

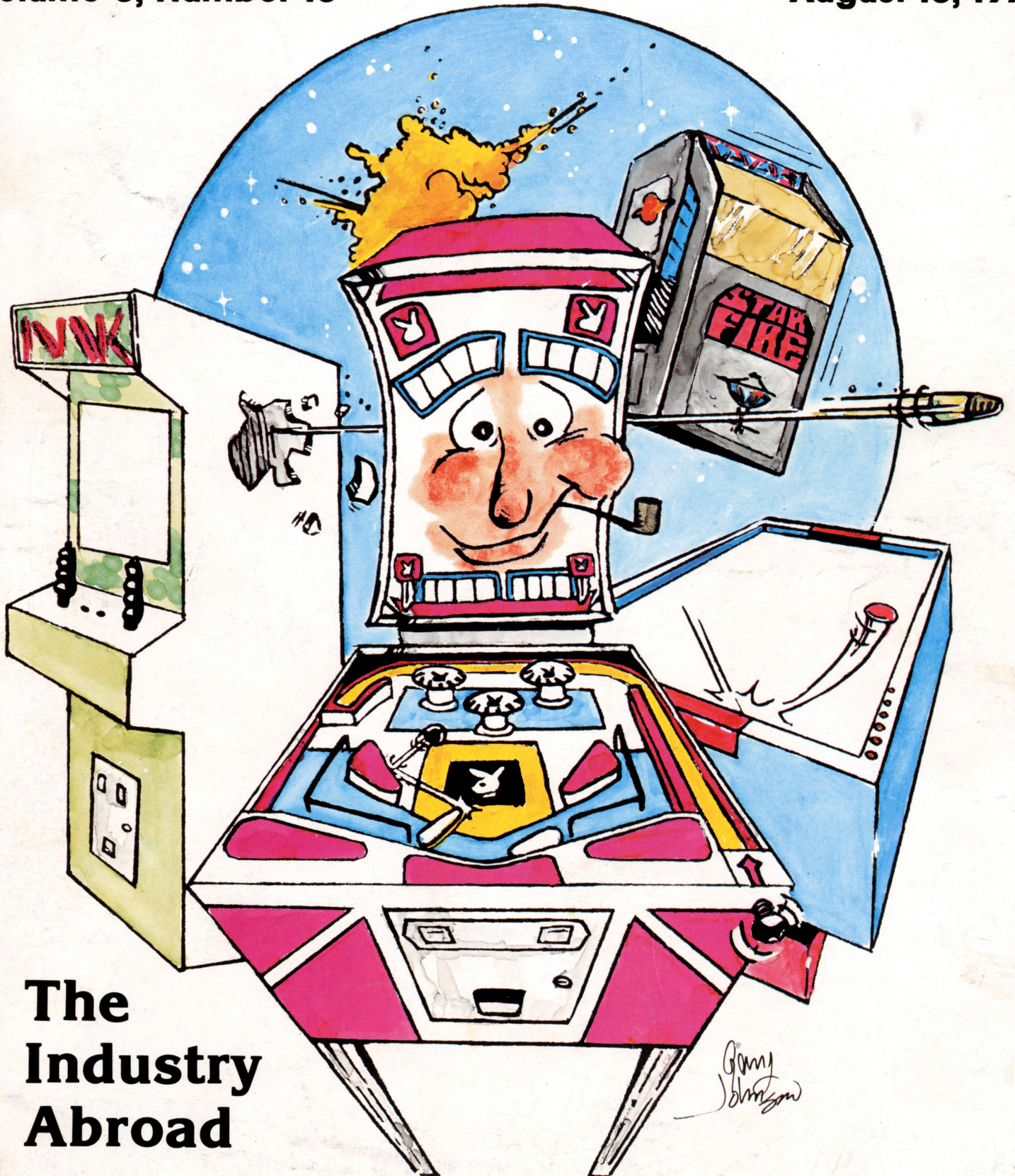
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Volume 5, Number 15

August 15, 1979



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PLAY METER

Vol. 5, No. 15
August 15, 1979

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Typography: Vickie Lofton
Circulation Manager: Gloria Dering
Advertising Representative: David Pierson
European Representative: Esmay Leslie

PLAY METER, August 15, 1979.
Volume 5, No. 15. Copyright 1979 by
Skybird Publishing Company. PLAY
METER (ISSN 0162-1343) is published
twice monthly on the 1st and 15th
of the month. Publishing offices: 112
North Roadway, New Orleans, La.
70124, P. O. Box 24170, New
Orleans, La. 70184. Tel.: 504/282-
0261. Subscription rates: U. S. and
Canada—\$25; Europe and Japan—
\$45; elsewhere—\$50. One order
subscription: 2-9, \$20 each; 10-24,
\$17 each; 25 or more, \$15 each.
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scripts. Second-class postage paid at
New Orleans 70113 and additional
mailing offices. Postmaster: Send
Form 3579 to PLAY METER, P. O.
Box 24170, New Orleans, La. 70184.

European office: PLAY METER Pro-
motions, "Harescombe" Watford
Road, Northwood Middx. England,
Northwood 29244.

PLAY METER

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COVER CREDIT:

Exidy's Graphic Artist Gary Johnson composed the cartoon collage entitled "Games That Provide Realism."

From the Editor

Though it may come as somewhat of a surprise to most of you, one out of every ten readers of PLAY METER lives and works outside the United States. Considering the fact that every major country has its own amusement machines publication, we are permittedly proud of that statistic. But, more pointedly, we are grateful—grateful that all those subscribers in foreign countries show continued support and confidence in our publication.

Keeping that thought in mind, we address this issue of PLAY METER to all the operators, manufacturers, and suppliers in foreign countries who really should not be considered foreign at all, but rather industry brothers, who share similarly the problems and rewards of the entire business.

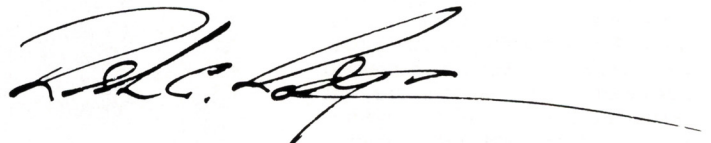
We have, therefore, included here the stories of many nations' efforts to build a successful coin machine industry, and have furnished, principally through the eyes of our International Editor David Snook, an overview of the European trade. Of particular interest in the Snook look is Michael Green, who, as our Coinman of the Month, is introduced to American operators.

In his multi-faceted role as managing director of England's Alca Electronics Ltd., Michael Green embodies the personality international. He participates in, and demonstrates an in-depth knowledge of, all phases of the coin industry, and his involvement on both sides of the Atlantic has furnished him the background to present an intelligent and most delightful statement of the interaction between American and European interests.

Furthermore, our domestic editors have mulled over the British music operators' struggle for survival and contributed some observations, and even critic Roger Sharpe, after his incisive review of some games from manufacturers abroad, offers an additional comment on the industry's foreign relations.

Keeping a watchful eye on the happenings in foreign countries broadens our perspectives and quite often reveals solutions to some common problems. It also serves to remind us that we learn not only from our own successes and failures but also from the accomplishments and tribulations of others.

While our industry brothers in foreign countries look to the U.S. for innovation and stimulation, they concurrently return information that can furnish us new ideas. And it is precisely these open lines of communication which serve us all so well and to which this issue of PLAY METER is dedicated.



Ralph C. Lally II
Editor and Publisher



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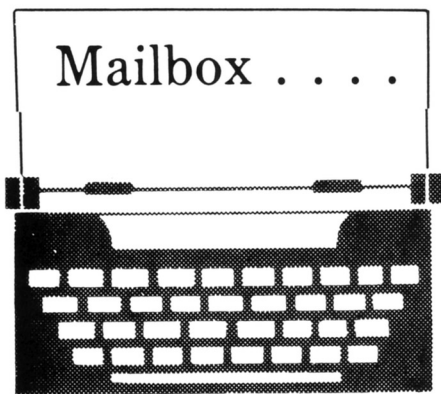
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Also, a general business comment: Foosball needs some TV time. Any type of exposure would be helpful, such as purchased time (ads), or even having it worked into a plot.

Russ Morgan
A Z Amusements
Harrison, Arkansas

HELP!

We are in dire need of schematics for the Fun Games' *BiPlane* and are at a loss as to who to write to! We have a copy of Tom Howarth's article about Fun Games' *BiPlane* in your December 1, 1978 PLAY METER Update Edition.

We understand that Fun Games is no longer in business and are hoping that you may be able to assist us in getting a copy of the plans. Any help you would be able to give us in this area would be appreciated.

L.F. "Czer" Czercowy
National Amusement, Inc.
Honolulu, Hawaii

[Ed.—Everything you need to know about *BiPlane* is available from Bill Bolton at Electronic Amusement Service, 35 Dorman Ave., San Francisco, CA 94124.]

Redoubtable Roger

Gary Stern in a letter to Roger Sharpe published in PLAY METER Magazine has stated that it

is a conflict of interest to design games and then review the games of other manufacturers. It may be a conflict of interest, but the truth of the matter really is a question of whether or not Roger Sharpe is a man of integrity and honor.

In the opinion of this writer, Roger Sharpe has all the honor and integrity in the world, and I believe that he would review the games of any manufacturer, whether he designed the game or not, with an unbiased and independent opinion. I also believe

Roger Sharpe has done only good for the pinball industry.

I think Roger's reputation as a critic is just as important to him as his reputation as a designer of games.

Louis Boasberg
New Orleans Novelty

[Ed.—Mr. Boasberg refers to "Critic Cornered" (PM, June 15, 1979). In this issue, Roger reviews his game Sharpshooter and requests his readers to furnish the rating.]



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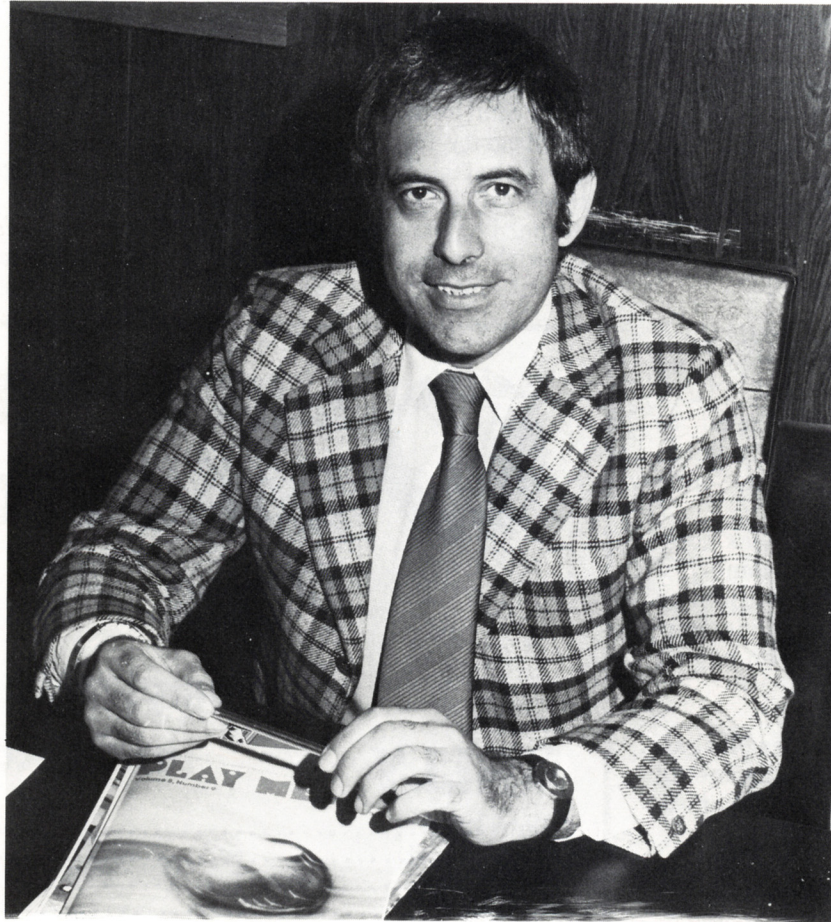
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Coinman of the Month



Michael Green

Michael Green is the joint managing director of Alca Electronics Ltd., a manufacturing, distributing, and operating company based in Oldham, Lancashire, England.

His introduction to the coin machine industry came in 1957 in London, when he and his brother-in-law operated a coffee bar which was very much the vogue in the British capital at the time. Under some pressure to install a jukebox, the duo eventually allowed an operator to bring in a Seeburg, on sixpenny play. They were impressed with profits and decided to buy the phonograph.

Subsequently, Michael began to operate jukeboxes himself, in coffee bars of friends and acquaintances. In a short time he built up an operation of twenty locations.

At that point he met Cyril Shack of Phonographic Equipment (now Associated Leisure), a leading operating company. Shack persuaded Michael to sell his company to Phonographic and stay on to

work for it. Quickly, he built the route to 300 locations.

In 1959, Michael joined the sales side of Phonographic, and the company grew steadily. He became sales manager in 1965.

He left the company in 1972 to join Geoff Ellis at Alca Electronics, a small manufacturing company employing thirty people and making arcade games.

Together they built up Alca into a major manufacturer, distributor, and operator.

Michael Green possesses a progressive attitude and is probably the best-known Briton on the international scene. He is a familiar figure at overseas exhibitions, particularly at A.M.O.A. and the Parks Show, and counts many friends on both sides of the Atlantic. His company manufactures large quantities of pool tables, arcade pushers, video games, and shortly it will be going into production on a solid state slot machine. Alca is the British distributor for Tournament Soccer, Grem-lin, Sega, Namco, and Nintendo.

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PLAY METER: As a regular traveller to all the major exhibitions around the world, how do you view world markets for coin machines at present?

GREEN: The market certainly shows a most healthy growth in terms of popularity, income, and reliability. The advent of solid state technology has not only produced more reliable equipment but has led manufacturers' research and development departments to incorporate many features never before attainable in all types of coin-operated amusements and phonographs.

One kind of machine which has probably played a dominant role in this growth has been the video game. With the working week in many countries now contracting steadily, it allows for more and more leisure time; and when this is added to the fact that money dropped into machines represents the finest value in entertainment, then you have a bright situation, one which indicates the coin machine business must continue to grow.

PLAY METER: Would you consider the video game the greatest milestone in the industry's recent history?

GREEN: It introduced a whole new era in amusements and entertainment. It became an additional machine that could be operated in sites to expand the previous range of pieces.

At one time the market was looking a little stale, with few new ideas. Then in 1972-73, video games provided a major breakthrough which rejuvenated the entire industry. In those early days it looked as though the video game would provide a serious challenge to the position of pinball as the world's leading amusement device. But, for a time, the game was a dismal failure, mainly because most of the U.S. manufacturers just copied Nolan Bushnell's original game, and world markets became flooded with what was essentially the same game. When it became obvious to everyone what was happening—in the fall of 1973—and that video games were not what they were made out to be, many factories pulled out. Some even went into liquidation. In my opinion, Nolan Bushnell then took a great step forward by designing new games while keeping with his original concept. He was right and the world has seen the result, the phenomenal growth of Atari and other companies which at the time made the decision to pursue the development of novel and innovative video games.

The video game has now become a standard operating machine which the trade buys in the same way as it does the traditional coin-operated games.

PLAY METER: Do you see any future at all for the electro-mechanical game?

GREEN: They are on a downward trend. But it is not just the video game that will replace them. There are other games incorporating solid state technology which are important milestones in themselves, such as the Namco *Shoot Away*,

Nintendo *Wild Gunman*, and Kasco *Stagecoach*. These big arcade games have not only adopted solid state technology into their field, but also have helped considerably in increasing the price of play in amusement arcades.

PLAY METER: Do you think that the average player is now prepared to spend more on games?

GREEN: Yes, because of the play appeal and skill features incorporated into these new games. The novice player, through continuous play, is led to become a skilled player, which results in more in the cash box.

Space Wars by Cinematronics was, I think, a forerunner of the concept of attuning the degree of difficulty in a game to the individual's abilities, introducing at the same time the vector monitor.

PLAY METER: How do you think the industry worldwide has coped with the servicing aspect of solid state equipment?

GREEN: In the early days they did not cope well at all. Operators were leaning very heavily on distributors and factories to solve their servicing problems. However, the competitive nature of the operators in the industry is such that they soon realized that downtime was costing them a great deal of money, and that if they were to remain successful, they would have to learn to repair logic boards in-house as quickly as possible. The distributors and manufacturers played their part and helped operators by conducting seminars and also opening their logic departments to servicemen.

PLAY METER: How do you view the growth of pin tables and jukeboxes in conjunction with this new technology?

GREEN: It must be apparent to everyone how the phonograph has progressed. The strides that have taken place in the market have been tremendous. But a phonograph is still a phonograph, and therefore the advances are probably not apparent to the player of the box. He still puts his money in and listens to music.

With pinball, however, the advances are much more obvious. The new technology has enabled manufacturers to create even more exciting games through faster play and more reliable equipment. Now, of course, the wide-body pinballs are quickly becoming very popular with players.

Within the last four or five years many European manufacturers have appeared on the scene, but I still feel that the best pinball machines come from the U.S.

PLAY METER: Why?

GREEN: They have had more years of experience in game features and this breeds reliability, which is, after all, of paramount importance to the operator. While European pinballs are cheaper, with a few exceptions I feel European manu-

**“At one time the market was looking a little stale
...then video games provided a major breakthrough”**

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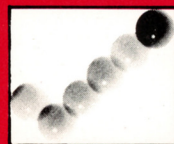


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facturers have not been successful in world markets. Obviously, in certain localized markets they have gained ready acceptance.

PLAY METER: Slot machines are a limited but nevertheless lucrative market. They are restricted to a few countries of the world. How do you see their future, both in the United Kingdom and overseas?

GREEN: On the international side there is expansion, although it might seem slow. The advent of casino operations in New Jersey surely, I think, will lead to other U.S. states legalizing casino gambling over the next few years.

PLAY METER: If slot machines are legalized in other states in the U.S., how do you think the industry would be organized?

GREEN: It will probably be restricted to casinos, with the establishments owning their own machines. It won't be as it is in Great Britain with machines going into street locations and operators becoming involved.

I must make it plain here that in this country the operator does not own his locations. He installs machines into other people's premises on rental agreements.

PLAY METER: How does the British system work?

GREEN: It is the most well organized system for the operation of slot machines in the world.

The government has set up a Gaming Board run by civil servants to police the industry. They have to grant licenses to operate after carefully investigating the background and character of the applicant. Once he has his license he may operate one or both of two types of machines. There is the club machine, as it is known, and the a.w.p. The club machine offers big jackpots, limited by common consent in the manufacturing trade to a hundred pounds; they are placed in casinos and private drinking clubs all over the country. The a.w.p. (amusement with prizes—a legal term here to differentiate between the two as one being hard gambling and the other petty gambling) can only pay out fifty pence (\$1) in cash, and the same amount in tokens which are exchangeable for drinks over the bar, or cigarettes, food, etc. Both categories of machines must be operated under a legal rental contract with the location owner. Sharing profits is strictly illegal.

PLAY METER: Do you think that operators in the U.S. should campaign for a similar system in their country?

GREEN: Yes. We have one government here in Britain covering the four countries: England, Wales, Scotland, and Northern Ireland; but in the U.S. each state has its own laws, particularly with regard to the operation of coin machines. I think the A.M.O.A. should take a strong stand on this. They should work to create a situation where legalized gaming by means of machines in street locations is permissible. The thought is not so dreadful. It would open up to the average American operator a

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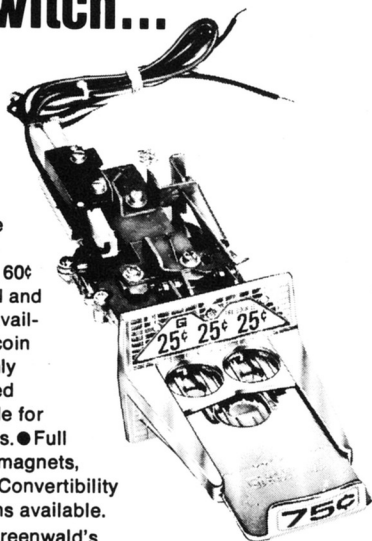
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After all, the British and the Germans have proved that it can work quite happily, if strictly controlled to keep prizes at a level where there is as much an element of amusement as there is one of gambling. The British Amusement Trades Association—as it was in the old days, and which is now called the British Amusement Catering Trades Association—worked very hard in the 1950s to bring about our system. The fact that we have legalized slots working in this country without the organized crime that people in some countries automatically connect with it, is in no small measure due to the work the association did, and I don't see why the A.M.O.A., through its state associations, should not do the same thing. Our B.A.C.T.A., of which I am a national council member, still works very closely with our Gaming Board to see that the trade is regulated properly.

PLAY METER: How do you see the strength of the British market at present?

GREEN: The whole market is based on slot machines. When the slot machine was permitted in the British pub under the 1960 Gaming Act, the sales of other types of equipment increased pro rata. We now have the most balanced coin machine industry in the world.

The opening of pubs to slot machines meant a big boom in the sale of phonographs and pinball machines.

The introduction of the pool table and the video game in the early 1970s was also a big milestone. The first pool tables came from Rene Pierre's factory in France in 1971. By mid-summer of 1972, it was obvious that the market was so large that the demand would never be satisfied by the French company. The U.S. manufacturers were quick to realize a vast potential for Great Britain and started making frequent visits to line up distributors, including ourselves. U.S. tables then started to arrive in large quantities. There was one big drawback in those early American tables. They were too big for British pubs, and their ball and pocket sizes were too big; and they did not prove as popular as those built by the French, nor those made by the Italians who were also sending tables in by that time. These views were passed back to the U.S. factories, but most of them adopted the attitude that the British were wrong and that their tables would soon dominate the market. I can remember in 1974, PLAY METER's International Editor writing an article to that effect, predicting that the British manufacturers who were all very small at that time, would eventually dominate their own market unless the Americans changed their attitude. He got into some hot water from American readers, but he was quite right as it turned out.

PLAY METER: Was it at this time that your own company became involved with the manufacture of pool tables?

GREEN: Yes. Because of the growth of pool tables it became obvious to me that Alca should become a

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“I think it is very important for a manufacturer to have his own operation as well”

manufacturing company for pool tables, making a table that the British players would use. Having sold a large number of U.S. Billiards tables, and having developed a close relationship both in business and socially with Al and Dick Simons and with Len Schneller, I had to make them aware of our plans. Their reaction amazed me inasmuch as they made a most magnanimous gesture in asking if they could assist us in any way. In those early days they gave us invaluable help in setting up our pool table line.

It is interesting to note that now very few, if any, American manufactured pool tables are sold in this country. Yet the market stands at about 45,000 tables, mostly by British manufacturers. While it could be argued that there is a price advantage in tables manufactured in Britain and Europe, it is doubtful whether many of those companies would have set up if the Americans had listened to us in 1973.

PLAY METER: You have recently taken a major step for your own company in becoming the British distributors for Tournament Soccer. How does that fit in with your role as a major manufacturer of pool tables?

GREEN: After the dismal failure of video games in 1973, they re-emerged in the fall of 1975 in this country, and we felt that they would be appropriate for street locations. The first steps we took were to place games in pubs, of course. The income from these machines was most encouraging, but we were concerned about the fact that they might affect the income from pool tables and slot machines. If that had been the case there would have been little point to installing them at all. It soon became apparent that the video game was an independent profit center in its own right and it did not affect the income from other coin-operated machines. The players had more money to spend on other types of coin-operated entertainment—it was as simple as that.

Over the past couple of years I have watched with keen interest the growth and development of Tournament Soccer in the U.S. and became very friendly with Lee Peppard and Cal Rogers. Last year we purchased a small quantity of Tournament Soccer tables and put them in sites we operated to see if the experience of the video in 1975 could be repeated in 1977. The games proved to be fairly popular, and it was obvious to me that if we could latch on to Tournament Soccer its future in this country could be most healthy.

PLAY METER: How does Tournament Soccer affect your pool tables?

GREEN: It appeals to a different type of player who does not play pool but who enjoys the excitement of the table soccer game.

PLAY METER: Do you regard the potential of Tournament Soccer or of foosball in general to be as high as that of pool?

GREEN: In Britain, yes, but only for Tournament Soccer because it is marketed differently. Without the promotional back-up it is just another table soccer game. Continued competitions are vital. They add incentive to play the game, introduce a more competitive spirit and the rewards of trips to the major U.S. competitions are a big attraction.

PLAY METER: What are you currently making yourselves?

GREEN: We are making pool tables in three models: nine feet by five feet, seven feet by four feet, and six feet by three feet—all operating on 20 pence play (40 cents). We have just completed a run of *Space Attack* games, which are *Invader* games, and we are about to start building Gremlin's *Head On*. We make them under license from the manufacturers.

PLAY METER: In addition to that you distribute and operate. How do you relate manufacturing with operating?

GREEN: I think it is very important for a manufacturer to have his own operation as well. First of all, you become aware far more quickly of any design weaknesses in your game, and, through keeping in touch at player level, you are able to find out far more quickly what the players would like to see in equipment. Add to that the fact that the backbone of the coin-operated machine industry has always been the operation of machines.

PLAY METER: How big is your operation?

GREEN: It is now 500 pieces, which is something we have achieved in two years. Our growth was, by many companies' standards, slow. There is a reason for this: we wanted to make sure that at all times we were able to keep a very tight control of the operation, especially with regard to servicing and monitoring income to decide what machines should be changed on location. As a result, we feel we are probably giving higher returns to our location owners than other operators. We are now set for a very rapid and sizeable growth within the next 12 months. With the addition of Tournament Soccer, of course, it will mean an even more rapid growth than would have otherwise been the case. We operate pool tables, video tables, and Tournament Soccer tables. We are a specialized operating company and because of this we are able to give an intensive valeting service on our equipment. All of our pool tables have a complete valet once a week, including ironing the cloth and cleaning the ball runs. On video games and Tournament Soccer tables, we valet once every two weeks. A clean machine runs better and earns more money. The players respect them far more than if they were

faced with a dirty machine that does not function properly. As we expand the operation we intend to expand our valet service proportionately.

PLAY METER: Why don't you operate slot machines, pin tables, or jukeboxes?

GREEN: You have to have a Gaming Board license to operate slots and pinball. We do not hold one. By not operating this type of equipment and also phonographs we do not come into competition with our trade customers on location. We find that in most instances we can work alongside most operators without fear of them poaching our locations.

In this latter respect, we adopt a somewhat alien attitude to the rest of the trade. If an operator poaches some of our sites and is successful in keeping them, which can only be by "cut-price" terms—which is in our eyes sheer lunacy—we don't react by trying to take two of his for every one he takes from us. I don't feel this is the way to build an operation. Because of our marketing efforts, we can expand without that kind of tactic. The "cut-price" operator is only fooling himself in the long term and will not have the necessary funds to re-invest in new equipment as regularly as we can. Most location owners and brewery customers recognize this fact and it is extremely rare that we do lose a location. Nearly the entirety of our operation is in managed houses—that is, pubs or taverns owned directly by breweries—and it is this type of location that forms a large proportion of the British single-site operating trade.

PLAY METER: You have, of course, your own arcade as a company. How does this fit into your operating policy?

GREEN: The arcade market in this country is different from single-site operating in pubs. It is a separate division within the company, one we plan to expand, and it is, at the same time, a testing ground for prototype machines, since, of course, we manufacture machines not just for street locations but also for seaside amusement arcades and town arcades.

PLAY METER: How do you see Alca's future role in the British industry?

GREEN: Through our research and development department, we at all times are making prototypes, and we are introducing a very novel approach to coin-operated pool tables. It is a snooker-pool table on which either game can be played. Location testing has shown that there is a very ready market for this type of table. It will also enable us to increase the price of all pool play, for we feel that pool is still being operated by the majority of people too cheaply.

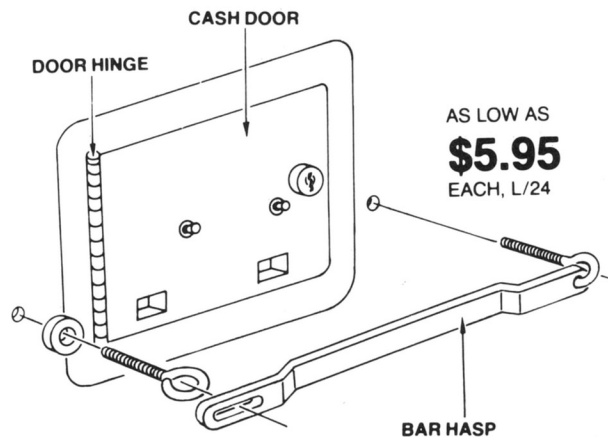
We are also launching this fall our own slot machine, which has been in development for over two years. A prototype has been on test for twelve months in a street location. We feel that Alca, as a British manufacturer, must play a role in the development and sale of slot machines, not only for the British market but also for consumption in the export field.

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All the world's a playground

By David Snook

**“Local conditions,
fiscal problems,
warfare, and quake
frequencies all affect
the market,
bringing the logical
conclusion
that it's different
everywhere”**

I don't know who, or when, or where, or why, but someone must have coined the phrase “It's a small world.” Our unidentified philosopher was indulging in sweeping generalities, for it's far from small in every respect.

For the coin machine business, it's becoming larger every day, a reflection no one would dispute, one which always puts me in mind of the current ad run by Mondial showing a map of the world and a slogan to the effect that it displays their distribution area!

So where is the trade going? Just how big is the market? What does Mr. International Joe Soap play on?

The guy who's got the answers doesn't exist in the coin machine business or he would have it all to himself by now.

We know that Germany is the biggest market for four-player pinball machines, and that four-players are also strong in Italy and France. We also know that the British prefer single-player games. But in countries like Spain, the preference is spread among all player models.

Every country has its preferences. Local conditions, fiscal problems, warfare, and quake frequencies all affect the market, bringing the logical conclusion that it's different everywhere—and that doesn't help.

Nor do localized attitudes. Why don't the Americans, for example, stop treating slots like a slightly/un-savory black sheep of the coin machine business and grab the opportunity to add a major line to their machine range? Why do the Germans permit a situation where they are allowed a couple of slots per arcade and thereby must partition off their arcades into a maze of

individual arcades to get around the law? Why don't the British kick out the crazy law that insists that a pinball machine is a gambling device?

It's the same everywhere; no one quite knows why things are as they are—it's just the way it's always been. In short, everyone's inscrutable except us—and us is whoever's saying it.

But to be practical, the coin machine business has never been healthier at the international level. The U.S., Europe, and Japan remain the giants in terms of consumption, but a dozen years ago Japan was rather as the oil-rich Middle East is now: plenty of potential but no application.

Today, there are an estimated 200,000 *Space Invaders* machines in play in Japan. Special centers have mushroomed, containing nothing but *Space Invaders*, and it is projected that the country will have about 500,000 of them in action by the end of the year. Press reports indicate growing fears among parents and teachers about the numbers of kids playing hooky to spend their lunch money on *Space Invaders*. And after *Space Invaders* it will be something else.

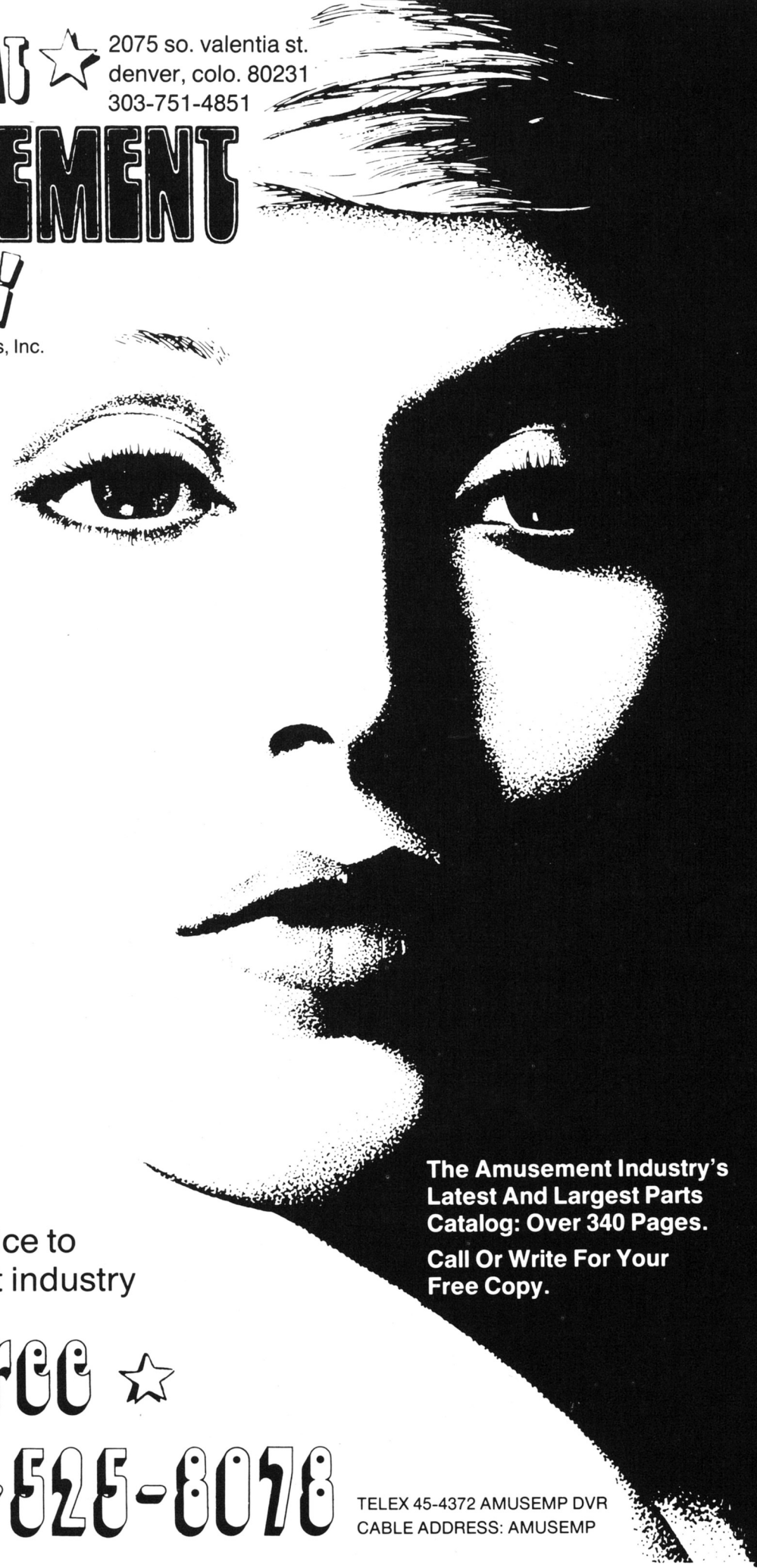
But Japan is just one spot on the map. What of the sleeping giants of China, India, and Russia? China is the big mystery, but with a lowering of the hard line trade approach there, who knows? We can remember in the early 1960s a dozen enterprising British manufacturers taking a small exhibition to Moscow. The Muscovites queued up in thousands to play the games, but the experiment was a failure because the manufacturers spent a couple of years beating their heads against the Kremlin's red tape

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trying to follow up their enthusiastic reception. Times can change, but people's taste for games apparently doesn't.

The non-Iron Curtain/third world countries are the best bet for immediate growth, it would seem, although even the Communist countries now have a fair intake of games for their resorts with international appeal. India takes a share of the second-hand market and so do some of the African countries, although political problems and currency restrictions make them less appealing. In countries like Spain and Brazil, local companies are springing up to make games where importation is banned.

But there are still the odd ones, the countries where a coin machine of international appeal fails for no accountable reason. Phonographs have never done well in Scandinavia or in Italy, but no one knows why, except in the case of Italy it is probably problems with the national economy.

Games seem to be the only winners, video games, that is. Apart from Germany not liking war themes, it seems possible to operate just about anything in video just about anywhere in the world, provided, of course, you take heed

of business conditions such as currency and import restrictions.

People love to play games. They love to drive cars, even simulated ones; they love to gun down enemies (except in Germany); they love to knock down walls, juggle balls, bounce on see-saws, etc.

If you think about it, the whole thing tends toward an air of violence, but then, it's a violent world, and for every psychologist who will tell you that's bad for you, there's another who'll say it acts as an escape mechanism for everyone's violent tendencies and is therefore beneficial.

Either way, people like the games and it is to provide a means to that enjoyment that the whole industry exists.

What of slots, that shady subject that gets Americans so neurotic they ushered them indelicately into their own desert to hide them from the neighbors? The Germans and the British have proved that slots can work. So have the Australians, the Dutch, the Danes, Swiss, and Austrians.

For slots, international markets are opening, but slowly. Generally the world is beginning to come around to the thinking that perhaps, just perhaps, the game can be controlled.

Perhaps they are conscious of the lucrative taxes that can be gathered in this way—at a time when every country is desperate for new sources of indirect taxation.

New Jersey saw the point and as far as we know it has not yet descended into anarchy. There are indications that the conservative French are coming around to more positive thinking on the subject with some experiments with token payouts. The Japanese allow them with tokens, but the tokens have to be replayed.

Slots are coming. But slowly.

To summarize, it could be fair to point out that where countries have opened up to coin machines, that occurrence seems to be coincidental with that country becoming more Westernized. When they get their cars, television sets, and washing machines, and when they get around the rest of the world on lower air fares, they develop a taste for what some people call the "better life" and which the conservationists and "back to nature" addicts look upon demeaningly.

Either way it seems to be the key to the world opening up more and more to coin machines—and adding its little piece to making all the world a playground. **PM**

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The coin slots may call for foreign currency, but the machine is pure American.

Americans squeeze foreign efforts

By Roger C. Sharpe

Atari, Bally, Gottlieb, Williams, Stern, and now Game Plan. Strange names to begin an article on foreign pinball machines, but six good reasons why the import market has fallen off so dramatically during this calendar year, 1979. There just isn't the room that there used to be for machines to fill in the gaps, since there haven't been that many gap periods. Production levels have increased, and slowly the market is finding itself flooded by available models.

Part of this is obviously due to the number of manufacturers, a fact that came clear through my experience with Game Plan and its continuing effort to become entrenched in the pinball market. Its only saving grace as a new company was the reputation it had earned with its sit-down games and the success generated from these products.

But take a look at the Astro Games phenomenon, and you get an idea of how difficult it is to tap the market and get any stable customers for product. Even Atari has had its problems, but less so from a market standpoint and more because of technical difficulties it has encountered since it entered the pinball business (which is unfortunate, since rumor has *Superman*, a sensational game, being the victim of a shorter production run than it truly deserves). Add to this the remarkable growth and outstanding performance

of Stern and you can get an idea that the environment hasn't been conducive to additional companies, let alone those from across an ocean where reliability and parts are a problem as well as full distribution capabilities.

In some ways this is unfortunate since there are contributions that could be made by many foreign manufacturers—for example, the Playmatic machine reviewed last month, *Antar*, which featured a true innovation—the combination of drop targets and memory.

But you probably won't see this game on these shores in the numbers that would allow it the impact it might ordinarily garner. And lest anyone think that nothing is going on in Europe or Japan, he need only go to the major conventions to see their games and how far they have evolved as solid state becomes more entrenched in the production schedules.

While most design innovation is being accomplished domestically, the Europeans are falling farther and farther behind. It is a trend that has always been the case, but the separation is probably greater than it ever has been. Seemingly, the audiences here are getting more sophisticated, faster than in other countries, from a manufacturing direction alone.

However, even this factor carries some extra impetus due to easier

controls on gambling equipment in Europe. Suddenly, the industry trend there has gone full cycle, back to the days of the Thirties. We have an influx in game shapes—the sit-downs and wide-bodies—with many efforts to tap the ever growing pinball love affair that's happening everywhere. But along with this has come the refinement of yet another off-shoot—the bingo pinball machine, which has such manufacturers as Recel making these types of games, not to the exclusion of its novelty pins, but with the idea that the gambling games can earn better return in those areas which enjoy lenient legislative attitudes.

Now, whether this trend moves to the U.S., only time will tell, although a general feeling is that this will take far longer to happen than anyone might think. And so it is that Europe marches to a different drum.

Still and all, much of the pinball progress everywhere has been tied into the electronic pin, and that fact has caused some companies to lag further behind. If you accept the fact that any growth is going to come from either Spain or Italy, which continue to dominate the foreign market, one need only look as far as Playmatic, Sonic, Recel, InterFlip (a rather new company), and Zaccaria.

Universal of Japan which featured *Hercules* (the little one) at last year's AMOA, presented a decent game, but it was an electro-mechanical

machine. There were some nice design touches, but really nothing to compare with the likes of a *Flash*, *Kiss*, *Hot Hand*, or even *Totem*. And elsewhere from the Orient, Sega hasn't been heard of with any pin games since their gimmick "moving playfield" on the single-player called *Millionaire*.

So you wonder whether the foreign manufacturers really think of the American player as being a viable customer for their equipment. I don't think they do, and so are willing to concede this marketplace with the hope of garnering a bigger share of business closer to home. Unfortunately for the foreign manufacturer, the reverse isn't true. So many American producers still send out container loads of test pieces to gauge how Europe will like the next great game. Even from a design standpoint, the European player is considered, with some features and board layouts forsaken because the French or Germans won't play that particular game.

The problem stems from the fact that there is little to nothing in the give and take department. In point of fact, the American manufacturers have the best for all worlds, while the foreign producers can only rely on a far more limited marketplace and must depend upon the willingness of

both distributor and operator alike.

So it is that I can luck out in a small town outside of Florence, Italy and run across the likes of a Nordamatic machine from Balogne. Have I seen anything since from this manufacturer? No. And unless I head back to Italy I probably won't. And how many other manufacturers out there fall into the same category of a limited market and a limited chance to see if their products are really worthwhile.

What will the solution be for the foreign manufacturer? Well, probably to keep on innovating and to wait out the U.S. surge in both manufacturing and the number of companies. The ever-increasing number of locations available for equipment will lead to an increase in the number of quality manufacturers that can supply variety and value in machinery. In the meantime, we on these shores will have to limit ourselves to those major conventions that feature intrepid foreign game manufacturers showing off their wares. Hopefully, their number will not diminish. There is ample room for everyone in the short and long run.

But further understanding the changing market will go a long way in helping to realize what the future will ultimately hold. After all, we can learn a great deal from the foreign

pinball manufacturer. *Flash*, with its return to a center access shooter, which had been used long ago by Bally on *4 Million B.C.* as well as other games, was used without fanfare and much notice by Playmatic on its *Rio* and *Carnival* games a short time back. Even *Recel* and *Sonic* have shown some fairly dramatic things on their games that have yet to be integrated into the U.S. game design on recent, as well as upcoming games.

So there are vast resources to be culled together for anyone willing to learn from whatever the sources may be. The lesson is to not ignore the foreign game-maker, but to closely study what they may, or may not be doing. One has to go beyond the single-player, solid state games, even some of the last remaining electro-mechanical efforts, as well as those knock-offs of successful domestic games, and glean the few bright points that are always apparent once you take the time to look.

Lack of reliability, parts, and proximity, as well as distribution will always be detrimental to the domestic marketplace for foreign equipment, along with the higher prices necessitated by importing the pieces, but who knows, maybe even these things will change over time. Only time will tell... **PM**

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England's jukebox woes

(Why it's foolhardy to use British standards to increase American royalties)

By David Pierson

When the jukebox industry appears before the Copyright Royalty Tribunal (CRT) in January for a review of the jukebox copyright rate, operators can expect to hear a lot of gabble about the copyright fees operators in some countries are paying.

The performing rights societies (ASCAP, SESAC, and BMI), together with the CRT, have already sent out signals that one of the major points of discussion during the rate hearings in January will be the copyright rates in some foreign countries.

The general feeling is, as Bernard Korman, ASCAP's general counsel, puts it: "If European operators are capable of paying licensing fees of fifty to one hundred dollars, then American businesses ought to be capable of doing so."

One can easily see why a federal body such as the CRT would be influenced by an argument such as this. ASCAP's position smacks of supra-Americanism: The United States shouldn't be Number Two in anything—and that includes copyright assessments.

Now although this rationale (i.e. "Let's do it because other countries are doing it") could, by *reductio ad absurdum*, be extended to the point where we start deposing our heads of state and begin executing, willy-nilly, former governmental workers simply because that's the in-thing this year—the point remains that the CRT, which will be sitting in judgement at the rate hearings, has already indicated that it will give arguments such as the one Korman raised a sympathetic ear.

Therefore, operators at the hearings should be armed to do battle with this type of illogic. So it should come as good news to operators that, in the end, even ASCAP's

arguments work to the operators' advantage.

The whole problem with this inquisition is that, rooted deep in the minds of governmental officials everywhere, there is a suspicion that operators are making a financial killing in their jukebox operations, that they are getting windfall profits off the efforts of others—namely songwriters and performers.

For instance, former Arkansas Senator John McClellan, who was perhaps the strongest jukebox opponent in Congress, said that the operation of a jukebox was just so much "gravy." And former Pennsylvania Senator Hugh Scott said operators were getting "a free ride" and were, in fact, beneficiaries of a "windfall."

Well, that is not the case.

But let's examine why operating a jukebox either in another country or in the United States is not so much gravy.

Let's take the example of Great Britain, the foreign country whose history is most closely connected to our own.

Operators in England pay an annual copyright fee of 37.5 pounds (at a currency translation of two for one, that's \$75 per annum) for each jukebox location (if an operator has more than one box in a location, there's no additional charge).

ASCAP and Pals—and now the CRT—see this \$75 per-box assessment and then look at the \$8 per-box fee in the United States and wonder why the great discrepancy. If British operators can afford that much money, they reason, then certainly American operators should be able to afford at least as much.

This is where Korman's and the CRT's thinking stops.

The assumption they make in all this is that the jukebox business in

Great Britain is extremely profitable, and operators there wouldn't be paying \$75 per box unless they could afford it.

The fact is, however, British operators cannot afford it. Depending upon whom you talk to, the jukebox industry in Great Britain is one of the following: (1) desperate, (2) dying, or (3) dead.

The true test of the health of any industry is to examine its growth pattern. According to statistics from the Performing Right Society (PRS) in England, the number of jukeboxes in England declined from 42,000 in 1975 to 36,000 in 1977. Though we don't have the most recent statistics, the trend is clear and continuing.

Obviously, if the jukebox industry in Great Britain were profitable, there would be no such decline. Instead there would be a clamoring for more boxes because everyone would want in on the action. But just the opposite if happening. Not only is there no growth in the number of jukeboxes on location, it's becoming increasingly apparent from the PRS's own statistics, that phonographs are not being replaced on location.*

What makes this all the more disconcerting is that operators in Great Britain probably have more favorable commission arrangements than operators in the United States. American operators split their take

*Consider also that the jukebox industry in the United States is not showing any signs of growth either. According to PLAY METER's most recent survey, in fact, 36 percent of the operators said they were buying fewer phonographs this year than the previous year; 43 percent said they were buying the same amount; and only 21 percent said they were buying more phonographs.

...and Britain's Performing Rights Society wants to up the ante

Sweeping changes in the system for licensing jukeboxes in the United Kingdom are due to be implemented by the Performing Right Society next year.

The society intends to switch away from bulk discount licensing with amusement operators and introduce direct licensing with the publican, club, hotelier, or cafe proprietor.

It is still too early to decide just how to assess the proposed changes, but it is quite clear what the Performing Right Society intends. Charging a fee for each box sited will considerably increase their revenue.

Operators applying for a license at present are being offered short-term licenses to take them up to July 5, 1980 when all licenses will become due for renewal at the same time—easing the switch to a new system.

Not only will the society obtain

greater returns from an already over-taxed jukebox operation, but it will be easier for them to collect. Until now they have had to negotiate with the British Amusement Caterers Trade Association (BACTA) and before that the Amusement Trades' Association.

With the opportunity looming for the society to deal direct with the site, it will be in a stronger position to negotiate better terms yet again and increase its revenue even further.

PRS royalties for jukeboxes last year realized 1,030,247 pounds, an increase of 142,938 pounds over 1977 due mainly to a revised rate of charge successfully negotiated and implemented in July 1978.

In 1977 jukeboxes accounted for 16 percent of the society's annual income, but this dropped last year to 14.8 percent.

—By Gerry Wise, Coin Slot

right down the middle, fifty-fifty, with the location owners. British operators apparently fare slightly better, netting somewhere between 50 and 55 percent of the weekly gross.

Industry estimates in Great Britain set the weekly jukebox take at 26 pounds. After location splits, manager's shares, etc., the British operator, according to the British trade newspaper "Coin Slot," nets 13.33 pounds per week per phonograph. And this is hardly enough when compared to the average operating cost of a phonograph. Again, according to "Coin Slot," the British Amusement Catering Trades Association (BACTA) estimates the average cost of operating a phonograph in Great Britain is between 14 and 15 pounds!

And the situation in Great Britain is worsening. Presently jukebox operators in England are faced with an increase in the value added tax (VAT) to 15 percent, and the PRS has new initiatives for increasing its royalty collections.

The increasingly burdensome red tape and expenses surrounding the operation of jukeboxes recently spurred BACTA to declare: "...further investment (in the operation of jukeboxes) is totally uneconomic, and action must be taken to slow the continued decline of the industry."

What's the reason for the decline

of the jukebox in Great Britain?

Inflation, of course, gets the big part of the blame. Operators in Great Britain, as in the United States, have been trying to hold the line against accelerated costs for fuel, vehicles, records, interest rates, and other items. But governmental interference (such as increases in VAT) and the \$75 per annum royalty fees to PRS cannot be discounted, for they are additional straws that, having been heaped one by one on the back of the industry, have brought operators to their knees.

Exactly how desperate is the situation in Great Britain?

BACTA sums it up this way: "The customer to whom jukeboxes are supplied seem to be at an astonishing average disadvantage in terms of profit of 20-1—even discounting those situations where jukeboxes are running at a loss."

The solution to the problem in Great Britain, it appears, can only come from a uniform increase in the price per play on a jukebox and a uniform increase in the operators' share of the gross at the location level. But to do this would be tantamount to price-fixing, thus opening up an entirely new can of worms for British operators. Yet the excessive taxation and licensing standards, coupled with the problem of inflation have already brought the

jukebox operators in that country face-to-face with this dilemma.

Then why do many operators in Great Britain continue to operate the phonographs if they are a losing proposition? It's an interesting question, and the answer is equally interesting.

It's starting to appear that jukeboxes in Great Britain are being operated as defensive pieces on location. Many operators are willing to take operational losses on their phonographs because the house wants a jukebox, and it wants to deal with only one operator. And the operator in Great Britain, in an attempt to protect his fruit machines, pins, videos, and pool tables in the location, will spring for the continued operation of the jukebox. In the grocery business, this would be called a "loss leader." The jukebox, likewise, is becoming more and more a loss leader in Great Britain.

Therefore, if the United States were to embark on taxation and licensing policies similar to those in Great Britain (to include such abominations as \$75 per box assessments), many operators would have to decide if they wanted to operate the phonograph as a loss leader or if they would rather turn over the keys to the location.

Those operators who would spring for the jukebox as a loss leader (to protect their pins, videos, and pool tables) would, essentially, be paying for the royalty licenses not out of jukebox revenue but rather out of the revenue generated by the pins, videos, etc.

That is why the jukebox copyright law is a threat to the entire industry, and not just a threat to the phonograph operators. It would mean the royalties paid to songwriters and publishers would actually outstrip the value of their music to the boxes, and operators, picking up the tab by paying the right to play the music, would be paying the price out of their pinball profits.

Further, if the per-box assessment is increased, that (together with the controversial location list requirement) would probably force those operators who would have operated the boxes as loss leaders to reconsider because, they would figure, it would be better to lose those locations that balk at the idea of not having a jukebox, than to jeopardize the entire operation by divulging confidential information outlining the length and breadth of the operation.

This scenario would result in an increase in location-owned jukeboxes, and what ASCAP and Pals are not aware of is that this is against their best interests. Location-owned boxes are, by nature, stagnant pieces

“If the United States were to embark on policies similar to those in Great Britain, many operators would have to operate the phonograph as a loss leader”

with title strips that never change.

With operator-owned jukeboxes, however, the average operator changes 3.34 records per week (according to PLAY METER's most recent operator poll). And that volume of change creates additional royalties for ASCAP and Pals in the form of mechanical royalties. Location-owned boxes, however, would result in diminishing mechanical royalties for ASCAP and Pals.

So greed can only go so far. Governmental authorities and non-profit organizations such as ASCAP and Pals must be brought to realize that, for their own continued well-being, it is necessary that they recognize the jukebox industry is not a well-spring of profits. Wells do run dry; and, if the CRT is not careful, it might just kill an entire industry.

What it all boils down to is that the jukebox business, whether in the United States or Great Britain is like any other business; it's a life form. For its survival, it must maintain a delicate balance with the forces around it. This means that the CRT

must take into consideration the well-being of the industry it is regulating. It must approach its duty as a surgeon who makes himself fully aware of his patient's condition before he applies his knife. If the CRT does otherwise, it is guilty of making life-and-death decisions based on assumptions and prejudices.

To date, the CRT members have displayed an alarming lack of interest in the jukebox industry, which it regulates. Their disinterest is reflected not only in their shallow and callous position on the location list matter but also in such points of fact as this: They haven't even got the slightest idea how much money a jukebox makes! (This is another matter, they say, something that will concern them at a later date).

However, without such elementary information, which would require work on the part of the CRT members, it can honestly be said that the CRT doesn't know the first thing about the industry it is supposed to regulate. They are basing their

decisions on assumptions and prejudices and have taken an attitude toward the industry that is inquisitorial in nature—they take a position alongside ASCAP and Pals and leave the jukebox industry to prove otherwise.

With such thinking among its members, it may well be that even after looking at the decline of the jukebox in foreign countries such as Great Britain, the CRT will continue in a manner more suited to a butcher than to a surgeon. It may well be that the CRT, because of its prejudices, may think itself justified to amputate an arm and a leg from its patient.

And there's even the possibility of it missing its aim and cutting out the stomach, heart, or brain as well.

And after the patient has been completely dissected and is lying dead on the operating table, the butcher-surgeon (for all the interest he has shown in his patient) may realize for a second that maybe he was wrong. But then he'll take off his rubber gloves and mask and walk away. **PM**

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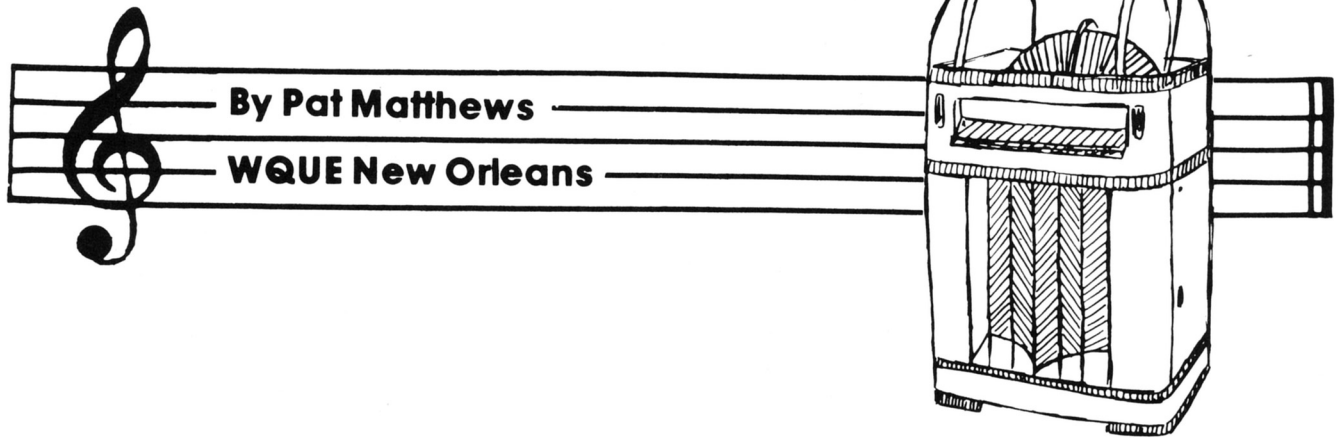
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Wrackin' and Rollin'

Here it is again, time for me to wrack (or is it rack?) my brain for what I hope will be worthwhile reading for you. I'm confident, though, because, as I was telling a friend just the other day, "I once thought I was wrong about a record, but I was mistaken." Here goes some more fearless prognostications.

DO YOU WANT TO DANCE—McFadden & Whitehead—Philadelphia International ZS9 3704

They told it like they wanted us to believe it the first time out with "Ain't No Stopping Us Now," and now they've culled another cut from their highly successful debut lp. This one begins with a strong synthesizer and bass line and doesn't let up throughout the cut. The vocals are more like the Ohio Players than what was fed to us by this duo on their first aforementioned outing, and with a title like "Do You Want To Dance," you know it's danceable. Should do well R&B, but not quite as well Pop or Disco. Give it a 7 out of 10 and keep dancing.

ON YOUR KNEES—Grace Jones—Island IS-49002

On the contrary, here's one sure to be a favorite in your neighborhood disco and on disco radio. Just the lady's name means disco, and she

certainly plays the part, with all her flamboyant stage theatrics and hairless scalp. Her gutsy up-front vocals highlight this pure-D disco tune with whips-and-chains overtones. An added bonus is that it's been quite some time since Ms. Jones has "graced" a turntable with new product. A Disco category 9 out of 10.

MAUREEN—Eddie Money—Columbia 3-11030

Eddie has gotten himself as far as he has by belting out gut rock n' roll and lookin' cute in a hard sort of way. This is a rocker and a half. Heavy bass and drums prevail in this bouncy summer sounding cut from his "Life For The Taking" album. A lot of people may label this bubble-gum music, but I call it rock n' roll. Not quite as strong as his earlier stuff, but I'll give it a 7 out of 10 anyway.

YOUNGBLOOD—Rickie Lee Jones—Warner Brothers WBS 49018

Rickie took the world by storm with her friend "Chuck E." and she doesn't stop this time. She merely picks up where she left off with this funky little song that has all her stylized staples: a different, but effective beat, a story mixed inside very "wordy" lyrics, and some of the finest instrumentation to be heard on

any recording. There's even a false ending, then it returns and fades quickly. She is obviously *the* female singer of 1979. A 9 out of 10 or better.

GONE, GONE, GONE—Bad Company—Swan Song SS 71000

It's straight-ahead power rock that all the guys should like. It's all about a guy who's woman leaves him, even though it's "Not the first time and won't be the last." Unusual—for Bad Company anyway—background harmonies highlight this strong mover. There's some excellent guitar licks which have become characteristic of this "image" group, but the lyrics are just so-so. But if you're havin' trouble with *your* woman, you'd better "gather up the boys and do some drinkin' fast." And while you're pondering your next brew think about this: an 8 out of 10 for "Gone, Gone, Gone."

COME TO ME—France Joli—Prelude PRL 8001

Now here's the record I've been waiting to tell you about. Her name is pronounced Franz, she's from Canada, she's only 16 years old, and she's going to be the next Donna Summer. Pretty impressive, huh? This record has gotten some of the biggest initial response in Discos since some of the

The records are rated as follows: 10 out of 10 = Top 10 peak; 9 out of 10 = Top 20 peak; 8 out of 10 = Top 30 peak; 7 out of 10 = Top 40 peak; 5 or 6 out of 10 = Somewhere in Top 100; 4 or less = Forget it, loser, break in half.

Why?

Why do you suppose more operators read Play Meter than any other industry-related trade publication?

We think it must have something to do with the fact that Play Meter is independently-owned and honest with its readers.

We are, after all, the only publication that evaluates pinball machines.

Not only that, our articles (such as the recent three-part series on business profitability) are thought provoking, useful, and written specifically for the operator.

And we cover more industry news than anyone else, month after month.

Then, of course, there's our "Technical Topics" section, which is written by independent technicians who have firsthand experience in the field.

There seem to be as many reasons for reading Play Meter as there are readers.

PLAY METER

PLAY METER "HOT" 25

1. **GOOD TIMES**—CHIC—Atlantic
2. **GOLD**—JOHN STEWART—RSO
3. **WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN**—DR. HOOK—Capitol
4. **THE DEVIL WENT DOWN TO GEORGIA**—CHARLIE DANIELS BAND—Epic
5. **THE MAIN EVENT/FIGHT**—BARBRA STREISAND—Columbia
6. **BAD GIRLS**—DONNA SUMMER—Casablanca
7. **LEAD ME ON**—MAXINE NIGHTENGALE—RCA
8. **I CAN'T STAND IT NO MORE**—PETER FRAMPTON—A&M
9. **DO IT OR DIE**—ATLANTA RHYTHM SECTION—Polydor
10. **GETTING CLOSER**—WINGS—Columbia
11. **MY SHARONA**—THE KNACK—Capitol
12. **MAMA CAN'T BUY YOU LOVE**—ELTON JOHN—MCA
13. **DOES YOUR MOTHER KNOW**—ABBA—Atlantic
14. **IS SHE REALLY GOING OUT WITH HIM**—JOE JACKSON—A&M
15. **SAD EYES**—ROBERT JOHN—EMI
16. **DAYS GONE DOWN**—GERRY RAFFERTY—United Artists
17. **SHINE A LITTLE LOVE**—ELECTRIC LIGHT ORCHESTRA—Jet
18. **LET'S GO**—THE CARS—Elektra
19. **YOU CAN'T CHANGE THAT**—RAYDIO—Arista
20. **SUSPICIONS**—EDDIE RABBITT—Elektra
21. **ONE WAY OR ANOTHER**—BLONDE—Chrysalis
22. **RING MY BELL**—ANITA WARD—Juana
23. **HOT SUMMER NIGHTS**—NIGHT—Planet
24. **AFTER THE LOVE HAS GONE**—EARTH, WIND & FIRE—Columbia
25. **I WAS MADE FOR LOVIN' YOU**—KISS—Casablanca

PLAY METER PICKIN' & GRINNIN'

1. **YOU'RE THE ONLY ONE**—DOLLY PARTON—RCA
2. **SUSPICIONS**—EDDIE RABBITT—Elektra
3. **COCA COLA COWBOY**—MEL TILLIS—MCA
4. **PICK THE WILDWOOD FLOWER**—GENE WATSON—Capitol
5. **NO ONE ELSE IN THE WORLD**—TAMMY WYNETTE—Epic
6. **STAY WITH ME**—DAVE & SUGAR—RCA
7. **ALL AROUND COWBOY**—MARTY ROBBINS—Columbia
8. **DON'T LET ME CROSS OVER**—JIM REEVES—RCA
9. **HEARTBREAK HOTEL**—WILLIE NELSON & LEON RUSSELL—Columbia
10. **THE DEVIL WENT DOWN TO GEORGIA**—CHARLIE DANIELS BAND—Epic
11. **TILL I CAN MAKE IT ON MY OWN**—KENNY ROGERS & DOTTIE WEST—United Artists
12. **I MAY NEVER GET TO HEAVEN**—CONWAY TWITTY—MCA

PLAY METER FUNKIFIED

1. **BAD GIRLS**—DONNA SUMMER—Casablanca
2. **GOOD TIMES**—CHIC—Atlantic
3. **TURN OFF THE LIGHTS**—TEDDY PENDERGRASS—Phila. Intl.
4. **CRANK IT UP (FUNK TOWN) PT. 1**—PETER BROWN—Drive
5. **WHY LEAVE US ALONE**—FIVE SPECIAL—Elektra
6. **WHEN YOU WAKE UP TOMORROW**—CANDI STATON—Warner Bros.
7. **GEORGY PORGY**—TOTO—Columbia
8. **AFTER THE LOVE HAS GONE**—EARTH, WIND & FIRE/ARC—Columbia
9. **THE BOSS**—DIANA ROSS—Motown
10. **BEST BEAT IN TOWN**—SWITCH—Gordy
11. **FOUND A CURE**—ASHFORD & SIMPSON—Warner Bros.
12. **I'LL NEVER LOVE THIS WAY AGAIN**—DIONNE WARWICK—Arista

stuff Ms. Summer has done. It starts out dreamy, gets everyone dancing close together, then WHAM! it's into high energy disco. But it's more than your run-of-the-mill disco record. The lyrics are for lovers, the arrangement is perfect, and the orchestration/instrumentation is nothing less. Watch this one go! It'll probably be the next "Last Dance," if there aren't any law suits. 10 out of 10, or I eat the record.

LOST IN MUSIC—Sister Sledge—Cotillion 45001

Immediately you know it's Sister Sledge/Chic when you hear it. The guitars are recognizably Chic, and the vocals are undeniably the Sledge Sisters. It's very up-tempo, surpassing "We Are Family" and "He's The Greatest Dancer" in the beats per minute category. It's all about enjoying the music business and, no doubt, all the money one can make by participating in it. Oh but can one dance to it? Stupid question. 8 out of 10 or better.

LADY WRITER—Dire Straits—Warner Brothers WBS 49006

It's the sultans of swing, Dire Straits, with another hit. Their very obvious guitar work is this hook here and should be strong enough to sell the record. The lyrics are rather non-sensical, but they fit the meter of the tune and this makes them adequate, at least. It'll be a hit and go as high as 9 out of 10.

JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley—Columbia 3-11027

Country music at its finest. It's pickin', fightin', drinkin', and _____in' around with women. The only country element that's missing is a train. The playin' is mighty fine and the story is great. This could very possibly become an anthem for every country mother's son. In the country sense, it's got a 9 out of 10.

TOTALLY HOT—Olivia Newton-John—MCA MCA-41074

Everything this lady touches turns to gold and, quite naturally, this should be no exception. It might be a little bit funky for this pretty little Australian lass, but any vehicle seems to work for the lady with the sweet voice and sexy, innocent smile. Olivia was, of course, anything but innocent in *Grease* (and on her current lp cover) and seems ready to make a sudden turn to screechin' and belting out tunes a little easier to swallow. The Memphis style horns are excellent, too! 9 out of 10 for a not-so-innocent Olivia Newton-John.

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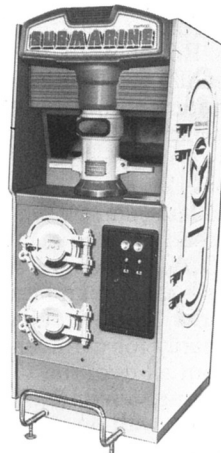
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V.A.T. hammers British machines

The British coin machine industry is reeling from the fiscal hammer of the new Conservative Government's Budget—the national accounts which traditionally include adjustments in taxes.

The government has opted for a reduction in income tax to be offset by an increase in indirect taxation. This has meant that the tax on commodities and services, Value Added Tax, has been increased from eight percent to fifteen percent. The idea has been to put more money into the citizen's pocket and thereby give him the right to spend it as he wishes—as long as the Treasury ends up with the same.

The theory is fine and works well in every form of commerce and trade—except coin machines.

The object in V.A.T. is to pass on the tax down the line to the end user. Where it falls down with the coin machine trade is in the fact that a man with a game in his arcade can't

put another slot on it to take fifteen percent of whatever the game costs to play.

For machines which are operated on rental terms with locations, such as slots and pin tables, it has meant that the operators have to withstand demands from location owners to reduce their rents proportionately with the seven percent shortfall.

For equipment operated on shares, such as pool tables, football tables, games, and jukeboxes, it means the operators must negotiate with their location owners to try and split the difference.

For amusement arcades it is a tragedy. Where the tax was previously a straight eight percent off their turnover, it is now a swinging fifteen percent. They have no way of recouping the losses, and the trade association, the British Amusement Catering Trades Association, is working hard to gain some relief in other fiscal directions to make up for it.

The greatest pressure of all is on the jukebox. For a variety of reasons the jukebox has always been the "Cinderella" of the British coin machine business.

One major operator gave us a breakdown of his costs on a typical tavern owned by a brewery:

Operator's share after a 50-50 split and V.A.T. at eight percent is removed:	\$33.46
Depreciation and interest	6.60
	\$26.86
Records and performing rights	3.30
	\$23.56
Service, installations, local work, collections, and site management	11.36
	\$12.20
Vehicles	3.04
	\$9.16
Spares	1.44
	\$7.72
Cost of stock off-site	1.52
	6.20
Local premises costs	.90
	5.30
Extras (hotels, travel, etc.)	.52
	\$4.78

The figures are based on two dollars equal one pound, for the sake of easy arithmetic, and still don't take account of central administration. Off that final figure must come the effect of the increase in V.A.T.—an extra seven percent of the gross, or 3.5 percent of the operator's gross share, reducing the profit margins still further.

It is worth remembering that most British taverns will contain other items of equipment as well as jukeboxes and often an operator will be prepared to swallow the low jukebox profits in order to locate his other equipment there, but the profits are now dangerously low for the country's estimated 45,000 jukeboxes and the trade association is working hard to try and bring about some kind of relief.

International calendar

October 3-6, Enada, Rome: Italy's big international coin machine show, the largest in the country, purely for automatics, drawing a big overseas contingent.

October 17-21, J.A.A., Tokyo: Rivals A.T.E. as the largest coin machine exhibition in the world. Roughly 75 percent automatics to 25 percent carnival equipment. Steadily growing in international importance.

October 19-22, Automatenschau, Zurich: A recently started exhibition for the Swiss market which has already made quite an international impact.

October 30-November 2, Eurautomat, Brussels: Another new exhibition. The first, held last year, was such a success that it was decided to hold it every year instead of once every two years.

November 9-11, A.M.O.A., Chicago: The U.S. premier coin machine exposition which attracts a great many overseas visitors each year.

November 17-19, Parks Show, New Orleans: The I.A.A.P.A. convention which is primarily for carnivals, but which has a growing coin machine participation from all over the world.

November 27-29, Incomat, Vienna: A charming setting for Austria's trade show and, again, one with an international reputation.

December 11-14, Forainexpo, Paris: Principally a carnival exhibition, but another which appreciates the overlap with coin machines and, accordingly, has a big display.

January 17-19, Ima, Frankfurt: A change of date and venue for the West Germans. The theory is that everyone will be in Europe for A.T.E. the following week.

January 29-31, A.T.E., London: Still reckoned to be the world's largest coin machine show and undoubtedly still the most influential.

February 12-14, Blackpool Show, England: A.T.E.'s local rival and principally a northern version of the same thing, but with rather more of a seaside arcade emphasis.

Japan invaded



This machine rated R: no one under fifteen allowed without parent.

Statistics show 200,000 *Space Invaders* games in Japan at present and a projected 500,000 by next year. Taito is at full stretch meeting the demand. Behind the statistics is a cult that may remain peculiar to the inscrutable Japanese but which is already shaping up in other parts of the world.

To be fair, when the Japanese get enthusiastic about something they tend to go completely overboard; so it is hardly likely to happen elsewhere. In other countries exposed to the missile-firing spacemen, the game has been extremely popular—but that's all.

To the Japanese it is a hundred yen (fifty cent) fascination. Overwhelmed by the spacemen themselves, the Japanese appreciate the game to the degree that they are determined to put up a good fight. An experienced player can keep the game alive for literally hours on a single play. The point is, it takes a great deal of practice to become experienced and that keeps operators happy.

However, the game is becoming something of a national scandal, by some accounts. The western press recently carried reports that it is creating some social problems.

It appeared on the market in amusement halls a year ago and quickly spread to tea parlors, hotels, and restaurants before whole new *Space Invaders* centers started to spring up.

The police are concerned by increases in juvenile delinquency, which, according to reports, are caused by the game. They have ordered an investigation. The education Ministry has asked local teaching authorities to do what they can to stop children playing the game. Japanese newspapers have been carrying reports on cases of delinquency related to *Space Invaders* and state that in the past three months about 250 school children were placed under protecting police guidance and custody in Tokyo alone.

According to the police the most common offense was stealing electronic "lighters" which can activate the game continuously by triggering a reset switch with electro-magnetic waves. Other offenses include wrapping a bronze five yen coin in plastic to make it similar to the heavier 100 yen piece, playing truant from school, and stealing cash. In March, a 10-year-old boy was arrested for stealing 230,000 yen from his neighbor's house in order to play the game. Later a nine-year-old girl ran away with 300,000 yen from her home and travelled several hundred miles to Okinawa to indulge her passion for the game.

The National Amusement Industry Association, acting on complaints of the game to restrict voluntarily customers aged fifteen and under who are not accompanied by parents. **PM**

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The British meet the Germans, and engineering epithets abound.

N.S.M. hosts British engineers

As part of its regular marketing policy, the West German jukebox manufacturer N.S.M. played host to ten British service engineers, June 11-13. The engineers represented four leading British operating companies and flew to Germany in two groups, one from Manchester and the other from London.

A technical course designed around the microprocessor unit of the 160ES *Festival* was the subject for the first day of the tour, with entertainment in the evening by the N.S.M. staff at a local inn with locally grown asparagus—a speciality of the area—high on the menu.

The second day was spent visiting all three of the N.S.M. factories at Bingen-on-Rhine to see the manufacturing and distribution systems within N.S.M. and Lowen Automaten, which is N.S.M.'s distribution company for Germany.

The British party consisted of B. Withers, D. Boardman, R. Black, and P. Crook, all of MAM Inn Play Ltd., Reading; B. Coman, R. Rayner, and G. Heaton of Bell-Fruit East Anglia Ltd., Fakenham; J. Mercer of Caterbuild Ltd., Glasgow; and Messrs. Ashcroft and Chapman of Brewery Utilities Ltd., Birkenhead.

Dateline:

Overseas highlights

GREAT BRITAIN—Birmingham, England is the setting for the next European Tournament Soccer Championships on April 26 and 27. The American company means to combine it with a \$50,000 tour of the British Isles. Prize money in the European finals will total \$50,000 also.

DENMARK—A pinball tournament organized by the Danish trade association culminated in finals at Vejle, with 450 finalists using thirty games from Bally, Gottlieb, and Williams. The winner was a 15-year-old boy who received 10,000 Danish crowns. Total cash prizes amounted to 21,000 crowns.

GERMANY—The German firm

A.D.P. Automaten has been appointed exclusive distributor for Universal games in West Germany. It will also be responsible for sales to the Benelux countries, Austria, Switzerland, and certain Scandinavian countries.

GREECE—After many years of hard work, Atari games have now been permitted into Greece. Previously pinball and many other games were banned.

CYPRUS—A trade association has been formed for the Mediterranean island of Cyprus. It is called the Association of Owners of Amusement Machines and covers the Greek part of the island.

Ariola offers Twinspin

Recognizing the particular needs of the jukebox industry, Great Britain's Ariola Records has just released three "back-to-back" singles.

The concept, as the term "back-to-back" suggests, incorporates two "A" sides on the same record, thus eliminating wasted, unplayed "B" sides. On some records, both sides will be hits from the same artist while other records will offer two different artists.

Ariola has created a new label for the venture, Ariola Twinspin, and is so convinced of the success of the move, they have committed the company to a money-back guarantee should any of the sides fail to make the BMRB Top 40.

One record features two single hits from glamorous European star Gilla. Her "Bend Me, Shape Me" is backed by "We Gotta Get Out Of This Place."

A second disc introduced April Love's "Switchboard" in conjunction with Catherine Howe's "Quietly and Softly."

The third of the initial releases on the Twinspin label features the sensation Sky.

Gowerpoint in video

Britain is to have another video games manufacturer.

It was announced that Gowerpoint Manufacturing Ltd., of Cardiff, will soon produce video and amusement games. Gowerpoint's Arthur Thomas says that the fruit machine manufacturing company is in the latter stages of negotiations to buy a brand new factory specifically to produce games.

"The company is very buoyant with the success of our fruit machine range and we are now ready for expansion," he said.

"There are only a handful of companies producing amusement games and another handful making video games. Many of the games in that particular field come in from abroad. This means that a U.K. based manufacturer should have a healthy market.

"When you couple this with the factor that in our development of microprocessor based ideas for our fruit machines we have come up with many ideas for games, you have all the ingredients for expansion into the games field."

Thomas confirmed that the factory he is negotiating for is in Cardiff and covers 6,000 square feet.

Play Meter Equipment Poll

Here are the August results of PLAY METER's subscriber survey ranking pinball and video games. Rankings are compared with games' standings in last month's poll.

Top Pins

AUGUST	JULY	AUGUST	JULY
1. FLASH/Williams.....	1	(tie) SINBAD/Gottlieb.....	8
2. PLAYBOY/Bally.....	2	12. (tie) COUNT-DOWN/Gottlieb.....	9
3. SUPERMAN/Atari.....	3	(tie) SIX MILLION DOLLAR MAN/ Bally.....	13
4. KISS/Bally.....	—	14. DRACULA/Stern.....	18
5. LOST WORLD/Bally.....	5	15. CLOSE ENCOUNTERS/Gottlieb.....	16
6. STAR TREK/Bally.....	4	16. (tie) MIDDLE EARTH/Atari.....	—
7. SUPERSONIC/Bally.....	7	(tie) STRIKES & SPARES/Bally.....	—
8. MATA HARI/Bally.....	18	18. NUGENT/Stern.....	—
9. EIGHT BALL/Bally.....	6	19. (tie) CONTACT/Williams.....	17
10. (tie) PHOENIX/Williams.....	10	(tie) EVEL KNEIVEL/Bally.....	—

Top Videos

AUGUST	JULY	AUGUST	JULY
1. SPACE INVADERS/Midway.....	1	6. HEAD ON/Gremlin.....	—
2. FOOTBALL/Atari.....	2	7. SEA WOLF/Midway.....	7
3. SPRINT II/Atari.....	3	8. STAR HAWK/Cinematronics.....	5
4. SPACE WARS/Cinematronics.....	6	9. BREAKOUT/Atari.....	—
5. STARFIRE/Exidy.....	4	10. BASKETBALL/Atari.....	—

The PLAY METER subscriber survey of pinball and video games will be a regular feature in subsequent PLAY METER publications. If you would like to join readers currently participating in the survey, simply fill out the coupon below and return it to PLAY METER.

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N.B. Please make sure you print your name legibly on the return address portion of the survey card.



Outgoing President Kem Thom (left) presents new President Walt Lowry with a trophy for the low gross in the ICMOA golf tournament.

ICMOA works to halt increases

The Illinois Coin Machine Operators Association has confronted a double-edged sword from the state government and they are hard at work fending off the oppressors.

The association's annual meeting featured a message delivered by Senator Kenneth Hall, who is assistant majority leader of the state senate and serves on the state revenue committee which is considering SB 0237, a measure which would increase state license fees. Hall reported that the seventeen operators and manufacturers who attended the first hearings on this bill were successful in postponing the law for reconsideration by the revenue committee. SB 0237 would have raised license fees from the current ten dollars to \$200 per coin-operated machine.

Ohio operators will do it again

Kings Island Inn in Mason will be the site of the second annual Ohio Music and Amusement Association's fall outing.

This year's fall extravaganza will feature the OMAA's first golf tournament, to be played on the Jack Nicklaus 6500 yard championship course. The College Football Hall of Fame is nearby, and for those who seek greater thrills, the Kings Island Amusement Park offers the "Beast,"

The other side of the legislative thrust would intrude on operators' business privacy by requiring this year's state license applications to be accompanied by location lists. Past Presidents Kem Thom and Wayne Hesch and new ICMOA President Walt Lowry met in Springfield with the head of state revenue to protest this listing July 10. No reversal has been achieved, but the ICMOA has engaged the services of an attorney in the capital city to continue fighting the legislative requirement.

Additionally, the ICMOA elected new officers. President Walt Lowry will be assisted by Vice President George Woolridge, Secretary David Marik, and Treasurer Charles Sacco. All four of the new officials are music operators.

the nation's steepest, longest, and fastest roller coaster.

In another internal promotional effort, the OMAA has announced in its July newsletter that November 28 has been set as the date for its annual dinner and drawing. One hundred and fifty tickets are available at \$100 each for dinner at the Tangier in Akron and an opportunity to win "substantial" prizes.

Legal funds lag

Apparently everything moves slower during the summertime, including contributions to the AMOA legal fund. Though the goal is \$250,000, AMOA's Fred Granger reports that the latest total collection is in the neighborhood of \$68,000.

"It will take up to \$100,000 to fight the copyright law battle in the Supreme Court," Granger has said. Currently the issue is being prepared for consideration by the U.S. Court of Appeals.

Operators have been responsible for the majority of funds already contributed to the effort, but in an attempt to dramatically boost collections, the AMOA has issued a plea for assistance to manufacturers. Earlier Rock-Ola made a substantial pledge to support the AMOA stance and most recently, Rowe International has donated a generous sum to the cause.

Breither resigns TJM

Robert H. Breither, director of sales and marketing for TJM Corporation, has announced that he will resign his position with TJM effective August 31.

According to Breither, the resignation comes because of a difference in "philosophy of marketing" between him and the new owners of TJM, OTX, Inc. Head-



ed by Joseph Finigan, OTX bought TJM April 17 for stock and other considerations valued in excess of \$6 million (PLAY METER, May 15, 1979).

Breither, who was involved in the marketing and sales of Jennings slot machines, has over forty years experience in all phases of the amusement industry. He indicated he was not bitter about the change.

He told PLAY METER that he hopes to remain in the industry, but added that he does not have any immediate prospects for employment.

Prior to his decision to resign, Breither was focusing his marketing efforts on Atlantic City, New Jersey and overseas operations.

Former operator nabbed

One of the men netted in a recent vice raid in the famous New Orleans French Quarter is William J. Colacurcio, formerly a large pinball operator in Seattle, Washington.

Colacurcio and two employees have been accused of paying bribes to undercover police and federal agents on twelve different occasions over the past six months. Bribes were reportedly paid to protect illegal gambling at a club near the French Quarter called the Greek-Italian Association.

Colacurcio, who began in the pinball business in Seattle in 1947 and was the city's largest operator by 1958, now operates four topless-bottomless clubs in the French Quarter and employs about eighty seminude dancers.

State leaders to meet

AMOA has announced a national conference of state associations to be held during the Nov. 9-11 convention. According to President Wayne Hesch, the purpose will be to "provide a forum for the exchange of ideas and information between representatives of state groups."

The format of the meeting is currently undecided, and state groups are invited to submit suggestions to AMOA as to the content of the conference.

Interested factions who do not currently have an available state association in which to participate are also urged to contact AMOA for assistance in getting started.

Atari teaches


Atari has planned an ambitious schedule of service schools. The two-day programs cover video and pinball troubleshooting and repair, including basic electronics and schematics reading. Contact respective sponsor/distributor for reservations. The upcoming month's offerings are:

- Aug. 20-21—Dayton, OH (Monroe)
- Aug. 23-24—Baltimore, MD (Banner Specialty)
- Aug. 27-28—Louisville, KY (Kentucky Coin)
- Aug. 29-30—Pittsburg, PA (Banner Specialty)
- Sept. 6-7—Montreal, Canada (Rowe International)
- Sept. 10-11—Dedham, MA (Rowe and Bally)
- Sept. 13-14—Syracuse, NY (Rowe)
- Sept. 17-18—Kansas City, MO (Rowe)
- Sept. 20-21—St. Louis, MO (Rowe)

PLAY METER, August, 1979

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Following closely on the heels of the manufacturer's Superman, Football, and driving game ad art collage, Atari now is offering a camera-ready ad on Hercules and one advertising its three sports video games. The ads offer an easy-to-use promotional instrument which encourages players to clip the ad and use it for one free play at the location (or locations) named...

Pizza Time makes pact with motel firm

Pizza Time Theatre has signed an agreement with Topeka Inn Management, Inc. (TIM) of Topeka, Kansas, to co-develop 285 restaurants in 16 Central states over the next five years at an estimated cost of \$200 million. The joint announcement was made in San Francisco by Nolan K. Bushnell, who founded both Atari and Pizza Time Theatre, and by Robert L. Brock, founder and president of Topeka Inn Management.

"We're excited," said Bushnell, "at the prospect of working with a group having the expertise and financial capability of TIM. They're the type of

people who will be instrumental in turning this concept into a major force in America's leisure time habits. TIM's abilities in food and lodging management will add strength to our Pizza Time Theatre organization."

TIM is currently ranked as the nation's largest lodging franchise by *Restaurant Hospitality Magazine*. States where TIM plans to open Pizza Time Theatres include Alabama, Arkansas, Colorado, Florida, Georgia, Illinois, Indiana, Iowa, Kansas, Louisiana, Minnesota, Mississippi, Missouri, Nebraska, Oklahoma and Wisconsin.

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Operator Associations: Their winning ways are spreading

By Mike Shaw

As Hurricane Bob swirls toward the boathouse that holds all that is PLAY METER, as the city that Skylab remembered prepares for an early morning onslaught of planned fallout, I am reminded of what power is. It is collaborated strength. Like government. Like war.

Can operators stem the rush of better-organized-than-thou governmental controls on their profits?

Perhaps "controls" is too polite, or at least too mild, a term. The government has strapped operators with demands on the moneys they have worked for so diligently, so long in building their industry into an attractive, revenue producing business. Now, coin-operated amusements are big business and the powerful people want a piece of the action.

Frost and Sullivan, Inc., international market researchers, predict that the electronic games market, which totalled \$518 million in manufacturing sales in 1978, and which will gross \$802 million this year, will increase to \$1.4 billion by 1983. In forecasting such growth, they site some technical items to which they attribute the rationale of development, even though they fail to consider the character of the marketing pioneers:

"Late last year, Holosonics, Inc., a holography product pioneer, acquired Meadows Games, a video game manufacturer, with an intent to wed holography and electronics to create breakthrough coin-operated video games.

"Ramtek Corporation, a computer graphics pioneer, now markets a new "Boom Ball" amusement park attraction that employs microprocessor technology in what is to become a line of electronic games.

"Couple these illustrative, potentially-dramatic developments with a recently introduced twelve dollar programmable game chip set by General Instruments, at the low end, and Bally Corp.'s "Professional Arcade" computer/game combined system that features a superior 16,000 dot resolution screen, at the high end; toss in a steeply declining price curve, among other trends; and, clang...clang...clang...a market

projection emerges that forecasts electronic game shipments to increase at a 22 percent annual rate through 1983."

The amusement industry has amassed the most appropriate technological advances of the era and promoted this fabulous business around the human passion for competition.

And all of this amounts to plenty of dollars, pounds, francs, or whatever.

To maintain even a righteous, patriotic share of the profits that amusement industry people are now making and will make, if research and perceptiveness are correct, operators must find ways to deal with federal, state, and local leeches. They must be powerful enough to hold their profits against the outstretched hands of those who have forever organized under the guise of government to keep pioneering, entrepreneuring, successful businessmen from getting "too fat" on their earnings.

On a national level, operators are hoping that A.M.O.A. can hold the line; and in support of that purpose, operators have donated more than \$50,000 to an AMOA legal fund to fight oppressive licensing laws.

But the real battle, as always, is at home.

Operators must participate in and develop strong state and local associations to keep local politicians off their profitable backs. It is the very purpose of such associations to combat unfavorable legislation, while developing favorable images of the industry; and every operator who can understand that there is more to his business than his route should support such organizations.

Where operators are conscious enough to do so, they have reaped some benefits. Where they are intelligent enough to spend the money and effort to build strong,

well-managed associations, they have prevailed over adverse conditions.

TEXAS

In Texas, a slow-talking, pleasant, and unrelinquishing Dock Ringo told PLAY METER the story of success in the Lone Star State.

About a decade ago, it became apparent that Texas was about to decide on some ways of regulating and taxing its amusement operators.

"We organized out of fear," says Ringo. "We were afraid to be without an organization to represent our interests."

So a small group of operators joined together as the Texas Amusement Association. They travelled the state making contact with as many other operators as possible, getting support, building an impressive enough group to garner the respect of the state legislators.

"One of us alone would never have been listened to, but together we were able to make suggestions that were heard, suggestions that led to the establishment of the Texas Amusement and Music Commission, a governmental arm created around the input of operators and which remains the regulatory force in the state today.

This year House Bill 1410 would have abolished T.A.M.C. and assigned the operators' fate to the whims of the Comptroller's Office. But again, the Texas association, now known as the Music Operators of Texas, supplied the influence that saved the day and T.A.M.C. as the bill was narrowly defeated by a 73-60 vote.

The M.O.T. is now in its seventh year of operation and recently concluded its most successful annual convention. Ringo had some suggestions as to the reasons for the

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KISS

meeting's success.

"Operators can see all the machines they want on their distributor's floor, a place most of them visit frequently. We changed from showing equipment to presenting useful seminars scheduled amidst a lot of fun. The work and play idea has turned out so much better."

Although the M.O.T. has only 55 paid up members, more than 200 operators attended this year's convention and participated in discussions on such diverse topics as understanding service manuals, and business management. A.M.O.A. execs gave insight into national topics, and M.O.T.'s lobbyist, Judge Bob Hughes, discussed current pertinent state legislation.

The convention was also a financial success.

"Distributors paid \$750 to sponsor an event, actually less than they would have spent to set up a demonstration booth. Co-sponsors paid \$300 each, and adds in the convention program were snatched up at \$100 per page.

"The profits we showed will springboard us into our first promotional venture, a state-wide pool tournament."

Although paid membership comes from less than five percent of the operators in the state (state associations average about thirty percent nationally), the dedication of an all-volunteer staff—except for lobbyist Hughes, no one is paid—continues to register accomplishments. Municipalities are now being curtailed from setting unreasonable licensing demands and from redefining, for tax purposes, locations that offer games.

And everything is done on a budget that for this year is less than \$18,000. Dock Ringo does have a word of warning to those who seek to develop an association in their state.

"Watch that individual interests do not get in the way. Individuals can deter the association to be self-serving." It was this problem which caused the collapse of the Texas Amusement Association and necessitated reorganization.

But now, as M.O.T., this state association achieves positive results.

"The proper legislation helped professionalize the industry in Texas," concludes Ringo. "Steadfast rules require all of us to keep better records and be more businesslike

generally. And that has been great for our image and our earnings."

VIRGINIA

The Music Operators of Virginia, one of the oldest state associations at 21 years, also runs on a volunteer basis.

"Our budget for this year is \$4,000," says Louis Corso. "Out of that we pay clerical fees and retain an attorney."

In Virginia, through the co-operation of distributors—most of whom do business out of Baltimore—the A.M.O.V. has been responsible for eliminating a \$1,000 per machine licensing fee. The state now collects moneys from operators through a sales tax. A current struggle centers around a recent decision by Virginia's attorney general who has issued an opinion that "all moneys that pass through machines are taxable to the operators as gross receipts." A.M.O.V. seeks to have location owners share in the tax burdens just as they share in the profits from the machines.

The Maryland distributors have spread the message for M.O.V. and helped it grow to eighty members, nearly twenty percent of the state's operators.

FLORIDA

In contrast to the home-spun type of associations, stands Florida's Amusement Merchandising Association.

Florida's operators are directed by energetic Robert Rhinehart, who, in answer to the question "how do you get a state association started?" answers "hire me!"

Rhinehart also takes credit for initiating the spirit in Georgia and South Carolina. But in Florida, his firm, Executive Management Service, continues to head the association.

Managing associations is Rhinehart's business—he directs other groups, such as the Florida jewelers—and he has handled the Florida amusement operators since 1967.

"You've got to start with effective management," contends Rhinehart. "And that's what an association management firm can provide. That kind of need is so prevalent that associations are the hottest things in the multiple management field today."

In directing the association, Rhine-

hart runs annual conventions and orchestrates advertising and promotions, solicitations and public relations.

His claims of effectiveness are well-substantiated. Fifty-five to sixty percent of Florida's "legitimate" operators belong to F.A.M.A.; about 500 operators support a \$50,000 annual budget and anxiously await gatherings that feature "new and exciting ideas"—like Greek belly dancers.

True, Rhinehart's enthusiastic description of a Florida convention sounds like a housewife's nightmare, but the constructive results of his efforts are also impressive. A partial list of F.A.M.A.'s worksheet with the Florida legislature includes:

- free play bill
- tax credits on bad debts
- inventory tax relief bill
- cigarette machine legislation
- right-to-work
- the defeats of a 3 percent tax on jukeboxes and vending machine metering legislation

OCEAN CITY, MARYLAND

Another wave of associations is forming around more localized needs. Most recently, Jim Mathias (Jim's Place Arcade) organized nine other arcade owners on and off the boardwalk in Ocean City, Maryland. The group met for the first time in May (PLAY METER, June, 1979).

The arcade association was started to "improve earnings without exploiting customers," and, en route to that end, to deal successfully with local zoning laws.

"We're incorporating to keep each member free from liable." Mathias was on his way through law school before his father's death necessitated his full-time attention to the arcade business, and he speaks with legal relish about the possibilities of his association. "We are beset by three separate codes of regulations: city, county, and state. They each have different requirements; and each forces us to buy licenses."

Homespun or professionally run, state and local associations from the 25-year-old West Virginia Music and Vending Association to the fledgling Ocean City Arcade Owners are discovering that effective organization is getting things done with lawmakers, and, simultaneously, increasing good business practices.

The harbor's halyards are drumming a Japanese melody, Skylab fell somewhere to the east of Mobile, and we'll all continue in our ways. But if you do not take part in an associated effort to deal with governmental regulation, you might reconsider the "where there is unity there is strength" principle. Perhaps Dock Ringo's warning about selfish association leaders can be twisted a bit: if an operator wants to make sure things go his way, he had better participate in an operators' association.

PM

Wheel Inn ladies chalk up heroic victory

By Mike Shaw



Paul Gerni, world champion trick ball artist, was one of the honored guests in Rochester. Here, Paul is smiling, in spite of the fact that he has just been whipped in a game of 8-ball by young Todd.

Bill Nemgar was speaking proudly about an eighteen-month project. And he had every right to do so.

Nemgar was on the phone from Rochester, Minnesota, where the finals of the 1st All-American 8-Ball League Championships had just been completed. Nearly 25,000 pool enthusiasts, after practicing and playing through six months of league play, had been eliminated en route to these finals. Sixteen men's teams and sixteen women's teams of five players each had survived local and regional playoffs to gain berths in the finals.

Rochester was an appropriate site for the tournament, with its medical consciousness, for the action was absolutely cardiac arresting.

Out of the battle emerged two teams of exhausted players. The ladies' play furnished the most excitement, featuring a truly monumental comeback by a competitive five from the Wheel Inn in Billings, Montana. The combatants from Wheel Inn worked from 9:00 one morning to 1:00 the next, fighting their way out of the loser's bracket through a final there, and then grinding out two victories over the winner's bracket finalists, the Tam O'Shanter ladies of Colorado Springs, Colorado.

The two matches with Tam O'Shanter could have kept an entire team of Rochester's finest busy, both administering to the fatigued and researching their amazing stamina. In a match that features fifteen games

and 150 possible points, Wheel Inn was victorious by a mere two points in the first match and, three in the final struggle.

The men's division was won more handily, by the Tam O'Shanter men, who, behind captain Scott "the Shot" Smith, took first place honors without a defeat.

For their accomplishments, each of the winners received a Huebler custom designed cue and a silver bowl trophy. Each winning sponsorship location was also awarded a trophy.

Notice: no cash prizes.

"We want this to remain an amateur event," insists Nemgar. "And keep the hustlers out."

Tavern pool is the second largest participation sport in the nation (after tennis); and, as such, it offers tremendous revenue opportunities to operators who take advantage of its popularity. And apparently, 8-ball league play is furnishing a significant additional boost.

Nemgar, an operator with the tournament sponsoring distributor—D&R Star—contends that promoting league play can be advantageous to operators in a number of ways.

"With the exception of drawing up some printed materials to promote registration for the leagues and having a season opening meeting each year, we are free from involvement. The leagues run themselves."

Leagues elect their own officers and collect dues which can be used to cover expenses should a team



merit travel to regional or, if fortune so smiles, national tournaments.

The leagues also lead to better relationships with the location owners who sponsor leagues without any cost to themselves, and who, Nemgar offers, "will double or triple their bar and machine business." And with that kind of popularity established, it has been easy for operators to move into 35 cent and now 50 cent pool.

Perhaps, most satisfyingly, the leagues give an operator firm footing when time comes to extend agreements with his locations. Nemgar boasts: "We haven't had a location buy a table in four years."

Although 8-ball leagues are currently centered in the midwest, there are a smattering of leagues elsewhere, including Canada, and efforts to expand the concept continue. The success of the All-American Championships should support that effort. It has already led to plans for the second such tournament, which has been announced by Bob Goodwin, director of the Billiard Congress of America, for June 4-8, 1980.

Those playoffs will be held in Colorado Springs where the number of participating men's teams will be double that of this year. It should be another banner tournament and operators can capitalize on the action now by beginning to promote leagues at appropriate locations in preparation for competition this fall.

PM



Top: Spectators seem as serious as the players during early tournament action. Bottom: The victory shot sends jubilation through the Wheel Inn crowd, while dejection rules the faces of the Tam O'Shanter team and supporters.

GTB Olympics--definitely off

A great deal of confusion has surrounded Games Tournament Board's plans for a 1980 Coin Olympics, but Millie McCarthy, GTB president, insists they are off.

McCarthy cited a conflict with a tournament to be sponsored by a number of national pinball manufacturers, but, she went on, "our four years of work to create the kind of competition that will elevate all coin-operated games to national recognition as sports is a good concept."

After McCarthy's first announcement to abandon tournament plans, James Ferguson, who as Tournament Headquarters, Inc. has been carrying through the operations of the plans for the last year, claimed that it was "simply not so!" He

contended that the International Coin Games "has not been cancelled. Any information you may have received to the contrary is 100 percent fallacious."

"She didn't consult me," Ferguson told PLAY METER. "I've been working on this for a year and I've got—let's just say quite a few thousand in it."

But McCarthy clarified the situation when, shortly after Ferguson's PLAY METER interview, she did consult him. "I talked with Jim and he was upset because we were in so heavy.

"There is no question;" she summarily waved aside the whole disappointment, "we need a unified industry promotion."

Cue scuffer introduced

International Billiards has developed the *Brad Cue Scuffer* to condition cue tips to hold chalk properly. The *Scuffer* corrects tips which have been impacted with chalk by, of course, scuffing the leather tip.

The *Scuffer* is circular, pre-punched for fastening to a cue case or key ring, and is made of stainless steel to maintain its abrasiveness permanently. The piece is suggested to retail at \$3.95.



Roger Lundine (left) and John Neven.

Stern elevates execs

Roger Lundine has been named vice-president of purchasing and John Neven is now vice president of finance for Stern Electronics. Lundine is the former director of purchasing and Neven formerly was controller. Both have been with the company since its inception.

Prior to joining Stern, Neven was vice president and controller for Chicago Dynamic Industries and earlier was employed by the Seeburg Corporation. A native of Chicago, Neven holds a Bachelor of Science degree in commerce from DePaul University.

Lundine, who also is a native of Chicago, is a frequent guest lecturer for the American Management Association, speaking and conducting seminars on subjects related to purchasing. He holds a Bachelor of Arts degree in Business Management from Northwestern University and is a graduate of the Lake Forest College Advanced Management Institute.

QUOTABLE:

The teaching of politics is that the Government, which was set for protection and comfort of all good citizens, becomes the principal obstruction and nuisance with which we have to contend.

Ralph Waldo Emerson

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Bally will fight casino machine issue

Bally Manufacturing intends to fight a regulation set by the New Jersey Casino Control Commission that limits a casino from buying more than half its slot machines from any single manufacturer.

The commission indicated that the regulation was intended to promote competition in the industry, but Bally apparently feels that the ruling is

directly aimed at its operation.

Citing a responsibility to the company's shareholders, Bally announced its intention to fight the ruling, even though its business would not be presently affected. Bally's only two casino customers this year are Caesars World, which has already purchased their machines

from Bally, and its own Bally Park Place, which has received an exemption from compliance with the stipulation.

Although the Bally complaint was registered when the regulation went into effect on June 22, no plan has yet been adopted to fight the ruling, according to Bally Attorney Cary Gann.

The robot smiles

Searching for an attention attracting promotion gimmick? How about a robot?

Already designated for appearances at the A.T.E. in London this January and the I.A.A.P.A. in New Orleans in November, the Design Plus Robot from Amico is in full production and available.

Through a recent substantial order from Coca-Cola, the feasibility of marketing the robot has increased, according to Morris B. Nahum. "This robot was designed about a year and a half ago, but we could not reduce its price substantially until a production series could be manufactured."

The remote control "smiling" robot stands 60 inches high, weighs about 220 pounds, and sells for slightly less than \$7000.

Rowe makes changes

Rowe International has announced some personnel moves.

Gordon Winfield, formerly a technical field service engineer with Rowe, has moved into the marketing division and will be directly responsible for sales activities with state and federal agencies.

Also, Wally H. Detrick, who has served as director of special accounts since 1942, will adjust his target area to the western region for that marketing department. In that capacity Detrick will be responsible for national accounts, and distributor and military sales in the western area of the U.S.

Meanwhile, Rowe has shut down its Houston distributorship. H.A. Franz & Co. has assumed distributorship of Rowe products for the region.

Williams discusses goals and plans

Williams Electronics recently held its first Annual Accent on Achievement Conference at Marriott's Lincolnshire Resort near Chicago.

"This Conference," stated Michael Stroll, president of Williams, "was a forum for all the various disciplines at Williams to get together in a relaxed, informal atmosphere to discuss where Williams has been and where we are going."

All the departments at Williams, including engineering, marketing, game design, manufacturing, quality, purchasing, and finance made presentations on the theme of the conference: "Pinball in the '80s Williams' role in the coin machine industry in the coming decade."

The conference concluded with the Accent on Achievement Award Dinner. The highlight of the dinner

was an award presentation to key employees of Williams in five areas: technical, game design, manufacturing/production, operations/support and special achievement.

This year's Special Achievement Award was presented to Steve Kordek for his more than 40 years of contributions to the pinball industry. Steve, an avid golfer, was presented a set of golf clubs and a beautiful suede golf bag.

Michael Stroll concluded, "The Accent on Achievement Conference was an outstanding success. Everyone came away from the conference with a better understanding of our goals and plans and we all renewed our pledge to continue to make Williams products the most innovative, highest quality and highest earning games in the industry."



Michael Stroll (left) presents golfing enthusiast Steve Kordek with a useful award for his special service to Williams.

Cinematronics/Vectorbeam announces new appointments

Lenore Sayers has been named marketing vice president of Vectorbeam, Inc., a division of Cinematronics.

In other Vectorbeam appointments, Debra Spear was named customer service manager and Joanne, who was the customer service manager, will head the credit department.

"It's a major step forward," said Tom Stroud, the newly-elected president of Vectorbeam.

"I'm as excited as I can be with Lenore and Debbie joining the Vectorbeam team," he said. "Getting experienced people is always good, but getting experienced people of Lenore's and Debbie's caliber is an opportunity that doesn't come often.

"In less than two years," he continued, "Cinematronics and Vectorbeam have gone from being small

producers to becoming a major manufacturer. Bringing on people of this quality will not only establish us for years to come, but will show the whole industry that we are here to stay.

"Bringing Joanne Anderson into credit is another step forward," the Vectorbeam president said. "She is totally familiar with our customer base and can give sales and marketing all the data they need."

Lenore Sayers joins Vectorbeam after six years with Kee Games and Atari-- most recently in eastern regional sales. Her position will be to coordinate all sales and marketing activities and provide input for new game development.

Debra Spear, customer service manager, joins Vectorbeam after five years in the service departments of Atari, Inc. and Namco America.

Sola joins Belam

Frank Sola, a former regional sales manager and director of customer service for Cinematronics, has taken a position with R.H. Belam Company, Inc. which will require both sales and electronics expertise.

He joined Belam July 23 and will be working out of Belam's Miami, Florida office for six to eight months.

"I'll be getting involved in sales," he told PLAY METER, "and I'll also be helping organize the electronics department there."

The versatile Sola began his involvement in the industry in the service department of Robert Jones International, now Bally Northeast Distributing.

He also worked for Kush N Stuff before joining Cinematronics about twenty months ago.

After his Miami duties are completed, Sola will move to the New York office of Belam, there to coordinate the logic board service department and assist in sales.

"We expect Frank to be of tremendous service to the Belam organization," noted Robert Haim, Belam's vice president.

Rowe promotion

Rowe International is offering a new twist to its summer jukebox promotion this year. Rowe is offering a new kind of prize to lucky drawing winners: money.

Each jukebox an operator buys credits him a ticket, or part of a ticket, for the drawing. Every R-83 or CTI-2 gets one ticket; every two RI-2's or HMJ Hideaway's get one ticket; and every five WRD Wallboxes get one ticket.

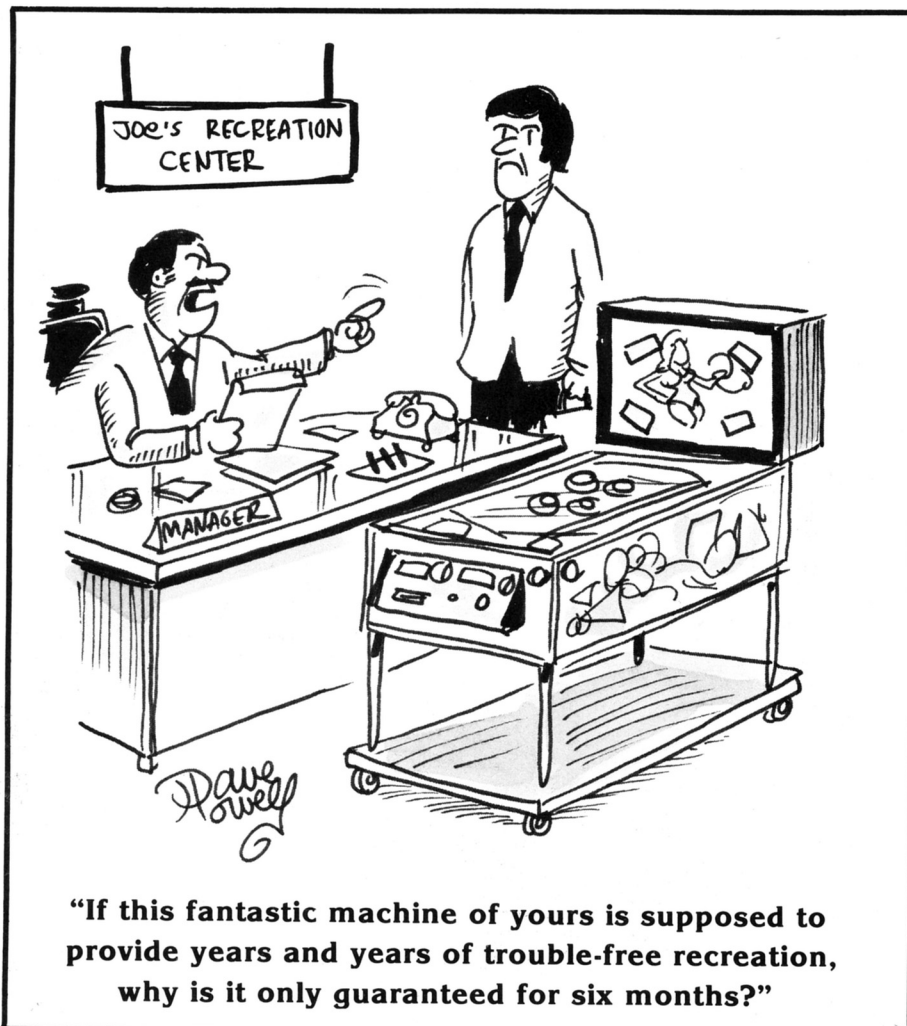
Rowe will give away cash prizes of \$5,000 in awards of \$1,000 each. The promotion considers boxes purchased from July 1.

License agreement

David Rosen of Sega and Tom Stroud of Cinematronics and Vectorbeam, have announced an agreement whereby Sega will be producing *Starhawk* and subsequent games for the Japanese market.

"This is a very good thing for both companies," said Stroud. "We have never really made as big a dent in the Japanese market as we had hoped, and being represented by a company like Sega is a great step forward for us."

Sega will manufacture *Starhawks* in its Tokyo facility under a license agreement and will produce subsequent games released by Cinematronics/Vectorbeam in the future.



Hotel show features executive workshops

Two executive development workshops, first sessions of their kind to be presented at the long-running International Hotel/Motel & Restaurant Show, will be a special feature of the 64th annual presentation when it is held November 11-14 at the New York Coliseum. The workshops at the show will be a part of some 70 hours of educational seminars on current topics of interest to the mass housing and feeding industries.

"Profitable Management for the Eighties" will be the subject of one of the workshops, to be offered Monday, November 12. It will be held at Sheraton Center and will include the opening luncheon of the trade show. Guest speaker at the luncheon will be

the highly respected commentator, Eric Sevareid.

Conducting the discussion will be Dr. George S. Odiorne, professor of management at the University of Massachusetts and president of MBO, Inc.

A second executive workshop—this one at the New York Coliseum—will be given Tuesday, November 13, and will deal with "A Marketing Package to Meet Changing Consumer Lifestyles."

According to Dr. Roger Blackwell, professor of marketing at Ohio State University, who will conduct the session, "identifying shifts in leisure and lifestyle patterns may be the

single most important method of isolating opportunities for new strategies and business ventures that will produce accelerated growth and profitability in the decade ahead."

This year's show is expected to host some 60,000 worldwide representatives in the mass housing and feeding industry. Aside from the aforementioned educational programs, the trade show offers more than 550 exhibits on three floors of the New York Coliseum. The 111th Salon of Culinary Art, drawing master chefs and private entries from throughout the United States, and a special International Hospitality Ball are two additional highlights of the presentation.

Brunswick promotes Hayes and McGarvey

Brunswick Corporation has announced two appointments within its consumer division. Henry W. Hayes, Jr. has been named sales manager of the division and George McGarvey has been elevated to the position of Canadian sales representative.

Hayes will be responsible for domestic and international consumer

sales, while McGarvey will handle the division's Canadian accounts. The consumer sector of Brunswick manufactures and markets a line of home and commercial equipment, including billiard tables and supplies, home pinball machines, and game tables.

Hayes entered the Brunswick

consumer division in 1975 as product manager of coin-operated games, and in 1977 became product manager of billiard accessories, electronic games, and new products.

McGarvey has been with Brunswick since 1948 and most recently was distribution supervisor at Brunswick's Mississauga, Ontario office.

Worldwide Coverage of the Amusement Industry



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New champ rides Williams pin to notoriety

It took a soft chair, a 24 hour bowling alley, and an agreeable Williams pin, but Sonny Ciavatta managed 228 continuous hours of pinball wizardry to move himself into prominence as the new world record holder.

Ciavatta performed his feat on a *World Cup* machine, often hoarding his allotted 5 minute per hour breaks, sometimes playing as long as ten hours straight without a break, and sleeping for no longer than 35 minutes at a time throughout the ordeal.

The Riverside, California carpet salesman received encouragement from his wife, who had originally termed the effort as "something out of the twilight zone," his boss, who gave him extra days off to recover, and myriads of bowlers who gathered to cheer the rotund, spectacled fanatic toward his goal of 250 hours.

Ciavatta came up short of his goal but in control of the record when he ceased playing early Saturday morning, June 23. He was awarded the

machine and \$1,000 in quarters by Jerry Schweiger, the manager of the bowling alley, Town Square Lanes.

"He started hallucinating Tuesday," offered Schweiger. "He asked our mechanic if he'd put a trick ball in there. And he said the little men on the machine were moving around."

Ciavatta's record is further bolstered by the fact that he spent only one

quarter to break the record. Through the nine days and nights of continuous playing, the new champ won nearly 3,000 free games.

As to how he was spending his free time before going back to work, Ciavatta was at it again Sunday, June 24—on a different machine. Perhaps familiarity does breed contempt.

Bally explodes with KISS

"We are exploding with excitement over the total promo package for our Kiss flipper," said Tom Nieman, Director of Marketing, Bally Pinball Division. "We've joined forces with Boutwell, Inc., Kiss's licensing and merchandising firm and Casablanca Records to put together one of the hottest, most complete promotions this industry has ever seen."

The total package includes radio

station giveaways in twenty major markets—ten of those will put a *Kiss* machine on display in a major record store; a "take your picture with Kiss" contest with all contestants required to pose in Kiss make-up and costume; 4-foot by 4-foot point of purchase displays in distributor show rooms; and the newest Kiss single (45 RPM), shipped with every game, as well as the usual posters, T-shirts, and iron-ons.



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By Bob Hornick

Capacitance: characteristics and applications

[Ed. Note: Capacitors are a much used item in electronics. They are basic components with multiple applications and not always completely understood. The following is an excerpt dealing with capacitors from the newly published book by Bob Hornick, *Electronic Pinball Electronics*.

As in the study of any electronic component, the capacitor and its physical characteristics and electronic applications, would require much more space than we have. Actually, entire books have been written on one application alone! Bob Hornick gives us a good overall view and will entice the inquisitive mind to seek to learn more about these simple devices.]

CAPACITIVE DEVICES

Capacitive devices affect circuit operation by making use of the relationship between current flow and electric fields. Capacitors are devices that introduce this effect to the circuit intentionally. Some other components have capacitance associated with them as a secondary characteristic which can also affect their performance.

Capacitance and Capacitors

Capacitance is the ability of two individual conductors to store a charge between themselves. In an ordinary open circuit, a voltage source "sucks" electrons into a positive terminal and pushes electrons out from a negative terminal. Consider the attachment of the battery in *Figure 1* to a pair of wires.

When the pair is attached, the battery removes electrons from the first wire and pumps electrons into the second wire. There is a small current flow at the moment of contact. This process is called "charging" and establishes a voltage on the wires by depletion or addition of electrons. If the wires were very long, a large number of electrons would have to be pumped, meaning

more current flow, and also more charge. When the battery is removed the two wires will still have the charge left on them until leakage into the air or connection of a circuit between them allows current flow from the second wire to the first.

The amount of charge stored depends upon the voltage used to charge the wires and the actual value

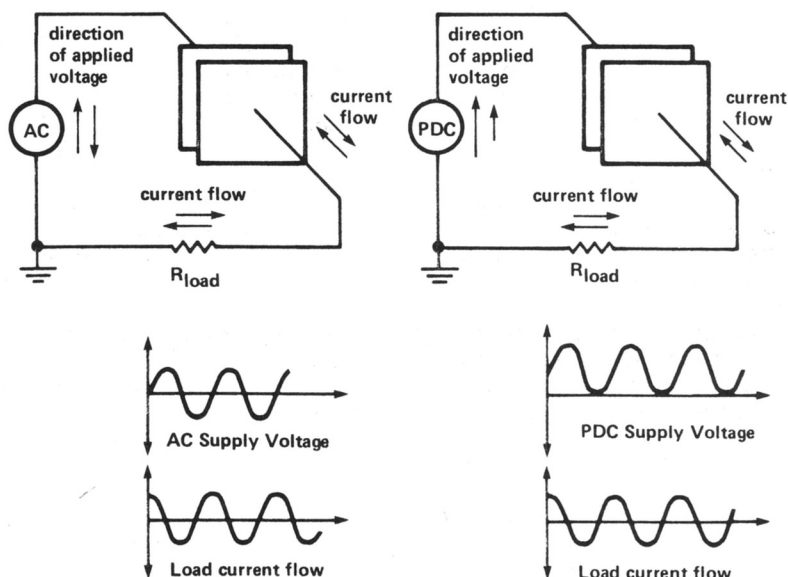
of capacitance of the wires. Capacitance is measured in farads and is increased by increasing the size of the conductor.

Two other characteristics affect capacitance even more. These are the face-to-face cross sectional area and the physical distance between the two conductors. By increasing the area and making the separation

Figure 1



Figure 2



very small, the positive charge of one conductor actually attracts electrons to the other conductor and vice-versa, helping to hold the charges in place. In practical capacitors, foil plates are used to achieve larger areas and insulators enable the plates to be brought very close without shorting.

Consider the two circuits in *Figure 2*. In the first, an AC voltage is applied to two capacitor plates. As the voltage increases, more and more current flows to charge the capacitor plates. When the positive peak voltage is reached, no more current flows into the plates. As the voltage begins to decrease, current begins to leave the capacitor and flow in reverse through the wires. Thus, a capacitor can allow an AC current to flow even if it is wired in series in a circuit.

The second circuit is very similar to the first, except a PDC voltage is applied to the capacitor instead. When the applied voltage is increasing, a positive current is flowing in the capacitor to charge it up. However, as the voltage decreases, the capacitor's voltage must decrease too, so current flows out of the capacitor in the reverse direction—even though there is still a positive voltage! Capacitors can therefore also be used to conduct AC currents or the AC components of a PDC voltage.

The impedance of a capacitor decreases as frequency increases.

Capacitor Ratings

Capacitors can store large charges for a long period of time, depending upon the insulation used. The value of capacitance (in farads) represents a ratio of how many coulombs of charge can be stored at a given voltage. The more charge that can be stored at a certain voltage, the higher the capacitance.

The rating of a capacitor is expressed in farads of capacitance and volts of insulation protection. This latter value represents the maximum voltage that may be applied to the capacitor. Thus, a 5 microfarad capacitor with a 10 volt rating can be used only for storing up to $5 \mu\text{F} \times 10\text{V} = 50$ microcoulombs of charge or less.

Sometimes, two voltage ratings may be given. The peak voltage is the maximum voltage to which the insulation may be exposed and only for a brief moment. The working voltage (WV) is the maximum voltage that the insulation should be exposed to for any length of time.

If static electricity is encountered by a capacitor, it is simply charged up slightly and absorbed by the capacitance. Even static discharges of

several thousand volts will not damage the capacitor insulation as long as the capacitance of the capacitor is large enough to absorb all the electrons as a charge without exceeding the insulation rating. This is not a problem in the capacitors used in games, but other capacitive devices may be damaged, such as MOS transistors.

A variety of methods are used to manufacture capacitors. Two of the common methods are shown in *Figure 3*. The different constructions and values result in many different package shapes and sizes. It is interesting to take apart bad capacitors to observe their insides.

Equivalent Series Resistance and Equivalent Series Inductance

Equivalent series resistance in a capacitor is due to the resistance of the capacitor material. It is negligible in game circuits.

Equivalent series inductance is sometimes important in some power supply regulator circuits. The combined effect of inductance and capacitance in the same circuit produces a sharp increase or decrease in impedance at one particular frequency called the resonant frequency. For example, the resonant frequency of a disc capacitor may be roughly 10 MHz while a solid tantalum capacitor may only be about 10 KHz. Replacement capacitors should be of the same type as specified by the manufacturer, particularly in power supplies. Otherwise, oscillations may occur.

RC Time Constants

By placing a resistor in series with a capacitor, the rate of charge and discharge of a capacitor can be slowed and is important in understanding timing circuits and power supply filters.

The charging and discharging curves for a capacitor are not straight lines, indicating that current flow changes as a capacitor continues its charging and discharging. The actual charging rate depends upon the value of the capacitance, the value of the resistance, and the charging voltage. Because of the way it is defined, the RC time constant, though, is independent of the charging voltage (as long as it remains constant).

Starting with a discharged capacitor, the voltage across the resistor is equal to the charging voltage. Current flow is equal to:

$$I = \frac{E_{\text{charging}}}{R}$$

As the capacitor charges, the difference in voltage decreases across

the resistor, decreasing current flow. Theoretically, the capacitor never finishes charging, and for this reason, charging rates are defined as the time it takes for a capacitor to reach 2/3 of the charging voltage or to discharge to 1/3 of its charged voltage. This time constant is calculated by:

$$T = R \times C$$

where T is the time in seconds, R is the resistance, and C is the capacitance.

For example, if a 10,000 ohm resistor and a 500 microfarad capacitor were charged with a 10 volt battery, it would take:

$$\begin{aligned} T &= R \times C \\ &= 10,000 \Omega \times 0.0005\text{F} \\ &= 5 \text{ seconds} \end{aligned}$$

to reach 2/3 of 10 volts, which is 6.6 volts.

Non-Electrolytic Capacitors

Non-electrolytic capacitors are made using such insulators as mylar, ceramic, mica, paper, and polystyrene. They come in values from picofarads to several microfarads, with anywhere from a few volts insulation to a few kilovolts insulation. Non-electrolytic capacitors can be connected without regard to polarity. They may be disc, tubular, or box shaped. Don't confuse the older schematic symbol of a non-electrolytic capacitor with the symbol used for electro-mechanical pinball switch contacts. (See *Figure 4*.)

Electrolytic Capacitors

Electrolytic capacitors have very large capacitances in the range of 1 microfarad to over 100,000 microfarads. They are polarized, which means that they must be inserted in a circuit in the right direction, making them unsuitable for AC circuits. Their advantage is a small size-to-capacitance ratio.

The negative plate of an electrolytic capacitor is made of copper or nickel. The positive plate is either aluminum or tantalum, the latter being a little more expensive. A phosphate or borate solution in-between the two plates causes oxides of the aluminum or tantalum to be produced whenever a voltage is applied to the capacitor in the right direction. These oxides are excellent insulators, and depending upon the individual capacitors, are good for voltages from 3V to about 500V. They are also very thin which means that the plates may be very close together, making large values of capacitance in a small size possible. Caution is always advised when replacing electrolytic capacitors to observe polarity. With reverse polarity, no insulation is produced. This means current may flow, which can heat the capacitor high enough that

steam will blow the capacitor apart, and can cause injuries to persons nearby. With high enough current, this can happen in less than a few seconds.

Failure Modes of Capacitors

Capacitors can fail in one of three ways. The first is by leaking current. Here, the insulation is slightly broken down and the capacitor has trouble holding its charge. The second mode is a more serious symptom than the first, and this is a dead short. The third way is an open where the external leads become broken internally before reaching the capacitor plates.

Capacitors can be checked to some degree with an ohmmeter. It is best to play with some spare capacitors first on different ohm scales and directions to see how capacitors become charged by your meter and discharge into it. A capacitor checker is a useful instrument for complete capacitor checking but unnecessary for games work. Usually, the ohmmeter is useful in determining if a capacitor leaks, is open or shorted. Placing a known good capacitor in parallel with a suspected open capacitor in a circuit is a quick way to make a check in a live circuit. A rare capacitor problem is the leaking of the insulation above a specific voltage. Depending upon the circuit, removal of the capacitor, or further checking with your voltmeter or an oscilloscope will verify the situation.

Capacitors' Roles in Circuits

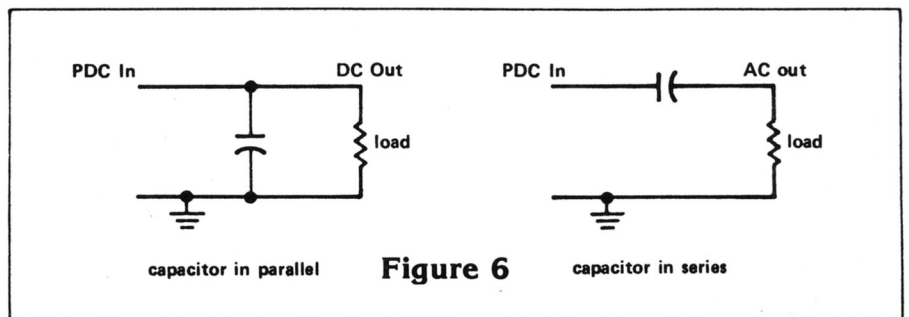
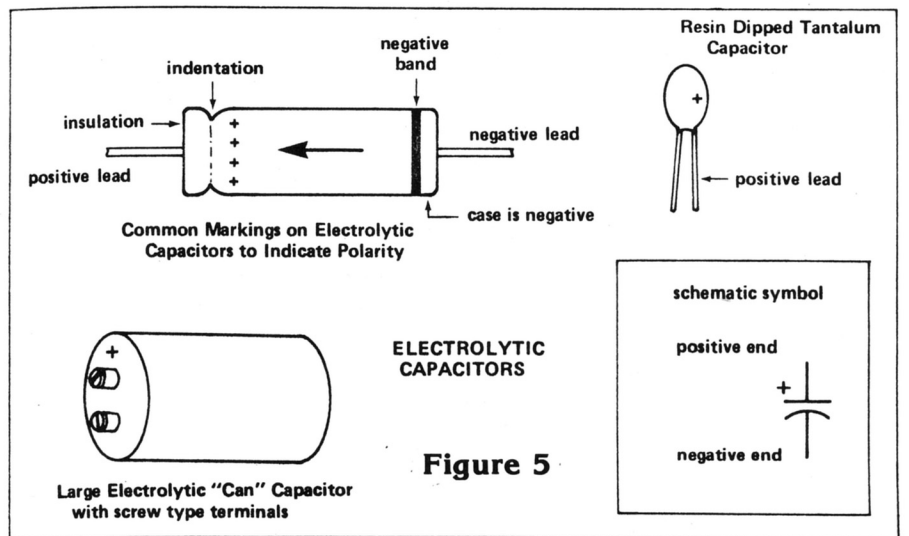
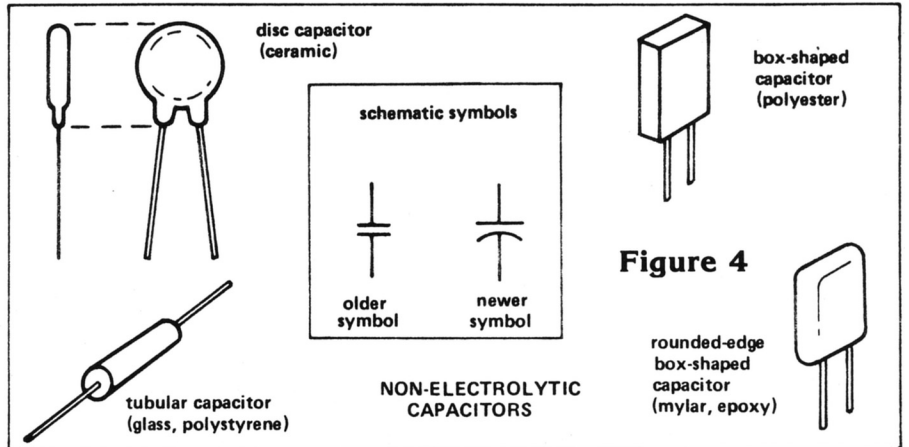
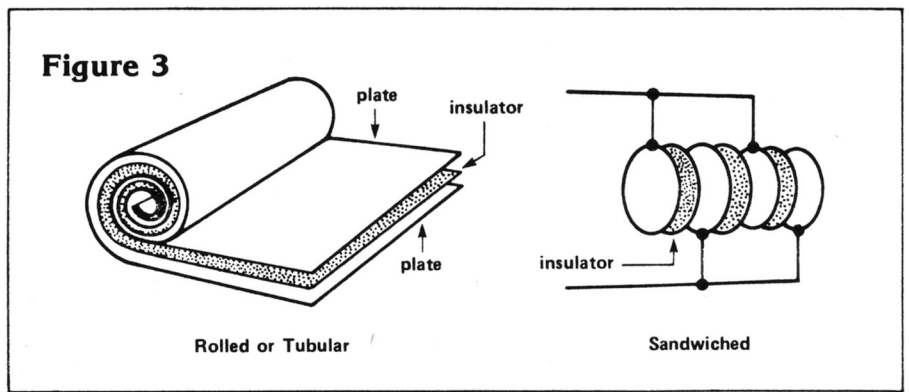
Capacitors are used in four different ways in games. They are used to:

1. filter power supplies
2. bypass high frequency components to ground in voltage regulators
3. deglitch power supplies and signal lines
4. block DC and couple AC in various circuits

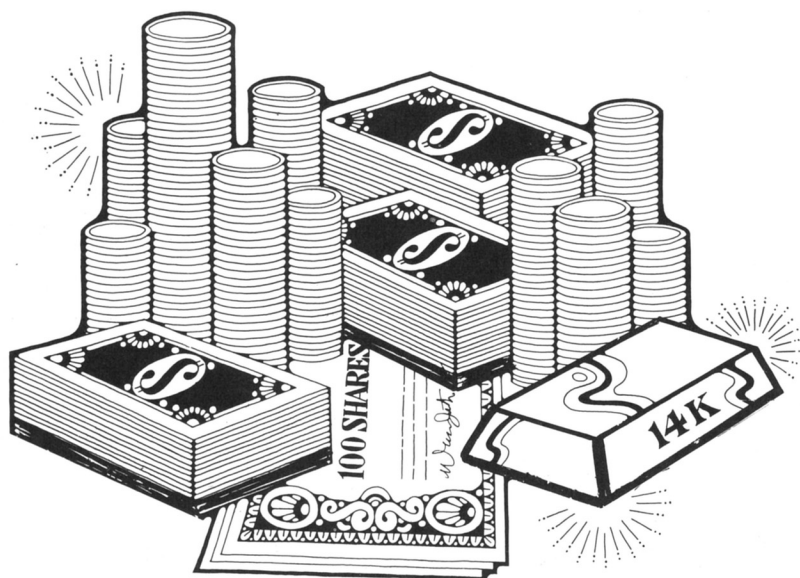
The first three applications use capacitors in parallel and the last uses them in series. When in parallel, as in Figure 6, a capacitor is charged up by the peaks of a PDC voltage and supplies current during the lower voltage section of the voltage. This smooths out the AC component of a PDC voltage. It can also be considered that the capacitor conducts the AC component to ground, giving rise to the term "bypassing capacitor."

In the DC blocking or AC coupling circuit (depending upon what you'd like to call it), the capacitor prevents a DC current from flowing but allows the AC component to flow through the load.

PM



If you've been burned...



**“the art of suing your broker
is knowing just when to stop short
of beginning a real lawsuit”**

How many of you have taken a bad burning in the stock market and fantasized about suing the SOB who sold you the stuff? Until recently, such an idea was a fantasy. But today, the old clubby securities business—that sacrosanct near-institution that protected and hid its con artists and jerks—is breaking up. Investors are now able to stand on equal ground with brokers. And that means, if necessary, suing the SOBs!

The odds are good that you don't need a lawyer—at least, not yet. You hardly want to go to court unprepared and angry. Here's how to start if you've gotten burned.

Actually, the art of suing your broker is knowing just when to stop short of beginning a real lawsuit. Most brokerage folks shudder at the mere threat of being sued. The thought of all that bad publicity and resulting loss of public confidence stacks the deck in your favor.

That's why, first, you should follow a prescribed (though unofficial) complaint hierarchy. To begin, lay down exactly what your complaint is. Get photo-copies (never give up originals!) of everything that pertains to your grievance: documents such as monthly statements, buy/sell orders, any written recommendations from your broker, and so forth. All of this material should be forwarded, either by registered mail or in person, to your broker *and* his branch manager.

It's possible that, at this level, your complaint may be met with plenty of brokerage b.s. If so, move right on to the firm's compliance officer. You should, at the same time, send a letter to the firm's president stating clearly and calmly all of the details of your case. (Although he may not read the letter, someone will. And chances are you'll get some action.)

If nothing happens after a reasonable period of time, write again. This time, make the letter much more emphatic and pointed. Gear it toward the entire brokerage house.

If your case ever goes to court, this

Sue Your Broker

By Arthur B. Hollander

letter could be used as evidence. Be sure it's well-written—and, above all, not libelous!

Certainly, you are bound to get a response after letter number two. If the firm admits it was wrong and offers to refund the losses you incurred because of their error, that's fine. Mission accomplished; case closed.

If, however, you receive a reply—perhaps from the firm's attorneys—saying you have no justifiable grounds to complain, further action is called for. Obviously, threatening a lawsuit isn't enough. Your only alternatives are to let the matter drop or take your grievance higher up on the ladder.

The Securities and Exchange Commission (SEC) refers to itself as an "independent, bipartisan, quasi-judicial agency" of the government. Ostensibly, the SEC protects investors from the securities industry. The SEC has recently proposed closer client-broker resolutions in cases involving less than \$5,000. Congressional enactments such as the Securities Act of 1933, the Securities Exchange Act of 1934 and the Investment Advisors Act of 1940 back up the SEC's securities litigation.

To locate the regional SEC office nearest you, write to SEC, 500 North Capitol St., Washington, DC 20549. Before writing them about your grievance, however, familiarize yourself with some of their work. Then compose a letter describing your grievances in detail. Send copies of this letter to your state commissioner of securities as well as to the most prominent stock exchanges at which your brokerage house does business.

At any of these regulatory bodies, arbitration proceedings may then take place. However, this may not do you much good, since, in many cases, the arbitration boards are comprised of brokers. However, you don't have to accept the board's findings. Your next recourse is to go to court.

As you probably know, you must have legitimate grounds for taking your case to court. Just because you bought a rotten stock just before it went off the board is hardly grounds for a lawsuit. But if the stock was sold to you under false pretenses, that's another matter. While there are many grounds for suing, here are some of the more common ones:

Timing. When his buy/sell orders are executed on the open market is one of the largest customer complaints. The investor should immediately ask for a corrected version if a written order errs in any respect. Verbal orders made—and botched up—over the phone are the real problems. The phone is used most frequently as a means of exchange by brokers and customers, and one's word is his bond.

Churning. Probably the most blatant form of brokerage abuse, churning involves much in-and-out, short-term trading swings, resulting in huge broker commissions. "Churn and earn" is an ever-present part of the business, even though respected houses frown upon it.

Manipulation. It frequently happens that a broker has a vested interest in a stock he's pushing and will try to make the stock seem better than it really is by a number of unorthodox methods (for instance, inflating earnings and trading-volume prospects).

Unauthorized discretion. With discretion, a broker has a type of power of attorney over his customer's account. However, unless the investor has given this authority in writing to his broker, the latter cannot trade at will. Discretionary accounts have been abolished from some major brokerage firms who are aware of the inherent abuses.

Out-and-out fraud. Obviously, a ridiculous deal that ends up misrepresenting a security being sold is a clear-cut case of fraud. Even after all losses are reimbursed, however, an excellent case for a lawsuit exists.

The plaintiff may be entitled to punitive and exemplary damages.

Inside information. If a broker uses unreleased information to procure an unfair advantage for either himself or his clients over other shareholders he is accountable. (One broker was indicted after he tipped off only his customers to get out just before a particular stock toppled, for instance.)

Broker misconduct. When dealing with the public, a broker is supposed to follow specific codes of conduct. The NYSE says that one rule commonly violated is the "know your customer" rule. This can cover a wide area. But, most commonly, it includes elderly widows who are bilked by their brokers.

Blue-Sky laws. These laws, which are state-regulated, deal with the commerce and registration of securities within the state. It's possible that a specific state violation can be applied to the overall case as supportive evidence.

These are just a few of the reasons to sue your broker, of course. If you're really convinced that you have a valid case, and have reached a dead-end in trying to get a pre-trial settlement, you may then proceed directly to court.

You know, of course, that you'll be dealing with Big Boys who play pretty tough. First, when they find out you're serious about a lawsuit, they'll probably offer you a pretrial pittance. They may bait you with a small amount—and you may very well take the bait. It's possible that the thought of being a David fighting a Goliath brokerage house scares the hell out of you. Or maybe you just don't want to invest the time necessary to bring your suit to court.

Whether or not you throw in the towel at this point depends on a number of factors. You should discuss the matter with your potential attorney. If he's a good one, he should be able to tell you if you should take the settlement and stay

out of the courtroom, or if your opposition's gesture is a sign of weakness. If he feels you have a solid case, the final decision is up to you. Think over the plus factors as well as the minus ones.

The minus factors are fairly apparent. You may not have the time or the stamina for pursuing the matter to the courtroom. Besides, Goliath may have a battery of the best lawyers on Wall Street to represent him. Your lawyer usually won't even look at the case on a contingency basis; rather, his fees and other expenses will probably be sky-high if he's good. And, of course, you may lose.

Then, on the plus side, you will earn the satisfaction of following through on something you genuinely believe in. Perhaps in the jury will be one or two jurors who have accumulated a number of broker grievances themselves. If fraud is really involved, you stand to be awarded treble punitive damages as well as court costs. Besides, what can beat the satisfaction of *winning*?

This is one type of case where it pays to have the best legal representation you can afford. There are a number of legal pitfalls that a good lawyer, with a proven track record of securities litigation, can foresee and overcome. The lawyer you're looking for is probably a real maverick, with an anti-establishment style. It's possible he also lives miles away from you. It's worth it to track him down if he's good...and if you expect to win. Find him by consulting your state bar association's list of recommended attorneys. Or investigate the published reports of securities litigations at a local law school library. Write down the names of the lawyers who won the most important decisions.

It's quite possible, of course—almost inevitable—that if he's good, he'll cost plenty. If the fees are prohibitive, you might try, as Richard Ney suggests in *The Wall Street Gang*, to enlist other stockholders who have the same complaint. Ney suggests advertising for them, or getting your lawyer to obtain (legally) their names from the broker or brokerage house in question. While a shared complaint divides the total legal fees, it may weaken your case by adding muted shadings to the proceedings. Consider your options carefully.

Be sure to level with your lawyer, once you've gotten him. Tell him about any mistakes you might have made: otherwise, the opposition may use them against you. And, technically, if you withhold any information favoring the brokerage house, they could countersue!

How does this broker-investor breach come about to begin with? While the rule to the investor is "investigate before you invest," investors still regard their brokers with the confidence usually reserved for their doctors and lawyers. Unfortunately, too often this confidence is misplaced.

Who's at fault here? In part, of course, the brokerage business may well be at fault. Since they earn the greater part of their total compensation from the volume of business they generate, commissions can often lead greedy brokers away from their client's investment objectives.

In their defense, brokers protest they're caught in a "damned if we do, damned if we don't" situation. If a broker's advice is taken, an investor who suffers a loss will scream "Why did you advise me to take such a course of action?" As a result, the

investor may ignore the broker's next bit of advice, and the customer may again end up with a loser. His complaint, then, say the brokers is "Why didn't you convince me of your advice?"

Transferring the blame to the client, however, usually doesn't hold water in court. Brokers are, after all, well-paid—not only for their transactions but for their interactions with a client. But, the best protection from abuse a client can give himself is to keep an eagle eye on his broker's performance. Pick a broker with whom you feel comfortable.

If you get stuck with a lemon, however, do something about it. Here is a list of where to direct your complaints:

National Association of Security Dealers
1735 K St., N.W.
Washington, DC 20006

American Stock Exchange
86 Trinity Place
New York, NY 10006

You may also find that public documents can be valuable reference sources. Here are a few places to find them:

Public reference section
Office of Records and Service
Securities & Exchange Commission
Washington, DC 20549

The National Investment Library
80 Wall St.
New York, NY 10005

Securities Report Service
Commerce Clearing House, Inc.
1120 Avenue of the Americas
New York, NY 10036

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Critic's Corner

By Roger C. Sharpe

A few favorites from afar

The summer season is winding down, and for many the woes of the gasoline shortage have helped re-define peak times for certain locations. June to September was always considered a rather soft time for pinball machines; most companies even going on vacation, shutting down in order to get the energy back for the big fall push.

This year, however, although attitudes may not have changed, the fact remains that many of the inner city locations have enjoyed a rebirth thanks to the gas shortage and the less mobile nature of most people. No one is going too far away from home, depending on what area of the country they are living in and the accessibility of gasoline. What this portends for the future, when fuel shortages become a more consistent occurrence, remains to be seen, but the summer trend toward growth outside the city may now have to be re-evaluated to allow people the chance to get to the games, let alone to play them.

What was normally the case was

that this time of year was an opportunity for all manufacturers to move some filler equipment so you were sure to come across some unknown company and one of their products—usually a foreign manufacturer (though not this year as the majors have firmed up their market shares).

If anything, this is the summer which will be remembered for the incredible success of *Flash* and the re-establishment of *Williams* in the marketplace. Other standout achievements will be the acceptance, if not need, for the wide-body pinball machine, with this year supplying the chance for all of the majors, except Stern (as of this writing), to establish at least one wide-body for their arsenals. Beyond this is the awareness that this year less foreign games found a home on these shores.

But since foreign equipment is still a viable alternative, the pieces can't and won't be ignored in this column as time goes on. In fact, due to the theme of this month's issue, the majority of games reviewed will be

from across the Atlantic.

Zaccaria's *FUTURE WORLD*

Not to be confused with *Strange, Lost, New, or Third*, or any of the other *World* games (even *World Cup*), comes this four-player, solid state effort from a fairly fertile Italian manufacturer.

PLAYFIELD: The action starts out with a two post and saucer kick-out hole at the top of the field. Move down and there are three thumper bumpers flanked on the right side by three targets and the left side by a long kicking rubber that is part of a left side drop target bank featuring five obvious drop targets and a sixth target netted behind the center drop target. On the right side across from this is a short rollover button lane that tops an area that also has a saucer kick-out hole just below the access point. The left side is a long six rollover button arc for shots back to the top, or those that roll down this way. The bottom is a Zaccaria variation on the standard Gottlieb

Roger's Ratings At-A-Glance

Zaccaria's <i>FUTURE WORLD</i>	##	Inder's <i>SCREECH</i>	##1/4
Zaccaria's <i>QUEEN'S CASTLE</i>	##1/4	Gottlieb's <i>TOTEM</i>	###

(Italian bottom of wire lanes and flippers). This company opens up the wire form and adds a post for some nudging possibilities on out-lane balls.

ANALYSIS: The play on *Future World* is unfortunately not powerful enough off the flippers, and is also unbalanced, with too much emphasis on the left side and not enough on the right side. But the biggest problem this manufacturer has faced on most of its recent efforts lies in the power off the flippers. Compared to the new domestic models, it is like night-and-day, and only detracts from whatever merit the games do have. More unfortunately, here, most of the shots are long away from the flippers. There is some nice play possible to the drop targets or even the right side kick-out hole, but the top becomes a dead issue, and that set of posts and the saucer kick-out hole loom useless.

GRAPHICS: Though it is fairly clean and decent, the Zaccaria artwork hasn't really caught up to the intricacy many of its competitors show in 1979. The use of color is soft on the eye, and the space theme works, but is less than outstanding and does not compare to the likes of a *Stellar Wars*. And I can't for the life of me understand the stein of beer drawn in between the 1st and 2nd player readouts.

PLAY: With 5X a possibility, the scoring potential on *Future World* is adequate by today's standards. For three-ball free play, go with a 150,000 start, followed by 300,000 points and 450,000. Lower this by about 30,000 to 50,000 points for each limit on extra ball play. On five-ball, you can increase the levels by this same amount, again depending upon the caliber of play in the particular location.

RATING: ##

Zaccaria's QUEEN'S CASTLE

Remember scoring drums and black numbers on white background? Well, obviously Zaccaria does, because they feature the dying breed

with this new electro-mechanical effort (and a single-player to boot).

PLAYFIELD: Once again, we have another saucer kick-out hole to start the action, this time better flanked and closed in, similar to such Williams' games as *Triple Strike*. Move down a bit to two thumper bumpers and a roundabout on the right top. At the top left is a short access, back to the top, with a valued rollover button.

The center is taken up with a spinner and post set-up that is fairly head-on and the sides offer five targets each that is almost hidden from view when playing. Down a bit and a first set of flippers is in evidence on either side. Move to the bottom and it's the Zaccaria variation again with flippers and wire lanes along with the opening and post possibilities.

ANALYSIS: This really isn't too bad a game with its seven-digit scoring. The problems stem from a situation similar to the way most people design their living spaces the same way: they take all their belongings and put everything against the walls, leaving the center fairly open. The imaginative quirks available by just angling things is left out, unfortunately. The game does have some good play possibilities, although the steepness with which the side targets are set can leave the player not really in the position to know what he has gotten and what remains to be hit. The flippers are stronger than on other Zaccaria pieces and the build-up of action always noted on single-player games is a definite plus. And, last but not least, is the 10X potential on the field, which can really get the scoring up to unrealistic limits.

GRAPHICS: *Queen's Castle* is a nice looking game, not remarkable by any stretch of the imagination, but a good blending of subtle tones and a pretty-as-a-peacock playfield (with the latter a dominant part of the board's artwork). It's a return to basics, and for this reviewer, achieves the desired effect much better than *Future World*.

PLAY: The scoring is going to be grand on any scale, and for five-ball play, which is a must here, try the following limits for extra ball areas: 500,000 points to start, followed by 800,000 and 1,200,000 points. On free play you may want to up this by about 100,000 points to each limit depending upon location and players.

RATING: ##1/4

Inder's SCREECH

This Spanish company keeps churning them out, most with a Gottlieb influence, although this four-player effort does come through with a bit of a different personality.

PLAYFIELD: Four lanes at the top begin with the action and lead down to a three thumper bumper middle. There's an access back to the top at the left side and two short kick-back kickers at both the right and left sides. Move down and there are two drop target banks on both sides with four color-keyed drop targets and a fifth behind the drop targets. Also behind the lower target (the red one) are two captive balls, with Inder doing much to economize space. Two more targets on either side finish off the board before one gets down to a double lane set up to the flippers.

ANALYSIS: Inder, as many Spanish manufacturers, offers much more to most playfields than initially meets the eye. The best example of this is its multiple use of a standard drop target bank and the other features it builds into this space. Here, with a fairly symmetrical board, *Screech* offers some good play, but the death of the game is a weak, wide open center that may mean sporadic play that's far too precise for domestic tastes. This is especially true when you add the increased slope of the playfields from these manufacturers. The flipper power is adequate, but not nearly as good as it should and must be to work on a machine of this type where the shots are relatively far away. But the nice touch is the fuller use of the

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drop targets, something foreign manufacturers do with abandon.

GRAPHICS: Lots of yellow—that's what you'll find with *Screech*—along with a backglass that shows God-only-knows what; maybe a witch or fortune teller. The playfield is blandly colored with no real unifying theme, just splashes of color.

PLAY: *Screech* offers some decent scoring potential, but you may want to try some realistic limits on three-ball, free play of about 180,000 to start, followed by 360,000 and 500,000 points. Lower this by about 30,000 to 50,000 points for extra ball play. And on five-ball play go up by about 20,000 to 50,000 points for some reachable limits.

RATING: ##1/4

Gottlieb's TOTEM

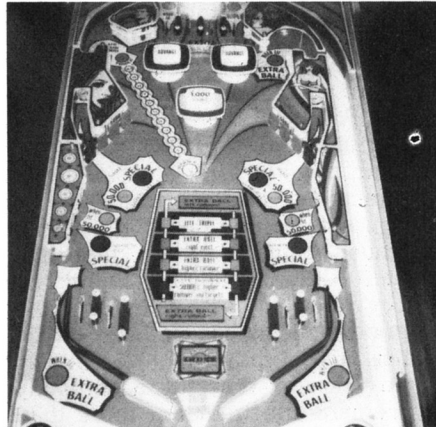
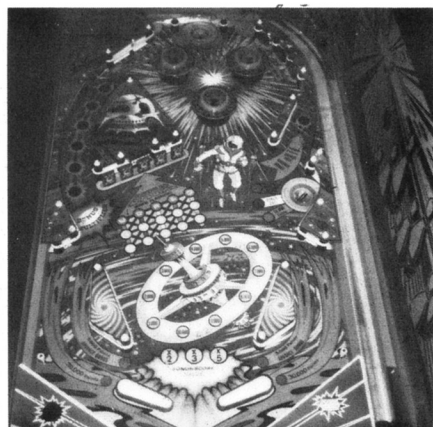
The newest from Gottlieb features a new and different sound system and some interesting features and play, as well as a motif of a truly native American.

PLAYFIELD: *Totem* is something borrowed and modified from other Gottlieb machines with a top four lane set (A-B-C-D) and a three rollover button right side lane that conjures up memories of *Dragon*. Two thumper bumpers are at the middle of the field just below the top lanes and are almost enclosed with a right side bull's-eye target, gate to or from the bumper area to the rollover lane (a la *Solar Ride*).

Move down to three sets of two drop targets each that have some openings in between that may mean a drain for some players. The targets are keyed into the top lanes for extra bonus values and multipliers as well as bull's-eye targets behind the drop targets (remember the Inder game?). The left side is a long vari-target shot for bonus multiplier, while on the right side sits a difficult to reach kick-out hole. The bottom is a change of pace, with a kicker and flipper at the right and a double lane set at the left.

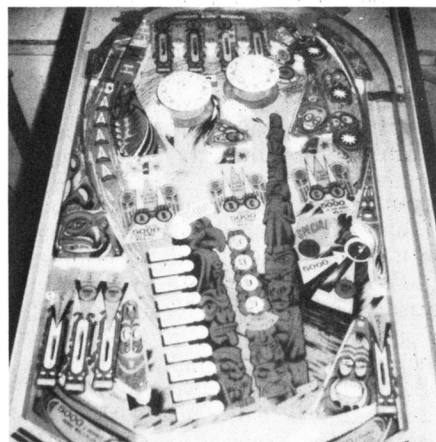
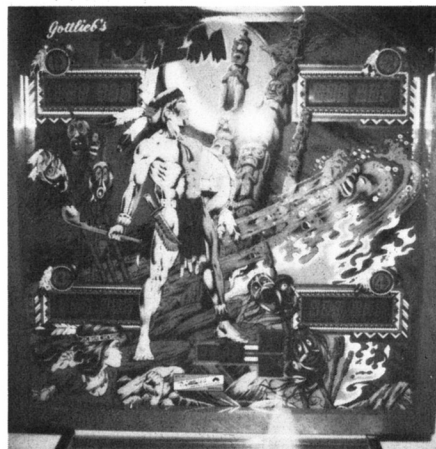
ANALYSIS: This is a game that has come under some adverse comments from a variety of sources, but don't write the machine off if it starts a bit slow. There are some good shots to be made and high scoring to be had with some good bonus multipliers and a countdown feature at a 20,000 point out-hole bonus level in the right side kick-out hole.

Most of the problems stem from the fact that there may be too many possible drains on the game: from the right side rollover lane if the ball bounces a bit at the bottom before



Zaccaria's FUTURE WORLD

Inder's SCREECH



Zaccaria's QUEEN'S CASTLE

Gottlieb's TOTEM

getting down to the flippers; from the left side vari-target, which can be adjusted just like *Dragon* with that lower side rubber post; and lastly, with the ball coming down from the thumper bumpers toward the flippers (or, most often, between the flippers).

Because of the necessary precision inherent in the design of the game, *Totem* may turn off some players. But for the skilled flipperer, the shots are there and so is the play, although it may not be as swift as one would like. It may feel a bit heavy at times. When the ball is hitting off the bumpers or even when the player is making shots from the flippers, it's almost as if the game is just missing, or on a slight delay—but once you adjust to this, the required skill factor is more than enough compensation.

GRAPHICS: *Totem* has artwork which may not tie in with the new sound, but it features a basic, strong figure much like the games during the time of *Golden Arrow* and, I feel, a much better direction than the token futuristic figures found on *Solar Ride* and even *Pinball Pool*. It is good, basic pinball art with nothing fancy or overpowering—a Gottlieb trait which has become a company trademark and tradition, more than anything else.

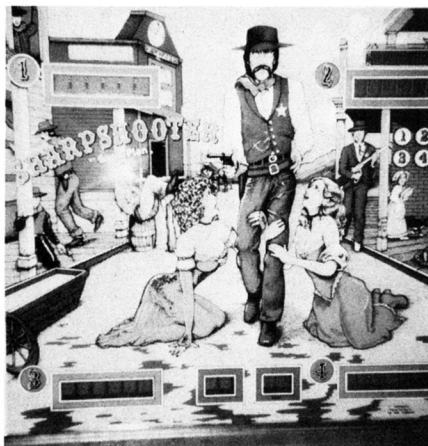
PLAY: On three-ball, extra ball play you may want to be a bit liberal on the game and start with 100,000 points, followed by 200,000 and 350,000 points. On free play you can increase each limit by about 50,000 to 80,000 points. When it comes to five-ball play start with about 220,000 points and follow it with 380,000 and 560,000 depending, of course, upon the players at the location and any feedback you may get.

RATING: ###

That's it for this time around. Next time, a word on the wide-bodied (as well as "supersize") games and some other good stuff. Also a follow up on *Sharpshooter* with some hoped-for feedback from any and all of you. And until next month, let me revel in the fact that the Cubs are once again in the penant race (I wear my T-shirt even when they lose, though be it infrequently). And, of course, the White Sox continue to astound those who thought Seattle could overtake them—if only K.C. and Minnesota could continue losing, who knows, they may be a third place team yet. But it's off to Wrigley Field. And so I sign off, as usual...be well and prosper.

The Looking Glass

[Editor's note: Roger Sharpe here reviews his own game, *Sharpshooter*. Although he discusses the playfield and graphics, and offers an analysis and a view of its play in the usual Sharpe manner, he leaves the rating of the game to his audience. It is his expressed desire that those who attend his column every month will offer their own ratings of *Sharpshooter*. Responses to the game can be directed to Roger Sharpe at **PLAY METER**.]



Game Plan's *SHARPSHOOTER*

PLAYFIELD: The action begins with three lanes at the top (S-H-A) and leads down to two thumper bumpers and two bull's-eye targets at the top left. This is followed by three lanes just beneath (50,000 points—R-P). The right side offers some balance with a kick-out hole that controls bonus multiplier and multiple values for scoring, and there's a five rollover button loop lane. Also on the right side is a spinner lane for access back to the top of the field.

Move to the center of the board and there's an angled set of seven drop targets with the bank spelling out S-H-O-O-T-E-R. The bottom comes next with a variation on a theme. There are two thumper bumpers on the right side and a conventional wire lane and flipper on the left.

ANALYSIS: *Sharpshooter* offers a full memory of features throughout the game tied into bonus multiplier, drop targets, and the lanes. Landing in the kick-out hole or hitting down the drop target bank increases bonus multiplier, while spelling out the lanes lights the extra ball feature. Also included is a continually lit 50,000 point lane which has access from the top or from the bottom right

flipper on a steep shot. And to really get to the major point of the design: *Sharpshooter* is a refinement of two games from the glorious past, its primary influence coming from a Gottlieb golden oldie, *Free Fall*, or from *Sky Jump*, depending upon free play or add-a-ball version, and Williams' *Satin Doll* with its bottom thumper bumpers.

GRAPHICS: It is a harkening back to "High Noon" and the old west with the Gary Cooper figure taking on a strong resemblance to yours truly. Other figures are also real life visages in a colorful glass that shows the Molentin touch.

PLAY: *Sharpshooter* features the first million light indicator of the electronic era, and has the scoring potential for three-ball play to be set for extra ball areas at 180,000 points to start, followed by 360,000 and 600,000 points. For free play you may want to increase these limits by about 50,000 points each, while five-ball play can sustain itself at about 100,000 points more at each level. And one final word has to do with the sound. It is an integrated sound that works into the theme of the game. Hear it and you'll see what I mean.

Hey, good buddy

Midway's new offering, *18 Wheeler*, features Big Wheel steering apparatus, gear shift knob, massive foot pedals that operate the hammer accelerator and air brake stop, and a strikingly attractive cabinet.

The game offers a test of skill and reaction intended to challenge even the professional driver. The player presses the start button, shifts into first gear, hits the Hammer, and the *18 Wheeler* is on its way. The object is to keep the truck on the road, pick up loads, and make time. A shift into second and third gear at appropriate M.P.H. creates faster action, more speed and the opportunity to score more points. The game requires agility and coordination: while the left hand steers the big wheel, the right hand operates the gear shift, and the right foot works the hammer and the air brake.

The light-up mode indicates warnings and directions to the player. When the truck goes off course, "Off The Road" flashes on the screen, a crash sound is heard, and the vehicle falters. The player must then down shift, accelerate, and get back on the road.

Additionally, *18 Wheeler* presents a full range of sound, a colorful roadside panorama, and simulated loading docks along the route.

Game time is adjustable from sixty to ninety seconds in ten second increments. Extended play is awarded for scoring 6,000 through 20,000 points depending upon the game time adjustment. High score of the day is posted, and a special skill attract mode starts the game working after delay in use to invite more play.



Familiar strains

Exciting new multi-mode sounds are the focal point of *Totem*, the current 4-player solid state flipper from Gottlieb.

The new sound concept includes two alternative selections, arcade sounds and melodic tunes-and-tones. The electronic arcade sounds follow a science fiction motif and their mod structure and contemporary feel are designated for family oriented locations. The tunes range from identifiable melodies to short bursts of attention-getting song clusters which highlight coin insertion, game starts, scoring, and the end of the game.

Another sound feature of the new Gottlieb pin is the "attract" mode. With this device in action, there is a random playing of a special tune after the game has been idle for six minutes.

Totem sports three head-on pairs of drop targets and a curving upper left lane leading to Gottlieb's Vari-Target. The player will find a number of variations in scoring possibilities, including A-B-C-D rollovers in combination with the drop targets. The targets can lead to a score of 100,000 points, if, following their accomplishment the player runs the ball into the special kick-out hole. Various positions of the Vari-Target also yield high scores. The bull's-eye target can produce an extra ball.

The *Totem* backglass art predictably depicts a regal and determined Indian in full war regalia against a backdrop of native American artifacts and symbolism.



Accident prone

The challenge of a road race amidst the dangers of a destruction derby is the essence of excitement in the new Exidy video, *Crash*.

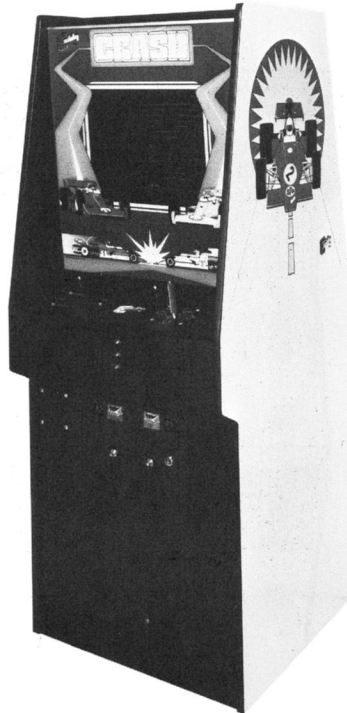
Crash is the latest offering in the driving game field and centers around head-on collision possibilities that force the driver to use caution as he attempts to drive an effective race by piling up points as he moves his computerized car over special speed dots.

Computerized cars block the racers path as exciting *Crash* sounds enhance the activity.

The player must also use the accelerated speed button while he attempts to avoid crashes by switching lanes.

The Exidy video also offers a daily high score display and an optional "Beat This Score" read-out.

Crash is designed to be operator-adjustable as to coinage and plays.



Complimentary music

Max, the first phonograph in Rock-Ola's 1980 line, is now on display at distributor showrooms.

The new compact 160 presents microprocessor play and profit features and a compact cabinet measuring 34 $\frac{1}{4}$ inches wide.

Max includes random complimentary play, the "Hit Tracker," and the "Profit Setter." According to Rock-Ola distributors, these three features on Rock-Ola's Model 478 Mystic have proven to be especially effective in stimulating added play and profit.

Random complimentary play can be set by the operator to randomly select a record at varying times within a 10 to 30 minute or 20 to 60 minute sequence after the last record has been played.

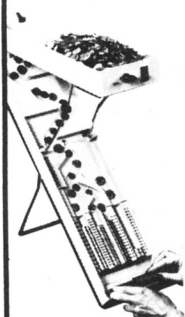
Rock-Ola's "Profit Setter" gives the operator flexibility in programming each phonograph for a combination of the best price and the most effective time sequence of random complimentary play. A bank of twenty-four tiny switches enables the operator to make the desired changes quickly.

The "Hit Tracker" contains a computerized memory bank that will instantly tell the operator what's hot and what's not. Hit Tracker will display exactly how many times (up to 999) each selection has been played, starting with either the most played or the least played record.

Faster, simpler, more reliable record selection is accomplished on *Max* through use of the new "Opto-Sensor" selector. A tiny beam of light combined with microprocessors speed up record selection time and simplify service.

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News Briefs

.....Tournament Soccer, in conjunction with Alca Electronics, has announced its plans for this year's British and European championships. The British championship finals will be held in London February 9-10, climaxing the usual TS series of location playoffs. Then, on April 26-27 in Birmingham, the 25,000 pound (\$50,000) European championships will take place.....

.....An Atari reorganization is in progress. Don Osborne has been moved to national sales manager and Sue Elliott will take over as international sales manager. Meanwhile, Frank Ballouz has been appointed director of marketing for the California video manufacturer.....

.....Eli Ross Distributors of Miami, Florida has been placed into a Chapter 11 bankruptcy. While the company structures a way to pay its creditors, it will be allowed to continue doing business under the present organization. The Jacksonville office of Eli Ross is not affected by the Chapter 11.....

.....Bally has expanded its operation in Denmark with the takeover of Dansk Grammofon Automat A/S of Copenhagen. The company, which will remain in business under the same name and leadership, is an inn, cafe, and bar operation.....

.....Chuck Williams will be the instructor when Cinematronics opens a series of service schools for distributor technicians. Cinematronics recently acquired the patent rights to the vectorbeam principle and will be helping technicians to understand and repair the system better through these schools to be offered at Lieberman Music in Minneapolis, Empire in Chicago and Detroit, and Cleveland Coin and Monroe in Cleveland.....

.....And in Lockland, Ohio, the political war rages on. Councilman Jim Brown and his democratic colleagues took advantage of the absence of two republican councilman to override a mayoral veto and legalize coin-operated pool tables for the city. But locations anxious to get a head start on the market were taken aback shortly thereafter when it was announced that Mayor Thomas Mooney's veto would stand. The technicality? Two-thirds of elected council members and not two-thirds of those present at a meeting are required to override a mayoral veto. Mooney and Brown are the opposing candidates in this fall's Lockland mayoral election.....

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