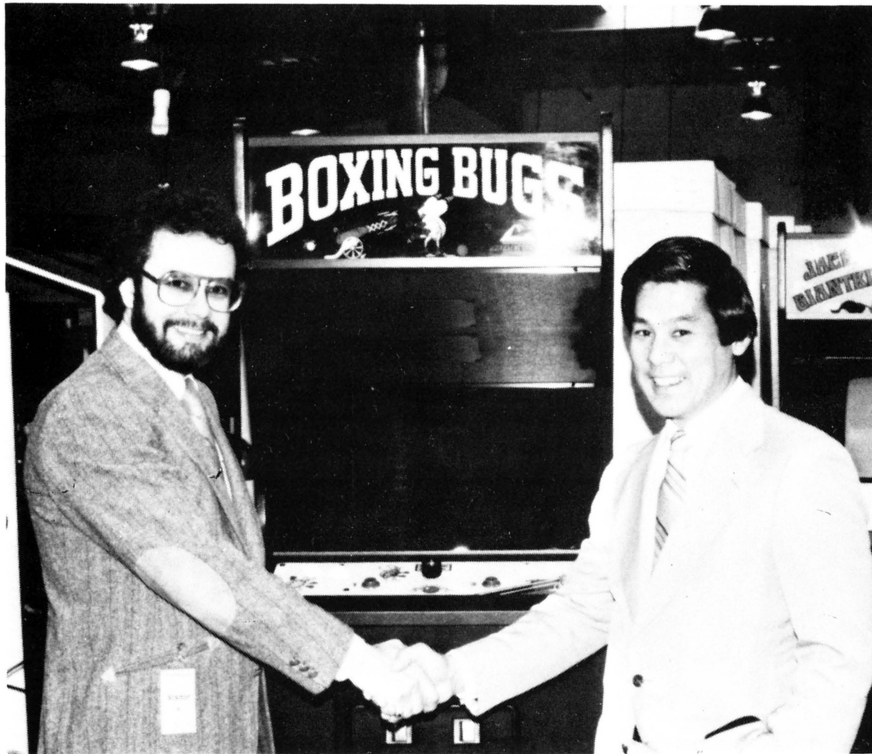
tions with major distributors about the game had given birth to a great deal of initial optimism about *Boxing Bugs*, a softening market and tremendous competition from major manufacturers has made it difficult for *Boxing Bugs* to achieve any early success.

Struhs indicated that Dynamo is also producing a "second line" of games, a type of production which is a growing segment of industry manufacturing.

"We're producing games which are either out of production or for which licensing is available," explained Struhs. Some of the games, like Centuri's *Phoenix*, are out of production but still in demand enough for a small producer like Dynamo to make a few of the games, "strictly per order," asserts Struhs. Others, like Universal's *Lady Bug*, are still in production, but the manufacturers are willing to sublicense production of different models of the game.

Customers for these games include distributors that might not have the product availability they need to keep pace with sales and compete successfully with other distributors who have a more direct line to the major manufacturers.

In making the game, Dynamo employs generic graphics, so that production of different games can be accomplished easier, that is, without dramatic graphics and cabinetry alterations.



Dynamo's Bill Rickett (left) and Cinematronics' Fred Fukumoto are pleased with their new agreement marking the beginning of working relationships between the two companies.

Age restriction overturned in New Jersey

A New Jersey community ordinance requiring players of videos to be at least 18 years old has been declared unconstitutional by a Superior Court judge. The opinion is the first overturning of such an age restriction in New Jersey, according to the judge, Milton A. Feller.

"There is nothing in the Garwood (New Jersey) ordinance to show that the 18-year-old requirement is necessary to avoid potential serious consequences to those under 18," Feller said in his seventeen page decision.

The appeal against the ordinance was brought by Mario and Michellina Galli, owners of Uncle John's on Centre Street in Garwood.

Several other communities in New Jersey considering the question of age restriction had been waiting for clarification from the Supreme Court on the Mesquite, Texas vs. Aladdin's Castle case. There, the Court sent the case back to a district court for further explanation as to proper jurisdiction. Feller believes his decision could affect future appeals,

according to a New Jersey *Star Ledger* story of April 30.

The Story indicates that Garwood attorney Joseph Triarsi has no plans to appeal Feller's decision, saying "it was our opinion that the age restriction would not be held valid."

Triarsi, however, did say the council might still attempt to place some restrictions on who can play the games, interpreting Feller's decision to mean that "perhaps 12, 13, or 14 might not be invalid."

'Naughty Boy' unveiling dampened by a Naughty Copy

The latest video piracy story appears with a new twist. The pirated copy in this tale was available to operators before the original.

Cinematronics' *Naughty Boy* was unveiled at the Audio Visual Amusements annual show in St. Louis. Immediately following the game's introduction, the show's attendees were led to a back room where the game's pirated copy was standing.

Cinematronics' attorney Don Heffner told *Play Meter* that the Japanese owner of the game, Japan Leisure, had moved slowly in this instance due to conversations they were having with other manufac-

saying they were unsure of the exact circumstances leading to the duplication problem.

"There's no doubt operators buying the illegal copies will not buy the legal version because the illegal version is not challenging and

detracts from the original."

Cinematronics' Dave Stroud said the company, besides losing sales of *Naughty Boy* games to the illegal copy, would also be damaged because the copy game does not feature the improved program.



Because the Naughty Boy copy doesn't feature the advanced play of the legitimate game, Cinematronics claims the copy was able to beat the original out onto the streets.

turers about possible licensing agreements in connection with the game. As a result, the copy was able to make its way into the country before the final agreement was reached with Cinematronics.

Additionally, Cinematronics had turned down the first version of the game offered by Japan Leisure, suggesting some changes that would increase the difficulty of the game as the player passed certain levels of accomplishment. Japan Leisure made those changes but again, the delay allowed the copy product more time to get established.

Cinematronics has received a temporary injunction against U.S. Amusements of New Jersey and a hearing is set to consider permanent injunctive relief for the El Cajon, California manufacturer.

Principles at U.S. Amusements refused to comment on the matter,



Cinematronics and AVA representatives toast the unveiling of Cinematronics' newest game, Naughty Boy...



...But an alleged illegal copy, with a less challenging play mode, beat the game onto the streets as the grim marketers ponder what can be done.

New dates, new place for AOE '83

Play Meter has announced a change in the dates and locale for their 1983 Amusement Operators' Expo. AOE '83 will move to the Hyatt Regency O'Hare and will be held the weekend of March 25—27.

The change from the Hyatt downtown to the Hyatt O'Hare was based on available exhibit space. The O'Hare location will afford enough floor space for more than five hundred booths while the downtown

Hyatt limited exhibits to a maximum of 380 booths.

Additionally, the location of the Hyatt O'Hare will make it more accessible to out-of-town attendees, and there will be plenty of parking for those who use their cars to get to AOE '83.

The change of dates became necessary when the show changed its location.

D.C. area forms association

A new operators association has formed with a metro Washington, D.C. focus but open to Maryland and Virginia members. Its organizational cement has been the threat of license and tax burdens by county and local governments in that area.

Formed as the Maryland Amusement Operators Association, the group has been aided in organization by distributors serving that area, and it aims at signing up at least 100 member operators within the year, said Mike Lester of Hunter Vending/Arlington, who is acting chairman of MAOA.

Revenue problems impacting the operator were pointed up recently by a licensing blow that threatened in the District of Columbia, said Lester. In D. C., a formula of licensing fees on amusement machines of an astronomical \$5,000 per machine per year was drafted by one district council-

man. "We were able to get into it and to have some input, and there is no tax yet," he reported.

The newly formed operators group has retained an attorney in Maryland and D.C. and is in the process of retaining a state lobbyist in Maryland. "Now that there are county by county and city by city motions to hike taxes, it's as bad as proposing per-machine license fees to go from acceptable levels to \$250 per machine, annually," said Lester.

"We've done everything we can to make everyone aware we've formally associated and formed guidelines." An original group of six operators increased quickly to 28, he said, and the association set a membership meeting for late April and plans to meet on alternate Wednesdays at 7 p.m. in the Holiday Inn on Baltimore Parkway.

Bylaws were set up to specify who

can qualify as an operator-member of MAOA, to give its purposes of mutual help and community efforts, and to state guidelines for hiring legal and public relations help. The group elected a temporary board of directors.

Distributors helping with a mail campaign to find new members were Banner Specialty, State Sales, General Vending, and Eastern Coin Machine. Acting MAOA Chairman Lester urged interested new members to contact either one of those distributors or himself at Hunter Vending: 703/979-4220 for information.

While northern Virginia operators apparently face no particular problems of machine taxes in that state, those operators have a common interest in MAOA when they operate in the Maryland and D.C. area, Lester said.



Taito America Corporation sponsored a Qix tournament at the company's Games America retail store in Palatine, Illinois, for the benefit of the Easter Seal Society of Metropolitan Chicago.

All proceeds from the tournament went to aid the thousands of physically disabled people who benefit from the Easter Seal Society.

Paul Moriarity, vice president of Taito America, pictured here with Chicago WLS disc jockey Jeff Davis, presented the check and handed the Qix winners their trophies. Winners also received Games America jackets.

Three Qix machines were open for play during the 20-hour Telethon. The additional money collected from the Telethon audience was also given to the Easter Seal Society.

Game Exchange affiliates announced

The Game Exchange, Columbus, Ohio, brokerage firm for the sale of new and used amusement equipment, has announced two new affiliate firms in Denver and Atlanta.

The affiliates are:

—Automated Amusement, 1537 W. Alameda Avenue, Denver, Colorado 80223; phone 303/777-3500, where Rich Babich is president.

—Professional Amusement Associates, 750 Ponce de Leon Place, Atlanta, Georgia 30306; phone 404/433-4524, Steve Bodenstein, president.

A spokesman for the company said the three affiliates engage in mass purchasing together and trade as associates in rehabilitated equipment as well as new products including the line of Streets of England. The group purchasing assures the buyer from any of the offices a competitive price, the spokesman said.

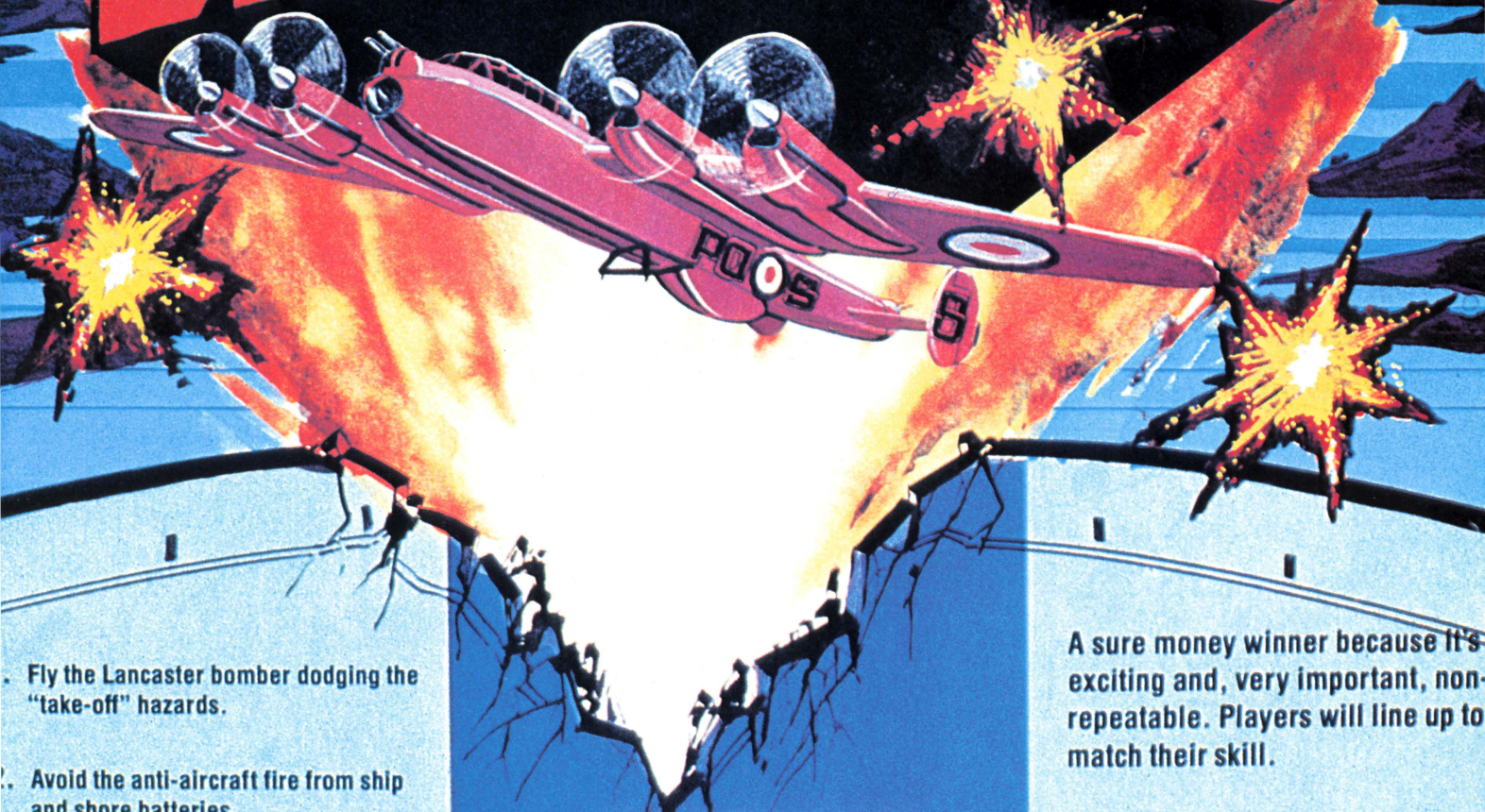
A toll-free number can be called at The Game Exchange, 313 Nielston, Columbus 43215; 800/848-0110, where Bruce Zaveloff is chief officer. The Ohio local number is 614/221-3416.

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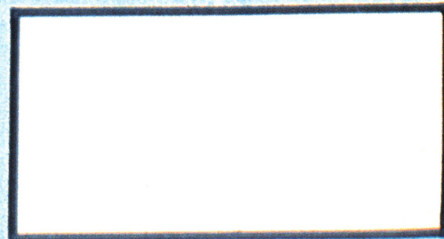
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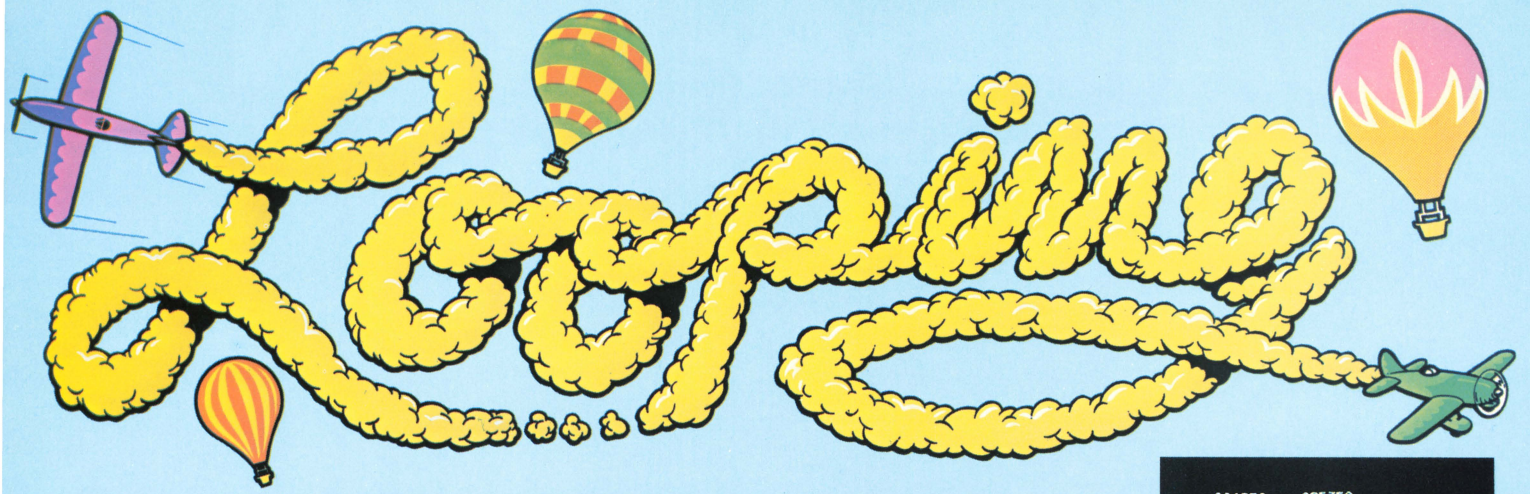
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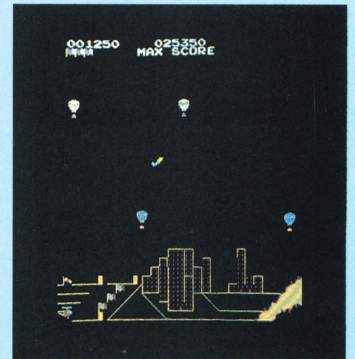
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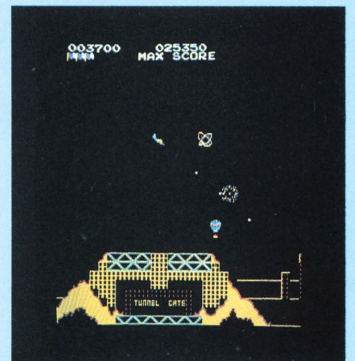
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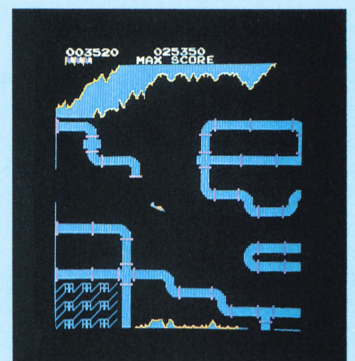
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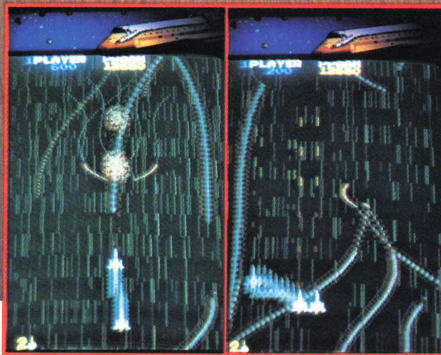
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Two Struhs at Dynamo

Thomas L. Struhs has been named to the position of senior vice president of Dynamo Corporation. At the same time, Mark L. Struhs was appointed vice president for sales and marketing for the Grand Prairie, Texas firm.

Tom Struhs formerly served as president of Dynamo's Games Division. In this position he prepared market and financial analyses, assisted with contract negotiations, and arranged for the necessary capital for Dynamo to enter into the video game business.

"Tom's strengths will complement those of H. L. Coats, our senior vice president and controller," said Bill Rickett, president of Dynamo., "While H. L. will concentrate on administration, production, and engineering, Tom's responsibilities will include business and industry analyses, financial planning and

capitalization, and new product acquisition."

Tom Struhs also continues as president of a corporation which he founded that provides financial management and computer services to corporations in the Dallas area.

"Over the past two years, Mark Struhs has been instrumental in guiding us into new product markets such as video games," said Rickett of the other Struhs appointment. "He also has been responsible for the significant strengthening and geographical expansion of our distributor network."

Mark Struhs' responsibility will include researching and identifying the new products and markets that will be necessary to maintain Dynamo's position in the coin-op industry. He also will continue his responsibility for promoting all products and increasing market share for each product.



Play Meter announces Buyer's Mart #2

Play Meter's new merchandising support effort, Buyer's Mart, will go into its second edition much sooner than expected, says David Pierson, advertising sales chief for the publication.

"We had planned for the Buyer's Mart to be a once a year thing," said Pierson, "but the overwhelming response to our first mailing has led us to decide to conduct the Buyer's Mart four times annually."

Buyer's Mart #2 will contain response offers from advertisers. They are arranged as a packet of business reply cards. The cards are mailed back by the reader directly to the Buyer's Mart advertiser. The concept has been proven to be a highly successful way for advertisers in many industries to distribute literature, introduce new products, spark direct sales, and expand their internal mailing lists.

Participation in Buyers Mart #2 is a bonus to 24-time (annual) advertisers in *Play Meter*. They participate in Buyer's Mart free of charge. Others can avail themselves of the service for \$500. *Play Meter* will do layout and typesetting for an additional \$50. Cards measure 5 $\frac{3}{4}$ " by 3 $\frac{1}{2}$ ".

The first Buyer's Mart mailing went out March 1 to 20,400 recipients, the entire *Play Meter* mailing list.

The second mailing is scheduled for July 15. The deadline for advertisers submission for that mailing will be June 15.

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THE CALENDAR

June 3—5

Amusement and Music Operators of Texas, Americana Hotel, Ft. Worth

June 17—19

Illinois Coin Machine Operators Assn., annual convention, Eagle Ridge Inn, Galena

June 20—25

Bowling Proprietors Association of America, 50th annual convention and trade show, Town and Country Hotel, San Diego, California

July 16—17

Montana Coin Machine Operators Association convention, Outlaw Inn, Kalispell, Montana

September 10—12

Joint North and South Carolina Associations meeting, Radisson Plaza Hotel, Charlotte

September 24—25

West Virginia Music & Vending Association convention, Ramada Inn, South Charleston, West Virginia

October 7—10

NAMA convention and exhibit, The Rivergate, New Orleans

October 14—17

ENADA (exhibition of coin-op amusement machines), Congress Building (EUR), Rome, Italy

October 15—16

Amusement and Music Operators of Virginia, annual convention and trade show, John Marshall Hotel, Richmond

November 18—20

AMOA Exposition, Hyatt Regency Downtown, Chicago

November 18—20

IAAPA annual convention (Parks Show), BArtle Hall, Kansas City

Simons says: "Seize"

Following on the heels of a government survey that linked drug dealing to arcades in New York City, and the discovery that most of the offending businesses were unlicensed, the state has developed a "confiscation law" and Consumer Affairs Commissioner Simon P. Gourdine has begun to enforce the new measure.

The state agency, using its new enforcement powers against unlicensed businesses for the first time, seized eleven videos from a game parlor in Brooklyn April 14.

Gourdine attended the ceremony himself, held in front of Playboy's Fun and Games, 4915 Church Avenue, taking the occasion to warn that his agency intended to use its new power. He brought two patrol cars full of police to confiscate the games and informed several reporters who were there to record the seizure for posterity.

To regain possession of the equipment, Playboy's owner must pay a fine of \$1,050, plus storage and seizure fees.

New Notes & Quotes

The latest revised edition of *Notes & Quotes* is now available to arcade and game room operators. This is the sixth printing of the reference manual, and the current book is 152 pages, four times larger than the previous edition.

Literally hundreds of ideas and money-making promotions are included, all of which are actual case histories of successful programs. Many illustrations are included of customer membership club cards, discount coupons, newspaper ads, holiday promotions, and numerous other special promotions.

Innovations and features include: "The Systematic Approach to Promotions," "The Future of the Video Games Industry," "Doing Business With a Route Operator," "Buying Your Own Machines," "The Unique Nature of the Arcade Business," and a special section, "Promotions Primer & Checklist."

Copies are available at \$4 each, postpaid, and may be obtained by writing to Van Brook of Lexington, Inc., P.O. Box 5044, Lexington, Kentucky 40555.

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Shaker Heights rejects game rooms

by Bill Kurtz

A request to open the first game room in Shaker Heights, Ohio was unanimously rejected by the city's planning commission last month because "there is a great possibility that arcades will be detrimental to the quality of life in the...area" and would have "no value" to neighboring merchants, according to city planners.

Businessman Robert Pekoc's proposal to open a 39-game entertainment center with a snack bar was voted down less than one month after this suburban Cleveland city adopted tight restrictions on the games, essentially permitting a maximum of two games to be operated only in secondary locations without a special permit from the planning commission.

"I am convinced that a handsome, well-run game room, under responsible auspices, for young adult and family use, could contribute to the community," Pekoc told the planning commission at a public hearing. "I hope the city sees fit to allow game rooms under restrictive conditions rather than force any youths to surrounding areas where they are permitted."

Pekoc said he had planned his proposed game room to be "attractive and comfortable, and managed by an adult with assistants to enforce strict operation regulations. A raised level observation office would assist management in fully controlling the area." He said space would be provided for smoking, eating, and soft drinks.

The manager of a Shaker Heights movie theater, who was granted a special permit to operate a total of four games in the theater, endorsed Pekoc's proposal. "The kids now have no place to go in Shaker Heights," she said.

Members of the planning commission, saying game rooms produce "an upgraded, modern pool hall effect," vetoed Pekoc's application, along with a request from merchant John Seris for a permit to operate a total of 22 games in his bakery.

Seris' "Greek and European

Pastry To Go" shop caused controversy when it opened on February 15 and was closed by police the same day when its 15 games were considered a primary game use. The shop reopened the following day.

Seris asked the planning commission for the permit, saying he planned guard for Friday and Saturday night and convert his games to token operation. His shop closed permanently two days after the commission unanimously turned down his request for the special use permit.

Representatives from five of the city's nine elementary schools' parent-teacher organizations spoke at the hearing, and two presented the commission with petitions of more than 250 signatures each from parents opposed to the opening of Pekoc's or any other game room in town.

Shaker Heights Mayor Walter Kelley also said he opposed a privately owned and operated game room "although a community game room under the auspices of the

recreation board to give children a place to go might not be a bad idea."

An annual license fee of \$50 per machine is charged for the first two games and \$100 for each additional machine in Shaker Heights. The location manager also has to submit a floor plan to the city demonstrating that the games are visible to the store manager at all times before any games are permitted.

Additional games (more than two) are permitted only with the approval of the city's planning commission.

Children 15 and under are prohibited from playing the games between 5 a.m. and 3 p.m. on school days, according to the ordinance enacted in February. City curfews bar children under 15 from being on the streets between 11 p.m. and 5 a.m. unless accompanied by a parent or guardian, so this legislation essentially allows game playing only between 3 p.m. and 11 p.m. for those under 15.

The penalty for violations of the city's game code is suspension or revocation of the location's permit.

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CBS gets Ideal and Bally's games

CBS Inc. and Ideal Toy Corporation have executed a letter of intent under which Ideal will be merged with a wholly owned subsidiary of CBS, it was reported by Thomas M. Kirwan, president, CBS/Columbia Group and Lionel A. Weintraub,

chairman and chief executive officer of Ideal. In the merger, each Ideal shareholder will receive \$14.85 in cash per Ideal share, resulting in a total purchase price of approximately \$58 million. Upon consummation of the merger, Ideal will be

integrated into Gabriel Industries, the toys division of CBS Inc.

"Ideal and Gabriel Industries have complementary product lines," explained Mr. Kirwan, "and putting the two together would create a well-rounded, highly competitive toy business. Two other attractive aspects of the merger are Ideal's worldwide operations which would allow the integrated Gabriel and Ideal product lines...to develop significant international distribution, and secondly, Ideal's modern manufacturing facilities." Ideal has operations in Europe, Hong Kong, and Australia and a joint venture in Canada. Ideal's one-million-square-foot manufacturing plant is located in Newark, New Jersey.

The announcement of April 22 came just two days after CBS had agreed to manufacture and market, in cartridge form, home video and computer versions of Bally Manufacturing's electronic video amusement games. The agreement includes rights to games Bally currently has in development as well as games to be developed or licensed during the next four years.

Gabriel plans to have its initial package of three or more games on the market by the end of the year. They will be compatible with the Atari video game unit. CBS also expects to market versions which can be used with the Mattel video system and is evaluating several other computer formats for additional line extensions.

Bally lands a Lyon

Michael T. Lyon has been appointed a vice president of Bally.

According to Robert Mullane, chairman of the board at Bally, "Mr. Lyon will be primarily responsible for corporate planning and development. He will also be involved in special projects. Mr. Lyon, who will report directly to me, will concentrate on new areas of business expansion for Bally."

Lyon was previously vice president of planning and development for GATX Corporation. Prior to that time, Lyon, as president, was responsible for the liquidation of Wisconsin Steel Company.

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New restaurant corporation formed

Adventure Restaurant Corporation, a new corporation headed by Gary Keller, has begun researching and developing locations in 21 states and Canada for ShowBiz Pizza Place restaurants, and intends to develop 30 or more locations for the restaurant-entertainment centers in 1982 through limited partnerships, joint ventures, and other financing vehicles. Development agreements for 15 locations have already been purchased from ShowBiz Pizza Place, Inc., an 80 percent owned subsidiary of Brock Hotel Corporation.

Keller was responsible for over \$80 million of conventional and industrial revenue bond financing for Brock's Holiday Inn Hotels and ShowBiz Pizza Place restaurants. He served on the board of directors for Brock until January of 1982.

To develop and operate ShowBiz Pizza Place restaurants nationwide and internationally, Keller has

assembled a team consisting of Patrick Ruster as vice president and director of operations, Linda Siecgrist as corporate secretary-treasurer, Gary Stamper and Clark Bachman as project developers for Adventure Restaurant Corporation, and John Hedeem as construction

manager.

Adventure Restaurant Corporation has offices at 5020 West 28th Street, Topeka, Kansas, 66614.

ShowBiz Pizza Place, Inc. currently has 57 restaurants open in 16 states throughout the midwest and south.

Coin chute won't let go

Just when you thought everything that could go wrong already has, another previously unheard of difficulty has cropped up.

Antoinette Bonner was getting ready to use a coin-operated car wash when disaster struck. The chute, built to accept three quarters, took only two when Antoinette pushed the slide in. But when she reached to loosen the third coin, and remove it, she got her finger stuck in the apparatus.

Two Port Huron, Michigan police officers arrived, armed with baby oil and soap, but fifteen minutes of lubricating and twisting accomplished nothing.

The car wash owner was then summoned and after disassembling the coin box Miss Bonner was finally freed.

No damage to Miss Bonner's finger was reported, and she does not plan a nationwide campaign to ban coin-operated car washes.



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Tehkan sizes up status of Japan copiers

Japanese manufacturer Tehkan International Corporation, in the April edition of its newsletter, the *Tehkan Review*, says that copiers in Japan are "facing very difficult times."

The company contends that the only market left for copiers is the Japan domestic market and says the demise of those companies is due to a poor European market and enforcement of copyright laws in the United States.

The publication says that some former copiers are turning legitimate and names Alpha, Coreland, Falcon, Jackson, Kaneko, Kawa, Kyugo, Ohmori, Orca, and Sanritsu as examples of those firms.

The newsletter tracks the latest, most significant developments in the

Japanese video industry, pointing to the opening of production and distribution lines in the United States by some of the larger "reliable Japanese manufacturers." Some of those companies, the paper says, are Data East, Nichibutsu, Nintendo, Sega, Taito, and Universal.

"That leaves," reads the *Review*, "only Namco and Tehkan as fully vertically integrated developer(s), manufacturer(s), and supplier(s) in Japan to supply the independent American manufacturers with licenses and original PCB(s)."

The publication points to Japan Leisure, Konami, Sigma, SNK, and Sun Electronics as Japanese suppliers to the United States, who are not vertically integrated.

Bally NE facility gets rave reviews

The April 18 party Bally NE gave to celebrate its new facility in Norwood, Massachusetts was so entertaining attendees might have forgotten to look around and appreciate the building in which it was held. But if the view did not escape them, they would have been doubly impressed by the new Bally distributing house.

The facility offers 52,000 square feet of comfort and convenience for customers. Half the footage is occupied by the Bally warehouse; the other half holds the showroom which is bordered by the offices,

parts department, and service shop.

The showroom is fully carpeted to appear as an arcade and to help keep the games' sounds contained.

At the opening, more than a thousand attendees and their children enjoyed the gala event which featured several game contests in the warehouse. The day saw more than five hundred operators pass through the new doors, and Bally also hosted representatives from most of the industry's major manufacturers and even some of the country's largest distributorships.

Atari adds another home video

Columbia Pictures and two divisions of Warner Communications, Inc. have joined forces in a merchandising and licensing deal, inspired by Columbia's forthcoming epic adventure "Krull," it was announced today.

Under the agreement, WCI's Atari, Inc. will market home video game cartridges based on the film. WCI's Knickerbocker Toy Co. will introduce a series of "Krull" toys,

figures, and playsets to coincide with the release of the film in the summer of 1983.

At the same time, D. Gottlieb & Co., Columbia's amusement games subsidiary, will create and manufacture arcade video and pinball games keyed to the spectacular settings and effects of the film now shooting at the Pinewood Studios in England under the direction of Peter Yates

Firm offers checks on doubtful games

"What's an operator to do?"

That is the question so often asked by operators who are faced with trying to decide whether or not a game they are buying is a violation of an existing copyright. Many operators are reporting they make mistakes in their purchasing before they realize they have bought pirated copies.

Now, a Canadian firm is offering help.

A.B.C. Dial, Inc. of Toronto currently serves thousands of businesses in Canada and the United States with copyright searches. A.B.C. Dial says it can relay copyright infringement information within 24 to 48 hours for Canadian and American registrations. The company says it can provide information on other countries registrations usually within a week.

Citing recent problems with video game copying and the avid pursuit of copyright holders against manufacturers and owners of the infringing pieces, A.B.C. Dial offers this method of checking doubtful pieces as an alternative to guessing whether or not the video game is an infringement. The company also can help with copyright registration for new products.

For further information contact: A.B.C. Dial, Inc., 545 Yonge St., Toronto, Ontario; 416-968-3266.

Jasso named Centuri vice president

Martin Jasso has been named a vice president of Centuri, Inc. of Hialeah, Florida.

The announcement was made by company vice chairman and chief operating officer Martin Altman.

Jesso, who as director of distributor services is already responsible for the overall functions of the customer service department, will now assume additional responsibilities according to Altman.

"Two years ago when Martin Jasso joined Centuri," said Altman, "the Customer Service Department was virtually non-existent. Today it ranks as one of the tops in the trade."

Jasso began his career in the coin-operated industry more than 25 years ago with Sega Enterprises, Ltd., and spent twelve years with the firm in its Japan headquarters.

Ireland's ACA joins Euromat

The Amusement Caterers' Association of Ireland has been accepted as a full member of Euromat, the European federation of coin machine associations. The Irish association successfully applied for membership at Euromat's Annual Meeting held at the Sheraton Hotel in Brussels.

The vote in favor of accepting the Irish application was 78-11 and now the A. C. A. I. joins the other Irish coin machine association, the Irish Amusement Trades Association, in membership of the European organization.

Delegates at the meeting appointed joint-secretary Alan Willis, secretary of the British association, to liaison between the two Irish associations to bring them closer together in attitudes and present one united Irish block at Euromat.

A.C.A. Secretary Sean McEniff was at the meeting to thank the

Euromat Council for the opportunity of addressing delegates. He said: "We have two organizations in Ireland. We are divided in many ways but we see this as a small problem. However, from being privileged to attend here this morning it is evident that having more than one member association from one country does not present Euromat with a problem. I believe that in unity we have strength; united we stand, divided we fall."

He added: "Maybe the best way that the two Republic of Ireland associations can come together would be in the Euromat context. The A.C.A. represents the licensed amusement arcade operators only. Our only difference of views with I.A.T.A. is in relation to new legislation which we hope will be introduced by the new government in Ireland within the next two or three months.

We are pressing very hard for that, and we have a very good working relationship with the government."

The newly-elected Chairman of the I.A.T.A., Keiran Martin, told delegates that he conceded A.C.A.'s right to membership but added that two small associations in one small country presented something of a conflicting image when it came to negotiations over new legislation, for example.

Asked about the comparative membership of A.C.A. and I.A.T.A., the latter's General Secretary, Michael Hallinan said that there was little numerical difference and that, indeed, many operators in Ireland were members of both associations. He added that Euromat should use the opportunity to foster cooperation between the associations with Willis who was well known to both associations.



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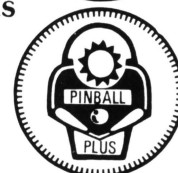
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Video Outpost shelters video games

by Ray E. Tilley

The marketer of the Video Outpost does not claim it's impervious to a direct nuclear blast...but the security shelter for video games is boosted as able to withstand rains in winds up to 50 miles per hour, the elements of heat and cold, and the larcenous designs of vandals.

It is a location opener at the same time as the Video Outpost is a protective enclosure for pairs of videos, said Bart Gullong of All-Weather Amusement, Washhampton Beach, New York, as he and his staff exhibited the shelter at Amusement Operators Expo '82 in Chicago.

"I didn't expect to come here and write up orders, but we've been writing orders all day," Gullong said on the show floor. He explains that All-Weather Amusement is setting up a distributor network "with the major line distributors." The units demand being seen, on a show floor or a dis-

trib's showroom, rather than being told about, to demonstrate their sturdiness, he said.

"A video game, as a rule, can't be placed outside or even inside a store in a high vandalism area," he went on. "But this breaks that rule."

The engineer who designed the Video Outpost was a designer of the U.S. Trident submarine and built bullet-proof token booths for use in the subways of New York City, according to Gullong. Such security seemed definitely to have been in mind when the video shelters were designed.

Steel barriers, adjustable from inside the locked unit, protect the games' coin doors; the player has access only to the game controls and the coin slot space. A 17-gauge steel beam supports a full hood that shields the player from light rain and shields out glare from any outside

light source, but which is removable for indoor placement of games in the shelter. It accommodates two video uprights in a space of 86" height and 68" width, about the size of two phone booths.

A covering of "graffiti-proof" high-gloss vinyl resists rust and can have its graphics appliques changed. Spray paint can be removed with a simple solvent, says the manufacturer.

The only exterior bolts are in the roof, and these must be engaged from inside the unit. (We were wondering if the design engineer had a hand in building Alcatraz as well...)

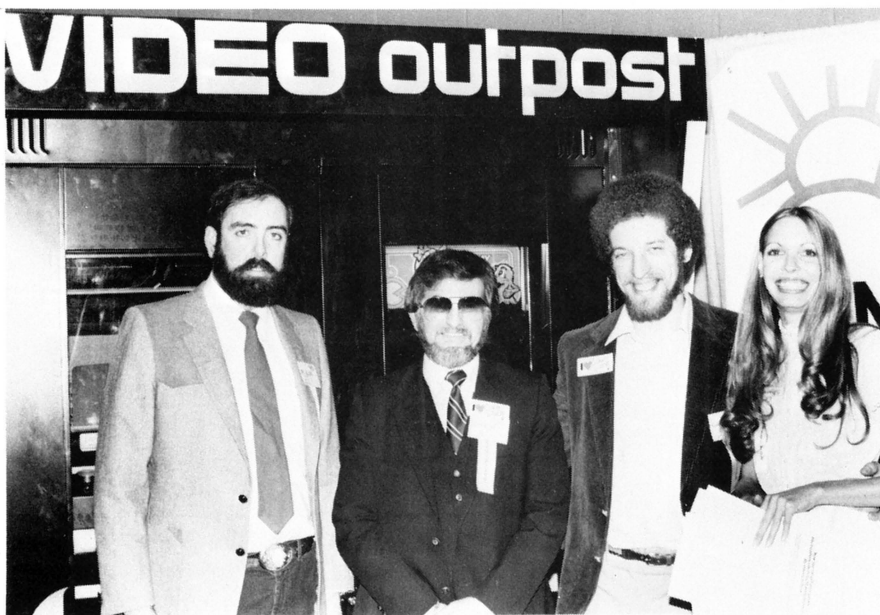
An adjustable back of the unit stops any player from shaking the unit in anger. But, once opened by key, it's a one-man job to pull out game units for servicing, says All-Weather.

For hot or cold seasons, operators using the Video Outpost for outdoor location can take an add-on package of an electric fan and a small thermostatic game heater. Otherwise, vents slide to adjust for the weather.

Of game graphic attractors, Gullong pointed out that Midway games were used in his AOE demonstration with marquee and upper side graphics not obscured from view. Heavy duty glass protects the screen area of the games from a "direct hit."

Gullong points out the psychological factor of putting Video Outpost units on location. Other than security from rampaging players or burglars, the shelters promote a "permanance of operator/location relationships." The operator implies a commitment to the location by his installation of this heavy security measure, he said. That kind of tangible measure may well secure a street location owner from going with another operator.

Further information is available from a local distributor, or by contacting: All-Weather Amusement Inc., Building 131, Avenue B, Westhampton Beach, New York 11978; or call 516/288-5252.



One of the novelties at the recent AOE Show wasn't even a game; it was an outdoor shelter manufactured by All-Weather Amusements for videos. Standing in front of the Video Outpost are (from left) Bart Gullong, Mel Kaufman, Howard Goldman, and Debby Beck.

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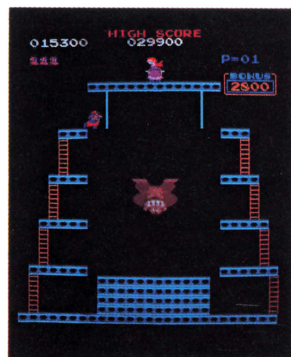
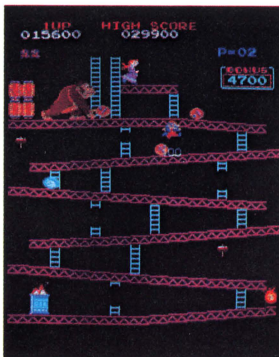
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Mario tries desperately to climb the mighty fortress of steel, to save the lovely lady from the evil Mr. Kong. Little Mario must dodge all manner of obstacles—fireballs, plummeting beams and a barrage of exploding barrels fired at him by Donkey Kong.



Amidst the beautiful girl's constant pleas for help, your challenge is to maneuver little Mario up the steel structure, while helping him to avoid the rapid-fire succession of hazards that come his way.

As little Mario gallantly battles his way up the barriers, he is taunted and teased by Donkey Kong, who brazenly struts back and forth, beating his chest in joyful exuberance at the prospect of having the beautiful girl all to himself. It is your job to get little Mario to the top. For it is there, and only there, that he can send the mighty Donkey Kong to his mortal doom. Leaving little Mario and the beautiful girl to live happily ever after. "SIGH. SIGH."

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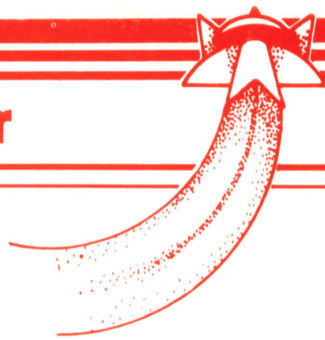
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Setting up the arcade

by Valerie Cognevich

Publicity can be great sometimes. Let's face it, the coin-op amusement industry deserves some good publicity and in the last year, it's gotten more than anyone could have anticipated. Hardly a week goes by that we're not reading some article in our local paper, a story in a national magazine, or watching a program on TV about video games. Unfortunately, many of these highly exaggerates the earning potential of the games, prompting more than just a few to enter the business via opening arcades and game rooms.

The industry is experiencing a parallel to the "gold fever" our ancestors caught when they went west in search of their fortune in gold. Needless to say, not everyone was able to strike it rich. Well this "quarter fever" has reached epidemic proportions in the last year or so and, sad to say, there will definitely be some casualties. Not everyone setting out with dollars signs in their eyes will see those dollars in their hands.

Over 200 people gathered at the AOE in Chicago to listen to Steven Bodenstein, formerly of Six Flags Amusement Centers and now with his own consulting firm, expound on the realities of opening an arcade.

Bodenstein emphasized the fact that there is still competition and many big name manufacturers (i.e. Bally, Atari, and company) have their own arcade chains and that kind of competition is hard to beat. Just their name is sometimes enough to secure a space in a new shopping mall.

First, he stresses, is to find out what your local ordinances say concerning arcades. Some cities have strict laws forbidding arcades. He gave Kenosha, Wisconsin as an example but there are many other cities where you just plain cannot open an arcade—period. Check your area before you make any more

plans. Keep in mind also, that the reason some cities have these laws is because there once could have been

an arcade there that was nothing but trouble.

Anyone opening an arcade today,



The arcade operator carefully considers placement of equipment: the player who doesn't have enough elbow room is not a happy one.

not planning to have the proper atmosphere and supervision with necessary rules outlined and enforced, will never make it and will probably cause problems for the next person to come along with the idea of opening an arcade. People just don't forget a bad experience and are reluctant to take the chance again.

Bodenstein said that you must go into this with a professional attitude. Don't show up at your zoning hearing in front of the zoning commission in your *Pac-Man* T-shirt and jeans. These are professional businessmen you will be dealing with, so don't insult them right off the bat by treating them as anything less.

Basic ordinances

A game room is considered "a place of assembly" and not a retail business. This differentiation calls for many more rules, as Bodenstein outlined. And if your location was formerly occupied by a retail establishment, many of these rules and regulations will have to be met at your own expense. You will be required to have rear exits with lighted exit signs and a backup battery system in case of power failure. The rear doors should have

panic hardware (a loud buzzer will sound if someone tries to go out the rear exit). Also, usually two restrooms (one for men and one for women) may be required with facilities to accommodate the handicapped, such as wider doors, rails, etc. A sprinkler system may also be required with fire extinguishers in view.

Your materials such as carpet, sheetrock and plywood will have to be fire rated. This could mean using steel studs instead of wood. Bodenstein pointed out that many times only 1/2" sheetrock is used but 5/8" is not much more in cost but is fire rated and 1/2" is not.

Another major consideration if you happen to be planning to convert a retail store into a game room is the heating, AC, and ventilation systems. Chances are, Bodenstein says, that the system designed for a retail establishment may not be sufficient for accommodating the traffic you will hopefully have in your game room.

Don't decide not to worry about it now but worry when a problem arises. By that time, it will be a real hassle to change everything which may even include the duct work, not to mention down time for your busi-

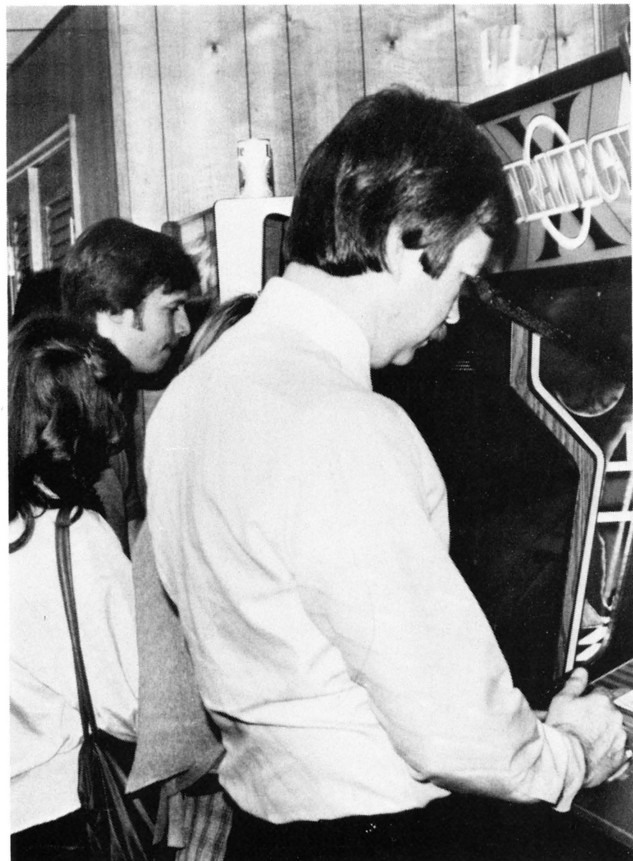
ness. It's always better to spend the money up front, Bodenstein advises. His suggestion was for a 15-ton unit in a typical 3,000 foot game room.

Bodenstein also made some suggestions about "economizer packages" which are available. These packages work to make use of what you have. For example, it may take cool air from outside in the winter for ventilation instead of using the AC with a large crowd. Insulation may also be an economical way to make the best of your heating/AC system.

Construction techniques

Bodenstein gave many useful suggestions for someone who will be starting construction of an arcade from scratch. Basically he covered—besides the 5/8" sheetrock, plywood, and steel studs mentioned above—the wiring. Bodenstein advises to have electrical outlets everywhere! You never know when you may want to put games (cocktail tables) in the middle of the floor or wherever.

Think and plan ahead for circumstances. For basic wiring he strongly advises 100 amp three-phase service with a fully grounded third wire—it may be a little more costly but worth it in the long run. The wiring is important, Bodenstein points out, since



When rules are not in force, problems crop up—such as beer can (center, above photo), which not only detracts from a good image, but can damage the game.



This arcade makes it clear (see sign) that tobacco, food, and beverage are verboten. This impresses parents, who are entrusting their brood to you.

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there is occasionally static electricity, plus with numerous games you need ample wiring. Bodenstein's personal preference in lighting is track lighting—strips along the ceiling to allow for portable lights. This allows you to move lights for emphasis on different games (you may want more light on a foosball table if you put one in, for example.)

Location features

The size of your opening for your game room is very important. Though Bodenstein believes arcades are becoming more of a "point of purchase" and less of an impulse item (people are going to arcades specifically to play the games instead of just happening upon an arcade and dropping in), your impulse traffic is still important. He advises to let the public see as much of the game room from the outside as possible: lots of windows, or in the case of a mall location, lots of open space in front. Don't try to close it off from view. Make it as attractive as you can from the front—get those people in there.

If your arcade is near a college, use a theme that young adults can associate with. Survey what and who your clientele will be and try to cater to them with your interior design and

graphics.

Your outside sign says a lot about your place. Different types of signs include electrically illuminated and non-illuminated. Even a hand carved wooden sign may fit in with your theme. If you are in a mall, check ordinances before deciding on your sign. Bodenstein observed that sign makers are very competitive in cost, so get bids from several.

A ceiling height of 10 feet is ideal, according to Bodenstein. It gives people the feeling of openness. Once the potential customer is inside your store, make sure the bill changer (or at least one of them if you have more than one) is near the entrance. Bodenstein advises you not to have it where it is too inconvenient for the player.

Also, avoid blind spots. If there is only one attendant in your arcade, it is much too hard for him to see around corners and manage the place as if there were several small isolated areas.

One arcade operator, Bodenstein relates, decided it would be a super idea to set up a separate room for each type of game—pinball, video, cocktail—until he put his idea into practice. It was simply impossible for one person to know what was going

on at all times. And this, Bodenstein stressed previously, is where many arcades fail—an arcade that is not properly supervised. Have your rules and regulations posted in a prominent place—no smoking, no drinking, no school kids during school hours—and make sure they're enforced.

If your store has a lot of floor space and not much wall space, game islands are an option. Bodenstein has found that cocktail tables in the middle of the room have been very successful and they do not block the view of the rest of the arcade. Partitions are also a way of placing more equipment. A partition down a long store with maybe a bill changer at the end is a practical way of making more wall space for the games. Bodenstein even suggested a second level, maybe several feet higher for a smaller game room with games on the second level and other games on the first floor backing up to the elevated section with a wall just tall enough to hide the backs of the lower game.

Plan your storage/office to take advantage of the space—have the walls at an angle with the door to the office in the back. Then place games on the angles.

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One suggestion for placing games is not to place your most popular game in the most accessible place. People will come in looking for a particular hot game, so put it somewhere out of the traffic flow to allow for people gathering around and to keep people moving through the store—not stopping at the first game. Also, this will give space for the other not-so-hot games a chance to be seen and played.

Bodenstein says, "It's not the amount of equipment you have that counts but the volume of traffic you have." Start with fewer games than you hope you'll need, and if your volume of traffic increases, then add more games. It doesn't make you any more money to keep adding equipment, if your traffic volume doesn't increase also.


In some cases, it may be wiser to bank several of the same popular machines in a group than to have "fillers" that may not get played while players wait to get a chance to play the popular game.

Maintenance

If you are operating one arcade, the maintenance is much different than if you are operating several. With one, you can personally supervise, or even do the maintenance yourself and know that it is getting done properly. With only one or two, any floor covering will do; however, Bodenstein suggests carpeting. With several locations, he strongly recommends carpet. His theory is to get the cheapest carpet and glue it directly to the floor—not on padding, because it causes the carpet to come apart at the seams. Then after two or three years, change it. He feels that carpet is easiest to maintain, only having to be vacuumed and maybe cleaned once every six months.

Never use a nylon carpet, as it generates a high amount of static electricity. Bodenstein recommends a 16-22 ounce Antron III level loop (continuous loop can run if a game is dragged across it) commercial grade carpet. If there is trouble from static electricity, three suggestions are: (a) use a humidifier; (b) spray water on carpet; or (c) mix one capful of Downey fabric softener to one quart of water and spray on carpet.

Several members of the AOE audience said that they have been very successful with quarry tile in their arcades. The disadvantages to it are that it reflects sound and gets very dirty. Again, Bodenstein advises that if you are operating your arcade, you may be able to keep the tile clean and you may prefer it. Someone else



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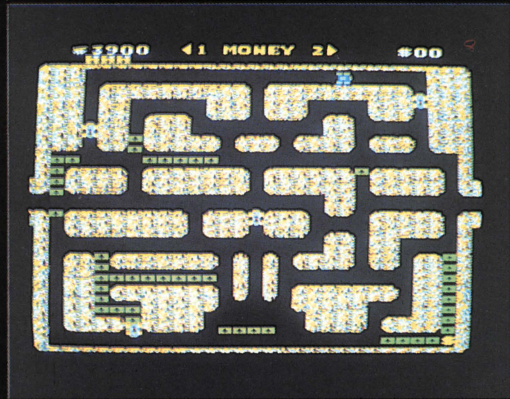
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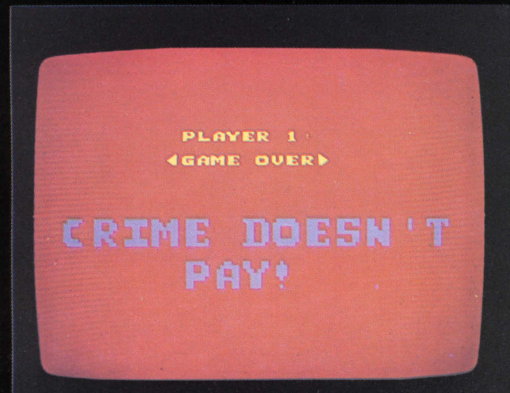
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suggested putting carpet under the games to lessen the noise and put tile where the traffic (and gum and drinks) will be.

If you plan a special smoking area (some people feel it only encourages smoking; some feel that if you don't provide a smoking area, customers will just go into the parking lot which could present more problems) tile is unanimously recommended by the operators at AOE, for that area.

Bodenstein also recommends carpet for your walls. Again, it is a great insulator and a much better punching area when someone gets mad at one of the games! Plus it is much easier to keep clean than paint. Wallpaper can be peeled off the wall by kids with itchy fingers, so it may not suit your purpose.

Tile is definitely recommended for the restrooms because graffiti can be wiped off and it is much easier for keeping the restrooms clean than carpet. It was suggested to keep restrooms locked and issue the key (or go unlock the door) on request.

Also on the subject of maintenance, if you operate an arcade in a strip location, keep the parking lot clean. Though you are not legally bound to keep the whole parking lot clean, if there is trash by the adjacent

store, why not help your image (and the image of the industry as a whole) by picking it up also. Could be it was from your customers, anyway. Above all, keep your store clean at all times.

It may be beneficial for you to make a scheduled maintenance contract for your heating/AC unit. Not only will it be well-maintained and cleaned periodically, but when it breaks down the hottest day of the summer and every kid in town is there you can be sure someone will be out pronto to fix it.

Hiring a contractor

If you need to hire a contractor, Bodenstein listed several general rules to adhere to. Before resorting to just looking in your Yellow Pages under "Contractors," talk to friends. Often, word of mouth is the best way to choose a contractor. Try to see some things a contractor has worked on and how things were handled. Get bids from several contractors and compare cost.

Once you have chosen a contractor, get everything in writing. Never rely solely on verbal contracts. The American Institute of Architects, advised Bodenstein, has a short form contract between owners and con-

tractors which may be used if necessary. An average arrangement of payment is 25 percent down; 25 percent after the rough-in (the framing of the structure); and the last 50 percent upon completion.

He strongly advised against payment in full before the last details are complete. Some cities may not issue a building permit unless the submission of plans is architecturally sealed by a certified contractor.

Once the rough-in has been completed, the first of the inspections by the authorities is done. The inspector will need to inspect all wiring, materials, etc. If sheetrock has already been put up, he may have the right to have it pulled down to see what is behind it.

Once all the work is done, the final inspection takes place. Having a contractor could be a plus during these inspections since he has probably had dealings with the inspectors in the past and the inspector will be familiar with his work. The Fire Inspector would make his inspection at this time too. Once all these inspections have been completed, you are issued an Occupancy Permit and you are finally ready to open your arcade.

Good luck!




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Arcade Operating Today

Voices of experience

The joys and sorrows of being in the game room business, told by those who have been there.

by Ray E. Tilley

Attitudes toward the best business methods for arcade operation today may just be as diverse as the arcades themselves across the country. But, to survey the changing face of the business of arcades, *Play Meter* recently contacted a panel of experienced arcade operators (via Ma Bell) and polled their ideas.

We found an immediate readiness to cite the problems facing a businessman in arcades, which was not unexpected; but the diversity of views was notable and should be instructive when you consider expanding with arcades.

Trends were found, too, that may show changes in attitude from the time of *Play Meter's* Arcade Operators Survey of last year and the present random sampling. For example, a growing interest in computers for the accounting system of arcade operating was noted, particularly when the operator held more than three game rooms and the number of games operated was more

than 100. "Both my companies (arcade and vending) are growing to such a size and detail work that demands it," said an Atlanta arcade operator considering a computer. "Plus, the economy demands that you keep up as sharply as possible."

Extended use of promotions on-site and of tournament play is clearly seen in operations contacted by *Play Meter* recently. Operators are recognizing the effectiveness of these and other tactics—both for stimulation of customer turnout and for the goodwill element which is becoming vital today in light of the revenue-squeezing politicians and the misguided crusaders who are attacking this industry.

In Wilkes-Barre, Pennsylvania, veteran operator Marvin Roth noted: "Any promotional activity is beneficial. We have a lot of public relations work to do, up and down the country, and we have to bare down on that area." He pointed out the growing attempts at burdensome

taxes by governing bodies which picture an arcade as a business of sudden wealth for the operator.

But he also advised, "it seems to me that if a company opens arcades, it is a prudent position, because you control your destiny and the proceeds of the game," as opposed to route operating, Roth indicated.

Government interference currently was cited nearly unanimously by our operators as the chief gripe of coin-ops.

David Jackson, of Pachinko Palace/Anaheim, California, commented further: "This industry is so busy with one company suing another, that the general overall problem of government against the whole industry is being ignored. At all the city council meetings it's primarily the over-50s who are fouling us up. Eventually this is all going to catch up to the manufacturers who are fighting each other, and there won't be the demand there is now for the games. No one is really taking the



'There is no one key answer for an "optimum" arcade. But you must determine the player "pull" of the location.'

time for the operator, who is fighting by himself.”

Byron Van Zandt, of GAFF/Des Moines, Iowa, pointed out another changing element in coin-op public relations: “Motivation of employees has soared in importance, because that’s what the public sees of you and your business.” He is currently spending more time as a result on indoctrinating his arcade employees to the need to keep public goodwill, said Van Zandt.

With the rising popularity of the games comes a heightened interest by a growing number of new operators entering the industry. “It’s very competitive and it’s even discouraging sometimes to be in the business because of the things people do that make you mad,” complained Louis Kavouras, of Kiski Coin/Apollo, Pennsylvania. Kavouras pointed to location sales by “leasing companies” which do their own financing and trade-in games from the locations.

Eddie L. Cotter, of Total Vending/Atlanta, echoed this gripe. “The biggest headache is just working away, and people call you up for information on getting into the business, and maybe they have an intention to go in and maybe they

don’t. We don’t have now—and we don’t need—the old picture of games being in the sleazy pool halls and bars.”

John Gallineau, of Space Shuttle/ Buffalo, had the same beef. “One thing that has disturbed me is people who open and don’t know much about business—the shabby storefront which gives the arcade business a bad name. And then you have the news stories about crime, dope, and kids hanging out.”

His own solution to the image problem, operating as he does a highly decorated arcade in a downtown mall, has given him yet another problem. Gallineau explains, “We have a standing policy of keeping kids out until 2 in the afternoon. Our biggest problem is identifying who is 16, that kid who doesn’t have a driver’s license or ID card.”

Publicity

On promotions and advertising, our panel of experienced arcade operators had a wide range of ideas to offer for effective publicizing of the arcade to its customer. These included the advice to weigh the cost justification of an ad media and the expense of on-site promotions. And they ran from the Buffalo arcade’s

“We’re so crowded, we had no need, but we are developing evening and Sunday contests,” and a Florida coastal playground arcade’s response that an occasional promo is held “when it’s needed”—to some elaborate concepts in areas highly competitive for the arcade player.

Van Zandt of GAFF in Des Moines promoted a wedding held in one of its arcades with the bride and groom dressed out as “Mr. and Mrs. Pac-Man” and tied into free television publicity that was “outrageously successful.” Another of its arcades set up a Saturday afternoon “DJ challenge” with prizes given for kids who beat the radio disc jockey’s score on video games. With drumbeating for the contest provided by the radio station, the continuing gimmick “has drawn hundreds,” said Van Zandt.

He adds that, for paid advertising, “rock music radio is where we can spend our money best, by far.” Another promotional tool for GAFF arcades are free tickets for play at the game room, and these are handed out to Scout meetings and through Burger King and movie theaters. Byron Van Zandt reports a 40 to 90 percent return of the tickets from their distribution.

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Atlanta's Eddie Cotter at Total Vending finds newspaper ads—particularly in limited-distribution papers covering the areas of his arcades—to reach more people than radio spots. “We’ve found the most effective ad media is a door-to-door handout, with coupons, as in an apartment complex near us.”

Otherwise in his four Tennessee and Georgia arcades, promotions have embraced tournaments; “happy hours 3—6 for school kids;” specials such as Dates’ Night with an equal value in tokens bought to be given free to the girlfriend; “Start the summer off right” seasonal promos; membership cards with free games on a player’s birthday via a coupon; and a kick-off promotional day for a new arcade’s opening.

From operator Byron Holmes of Kingsville, Texas, came the report that a marathon play for Muscular Dystrophy on a *Star Castle* video (emphasizing two-player competition) increased the arcade’s gross intake by 35 percent.

Arcade capacity

To the operator starting up an arcade, our panel offers a brace of guidelines that readers may choose between, for sizing the floor space

and the stock of games. David Jackson, president of Pachinko Palace, a Los Angeles area firm which contracts with operators going into arcades, said: “There is no one key answer for an optimum arcade. But it’s not difficult to decipher the pull of the location.”

Atlanta’s Ed Cotter analyzes a new site this way: “We set a priority of rules. We thought there always has to be a reason that a location would draw a crowd. We took shopping center locations that had ‘anchor stores’ that would generate foot traffic. Secondly, we went in near an intersection, near a high school or an apartment complex with young people or kids the age of our players.

“Most of all, we would take a clean neighborhood that’s in a respectable area, and build a very nice arcade in a decent location, a place a parent would not be afraid to let his child go into,” Cotter explained.

Gallineau in Buffalo pointed to the effect of adjacent businesses. “In the mall, there are 12 restaurants on our level, and we get tremendous business traffic. Our other location is adjacent to a T-shirt shop, a shoe store, and a record shop. The 21-and-under crowd is there. Having a

fast-food restaurant nearby is ideal, too.”

He sees the needed floor space in a mall arcade as 15 square feet per game. He recommends for a mall location to have 800 square feet or greater total, to cover the costs of the shopping mall site.

Cotter sees the optimum for his dual-level mall location as 1450 square feet (a net 1300 square feet after office and restroom space is subtracted) for game space. With a bill changer and 37 game units, that is 39 square feet per game.

However, in the experience of arcade operator Bob Jordan of Lubbock, Texas, “We like the size of 3000 square feet to 50 machines.

Van Zandt in Des Moines favors “90 percent of space available” to be devoted to games, as opposed to “traveled space.”

So, the newly opening arcade operator has a variety of rules-of-thumb to consider. “One has to address the demographics and space available to him,” said Marvin Roth.

The methodology of Pachinko Palace’s Jackson is to consider “what the area will handle” in game play. Once a look is taken at the demographics of potential players at

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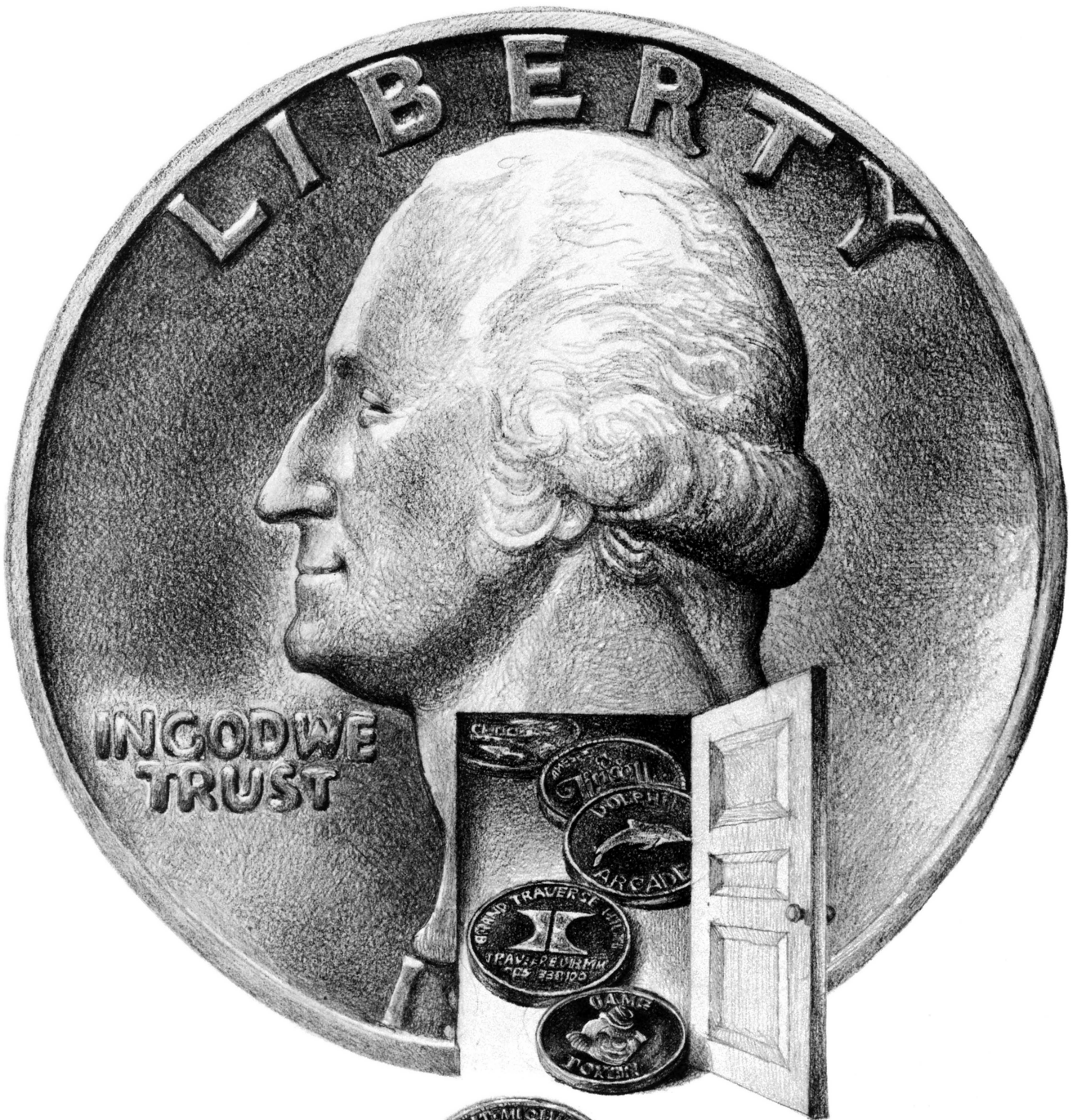






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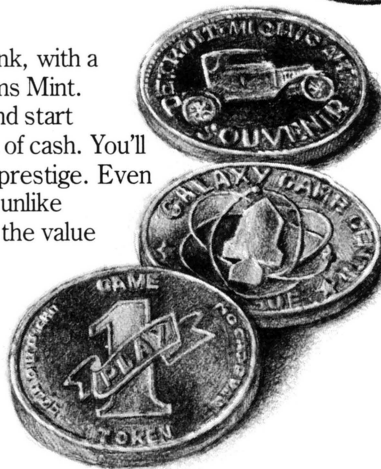
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the site, Jackson recommends to consider first the amount of investment you will want to make initially.

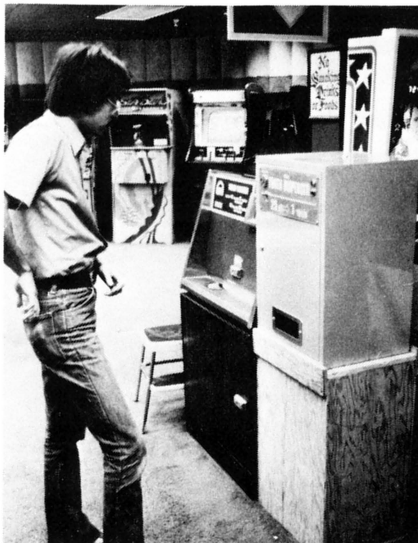
To invest some \$36,000 to \$45,000 at the outset for games alone, consider how many games you will take, based on a reasonable return and paying off the games in 12 to 15 weeks—then you will want to consider how much space will support these, rather than the other way around, he advises. (Space capacity is not simply based on the number of the first set of games purchased, of course; other than the office or restrooms considerations, you will want floor space to allow expansion of equipment later.)

Louis Kavouras of Kiski Coin, which operates 200 arcade locations of 10 to 12 machines, centered in Apollo, explains his company's philosophy: "We don't like to fill a place up if we don't think all the games will make it. I'm going to look at the location before making the investment, then spread them out."

The mix of entertainments

The operating company entering arcades will be faced in short order with the question of what is the nature of the gameroom: Is it to be a video arcade purely? To have pinballs and videos? To include table games? What about children's coin-op and the specialty pieces?

The answers lie in knowing the arcade's playing public. More questions: Is it a downtown office crowd that's oriented mostly into computer videos? Is it a university student set that will take on the "spacier" pingames as well as *Space Invader*



Token dispensers and bill changers have a way of prying greenbacks from pockets.

videos? It is a family audience, and are they shopping in a mall or going out to dinner?

Marvin Roth comments, "Go free-standing to some extent, and include some other form of entertainment, and food to some extent, to obtain optimum patronage. It seems to me the days of the pure arcade as such may be numbered."

Roth Novelty operates two arcades of distinct natures from each other. One, Circus Playhouse in Florida, has a 13,500 square foot area, incorporating a restaurant and an entertainment theater of animated funny characters. In Wilkes-Barre, the Roth arcade of 10,000 square feet holds 70 arcade pieces including some half dozen pingames, plus a 20-foot diameter mini carousel which

has six other kiddie rides placed in conjunction.

While the latter types and other specialties are placed in an arcade somewhat at the expense of standard arcade pieces, the addition of these may well pick up the player traffic that is not automatically coming in to play pinball or video.

In *Play Meter's* Arcade Operator Survey of last year, it was reported by 21 percent of the responding arcade operators that they also operated some sort of attraction in connection with their arcade operations. Among these attractions most frequently cited by responding operators in 1981 were: *Boom Ball*, *Skee Ball*, go-karts, bumper cars, slot cars, amusement rides, baseball batting cages, miniature golf, bumper boats, radio-controlled vehicles, and water slides.

Of the operators panel in our current random poll, one reported his mix among 50 games in a typical arcade as having five or six pins, three or more pool tables, and forty video games in place.

The alternate types to be purchased and operated depend, obviously, on the budget for investment and on the space available. Pachinko Palace, as an example, attempts to place an alternate type of game as a "draw card" and stresses the "multiples" such as bowlers, *Boom Ball*, or *Skee Ball*. Others include jukeboxes and foosball tables, or shooting gallery machines and steamshovel boxes.

Bob Jordan of Lubbock was one of our operators pointing out special benefit of operating pingames in the

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arcade. "I like them not because of earning power, but they make the arcade, they add color and make its drawing power better," he said.

Ratio of pinballs?

In our random sampling, arcades placed the lineup of pins against videos as heavy as one out of three games, and as light as a 1:30 ratio.

One operator responded that he had recently decreased the pin/video ratio from 1:15 to 1:20, and added, "which is unfortunate as far as I'm concerned, for pinball. But I think the manufacturers are really gearing up with some research and experimentation, and we'll see an upsurge in pinball."

At Pachinko Palace, David Jackson was advising that he doesn't buy any pinballs new on the market, given the decline of player interest. "But I find pins actually last longer for return on investment if you buy them six months old."

Another operator noted pinball's following of "hard core players—but they are just so few and far between." In a freestanding arcade he places 20 percent pingames.

Yet another, operating in a university setting, reports that, near the dormitories, "some pingames do just as well as the videos."

And, in spite of the continuing dominance of videos over pinball as the kingpin coin-op form, operators also saw the popularity "lifespan" of video product today as a factor of less and less predictability. One operator characterized some six-month-old videos as "doing terrible," while some hits were "doing great" after 18 months.

With this factor of uncertainty, some saw pingames in the arcade as items of a kind of insurance of long-play life with their only required investment being in service and maintenance. "But you only buy the best when you buy so few," was one cautionary note.

More gripes

Along with the guidelines given above by our panel of experienced operators, another item of aid to a newly opening arcade's operator might come in the form of the daily and long-term grievances they face and have faced over their combined decades of coin-op experience. We present some of their views...

—"A problem is, with a boom cycle there is a turning point, and we're going to reach that soon and had better be prepared for it. Be conservative when investing in equip-

ment, and don't over-invest."

—"The manufacturers are putting out the games too fast. But they were able to make *Defender*, and it sold all year, and with that you don't have to worry about new games popping up. It's competitive today, and it's very hard. You have to be more selective in buying. They could sell more games at a better price and do more volume, but they want to make it all on one game."

—"Instead of a small mistake costing you hundreds of dollars, today it costs you thousands."

—"You can't afford to buy the

'Number Three' piece, but you underbuy the top games until you're sure they're hits. Unfortunately, by then they may not be available."

—"I can make money with the arcade I have, but the average man can't."

—"Distributors should stick more with the operators..."

(And, along with the negative sides, a note of optimism from a veteran operator...)

—"Popularity of the games has now become a guarantee. With a broad base of players, it's almost become a national pastime." •

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COINMAN INTERVIEW:

JOE KAMINKOW

Joe Kaminkow is vice president and director of operations of That's Entertainment, one of Baltimore's finest arcades. As a young, innovative arcade operator, Joe is a fitting Coinman of the Month, for, in the midst of the industry's current success, the very existence of such video parlors is under attack, and to run a successful arcade that is an accepted part of a suburban community is a notable accomplishment.

Young Kaminkow is the son of long time industry executive Arnold Kaminkow and as such was exposed

to the games and the business behind them as soon as he was old enough to understand either.

That's Entertainment, a seventy game arcade just outside Baltimore, has been such a success for Kaminkow that he is expanding, and some new openings are needed.

Additionally, he has developed a reputation for accuracy and non-bias in testing new equipment for manufacturers, and has even started in on designing some video products of his own.

PLAY METER: *Joe, how did you get interested in the operating end of the arcade business?*

KAMINKOW: The person who really got me involved in the industry was Channing McDonald. I was seventeen when I went to Panama City, Florida to run a 180 piece arcade with Channing's son. During college, I worked with my father at the Bally Northeast distributorship.

But to really get into business on my own, I bought a *Space Invaders* and located it in a tavern in Maine. I couldn't compete in the same region with my father's customers, so I drove 7 hours a day twice a week to go up and service and clean the games. Then I got to the point where I opened up a game room at Curry College in Massachusetts, the college I was attending, and at another school nearby. Each game room had about twelve pieces. Throughout this time I was becoming more involved with the industry, and Channing was

grooming me by helping me learn what kind of qualities I should develop in a game room. It was working, because the college game room had been doing about \$100 a week gross and we took it up to almost \$2,000 a week.

PLAY METER: *Wherein do the seeds of That's Entertainment lie?*

KAMINKOW: When I first met the man who is now my partner, Cary Luskin, we decided we would open arcades together. It turned out to be a very fine partnership, and we were able to build what we feel is the finest arcade on the east coast.

PLAY METER: *What makes your arcade such a top quality operation?*

KAMINKOW: I'm a player, a very hard core player. I know what a player expects. They expect no glare on the



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games. They expect the color to be pure. They expect the monitors to be clean, crisp and clear. That's why we adjust our color and brightness, clean the monitor itself and underneath the glass every three days. We offer quality and consistency in product and in the way our product is presented. We have a very contemporary interior. We spent nearly \$100,000 to renovate our store, and whether you've sixteen or seventy, you'll find it spectacular and at the same time comfortable.

PLAY METER: What are your expansion plans?

KAMINKOW: We are opening our second arcade now in Annapolis, the capital of Maryland. We found that the best size for an arcade is roughly around 2500 feet, so that is what we are going with.

Eventually, we will be operating all along the east coast—as far north as Boston and as far south as Florida.

But through this relationship with our clientele we end up knowing those people very well, and, as a result, we have developed a fine relationship with our community.

We have 19 licenses pending and most should go through. But we are taking a very careful and controlled path. We're not overstepping our bounds.

We are also considering franchising, because we have an operations manual, we have all the necessary paperwork, and we have a very fine management system.

PLAY METER: What are some other aspects of your arcade that have led to profitability?

KAMINKOW: We don't allow any smoking, food, or beverages in the arcade. Not allowing smoking has helped to keep value in the equipment by keeping it from getting burned or scarred. Also there is nothing more irritating to a non-smoker than having smoke drifting into your face while you're trying to play a game.

We always have at least one supervisor in the arcade at all times, and all our employees wear a uniform that is supplied by the arcade. They also wear identification badges that bear the name of the arcade and the employee's photo.

We have an elevated booth in the center of the arcade where we do most of our changing. We make sure that we are friendly and courteous to people and try to make contact with all of them.

We operate on a token system which has proven to be very beneficial. Although we experience a 16 to 20 percent walkout with tokens, that is a small problem. Otherwise, they are great. You don't have to tie up capital in cashboxes. They also enable us to complete a daily balance sheet through our changers. They keep our controls accurate.

They make it easy to promote, as we do with our game clubs, where for \$2.95 we give a token a day or a total of \$7.75 worth of play. We also advertise during report card sessions and give two tokens for every "A" a student has and one for every "B." That brings the families in in droves.

We also offer seating for our players. We make sure that the climate is properly controlled in the arcade, keeping it cool so that players remain comfortable even during intense competition. But, the biggest thing an operator can do, the most important thing, is keep his games clean.

We teach our clientele to behave in the arcade and the education process takes a lot of managing at that time. But through this relationship with our clientele we end up knowing those people very well, and, as a result, we have developed a fine relationship with our community.

PLAY METER: I understand that you have developed a rather thorough system of testing the profitability of your machines.

KAMINKOW: We publish a complete testing report of all major games. What the test report will tell you is (a) the ranking of the game, (b) whether it's a pinball or a video, (c) what it did last week, (d) the name and manufacturer of the game, (e) the number of plays, (f) what the game did the previous week, and (g) the most important thing, something people don't often look at, the percentage that game commands of the week's gross. This is important because if it snows and my game room is off a thousand dollars a week, *Pac-Man* might be down a hundred plays but the percentage of the room's gross it accounts for might be up 12 percent.

We also include information on the reliability of the game. We also list zone correlation factors. Our arcade is broken down into zones A through K; so we also list zone correlations to find where the activity is taking place.

PLAY METER: What purpose does zoning the games serve?

KAMINKOW: For impact we'll group, say, three *Donkey Kongs*. The new player will say to himself: "That must be an impressive game." He might watch someone playing the game and then if the game next to it is free, he might sit down to try it out for himself. Aesthetically, it look good and it's a lot less confusing than having the games scattered unmethodically throughout the arcade.

We also take games like a *Phoenix* and *Pleides* and place them next to each other because they complement each other. They offer similar play and one will attract to the other.

PLAY METER: Choosing the right games seems, for many operators, to be like playing the horses—that is, a guessing game or, at best, an informed gamble. How do

We get a lot of females now. Pac-Man and Centipede and Make Trax have helped build a female audience and I hope the manufacturers can continue with that trend.

you avoid the pitfalls of poor equipment selection?

KAMINKOW: I play a game at a show or a distributor's showroom at least ten to fifty times. First, I play the game until I understand it thoroughly. If I can play it three or four times and beat it, get bored with it, I'll walk away from it. But I do get involved in playing the games myself.

I also try to take a game on a thirty day consignment basis from the distributor. If it fails to be any good after thirty days, we'll return it to the distributor and pay a usage fee. During that time when the game is new, we conduct a survey. This survey is used to test manufacturers' equipment, a part of our business that we are proud to do, but we also use the tests on the games we buy.

The survey asks for information on the age and sex of the player, then asks him what attracted him to the game, whether he read the instructions before playing,

Gross Profit Achieved Chart



PERCENTAGE MANUFACT. REPRESENT	PERCENTAGE GROSS PROFIT ACHIEVED (%GPA)	AVERAGE PERCENT (A%GPA)
9/50=18%	13.05%	1.45%
3/50=6%	4.1%	1.39%
2/50=4%	4.28%	2.14%
4/50=8%	3.31%	.83%
1/50=2%	.027%	.027%
1/50=2%	.557%	.557%
1/50=2%	1.36%	1.36%
2/50=4%	4.22%	2.11%
4/50=8%	11.07%	2.77%
11/50=22%	29.25%	2.66%
3/50=6%	7.61%	2.53%
1/50=2%	1.88%	1.88%
2/50=4%	2.97%	1.49%
5/50=10%	12.04%	2.4%

The chart above (with the individual manufacturers' names omitted) allows Kaminkow and That's Entertainment to determine the contribution of each individual factory's product to the amusement center's gross profit. The formula Kaminkow uses is as follows: You total the sums of the gross profits (not revenue) of each manufacturer's games. This is divided by the total gross profit of all the manufacturers' machines. This is then multiplied by 100 to yield that manufacturer's percent of gross profit achieved. This is then divided by the total number of that manufacturer's games to produce an average percent of gross profit. With computations like this, an operator will have more useful information at hand to determine which factories' products are carrying the profit load. Such computations may help on future purchasing plans.

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how many times he had to play it to understand it, did he like the hand controls, were they easy to control and move, did he like the colors, did the sounds help his game or were they exciting to him, and how many times did he play it. We also ask him to rate his favorite five games. It is interesting to see that a game he just played, that he has played just three or four times, is ranked in his top five. From this we get a very good understanding of what our players like, if they like a particular game, or if it is going to last. That's very important in influencing our buying for this arcade and our others to come.

Once we decide on a game, we advertise its arrival in the paper and at our store, and we are ready to explain and demonstrate the new game. We think it is very important that if the game needs to be explained, and it has good potential, we're there to do that job.

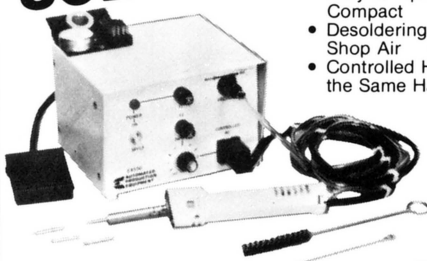
PLAY METER: The survey is also your method of testing the potential of the games for manufacturers, is that right?

KAMINKOW: Yes. We will bring in a game from the distributor or direct from the manufacturer and put it in our hottest zone of activity. We do the survey and include it as part of a collection report that gives the manufacturer exactly what he needs to know on the performance of the game. We are non-biased and not aligned with anyone; that makes our results dependable.

The collection report has proven to be useful to manufacturers in finding flaws in their new products and also has been helpful to distributors in determining what's

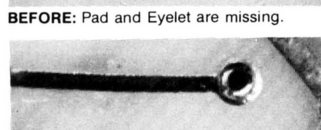
We are also nearing an anti-trust situation in the industry. The major companies are buying every license available—on good or bad games.

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going to be good in the industry in the future.

The report tells them what an average game from a particular manufacturer can be expected to do and it details the reliability of the game. For instance, a lot of people were very afraid of *Hyperball*, but it has been a gem. It has been absolutely free of mechanical defect and I would recommend it to anyone.

PLAY METER: I imagine this survey and your obvious closeness to your customers have also helped you characterize your clientele.

KAMINKOW: We have found, for instance, that our average player is very reluctant to try a new game. He will have his favorite game and he'll wait in line to play it. He is more aware of the games he is playing; he is a hard core player.

The young player today is a sophisticated player. He has grown up in the computer generation, and this is his entertainment. He grew up in front of television and this is an extension of that medium. He watched *Sesame Street* and the *Electric Company*. The television is his friend and his teacher, and video games are a great extension of their friend.

We get a lot of females now. *Pac-Man*, *Centipede*, and *Make Trax* have helped build a female audience, and I hope the manufacturers can continue with that trend.

We have also found that many of the players have the home video systems and play the games there. Some kids don't come any more because they have the system, but I think that games being in the home has made them

more acceptable because the mother plays them, and if it's all right in the home, then it's all right at an arcade.

PLAY METER: Do you find that the home games are biting into your profits?

KAMINKOW: The only thing I could hope for is that the manufacturer would show a little restraint and allow enough time for an operator to have a good run with a game before the home game is available.

I am more concerned with manufacturers who are now distributing and operating, such as Bally with its Aladdin's Castle and its distributorships. If an Aladdin's Castle needs a Ms. Pac-Man, it'll be there tomorrow, while I might have to wait six weeks.

We are also nearing an anti-trust situation in the industry. The major companies are buying every license available—on good or bad games. The prices keep going up higher and higher, and it doesn't cost that much to make a game. Midway claims all these engineering costs, but they're licensing almost everything they make. They're simply paying a royalty fee.

PLAY METER: Do you have other views that argue with the way the manufacturing segment of the industry is treating operators?

KAMINKOW: I feel very sorry for an operator who goes out and buys a copy game, say, a Krazy Kong. He is not buying to hurt Nintendo. He is buying it out of necessity because his order has been in at the distributor's for eight weeks, and the guy in the pizza shop is saying, "Listen, you're going to lose your best location if you don't get me a Donkey Kong. The guy can't get one because when the games do come into the distributor they'll go to the bigger operator. There is really nothing else for this guy to do."

Also, the manufacturers are commanding exorbitant prices for these games. They find out they have a winner and knock the price up \$300 a game. That can't continue unless they want to be manufacturers doing all the operating.

They must become more aware of what's going on in the field with games that are rendered useless because a kid can come in with a quarter and play a Pac-Man, say, for five hours. Atari should have been aware before General Computer came out with the Missile Command update kit. Nintendo did that very well with its update kit for Donkey Kong when they realized there was a programming flaw when players could play almost an unlimited amount of time by waiting on the ladder.

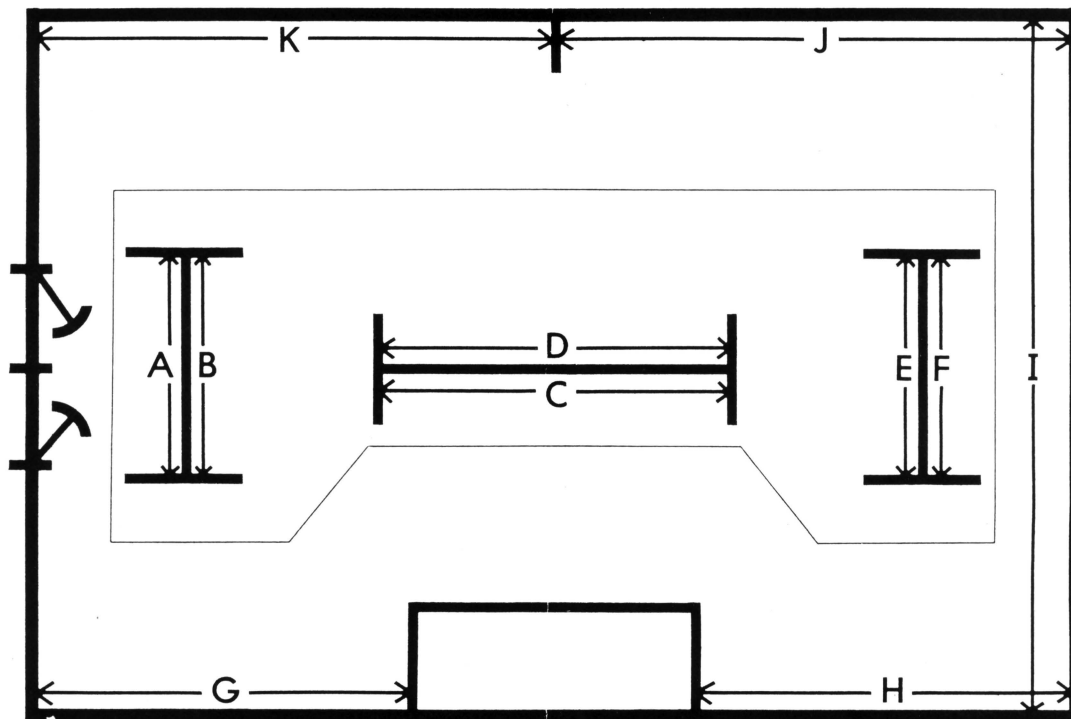
I wish Data East, Gremlin/Sega, and Venture Line a world of success with their change-out game systems. It's time the operator got out of the furniture moving business.

PLAY METER: How do you feel about the adverse publicity affecting the industry?

KAMINKOW: I walked into an arcade the other day where there was a guy who must have weighed three hundred pounds sitting behind a desk with his stomach hanging out and he was drinking a beer. It's not good. Operators need to clean up their act.

I take my hat off to Atari. They are the only people spending money to try to save the industry, with their commercial showing a few business men having a great time playing Tempest. There's no one else trying to portray our good image, which is really our true image.

I have spent many grueling and frustrating hours before town councils. Poughkeepsie, New York would rather have a store that has been empty for two years remain empty than put an arcade there. ●



In game evaluations at That's Entertainment family amusement centers, Kaminkow reports, the placement of the games within each amusement center is also taken into consideration. After all, a game in section H (away from the door) will not have the intense traffic as will games in section A. With this factor added into the evaluation of games within the amusement center, Kaminkow claims, an operator may find that a game is doing well (or poorly) because of its placement. What the operator must determine is what is an acceptable and what is an unacceptable percentage of gross sales each section of the store should be generating for him. Then he must base his game purchases and placements on that information.



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Back-to-school

Back-to-School promotions can be an excellent opportunity to combine a public relations event with a traffic building promotion to introduce new players to your game center. If your game center is located and targeted to students, at either the high school or college level, a Back-to-School type promotion should be one of your biggest events of the year. Early summer is the time to start planning your promotion for August-September.

• *Find the best back-to-school public relations tie-in*

Research the current status of the schools in your area. What do they need? What issues are being considered for the upcoming school year? With school budgets being cut, there are probably some fund raising activities needed. Band or sports team uniforms, a new facility needed, a special-ed program that needs support...whatever issues you find to use as the public relations part of your Back-to-School program will help you to get additional publicity as well as good assistance and response from the related organization you choose to support.

Contact the school or organization and offer to work with them to hold a fund raising event at your game center. This event can be a special party, a contest, or just a day where proceeds go to the cause. It must be well-publicized and supported by the organization you are helping and the community.

For example, if the event is to help get new sports equipment for the school, you should be sure that all the school teams and cheerleaders are encouraged to participate and help with the event. One idea is for each team member to be given 20 tickets to sell for a game raffle at your game center event. They also can help to be sure all their friends attend the events. If more people come to the fund raising event, more new

players will be introduced to your game center as a place to go for fun.

• *Use back-to-school give-aways and prizes*

"School supplies" are always good tie-in give-aways or prizes during a Back-to-School promotion. Pens, pencils, notebooks, book-covers, school calendars, rulers, erasers, lunch boxes, notepads, and all the other items that students buy for school can be effective advertising for your game center. Try this: put your game center name, logo, and ad message on a notebook with a calendar of events for the school year. The calendar can include your promotion dates together with sport events and holidays to encourage your customers to think of your game center more often. This can also be a profit-making promotion for your game center.

Offer a school supply package for anyone buying \$5 or \$10 worth of tokens. You can select a number of different supply items with your ad message on them to give out for this promotion offer. You can select a "package" costing around \$3 for a \$5 token purchase and most likely earn a profit. But more important, this offer can work to bring new customers to your game center, to continue to advertise your game center as students use the supplies, and to create good will among parents and teachers because you are offering supplies that would need to be purchased together with the "bonus" of tokens for playing games.

• *Back-to-School contest*

Create a special report card for game play during your Back-to-School promotion. Select five games in your center for the contest. Post signs above each game giving the players a grade (A, B, C, D, F), depending on their score. Players receive a report card for the contest and play each game to see what their grade is. The grades are recorded on

by Carol Kantor

arcade promotions

the player's card.

When all grades are filled in, a "grade point average" can be computed. Different prizes are awarded based on GPA. Everyone who participates should get some type of prize, the better the GPA, the better prizes are awarded.

GAME PLAY REPORT CARD

Name: _____ Age _____

Address: _____

Game	Grade
Ms. Pac-Man	B
Jack the Giant Killer	A
Fantasy	C
Robotron	B
Donkey Kong	A

Grade Points
A=4.0 B=3.0 C=2.0 D=1.0
GPA = 3.2

• School competitors

If your game center is located near two competing schools it may be good to start the school term with a friendly competition on games. One possible way to do this would be to contact the football coaches from each school and suggest a pre-season video or pinball competition among their rival teams. Be sure to get the cheerleaders involved as well. Most schools are sports oriented, thus it makes a natural promotion tie-in for your game center.

• School sports support

Any promotion that ties-in with a

popular school sports program can be effective. If school spirit is strong, the game center can offer a team support button or spirit ribbon to students who buy \$1 worth of tokens. The buttons or ribbons can be for a specific game or general for the school.

Place an ad in the school paper or sport event program with the type offer and also put a sign in your window about the promotion showing samples of the items you offer. The response should be good and will bring more players to your location.

• Introduce good grade bonus program

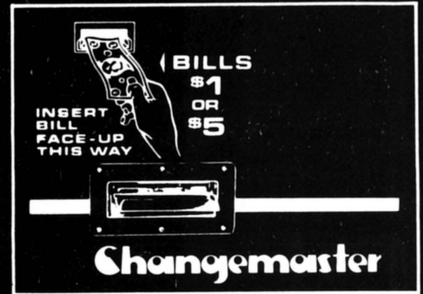
Free plays for good grades is a popular promotion and also creates good will among parents and teachers. Your Back-to-School promotion is the best time to introduce this good grade bonus program. A sign in the game center is sufficient to advertise the program; however, it would be good to include the good-grade-bonus information in your other school-targeted advertisements.

• Start planning now

Plan your Back-to-School promotion program early. Decide what contests are appropriate, what special offers you plan to make and what public relations tie-in will get the best publicity. Arrange for ads to support your promotion. Purchase all the materials and supplies needed for the events, contest cards, signs, flyer, prizes, give-aways, etc. Remember to send out a press release announcing your program six to eight days before the event. Be prepared for your Back-to-School Promotion and make it the best one of the year!

Carol Kantor is president of Business Builders, Inc., Cupertino, California, a promotional firm for the coin industry.

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It's an amusement center

(even when you call it a casino)

by Bill Kurtz



There's a casino in the Cleveland suburb of Parma that has no slot machines, roulette wheels or blackjack tables. All of the entertainment there runs on quarters and most of the players are in their late teens and early 20s.

It's the "Space Invaders Video Parlor" and it bills itself as 'Cleveland's Only Video Casino.'

Opened the first week in January, "Space Invaders" features a plush Las Vegas-type atmosphere, according to co-owner Angelo Vagianos.

"We wanted it to look good, to look like a casino," he says. "We set it up with a lot of eye appeal, although it was pretty expensive to set it up this way."

There are running lights in a clear plastic tube along the floor in the mid section of the game room, which is decorated with brown carpeting and a dark, low ceiling. There's a revolving disco ball at the rear which reflects on the mirrors mounted on the ceiling.

And many of the video games are housed in individual cubicles on small platforms three or four inches above floor level, making it difficult for small children to play the games, although Vagianos says this isn't a major problem.

"We're not really trying to appeal to younger kids. We cater basically to an adult market," he says. The game room has 60 machines, including about ten cocktail tables (which the youngsters can reach) and about a dozen pinball games.

Vagianos says he has encountered a few problems from parents about the "video casino" name—something he and his partner Joe Ferris thought up just to attract players. "The name implies gambling," Vagianos says, "which may bother some people." He adds that he is in the process of installing new signs outside of the game room which don't include the word "casino."

Unlike a real casino, Vagianos says he is concerned that customers

aren't spending too much, often asking young players, "Does your mother know that you are spending this money here?" He adds that "parents often come in and ask me to keep their kids out of here, because they're spending too much money, or for whatever reason."

He says he runs "a tight ship" and calls a child's school or parents if the youngster is in the game room during the day. A copy of the city's curfew ordinance, which prohibits children under 14 from being out after dark, hangs next to the attendant's desk in the center of the game room.

Vagianos says there's always a policeman on duty there in the evenings. "If anybody steps out of line, we just ask them to leave. If a parent comes in and sees someone smoking a joint, why would he let his kid come in here?"

Vagianos says he encourages a friendly "night club" atmosphere in Space Invaders. "There's hardly a customer that's come in that I haven't talked to," he says. "I think it's important for an operator to be there. Especially today, you can't be an 'absentee operator.'"

Vagianos, a former restaurant owner, says this is his first venture into the coin-op business, although he says he may open another game room in the future. His partner, Joe Ferris, also owns another "Space Invaders" game room in Cleveland, also with a casino-like decor, Vagianos adds.

If Vagianos does open another game room, he says it would probably not be decorated as a "video casino."

"Considering that many of the games coming out are based on "Star Wars"-type themes, I would probably go for a more space-type decor, with a higher ceiling, brighter colors, planets painted on the walls, that sort of thing," he says. "If you run a game room nowadays, you have to do it properly." ●



Videos are placed in individual cubicles: More like voting booth than a casino—?



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Arcade graphics get overwhelming response at AOE

by Ray E. Tilley

Public image for arcades today includes (but is not limited to) cosmetic appearance. Every game room that looks its best carries a lot of silent diplomacy, not only for itself, but the coin industry as a whole.

"It would be nice to have an artist design game room art for every location," says Brian Warkentin, vice president/marketing for Willis Industries, game cabinet graphics designers for a large portion of the industry. He continues, "Unfortunately, the costs involved with having every location custom-designed is staggering."

Willis has committed some one-quarter million dollars for design and tooling and is now ready for distribution of a comprehensive package of game room art and related promotional materials, he said. Dubbed Enviro-Graphics, the package "goes beyond graphics," he added.

Enviro-Graphics, previewed at the AOE in March, found "overwhelming response," said Warkentin. It filled a need expressed to Willis by "requests from hundreds of operators in game rooms."

The package is a set of wall hangings (the first set from Willis

being futuristic fantasy motifs); signage including an "attract" billboard for the hot games, rules of the house; and even out-of-order signs.

"Every six months or so, we will be adding graphics products and promotional materials that will help create traffic and build loyalty to the arcade," Warkentin announced. The graphics component will embrace various themes: designs to appeal to the pre-teen, as well as an athletic motif, for example—"a whole family of products to fit locations such as bowling alleys or kiddie places."

Tested in arcade locations in southern California and Michigan, the first package featuring 10 different wall/ceiling hangings of heroic fantasy themes has met "tremendous response," said the Willis officer. "Enhancing the appearance, it really upscales the look. And it does help our public image not to have a dingy appearance in the arcade."

Willis' Enviro-Graphics will be handled by major game distributors in the United States and Canada. "We're working feverishly to have it ready in May," Warkentin said recently.

"The operators have wanted something like this, but to have a graphic artist do it, I'm told, would cost as much as \$5,000 to \$10,000."

The Enviro package will sell for "considerably less" than \$1,000, he added. It has been more than three months in development. Color designs are screenprinted on heavy-duty foam board, to be mounted to wall or ceiling.

The ability to change the arcade's design appearance as often as every six months will have a "minimal" cost, according to Willis Industries. Individual components will also be offered for the operator to order for street locations.

The game-related art comes from "our art department, which knows what works, knows the game business," noted Warkentin. Willis designs cabinet graphics for many of the larger U.S. games manufacturing firms.

For more information on Enviro-Graphics and to order, call Willis Industries toll-free at 800/538-7808 (outside California); in California: 408/259-9000.



Brian Warkentin of Willis Industries explains Enviro-Graphics and their ability to change an arcade's design appearance every six months.

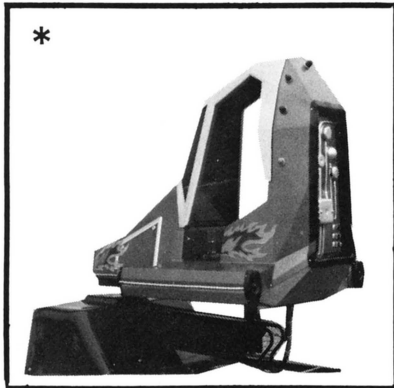


Operators visiting the AOE crowded the Willis Industries' booth to check out the novel arcade design concept.

ARCADE OPERATORS

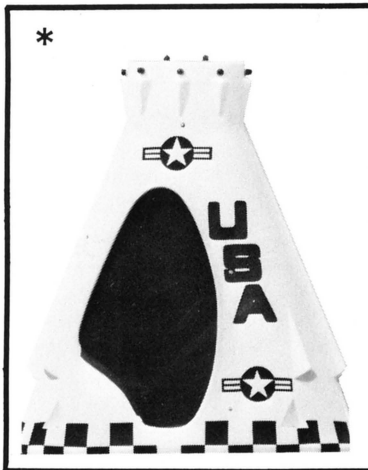
GET ON THE BANDWAGON...join the long list of arcade operators who are adding kiddie rides to promote their FAMILY IMAGE.

We are now taking orders for our 3 newest coin operated kiddie rides with full color motion picture projections.



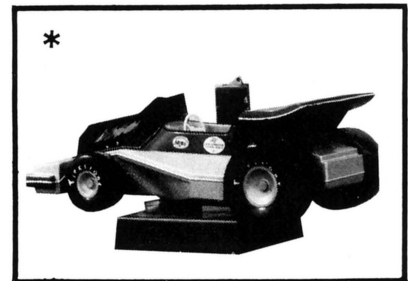
Space Raider

hydrolic, rotating ride,
and full color motion
picture screen



Space Capsule

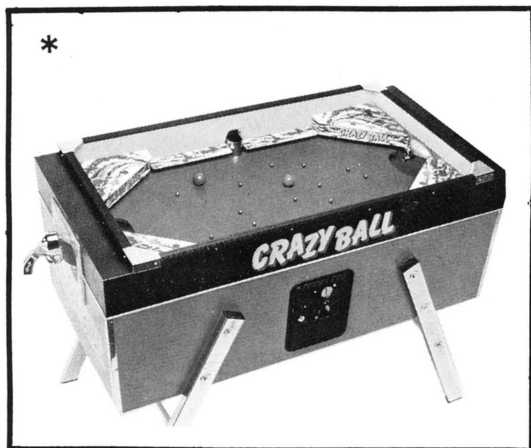
four corner rocking
motion with full color
motion picture screen



Indy Race Car

full color motion picture
screen

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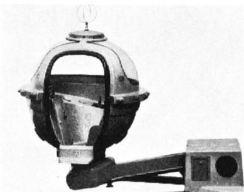
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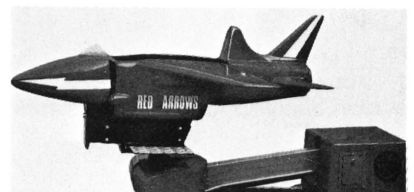
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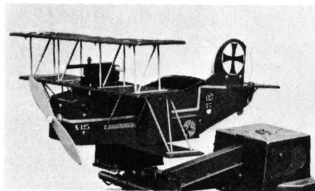
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HYDRAULIC RED BARON
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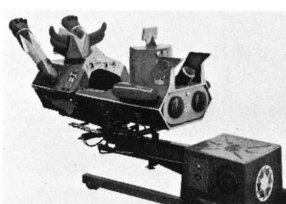
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Poll your players

Name, rank & ID No., please

"Know thy player!"

For an arcade operator concerned with parental views of coin-op games and with stimulation of traffic through the arcade, it is a commandment.

One method is to poll the players. One instrument for doing so, included here, was devised by Oakland, California arcade operator Ian Bulloch in order for him to gauge the impression the arcade's strictly-enforced House Rules were making

on the player.

We have adapted it so the questionnaire must be signed by a parent (in order for the player to get a free play); thus the parent is aware that Bulloch's Game Town USA has a set of arcade rules and that the arcade is concerned that they sink in with the juvenile customer. (Bulloch's arcade rules and his success with enforcing them was detailed in *Play Meter*, February 1, 1982.)

This model of good parental rela-

tions may be taken as useful by the arcade operator concerned with good image during this era in which the arcade is under the public microscope.

The questionnaire format is useful to the arcade operator in other ways, too. Coinman Joe Kaminkow, elsewhere in the present issue, explains that his arcades use a player polling device to determine what games the players like most, and why, and whether a game that is being tested in one arcade is going to be a success in other arcades he operates.

This survey also contains information for the operator that can build a variety of promotions for the arcade. For example, including a line that asks *birth date* will give the operator a useful tool towards building a mailing list. With a little foresight, that list can be used to send free game play cards to each responding child, to be used on their birthday in the arcade: "Ten free plays for you and your friends," etc.

Further, the mailing list from the arcade survey can be used to send general promotional announcements to the players—and their parents: high school day (ask for the name of their schools); "mad weekend;" dad's/mom's day, etc.—and stimulate arcade trade by direct-mailing to the home.

Inclusion of *home phone number* on the questionnaire might be useful, but not for promotions (a family tends to resent a consumer sales pitch made over the telephone); rather, the number on file tells the arcade manager where to call if a child in the arcade (1) should get ill or hurt on the premises, or (2) gets rowdy.

It's a device that costs little more initially to set up than the cost of mimeographing a few hundred sheets (do include the arcade's logo, certainly the name and address). But its value only begins with the evidence of the arcade's civic concern that it provides.

—by Ray E. Tilley

GAME TOWN U.S.A.

PLAYERS POLL

If you are under 18 years old, please answer this QUESTIONNAIRE and let me give you a free play of your choice. PLEASE PRINT.

Name _____ Age _____
Last First Middle Init.

Street Address _____

City _____ State _____ Zip _____

Do you visit GAMETOWN U.S.A. more than twice a week?

Yes _____ No _____

Have you read the house rules? _____ Do you agree with them? _____

Is there anything you wish to add to them? _____

What is your favorite game? _____ Is there one we don't have that you would like to see brought in? _____

Has a parent or guardian ever been here just to visit?

Yes _____ No _____

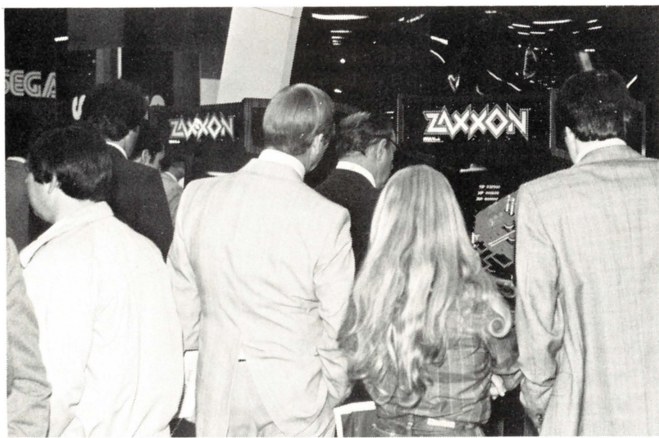
Have they recommended it, or dropped you off, or come in with you to see the equipment? Yes _____ No _____ If the answer is no, do they still like to have GAME TOWN U.S.A. in the neighborhood. Yes _____ No _____ Indifferent _____ If the answer is no, why? _____

Full name of parent or guardian: _____

Your signature

Parent's signature

OFFER EXPIRES AT 400
QUESTIONNAIRES



Sega/Gremlin drew a lot of show attention to its new videos including Zaxxon.



Play Meter staff and friends, as hosts of AOE, passed out show issues, gave directions, tried to be helpful.

AOE Show

AOE stuns industry

Even as the industry was still buzzing about the stature of Amusement Operators Expo '82, plans were being laid by the show's organizers and an expanded line-up of exhibitors for AOE '83 in Chicago.

"It has become, as of this year, the second big show in the industry, no doubt about it," said one games manufacturing representative, leaving the Hyatt downtown venue after the March 26—28 AOE which he termed "a very successful show."

Size of attendance in the now three-year-old show had swollen to

7,000, with over 5,000 persons from the operating sector, double the attendance of operators in 1981, and exhibiting space had tripled for 1982.

"The move to Chicago was a major influence in the success of this year's show," said Ralph Lally II, publisher of *Play Meter* and sponsor of the AOE. "New Orleans, site of the show in its first two years, is very much a fun town, compared with Chicago, but that does not render the success of this show in any way strange.

"Chicago is the home of the coin

machine industry," he continued, "most of the major manufacturers are based here, and from their point of view it is much easier to mount a big display in your own back yard than hauling your equipment 1,000 miles. At the same time, the operators like it here because they can take the opportunity to visit those manufacturers in their own factories."

Site of the 1983 Amusement Operators Expo will be in the Hyatt Regency O'Hare/Chicago; the dates will be March 25—27, Friday through



Panel at Early Bird seminar included: (left to right) Tom Stroud, Ben Rochetti, Larry Berke; factories faced the firing line.



Posing with new Rowe phonos: distributor Al Kress, Donna Kress, and Bill Oliges on the AOE stand.



Sharing a laugh during a break on the North American Amusement kiddie ride stand are the firm's Thomas Leon (2nd from right) and other exhibitors.



Making a selling point at the booth of new video firm Status Game Corp. is Irv Jeffries, president of Status (2nd from right).



Happy over the wide acceptance of their 'Notes & Quotes' arcade token tips book are Carol Spence and Virgil Vance, both with Van Brook of Lexington.

Sunday.

The move was mapped from the opulent Hyatt Regency downtown, said Lally, for several considerations of convenience, both for attendees and exhibitors and their personnel. The site near O'Hare International Airport is more accessible to the out-of-town attendees; also, parking facilities are more ample at O'Hare for local Chicagoland attendees.

Larger and single-level exhibit space is another bonus offered by the Regency O'Hare for growth of the show, Lally pointed out. "Expectations are for 500-plus booths to be contracted at AOE '83. All can be assembled on one floor, which was not possible at the downtown Hyatt where we had considered taking the second floor of the Conference Building to expand the show in '83."

"We will be able to accommodate everybody on one floor, without dividing the hall." The Hyatt O'Hare also affords a higher ceiling to accommodate the manufacturers who indicated this year they wanted taller booths, he added.

Show sponsors are also attempting to organize a shuttle service, to transport show-goers and their families and party at regular intervals downtown if they prefer night life or shopping there. A schedule for such a shuttle transport will be announced prior to the March '83 show opening.

"However, many fine restaurants are available in the Chicago suburbs, where we will be located," Lally noted. The O'Hare complex itself affords varied shopping and dining in a multi-level mall-like atmosphere.

The following year, Amusement Operators Expo is slated to return to New Orleans (1984 will also be the year of the World's Fair in this city). A move to San Francisco is mapped for AOE in 1985, with a return to Chicago in 1986, and a projected rotation between the three cities thereafter.

The Early Bird and the Seminars

The provision of informational seminars twice daily at AOE/Chicago was clearly an attraction for operators attending the show. David Snook, editor of the U.K. trade publication *Coin Slot*, observed:

"The AOE seminar schedule was very comprehensive and consisted of 40 separate sessions, including 13 technical workshops. The popularity of the seminars are quite undeniable and I was left with the conclusion that not enough major exhibition organizers give thought to this side of annual events."

One of the 40 seminars' leaders, Alan Bruck Jr., of Banner Specialty/Philadelphia, noted the quality of attendees in the seminars. His session on "New Equipment Purchasing in the 80s" had drawn 250 persons, and Bruck said: "The interchange was really stimulating." A show of hands at the session indicated some 35 to 40 percent of the participating audience were relatively new in the operating business, being involved for less than two years.

The size and enthusiasm of the operating public at AOE was shown on the evening of March 25, prior to the show's opening proper, with the Early Bird session, "Manufacturers Face the Firing Line: What's on Your Mind?"

On hand to field questions from operators were Williams Electronics Director of Sales Joe Dillon as moderator; Larry Berke, director of sales of Midway Manufacturing; Ben Rochetti, director of sales for Stern Electronics; and Tom Stroud, vice president/marketing, of Cinematronics, Inc.

The panel was joined later in the 90-minute firing line by Frank Ballouz, at that time Atari Inc. Coin-Op Division vice president and now resigned from the company, who wasn't scheduled but who rose to field questions on the California firm's interest in home television games as well as arcade types.

All panel members faced demanding questions, even though the format of the discussion—using index cards to pose questions—was obviously frustrating to some who, at the outset, wanted face-to-face, voice-to-voice interaction with the representatives of coin machine factories. The format was then changed to allow the audience to state questions before a microphone and follow up with a question if they weren't satisfied with an answer.

The hard cross-examination began on the point of game enhancement: "When will the manufacturers allow speed-up kits?"

Midway's Berke answered: "It is a very difficult thing for the manufacturers to allow speed-up kits under the conditions that prevail in the marketplace today. Possibly we would market these kits in the future ...but not until the rip-off people are off the streets." [More on the speed-up kits matter is found in separate articles, this issue.]

Berke also responded to the next question, of when will manufacturers standardize game doors, coin boxes,



Recently entering the coin-op field, Marantz Piano Co. exhibited its line of modernized "old-time" player pianos.



Ivan Rothstein, of Centuri, Inc., was smiling over operator views of three new Centuri videos on show.



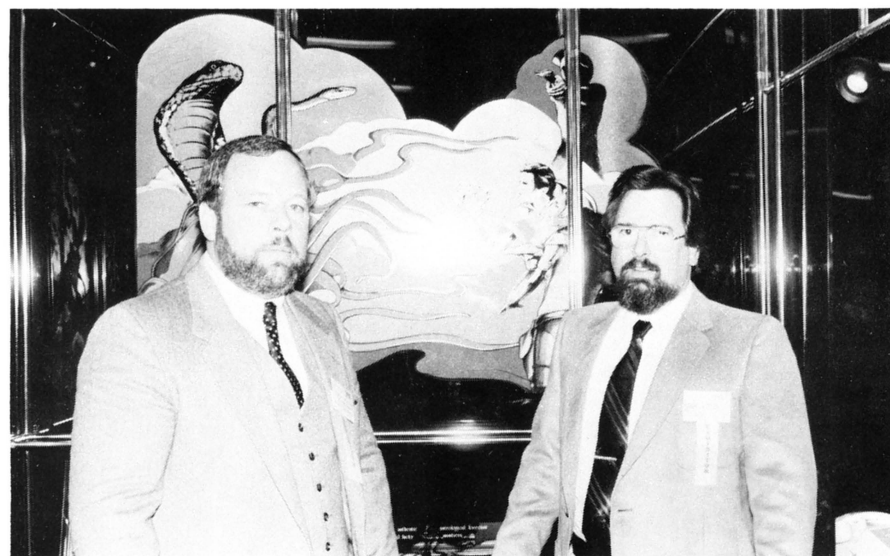
Mark Struhs (extreme right) of Dynamo Corporation found the Play Meter camera passing as he talked coin-op game tables and videos with operators.



Rock-Ola manufacturing used overhead monitors to show off video play on its new Fantasy and Jump Bug games.



David Kilmartin, left, and staff from Roger Williams Mint found a lot of arcade operators at AOE interested in token line.



Willis Industries' Brian Warkintin (left) and Bob Willis said they were 'overwhelmed' by acceptance of their wall designs for arcades.

and rejectors. Speaking for Midway, he said: "We think—we know—ours is the best. They think theirs is the best" (indicating his fellow panelists).

From the audience: "Why can't new games be put on the market less frequently?"

Dillon said, "It's a long process for a game to be recognized." A game is produced after a costly R&D process and at the time when the manufacturer sees it as ready to market competitively, he indicated.

Berke said, "It takes time for a game to catch on, sometimes. And we can't wait six months for a new game." He painted the time-pressure picture as fortunate in that "we come up with as many games as we do, or we might have a situation like 10 or 15 years ago when you had very little variety."

From the audience: "Why can't the manufacturers help with our worthless hardware? Why do I have to eat the hardware? Why don't you produce a game to interchange with it?"

Berke said he as a manufacturer wants to support the operators. But giving interchangeable games would mean the producer would have to introduce games he would otherwise scrap, he indicated.

To the various rebuttals from the panel, one operator replied: "You guys are thinking in the T-model age..."

On the change-game subject, Atari's Ballouz at the podium said it costs his company \$750,000 to \$2 million to create a game; putting it in a changeable cabinet form would "mean we'd be out of business in a few years."

Of the question regarding manufacturers in the home field as well as coin-op, Ballouz contended that the base of people playing computer games has grown. The home market expands this player base, in his view, and they try new games as they discover them.

Spring fever

The involvement of operators in AOE translated from the Early Bird firing line to the show registration lines the next morning. More than 300 registered on-site for seminar sessions, and 1405 persons in first-day attendance lined up for badges to the exhibit hall.

An unforeseen problem from on-site registrants having to wait in a long line for badges was the result of understaffing the desk, and this will be resolved before the opening of the 1983 show, according to the Conference Management Corp. organiz-

ing team for AOE.

Comments in praise of AOE '82 began pouring into *Play Meter's* offices by phone call and mail within a week after it closed in Chicago. Some of the mail is printed in the "Letters to the Editor" section, this issue.

Widespread was commentary on the exclusion of children under 18 from the exhibit floor. One typical view, from a Chicago factory representative was that exhibitors and operators alike were "delighted by that rule. Often at the AMOA Show you can't get close to the machines, due to the kids playing."

In fact, attendees have pointed out that the no-kids rule was not stressed enough. As one "best of both worlds solution" said Publisher Lally, plans are being made in conjunction with the manufacturers to set up a separate "kids only" arcade at the 1983 show. Such a set-up of new equipment will give the factories a customer test of their new products, as well as occupy the children, Lally noted.

Products on show at AOE '82 are only now, by the time of this printing, getting test results in the player market. But on view for the operator/buyer at AOE was a wide, nearly total, range of spring arcade season product introductions.

Among those new products previously noted in our accounts of the AOE show, a few were inadvertently omitted.

Universal USA introduced at AOE its new "cute" variety video game, *Snap Jack*, which its officers said is drawing high interest. (See "New Products," this issue.)

Venture Line displayed at AOE its new *Looping* video, and it reports a coup in having debuted an interchangeable game that has pulled a heavy load of orders, with distributors showing high enthusiasm for Venture Line's change-game line beginning with *Looping*.

Ralph Lally summed up the 1982 spring show: "The success of any trade show depends on the amount of support it receives from the industry it is designed to serve. The Amusement Operators Expo is fortunate to have gained support from all levels of the coin industry; consequently, its success represents a major achievement for the entire industry."

Lally concluded: "Its success is inspiring. We have already begun work on AOE '83, and we are planning it to be even bigger and better than this year's show."

PLAY METER, June 1, 1982



United Billiards Inc. showed off its kiddie-attraction arcade piece, Bimbo, as well as coin-op pool tables.



Harry Williams, pater familias of pinball, tries out Stern Electronics' new Orbitron-1 as Tom Campbell looks on.



At Exidy Inc. stand, Howell Ivy and Pete Kauffman reported Mouse Trap had created wide interest for the 'cute game' video field.

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'Hot Game Guessing':

Ever try flipping a coin?

by Dick Welu

The most often asked question of arcade operators—besides the very current favorite, "How does a guy get into this business?"—is "What's your best game?"

It is part of the American ethic, I suppose, to either be Number 1 or to know who or what is Number 1. How else can one explain our national

penchant for polls and ratings, our own little magazine here is no exception to the rule.

"What's your best game?" I'm asked. "What's my newest game?" I answer fifty percent of the time. The other fifty percent get, "They're all top games. Depends on what you like."

The latter statement, while deviously evasive, is also a bit of an untruth. Because they're never *all* winners. (And if you tell anybody I said that, I'll deny it under oath.)

After eight years of picking games, my batting average is definitely better than the Chicago Cubs team composite over the same period. I reckon I've been correct about seventy percent of the time in picking out-and-out winners. Another twenty percent turn out so-so, not great but not bad.

Then there's the remaining ten percent. Real dogs. Games that wet on your leg when you stand too close. It's them that I remember best. Or most. I'm still looking for the perfect, infallible, foolproof system to pick winners.

Lord knows I've tried a few (dozen).

As a rookie in the trade I decided to trust my native intelligence. Surely, I reasoned, a college grad with an English major could look upon a simple little game machine and measure its worth. That ignorant bit of happy naivete brought into my arcade such flops as Brunswick's *Block-A-Shot* (a pearl unrecognized) and Allied's *Knockout Gun*. So much for the intellectual approach. It was time to get kinky. I started checking around with the veterans. They all had a system. I began to compile a list:

1. *The Trust Your Distributor Method*. Widely used and often abused, this system is based on the rather shaky premise that one's distributor is infallible in his own right. Unfortunately many distributors follow the "Trust Your Manufacturer" method. We soon have a case of the blind leading the blind. Many a distributor recommends a pooch now and then just to make room on the loading dock.

2. *The Button, Button Theory*.



It's easy to get side-tracked when you're trying to pick hot games. But Fearless Welu has a system—you place a quarter between your thumb and index finger, then flip...

One operator swears that any good machine will have at least three buttons on the control panel, a la *Space Invaders*. "Games with buttons are always winners for me," he says. I wonder if he neglected to order *Pac-Man*?

3. *The Joystick Theory*. "Players like the feel of a joystick control in their hands," another operator says. He passed on *Asteroids*.

4. *The Intuition Approach*. Call it instinct, call it just feelings, call it psychic vibes, many operators claim the ability to see a game played but once and they are able to "tell" if it's a moneymaker. These people also voted for Nixon because he had an honest face, picked Za Za Gabor as "Most Faithful Wife," and bought Oldsmobiles with Chevy engines.

5. *The Cute Game Theory*. This is a reverse approach which I myself subscribed to for a long time to weed out undesirables. "Never pick cute games," went the refrain. And then there was *Pac-Man*. Junk this theory.

6. *The Submarine Game Theory*. The man who sold me my arcade left me with these words of wisdom: "Submarine games always make money." Yes, there was Midway's *Sea Wolf*, but in the last eight years

I've had more periscope games sink than all the tonnage Germany lost in WW II.

7. *Let Your Wife Pick 'Em Approach*. I've tried this. It was as close as we've ever come to divorce. My wife has picked *Circus*, *Frogs*, and *Space Zap*. I should sue her for non-support. The three games combined never made enough for alimony payments so she's still my

'Picking the winners and ducking the losers is interesting and exciting like one big crap-shoot—and the stakes are real.'

first wife. I call her my first wife. Keeps her on her toes.

8. *The Two Player Only Theory*. A local pro said, "Never buy a game that requires two people to play." Sounded reasonable. Luckily I followed this prophet and never got stuck with Atari's *Tank* or Cinematronics' *Space Wars*.

9. *Leave a Pro Pick 'Em*. This has been a good one. My pros have been

my sons when they were in the age bracket 11—15. Take them to your dealer's showroom and let them play the games. If you want objective judgment, this it it. After 15, though, they're washed up. Thinking about girls clouds their brains.

10. *Tested at Mother's Theory*. Around Chicago, all the manufacturers and distributors place games in this notorious city arcade called Mother's Pinball. The test results that show from customer play at Mother's is supposed to pinpoint the big winners. I question the reliability. I wonder if Mother's customers and mine have much in common. Do a lot of guys who milk cows hang out at Mother's?

In case you haven't surmised it yet, I don't have any deep revelations. Picking the winners and avoiding the losers is interesting and exciting because it is just like Las Vegas—one big crap shoot—and the stakes are real money. We all crow about our successes and mumble about our failures. And nobody has a sure-fire method...

Though I just heard about this guy who uses a forked stick that he holds by two hands over the top of the game cabinet and if the stick dips down...they drill for water! •

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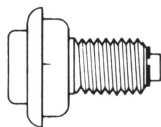
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'Showing you care'

by Mike Bucki

Atari is to be applauded. Donating \$1 million to the campaign to save San Francisco's cable cars has proved once again that the company places a premium on its public image. Your public image is just as important but you don't need a million dollars to prove it. In fact, among the following potpourri of ideas, some new, some tried and true, you'll find one positive promotion that costs as little as a few tokens.

The key factor to remember is that positive public relations, a much needed commodity in the amusement industry right now, can be as easy as showing you care about your community.

Take the problem of parents who claim that their children neglect their schoolwork to play arcade games. You can always counter with the

industry claim that the games actually teach coordination and concentration, but will those irate parents or the city council members who hear their complaints believe you? Will they admit it even if they do believe you? Probably not.

Instead of voicing that claim, why not demonstrate to the parents that you're on their side? Institute a policy of rewarding good grades. Every "A" on a report card earns three or four tokens or coupons, every "B" gets the student one token.

Larry Oldknow, owner of the Star Gazer Arcade in Riverdale, Georgia put such a policy in place and was able to get the attention of Ron Hudspeth, a columnist with the *Atlanta Journal*. Oldknow was quoted in Hudspeth's column as saying, "Business is booming."

By the way, let your policy be

known. Put posters up in your store. Call the nearest schools and find out when report cards are issued, and how often.

Have a few simple flyers printed and, two or three days before the report cards come out, distribute the flyers at your arcade, or, with permission, in front of the school. Mail a few to members of the local media. You may be pleasantly surprised.

Spring is finally upon us, albeit reluctantly in some areas of the country, and with the new season there are opportunities blooming for you. The kids will be out of school soon. They'll be free to visit your arcade more often but they'll also be taking part in many outdoor activities, team sports for example. Many little league baseball and soccer teams need a sponsor. But don't wait for them to come calling, go out and

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find the team in your neighborhood. Your city's recreation department will be glad to help. So will those school officials you contacted about the report card incentive program. But don't wait. The leagues are organizing the summer activities right now.

As a sponsor feel free to suggest a team name or two but remember the operative word here is suggest. Don't insist. While video games certainly lend themselves to colorful team names—Astro Blasters, the Tempest, or the Invaders for example—changing the name of an already established team could be considered a bad omen by the players and their parents. The goal you're seeking, positive public relations, would not be met by your demand for a name change.

Ordering the uniforms is another opportunity to demonstrate whether or not you have class. Your pocket-book may dictate limiting the uniforms to caps and shirts. That's fine. You don't have to go the whole nine yards with socks, pants, and jackets. If you can, do so, but it isn't always necessary. Your class will emerge when you and the team manager or coach discuss what to put on the uniforms. Numbers must go on one

side of the jerseys with the team name on the other side. If you insist on utilizing what little space is left for advertising you'll again risk regating the positive public image you're trying to obtain.

So, avoid cluttering up the uniforms with your name—but go to the games. Support your team with your presence, and feel the great vibes from the parents you meet.

The jackets, however, can be an exception to the non-cluttering rule. While players tend to favor clean-looking uniforms, it's somehow more acceptable and even expected that the jackets carry the name of the sponsor's establishment. Why the difference, I don't know but that's the way it is.

Moving to another method of positive PR, do you ever get calls from local charities seeking donations such as the Heart Fund, a nearby Children's Hospital, or maybe the volunteer fire department? Of course you do, and you probably respond with a generous check.

Time Out, the Manassas, Virginia based arcade chain, turns those calls into positive PR opportunities. "Typically we'll donate a day's proceeds, usually a Sunday," says John

Denlinger, district general manager.

"A lot of times it's just a blind call," says Denlinger. The charity's volunteer is looking for an idea while hoping for a small donation, say, a hundred dollars or two. When Time Out suggests the fund raising event and reveals that the proceeds can often exceed \$3,000, you'd better believe the charity's volunteers work hard to increase the take.

Public service announcements are sent to all broadcast outlets. News editors are hounded to make sure some reporter or columnist covers the event in the early morning edition or newscast to get the crowd there in the afternoon. And the resulting publicity is usually worth far more than one day's proceeds. The charity's volunteers do all the work and you, the operator, reap the PR benefits.

Got an idea for a positive PR promotion? Give me a call at 404-351-6767. I'd like to make this column a clearinghouse of positive PR ideas. It doesn't have to be an absolutely brand spanking new and unique promotion, a slightly new twist on an old reliable can be just as valuable. Sometimes we need those reminders of what we already know but have forgotten. •

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Video Game Litigation

Copyright issues raised by the computerized game

by Elliott N. Kramsky

Part II

Video game litigation centered on copyright issues has served as a textbook guide to the new Act of 1976, a statute enacted to cope with the explosion of relevant technologies occurring since the last comprehensive revision of United States copyright law in 1909.

Copyrightability

The new Act generally defines as protected work,

"...original works of authorship fixed in any tangible medium of expression, now known or later developed, from which they can be perceived, reproduced or otherwise communicated, either directly or with the aid of a machine or device."
17 U.S.C. 102(a)

The act has made the computer software that animates the video game clearly copyrightable. Further, the Act includes "...motion pictures and other audiovisual works..." among the protected categories (17 U.S.C. 102(a)(6)), such marks being define thus:

"...works that consist of a series of related images which are intrinsically intended to be shown by the use of machines or devices such as projectors, viewers, or electronic equipment, together with accompanying sounds, if any, regardless of the nature of the material objects, such as films or tapes, in which the works are embodied."
17 U.S.C. 101

Game proprietors have sought to protect the audiovisual display, play mode, and attract mode under this latter provision of the Act.

The protection of computer software (registered in Copyright Class TX) is a relatively straightforward proposition and its registration presents no particular problem to the proprietor thereof. What acts constitute infringement of a software copyright is an issue which may still be unresolved.

Registration of a game's CRT display, attract and/or play modes as an audiovisual work is made in Copyright Class PA. Currently the Copyright Office is accepting videotapes of the CRT screen in the appropriate mode or modes for deposit pursuant to 17 U.S.C. 407. In the event the play mode is to be registered, either separately or as a portion of the

entire game, the videotape should be made while the game is being operated by a player.

The "first wave" of copyright litigation relating to video games has included various defendants' contentions that the games' CRT image display constitutes material which is not protected by the Copyright Act of 1976. Referring to the portion of 17 U.S.C. 102(a) set forth above, defendants have argued that such works lack originality in terms of nominal authorship and do not possess requisite fixation.

Such arguments may no longer be particularly plausible in light of repeated failures to convince the Federal District courts. The death knell for effective advocacy of this character may have been sounded for the present time in the Second Circuit on January 20, 1982 when it upheld a preliminary injunction order entered by Judge Nickerson of the Eastern District of New York on May 22, 1981 in *Stern Electronics, Inc. v Kaufman et al*, No. 80-C-3248.

Stern, as exclusive United States sublicensee of its Japanese creator, Konami Industry Co., Ltd., had alleged, *inter alia*, infringement of the audiovisual copyright in the game *Scramble* through the sale of a game called *Scramble 2* by the defendants. Stern had not asserted any rights relating to the game's software. The defendants raised arguments based upon the copyrightability of *Scramble* in opposition to the plaintiff's contention of probable success in showing copyright infringement at trial. They contended that the audiovisual material was not original (i.e., the display was not an original work of authorship) as it was totally dependent upon an uncopyrighted computer program. The District Court, in rejecting this argument, cited the statute's explicit coverage and clearly applicable definition of audiovisual works, stating that the game's display is "In essence...a move in which the viewer participates in the action." *Stern v. Kaufman*, Slip opinion at page 8.

The court added that the display itself resulted from creativity directed thereto and classified the software as merely a "means to replicate the display," finding the program and display to be separate in form and function.

The Second Circuit, in affirming the order below additionally addressed the defendants' contentions regarding the fixation requirement of the Copyright Act. The defendants had argued that the audiovisual work was not properly

fixed in its play mode. (As a result of the player's input, there is no guarantee that a specific sequence of images, such as that displayed on the deposited videotape of the play mode, will ever be repeated. Different games will have different results, witness different chases, different wars, etc.) The Second Circuit found fixation in the presence of *sufficient repetition* of arbitrary aspects of the scenes from game to game. Such repetition include:

"...the appearance (shape, color, and size) of the player's spaceship, the enemy craft, the ground missile bases and fuel depots, and the terrain over which (and beneath which) the player's ship flies, as well as the sequence in which the missile bases, fuel depots, and terrain appears. Also constant are the sounds heard whenever the player successfully destroys an enemy craft or fails to avoid an enemy missile or laser." *Omni v. Stern*, 81-7411, Slip opinion at page 8 (Cir 2, January 20, 1982).

The Second Circuit left open the possibility that a play mode lacking an

adequate number of copyrightable "constants" could fail in terms of fixation or originality.

"We need not decide at what point the repeating sequence of images would form too insubstantial a portion of an entire display to warrant a copyright, nor the somewhat related issue of whether a sequence of images (e.g., a spaceship shooting down an attacking plane) might contain so little in the way of particularized form of expression to be only an abstract idea portrayed in noncopyrightable form..."

Omni v. Stern, Slip opinion at page 8.

In *Midway Mfg. Co. v. Drickschneider, et al*, Civil No. 81-0-243 (D Neb. July 15, 1981) an action alleging, *inter alia*, infringement of audiovisual copyright registrations covering the *Galaxian*, *Pac-Man*, and *Rally-X* video games, the defendants raised similar challenges to copyrightability in opposing plaintiff's motion for preliminary injunction. Defendants contended the displays were "merely ephemeral projec-

tions" on a CRT, lacking fixation.

This argument was quickly dispatched by the Court, and the work was found to be fixed in tangible media—the various games' electronic circuits. The defendants also contended that the copyrights covered ideas as opposed to original expressions thereof. The Court rejected this, finding that the copyrights covered:

"...the plaintiff's audiovisual expression of various game ideas. This expression includes the distinctive color and design of the spaceships and other players, as well as the sounds accompanying the playing of the games."

Midway Mfg. Co. v. Drickschneider, et al, Slip opinion at page 14.

The latter point is, of course, highly relevant to the *scope of protection* to be afforded a specific game. This issue is discussed in detail later in this article. It is worth noting at this point, however, that the courts do appear to have taken the view, in terms of copyrightability, that a video game display is "...something akin to a 'game board.'" *Midway Mfg. Co. v.*



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Arctic International, Inc., 211 U.S.P.Q. 1152, 1158 (N.D. Ill. 1981). As Judge Nimmer states:

"It is true that no copyright may be obtained in the system or manner of playing the game or in engaging in any other sporting or like activity. However, some limited copyright protection is nevertheless available in connection with games. It would seem that a relatively minimal artistic expression, if original, would render copyrightable labels for games, as well as the patterns of design of game boards and playing cards as pictorial or graphic works. Certain game boards may also be copyrightable as 'maps.' Moreover, the wording of instructions for the playing of a game is itself copyrightable so as to prevent a literal or closely paraphrased copy; such copying would not, however, permit a monopoly in the method of play itself as distinguished from the form of instructions for such play." *Nimmer on Copyrights*, Section 2.18(H)(3).

Midway Mfg. Co. v. Arctic International involved the liability of a manufacturer of electronics components for contributory infringement of *Galaxian* display copyrights by the marketing of a *Galaxian* "speed up" kit. In denying the defendant's motion for summary judgment, the court rejected the argument that the display's sole fixa-

tion in a tangible medium occurred in the creation of a videotape for deposit. (The argument for summary judgment proceeded from the fact that the defendant did not copy from such tape.)

Further, the defendant raised the idea/expression dichotomy, eliciting the Court's statement that "...plaintiff cannot copyright the idea of setting aliens in outerspace and having them swoop down on a flagship." *Midway Mfg. Co. v. Arctic International, Inc.*, 211 U.S.P.Q. 1152, 1158.

As a final note regarding the copyrightability issues concerning attract and play mode displays, the International Trade Commission has issued a decision expressing, as dicta, its doubts concerning the extent of copyrightability of the play mode of a video game. *In the Matter of Certain Coin Operated Video Games and Components Thereof* (Investigation No. 337-TA-87, June 25, 1981) was an action instigated by the complaint of Midway regarding *Galaxian*. The Commission, in ruling in favor of the exclusion of allegedly infringing goods stated its concerns regarding the copyright issues that are unique to the play mode of a video game:

"We do not decide whether any performance of one of the infringing games could conceivably infringe a valid copyright, if one exists, in the play mode of the game itself. We do so for three reasons.

First, for statistical reasons, it

is virtually impossible for a performance...ever to duplicate that performance fixed in the video tape. If we were to hold that such performances could infringe a copyright in the play mode, we might be protecting the game itself or its mode of play, items which are specifically not subject to copyright protection. Second, each performance of the...play mode depends, in part, on the player. It is therefore possible that the player may be considered a "creator" of each performance of the play mode. Our research has indicated no legislative or case law on whether co-authored works of this sort are subject to copyright, and we decline to rule on this issue. Third, in view of the remedy we are granting in this investigation, a ruling on either copyrightability or infringement of the play mode is unnecessary." *USITC No. 337-TA-87 at page 23.*

Elliott N. Kramsky is an attorney with the Los Angeles law firm of Nilsson, Robbins, Dalgarn, Berliner, Carson and Wurst. Kramsky, whose practice is concentrated in the areas of patent, trademark, copyright and unfair competition law, received his legal education at Boston University School of Law (J.D. 1973). He also holds degrees in engineering and in economics and has held professional positions in these fields. Client counseling and litigation concerning video games forms a substantial portion of his practice.

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Infringement/Speed-up Games:

Who is the loser?

by Valerie Cognevich

Riding the wave of popularity, the coin-op amusement industry has been hit with some very serious problems. Parents and educators lobbying against video games; cities attempting to set age limits, increase taxes, or ban the games completely; “blue sky” salesmen giving the industry a black and blue eye—and one of the most controversial issues with wide ranging effects is the infringement of copyrights within the industry.

With few exceptions, the popular games have had unauthorized copies. Stan Jarocki of Midway Manufacturing Corp.—which has seen its hit *Pac-Man* copied more than any other game—headed up a panel at the seminar at the AOE Show in Chicago entitled, “The Rip-Off: Copied Games and Their Effect on the Industry.”

Jarocki began by giving some history of the industry’s game copying since Nolan Bushnell introduced *Pong*. The difference then was that by the time a copier was able to round up all the parts he needed to copy a game, the original game was probably out of production already, and in most cases, a simple phone call was all that was needed to put a stop to the problem. Now with parts so readily available, a game can be copied in a very short time and it has gone way beyond a phone call to halt a copier.

By the time *Space Invaders* hit the scene, things were entirely turned around. The game was a new concept. With the success of *Space Invaders* came the problem of copiers on a much larger scale. In Japan, Jarocki states, there were over 60 companies copying *Space*

Invaders. The creators did not pursue the copiers, so the copiers just got bolder about copying. The saturation destroyed the Japanese market, Jarocki said. In 1980 when *Pac-Man* was introduced in Europe, over 30 copies showed up at various shows. At the ATE in London there were 19 copies of *Scramble*. People were driven out of the market because of this saturation of games.

Jarocki emphasized also that “when a copier can’t make an exact copy of a game, he will compromise.” He went on to explain that in this compromise, many of the original features of the game are either made inferior or eliminated altogether. So, what you have then is a bunch of inferior, cheaper games pouring into an already saturated market.

This, Jarocki explains, is what happened in Japan and the United Kingdom, once growing successful businesses were brought down by copies. This same situation could very easily be the fate of the coin-op amusement industry in the United States, in his assessment. If copiers are allowed to produce copies, the industry will be saturated beyond belief by inferior equipment, he stated. The R&D dollars spent by the major manufacturers would decrease, and the quality and originality of games would decrease also.

The major manufacturers obviously are not going to sit back and watch this happen in the United States, and that is why the copyright laws are so important now, he continued. The copyright law states that the audio-visual works (a series of related images—what the public sees and hears) belongs to the

copyright owner. For example, a maze game becomes *Pac-Man* when an ordinary person/player observes that the game is *Pac-Man* by the shapes and images. The same copyright laws apply to “Derivative works” which means based on pre-existing works. This is where speed-up kits and enhancement kits fall under the copyright laws, Jarocki said. By modifying an existing game by one of these kits, that game is then considered to be infringing on the rights held by the copyright owner, he insisted.

This subject of speed-up kits and enhancement kits has had many operators seeing red when told that they are illegal. One such operator, obviously outraged by this, was in the audience. “Why should Midway care what I do with a game once I have bought and paid for it, and Midway has gotten its fair share of the money?” The operator went on to say that he had several older Midway games with nearly a zero earning power. He added speed-up kits on these games and the earnings tripled because of it.

Jarocki countered that the reason Midway objects to the kits is that the original game still has the Midway name on it and with any kits added, it is different from what Midway intended that game to do.

He went on to say that when a player puts his quarter in a *Galaxian*, for instance, he has an idea what that game is like and if he puts in his quarter and something else happens, he will be disappointed.

“Okay,” said the operator, “why doesn’t Midway make their own speed-up kits for their games? I

would rather buy an enhancement kit from the original manufacturer anyway." Jarocki says that it is not "financially feasible" at this time for Midway to get into the speed up or enhancement kit business. The operator insisted, "It is not financially feasible for me or other operators to lose money on games that can be made to double or triple earnings with the simple addition of a fairly inexpensive speed up or enhancement kit."

Midway's copyright attorney, who was also on the panel of the seminar, told the operator that Midway has gotten letters from players who say that they were disappointed in the games having the speed-up kits on them. So, although operators insist that the games are improved by the installation of speed up kits, Midway still vows that they will continue to seize games containing these kits. After all, he says, they are illegal.

Midway's policy concerning these games is to send a registered letter to the location having the game and to give the location 10 days to remove the game. If the game is still there after the allotted time, the game is seized.

Obviously the issue of speed up kits contains many unanswered

questions for operators who have really felt the crush of new equipment and the problem of unloading the old equipment. The operator has looked to the factories to help him find ways of recycling, so to speak, some of the games with the very short play-span. The speed-up and enhancement kits seemed to be a workable solution for some of the games. Many operators who vehemently oppose the game copies, and say they would not think of dealing with game copiers, are questioning the manufacturers' motives for opposing these kits with almost the same vengeance that they are opposing the pure copied games.

A solution?

If the factories feel that the player, who is the most important ingredient of any game, will be disappointed when he finds his game is different, then why not require a sign to be posted on the machine announcing the addition of a speed-up kit or enhancement kit? That way, it is up to the player to decide if he still wants to play the game. Operators need for the manufacturers to address this problem with a solution that will be beneficial to the operator as well as the manufacturer.

Another problem making the copyright issue more complicated is the importation of logic boards from foreign countries such as Japan. The International Trade Commission (ITC) protects American businesses from unfair practices overseas. The ITC is putting a halt, not only to the game copies, but also to the logic boards (the audio/visual works of a game) that are coming into the United States from these countries.

This is not an easy task, though. The fine line between copies and originals seems forever to get finer. Space games were all the rage and in such demand that it seemed like every game hitting the market was some type of space game—so naturally some had like features; then came the maze games and the market demanding its fill of this type of game. A maze is a maze is a maze. There are bound to be like features on these, too.

Whatever the next trend setter is—just like *Space Invaders* and *Pac-Man* before it, it will be the most original and novel ideal and before you can master it, you will probably see more than you want to see of it with all kinds of different names by all kinds of different companies but with the same popular idea behind it. •

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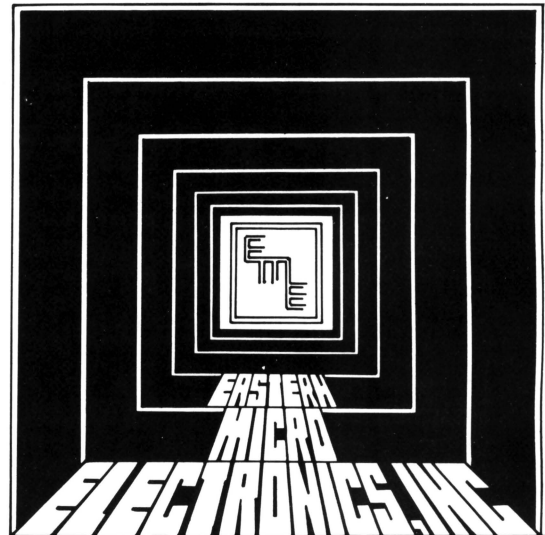
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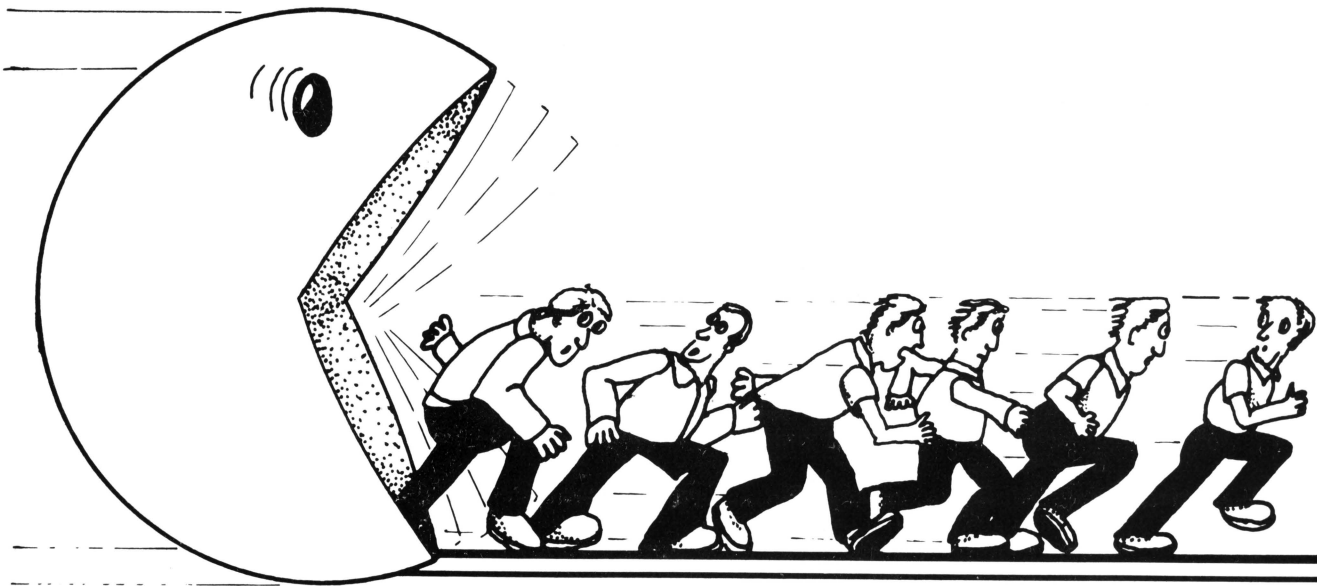
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Two men who had been doing business for many years bumped into each other as one was going in and the other out of a restaurant.

The first man, who was on his way out, told the second man, "I just want you to know you've been a good customer of mine for years, and I wouldn't tell you this if you weren't such a good customer, but what's good for me is good for you."

The other man thought for a second that maybe the first man got it backwards—as people are apt to do in conversation. But he thought about it some more, remembering all the good things that had come about because of their relationship, then said, "I never thought about it like that, but you're right—one hand washing the other and all that. And what's good for me is good for you, too."

"Not necessarily," replied the first man. And, flicking his toothpick into a nearby receptacle, he left the restaurant.

The second man, obviously miffed, muttered an obscenity under his breath and vowed never to do business with that man again. He even wrote it in his will so that his heirs would never do business with the first man.

According to recent pronouncements by some major video game manufacturing firms (see article, this issue, "Infringement/Speed-up: Who is the loser?"), there's a good chance this fictional restaurant scene is being acted out for real—with the operators playing the part of the man who is on his way *into* the restaurant.

Manufacturers, insistent upon what they see as their video game copyrights, have told operators, in effect, that what's good for the man-

ufacturers is good for the operators. Without a strong copyright law protecting their interests, they claim, soon they won't have the incentive to produce new video games because everyone will be able to copy their games. And, for the most part, operators have gone along with that premise, agreeing that the long-term viability of the major manufacturers is essential to the long-term viability of the entire industry.

But when the operators' own long-term viability is threatened, some of these same manufacturers seem less willing to concede that the long-term viability of the games operators is essential to the long-term viability of the entire industry.

The case in point is, of course, concerning speed-up or retrofit kits which are designed to give added commercial life to older video games. But, according to a recent court decision, these retrofit kits are apparently illegal—violations of the sacrosanct copyright law. And manufacturers now find themselves in the awkward situation of telling operators that what's not good for the operators is good for the industry.

Operators, on the other hand, see the retrofit kits as a way of injecting new blood into games whose commercial appeal has died. With the games having little or no trade-in value and nothing particular to save their commercial life on location—operators find themselves stuck with a lot of short-distance runners—*War Lords*, *Pleiades*, *Armor Attack*, *Venture*, *Pulsar*, *Rally-X*, *Super Cobra*, and *Colony 7* among them.

Most games, in fact, fall into this category, of earning well for a few short weeks then dying forever on location. And no manufacturer—

including any of the so-called video game giants—has been exempt from dumping these types of games on the marketplace.

Without the speed-up kits, the operators contend, they will lose their incentive to buy new games. After all, they will have no way to recoup their investments after the games die.

But the manufacturers contend speed-up kits misrepresent the manufacturer's product. The Midway name, for instance, remains associated with a game even after the game's been changed into a speed-up version of the original. And that's the rub.

So some manufacturers have used this argument to justify their stand against the retrofit kits. And there is some justification in their argument. For example, a player who steps up to an *Asteroids* game may be quite upset when he finds out he didn't buy a quarter's worth of playing time on *Asteroids* but a quarter's worth of time on a speeded-up version of the same game. That player is the victim of misrepresentation. It would be like putting money in a vending machine and pushing the "Coca-Cola" button and getting Pepsi-Cola instead. The buyer didn't get what he ordered.

Confusion reigns

Then what's the operator to do? It seems wherever he turns, there is the copyright law working against him. First, it was with his jukeboxes and now it's with his videos. One exasperated operator even asked the question—"Is it all right to replace the manufacturer's joystick with a better joystick? Am I violating their copyright there too?" At the rate things are going, that could be

SPEED-UP KITS pose problem...and solution?

by David Pierson

next. Confusion reigns. And that's not good for the industry.

Contrary to the assertions by some game manufacturers, the operators do need the retrofit kits in order to operate profitably. And the reason they need to be able to put speed-up kits on old hit games, like *Asteroids*, even after those games have earned their ROI, is the same reason operators continue to pay high prices on hit games—even after the manufacturer's R&D costs have been amortized on that particular game. Because of all of those games that can't carry their own weight, the manufacturer (and the operator) have to be able to recoup whatever they can from the special hit games, like *Asteroids*, like *Pac-Man*.

Some of these same manufacturers even claim they have their own modifications to their games. But, when questioned about them, they will readily concede that many operators don't even know the factory designed modifications are available. And the manufacturers, not seeing these retrofit kits as a major part of their own businesses, don't actually advertise the availability of their modifications to the trade. All their marketing efforts are funneled into new game product. Advertising the availability of modifications is just too much of a bother for them, they claim.

That may be so, but it's essential that the operator know of the availability of these modifications. And, since the manufacturers see this as such an insignificant part of their own businesses, it should be left to those who would be more dedicated to such a business—the companies designing the speed-up kit.

Thus, the solution is clearly that

the manufacturers, for the good of the entire industry, should be willing to license retrofit kits for their games. Since the manufacturers hold the copyrights to their games, they have the right not only to reject retrofit kits from other companies, but also to license them. Companies which have designed modifications for existing games would have to apply to the factories for permission, and the factories would have the right to require changes which would make the modifications more compatible with the original product. And, for this privilege, the companies which design the retrofit kits would pay royalties to the holders of the copyrights—i.e., the major manufacturers.

It should be noted that most companies which make retrofit modifications would gladly welcome the opportunity to have their product licensed by the original manufacturer, even to pay royalties to that company. So the original manufacturer does stand to profit from the arrangement.

And to avoid any misrepresentation to the players, the game would, no doubt, feature either a new marquee or a sticker differentiating this game from the original. For instance, *Pac-Man* could have a header re-naming the game *Pac-Man II* and carry a notice to the effect that the game is a licensed version of the original game.

Under that arrangement, the operator gets the opportunity, with the aid of speed-up kits, to perk up the collections on games that are starting to dip; and that is essential to the continued well-being of the industry.

And the player knows before hand

that he is not playing the original game but rather a new, more challenging version of the same game.

And the retrofit company benefits from being able to sell legitimate modifications of the games without its buyers fearing reprisals by avenging manufacturers.

Also, the original manufacturer maintains control over the integrity of its copyrights, and profits, as well, from the royalty payments.

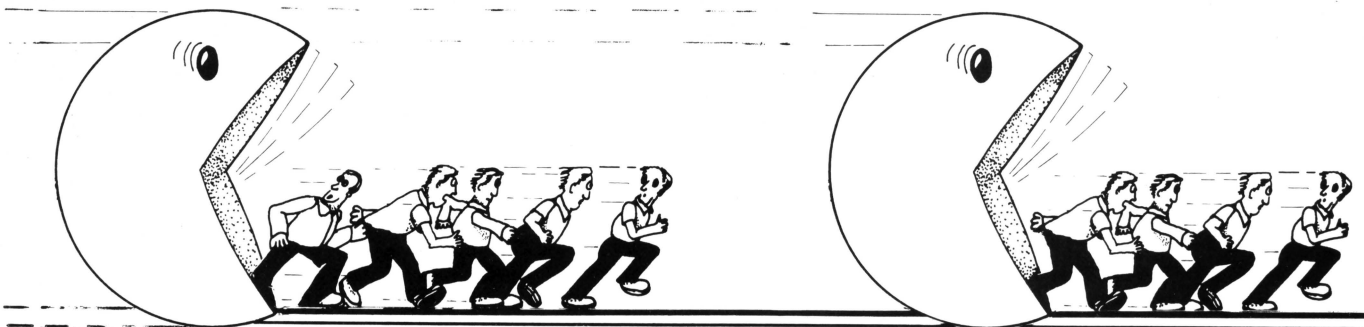
Manufacturers categorically rejecting the idea of licensing speed-up kits for their games—even in the face of this intra-industry solution—run the risk of being perceived as having an “industry be damned” attitude. For operators will no doubt see such a stance by a manufacturer as being motivated by an over-riding desire to sell more games—adding to the glut of games already on the marketplace.

Market shares

But such an attitude, besides alienating the manufacturer/seller with his operator/buyer, may not be wise, from a marketing strategy point of view.

Consider the following: No manufacturer can count on a continuing hold of a certain share of the video game market. And that makes long-range planning risky at best, because every company is judged strictly on the strength of its most current game. And the reverse is true as well.

Take the example of Nintendo of America. Here is a company which last year had almost no perceptible market penetration. Then, on the strength of a single game, *Donkey Kong*, this company shoots up to challenge and surpass many of the so-called “majors.” Such is the



transitory nature of market shares in the video game field. And, with the video game market nearing (or already having reached) saturation, that means Nintendo's phenomenal sales for 1981/1982 were at the considerable expense of other video game companies which are experiencing a decline in sales.

So much for long-range planning. A 30 percent share will drop just as quickly as a one percent share will shoot up to a 20 percent share.

When a company carves out a certain share of the video game market for itself, it should be able to exploit that market share to the best of its ability. It is pure folly for a company to leave its market share unprotected and unsupported. But with the effective licensing of speed-up kits, it's quite possible that a com-

pany, while not selling new games, may still be able to keep its profit picture up.

Take the example of *Pac-Man*. Midway sold over 95,000 *Pac-Man* games in the United States in 1981. Now, if the operators are disallowed from buying speed-up kits to help the games maintain their earnings, then those games will fall from favor as more and more players start playing for longer and longer periods of time on a single quarter. Obviously, the games will reach the point where they'll have to be replaced. Operators will have to lay out tremendous sums of money to buy new games to replace their *Pac-Man* games.

Now, it is naive for Midway—or any company, for that matter—to believe the operator will buy Midway product to replace one-for-one all those Midway *Pac-Man* games

coming off location. The other companies will be competing for that purchasing dollar as well—Atari, Centuri, Nintendo, Rock-Ola, Game-A-Tron, Stern, Dynamo, Cinematronics, Artic Electronics, Data East, Gremlin, Venture Line, Nichibutsu, Universal, Gottlieb, Exidy, Williams, Pacific Novelty, GDI, and Taito America. In other words, no company has a clamp on holding its own market share. It'll all be based on what product the companies are producing at the time the *Pac-Man* games start coming off location.

But, with an orderly system of licensing speed-up kits of one's own games, a manufacturer can continue to reap additional benefits from its existing market share—at no additional expense to itself! That's an effective use of copyrights for the

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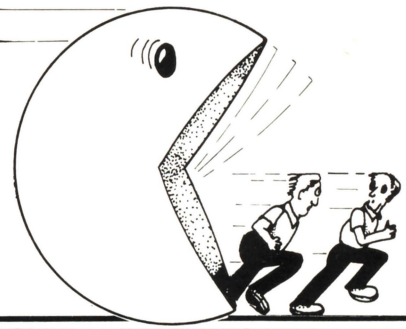
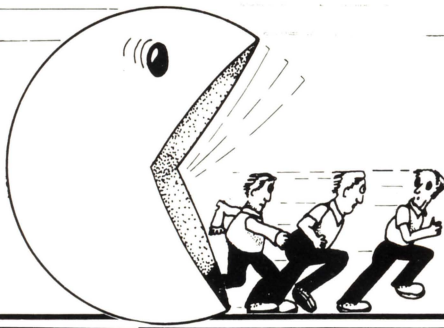
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mutual benefit of the copyright owner and the industry.

And while the licensing royalties generate additional revenue for the original manufacturer, the manufacturer can be developing new games and not be as much under the gun to turn out a stiff game in order to generate cash flow. The royalty payments could generate significant cash flow for a manufacturer.

Staying with the case of *Pac-Man*, for instance, if one-third of the existing *Pac-Man* games were equipped with licensed speed-up kits at, say, \$50 per game, that would mean an additional \$1.5 million in the coffers of Midway Manufacturing Company, without any appreciable related expense needed to generate that revenue. That should be more than enough to pay for research and development on probably two more

games!

Again, this is the effective use of copyrights. The most famous example of the effective user of a single copyright has to be singer/songwriter Paul Anka who wrote the melody to Johnny Carson's "The Tonight Show." Each time that melody is played, Anka collects royalties, though he finished writing that song many years ago. Anka doesn't care which orchestra plays his song, as long as he gets his royalty. In the same way, a manufacturer can realize additional profits from the effective use of his copyrights without selling an additional game.

And there are marketing advantages to a company that licenses speed-up kits of its own games. They will have something extra to offer their buyers—besides a groundswell of good will. They will be able to show

that they are indeed looking out for the well-being of their buyers—an obvious benefit that will pay dividends in more than just good will. Those companies will have the added sales edge that they don't presently enjoy in competition with the recalcitrant company who, like Scrooge, will cling to the last, even refusing to consider licensing speed-up kits.

Companies which allow speed-up kits will be able to sell operators on the fact that when, God forbid, their games start to decline in earnings—they will stand behind the operators by being open to licensing offers for speed-up kits on the games. And the company can, of course, license several speed-up programs for the games—with all the companies working on a non-exclusive basis with the original manufacturer.

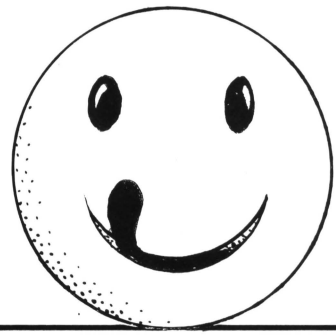
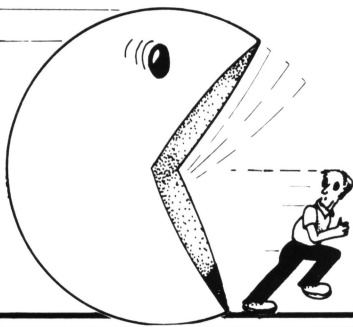


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Operator pressure

And what about those manufacturers who, in the face of all this, will still maintain the headstrong insistence that speed-up kits—other than their own—are disallowed on the games?

That's where it's incumbent upon the operators, the buyers, to unite for their own welfare. Such a buying bloc could direct its purchasing dollar towards companies that are working in their best interests—and away from a company which wants to sell dead-end product. Without such united stance, it's doubtful the operator/buyer will be able to reverse the trend started by the extremely destructive force of copyright fanaticism.

For any manufacturer to blindly insist that he will fight for his copy "rights" even when it's clearly to the

For any manufacturer to blindly insist that he will fight for his copy "rights" even when it's clearly to the detriment of the rest of the industry is tantamount to that manufacturer saying the U.S. lawmakers who enacted the new copyright law understand the coin-op video game business better than the people who are in it. And that just ain't so.

detriment of the rest of the industry is tantamount to that manufacturer saying the U.S. lawmakers who enacted the new copyright law understand the coin-op video game business better than the people who are in it. And that just ain't so.

A manufacturer that, without trying to reach negotiations toward licensing of speed-up kits, focuses its efforts on applying legal pressure to keep its buyers weak, cannot be said to be acting in the best interests of the industry, but rather in its own interests—even when that means injurious results to the whole industry.

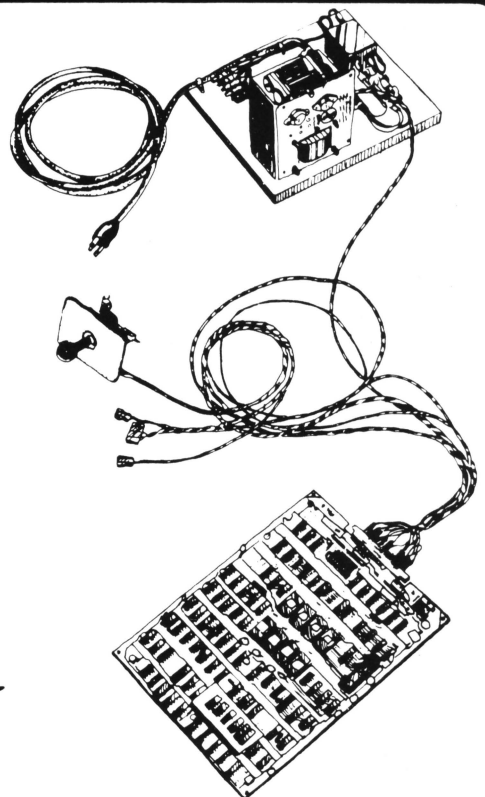
Thus, the speed-up kit problem needs an intra-industry solution because it is an intra-industry problem. We don't need an endless parade of lawsuits. That's surely not good for any industry—except the legal profession. ●

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Make the most of your accountant's services

by Joseph Arkin

The small businessman usually retains an accountant to handle his books in order to properly and timely file tax returns and other required governmental forms, to keep a rein on employees' handling of funds and to render financial advice.

Terms of engagement may vary in this respect, so it would be helpful to briefly review some of the terms under which you can hire an accountant.

1. *Write-Up:* If your business is very small and you cannot afford, nor do you need the services of a bookkeeper, you can have your accountant perform what is known as a "write-up." In this situation you perform some small bookkeeping chores as outlined by the accountant and after the close of each month he will visit your premises and make the necessary entries in your journals (sales, purchases, cash receipts and disbursements, etc.) and post to the general ledger and take a trial balance. He will also reconcile your bank statement and prepare all necessary interim tax returns. This work can, under certain circumstances, be done quarterly or semi-annually.

2. *General Ledger Write-Up:* In this type of engagement, either you or a bookkeeper makes the entries as outlined above after which the accountant does the posting to the General Ledger and reviews the bank reconciliation. He can prepare the interim tax returns or check copies as prepared by your bookkeeper.

3. *Audit:* The accountant will come in monthly, quarterly, or even annually to audit the books and records as kept by your bookkeeper and office staff. He will follow standardized procedures and will either render an unqualified certified report, or he will only perform minimal auditing procedures and issue a statement with a disclaimer of opinion. In plain words, he will not vouch for the figures as shown on the statement.

The nature and size of your business operation and the ease by which inventory, equipment, or cash funds can be stolen has to be your guide as to what kind of audit you can afford.

In these days of high taxes, governmental controls over various phases of business operations, and tightness of money, it is downright foolish for any businessman to conduct his books on a do-it-yourself basis, or skimping on an accounting fee and take less service than that required for the health and well-being of the business.

This is what you should expect of your accountant:

Provide Information: Your accountant should provide financial information as to your net worth and the results of operations for the period. He should issue guidelines as to what changes should be made in record keeping to more accurately render financial information.

Interpretation: The accountant should explain the balance sheet and operating figures and interpret some

of the figures. For instance, he can, by use of ratios, show whether or not collections are lagging, or if inventory is turning over at a satisfactory rate.

Assist in Management Decisions: Are you planning to purchase additional equipment? You should discuss this first with your accountant, perhaps he'll show you that you should farm-out a temporary overload, or have your present employees work overtime on existing machinery—such as for repair and maintenance, in lieu of tying up capital in new machinery.

In the area of hiring help you can ask if it is better to put on more employees (if skilled help is readily available) or have your present crew work overtime. The premium pay for overtime has to be measured against difference in labor taxes, compensation insurance, and fringe benefits.

With interest rates at an all-time high plateau it would be wise to consult your accountant when you find that interim borrowing is necessary. He might, after examining costs and alternatives, show you that borrowing on your insurance policies at 5 percent, or taking a pass-book loan on a savings account, will save money over a straight interest bank loan, or discount loan where the interest rate on an effective basis can run from 13 to 18 percent, per annum.

Also in the area of management assistance, your accountant should be able to render an opinion about your gross profit ratio, the size and

'It is foolish for any businessman to conduct his books by do-it-yourself, or skimping on an accounting fee—and so take less service than required for the operation's health.'

age of your inventory and whether or not certain steps should be taken with regards to moving, advertising promotions, opening a new arcade, etc. In fact more and more, the accountant is taking on the mantle of being a management consultant and losing the old stereotype of being just the overseer of your books and records.

Development of Budgets: An accountant can provide an operating budget, or even specialized budgets (sales, for instance) and prepare cash flow projections to determine if your business possesses an adequate supply of the cash required.

Verification of Books and Control Installations: Employee theft and embezzlement in this country are at an all-time high. By various tests and audit checks, the accountant can uncover forgery, embezzlement, misappropriation of funds, padded payroll, etc. He can also devise inventory controls and alert management if tests show that inventory is "missing." Ever alert to the problems in this area, the accountant by the nature of his background, training and experience can devise systems to thwart dishonest employees.

Need Money? You cannot borrow without furnishing a lender financial information—and in this respect it is the accountant's responsibility to issue financial reports.

Tax Advice: Before you embark on certain business ventures or enter into transactions, the tax aspect should be explored. For example, if you are purchasing the business of an adjacent neighbor to secure additional space, your accountant can show your lawyer how to allocate the purchase price to give you the best tax deal—you can allocate part of purchase price to "leasehold" which is tax deductible by amortization over the life of the remaining lease, as opposed to other allocations.

You always read about loopholes and how the rich avoid the payment of taxes by legal means. Even though yours may be a relatively small business, you too can save on taxes in a legal manner by timing purchases and sales of securities, by selling your business on the installment sale plan, by using certain accelerated methods of depreciation, by using the special 20 percent depreciation tax credit, and by other little tax gimmicks.

But, the time to do any of this is before entering into the transaction. Post-changes of contract terms to save taxes is the area where most

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savings attempts go down the drain. Ask first and follow the tax advice of your accountant—if the question is involved have him ask the IRS for an advance ruling, or let him consult with a tax attorney to come up with a mutually drawn plan to legitimately save taxes.

Miscellaneous Services: This catch-all category can indeed include checking on your attorney. Most lawyers receive a smattering of tax courses in law school and in the course of their practices have little need to keep abreast of the latest in tax developments. So, let your accountant review your will, let him check on buy-sell agreements, let him check on the ownership of your insurance policies—all with a view to the best tax situation.

Of special interest would be a review of your insurance policies. While the accountant does not possess the skills of a licensed life agent, nor the skills of a licensed casualty agent, he does have a certain knowledge of insurance. And best of all, he has no axe to grind. He doesn't earn any commissions from the sale of insurance as does the agent, and he is prohibited by the rules of his professional societies from accepting any commissions in

connection with his clients' contracts.

Thus, his survey will be objective and he'll look for duplications, incorrect ownership (for estate tax purposes), incorrect beneficiary (dividend trap in buy-sell policies) and in the long run he'll work with your agent or broker, not against these fellow professionals.

If you are convinced by now that there are many things you should expect of your accountant, make a pledge to review the present terms of the engagement you have with your accountant to see if you are getting all you should be. If not, arrange for additional services, even at the expense of renegotiation of the present fee structure.

It should be kept in mind that each year the Small Business Administration and Dun & Bradstreet report that the *primary reason for business failures is poor management.*

You can be sure that much of this stems from the lack of contact with an accountant before certain commitments are made. Before going into business, consult an accountant about the rent being asked for premises, the overhead in relation to projected sales.

Buying a business? Don't even

consider making a purchase no matter how attractive the terms until you've had the books of the seller inspected.

It is impossible for your accountant to become your full-time management consultant, but his services can be more fully utilized if you accept the dictum that a good part of financial planning and managerial direction can stem from programs he establishes.

If you are not satisfied with your present accountant, or are actively seeking the services of a qualified accountant, you can do one of several things. You can call the local Society of Certified Public Accountants and ask for a recommendation, you can ask a local merchants' group if they can recommend someone, or you can ask a local businessman to recommend the services of his accountant.

Yes, a Certified Public Accountant will charge more than the uncertified person. But, the CPA has proved to the state that he possesses the skills necessary for licensing, that he will abide by a strict code of conduct, and lastly, he can represent you before the U.S. Treasury department, when and if such representation is needed. ●

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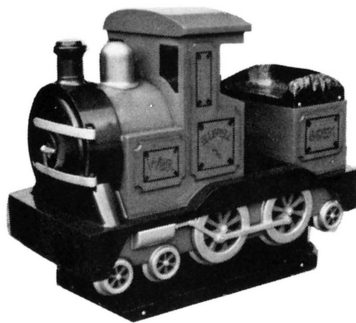
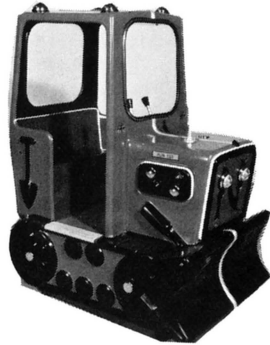
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Can you recommend a good tax shelter?

by Irving L. Blackman

Year after year clients bombard CPAs with this question—what is a good tax shelter? My clients are no different. I really thought that when the top tax rate tumbled from 70 percent in 1981 to 50 percent in 1982, the broadside of tax shelter questions would subside. Not so.

First, let me make the most important point: No matter how good the deal works out as a tax shelter, if the deal does not have *economic substances*, you will be a loser in the long run. Pass it up.

Okay, let's assume you have found a deal that passes the economic substance test. If, in addition, the deal offers tax shelter—that is a definite plus. In general, tax shelter means that after all the smoke clears, you wind up with more overall dollars in-pocket, because of some peculiarity in the tax law, than you would have had in a non-tax shelter deal.

Deferring tax, investment credit,

depreciation, and turning ordinary income into capital gains are time-honored ways of accomplishing a tax shelter trick.

A simple example of the shelter promoter's sale pitch goes like this: "You, Mr. Taxpayer, put up \$10,000; my deal gives you a '5 to 1' write-off, or \$50,000. Since you're in a 50 percent tax bracket, you will save \$25,000 in taxes...you only put up \$10,000...you'll be \$15,000 ahead go'n in."

My, my, how the suckers buy. Remember, the IRS is on the war-path to knock out any tax shelter that does not comply with the tax law. Many tax shelter deals like this are kicked over by the examining agent.

And that's the second point: Check out the tax validity of the deal with your professional advisor.

Recently, I examined a new real

estate investment concept that offers true tax shelter (will stand up against an IRS attack). Here's the story: You purchase "one week of time" of a particular room in a resort motel. Each room of the property is divided into 52 separate weekly intervals and then sold with the underlying real estate ownership rights. Actually it is a condominium-like transaction for the room further divided into a specific time frame. Nevertheless, it is a real estate deal and subject to the real estate rules of the tax law.

The tax shelter charm is two-fold: First, the write-off is about 3 to 1; second, any sale of your real estate interest at a profit will result in favorably taxed capital gains treatment. The concept is called "time sharing" or "interval ownership." In order to accomplish its tax strokes, the concept takes advantage of the "at-risk" rules exception combined with the

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new depreciation rules (a 15-year life for real estate that became effective in 1981).

The at-risk rules prevent you from deducting any more than you have at risk in a deal. For example, if you put up \$10,000 (or are liable for no more than \$10,000) your deduction is limited to \$10,000. Real estate is an exception. Say you put up \$10,000 in cash and borrow \$40,000 (via a mortgage on which you have no liability—the lender can look only to the property). Now your deductions can go as high as \$50,000 even though you are at risk for only \$10,000.

For a tax shelter standpoint, the interval ownership concept looks like a winner. Hats off to the Pettee Group, Inc. of Atlanta, Georgia for bringing it to my attention.

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cates. But that campaign was only a warm up for the real thing—IRAs. This time everyone wants a piece of the action...not only banks and thrift institutions...but stock brokers, mutual-fund distributors, insurance companies and credit unions.

The letters "I-R-A" are on billboards and radio, in newspapers and magazines, and every other imaginable form of advertising. Yet, most people don't know what the letters mean. Try Individual Retirement Account.

No, IRAs are not tax-free (as often advertised). They only defer taxes. Every buck you put in an IRA and every buck it earns will be taxed when ultimately paid to you. The real question is, "Will an IRA give you more after-tax bucks in the long run?" For almost every taxpayer, the answer is a loud and unequivocal, "Yes!"

The main advantage of an IRA is that you can deduct contributions equal to 100 percent of your compensation up to a maximum of \$2,000 each year. You can start your own IRA whether you work full-time or part-time.

This means if you work part-time and earn only \$2,000 or less, you can contribute your entire earnings and pay no tax on the earnings. Married?

Both you and your spouse can each start your own IRA—\$2,000 apiece for a total of \$4,000 accumulating at a zero tax rate.

There is an extra break if one of the spouses does not work for pay. Assume only the husband works. He can start two IRAs, one for himself and one for his wife. He can contribute a total of \$2,250 to the two accounts, which can be divided among the two accounts in almost any way, except no more than \$2,000 can be placed in either account. This means he can put only \$250 in his IRA and \$2,000 in his wife's.

You can start making withdrawals when you reach age 59½. Then, you can draw all or any amount you desire, paying ordinary income tax only on the amount withdrawn. The undrawn balance in the IRA continues to accumulate free of any current tax. You must begin to make withdrawals from your IRA at age 70½.

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I.C. LOGIC DESIGN COURSE

Lesson 8: Type D Flip-Flop

Programmed Test

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

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

1

The Type D Flip-Flop differs from the R/S Flip-Flop in that:

- a. An inverter is added between the set and reset gates of the R/S Flip-Flop to make the Type D. GO TO BLOCK 10
- b. The clock pulse is inverted to permit transfer of state GO TO BLOCK 15

2

YOU ARE CORRECT!

Construct a truth table for the **Slave** portion of the Type D Master-Slave Flip-Flop.

GO TO BLOCK 17

3

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 19.

4

Since each toggle divides by 2, we can see from the previous example that

$$2^N = 256$$

$$N = 8$$

Therefore, we require 8 toggles.

You have completed the test for lesson eight. However, before going on you should review any area in this lesson you do not fully understand.

5

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 8.

6

YOU ARE INCORRECT!

Refer to the text and then return to BLOCK 12.

7

In general, the output frequency can be expressed by,

$$\frac{\text{Clock Frequency}}{2^N} = \text{Output}$$

where N = number of toggles in series.

Therefore,

$$\frac{32,000 \text{ pps}}{2^5} = \frac{32,000 \text{ pps}}{32} = 1,000 \text{ pps output}$$

How many stages are required to divide the clock by 256?

GO TO BLOCK 4

8

YOU ARE CORRECT!

The Master-Slave Type D Flip-Flop changes output state when the clock is:

- a. Logic 1 GO TO BLOCK 5
- b. Logic zero GO TO BLOCK 2

The table is as follows:

Truth Table

	Clock	D = \bar{Q}	Q'	\bar{Q}	Q	\bar{Q}
1	0	0	1	0	1	0
2	1	0	0	1	1	0
3	0	1	0	1	0	1
4	1	1	1	0	0	1
5	0	0	1	0	1	0
6	1	0	0	1	1	0

The first row is the initial conditions. Follow the table from top to bottom. Remember, the input is stored in the master portion of the flip-flop when the clock is 1 and the output changes when the clock is zero. Notice that the output Q is always half of the input clock pulses.

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

If the clock rate is 1000 pulses per second, what is the output of the circuit.

GO TO BLOCK 13

10

YOU ARE CORRECT!

Explain why there are no redundant states with a Type D flip-flop.

GO TO BLOCK 20

11

YOU ARE CORRECT!

By using a truth table for the type D master-slave flip-flop, explain how this toggle works.

GO TO BLOCK 9

12

The table would be simplified as follows:

Truth Table

Clock	D	Q	\bar{Q}
1	0	1	0
2	0	0	1
3	1	0	1
4	0	1	0

This table should also be followed in sequence since the output is transferred on changes of the clock. The only time the output changes, is when the clock goes from 1 to zero.

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

When \bar{Q} is connected to the D input, we have:

- An inverted input function GO TO BLOCK 6
- A toggle GO TO BLOCK 11

13

$$\text{The output frequency} = \frac{1000}{2}$$

$$\text{The output frequency} = 500$$

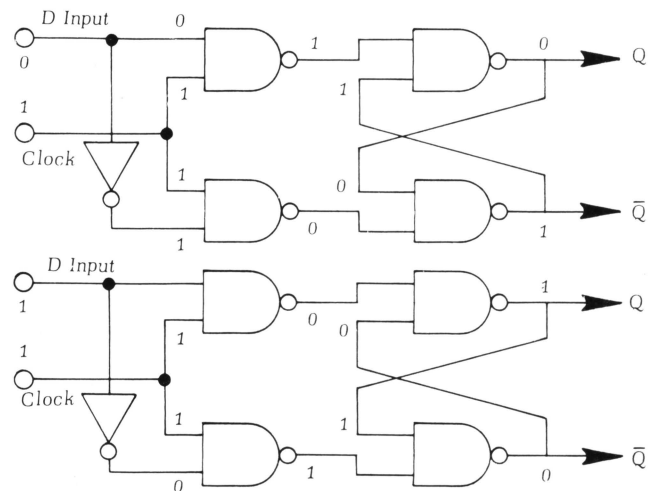
Did you get the same results? If not, do not go on but check.

With the same input rate, what is the output if two of these toggles are in series.

GO TO BLOCK 18

14

The inputs and outputs are illustrated below. D is the only input and can be only zero or one.



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

Construct a formal truth table for the Type D Flip-Flop including the clock input.

GO TO BLOCK 19

15

YOU ARE INCORRECT!

Refer to the text then return to BLOCK 1.

16

The complete truth table is as follows:

Truth Table

	Clock	D	Q'	\bar{Q}	Q	\bar{Q}
1	0	0	0	1	0	1
2	0	1	0	1	0	1
3	1	0	0	1	0	1
4	1	1	1	0	0	1
5	0	1	1	0	1	0
6	0	0	1	0	1	0
7	1	0	0	1	1	0
8	0	0	0	1	0	1

This table is to be followed in sequence:

The first three rows must be considered as initial conditions with no changes in the system occurring until the fourth row. From the fourth row to the eighth row a complete sequence is illustrated.

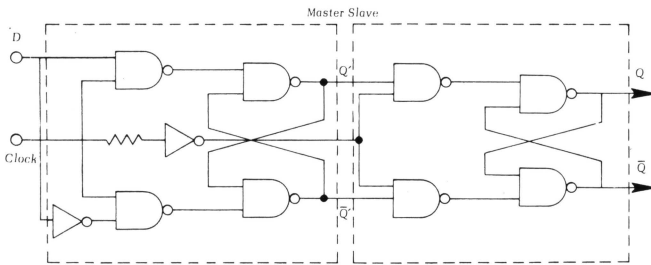
Did you get the same results? If not, **do not** go on but check.

Simplify the above truth table to give only the changes in output (Q and \bar{Q}) with changes in input.

GO TO BLOCK 12

17

The Master-Slave Type D Flip-Flop is shown below:



For the Slave section:

Truth Table

Clock	Q'	\bar{Q}'	Q	\bar{Q}
0	0	1	0	1
0	1	0	1	0
1	0	1	NC	NC
1	1	0	NC	NC

} No Change

Remember! No redundant states exist. Therefore, Q' and \bar{Q}' can only be complements.

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

Construct a complete truth table for an entire Master-Slave Type D Flip-Flop.

GO TO BLOCK 16

18

The first toggle would divide by two. The second toggle would again divide by 2.

$$\text{Output frequency for first stage} = \frac{1000}{2} = 500$$

$$\text{Output frequency for second stage} = \frac{500}{2} = 250$$

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

If five toggles are in series what is the output frequency of the last stage when the input clock frequency is 32,000 pulses per second?

19

GO TO BLOCK 7

The truth table would be as follows:

Truth Table

C	D	Q	\bar{Q}
0	0	NC	NC
0	1	NC	NC
1	0	0	1
1	1	1	0

} No Change

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

The Type D flip-flop is also known as:

- A data latch GO TO BLOCK 8
- A clocked digital divider GO TO BLOCK 3

20

We know that the D flip-flop is an R/S flip-flop with an inverter between inputs. Therefore, the inputs must always be complements.

Looking at an R/S flip-flop truth table:

Truth Table

	R	S	Q	\bar{Q}	
1	0	0	1	1	Not Allowed
2	0	1	0	1	
3	1	0	1	0	
4	1	1	NC	NC	No Change

In a Type D flip-flop rows one and four do not exist since the inputs are always complements.

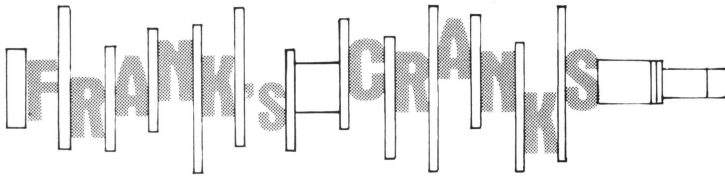
Did you get the same results? If not, **do not** go on but check.

Illustrate the possible input and outputs of a D flip-flop on a circuit diagram.

GO TO BLOCK 14

“Let the kids play *Pac-Man*, we say. It hurts no one. Soon enough they’ll grow up and have to deal with mortgages, jobs, and whining teen-agers of their own.”

—Editorial appearing in the *Cleveland Press*



by Frank Seninsky

Wico monitor tester reviewed:

'Cranking' with factory reps

How often is "the Crank" impressed? Not often, but the Amusement Operator's Exposition was an exception. The AOE was held at the Chicago Hyatt Regency on March 26—28. The show was both impressive and successful. Some forty seminars were well attended as they were geared for the operator that really cares about improving and expanding his or her business. There was much to be absorbed.

One session that didn't get much publicity was a special luncheon hosted by D. Gottlieb & Company, attended by a cross-section of thirty successful operators from across the country. It was a chance to let off steam and get a clear picture of what's going on in our industry. The operators were appreciative that a manufacturer would care to listen to the operators' problems. You can also be sure that Gottlieb got plenty of accurate "free advice."

Concerning the rotation of equipment on a route, the operators reported that there is much less of this going on today because there is very little to rotate. Almost all of the locations request the same games, so when the revenues fall on a game—what is there to rotate in its place? A *Pac-Man*, for example, that grosses \$75 per week is not easily relinquished by a location owner or manager who knows his customers come in to play that particular game (some for an hour on one quarter).

There are two choices available to the operator: (1) update the game program with a speed-up kit, and (2) by a *Ms. Pac-Man*. Number one is good for the operator, bad for the manufacturer, and number 2 is good for the manufacturer. (And who knows what it means to the operator in the long run?)

Time to recoup purchase price of a game—When this was brought up, most agreed that if the purchase

price of a game could be returned in one year they could "survive." This is a false conception. If a game costs \$2600 and averages \$100 per week for one year, the operator on a 50/50 split receives \$2600. But what about the overhead (payroll, parts, vehicles, licenses, office, real depreciation)? At least 80 percent of this \$2600 is eaten up by overhead, and let us not forget "taxes."

Most operators felt that there is really "no equity" in games, a game should be treated as having "no value" the day after it is purchased. This is not the case with "hit" games but it's not a bad rule of thumb to go by. On the equity issue, some blamed factory closeouts as a major factor in reducing market value of a game.

For those that don't know about factory closeouts, let's use *Battlezone* as an example. When the game first came out, it was sold to distributors at regular prices. A few months later the price to distributors was almost cut in half. Needless to say, this helped reduce the market value of the game. I must also add that there were some operators present who loved factory closeouts because their competitors would purchase these games and hurt themselves in the long run. This was certainly a mixed group.

Convertible games

Gottlieb representatives viewed the amusement game industry in the U.S. as healthy, although most of the world markets are slipping. Convertible games have been present in these markets for quite some time now. The group was split evenly on this issue. One half contended the convert-a-games would reduce costs for the purchaser and reduce profits for the manufacturer (the manufacturer makes a profit on each cabinet and each monitor and each power supply to be sure).

The other half strongly believed

that part of the attraction of the games are the cabinet, sound, and graphics. I take this side. I walked into an arcade in Miami Beach where every game was in the same brown cabinet. It was so dull! Unless you knew each game by the screen display in the attract mode you could wander aimlessly all day and never be attracted to any one game.

Some argue that, in general, cocktail tables and cabaret models are much the same in cabinet design, and these games are popular. The other side contended that if it wasn't for the uniqueness of the upright model, the cocktail and cabaret models of that same game would not be as popular because the public couldn't identify them.

"This is a share the risk business"—Whose fault is it when a game is a stiff? Gottlieb reps stated that most manufacturers would not make a game unless they thought it warranted production. Extensive "testing" is done before a game is produced. I feel the problem is that much of the "testing" is done in Chicago by those manufacturers located in or near Chicago. The testing program has gotten stereotyped.

If a "stiff" gets produced it becomes the manufacturer's "game" to sell the machine and the operator's "game" to buy wisely. One operator said this business is a "big boy's game" and only the cleverest operations will remain profitable. Gottlieb men put it a different way: "It's a 'share the risk business.'" The manufacturer as well as the operator must share the risk because no one really knows if a game is going to make it or not until it is out on location in varied markets. Then the players will decide themselves.

The pinball "game"

One aspect of the industry that clearly surfaced was the fact that most operators don't operate pinball

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at all or only operate them when they have to because of location demands. One reason for this, I believe is the fact that most operators don't know "how" to successfully operate pins. One operator gave away his trade secret when he said he does very well with pinballs but he sets them to give away one free game for each game paid for. I have been doing this for years and with great success.

So to those who want to increase bottom line profits, don't give up on pins; there is a market out there and I'd estimate it to be about 20 percent of the players.

The luncheon closed with Marshall Caras, V.P./Pinball Division, stating that he would like operators to call him and tell him the problems with their games. The manufacturers don't hear this information fast enough. It would seem that his phone will be ringing and ringing and ringing. His toll-free number is (800) 323-9121.

Wico "CRT" Pattern Generator Monitor Tester

Wico Corporation now has an inexpensive and durable pattern generator monitor tester (part #72-4461) for approximately \$110. This portable tester can be used to test color and black & white (Rasterscan model only) video monitors. It cannot be used to test B/W XY or color XY monitors, which is a drawback. The *Benchmark 400* by Video Innovations, Inc. can test both color and b/w XY and color and b/w raster but costs approximately \$1200.

The Wico pattern generator comes with cable assemblies that fit Wells-Gardner (Red, Green, Blue) and Electrohome color monitors. A separate cable is also supplied to allow for the testing of Wells-Gardner and Motorola black/white monitors. To sum up, this tester can be used on Midway games, *Pac-Man*, *Ms. Pac-Man*, *Galaxian*, *Galaga*; Atari's *Centipede*, and *Missile Command*; Stern games *Berzerk*, *Scramble*, etc.; Sega/Gremlin games; Centuri games; and Williams' *Defender*, *Stargate*, *Make Trax*, and *Robotron*. It cannot be used on Taito or Cinematronics monitors.

It must also be noted that an isolation transformer should be used along with the pattern generated to test color monitors. This is because color monitors that use 110 AC directly are potentially dangerous for electric shock. An isolation transformer is a safety device that protects the monitor chassis from grounding out to the "Hot" side of

the line voltage (110 volts AC).

A 3-prong (polarized) plug also accomplishes this, but if the third prong is broken or if the leads are hooked up incorrectly, and an isolation transformer is not used, the leads can be non-polarized and the game a potential hazard.

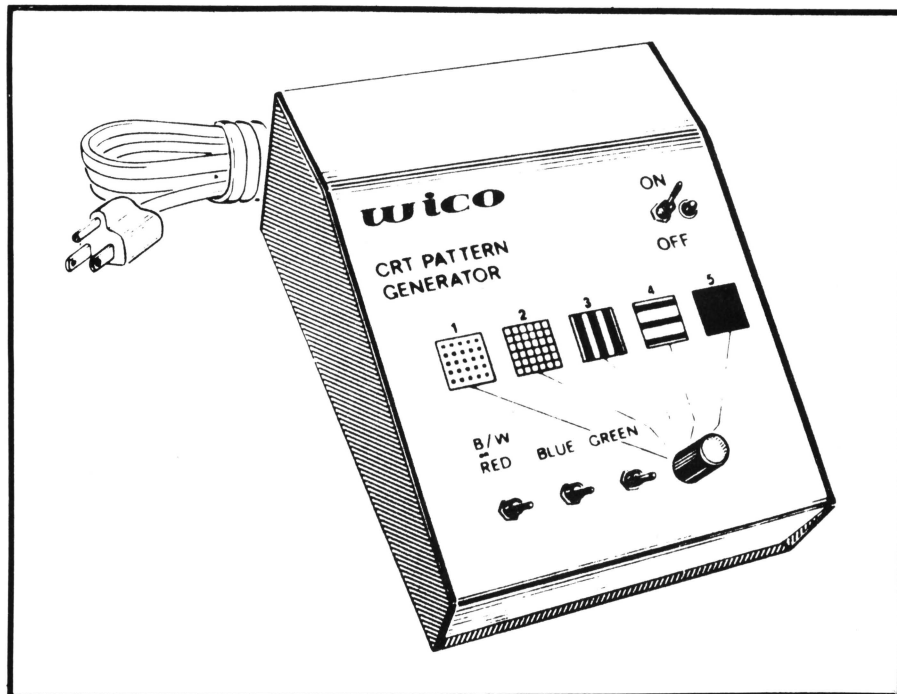
As far as I know, Williams doesn't use an isolation transformer in its video games, so be careful to keep the 3-prong plug on correctly.

#1 Test: Color—All drives (Red, Blue, Green) are turned on. The five position rotary switch is in position.:

Pos. 1. A dot pattern will appear (white dots on a black background). This means that rasterscan is present, synch is good and there is no horizontal or vertical collapse. If you get a horizontal line on an Electrohome monitor, 90 percent of the time you have a bad fusible resistor (68 ohms, 2 watts). This resistor protects the X401 vertical drive transistor. A vertical line, which indicates horizontal collapse, is not very common.

Pos. 2. A cross hatch pattern should appear. This is used to do a purity, static, and dynamic convergence and the steps are explained in the monitor manual.

Pos. 3. Vertical Bars: Aids in the alignment of colors.



Pos. 4. Horizontal Bars: Same as Pos. 3.

Pos. 5. This pattern is used to isolate the colors to determine which section has a problem, if one does exist. When all three drives are on, a completely white screen appears if the monitor is good. You can also check to see if phosphor burns are

present on the CRT. Phosphor burns can occur if the B+ voltage is too high. The supply voltage to the tube should be 71 volts.

This pattern generator is good for field service; you know right away if there is a monitor problem. It is an excellent shop tool and for the price, it's a steal.



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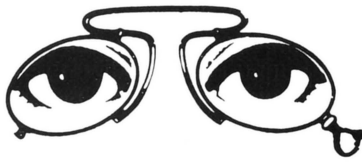
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By Roger C. Sharpe

Dragonfist on view

Kicking up the action

As I intimated last time around, this column was going to be expanded to cover all types of equipment whether it be pinball, video or some variation thereof. However, given the time pressures I'm currently under and the proximity to the AOE show, for this time anyway, it will not reflect the new expansion. In the May issue, I served up an overview of the convention and much of the quality equipment I encountered; so the road ahead will be a different one to include many of the games I've mentioned.

So be patient, because the format will also be going through some alterations as yet undecided to accommodate a range of products inherent today with the industry. I will say that I was encouraged by the open-minds I found with respect to operators I met on the floor of the show who were looking at all the games and deciding which best suited their needs, rather than just doubling and tripling up on equipment just because it was video. They were looking at pins and all the hybrids with the same scrutiny and not ruling out any game if they thought it had potential for their location.

In fact, everywhere I turned, the same response seemed to come back that pinball was alive and increasing in player appeal and earnings. So the industry can rest easier with the thought that it is, indeed, a multi-dimensional business serving a variety of needs and desires that cannot be duplicated in any other format, although the toy manufacturers and home computer people are going to give it their best shot regarding video.

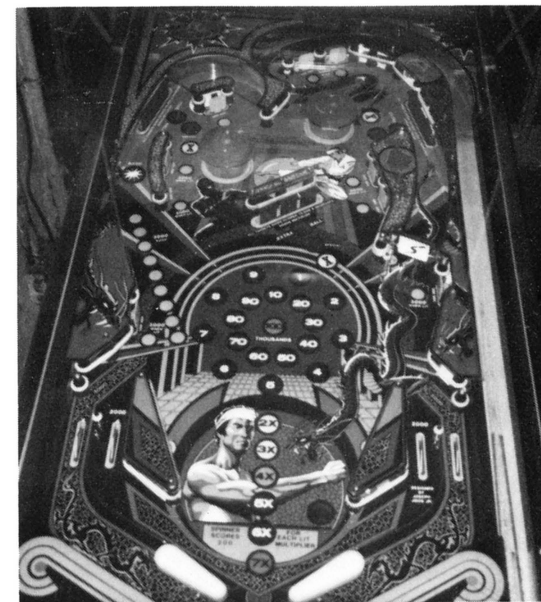
Anyway, besides the knowledge that pinball is still viable in the marketplace, the nature of the equipment is such that it does deserve

attention. The games, for the most part, are continuing to prove challenging, and nuances added to many are making them far more sophisticated than ever before—as witnessed by Bally's "flip-o-meter" on *Vector* or even the addition of a metered spinner on Stern's *Dragonfist*. In addition, the presence of a *Devil's Dare* or a variation on a theme with *Caveman* and *Mr. & Mrs. Pac-Man*, along with *Orbitor 1*, should all help to open up the parameters of pinball in people's minds.

Video is also under the looking glass, only because there is a real need for some breakthrough efforts to get it to the next plateau, but the rest of the year seems to be pointing to variations on a theme and some similarity between companies as to what each wants to do with the available technology.

The result is that in the interim, the pickings are going to be slim with video, while pinball seems to have no bounds in terms of those still committed to bringing out equipment that is both novel and different from what has come previously. So get ready for the onslaught that is sure to come as the major factories gear up for the spring and summer.

Specific comments aside, the equipment that to this writer seems to have the most promise and will be covered along with much more in this space to come are *Robotron*, *Hyperball* and *Rapid Fire*, *Caveman* and *Mr. & Mrs. Pac-Man*, *Orbitor 1*, *Devil's Dare*, *War of the Worlds*, *Tut*, and *Spectrum* (if Bally decides to produce it in quantities, since this last game wasn't even at the show, but at a test location I visited while in the Windy City). This time, one of Stern's newest pins gets the spotlight.



Stern's *Dragonfist*

Stern's Dragonfist

Kung-fu star Bruce Lee isn't dead, he's been reborn on this pin in all his fury that should draw them in in urban areas where his popularity really rose during his reign on the silver screen.

PLAYFIELD: A wrap-around entry at top leads down to a thumper bumper with two spot targets above and a bank of three drop targets at the right. Move down a bit, and there are two more spot targets on the right of center field, with an angled three bank of drops in the middle and a set up at the left that features another thumper bumper, two spot targets just to the left and a little loop around one more spot target, with a three bank over at the left finishing off this area. Just below is a star rollover for the narrow passage from the flippers which is balanced at the right by a spinner lane. Two more spot targets are at the bottom, one on either side, before leading down to the conventional wire lane and flipper configuration.

ANALYSIS: Although the layout and functions of features may conjure up images of many other games, the machine has really only borrowed some similarities from *Quicksilver* with its use of spot targets around

the board for lighting a chance for extra ball or specials and the use of three target banks for multiplier which might remind some of *Seawitch*.

For the most part the play is quick and precise, with the target banks leading to a possible build up of multiplier values up to 7X going from the top bank to the center and over to the left being the sequence which is then repeated. The action is fairly balanced, although some fault can be made for no rest period or a direct shot back to the top of the board for that all-important breathing break most players look to in any pin game. This aside, *Dragonfist* provides some good left to right and right to left shots, with the right side spinner incorporating a spinner counter for possible specials.

There are a few ways to approach the board, but the limitation of design has closed off much of the space for the average player and may be more difficult given the nature of the rewards and the need for a complete array of shots to garner any significant point totals. And once the target banks have been completed they really serve no purpose other than being the way to get an extra ball or special once all the targets

have been made. This imbalance may pose a problem for those more skillful players who are left with less than a total board to shoot at.

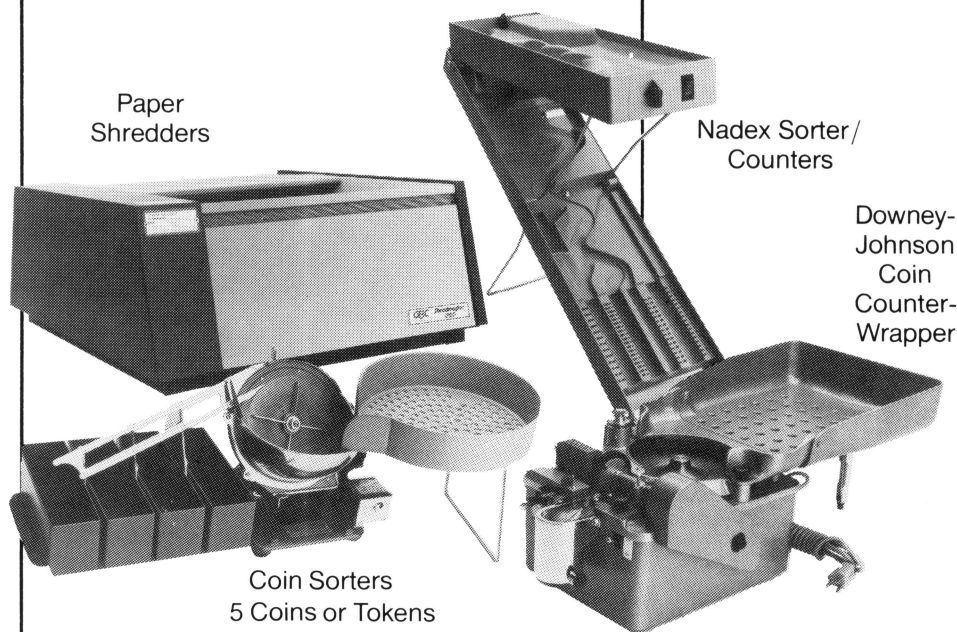
GRAPHICS: The game is faithful to its inspiration and offers some nice colors, but is really nothing substantial as a standout effort that will really hold players' attention or catch their eye other than the predominant figure, which is really putting all the proverbial eggs in one basket. But as part of the package, there are some good sound effects, although speech might have amplified this and lights between balls and during play to keep attention.

PLAY: Although the rewards on *Dragonfist* can be many, with the spinner also tied into other accomplishments on the board for increased point totals, the lack of a carryover on outhole bonus totals (which incrementally reach up to 100,000 points) tends to detract from the game and cause more realistic levels to be used to tie in with the build-up potential from one ball to the next.

For extra ball areas you should be safe with about 600,000 points to start and 1,800,000 as the next setting. On free play, you might want to increase both by about 200,000 to 400,000 points depending upon your

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percentaging and the calibre of your players.

PROS & CONS: Many of my problems and those I've heard from players tend to support the idea that there's a confining feeling in playing *Dragonfist*. The shots are there and so are the points for the most part, but it's not an easy game to get totally comfortable with. It's almost as if the player needs to adjust to the game from a negative standpoint rather than being able to just play the game and fit into any given strategy that will ultimately be of the best benefit. It's an intangible I know, but

a fact nonetheless and I only wish I could better describe it.

In essence it's an average effort when exceptional games are needed and falls short of the mark in carrying out what it does have to offer, although repeat play may be a factor to overcome this if the high score to date remains low enough to pose a challenge for the regular player at any given location. But there is a sense that more is needed to bring the game up to a truly competitive level in the present environment that faces it.

RATING: ##

Some final comments regarding the present crop of equipment includes the feeling that machines such as *Hyperball* and *Rapid Fire* will have their market, strongly too, for those operators who really know their business. They're not for everyone at this stage although there is a need for games such as this, obviously, given the response so far. In addition, a *Caveman* or *Mr. & Mrs. Pac-Man* will also find their niche, but the biggest factor becomes one that operators are going to have to really know their clientele as never before. It becomes a crucial concern if any of these offshoots can have the impact that's possible.

This also holds true for something like *Orbitor 1* and the players all of these machines might ultimately appeal to. The days of just buying what's new are over and the locations that will succeed and tap the available market to its fullest are those that will take the time to evaluate the new games and then judge those findings against the customers who will be confronting them.

On both ends there needs to be greater understanding and rationale so that money and space aren't needlessly wasted.

So be more sensitive to the machines that are being introduced and gauge their potential impact accordingly. The parameters I can offer here are really only generalizations and guidelines as to what specific games have to offer, no more and no less. The comments are not, by any means, an end-all as to what is needed to maximize your profits. And taking it beyond face value can result in your always being removed and isolated as to what the street will bear.

I offer this only because next time the Corner will expand and bring forth new forms of games that have never been in this spotlight before. So be forewarned as to the intent of this space and that it shouldn't be doing the job for you totally, only aiding the prejudgments you may always have and helping you to have some gauge to go on, no matter what the game.

As I have always stated, for every piece ever made there is some location that can be right for it and vice-versa. The intangible is knowing how these two variables can best complement each other so the player gets his or her chance to vote. And with this said, I bid farewell for now and as always wish for you to be well and prosper.

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Cardiac coin-op

WorldVend Ltd. of San Diego, California has introduced the *PulseScan Model 2000 Heart Rate Meter*, new coin-operated instruments that accurately measure the user's heart rate quickly and conveniently.

PulseScan Model 2000 is geared for placement in airports, bus and train depots, restaurants, nightclubs, shopping malls, bowling alleys, and a variety of other locations.

The unit is the successor to the *PulseScan Model 1000*, introduced early last year, which was well-received by the vending industry and its consumers.

The *PulseScan Model 2000* includes the following features:

- Bold graphic design to heighten customer attractions; the unit is available in a choice of three colors: fire-engine red, sand, or white;

- Explicit instructions with integrated red, yellow, and green LEDs arranged "spotlight" fashion to provide step-by-step instruction;

- Operating instructions and graphics can be provided in any language requested; concise explanation of basic heart rate readings is displayed on front panel;

- Precisely engineered finger guide that assures proper placement of the user's finger over the infrared pulse reading sensor every time.

Optional accessories include floor stand, security chain, multi-colored headerboard for customer attraction, as well as *PulseScan Model 2000* window screamers.

When the unit is at rest it attracts attention by flashing the last user's final heart rate reading on and off and with pulsing LEDs that simulate a cardiac sine wave.

PulseScan Model 2000 weighs 14 pounds, measures 8" in width, is 10" deep and 15" high. It is equipped with an electronic coin acceptor, coin counter, integral security provisions and a theft-resistant coinbox accessed only by a special key.

For more information contact WorldVend Ltd., Suite A, 8369 Vickers Street, San Diego, California 92111. Or, call WorldVend at 714-292-4557, Telex 69-5073, or TWX 910-335-1607.



Underwater Jumplin' Jack

Universal U.S.A. has developed, and introduced in April its latest video game, *Snap Jack*.

The scene is underwater with a cartoon-type car on jack legs. Universal's 8-way joystick controls the up and down movement, speed, and direction of the snap jack car.

The object of the game is to go down the path as in Universal's *Cosmic Avenger*, but in *Snap Jack* the player is eating the dots along the way. After 20 dots are eaten, a "power dot" comes on and, when eaten, your snap jack car becomes invincible and can eat the Medusa jacks and the letters E-X-T-R-A that appear on the screen for bonus points.

Also, along the way your snap jack car will encounter deadly dragons, jumps, killer comets, flying teapots, boots, houses, bouncing barrels, death-defying pedaling cyclops, and other surprises.

According to Mark McCleskey, Universal's national sales manager, "*Snap Jack* looks to be a stronger earner than our already proven earner *Lady Bug*. *Snap Jack* is definitely a cutesie game and by far is the best and most original game we have ever developed."

For information on an authorized Universal distributor, or service information, call toll-free, 800-538-7548.



Space Invaders land on plingame

Rapid Fire, a new release from the Bally Pinball Division, is a new concept in game playing. Utilizing a gun mechanism that shoots balls, the *Rapid Fire* playfield consists of advancing lights and stationary targets. The player begins the game with one to four bases (operator adjustable) but can receive additional bases by using a second credit and the bonus credit button.

Constantly under attack, the player has to repel advancing aliens from boarding and arming their ships by hitting the corresponding targets. He also has to repel enemy tanks advancing down the sides of the playfield and a sneak attack down the middle. To aid the player, there is a Force Field protecting the players base which is controlled by buttons on the Pistol Grip Handles.

In conjunction with the Force Field, the player can fire his Laser Cannon to destroy the attackers. If destruction is imminent and there is no time to use the Force Field or Laser Cannon, the Panic Button can be used. It resets all attackers to their starting positions. In addition, players can earn Rapid Fire whereby the balls fire continuously while the trigger is held.

The game incorporates the standard Bally electronics package to allow for interchangeability. All playfields lights are PC board mounted for reliability and quick change. Fluorescent lighting has been added to insure long life and better brilliance. The playfield surface is made of a super abrasion-resistant lucite.

Rapid Fire is housed in a contemporary, newly designed, cabinet with eye-level display panel for quick reference. The front control panel is fully illustrated and features a six button configuration for greater player involvement.



Berzerk revisited

Stern Electronics has begun production of its newest action video game, *Frenzy*. The solid state, one- or two-player game has the object for the player to maneuver his humanoid through a series of mazes and escape from each before oversized "Evil Otto" attackers or shooting robots destroy him.

The player scores points by shooting Ottos and robots, and must make three direct hit shots at Evil Otto to avoid destruction. Dynamic video screen design, along with lively sound effects, heighten game excitement.

Frenzy play becomes more difficult as the player enters each new maze and is threatened by menacing "Mama Otto" and her Evil Otto offspring. Game action reaches an accelerated pace in the twelfth rack when an on-screen "robot factory" releases multiple attackers into the maze.

Frenzy is designed to test player skill-shot ability as well as fast-action maneuverability. The player may use maze walls to avoid attack and to refract shots toward attackers around corners. Other play action features include:

- Player controlling the humanoid with a new, improved eight-direction joystick;

- Player scores 50 points for each robot he shoots, and 150 points for annihilation of each Evil Otto attacker; bonus points are awarded for shooting all robots in a single maze;

- Players shoots by pressing one of two fire buttons, located at either side of the joystick control.

Play action is accompanied by lively audio effects that include a 30-word vocabulary.

Mother Goose Comes to video

Cinematronics, Inc. recently introduced *Jack the Giantkiller*, its latest one-or-two player video in both upright and cocktail models.

The game follows the story of Jack as he climbs the beanstalk to retrieve treasures from the giant's castle. Six different screens and twelve difficulty levels increase challenge as the game progresses.

In the first screen, Jack begins his ascent to the giant's castle. Jack must climb the beanstalk without falling off. Along the way, he can gather beans, which later can be used for protection against attacking enemies. Jack can either jump over or throw beans at his enemies. He also has the ability to jump from branch to branch on the beanstalk. During this scene, Jack must avoid the woodpecker, caterpillar, moth, and flying bee.

After climbing the beanstalk, Jack must walk through the cloud pattern. One false step will cause Jack to tumble down to earth. Jack must avoid the lions and attacking birds as he makes his way to the castle's drawbridge. Once he has walked through the clouds, Jack must wait until the drawbridge is lowered to allow him to cross and enter the castle.

Upon entering the castle in the third scene, Jack is on the stairway leading to the giant's room. Jack must run up the stairway leaping over the missing stones and must dodge the steps falling from above.

Once Jack reaches the top of the stairs safely to the giant's room, a series of platforms and stairs lead up to the giant's table—where the singing harp, a bag of gold, the goose that lays the golden eggs, the princess and the sleeping giant are seen.

"All the adversaries that can appear in a screen will not be present in every difficult level," stated David Stroud, Cinematronics' V.P./marketing. "As the player improves so does the skill level of the game. Thus everytime Jack brings another object down the beanstalk, his next trip will be more challenging."



'Yellow gobblers' add to family

Premiered at the recent AOE Show in Chicago, *Mr. & Mrs. Pac-Man* pinball has generated "an overwhelming response from distributors and operators alike, according to Bally Pinball Division.

"Our market research reports indicated that players are still very much interested in pinball, and *Mr. & Mrs. Pac-Man's* player response confirms that fact," stated Tom Nieman, V.P./marketing. We took the basic elements of the maze idea that made *Pac-Man* so phenomenally popular and redesigned them into a pinball format...essentially a game within a game."

The object of the pin game is to qualify the Pac-Maze VID-GRID and players can do this by accumulating a minimum of six moves. Additional Pac-Men can be earned by spelling P-A-C-M-A-N by hitting the stand-up targets behind the drop targets. If the upper drop-target banks are hit three times, players earn Pac-Man maze power.

Another quick way to activate the Pac-Man Vid-Grid is to utilize a saucer skill shot off the plunger which automatically awards 10 moves and Pac-Man aggressive. As the Vid-Grid activates, the rest of the playfield darkens and players begin to play a simulated Pac-Man maze game. The left flipper button controls direction and the right controls movement. Players can watch the playfield digital display for Pac-Man time-to-beat, Pac-Maze completions, and Pac-Man moves earned.

Mr. & Mrs. Pac-Man pinball is housed in a completely redesigned contemporary cabinet. The same popular Pac-Man characters are featured in this pingame as are depicted on the original video games. "The recognition factor of these characters is almost overwhelming, and we are certain that they will draw young and old alike to the game in any location," stated Nieman.



Metered foosball table

Dynamo Corporation has announced the introduction of a new style soccer (foosball) table. Named *The Tournament Table*, the new product incorporates several design and construction improvements.

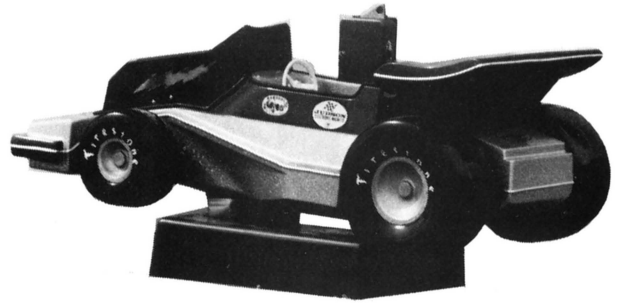
Dynamo's new world championship table design features one-piece cabinets which are reinforced with fiberboard in key areas to provide greater overall durability as well as increased responsiveness to balls striking the side wall surfaces.

"Playing on *The Tournament Table* is further enhanced by its special corner ramps which reduce breakage and eliminate ball obstructions common on other tables. This is an obvious benefit for both operators and players," said Mark Struhs, vice president/sales and marketing for Dynamo.

The table's new laminated "brown-top" playing surface is easy to clean and much less prone to breakage, making maintenance requirements minimal; the laminated playing surface provides additional reinforcement to overall construction stability, according to the manufacturer.

"Our research has shown that one of the primary reasons players prefer a brown-top playing surface is that it provides better visibility of the ball," Struhs said. "With *The Tournament Table*, we've improved ball visibility even more by incorporating a playing field and side walls that are color-contrasted.

"Players will find their game further strengthened through the use of solid, rather than hollow, playing rods. "Operators, on the other hand, will greatly appreciate the unique metered ball ramp which permits only nine balls to be player per game," Struhs said.



Riding into kiddie land

Kiddie Rides U.S.A., of Davenport, Iowa, recently introduced to its kiddie-ride coin-op line the new pieces *Space Capsule* and *Indy Race Car*.

The *Indy Race Car* features a molded video monitor. It projects a full color motion picture of a ride down a winding mountain road. "The unique thing about the *Indy Race Car*," says Marketing Director Mel LaForce, "is the view the child see driving the car and looking out the windshield."

Similar to Kiddie Rides U.S.A.'s *Space Raider*, the new *Space Capsule* unit resembles a futuristic pyramid. It offers 270-degree rotation in addition hydraulic up-down motion, as well as a full color motion picture projection. Two buttons activate a ray gun sound effect and a blast-off boom.

The new rides were on display at Amusement Operators Expo in Chicago during March.

For more information, contact: Kiddie Rides U.S.A., 604 Main Street, Davenport, Iowa 52803; phone 319/326-6467.

Aids to the Trade

Invites sing-along on Pianocorder

A sing-along video accessory has been introduced for use with the *Pianocorder* reproducing system, the electronic player piano marketed by Marantz Piano Company of Morganton, North Carolina, with the new feature to be available from the factory in mid-May.

"We are encouraging our dealers to use the new video unit as a front-of-the store display piece," said Marantz Piano vice president Anthony Blazina. "Our recent exhibits at trade shows, county fairs, and convention centers have proven its people-stopping power, and we think it will be even more effective in



shopping areas or malls."

The 34" x 4" unit, which rests atop the piano or can be mounted on a nearby wall, features bright red, 2"-high LED letters that move in time with the piano music.

In addition to song lyrics, it can be programmed to display a 200-word sales message in between musical selections. In long-play, coin-operated *Pianocorder* systems, the message board will also flash the title of the upcoming song until a quarter is inserted to resume play.

Ten 45-minute cassettes and two long-play eight-track tapes have

been produced for use with the system, including such standards as "Give My Regards To Broadway," "Tie A Yellow Ribbon," and "My Blue Heaven." The company plans to expand the sing-along tape selection in coming months, said Blazina.

The accessory can be attached to any coin-operated Marantz reproducing piano, as shown here, or to any conventional piano equipped with *Pianocorder*.

Suggested retail for the *Pianocorder* sing-along accessory is \$1600, including custom-programming of the user's sales message.

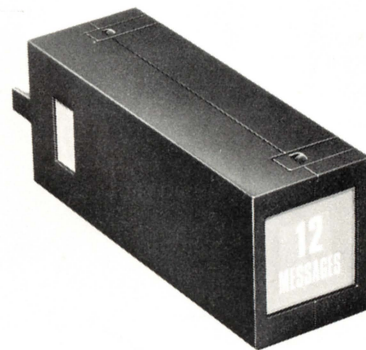
For more information, contact Marantz Piano Company, Dept. PM, P.O. Box 460, Morganton, North Carolina; phone toll-free (800) 438-7023.

Game room message can shine brightly

Industrial Electronic Engineers, Inc., diverse display technologies manufacturer, has introduced a low-cost, programmable multi-image graphics display, the *Series 4400*.

The *Series 4400* displays from one of up to 12 messages (3/4" square) in 1.8 square inches of panel space for under \$1 per message (in production quantities of 10,000). Twelve typical annunciators of the same message size would require a minimum of 12 square inches of panel space.

This display is a completely self-contained unit measuring 1.5" high, 1.2" wide, and 4.14" deep. Message size is .75" by .75". Messages are selected by illuminating a specific one of 12 incandescent lamps. The new design has eliminated the need for filament adjustments which were typical in older projection display products. It simplifies lamp replacement by using a modular assembly. Message brightness has been increased to 100 foot Lamberts in this new series. All the features found in earlier IEE projection displays, i.e., the ability to reproduce



any image in any color in the most minute detail, building-block capabilities for multi-unit assemblies, etc., have been maintained. Applications include using one 4400 to show status, act as an indicator, be an alphanumeric readout, and be a serial annunciator.

The use of projection displays, today is applied in equipment used for education, transportation, medicine, public service, and point-of-sale, noted the manufacturer.

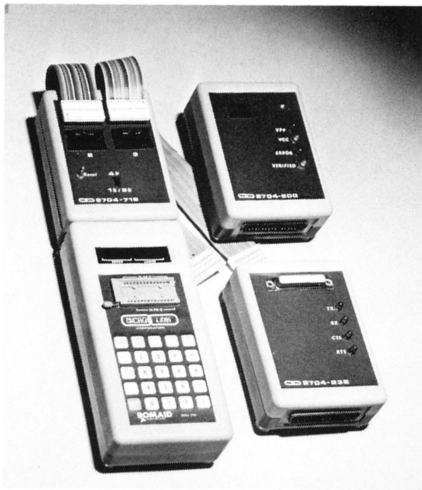
For additional information contact: Technical Sales Manager, IEE, Special Products Division, 7740 Lemona Ave., Van Nuys, California 91405; phone (213) 787-0311, ext. 243; TWX 910-495-1707.

Reprograms PROM with back-up memory

The *ROMAID PROM Simulator/Programmer Model 2704* is the latest innovation in a compact, hand held unit, capable of in-circuit emulation of up to four 2716's, two 2732's or one 2764 PROMs. PROM simulation is accomplished by the use of one of five user-selectable modes of operation—DUPLICATE (with Check Sum), FIND, PROM/RAM Verify, EDIT or Mode. Data can be loaded into the RAM memory via a preprogrammed PROM, the keyboard or through one of the serial communication modules.

The data stored in the memory can be manipulated with the EDIT mode or by using the optional 2704A Software Data Move package. Once the host system software is debugged, the user need only unplug the PROM personality module, plug in the PROM programmer module, insert a blank PROM and you are ready to program the corrected version of the system's memory.

The ROMAID PROM Simulator/Programmer Model 2704 has battery backed-up CMOS RAM memory with a retention of over a year. This feature, combined with the portability, ease of operation, multiple PROM simulation and programming ability makes the ROMAID Model 2704 an answer to your software problems.



Dimensions are 7.5" x 3.5" x 1.6". The package includes the Model 2704, choice of one PROM personality module, two 12" length connector cables, 4K x 8 CMOS RAM memory, auxiliary power supply, and penlight "AA" batteries.

For more information, contact Micro Link Corporation, Dept. PM, 624 Range Line Road, P.O. Box 517, Carmel, Indiana 46032; phone (307) 846-1721; TWX 810-260-2634.

Thief-stopper is a gas (non-lethal)

According to the manufacturer, to date *BurglarMist* has stopped every break-in where it was actuated. Many intruders get away (usually with something) between the time an alarm sounds and somebody reaches the premises. This problem can be averted with *BurglarMist*, a large tear gas canister that is easily installed and effective.

Measuring 2" x 2" x 7", *BurglarMist* can protect up to 2,000 sq. ft. of



enclosed area with an instantaneous, humane, and non-lethal deterrent.

No electricity or batteries are needed for the mechanical model, just 5 oz. or more of pulling power on the trigger line. Two other models are activated by 6 or 12 volts AC or DC, and enable tear gas to be dispensed on command from an alarm operation. A 20-second delay is also available.

BurglarMist is distributed by Mountain West Alarm, a worldwide distributor of burglar and firm alarm supplies. For more information write: Mountain West Alarm, Dept. PM, Box 10780, Phoenix, Arizona 85064.

Improved joystick makes debut

The new precision joystick *Newport Model 125-A* has improved the game-control stick by featuring a larger knob, larger bushing and spring, mounting pattern for either domestic or imported games, and nylon wear parts according to the manufacturer.

Newport's joystick fits table and upright games. Dimensions are 4" x 3" x 2" depth, with the steel-plated shaft adjustable in length. Its interchangeable gateplate can serve two-four-, or eight-position games. All parts are easily replaceable in the field.

For quantity pricing and other information, contact Newport Machine Design, P. O. Box 418, Bishop, California 93514; phone (714) 873-4431.

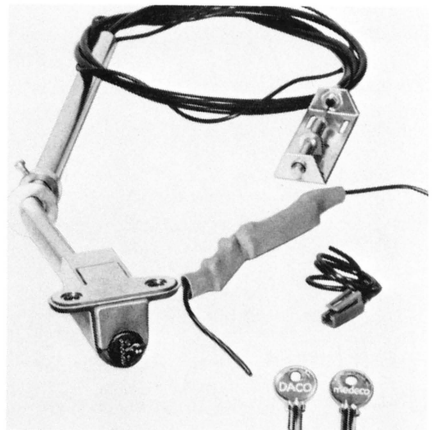
Lifts games with hydraulic action

A new series of Trailevators now being produced by Magline Inc., offer many advantages for operations where loading and hauling of equipment is a major problem. These new trailers automatically lower to ground level, permitting equipment to be easily rolled or driven aboard. The load is then

hydraulically elevated to towing position in seconds. By eliminating heavy load lifting, Trailevators simplify the loading operation, improve job safety, and reduce handling time and costs, said the manufacturer.

The units are equipped with a double-acting, 5,000 psi hydraulic pump located curbside at the front of the trailer for safe, easy manual operation. Load carrying capacities range from 2,000 lbs. to 3,000 lbs., with trailer bed sizes up to 70" wide x 10' long. Surge hydraulic brakes are standard equipment on the larger models, optional on others.

All models feature a new lighting system that provides added highway protection and complies fully with Federal standards. Other options include electric brakes, lunette eye couplers, cargo restraints, and three sizes of stake racks. Trailer finish is metallic silver grey with blue fenders. Contact: Magline Inc., 503 S. Mercer Street, Pinconning, Michigan 48650, phone 517/879-2411.




Vehicle secure under new system

DACO Industries, Inc. has introduced the first Medeco controlled Automotive Hood Lock and Ignition Cut-Off System.

The new DACO unit features a uniquely designed Medeco Lock cylinder which is virtually pick-proof and is U.L. listed, said the manufacturer. This new cylinder will eliminate the current problems of all tubular locks available in the past.

The DACO System will be available in three cable lengths to accommodate many vehicles. The kit contains all the necessary mounting hardware and instructions for easy installation and increased security, according to DACO.

For further information and literature contact: DACO Industries, Inc., 86-46 Queens Blvd, Elmhurst, New York 11373.



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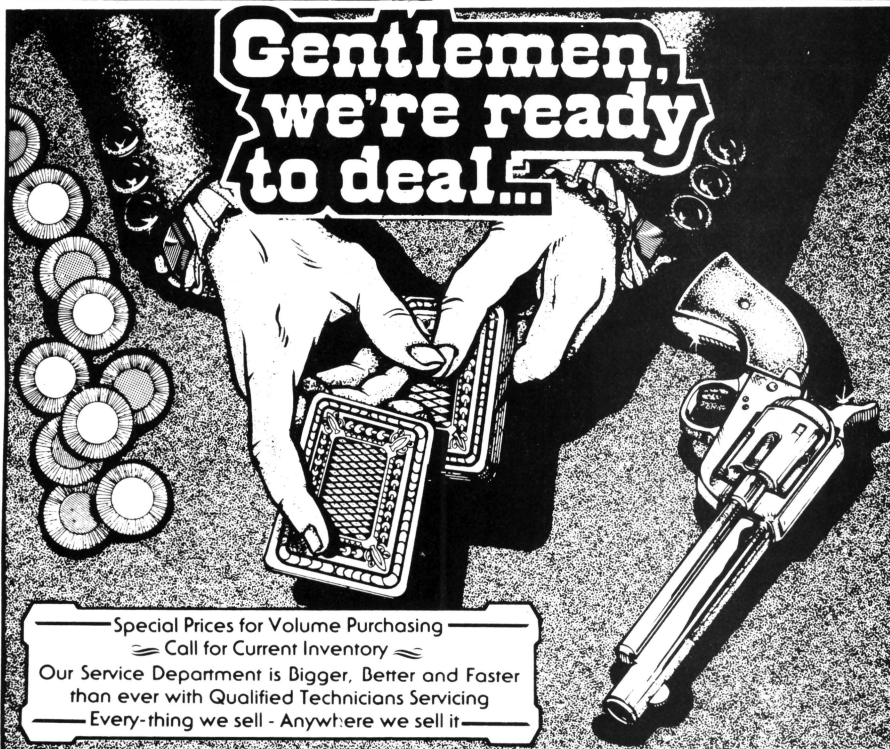
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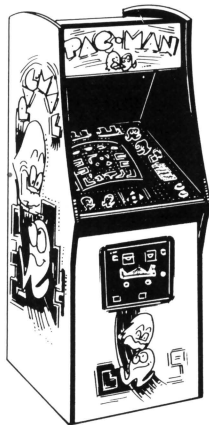
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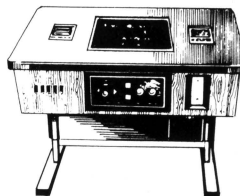
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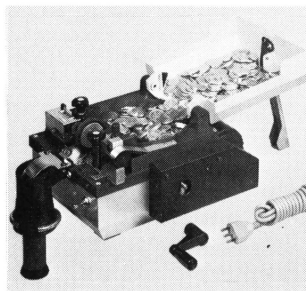
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Videos have a purpose

by David Pierson

Arcades and videos are being victimized by a whole host of public enemies because everyone—including the games industry itself—perceives the videos as nothing more than a great waste of time. Non-essential. That's the real reason why a lot of people want to outlaw the games. All those other incredulous reasons they keep coming up with are not stating exactly what it is these people don't like about the games. The real reason so many people are anti-games is they don't see the games as having any socially redeeming value.

And, because the public and the industry itself have always perceived coin-op amusements as being something of a barnacle on American life—state and local governments, in this era of Reaganomics, are easily tempted into over-taxing an industry which is perceived by the voters as being non-essential. After all, they figure, even if government makes a mistake and taxes the whole industry out of business, it's no loss. Society wouldn't be hurt by it all. Video games are just another silly fad, like Hula-Hoop, like the Pet Rock.

When the anti-game attacks first started, some industry people pointed out that playing the games improves one's eye-hand coordination. These people correctly sensed that the games had to have some socially redeeming value in order to survive against all this adversity. Well, the returns are in on that argument. And, while it's true that playing games will indeed improve motor coordination, it's hardly enough justification as far as a skeptical public is concerned.

Then what about the argument that the games condition and train people for the future to deal with computers? That's a little better, but probably still not enough of a justification for the games because that, like the eye-hand coordination argument, is only related to a side-effect of playing the games. The real justification has to come from the games themselves, not the side-effects.

And there is a reason—a justification, if you will—why the games should be allowed to flourish in our society. These games address a psychological need in today's society that nothing else can address as effectively or as well. And, therefore, to eliminate these games would be to the disadvantage of society itself. And, obviously, to tax them to the brink of bankruptcy would jeopardize the continuation of this vital industry.

Consider, first of all, the high anxiety inherent in modern society. Inflation, the Bomb, senseless violence, cancer lurking behind every food label, declining morality, international crises, unemployment—and those are just some of the universal adult worries. There's still an endless list of singular and domestic problems that each adult carries about with him daily.

And the children have their own anxieties also—everything from pimples and peer pressure to sex and drugs. There's a lot we've all got to contend with.

Now consider what video games have done. They have offered—from *Space Invaders* on—a medium that allows people to take out their aggressions, to work out these hostilities in a socially safe manner. A player's countless anxieties suddenly take form on that video screen before him, and he can vaporize, elude, or leap over these adversaries until he is finally overwhelmed.

It all started with *Space Invaders*. There was the player, alone, confronted by countless enemies, aliens, unreasoning foes, who were bent on one thing only—the player's annihilation. And it was all the player could do to fight them off, to gain a moment's reprieve. But like life itself, more alien forces would appear, to continue the battle until the player finally succumbed.

This same theme is manifest over and over again in today's video games. It's part of their structure. The games allow the player to use his imagination, to project onto the screen whatever enemies or adversaries he has to contend with—whether they be real or abstract, universal or individual, within or without his control.

In some of the games, like *Space Invaders*, *Asteroids*, and *Pac-Man*, it's all the player can do to fight for his own survival. But in some of the games, *Defender* and *Donkey Kong* among them, the player also has a hero role to perform—that of saving earthlings from being kidnapped by aliens or of rescuing a beautiful girl from a terrible gorilla who doesn't know the girl's too good for him.

In any case, the player finds himself fighting against great odds just to survive, to endure in his struggle.

It's this primal battle within the psyche of modern man which has created the need for today's video games. That's why these video games appeal to both adults and children. That's why people will put quarter after quarter into a game to fight off aliens or Blinky and Pinky or leap over a barrage of barrels. Why do you suppose people become so engrossed in these games? Of course, it all looks nonsensical to an outsider...in the very same way that someone else's dream may appear nonsensical to you—and your dreams to them. But if dreams mirror real life, then video games are mirroring the dream world, the collective unconscious of modern man. These video battles, whether they be waged in the distant, silent reaches of outer space, on the Empire State Building, or even within the corridors of a fantasy nightmare where hairy figures try to gobble up your little Pac-man or Pac-woman, the games are the stuff dreams are made of.

You see, the video games are justifiable and essential to society. It's just that the public has to be made aware of the games' role. If that role is articulated, then the industry will flourish. If not, the industry will fall victim, like the player's base in *Space Invaders*, to an endless wave of unthinking adversaries.

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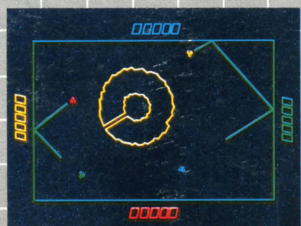
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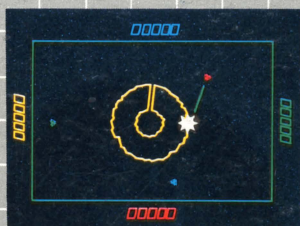
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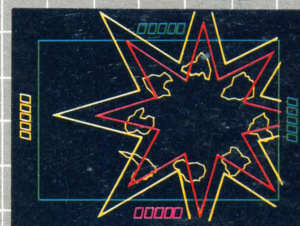
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