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PLAY METER

Volume 4 Number 9

May 15, 1978

Tournaments and Promotions

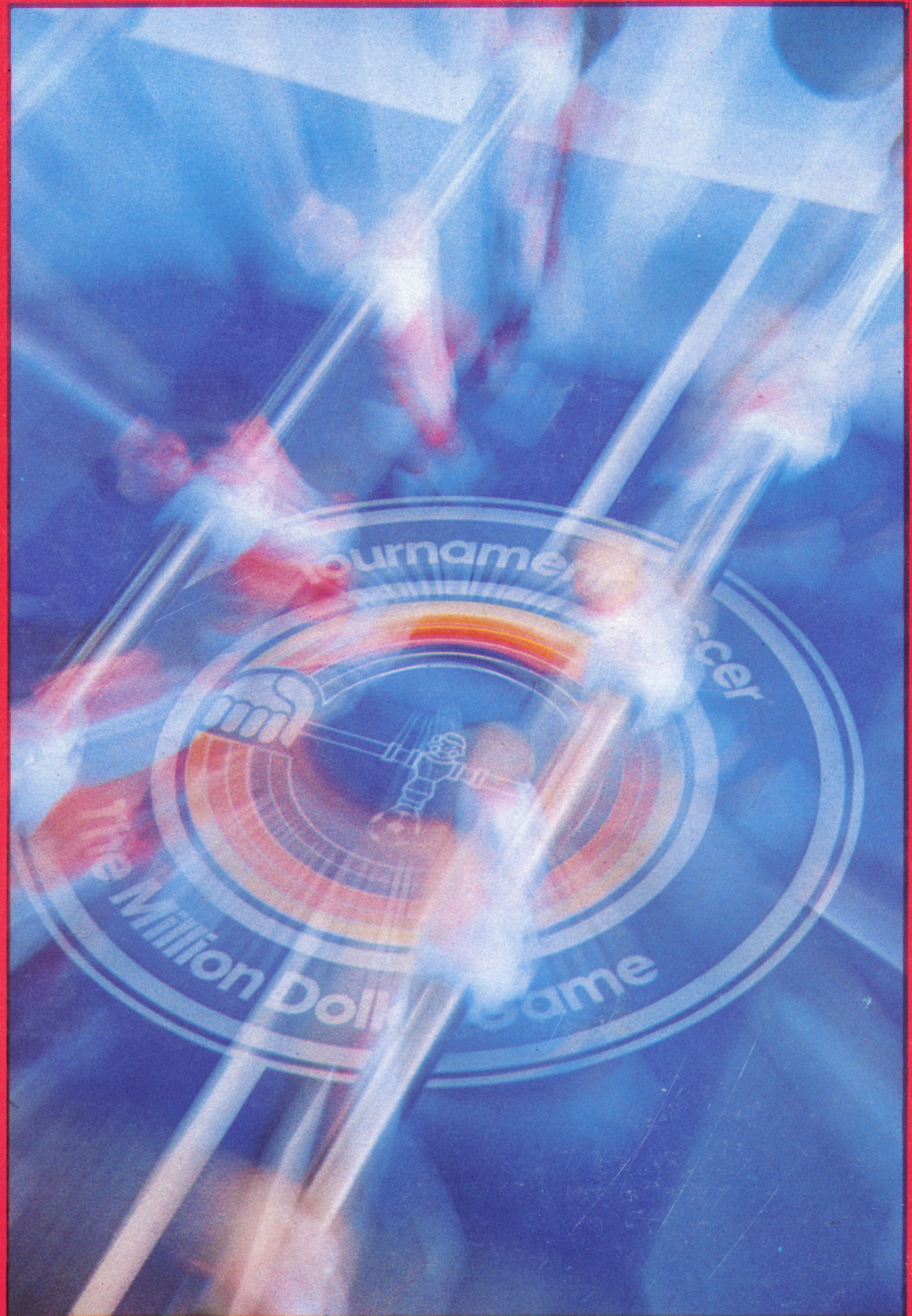
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PLAY METER

Volume 4, No. 9

May 15, 1978

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Want to put on a tournament, but you don't know how to go about it? Herb Gross, an experienced tournament organizer, supplies a step-by-step procedure which should get you on the right track.

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League play, it works for bowling alleys, why wouldn't it work for you? Joe McCarthy, a foosball distributor who is experienced in the field of league play, gives some helpful advice on how to set up your own foosball league between locations.

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Zany Dick Welu has done a little research himself; but, as usual, his mind was somewhere else. This time our roving reporter has uncovered some provocative laws of nature which rival even Murphy's Law.

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From the Editor

Several years ago when the English rock group "The Who" contacted Bally Manufacturing and requested permission to use the trade name "Bally" in the lines of some of their new songs, no one had any idea that that interaction was to be the spark that would ignite an explosion of national interest in the amusement machine industry.

No one knew at the time the song, which was only one of a number of related songs in the form of a "rock opera," was eventually going to be performed by none other than Elton John in the major motion picture, "Tommy."

Ever since then this industry has been featured on a number of national television programs and commercials, and it's been written about in a good many national newspapers. As a result of this tremendous positive exposure to the American public, one of the major problems that faced this industry—namely, its image—was resolved. Product promotion, an almost forgotten basic, was rediscovered.

Fortunately for this industry there were a number of individuals who saw the writing on the wall and brought their companies, and this industry, out of the closet and into a new era of respectability and prosperity. Through national promotions and tournaments, this industry receives a great deal of attention. Events such as these focus the attention on the products and services this industry has to offer the general public. In a very real sense, it's a form of advertising.

Advertising and promotion go together, and no matter how big or little one's operation may be, you're only cheating yourself if you don't cash in on the benefits of promoting your products. It is no coincidence that organizations such as Bally, Tournament Soccer, and U.S. Billiards advertise regularly in the pages of PLAY METER. They know that exposure is the key to increased sales. The more people that are aware of your product, the more of your product you will sell. It is as simple as that.

In this month's issue we salute all those manufacturers, distributors, and operators who have recognized this avenue of endeavor and have enabled the industry to profit as a whole.

We feature our first dual Coinman of the Month interview. Lee Peppard and Cal Rogers of Tournament Soccer have developed quite an expertise in the field of tournaments, and so we decided to pick their brains as far as how and why they are so heavily committed to the tournament concept.

We also have a wealth of information on tournaments and promotions in this issue. There's a fine article by Herb Gross which details a step-by-step approach of how to go about setting up your own tournaments. Joe McCarthy, a well-known foosball distributor, has some suggestions along the lines of league play that should keep both the locations and the players happy. It's a must-piece for anyone with foosball tables. Managing Editor David Pierson has rounded up about a dozen tournament and promotion hints which can help set you to creating a promotion to your own specifications. And Roger C. Sharpe offers his suggestions on running a pinball tournament.

You'll realize as you read through these articles that every writer has his own ideas on how a promotion should be run. And all of their points are well-taken. It's up to you to sift through the material and find the ones that would be best for you.

All in all, I think you'll find this issue packed with information you can use.



Ralph C. Lally II
Editor and Publisher

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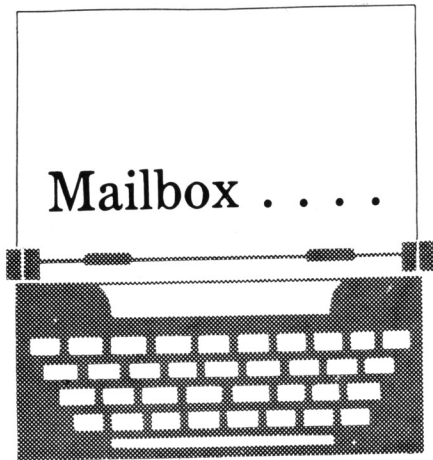
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Yes, yes

Hurray! It's about time someone organized a trade show with a more comprehensive approach to the operator's needs, than just advertising new products. That is not to put down the importance of being a good buyer. That is a quality that could make or break any vendor.

Michael Mendelsohn
Games Unlimited
 Los Angeles, California

Worst enemies

My message to operators is that they are their own worst enemies. They solicit each other's locations; there is no standard of ethics, and they cut each other's throats, etc.

As soon as you get a 60/40 commission, they come in and try to steal your location instead of telling their locations that they will start having to pay the same. Right now with prices the way they are, we won't make it unless we change.

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Point-counterpoint

The March Coinwoman of the Month has just turned my stomach.

First, Ms. Foshee suggests that Christians are goody-goodies and that she employs "them only." Not true of any race or religion. What's more, she is breaking the law by discriminating in her hiring practices.

Then she says that she's as good at fixing her equipment as her mechanics are; sometimes she even advises them on how to fix a machine—Bully!

Why doesn't Ms. Foshee find a couple of competent, but not necessarily Christian, servicemen; then maybe she wouldn't worry how or why games are fixed. And she could devote more effort to the betterment of her local area.

Another thing, let her try her hand at the Big Apple, and we'll see how long she stays in business.

By the way, I am a Christian.

Jack Guarnieri
 Brooklyn, New York

[Ed—We checked with Ms. Foshee to get her response to the points raised. She said her hiring practices are based upon years of experience but that she does not hire only Christians. "I've just ended up with them like that." As far as the claim that she bullies her servicemen, Ms. Foshee said, "I am better than my servicemen. I attend all the schools and go to

all the seminars. And I do that because I don't ever want to be in a position where my men can come to me and say, 'You've got to have me!'" Finally, she said that she is not a joiner of clubs but that she does donate time and money to local charities, churches, schools, and organizations in an effort to better her area.]

Credit due

I just got into this business two years ago. I have excellent credit and pay my bills when due and sometimes before.

However, it seems distributors are hesitant to extend me a little credit (which I believe I deserve and, at times, could use). I'm sure they do it for the bigger operators.

**William C. Shutter
B.J. Vending
Lebanon, Pennsylvania**

Appreciative

Everyone here at New Orleans Novelty Company is most appreciative of the kind words written by Gene Beley in his article "When Looking at Used Pingames" (Feb, PM, p. 25).

**Louis Boasberg
New Orleans Novelty
New Orleans, Louisiana**

A.T.E. write-up

I enjoyed the March issue of PLAY METER with your write-up on the Amusement Trade Trades Exhibition.

**Bob Deith
Ruffler & Deith
London, England**

ASCAP millions

Why do the ASCAP people feel they must have this royalty from the people that help make their music popular? They make millions of dollars from jukebox operators every year.

I have not been told why this money is needed. If it is for the entertainers of the industry, my heart-felt sympathy is for them. They can earn more in one year

than I can make in a lifetime. Another hit for them just means they can buy another car, a larger boat, and a bigger home.

The price of doing business is way up, and the percentage of profit is down.

If the principles of ASCAP are willing to donate the \$8 per unit to a worthwhile charity, I would gladly pay it. Or if they would put in the amount of hours that the operator puts in or take all the abuse from locations, then I might feel differently.

The real joke of all this is that the tobacco companies pay the operator for giving them space in their machines. Yet we have to pay for the privilege of making a record a hit.

I would rather pay one penny more per record and not know that that penny goes to ASCAP rather than \$8 a year for extortion.

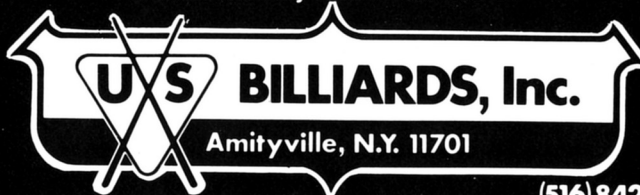
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Coinmen of the Month

LEE PEPPARD and CAL ROGERS



This month we've taken a slight departure from our regular format. PLAY METER conducts its first dual Coinman of the Month. Since this is our Tournaments and Promotions Issue, we felt it was high-time to interview Tournament Soccer's "dynamic duo"—Lee Peppard and Cal Rogers. They seem to be the experts in this field. After all, these two men are the brains behind the largest purses and the largest turnouts in foosball competition. Their \$250,000 national championships in St. Louis this past November drew 4,700 participants.

Lee got interested in foosball when he came into the ownership of a large tavern. At that time he saw foosball as a promotional device to help him pick up his tavern business. But the promotions, he soon found out, did more than expected, and his tavern turned into a real winner. So he diversified and became a distributor for foosball tables in Montana and Idaho. And when demand finally exceeded supply, he decided to try marketing his own tables. He arranged for the tables to be manufactured (they still are, for that matter), and he focused his efforts on marketing the new product. The first Tournament Soccer table was introduced in 1973. And after years of give-and-take with operators and pro players, the table was refined to its present form.

Today, Tournament Soccer markets, on the average, 1,700 tables per month. The bulk of that figure, about 1,200, is sold in the United States. About 200 tables are sold each month in Canada, and another 400 in Europe.

In 1973 the firm employed three people; today that figure has grown to 37. All 37 are either

involved with the marketing or promotion of the tables.

Lee, who is the firm's president, is 36. His wife's name is Lynne. They have two children—a son, Christopher, and a daughter, Kyle. Lee stopped just four credits short of a degree in accounting from the University of Montana. Before getting into the foosball business, he ran a billiards parts and supplies shop that covered a seven-state area. He has also tried his hand at building miniature golf courses and was even at one time a smokejumper (that's someone who drops by parachute to fight wildfires). This may not seem very noteworthy until one reads Peppard's words about what Tournament Soccer has done to the foosball market: "We have started a fire that we have a responsibility to feed." It's quite a change—from firefighter to fire starter.

Cal is 32 and single. He received his degree from the University of Texas in Personnel Management. It's a rather appropriate degree for someone whose life's work requires that he manage large numbers of people at the Tournament Soccer extravaganzas. Before joining Tournament Soccer, he was a dealer of foosball tables in the Dallas area and was responsible for a series of tournaments on Tornado tables.

Both men average about five months a year away from their homes in Seattle, and figure they both travel about 200,000 miles a year.

Presently the company is well into its second straight million-dollar tour. That in itself is a feat. How do they do it? Why do they do it? What do all these large purses mean?—we decided to find out.

PLAY METER: What was it like in the beginning for Tournament Soccer?

PEPPARD: I believe you could describe it with two words—perpetual disaster. When you talk about the beginning with this company, what you remember is the quarter-million-dollar tour. Up until 1975 it had been individual tournaments. Then in 1975 we went from putting on single tournaments to committing ourselves to putting on a quarter-million-dollar tour for thirty-three consecutive weekends. But it wasn't a move from \$50,000 tournaments to a quarter of a million dollars; there was also the logistics of going to thirty-three cities one week apart. It wasn't easy getting the tables there because we didn't have the distributor network back then. It's a thing that the people who were with us from the quarter-million-dollar tour remember with pride. We did live through that period of time and, believe me, it was very scary.

ROGERS: There were two battles going on all the time. There was the battle at the home office in Seattle to provide the financial support through their sales; and then there was the battle of going on the road and actually bringing off these tournaments—I mean with drives from like Wichita one weekend to Reno to Madison, Wisconsin, and then to Houston. We learned a great deal every week, though. The game progressed, and we learned more about promotions.

PLAY METER: Did you ever have any second



thoughts about all this after you got it started? **PEPPARD:** We had one philosophy that started with the first \$1,500 tournament and that has followed this company all the way through, and that was that once you put it in print, you don't have the freedom to have second thoughts about it. Once it was out there and in the streets, we didn't have the freedom to change the prize money just because nobody showed up. So as we progressed through the quarter-million-dollar tour, no matter what reservations we had at the time, the commitment was that we did not have the freedom to explore alternatives. And what we had to do was survive that course we had already committed ourselves to. It was a case of running tournaments when we had no idea. Today there still is a lot of guesswork when we put on tournaments, but now we have a feel for what the involvement from the players is going to be. Back then we had no idea.

ROGERS: What that means is that every step along the way, no matter what the odds were against making that tournament happen, we physically had to make it happen. We had to present what was on that poster. And if you look at the quarter-million-tour, the miraculous thing was that we printed the posters in October, and when it came to the next September, every one of them had taken place, when and where and for the amount of money it said. Each of them took place exactly as planned. In fact, when we came to the end, we had scheduled a \$100,000 tournament, but we had grown by that point to where we could embellish that to \$113,000.

PLAY METER: Do you lose money on your tournaments, or do you look to break even on them?

ROGERS: We look at them realistically, and that is that they don't make money. We really don't want them to. We look at the tournaments very simply: they're a marketing tool. And there's a cost associated with that marketing tool. When we put on a tournament, we know that there's prize money that's not liquidated (quarters and entry fees, that's our liquidation). But you also have to look at the cost of running the event, plus the people who are there, the lead-up to it as far as posters, etc. You are looking at many expenses associated with that tournament that you don't see there right that day.

PEPPARD: Our objective for a tournament is 65 to 70 percent liquidation. The nationals in St. Louis this past year, for example, liquidated \$147,000. So there was a \$103,000 deficit in prize money at that point. Then there was the cost of running that particular event, as far as movement of manpower, hotel facilities, convention facilities, convention decor, promo teams, printing, etc. And that came to \$79,000. So, in effect, that event was basically a \$182,000 net expenditure. Overall on the tour you could pretty consistently apply a rule of thumb of 65 percent liquidation. That leaves us with about a \$350,000 deficit. Then there's the operational budget. The pre-budget last year was \$530,000. So the net expenditure that we look at as far as the operation of the million-dollar-tour is \$880,000.

PLAY METER: How are you able to justify this expense? You recoup the deficit obviously in your

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sales on tables?

PEPPARD: Everybody who is in manufacturing or marketing has only one thing to sell and that is quarters in the cash box. And promotions put quarters in the cash box. They create an interest, and that produces greater income for the operator because the event is taking place. Now, we look at the financing of the tour like any other overhead item, and this is passed on in the cost of the product. It's part of the cost of doing business. The advantage we have with that \$880,000 is twofold: we have learned how to put on a million-dollar-tour at less of an expense than anybody else. And the other thing is that we have developed a great sales base so that the cost we pass along to our customers isn't that much.

PLAY METER: Could foosball have flourished without promotions?

PEPPARD: Foosball was here before we came along. It was in Portland, it was in Texas, it was in Minneapolis. Foosball was out there. It was profitable, alive, and viable in certain select markets. But really, I believe foosball would have shown a continual growth without us coming onto the scene. It would have been a relatively slow growth compared to what has happened now that we've come along with our tour, but it would have lived and continued to grow. It would be nowhere near the point where it is today. But now the question is can it survive without us? I am convinced it cannot. We have brought about an accelerated growth. We have started a fire that we have a responsibility to continue to feed. I think if we stopped promoting, if we just walked away from it—which is inconceivable—I think it could destroy foosball. It's not because the appeal of the game isn't there, it's just that we've accelerated the growth that much.

PLAY METER: Could you see yourselves getting into promotions for, say, pool or video games, or something along those lines?

PEPPARD: Many times people will come to us and ask what is our next project? Or they will say that they have a product which they'd like to get our promotional expertise and involvement in. But we don't get involved. We are committed to tunnel vision. We have one product. And we see that two, three, or five years down the road we'll still have just one product because we don't look outside of the foosball market. We made a capital investment in foosball in those first three years for a very long future in foosball. We don't see it as a fad. We know that the run of foosball is a very long run. It is a permanent game of the coin industry. For the first three years we lost money, significant money in this venture. But what kept us going was that we saw the promotional expenses as something that should be written off. We regarded it as a capital investment in the future. And now we have a continual long-range commitment to continue to promote foosball.

PLAY METER: What mistakes did you make in the early days as far as running the tournaments?

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PEPPARD: It wasn't a question of the mistakes, it was a question of the learning process as far as the rules and the tournaments were concerned. Players today would not tolerate what happened on the quarter-million-dollar tour, and we know that. The development of the match card system, for example, which seems today to be an obvious way of running a tournament, was actually a major breakthrough for us as far as good efficient management of the tournament is concerned. So the development of the actual tournament system is one of continual evolvement rather than of correcting mistakes because, back then, there were no guidelines to work from.

ROGERS: I can give you a pretty good idea of our progress. We ran our first tournament with ten rules. And those ten rules were things like "Be a nice guy" and "Serve the ball carefully" and "Don't jar the table." Today we have, with the WTSA, a rulebook that is comparable to the size of the rules of baseball. We actually went into that quarter-million-dollar tour with ten rules, but it became apparent to us as we played for more and more and bigger and bigger dollars that there was no room for haziness in the rules. This came clear about six or eight weeks into that first tour. It was at the Wichita, Kansas tournament. That tournament was a fiasco; people were really abusing the rules. So on a plane to Reno for our next tournament, I wrote the rules which I had to present for acceptance to the WTSA. So the rules we had at that time grew to twenty-two.

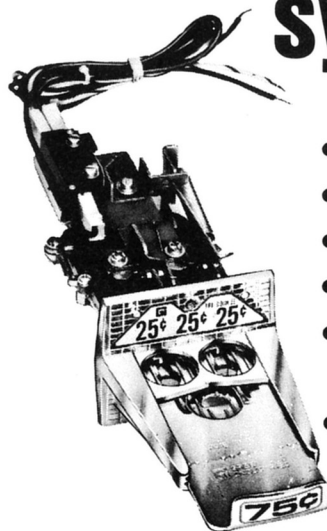
PLAY METER: And you're constantly adding to these rules?

ROGERS: They're constantly being expanded on. This is in any sport. We've added time limits and special rules for passing, and that sort of thing. So when you talk about the mistakes it's more along the lines that we started off very naive, and we've gotten very sophisticated. The same thing is true for the number of events we now present. Our first tournament had two events—a doubles and mixed doubles. Today in a \$10,000 tournament, we'll present ten events—four pro events, four novice events, and two specialty events. So we bring the sport to every skill level. That way a guy who can't compete against the pros can still come to the event and practice and play against his skill level. And we'll do things like add clinics where, maybe on a Saturday afternoon, everything at the tournament stops for one hour and everybody crowds into the bleachers, and these pros give lessons. This way the novices and rookies in the area get that much more excited about learning the techniques, and they go back to their bar and keep playing until the tour comes back around the next time.

PLAY METER: What other types of promotions do you run?

ROGERS: First, there's our professional promo teams. They are constantly on the road doing exhibitions. We have five fulltime traveling promo teams—four domestically and one foreign. Each is fully outfitted with a customized van. There are two people on each team. To date, we have been lucky

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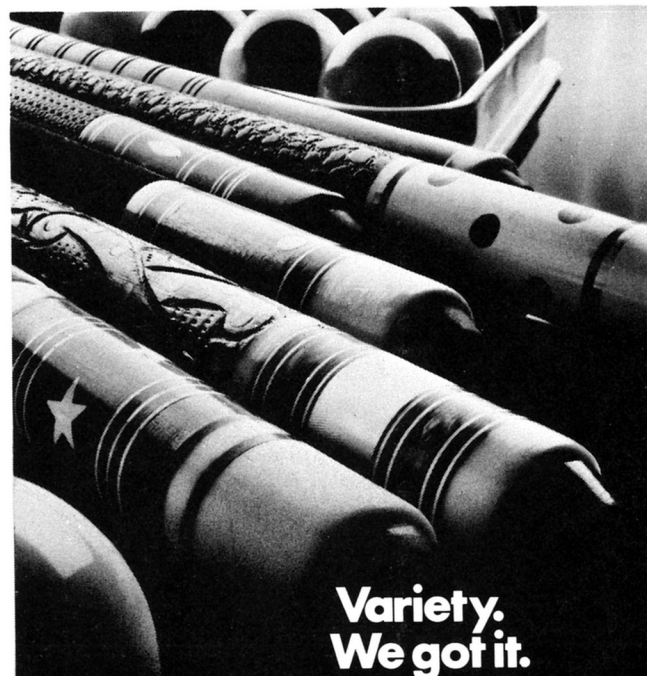
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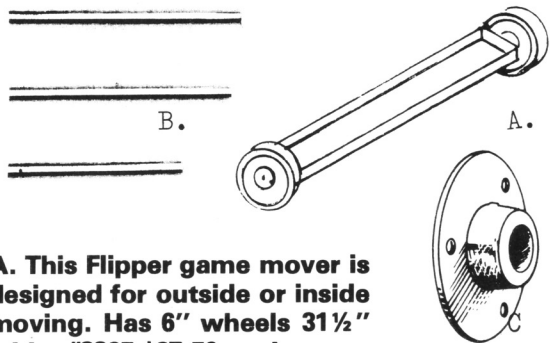
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to have world champions or world champion finalists on virtually every team. Now, these teams travel around doing exhibitions at colleges, shopping malls, game centers, taverns, wherever there's a foosball table. So they are constantly building the player base.

PLAY METER: How can an operator take advantage of these promo teams?

PEPPARD: We try to get them into a normal market area every three months. The coordination takes place between the distributor, the operator, and ourselves. The distributor goes to his operators who are operating our tables or who may be interested in operating them and sees if they want to use the promo team (It's normally a two- to three-hour presentation). It seems that every operator who has ever used a promo team is very hungry to use them again. They've found that the promo teams are a very effective tool for creating interest. Long-range income increases as far as their tables go up.

PLAY METER: What other types of promotions do you employ at Tournament Soccer?

ROGERS: We also have an NFL foosball promotion where the 28 teams in the NFL have agreed with us to put a Tournament Soccer table in every training camp and take it along with them throughout the year. Many broadcasters pick up on this during the course of the year; so it's good publicity. And at the end of the season each team holds its championships with the winners advancing to the NFL championships. By the way, we're looking to involve other sports celebrities in our sport. We'll be sponsoring a pro-am that involves the Indianapolis 500 drivers. It's not going to be like a tournament, though, but more like challenge matches. And then we have another big promotion which we just started this year with the Association of College Unions International. We divided the colleges up into six districts and had over 300 member schools hold foosball championships. We had the cooperation of our distributors who supplied the tables at the college locations, and those fifteen winners plus a host team from the host region played in our national collegiate championships in conjunction with our \$50,000 Rochester, New York tournament this past Easter weekend. We had a pro-am where we paired them off with the pros, and then we had the championships. On Saturday evening we had the finals for the national collegiate championships, then we had an awards banquet for them. And the next day a lot of them stuck around to play in other events.

PLAY METER: Is the number of players increasing? Or is foosball keeping steady with the same number of players?

PEPPARD: We have 16,000 names on our mailing list today. Going back to a little over a year ago, there were 7,000 names on that mailing list. So in a year we have more than doubled. And when you're looking at the mailing list figures, you're talking

about committed players.

ROGERS: I'd say that at the rate we're growing, by the first of September we're talking about a mailing list of 24,000. The rate of increase is going up rather than stabilizing. In fact, I don't think we're too far away from a 50,000 mailing list of committed players. But when we say that we have a mailing list of 16,000, we don't mean there's just 16,000 players out there. There's a lot more than 16,000 players. A lot of players know that they don't have to write or call us to get the information because they know that that information will be right there on a poster on the wall. If we were the only place in the world where people could get the information, our telephone would never stop ringing.

PLAY METER: How do you get the word out to the people?

ROGERS: There's a difference between getting the word out to the players as opposed to getting the word out to the people in a given area. Our promotion to get the players to a particular tournament is possible because of our mailing list of active players. That 16,000 total, by the way, is added to everyday with phone calls and responses on our toll-free line. And, of course, after every tournament we come up with still more names. Then, of course, there's a continual weeding out process where we take out those who aren't responding. It's always a list of good current active players. So if we want the word out for a tournament or for a schedule of five tournaments,

for instance, we can go to that country or to that zip code, based on our list, and contact those players. And we advertise the events in the various players' newsletters. Plus we have a list of locations that have tables and interested promoters at various areas. So getting the word out to the players is a fairly simple task for us. Now as far as attracting new players or players for a particular event, we have posters. We try to make operators aware of the importance of having that poster up over that table. That way, a new player knows immediately that we exist. And there's that toll-free number there for him to call and find out more. As far as the other ways we have of attracting people to the events, we try to do that obviously through the media. When we have a \$10,000 tournament in an area, we usually have all three affiliate stations covering it.

PLAY METER: How do you determine what percentage of the purse goes for the winner?

ROGERS: There's obviously a different philosophy from a \$10,000 or \$15,000 tournament as opposed to a \$100,000 tournament. In determining the prize money, first of all, we know we could make a real flashy prize set-up, but basically what we do is establish a very sound workmanlike prize money set-up. That way the pros can look at the schedule at the beginning of the year and see where they can go out there, finish third or fourth consistently, and

continued on page 69

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CALENDAR

May 19-21

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

June 2-3

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

June 8-10

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

June 16-18

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

July 14-15

Montana Coin Machine Operators Association, annual convention, Fairmont Hot Springs, Gregson, Montana

September 15-17

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

September 21-23

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

November 10-12

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

Board meets--

The A.M.O.A. has instituted probably its most complete overhauling project for its annual trade show. They've changed the registration procedure, raised the fees, changed some of the hours, and are still considering changing the site for future A.M.O.A. shows. And that's just some of the business the board of directors of the A.M.O.A. discussed at its mid-year meeting at the Safari Resort Hotel in Scottsdale, Arizona April 6-8.

In addition, the board also appointed a fulltime assistant for Fred Granger, executive vice president of the national association.

The new appointee, Vic Rye, is a 38-year-old former executive secretary of the data systems division of the Association of American Railroads in Washington, D.C. Previously a resident of Sterling, Virginia, Rye moved to the Chicago area May 1 to take over the newly-created post of assistant executive vice president of the A.M.O.A.

"He has a great capacity for work," said Granger. "We've been looking for someone for more than a year, and we're very pleased with the man we got." During a period of seventeen years, Rye has gained much experience in association and convention management.

As for the changes in the A.M.O.A. trade show, there had been hints of sweeping changes ever since last year's expo (PM, Dec., page 30). And many of those changes finally became a reality at the three-day meeting in Scottsdale, Arizona.

The board of directors, for instance, increased exhibit fees across the board. The board also changed the structure for registration; these changes in the fee structure represent the first such change by the A.M.O.A. since 1973. Previously the cost for a member to get additional badges at the show (members are given two free badges) was five dollars if requested in advance and ten dollars at the show. But that has been changed to \$10 for members and \$35 for non-members. This, Granger said, was partly in response to complaints from mem-

bers who complained about the relatively low-cost of non-member badges.

Although the fees were raised, the board of directors decided not to attach any charges to special events at the expo—such as the seminar, membership meetings, and ladies' programs. And the banquet price remained the same at \$30.

In a related note, a proposed topic for this year's expo seminar is arcade management.

A change was also made in the exhibit hours. This past year many exhibitors complained that the exhibits had to close too early on Friday, the first day of the show (exhibits closed at 3 p.m. Friday for the annual seminar). So as not to cut off the exhibits in mid-day, the board decided to hold the seminar Friday morning (9 a.m. to 12 noon), then let the exhibits run from 12 noon to 6 p.m.

The board also voted for the following two changes in the registration procedure. There would be a separate desk for registering exhibitors, and there would be a separate desk for registering foreign visitors because of the increasing high attendance of foreigners at the show.

One change which was not approved by the board, however, was a proposition to transform the show from a three-day event to a four-day event. The board voted against this change on the basis of the final results of an exhibitor survey which showed that (according to Granger) "an overwhelming majority of the exhibitors were not enthusiastic with a four-day show." Said Granger, "Exhibitors said a four-day show would possibly dilute attendance, and it would also be tiring on the personnel who man the booths. Many also felt," Granger added, "that the three-day format made for a more compact, better show."

There was one other change in the wind, and it's still not clear which way the board will go on that. It concerns whether the convention should be moved out of the Conrad Hilton Hotel in Chicago. The A.M.O.A. is

AMOA overhauls trade show

committed to the Conrad Hilton through the 1980 show, but there have been complaints from exhibitors that the A.M.O.A. should start looking now for another site for the show after 1980.

The complaints from exhibitors point to the fact that three separate rooms are needed to house the entire convention, that the rooms are small, and the food service slow.

On this matter, Granger researched several other possible locations in the Chicago area but his findings were that other arrangements would be complicated and would probably necessitate having the show at one site and having the accommodations at another.

Bob Nims, secretary of the A.M.O.A., suggested the site be switched to New Orleans, and the attitude of the board on this proposal was that it was worth considering (Note—The board echoed the sentiments expressed by PLAY METER in past editorials that the expo should be moved around to different cities to expose more operators to the show).

The Notre Dame seminar (PM, Mar, page 24) was discussed at length also by the board. Because of the drop in attendance in recent years—this past year's attendance was 56—it was proposed that perhaps the seminar should be abandoned or else changed to a once-every-other-year proposition. The board decided against both of these suggestions, saying that as long as the A.M.O.A. was not losing money with the seminar, it should hold the seminars on an annual basis. Granger told PLAY METER that attendance could possibly drop as low as 45 before the seminar would be a money-loser.

In other business, the board elected Roland Tonnell of Wisconsin and John H. Cameron of Virginia as co-chairmen of this year's exposition and trade show. The board, however, has not finalized its plans for next year's board meeting. That meeting will be held in either Orlando, Florida or Williamsburg, Virginia in either March or April.

Granger also reported to the board

that the mechanics schools sponsored by the A.M.O.A. are becoming increasingly difficult to put together because of last-minute cancellations. But again the consensus was that as long as the A.M.O.A. was not losing money, it should continue to sponsor

the schools on electro-mechanics. The A.M.O.A. schools, Granger said, are booked through July, but he noted there would soon be another type of school conducted by Don Miller, this one dealing with solid state.



The A.M.O.A.'s new assistant executive vice president Vic Rye and his wife attended the recent board meeting in Scottsdale, Arizona. Rye has seventeen years experience in association and convention management.



The board of directors of the A.M.O.A.

FAMA's spring show

By Ralph C. Lally II

If it seems as if only a few months ago you were reading a report about the annual meeting and trade show of the Florida Amusement Merchandising Association (F.A.M.A.), you're right. The event, which is considered by most to be the largest state show of all, took place April 7-9 at the Marriott Inn in Orlando, Florida.

Last year's meeting and show took place only seven months earlier in Miami, but the decision was made at that time to re-locate the show in Orlando and to move the dates up to the early spring instead of the fall.

The association's decision to change the dates and the place of the annual meeting turned out to be a good one, according to F.A.M.A.

President Ernestine Tolisano. From all indications, there was a larger turnout this year as opposed to the turnout at last year's show. Some even referred to it as the best F.A.M.A. show ever. One thing is for certain, and that is that the weather for this year's show was a rather pleasant turnaround from the rain and wind that prevailed at last year's show.

The good weather, however, was not to be the only bonus for the sizable number of Florida operators who attended the show. In addition to the usual speaker, exhibit halls, banquet format, the Florida association added to its schedule of events a series of vending, pinball, and jukebox workshops. These various workshops provided operators with an opportunity to exchange ideas and expose them to new ways to solve old problems.

The exhibit area was full of exhibits, and a number of new games made their appearance. All the new pins were there, and it would be tough to say which one was the best. *Mata Hari*, *Middle Earth*, *Sinbad*, and *Stars* have to be the best games that the four majors have ever released at any one time.

Midway unveiled its new video baseball game, *Extra Inning*, and its latest pride, *Sea Wolf II*, a two-player version of the company's past sensation, *Sea Wolf*.

Two guest speakers were on hand to address the operators in attendance. Alfred Fulvio of National Vendors delivered an informative message about the operation of cigarette vending machines, a profitable side venture for many amusement machine operators. Security specialist Fred W. Schlichte gave a talk about employee theft—how to expose it and what to do to prevent it.

The evening before the close of the meeting, a cocktail party and poolside luau was enjoyed by association members, their wives, families, and guests.

The F.A.M.A. sets an outstanding example for other states who have yet to form associations. Through their association, members are kept well-informed of any legislation that can affect their business.



Association President Ernestine Tolisano of Treasure Island Fun Center and Sonny Lomborg of Rowe-Miami were mutually pleased with the turnout for this year's show.



Marty Shumsky and Scott Daddis—no stranger to Florida—came to F.A.M.A. to show off their U.B.I. pool table line.



Trade show regulars Joe Peters of Wildcat Chemical and Bally's Bernie Powers proudly pose for the PLAY METER camera.

Court rules: pinball skill, not pinball chance

Pinball has won another battle. Following an appeal by the Ohio attorney general on an earlier favorable (for pinball) ruling, a three-judge panel in a fourteen-page unanimous decision upheld a lower court's decision that flipper games have a predominance of skill over chance.

In making its unanimous decision, the three-judge court ruled: "Under present statutory law, the giving of something for value in hope of gain does not constitute either a game of chance or a scheme of chance where the outcome is determined predominantly or wholly by skill, rather than chance. Accordingly, it is no longer against the public policy of Ohio to keep or exhibit for game a device which requires the insertion of a coin to operate the machine and which will entitle the recipient to additional plays or games if a sufficient score is achieved where the operation of the machine to attain

such sufficient score is predominantly dependent on the skill of the operator."

The court battle over the question of skill-versus-chance follows an attempt by the enforcement division of the Ohio Liquor Control Division to confiscate pinball machines from bar owners and issue them with citations. The state agency contended that pinball machines are gambling devices if they reward anything such as open gates, add-a-ball, or free plays.

In the end, however, the court fight became one of whether the game was dictated by player skill or by chance.

Progress Vending of Middletown, Ohio, the plaintiff in the case, used Roger C. Sharpe and Jim Patla as expert witnesses to show the predominance of skill over chance on the machines.

On October 5, the Franklin County Common Pleas Court ruled

in favor of Progress Vending on the grounds that it found the game was predominantly one of skill, (PM, Jan, page 17), but the state attorney general, William J. Brown, indicated he would appeal the ruling. However, following the second straight defeat for the state agency on the issue, it now appears unlikely the attorney general will appeal the case again.

The two machines which were used in the court testimony were Spirit of 76 and King Rock, but the decision affects "all similarly designed machines"—which means flipper types.

Dennis Hilligan, vice president of Progress Vending of Middletown, Ohio, said that technically there are still state statutes against free plays in the state, but he added, that the company does not plan at this time to attack these laws.

"We've won three-fourths of the ballgame," said Hilligan.

El matador y el toro

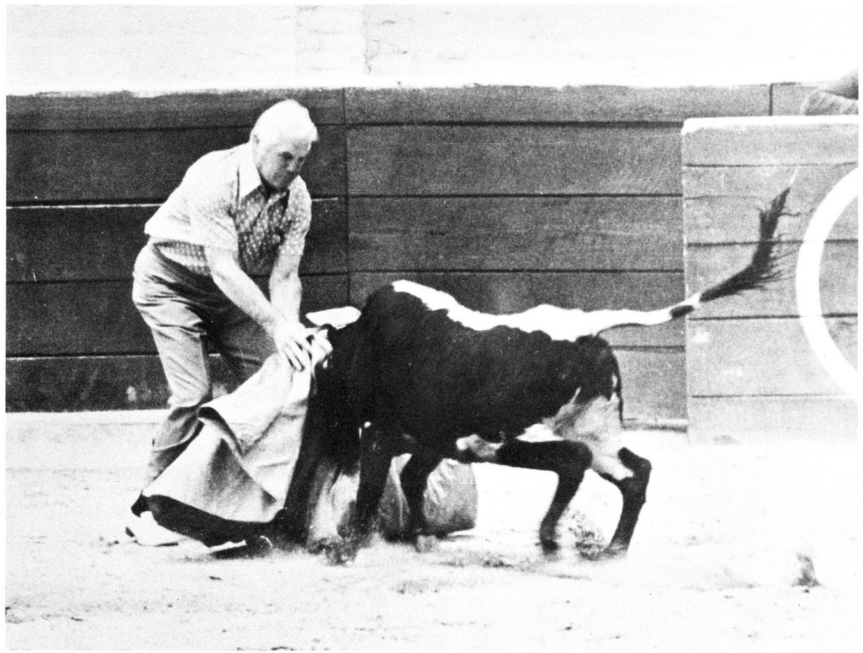
You'd think hassles with location owners, state and local laws, and a myriad of other business-related problems would be enough for any operator. Right?

Bull!

Mike Benson, president of Michigan Nickle Company in Wyandotte, Michigan, took the fabled bull by its not-so-fabled horns recently when he stepped into the bullring against a beast who surely must have been as ornery as some location owners he has met.

Benson, who is also president of the Music Operators of Michigan, was the special guest at a bull fighting hacienda in Quito, Ecuador, where young bulls are trained for future public fights.

While it's true that the bull showed Benson a few head feints and bluffs, it should be noted that Benson used some fine bull-headed tactics himself. Having spent years battling location owners under similar circumstances, Benson reportedly adapted very well to his bullish adversary.



Mike Benson, a Michigan operator, maybe isn't showing the style and stance of an accomplished matador, but he certainly is showing the tenacity of the modern-day operator.

Atari appoints international manager

Bill Bassett has been appointed international field service manager for Atari. In this position he will be responsible for providing additional service support and conducting service schools for Atari's international customers.

He will be traveling worldwide to meet with foreign distributors and operators.

Bassett has twelve years of electronic and technical product-related experience. He previously worked in product development for Atari's pinball division. He has worked in customer service and has worked with international customers for other companies.

Atari will also add service support and training in new game technologies for its international market. Bassett will be further evaluating the special needs of Atari's foreign customers and providing feedback for the firm's technical areas.

Advanced course in solid state

Cal's Coin College in Nicoma Park, Oklahoma conducted a one-week course on logic pinballs April 10-14. Bally, Williams, Gottlieb, and Stern games were all covered.

The pre-requisites for the course were the basic two-week course at Cal's Coin College, a knowledge of

the reading and use of electronic schematics, and prior electronic training.

The course covered all troubleshooting and repairs on location. Guest instructors assisted Cal Clifford. The classes were limited to six students.



Cal's Coin College recently conducted a one-week course on logic pinballs. The class which was restricted to six students, ran for five days. From left are Fred Moberly, Steven de Maligno, Roy Kobler, Dave Mueller, Ben Blakey, and instructor Cal Clifford. Seated is guest instructor Sam Ball.

"All About Pinball": a review

"All About Pinball," a new book by Bobbye Claire Natkin and Steve Kirk, is just what the serious pinball player wanted. And it's a pretty good buy for operators too.

"All About" is not just a how-to-book; it's more than that. The first two chapters, for instance, explore the history of the game and how it was influenced by such historical events as the Depression, the Chicago World's Fair, and World War II. The game, after all, is a mirror of society, and "All About" does a good job of making that point.

Later chapters in the book explain the functions and effects of technical developments in the game and clear up lingering misconceptions about the legal status of pinball. There is also a chapter on pinball pioneers (Harry Williams, David Gottlieb, Sam Stern, etc.) and a chapter on pinball etiquette.

But for the serious pinballer, what will be the main attraction of this book are Chapters Three through Six. It's an excellent how-to section which starts off with the basics of pinball playing (concentration, stance, etc.) and then progresses

through many of the more difficult pinball maneuvers.

There's also a chapter on understanding the instructions printed on the instruction cards because, as the authors say, "The instruction card on a pinball machine can seem like it's written in hieroglyphics when you first read it." The short chapter uses Gottlieb's Spirit of 76 as the example and explains what every line on the card means.

The next two chapters of the game go one step further. They are devoted to ball control and strategy. By the way, these two chapters should be required reading for anyone who thinks that pinball is a game of chance and not one of skill. Numerous diagrams are used to outline such things as how a player can trap the ball, when he should release the ball so that he can hit certain targets, and how to switch the ball over to the other flipper.

There is one chapter which will probably be quite beneficial for operators. It's on tournaments and associations. In it, the authors explain some of the details of organizing a tournament and spend some time also discussing team

competition.

There is also a photo glossary of terms which will help uneducated players attach names to all those different features on a pinball machine that they may not know what to call.

Kirk, who is the co-author of the book, is the 33-year-old president of the Pinball Association of America. He has eighteen years experience in the coin machine industry. Currently he's a game design engineer, but he has plans of bringing the sport to the attention of television audiences. He is also interested in developing an arcade complex.

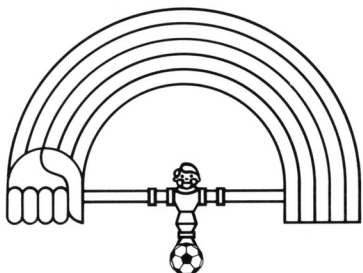
Ms. Natkin is herself a pinball devotee. She is a self-styled "pop culture synthesist" and has earned a Bachelor of Science degree from the University of Wisconsin.

The book is now available in the hardcover trade edition from Special When Lit Corp., Box 496, Park Ridge, Illinois 60068. Those interested in ordering the book can also phone in their orders by dialing (312) S-P-E-C-I-A-L.

Total cost of the book, including postage and handling is \$15.50.

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Tournaments:

A step-by-step approach

By Herb Gross

Having your own pinball tournament is not difficult, but it does take a well-organized approach.

The size of your tournament will determine several things: (1) how much advance planning is required; (2) the number of machines; (3) how many people will be needed to run the tournament; (4) how much publicity you can expect; (5) the number of players; (6) and what kind of prizes to give.

The Location

The first thing you should do is pick one of your most active locations for youth. A college bar would probably be one of the best; however, an arcade for high school people would also work. You need a location where the owner is promotionally minded because he stands to profit just as much as the operator. The location owner will have to become actively involved.

What criteria should the location have? The location should be easily accessible. There must be parking available. There should be food and

beverage for sale. The location must want to have the tournament just as much as you do. And, finally, the location should become involved in the planning, prizes, and the running of the tournament.

When? And What Kind?

The second step is that you should give yourself at least three or four weeks for planning, promotion, and trials for final contestants.

Then you should decide what kind of tournament you're going to have. Here are three types that work well:

Singles Competition—contestants play head to head, person against person, with the highest individual scorer eventually winning.

Doubles Competition—you could have two players play the machine at the same time—one person on each flipper—or form all your players in teams of two and you could total the score of each player into a total doubles score.

Team Competition—more than two people constitutes a team, and teams offer a lot of excitement—they

can print up their own T-shirts; one team can come from each school or location (challenges work great); and scoring can be done as simple as totaling the entire team score.

A short note here. Decide how often you want to have a tournament. But remember if it's your first, I suggest you plan only one to start and keep your first tournament as simple as possible.

Also, before you run your pinball tournament make sure that there are no city or town ordinances against your having a tournament. If there have been tournaments in your town in the past, go ahead and have yours. Try and find out without having to go to city hall for clearance.

Prizes

Get together with your location owner and determine the kind of prizes you want to give away.

Money—cash always works, but it isn't necessary. For a small tournament, \$100 spread over the top three positions would work. A suggestion would be first place, \$50;



Pinball tournaments make news. They're unusual, and you can gain valuable publicity by having one.

second place, \$30; and third place, \$20.

Trophies and gift certificates are always good prizes. Here are some other ideas: A local jean shop might give you a certificate for promoting its name. A record store might give you certificates for the album of their choice. T-shirts—Pinball Wizard T-shirts for the winners will usually work. A haircutting place might give you a cut and style for the winner. A stereo shop might give a car stereo or other equipment. The prize ideas are endless.

How Long?

How long do you want to run your tournament? With one or two machines at one location, you could have trials for one or two weeks.

If 1 Machine—contestants could play as often as they like for the one- or two-week period with the top ten or twenty scorers during that week becoming finalists.

Finalist competition—the top ten or twenty players would all be required to show up on a particular date and time.

A new machine—bring in a new pinball machine (or two) for the finalists competition.

And have a mechanic at the finalist competition, just in case of machine failure.

Tournament Chart

Prepare a standard tournament chart with both a losers and winners bracket. This allows players an opportunity to play more than once in the finalist competition.

How large? Make the tournament chart as large as possible. A minimum size of three feet in length. This allows everybody to easily identify the scores.

Number of positions in the chart? As many positions as there are players. You can go to any tennis shop and ask for a tournament chart (copy it).

Rules

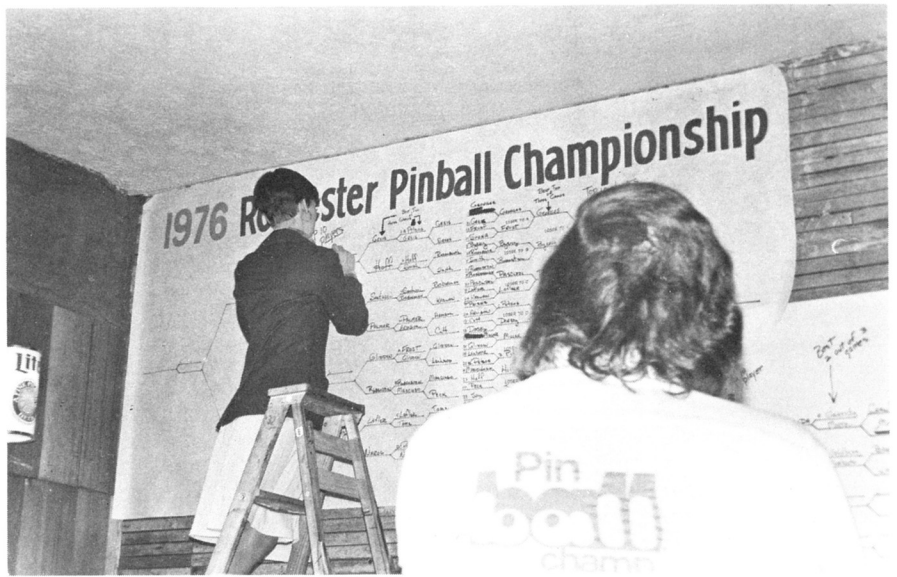
The following rules are only a guideline. Once you have discussed the tournament with all those involved, you might want to change the rules to fit your own particular needs.

Rule 1—All players play one game for seed position. The highest scorer becomes matched against the lowest scorer.

Rule 2—Each player plays one game. Winner advances, loser goes into loser bracket.

Rule 3—Players are to use their own quarters for tournament play.

Rule 4—Players are to record their competitors score, ball by ball, on a score sheet or pad provided by the



Make the tournament chart as large as possible... This allows everybody to easily identify the scores.

location.

Rule 5—Machine malfunction? Player has right to accept his game score on the ball prior to malfunction or replay game.

Rule 6—Position of play. Players can flip a coin to determine who goes first.

Rule 7—Disputes to be settled by location owner and/or operator or a person designated by them to be a judge.

Rule 8—The last two finalists could play the best two out of three games.

Rule 9—Position of winning, the last two players in the winners bracket are first and second-place finishers and the winner of losers' bracket takes third place.

Publicity

Pinball tournaments make news. They're unusual and you can gain valuable publicity by having a pinball tournament.

A suggestion for gaining news would be to donate machine proceeds to the charity of your choice.

When should you contact the media? Call them about a week in advance of the tournament. Call the news director at every radio and television station in your area. In print, call the city desk or publisher and tell them about your tournament. Tell them when and where you're going to have a pinball tournament, the number of finalists there will be, what the winners will receive. Finally, after the tournament is over, let the news media know who the winner was and the final score. If possible, have pictures taken and send them out to the print media as quickly as possible after the tournament.

Promotion

Start promoting your tournament at least two to three weeks in advance of the tournament date. You can promote it by placing posters in the location where the tournament is to be held, distributing flyers to other locations frequented by potential pinball players, running radio ads on any radio station that is well listened to by teens to age 35.

Radio Station Involvement

One idea I've used very successfully is to contact the radio station manager of the top teen station and ask if they would like to become a sponsor in the tournament. Radio stations are looking for ways to promote more listeners. A station may very well want to put their call letters behind your tournament if your location is large enough to hold an audience.

Ask the station to have some of their disc jockeys play in the tournament—they'll talk it up during their show and give you added publicity.

Tournament Staff

The staff for a location does not need to be large, but you need a few people: a scorer to record the scores on your tournament chart, a judge to settle any potential disputes, and a mechanic to keep the equipment running in case of malfunction.

As far as tournament forms and literature, you will need a rules poster. It should be a large poster with your tournament rules; it should be posted on the location wall. You will also need a tournament chart, scoring forms or pads for players to score one another, and a poster listing the prizes.



Pinball featured on national television

Michael Stroll, president of Williams Electronics, Inc., was interviewed on an ABC national news segment aired recently which explored the rapid growth of flipper games.

The Williams executive, interviewed by ABC newsmen Tom Jarriel, said the growth of pinball in the United States can be attributed to the fact that "people are understanding that pinball machines aren't gambling devices. They're purely a device of entertainment and it measures skill and reflexes with a certain amount of luck."

The interview was conducted at Williams' manufacturing facility in Chicago and included a film segment portraying Williams' manufacturing line.

Segments of the text of the two-minute broadcast follow:

JARRIEL: "A lot of people criticize this game as being a sort of waste of time, and waste of money. How do you feel about that—what do you get from it?"

UNIDENTIFIED SPEAKER: "I don't feel it's a waste of time. It's better than hanging around on the street, and causing people trouble."

JARRIEL: "Pinball reached its lowest moment when New York's Mayor LaGuardia in the 1940's outlawed it as gambling. Other big cities, including Chicago, also banned pinball."

Jarriel went on to explain the resurgence of the industry, and then introduced Stroll with these comments:

JARRIEL: "But the really big legal problems for pinball ended in 1973, when the U.S. Supreme Court ruled

the marble game was not gambling, a point stressed by executives like Mike Stroll of Williams Electronics."

MIKE STROLL: "Basically, what has happened is that people are understanding that pinball machines aren't gambling devices. They're purely a device of entertainment and it measures skill and reflexes with a certain amount of luck. It's totally shifted away from the feeling that there's something shady about it. It's just not."

JARRIEL: "The second big break for the business came with the printed circuit boards and the computer technology from the space age. With technical improvements, assembly lines can turn out hundreds of machines a day for a world wide market."

Robot returns

Exidy has gone back into production with its popular Robot Bowl.

According to the firm's marketing vice president, Paul Jacobs, the move was made because of the demand from distributors. "Many distributors," said Jacobs, "feel Robot Bowl is a non-seasonal, highly-consistent earner in the marketplace."

"Its popularity has remained very steady ever since its introduction almost a year ago," he added.

Also, Exidy has decided to go ahead with a new project, the introduction of a new Exidy coffee "craps" table.

Hal Watner, sales project manager, will pilot the introduction. The coffee table combines the tradition of fine American craftsmanship with an authentic replica of a real casino game table. It is made of solid oak and measures six feet in length, three feet in width and stands eighteen inches high. There is a glass top which protects the game from spills and dust, and the game comes complete with chips, dice, and instructions.

Foosball Facts

May 13-14

\$1,000 Connecticut Open, Windsor Locks, Connecticut, sponsored by Irving Kaye. Table—Hurricane

May 13-14

\$5,000 OMNI Open, Davenport, Iowa, sponsored by Tournament Soccer. Table—Tournament Soccer

May 19-21

\$10,000 Indianapolis Open, Indianapolis Vending. Table—Tournament Soccer

May 27-29

\$100,000 Super Doubles, Minneapolis, Minnesota, sponsored by Hanson Distributing and Tournament Soccer. Table—Tournament Soccer

June 2-4

\$5,000 Metro Championship, West Plains, New York, sponsored by

Irving Kaye. Table—Hurricane

June 9-11

\$4,000 Louisville Open, Louisville, Kentucky, sponsored by M&M Distributing. Table—Tournament Soccer

July 1-3

\$5,000 Michigan State Championships, Cannonsburg, Michigan, sponsored by Irving Kaye. Table—Hurricane

July 1-3

\$25,000 Summer Spectacular, Los Angeles, California, sponsored by C.A. Robinson. Table—Tournament Soccer

July 28-29

\$5,000 Canadian Tour Kickoff, Toronto, Canada, sponsored by Tournament Soccer. Table—Tournament Soccer

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Mirco introduces gaming machines

The games division of Mirco, Inc. introduced its first full line of coin-operated video gaming machines at the Berlin Internationale Muenzautomaten Ausstellung (International Coin Machine Exhibition) in Berlin, West Germany, April 26-28.

John L. Walsh, Mirco president, said the games include a cocktail table-style version of "21" that pays off based on accumulated games won; an upright, or arcade-style version of Super 21 that pays off in cash, in redeemable tickets or based on accumulated games; and an arcade-style version of "Hold & Draw" poker that pays off in cash, tickets, or based on games accumulated.

Walsh said these games are for sale only in countries where they are legal, with the initial marketing thrust for the gaming machines to be Europe. Other foreign markets will follow rapidly.

In addition to the gaming machines, Mirco also displayed its new arcade-style airplane game, Dawn Patrol, as well as its Circus game in a wall model, a cocktail table, and an upright version. Break In, a video challenge game, was also shown in an upright as well as a cocktail table model.

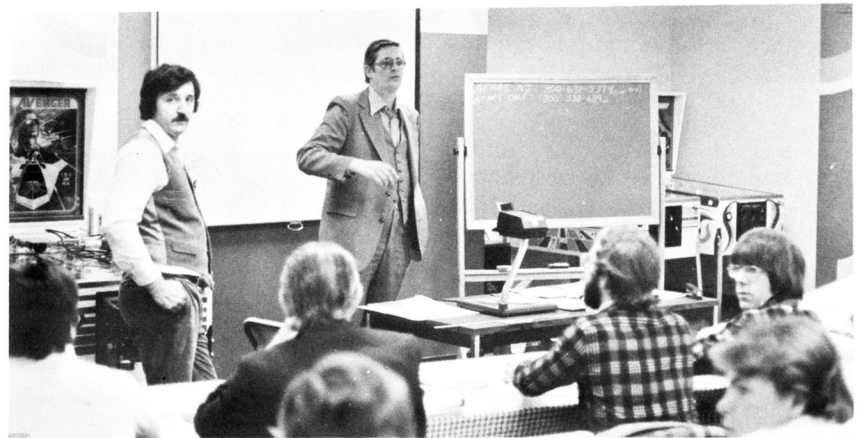
Rowe holds school

The New Orleans office of Rowe International will hold service schools May 16-18.

The first day will feature a service school on Rowe's R-82 solid state phonograph. The second day will feature service sessions on microwave ovens, cold drink vendors, and kiddie rides. The final day of the service school will include service tips on the Seville Cigarette vendor, the bag vendor, Rowe's bill changers, and a general question and answer session.

Food and beverages will be served each day of the school. Classes run from 5 p.m. to 7:30 p.m. on the first day, 3 p.m. to 7 p.m. on the second day, and from 3 to 7 p.m. on the third day. The general session is set for 7 to 8 p.m.

PLAY METER, May, 1978



Fred McCord, Atari's field service manager, answers a question at a service school at Atari's New Jersey office in March.



About 200 operators and technicians attended the Atari service school which featured classes in basic electronic technology, schematics, logic, troubleshooting, and repair.

Atari's four-month schedule

Atari's field service staff will be conducting technical service schools over the next four months in the Northwest, Northeast, and Southeast. Present plans call for the staff to hold schools in all geographical regions of the United States.

Future schools currently scheduled are as follows: May (Portland, Oregon and Seattle, Washington); May or June (Florida and Alabama); June (Baltimore, Maryland; Pittsburgh, Pennsylvania; Nashville, Tennessee; Charlotte, North Carolina; and Ohio); August (Indianapolis, Indiana; Philadelphia, Pennsylvania; Dedham, Massachusetts; Upstate New York; and Montreal and Toronto, Canada).

The June through August dates and other details are still tentative, and operators who want more details

should contact their local distributors or Atari direct.

The schools will be conducted by field service technicians—Fred McCord, David Tucker, and Russ McDonald.

About 200 operators and technicians attended the three service schools held in March at Atari's New Jersey office. All three of Atari's field technicians were present, and the two-day course covered classes in basic electronic technology, schematics, logic, troubleshooting, and repair.

Atari's representatives discussed the new test equipment for solid state games that will be available in the near future. They demonstrated the tools and techniques for pinpointing problems and repairing pinball and video games. These subjects will also be covered in future schools.

Solid state manual

D. Gottlieb & Company has announced it is sending its distributors a new service manual entitled, "Solid State Pinball Games."

At the same time, Gottlieb also announced the first Gottlieb Bench-Test Fixtures, specifically designed to check whole systems, individual components, and signals on driver boards, display boards, power supplies and control boards on Gottlieb solid-state games.

Wayne Neyens, vice president of

engineering, said the manual would be constantly updated and expanded upon. The new service manual contains a basic theory of operations, and has many diagrams and charts to aid the technician to check and test and repair all of the Gottlieb component boards. In addition, the manual contains a comprehensive parts list and complete schematics.

Atari service relocates

Atari, Inc. has moved its customer service department to a new and

larger building.

In the new quarters, the Customer Service group will be able to implement new programs designed to provide even more assistance and technical support to distributors, operators, and game technicians.

With this move to new quarters, the Customer Service Telehelp phone numbers have been changed. The toll-free number for the states outside of California is 800-538-1611. For California, Alaska, Hawaii and Canada, the Customer Service number is 408-745-2900. These Telehelp phones are provided to make Atari's technical support staff readily available for service assistance on our games.

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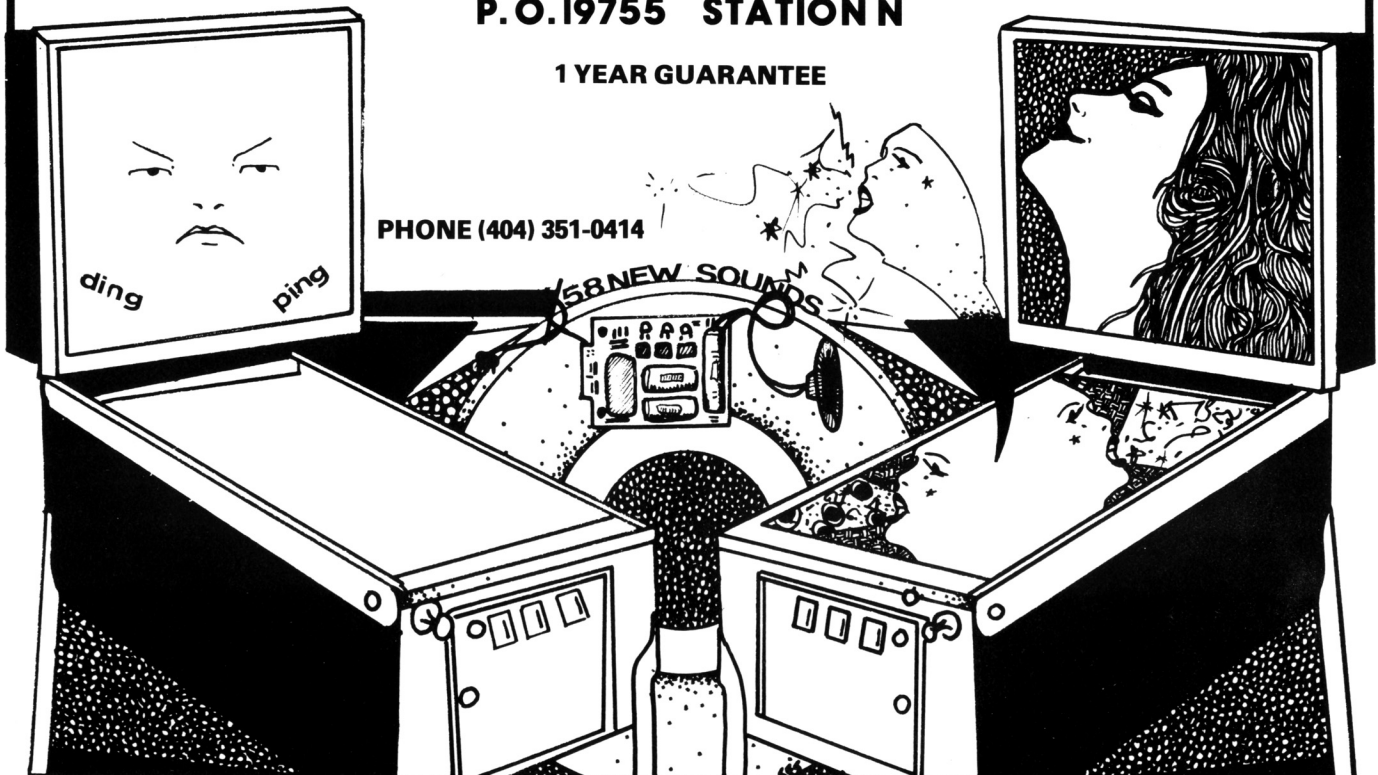
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How 'bout league play?



By Joe McCarthy

What would happen if a major bowling alley decided to stop having leagues in their establishment? The answer is obvious—it would seriously hurt their business. Weekly leagues provide the establishment with organized competition which increases interest in the sport itself it provides very reliable projected business and also, encourages the participants to look at how much trouble it is to set up the schedules, team rosters, keep track of the standings, etc. etc. It is obviously a lot of trouble to get up in the morning, keep your equipment in good condition, and keep good business records. But these are all things that every professional coin operator does because he is sure that these things help his business.

Setting up a foosball league may not do for your business what it does for a bowling alley, but it will help

your business just like it helps the bowling alley. The owner of the local sporting goods store is obviously interested in seeing softball leagues, soccer leagues, hockey leagues, etc. because this means that with more players and player interest, he will sell more bats, gloves, balls, skates, etc. What he is really doing by supporting or organizing league play is creating a bigger demand for what he sells. This is the same way a coin operator should look at setting up a foosball league.

An operator will help get new locations and discourage locations from buying their own tables by limiting the league to only his locations. This may or may not be the way a particular operator's situation will demand, but it has some definite value. By holding league play on Monday or Tuesday

night, you can turn a slow tavern night into a good one. You will be providing the location with an entertainment concept, not just coin operated games.

How do you go about organizing a league? Well there are probably a million different ways. Each particular sport has a different format of league play, but the thing that each one does the same is to make it as interesting and stimulating as possible.

You can either set up a traveling league with as few as four taverns. Or you can set up an "in-house" league with all play being in the same location. A traveling league is the best since it creates a good old fashioned rivalry among the taverns.

At present there are two areas where well-organized tavern leagues have been going for over three years.

Portland, Oregon and St. Louis, Missouri just happen to also be two of the largest markets for foosball both in units sold as well as operator income per table. These are not the only areas with league play however. An operator in rural Illinois set up a very successful tavern league in an area without a city over 15,000 people. Obviously any college town would be a great place for league play, but don't feel that it's possible anywhere.

There are a few prerequisites for a league of any kind. Decent table conditions as well as good lighting over the table are a must. If you are going to set up a league, it must be well-organized. A good idea is to enlist a few local foosball players to help you. Operators who felt this was impossible often find out that foosball players will help tremendously if they feel it is advancing foosball. You need to get a responsible captain for each location team. Some locations may have an excess of players and others may need more. By regulating the number of players on each team, you can spread out the talent.

It is very important to keep all the best players from getting on the same team. If you have a situation where there are say, six players who are the best around, and you feel that they will all try to get on the same team, try creating an incentive for them to all be team captains of different teams. It may be possible for one location to have two teams, but remember that doing this will create more difficult scheduling since one would play at home while the other is away each week.

Keeping an even number of teams is advantageous, but not essential. Having the odd team get a bye in the scheduling is possible, but an even number of teams is the best. Putting up a sign-up poster adjacent to the foosball table in a location is a good way to get an indication of how many people are interested. Just have the poster announce the upcoming league and have anyone interested in playing or captaining sign their name and phone number. You may even say "For further information contact

XYZ Music Co." But it is probably better to have them sign their name and then you can call them when you want to.

It is very important to get a feel for the number of interested players and locations before you set the league framework up. There are numerous ways to set up your scheduling and standings, and it is not really difficult to figure out the best way for your situation.

There are however, a few things to keep in mind. Try to limit the span of league play to ten to twelve weeks. Having the league last longer than that will cause the worst teams to lose interest. A fall league, winter league, spring league etc. is a good concept to follow. Never have more than seven teams in one division. Instead of eight teams in one league, make two leagues of four teams each. This means two first place teams, two teams in second place, etc. It will keep the league standings close which creates maximum interest which means maximum coins in the box.

One of Portland's many great ideas that has proved tremendous is requiring each team to have at least one or two females on their team. This will force players to involve their girlfriends into the game, which means more people playing your games. Having females involved in the league is great for a hundred reasons and foosball is a game in which they can compete with the males. This statement is not backed up by actual demographics, but I would venture to say that of all operator revenue from foosball in the St. Louis area female customers are now responsible for 10-12 percent when a year ago this figure would have been 2-3 percent.

Another good concept is to keep the standings according to matches won. What this means is this: Let's say Team A is playing Team B and they play nine matches. Team A wins 6 and Team B wins 3. Rather than have Team A get a win and Team B get a loss, keep the standings according to the number of matches won. This will keep the

standings close, which is what you want. Depending on how many players are on each team, make the league procedure to where each pair of players will play each of the other teams pairs once. If there are six players on a team, they must decide on a partner for the evening and then they will play each of the other teams pairs once for nine matches all together. If there are eight players on a team, each team's pairs will play the other teams once each for sixteen possible points.

How you want to work your league procedure will depend on your situation. You may play each match two-out-of-three games to five points or one game to seven. The best situation is to have at least two tables in each location and play all matches two-out-of-three. Where this is impossible, it may be necessary to play one game to seven. You want to keep in mind that you want to keep the players there for the good part of the night for your league to give maximum financial return to you and the location owner.

Providing trophies for the top teams, both for the individual players and the tavern are great incentives. Making the prize for the top team in the form of cash is okay for some situations, but trophies are much better. They last a lot longer and all taverns and players love to get trophies.

How to raise the cash to provide the trophies is something that will again depend on the situation. You could charge each player two bucks and charge the location maybe twenty dollars. If you had six teams and charged each player two dollars and the location owner twenty, you would have almost \$200 for trophies or other incidentals (posters, schedules, standings, etc.) If you want to involve a local beer distributor, your foosball distributor or just pay the costs yourself; these are all options.

If you have any questions about league play, write Joe McCarthy at the following address: Joe McCarthy, c/o PLAY METER Magazine, P.O. Box 21470, New Orleans, La. 70184

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3	4	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	12
4	2	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	14
5	5	STAYIN' ALIVE BEE GEES/RSO 885	22
6	9	WITH A LITTLE LUCK WINGS/Capitol 4559	6
7	7	JACK & JILL RAYDIO/Arista 0382	21
8	15	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	8
9	6	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	15
10	12	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	9
11	13	ON BROADWAY GEORGE BENSON/Warner Bros. 8542	9
12	14	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	15
13	19	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	6
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15	8	EMOTION SAMANTHA SANG/Private Stock 178	26
16	17	GOODBYE GIRL DAVID GATES/Elektra 45450	21
7	24	SHADOW DANCING ANDY GIBB/RSO 893	4
8	21	DISCO INFERNO TRAMMPS/Atlantic 3389	12
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20	20	FOOLING YOURSELF STYX/A&M 2007	11
21	10	LAY DOWN SALLY ERIC CLAPTON/RSO 886	19
22	25	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	12
23	26	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	8
24	33	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	7
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26	29	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	9
27	11	WE'LL NEVER HAVE TO SAY GOODBYE AGAIN ENGLAND DAN & JOHN FORD COLEY/Big Tree 16110 (Atlantic)	11
28	43	YOU BELONG TO ME CARLY SIMON/Elektra 45477	3
29	41	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	11
30	18	EBONY EYES BOB WELCH/Capitol 4543	15
31	32	TWO DOORS DOWN DOLLY PARTON/RCA 11240	8
32	40	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/ Cleveland Intl. 8 50513	8
33	35	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	10
34	36	EGO ELTON JOHN/MCA 40892	4
35	23	RUNNING ON EMPTY JACKSON BROWNE/Asylum 45460	13
36	30	FLASH LIGHT PARLIAMENT/Casablanca 909	14
37	42	DEACON BLUES STEELY DAN/ABC 12355	5
38	27	I'M GONNA TAKE CARE OF EVERYTHING RUBICON/ 20th Century 2362	11
39	56	TAKE A CHANCE ON ME ABBA/Atlantic 3457	3
40	45	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	6
41	44	MAKE YOU FEEL LOVE AGAIN WET WILLIE/Epic 8 50528	6
42	61	BAKER STREET GERRY RAFFERTY/United Artists 1192	4
43	48	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	5
44	31	OUR LOVE NATALIE COLE/Capitol 4509	20
45	47	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/ Atlantic 3459	7
46	34	THANK YOU FOR BEING A FRIEND ANDREW GOLD/ Asylum 45456	13
47	50	DANCE ACROSS THE FLOOR JIMMY "BO" HORNE/SHS 1003 (TK)	8
48	46	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	11
49	38	(LOVE IS) THICKER THAN WATER ANDY GIBB/RSO 883	28
50	55	DO YOU BELIEVE IN MAGIC SHAUN CASSIDY/Warner/ Curb 8488 (WB)	5



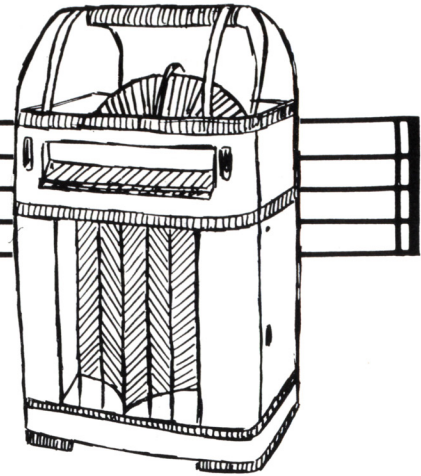
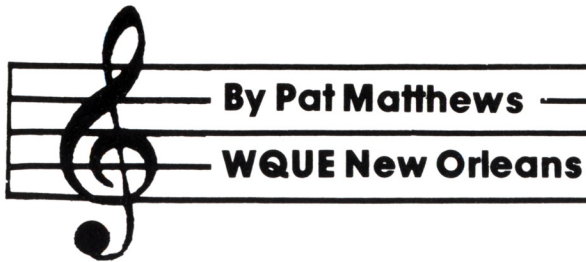
51	58	HEARTLESS HEART /Mushroom 7031	5
52	53	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	8
53	65	OH WHAT A NIGHT FOR DANCING BARRY WHITE/ 20th Century 2365	3
54	59	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	6
55	62	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	3
56	57	AIN'T GONNA EAT MY HEART OUT ANYMORE ANGEL/ Casablanca 914	6
57	37	BEFORE MY HEART FINDS OUT GENE COTTON/Ariola 7675	13
58	39	SOMETIMES WHEN WE TOUCH DAN HILL/20th Century 2355	24
59	60	THAT IS YOUR SECRET SEA LEVEL/Capricorn 9287	9
60	79	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	3
61	68	STAY RUFUS/CHAKA KHAN/ABC 12349	4
62	49	SWEET TALKIN' WOMAN ELO/Jet 1145 (UA)	12
63	74	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	2
64	86	THE GROOVE LINE HEATWAVE/Epic 8 50524	2
65	66	CELEBRATE ME HOME KENNY LOGGINS/Columbia 3 10652	6
66	52	ROCKET RIDE KISS/Casablanca 915	10
67	63	SWEET, SWEET SMILE CARPENTERS/A&M 2008	13
68	51	MORE THAN A WOMAN TAVARES/Capitol 4500	13
69	78	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	2
70	73	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	5

CHARTMAKER OF THE WEEK

71 — **BLUER THAN BLUE**
MICHAEL JOHNSON
EMI-America 8001



72	54	WE ARE THE CHAMPIONS/WE WILL ROCK YOU QUEEN/ Elektra 45441	29
73	—	TUMBLING DICE LINDA RONSTADT/Asylum 45479	1
74	70	ALWAYS AND FOREVER HEATWAVE/Epic 8 50533	6
75	—	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	1
76	84	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/ MCA 40891	3
77	85	THE WANDERER LEIF GARRETT/Atlantic 3476	3
78	80	A LOVER'S QUESTION JACKY WARD/Mercury 55018	4
79	64	THE CIRCLE IS SMALL GORDON LIGHTFOOT/Warner Bros. 8518	13
80	—	EVEN NOW BARRY MANILOW/Arista 0330	1
81	76	I GO CRAZY PAUL DAVIS/Bang 733	37
82	75	MUSIC, HARMONY AND RHYTHM BROOKLYN DREAMS/ Millennium 610 (Casablanca)	7
83	69	FALLING LeBLANC & CARR/Big Tree 16101 (Atlantic)	23
84	92	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	2
85	67	LADY LOVE LOU RAWLS/Phila. Intl. 8 03634 (CBS)	20
86	83	THE HOUSE OF THE RISING SUN SANTA ESMERALDA/ Casablanca 913	9
87	72	DON'T COST YOU NOTHING ASHFORD & SIMPSON/ Warner Bros. 8514	11
88	97	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./ T-Neck 58 2272 (CBS)	2
89	—	I WANT YOU TO BE MINE KAYAK/Janus 274	1
90	88	BOOTZILLA BOOTSY'S RUBBER BAND/Warner Bros. 9512	16
91	93	OH HOW HAPPY SKYLINERS/Tortoise Intl. 11243 (RCA)	4
92	87	SITTING IN LIMBO DON BROWN/First American Records 102	6
93	96	GET ON UP TYRONE DAVIS/Columbia 3 10648	3
94	95	YOU'LL LOVE AGAIN HOTEL/Mercury 73974	3
95	—	I WANT TO LIVE JOHN DENVER/RCA 11267	1
96	—	WHERE HAVE YOU BEEN ALL MY LIFE FOTOMAKER/ Atlantic 3471	1
97	100	RIDING HIGH FAZE-O/SHE 8700 (Atlantic)	2
98	94	I COULD HAVE LOVED YOU MOMENTS/Stang 5075 (All Platinum)	5
99	99	DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH) CHIC/Atlantic 3425	25
100	91	BABY COME BACK PLAYER/RSO 879	32



Here we go again

Well, here we are again. This time out we've got that second added feature we promised a couple of issues back. It's the official PLAY METER Top 25. It takes a little bit of research on my part, but it should reflect the most popular, best selling, most requested hits of today. The asterisked titles (****) are the ones I have reviewed thus far in my short tenure at this periodical.

Me and the I.R.S.—Johnny Paycheck-Epic 8-50539

It may be untimely, but it's good enough to be another smash country hit for Johnny Paycheck. Hot on the heels of "Take This Job and Shove It," this toe-tappin' real "hummer" is certain to please anyone who has ever been "under carpet" by the Internal Revenue or just feels that taxes, in general, are a sham ("they're bloodsuckers" says Mr. Paycheck). I don't know how true it is, but the rumor is that the title of the song was changed because it was originally blatantly offensive. All it takes is one listen—and you'll get the message. (B-C&W)

Macho Man—Village People-Casablanca NB 922 D

Hard-drivin' disco drivel from this conglomeration of "street people." Very predictable dance rhythms with no imagination in sight, except in the

horn arrangement. (B-Disco)

Lipstick Traces (On A Cigarette)—Ringo Starr-Portrait 6-70015

Written under the pseudonym "Naomi Neville," Allen Toussaint penned this rhythm and blues New Orleans classic for Benny Spellman back when Vitalis was in vogue. Now, Ringo Starr has changed labels (again), taken his producer, Vini Poncia, along and released his best LP and single in some time. The tune has lost very little in the translation (Spellman to Starkey), excepting the unmistakable vocalizing of the "Quiet Beatle." Should be a smash. (B-Pop)

He's So Fine—Jane Olivor-Columbia 3-10724

Another remake of a classic oldie is my choice again. Listening to it brings back memories of James Taylor's update of "Handy Man." The easy swaying acoustic down tempo-ing of an originally UP song. It features a haunting saxophone backing, with just a touch of strings to accent the super strong vocals of this super talented singer. She has a couple of LPs behind her, yet no singles success—this one smacks of commercialism and could do it for her. (B-Pop)

I Go To Rio—Peter Allen-A&M 2031-S

From the first time I heard this catchy Latin tune on The Gong Show about six months back, I liked it. Now, Peter Allen is just beginning to get the recognition he justly deserves as a serious songwriter, singer and performer. He has basically done it via the disco route, but he's arrived intact. This song has already established itself as the favorite from his current live LP and as the title states "it is time for Peter Allen."

I Wanna Be Your Woman—Dee Dee Sharp Gamble-Phila. Int'l S8-3644

This lady proves once again to be the female Lou Rawls with this easy moving, soft disco love ballad. Strong vocals and an excellent string arrangement highlight this solid soulful tune. Sure to be a big R&B hit. (A-R&B) (C-Pop)

Too Many Nights Alone—Bobby Bare-Columbia 3-10690

Shel Silverstein once wrote off-beat tunes for Dr. Hook ("Sylvia's Mother," "Cover of the Rolling Stone"). But now he's writing serious country tunes for Bobby Bare. Bobby's been "Drop-Kicked Through the Goal Posts of Life" and he's been a red-necked mother "Up Against The Wall." Now he's wailin' oh so sweetly about life on the road and being away from his woman. This

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

will burn up the country charts—watch it! (A-C&W)

Take A Chance On Me—Abba—Atlantic 3457

While we Yankees here in the states were singing along with "The Name of the Game," our British friends were buying up this single as fast as the discs could be pressed. It's somewhat similar to "Dancing Queen," at least as far as the beat is concerned and the intricate vocals are once again the highlight of this soon to be Abba hit. All the ingredients are weaved into a purely magical sound as this Swedish quartet continues to progress musically. Look out! Here they come again! Straight to the top of the heap! (A-Pop A-Mor)

Do You Wanna Dance—Ramonones SRE 1017 Sire

Are you ready for the "Punk Rock Pick of the Week?" The Ramones were one of the originators of this since ill-fated New Wave music and continues to Punk & Roll even as the others fall at the wayside. You know the words and the tune, but do you know how to boogie as fast as they play? (C)-Pop

Godzilla—Blue Oyster Cult 3-10697 Columbia

Heavy metal rock & roll is what

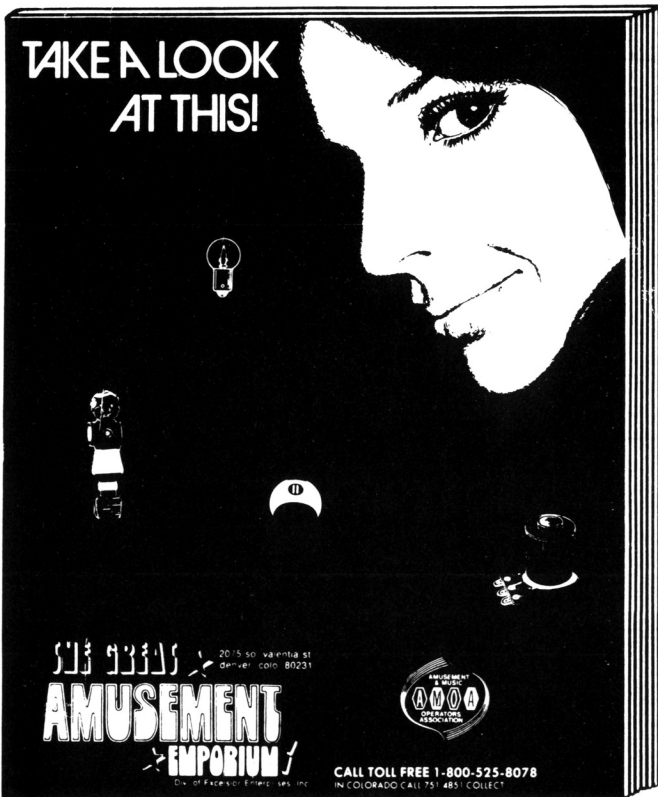
this band was molded from. They paid their dues and took the knocks. Being compared to Black Sabbath was usually enough to sound the death knell for any act, but not Blue Oyster Cult. They progressed as far

as they could in a limited framework, showing great promise with "Don't Fear The Reaper" from 1976. I only wish I could say this record will be a "monster" hit like it's namesake, but I can't. (C)-Pop

PLAY METER TOP 25

1. Lay Down Sally—Eric Clapton
2. Can't Smile Without You—Barry Manilow
3. Our Love—Natalie Cole
4. Goodbye Girl—David Gates
5. Hot Legs—Rod Stewart****
6. Jack and Jill—Raydio
7. Lady Love—Lou Rawls
8. We'll Never Have To Say Goodbye Again—England Dan & John Ford Coley
9. Thank You For Being A Friend—Andrew Gold
10. Before My Heart Finds Out—Gene Cotton
11. Dust In The Wind—Kansas
12. With A Little Luck—Wings
13. Ebony Eyes—Bob Welch
14. Sweet Talkin' Woman—Electric Light Orchestra
15. If I Can't Have You—Yvonne Elliman
16. Night Fever—Bee Gees
17. Wonderful World—Art Garfunkel****
18. Imaginary Lover—Atlanta Rhythm Section
19. More Than A Woman—Bee Gees
20. Fantasy—Earth Wind & Fire ****
21. The Circle Is Small—Gordon Lightfoot ****
22. Fooling Yourself—Styx
23. Shadow Dancing—Andy Gibb
24. Love Is Thicker Than Water—Andy Gibb
25. Boogie Shoes—KC and the Sunshine Band****

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Top Soul Hits

Top Country Hits

Now Was

1	1	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
2	2	THE CLOSER I GET TO YOU ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463
3	4	ON BROADWAY GEORGE BENSON/Warner Bros. 8542
4	5	DANCE WITH ME PETER BROWN/Drive 6269
5	3	BOOTZILLA BOOTSYS'S RUBBER BAND/Warner Bros. 8512
6	26	TAKE ME TO THE NEXT PHASE (PT.1) ISLEY BROS./T-Neck 2272
7	6	FLASH LIGHT PARLIAMENT/Casablanca 909
8	15	STAY RUFUS/CHAKA KHAN/ABC 12349
9	9	NIGHT FEVER BEE GEES/RSO 889
10	28	USE TA BE MY GIRL THE O'JAYS/Phila. Intl. 83642
11	8	OUR LOVE NATALIE COLE/Capitol 4509
12	7	STAYIN' ALIVE BEE GEES/RSO 885
13	16	GET ON UP TYRONE DAVIS/Columbia 3 10648
14	12	REACHING FOR THE SKY PEABO BRYSON/Capitol 4522
15	10	IT'S YOU THAT I NEED ENCHANTMENT/Roadshow 1124
16	22	RIDING HIGH FAZE-O/She 8700
17	21	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365
18	18	I COULD HAVE LOVED YOU MOMENTS/Stang 5075
19	23	DANCE ACROSS THE FLOOR JIMMY BO HORNE/SHS 1003
20	35	THE GROOVE LINE HEATWAVE/Epic 8 50524

Now Was

1	4	HEARTS ON FIRE EDDIE RABBITT/Elektra 45461
2	1	EVERY TIME TWO FOOLS COLLIDE KENNY ROGERS & DOTTIE WEST/United Artists XW 1137
3	7	IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON/RCA AFL 1 2544
4	3	I CHEATED ON A GOOD WOMAN'S LOVE BILLY CRASH CRADDOCK/Capitol 4545
5	2	IT DON'T FEEL LIKE SINNIN' TO ME KENDALLS/Ovation 1106
6	10	SHE CAN PUT HER SHOES UNDER MY BED ANYTIME JOHNNY DUNCAN/Columbia 3 10694
7	8	SWEET SWEET SMILE CARPENTERS/A&M 2008
8	9	WE BELIEVE IN HAPPY ENDINGS JOHNNY RODRIGUEZ/Mercury 55020
9	11	I'M ALWAYS ON A MOUNTAIN WHEN I FALL MERLE HAGGARD/MCA 40869
10	13	MAYBE BABY SUSIE ALLANSON/Warner/Curb 8534
11	15	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY ELVIS PRESLEY/RCA PB 11212
12	16	I'LL NEVER BE FREE JIM ED BROWN & HELEN CORNELIUS/RCA PB 11220
13	5	SOMEONE LOVES YOU HONEY CHARLEY PRIDE/RCA PB 11201
14	17	DO YOU KNOW YOU ARE MY SUNSHINE STATLER BROTHERS/Mercury 55022
15	20	THE POWER OF POSITIVE DRINKIN' MICKEY GILLEY/Playboy ZS8 5826
16	18	COME ON IN JERRY LEE LEWIS/Mercury 55021
17	21	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10704
18	23	IF YOU CAN TOUCH HER AT ALL WILLIE NELSON/RCA PB 11235
19	19	I'LL BE THERE WHEN YOU GET LONELY DAVID ROGERS/Republic 105
20	25	RED WINE AND BLUE MEMORIES JOE STAMPLEY/Epic 8 50517

**“I’ve eliminated
my coin-jam
service calls.”**

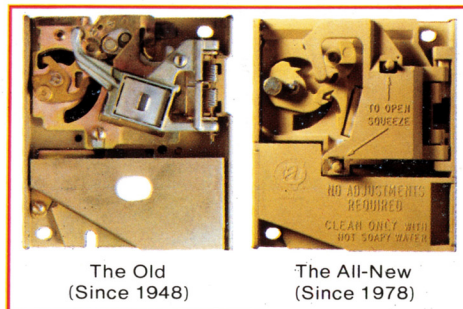


“Coinco’s 5000 Series Acceptor accepts U.S. and Canadian Quarters (or U.S. Quarters, alone). It rejects slugs. It prevents coin-jams, and it can’t get out of adjustment.”

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trap” on the rail, for flattened pennies, and a “string stopper” accessory, to prevent retrieval of coins attached to strings. You get greatly increased slug protection, too.

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R-82
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Our new jukeboxes have a computer memory that registers every selection, then feeds it all back to you on a digital readout. Just press a button, and you can get the exact number of times each record in the machine was selected. From the least-played record up, or from the most-played record down. Or the total selected since the operator's last visit.

Weeding out the turkeys

We call this feature Memorec. And beyond letting you weed out the turkeys, it provides some rather sophisticated

fringe benefits. Like letting you spot consumer preferences you hadn't discerned before. Like custom-tailoring the jukebox to the location.

They're salesmen first

Memorec is just one reason we don't think of our jukeboxes as machines, but as salesmen. Helping to "sell" a maximum amount of music, to a maximum number of people, for a maximum profit.

Silence is not so golden

This "salesmanship" works in a lot of ways. Through our hand-

some selection of new styles that let our machines "tune into" the style, pace, and character of the location. Through our solid state reliability (a jukebox can't sell *anything* if it's out of order). And through our Playmaker feature that *automatically* plays a selection if there's too much silence between paying customers.

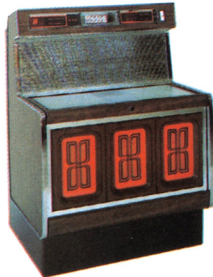
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"Camelot"



R1-2
"Canterbury"



R1-2
"Fantasia"



R-82
"Woodhue"



America is sold on our equipment.

Promotion Tips

(or some other ways to skin the cat)

Challenge Night

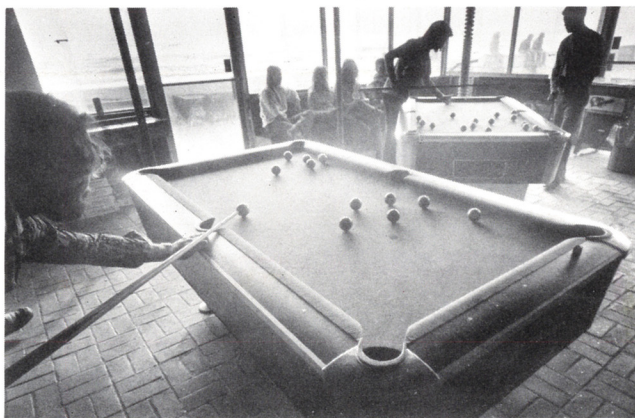
What about a "Challenge Night" where the winner advances to special competition along with winners from other locations.

American Pool Sports Centres in Hong Kong has created this one to keep the pool tables busy on slow nights.

Entrants for that night's competition sign their names on a challenge list. The first two players then vie for the right to remain on the table—the challenger buys the game. The winner remains at the table, and the next person on the list then becomes the challenger and tries to unseat the defender. After the first defender has run his string of successful defenses to three in a row, he must retire, and the next two players on the list compete. A new defender is created, and competition continues. A defender can continue with his successful defenses until he has totalled two more defenses than the previous record. After a designated time period has elapsed, the player with the most successful defenses in a row is declared the winner. In case of a tie, a playoff will determine the winner.

The "Challenge Night" winners meet at a later date to determine the location winner. And the location winners meet with winners from other locations for the overall championship.

A player may re-enter the competition by signing his name on the challenge list. However, no player's name may appear more than once on the playing list at any one time. A defeated defender, upon returning to the table, must start again at zero; he cannot resume with his previous number. A retired defender, however, can re-enter and build upon his first total.



Pinball Idea

The Pinball Association of America (PAA) has many different tournament schemes which will work. Some things you might try are having awards not only for the first-, second-, and third-place finishers in the tournament, but also having high score awards for each machine. This way even if a player is hopelessly out of the running, he still has a chance to win some prize money with that one big game.

The PAA also has an interesting way of determining tournament champions. Here is one way. Say there are five machines which are being used in the tournament, a player will have final totals which, added together, will give his final point total and ranking in the tournament. Therefore, if there are 150 participants in the tournament, the best scorer on each game would get 149 points; second, 148, etc. (the last-place finisher on each machine gets zero). These five game totals are then added together to determine the semi-finalists, and the same procedure can then be used to determine the finalists and the eventual champion.

Publicity

How can you get publicity for your tournaments and promotions? Your local newspaper is one way.

Most people don't realize it, but it is very easy to get newspaper exposure. Local papers—especially weeklies and semi-weeklies—are “copy hungry.” This means they do not have enough news to fill their pages (and you thought all along they didn't have enough space!) Newspaper editors of small papers are in a constant battle to fill in the gaps between advertisements. After all, their reporters can only do so much writing and researching in a week.

So where does the balance of news and feature material come from? Press releases from the state agriculture department, the Cancer Society, and other types of “filler” material. Most editors, however, would rather have news of local interest to fill in the space. So your local air-hockey tournament, for example, has chances of getting exposure.

You could drop some teaser photographs well in advance of the tournament with information as to an upcoming tournament to determine the city champion, etc. By the way, editors shy away from pictures where everyone is standing around smiling with trophies in their hands. Give your editor pictures of people actually playing the games. And don't give him color pictures or self-developing pictures—these reproduce very poorly.

As far as details about your tournament, you could supply your sports editor with details on the upcoming tournament and give him a full list of prizes. A tournament has better chances of attracting an editor's attention if it is billed as a championship of some kind—whether it be city, county, high school, etc.

If you are a good writer, you might even try your hand at writing an article about the upsurge of game playing in your area—with quotes and pictures of local people of course.

Try your hand at this, and you may be surprised about how receptive the small newspapers are to get your news stories. And it's free publicity for you.

Tokens

If you operate a token operation, you have probably already realized how easily tokens can be used to promote your business.

Tokens can be used to create a business tie-in with perhaps a clothing store, a record shop, or whatever.

A purchase of X number of dollars at that store entitles the customer to X number of tokens to be used at your arcade. Conversely, your promotion could be extended to incorporate discounts at those stores. For instance, if a player establishes a new high game score for the day, he is given a coupon which entitles him to a discount at the store.

High Scorer

Why not have something like “High Score of the Day” on a designated machine each day. The high scorer would win a T-shirt or free playing time on the machine of his choice.

With something like this, it would probably be better to go with the lesser-earning machines in your location to pick up their take. The really hot pieces won't need these kinds of promotions. But a high score for the day competition could make a so-so piece a one-day wonder in the collection box.

Graduation Promotion

You might try contacting the local junior high and high schools in your area that are planning graduation nights (this same idea would also work for other school events during the year—such as homecoming, basketball tournaments, proms, etc.) You would supply the school with games for the night—proceeds going to the senior class or whatever. Get some volunteer parent help and truck some of your games in.

You wouldn't be losing that much business on a night like that because nights like those tend to be slow nights. This way you would create a lot of good will, and you could also be introducing the games to many kids for the first time. At the same time, you could show off some of your new games to your regular customers.

League Play

Bowling centers have been doing it for years. In fact, league play has been ingrained in the public's mind for more than a century. All our major sports are based on league competition, and it's something most people can relate to.

But could league play work for you?

Yes, if you have a tavern, for instance, where the location owner is promotion-minded, you could very easily sponsor a pinball league, air-hockey league, etc.

Each team in the league would have, maybe five players (you could add some rules like each team must have at least two female players, etc.). Have the tavern owner pick a slow night in the week for your league, then make up a schedule where all the teams play each other the same amount of times. On league night each team is paired against another team, and they play three different “sets.”

Sets could consist of maybe one, two, or three plays on a certain machine. And the two teams compete against each other with the team garnering the larger composite total winning the set. The two teams then move on to another machine, and so on. With a league of six or eight teams, it will require a little juggling with machines to make sure no one is too long without a match. Every night of league competition, a team has a chance to win three sets to improve its league standings.

League standings would be based on the number of sets won and lost. Record keeping would consist of nothing more than a roster of the players on each team (with alternates), a league schedule which could be pinned up on a bulletin board, and a blackboard behind the bar where the updated league standings are displayed.

The league could run for any number of weeks; and if the promotion scheme catches on, you may find that you could expand to a league for ladies, a league for men, singles, doubles, etc.

Also, you would have to announce one week in advance what machines will be the “league machines” for the following week. That way the players could start practicing for the next week's action.

This type of promotion can also be expanded upon to incorporate challenge matches.

Your prizes should be trophies, and of course, the tavern owner could also add something to the winner's pot. Player entry fees could be set aside for the trophies.



Beat the Wizard

Everyone likes to beat the champion at his own game, right? Well, now we have a national pinball champion in Ken Lunceford (remember Bally's SuperShooter contest?) You can bet there are players in your area who are just itching to play against the nationally-acclaimed pinball wizard. So why not sponsor a "Beat the Wizard" pinball tournament with Ken Lunceford as your big attraction?

The media would probably come out in force since the national champion is in town. What better incentive could you provide for your players?

If you'd be interested in seeing what kind of arrangements you could line up along these lines, you should call Lynn Rabin of TRG Communications at 212-575-0270. She's handling Lunceford's arrangements, but the word is that the champ would be interested in bona fide offers.

Scorecard

Here's an idea from Atari's *Coin Connection*:

Players in the game center are handed a scorecard with a list of ten games and the score to beat for each game. The score should be a little higher than an average score. When the player achieves this score, the attendant on duty punches a hole on the player's scorecard next to that game.

When all the games are punched, the player wins a T-shirt, \$5 in free games, or some other appropriate item of value.

Of course, you would have to have a distinctive puncher that could not be duplicated by cheaters. And you should change the target games every week or so to keep up the interest.

Ladder Tournament

American Pool Sports Centres in Hong Kong has come up with an excellent pool promotion (which would also work with air-hockey or foosball), and it deals with the little-known tournament scheme of ladder competition.

The players are ranked according to their relative strengths at the beginning of the month. If your location owner doesn't want to get into a controversy over who is better than whom, the players could be ranked on the basis of first-come, first-ranked.

Players compete to represent the location in an end-of-the-month tournament with other location winners. First-, second-, and possibly third-place finishers would move to the monthly finals competition.

There is no limit as to the number of challenges a competitor may make in a month, but a competitor cannot challenge more than three positions above his own position (that is, Number 9 can only challenge as high as Number 6). If the challenger wins the match—it could be one game of eight-ball or a best-out-of-three—the two players exchange positions on the ladder. If the defender wins the match, there is no change.

It is the responsibility of the challenger to arrange the match with the defender (this could be done by posting the challenge on a bulletin board in the location). No player may refuse a challenge and may only postpone the match for a maximum of three days (this rule changes in the final three days of the month where a defender must play within 24 hours or else lose his place to the challenger).

The monthly winners could meet for the championships—with trophies (and possibly cash) going to the winners and the winning locations. Entry fees could be charged to the individual entrants and the locations to finance the prizes. An entry fee will assure that those competing in the ladder tournament are committed players and will be playing throughout the month.

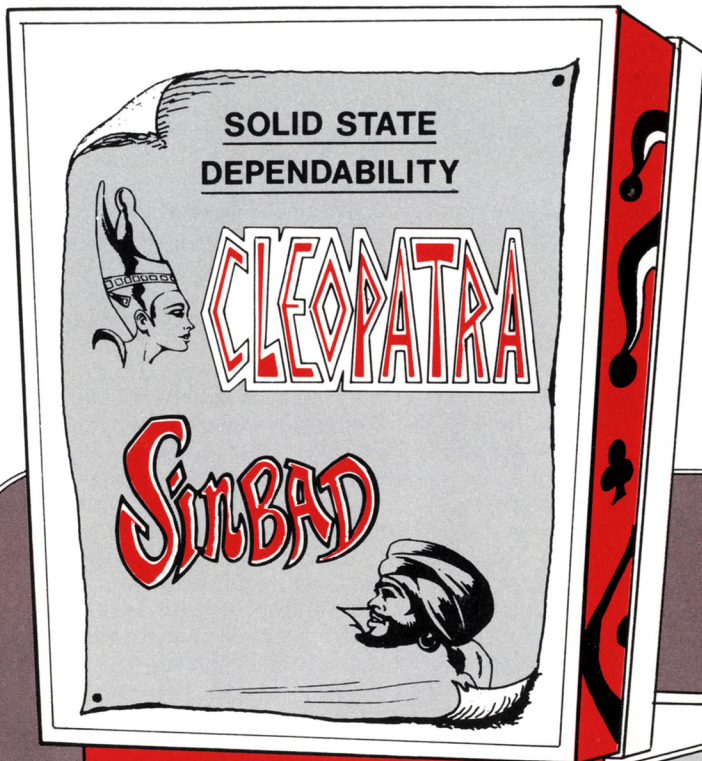


Pinball Rules

Here are some tips you might consider using if you are going to run a pinball tournament:

1. A tilt kills only the ball. It does not end the game, nor does it disqualify the contestant.
2. All features on the machine should be adjusted to award extra balls rather than free plays. That way a player could use his good play to increase his score further.
3. Abuse of equipment or unruly behavior will result in disqualification.
4. Players can play a certain number of games for each entry, and the scoring could be: (a) the highest score or (b) the total of all the scores.
5. You could charge entry fees for the tournament of between two and five dollars and probably get a good following of players.
6. If at all possible, have a referee at each machine to record the score after each ball is played (this could prevent problems arising from a machine malfunction).

The most important thing in back of every Gottlieb game is... *D. Gottlieb & Co.*



Yes, D. Gottlieb & Co. offers more technical information, more service literature, more test equipment and better parts availability on games that continue to need less repair. Gottlieb games are more fun to play and they are designed to be more trouble free! And backed by the industry's best technical/service/parts program.

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SOLID STATE PINBALL GAMES SERVICE MANUAL

SERVICE/PARTS BULLETIN

SINBAD

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Two distributors unite for \$21,000 Maryland pinball tournament

Sefco Distributing of Hanover, Maryland (which recently sponsored a Maryland eight-ball pool championship) and State Sales and Service, a distributorship in Baltimore, Maryland, have tied up together to present a \$21,000 pinball championship throughout the state of Maryland.

The tournament is being conducted in 100 locations with 40 operators taking part in the competition. According to Mark McClesky, sales manager for Sefco, about 50,000 people are expected to play in the tournament which has drawn considerable attention throughout the state. The tournament has gotten television coverage from the three major commercial stations in the state, as well as promotional back-up from five major radio stations and numerous feature articles in newspapers and magazines throughout the state.

"I can't explain what an impact

we've made on the state," said McClesky, who is acting as the tournament director. "Everyone we contact in the media has heard about our tournament, and they are all anxious to do something about it."

McClesky said that it costs \$200 to enter a location in the tournament, but the contestants themselves don't put up any entry fee. They pay only in the quarters they deposit in the machines.

The tournament, said McClesky, is fashioned after the U.S. Billiards pool tournament concept fashioned by Len Schneller. Sefco recently held a pool tournament under the U.S. Billiards guidelines which attracted 56 locations to enter.

Competition takes place for eight weeks at each location with the weekly winners meeting in a double elimination tournament in the ninth week for the location championship. The first- and second-place finishers, A and B, then advance to the

two-day finals which are set for June 17-18 at the Lord Baltimore Hotel in Baltimore.

All contestants who reach the two-day finals will receive cash prizes except the first-place winner in each event; they will receive either a Williams or a Bally solid state pinball game of their choice.

Weekly winners at each location will receive plaques. Location winners will receive, in addition to cash prizes at the finals, a trophy and a certificate.

Competition is done on four machines at each location. Each contestant plays through on all four machines twice, with the highest score from each machine counting. The four totals are then totalled together to find the winner.

In addition to McClesky, promotion managers for the statewide tournament include Dan Collins of Sefco and Nick Corsaro and Bill Reed of State Sales.

Gottlieb names Georgia firm

Greater Southern Distributing Company of Atlanta, Georgia has been appointed a Gottlieb distributor.

The Atlanta firm, which has been in business for over fifteen years, represents many major lines of amusement, vending, and music equipment. Morris Piha is president of the company, and Rubin Franco (who is also affiliated with Franco Distributing Company) is secretary-treasurer.

Marshall Caras, Gottlieb's vice president of marketing, said that Greater Southern "aggressively solicits business and is very highly regarded in its territory. The location and the building are excellent," he continued. "The physical layout and all aspects of the plant and facilities are top notch."

Caras pointed out that Greater Southern is in the process of building new solid state shops and that the firm has highly competent technicians.

Nims on commissions

"You are not going to find a highly-qualified operator who is going to give you an extraordinary commission and high earnings," a New Orleans operator told a roomful of college union recreational managers March 21 at the annual meeting of the Association of College Unions International (ACUI) in New Orleans.

Bob Nims, president of Lucky Coin and A.M.A. Distributors in New Orleans, was one of three guest speakers at a seminar on recreational facilities for college union managers.

In his presentation, Nims pointed out that commission arrangements are not as important as the earning power of the games themselves. He said recreation managers should be wary of the service capability of the operator and earning capability of machines when someone offers

extraordinary commission arrangements. Said Nims, "It's better to have forty percent of \$150 than to have sixty or even seventy percent of \$30."

Nims told the group that operators are "a highly technical and professional" breed. As evidence, he pointed out that the reason for the reduction in the number of operators is that new technology has made the industry a highly specialized field.

The coin operated amusement industry was represented at the ACUI annual meeting by the following exhibitors: Atari, Bally, Briarwood, PLAY METER Magazine, and Tournament Soccer.

The three-day show for college union managers was held March 19-21 at the Grand Hotel in New Orleans.

Atari distributors meet

Atari distributors gathered at the luxurious Del Monte Lodge for their fourth annual meeting. The three days of business and relaxation were initiated by a delightful full day of activities at the home of Nolan Bushnell. There was entertainment and fun for everyone: music, a magic show, old time photos, and a caricature cartoonist were there, and a picnic barbeque rounded out the day.

The festive mood was continued as the group of over 100 national and international distributor representatives traveled to the famous Lodge at Pebble Beach. In addition to the early morning business meetings, Atari held tournaments in tennis, golf, and backgammon, a sightseeing adventure on the historic Monterey peninsula, and other social gatherings.

New programs in Atari service support, sales and marketing were discussed at the business meetings. The new test fixtures were introduced and other service functions covered the first day. Sales, advertising, promotion and market research were discussed on the second day.

"The Atari distributor meeting at Pebble Beach was sensational," said Arnold Kaminkow of Robert Jones, Inc.

"The program and activities were superb," commented Lou Singer of Central Distributing.

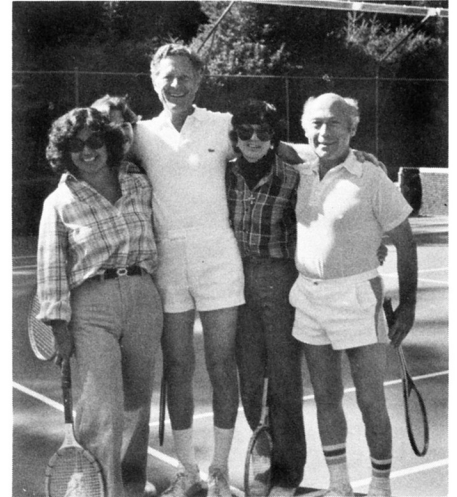
Al Rodstein of Banner Specialty Co. said, "I thoroughly enjoyed the annual distributor meeting. It was the most sophisticated program yet."

The final banquet on Tuesday evening followed a cocktail party where distributors previewed some of the future products from Atari. Middle Earth, 2-Game Module, Tournament Table, and Avalanche were among the new games shown. An entertaining awards presentation and dancing followed the delightful gourmet meal.

The golf tournament winners included Claus Arrhens, The Cherry Group, England, and M. Nakamura of Atari, Japan, who both took first place, winning golf club bags. John Gatens and Jerry Becker won



M. Nakamura was a winner in golf and Al Bettelman was among the best in tennis at Atari's distributor get-together.



second place; Irving Green and Arnold Kaminkow took third in the golf tourney. The low gross winner was Bud Patton and high gross winner of a divot was Shane Breaks. The contest on the 18-hole putting green was won by Al Hawkins.

The tennis events were divided into teams of six people. First place went to Chuck Arnold, Jim Weatherhead, Shirley Waldman, and Anne

Betti representing distributors, and Curt Russell and Debbie Spear of Atari.

Each member of the winning team received tennis attire. Those distributors on the second and third place winning teams were Bob Haim, Al Bettelman, Maurice Cardinale, Linda Breaks, Chet McMurdie, Barbara Gordon, Jeanette Galante and Ed Miller.



New service and marketing programs were among the topics of the day at the annual Atari distributor meeting.

Name that cat



It may not be as recognizable as Tony the Tiger or even the tiger Exxon once put in our tanks, but Wildcat Chemical has a cat too. And it needs a name.

So Joe Peters, president of Wildcat Chemical, has decided to hold a "Name That Cat" contest for the company's artful mascot (pictured here).

The winner of the cat-naming contest will receive \$100.

In addition, Wildcat is holding a slogan contest. The winner in this contest will claim \$50. The slogan, said Peters, should be applicable to the company's full line of products and should run 25 words or less.

Wildcat Chemical has introduced twelve different chemical cleaners to the industry. These products range from pinball playfield cleaners, glass

cleaners, and foosball table cleaners to pool cloth cleaners and graffiti removers.

Deadline for the contest is June 15.

Contestants should send in a postcard with their name and address to Wildcat Chemical Company, 1333 E. Seminary Drive, Ft. Worth, Texas 76115. On the back of the postcard the contestant should write: "The Wildcat's name is _____."

For slogan entries, the contestant should write: "Slogan: _____."

A postcard can bear both an entry for the name contest and the slogan contest. But only one name and one slogan are allowed for each postcard mailed.

Selections for the best name and slogan will be made by Wildcat Chemical. The decision of the judges will be final.

Rowe distributor

Rowe International, Inc. of Whippany, New Jersey recently appointed Commercial Music Company, Inc. of Dallas, Texas as the exclusive distributor for Rowe AMI jukeboxes in Northern Texas and the State of Oklahoma.

Commercial Music, a well known distributing company in the southwest for the past forty years, is headed by President Bernie Williams with Raymond Williams as chairman of the board.

In error

We goofed!

In the March issue of PLAY METER, we reported that Mondial acquired United Automatic Coin as a distributor. This is in error. Mondial did not acquire the firm; they appointed United as a subdistributor.

Sorry about that.

Wildcat counter display

Wildcat Chemical Company of Fort Worth, Texas is currently shipping its distributors a counter display that will hold ten of the Wildcat products. This display will be located on the parts counters with local distributors.

Said Joe Peters of Wildcat, "Being a company which has set high standards of quality from the start, we are very proud of our products and the impact they have made in the vending industry. Because of that, we designed the Wildcat display with a place for monthly specials."

Peters said that each month distributors will be offered a special on one or more of Wildcat's products. By buying this product at its special price, the distributor will be able to pass the savings on to his customer.

Wildcat, which has worked very closely with operators, distributors, and manufacturers for seven years in

the vending industry, has developed several chemical products for increased equipment life.



Wildcat's display (girls not included)

WANTED

COIN INDUSTRIES' 10 MOST WANTED PRODUCTS THE COMPLETE LINE-UP OF PROBLEM SOLVERS



PROBLEM: Dirty playfields, black rubbers, wear on playfield surface.

SOLUTION: Wildcat's # 125 Cleaner and Polish.



PROBLEM: Loss of new look to equipment. Vulnerability to marks and scratches from lack of wax protection.

SOLUTION: Wildcat's Clear Gloss

PROBLEM: Dirty contacts, relays points, etc. Loss of power between two connections.

SOLUTION: Wildcat's Super Contact Cleaner



PROBLEM:

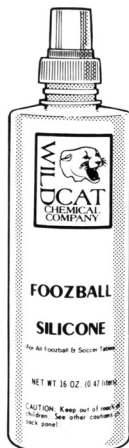
Replacing cloth and rails on pool tables. Repairing tear and rip in cloth.

SOLUTION: Wildcat's Spray Adhesive



PROBLEM: Static electricity from within and around video and pin games. Down time; free plays, etc.

SOLUTION: Wildcat's AS-27 Anti-Static Spray

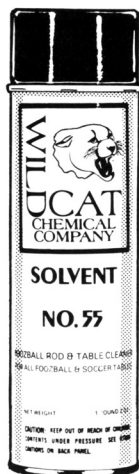


PROBLEM: Lack of lubrication on fozzball rods. Not getting desired results from performance on table.

SOLUTION: Wildcat's Fozzball Silicone

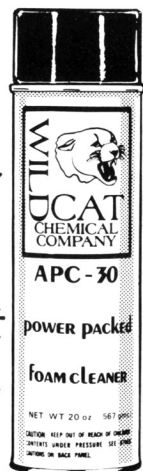
PROBLEM: Gumming up of rods in and through bushings. Loss of play on fozzball table due to rods sticking and not getting maximum spin.

SOLUTION: Wildcat's Solvent # 55



PROBLEM: Rust or corrosion on most metal equipment. Rust on coin doors and/or pinball legs.

SOLUTION: Wildcat's RR-20 Rust & Corrosion Remover



PROBLEM: Build up of chalk dust on pool tables. Dirt, grease, grime on equipment.

SOLUTION: Wildcat's APC-30 Super Foaming Cleaner



PROBLEM: Heavy blackmarks on equipment. Smoke stains, dirt, grease, grime, on any equipment.

SOLUTION: Wildcat's HDC-50 Heavy Duty Cleaner



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Some laws of nature they didn't teach you in science class

The coin machine industry, like any business based on greed, avarice, and good luck—traits it holds in common with farming, wildcat oil drilling, and United States Congressmen—is replete with fetishes, superstitions, and scientifically, unprovable but pragmatically applicable theories which tend to influence the trend and practices of the trade by varying degrees.

Of paramount significance is the universally acclaimed and accredited "Murphy's Law" which, as even the most aspiring South Korean rice dealer knows, postulates: "If something can go wrong, it will."

I don't personally know Murphy, but this is one of those pithy remarks that every time I hear I am inclined to complain, "I wish I had said that." Murphy, even though Irish, must have been a very wise man (Just a little German joke there).

Murphy's Law, however, is not the unique property of any working class, it being the one, holy, catholic mother lode from which all practical theories are formulated: an inspiration but not a panacea.

For the problems and intricacies of the coin industry one law could never suffice. "More" is not always "better," but when it comes to quarters in the age of a declining dollar, it's like the Golden Rule. Appropriately, we solder and integrated circuit buffs have more theories than Za Za has had husbands. Let us explore the spectrum:

HOLBERT'S RULE OF RELATIVITY—(Not to be confused with Einstein's theory of a similar name. Al Einstein was never a professional operator though he was adept at juggling figures). Lon Holbert, a West Virginia operator, noticed a phenomenon in merchandising which now bears his name: "The more miles a location is separated from the shop, the greater number of

service calls that location will require."

At first it was just a hunch on Lon's part that there existed a relation between distance and service calls; but, through scientific testing, a direct cause-and-effect was established. Lon's furthest location was a roadside bar 35 mountainous miles from his service shop which had in use one solitary pinball that seemed to require repair every other day. Lon replaced the offending machine with a Gottlieb Magnatron which had not even so much as burned out a light bulb in three years.

By the time Lon returned from delivering the Magnatron, his answering service reported the bar had called in saying the machine was out of order. Conversely, the replaced pinball, a Williams Fantastic, when placed in a different location two blocks down the street, worked perfectly for a year before picking up a Canadian quarter one afternoon on a slow day in May. Thus, Holbert's Rule of Relativity (Lon was able to solve his problems with the Gottlieb Magnatron by adding a new location which was 37 miles out).

THE CASHBOX THEORY OF UNPENDABLE COLLECTIONS (Author unknown)—The "Cashbox Theory" is not written down in so many words, but essentially what it means is that if you find in the cash box stray bolts, nuts, washers, and assorted hardware, chances are they didn't come down the coin chute with the tooth fairy so you'd better break out the tool kit and start looking.

HERZOG'S PRINCIPLE OF NON-INTERFERENCE—"If it is working, leave it alone." Sol Herzog, an New Jersey operator, tried a preventive maintenance program in the early '60s that was disastrous. Games that had heretofore functioned without mishap, would continual-

ly fail following Sol's "tune-up" because he invariably bumped something with his elbow or bent or broke a fragile part during his thorough examination. Sol straight away resolved to restrict his monkeying around to blondes, spit-and-polish, and Herzog's Principle and lived happily ever after...well, almost, one of the blondes married him.

THE AMOA KISS OF DEATH CURSE—"Best of show means 'Disappointment in River City.'" Each year at the annual AMOA games show, the astute and qualified and street-wise operators, distributors, manufacturers, and, yes, journalists carefully scrutinize and evaluate and finally pick the BEST games being shown. Just as predictably, the game or two MOST favored break fast from the distributors' warehouses—and fall far short of expectations in the cashbox, not to mention a complete failure over the long haul. The moral of the story is that when it comes to picking successful games—only your hairdresser knows for sure.

THE ARCADE OWNER'S LA- MENT—"The busier the day, the more machines that go down." A rule of thumb here is to expect bad news on rainy days, get out the crying towel during Easter weekend, and be happy as hell if anything is still working during the height of Christmas vacation.

BEWARE OF FALSE PROPHETS FALLACY—Suspect Greeks bearing gifts when a distributor's salesman pitches, "You'd be better off getting your machines from us because our service department is superior to our competitors." If you buy this pitch, I've got some desert property in Arizona I'd like to unload also. Your first parts order will come back stamped, "Addressee unknown," your first request for a spare circuit board to be greeted by derisive

Did they ever tell you about

“The Cashbox Theory of Unspendable Collections” or “The Redondo Beach Game Directions Summation”?

by dick welu

laughter, and a plea for technical help to be turned aside by, “Sorry, we’d like to help but then we wouldn’t have a fourth for the pinochle game.”

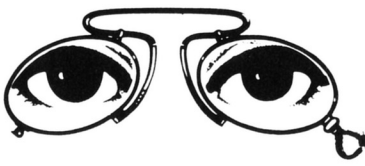
THE CECIL B. DEMILLE SYNDROME—“Manufacturers may come and go but B.S. is always with us.” Caution is the watchword when reading those colorful flyers and advertisements for newly produced games. Have an interpreter on hand for such phrases as: “state of the art technology,” which really means, “replacement parts not yet available!” and “ease of serviceability,” which translates as “an M.S. Degree should be sufficient,” or “solid-state advancements” which means, “we’ve finally got the bulbs to stay lit in our pop bumpers.”

THE REDONDO BEACH GAME DIRECTIONS SUMMATION—“For some of my customers, ‘Deposit 25 cents is too complicated.’” This gem, which I enviously attribute to Steve Shoemaker in *PLAY METER*, November issue, can best be exemplified by a recent confrontation in my own arcade when I inquired as to why an irate customer was trying to pound an Atari Drag Race into little pieces. “Only one car worked,” he said angrily. How many quarters did you put in, I asked? “One,” he replied. I explained that it took two quarters for two players. “Why the hell don’t you have a sign or something on these things to tell you that,” he griped. I pointed to the video screen right before his eyes where it said in big, black letters against a pink background—“25 cents Per Player.” “Well, who the hell ever reads that stuff,” he said and stalked angrily out.

I rest my case. But I wish I had said that: “For some of my customers, ‘Deposit 25 cents’ is too complicated.” Beautiful! Ought to rank up there with Murphy’s Law.



“If something can go wrong, it will!”



The Ratings Game

Let me begin this time around by apologizing for last month's review blitz. Not only did I freak out Ralph and David at PLAY METER, but even I was bowled away by the amount of space and length of this writer's "in-depth" critiques. Also, I think I've gotten a bit tougher on my little ratings game, only because I'm expecting some good things from everyone and if there is a machine that's not up to par, it sticks out like a sore thumb.

One final observation is to say "sorry" for the mix-up on the visuals for *Cherry Bell* and *Hoe Down*. Unfortunately, the printer, whose task it is to layout the magazine, is not a pinball buff and couldn't tell the difference between a wood-rail and a solid-state Sony Trinitron. Also, with the number of machines last time around, I guess he was entitled to "protest" a little. So now that is out of the way.

Can you believe that it's already May of 1978? I can't. It seems like only yesterday that everyone was gearing up for the Bicentennial and now, suddenly, it's almost two years later. Frightening how time flies when your having fun.

Well, it is almost the summer season and one observation I'd like to make, and maybe it's just me, but somehow I don't feel as inundated by games as I did last year. Granted, there are still a great many models being introduced, but it just doesn't seem that the manufacturers are churning them out as rapidly...thank God. At least this year you can keep track of what's happening without falling totally behind. And the prospects for the rest of the year seem to indicate that the move is to quality and not quantity. Of course, the big, and now old news is solid-state which most have taken into their hearts probably more rapidly than ten cent play back in the younger days.

But folks what about the White Sox and Cubs chances for this baseball season? Isn't that really more important, to see if Kingman can demolish Wrigley Field, if Reuschel and Burris can both win twenty, and if the "rent-a-south-side team" with the Jewish Stallion, Ron Blomberg, and Bobby Bonds can hit and hit and

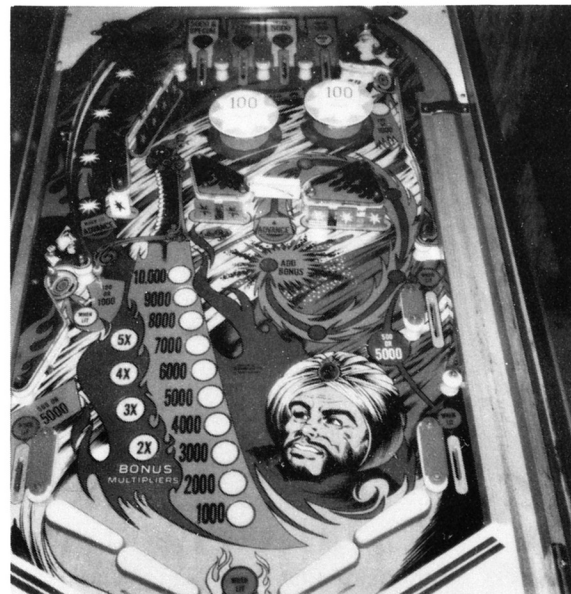
whether or not Wilbur (call him the knuckle-ball king) Wood can regain the touch along with Barrios and Stone. Yes, one born and reared in Chicago has to live with some fond memories and die-hard affections whether it's baseball season, hockey, football, basketball (oh, how the tears flowed when the Bulls were out of it) or pinball, the local home product. And speaking of that great sport of pinball that's right for any season, let's take a peak at three of the would-be winners for the coming months that have already made some headlines of their own on the way to the local arcade.

Gottlieb's *Sinbad* (two-player *Eye of the Tiger*)

Well, the time has come, finally, to get to this game that I think is truly a super machine. For any who doubted whether Gottlieb would in fact be a factor in the solid-state race, doubt no longer, for the men from Northlake are alive, well, and thriving. And following on the heels of *Cleopatra*, which I really feel is a classic in the old tradition of pinball, comes *Sinbad* in solid-state version as well as electro-mechanical, which the two-player also is. And the difference between solid-state and electro-mechanical in terms of scoring, is night and day. In fact, if you look close enough at the motivation behind the playfield action and scoring, you could make a very good case for the fact that Gottlieb is making it very attractive for people debating whether to get solid-state or not. Just think about five times bonus capabilities versus two times and you get an idea, but more about that later.

PLAYFIELD: *Sinbad* starts off with a top four lane set-up, which is once again, as was the case with *Cleo*, tied into the drop targets and colors. From right to left, the lanes are white, yellow, purple and red, which just so happens to match the drop targets neatly arrayed on the field. At the left side, similar to *Vulcan's* roll-over alley, is a lane that became affectionately called, "dead man's curve" at the Broadway arcade, since the ball has a tendency to drain down the right depending upon velocity.

The top portion of the field on *Sinbad* is a compact package of two thumper bumpers, a bank of four red drop targets to the left, and a bulls-eye target at the top right side. Move down a bit and from left to right there's a singular white drop



Gottlieb's SINBAD

target, an opening for access to the red targets, lanes and bumpers, then further to the right are two yellow drop targets, Gottlieb's own wide spinner, begun on *Golden Arrow* and used effectively on *Gridiron*, is at the middle and, finally, a grouping of three purple targets.

Below this on the playfield at the left side just above the flippers is a bulls-eye target, while at the right side is a short lane roll-over. For the flipper set-up, there's a slight deviation from the standard bill of fare, with a four flipper arrangement that harkens back to the days (and design) of *King Kool*, an old Gottlieb heavyweight pin.

ANALYSIS: When it comes to solid-state play, with *Sinbad*, I'll use the same expression I used for *Cleo*, the game plays as "smooth as silk." The feel is very fluid, from the quickness and power of the thumper bumpers to the sharpness of stroke on the flippers. Interestingly, when looking at the field and how it all ties in together, judging solid-state versus electro-mechanical, as I said previously, there is a striking difference. In brief, for *Eye of the Tiger*, the two-player and the EM *Sinbad*, the best you can do is two times bonus which happens when you get the front six drop targets down (white, yellow and purple).

In solid-state, suddenly, this all changes with the lonely white target controlling the *real* bonus build up. Get the white target alone and it's two times bonus. Add the two yellows to this and it's three times bonus. Tack on the three purples to this and you've got four times bonus. And lastly, finish off the bank of reds with everything else and it's five times bonus and an instantaneous count-down of points, while the ball is still in play and scoring even more points, that's enough to raise a glimmer of satisfaction in even the most accomplished pinball player.

It's a memory system in a way, since whatever you score while you're scoring the bonus points is built back into the action so that you don't lose any points or have to stop play as is the case on some games in the past where a kick-out hole was a collect bonus place. And with a 75,000 point maximum, that is really

not a top limit, the scoring on the SS *Sinbad* leaves its EM counterparts back in the woods.

Add to this the lit lanes on top, which correspond to the drop targets and 5000 points seem to light all over the place just waiting to be picked off. Also, each drop target is worth 3000 points when hit, so there's plenty of scoring all over the board and more than enough to keep players going and going. Some problems may occur however from the left roll-over alley, where, if the ball is rolling at a particular speed, will have a tendency to tap against a little rubber-ringed post just to the left of the opening and bounce over to the bottom right side without even a chance to flip.

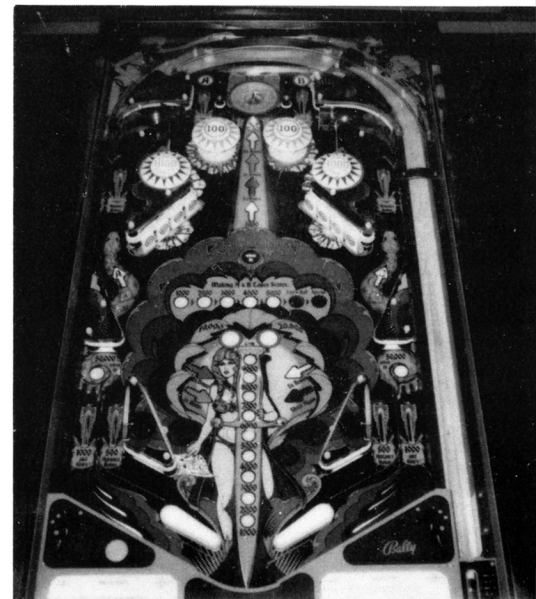
Another "dead spot," or at least a potential hazard is the spinner, which sometimes ties up the ball and causes the player to flip the flippers and rock the machine to get the ball free. Do this if the ball is against the left side of the spinner and invariably it will drain straight down the middle. But even with these faults, the game is nearly flawless in its play and challenge.

GRAPHICS: Gottlieb keeps getting stronger when it comes to their main games, and *Sinbad* is no exception, although I find the graphic treatment on *Eye of the Tiger* far more striking. But distinctive is the bright use of orange on the cabinet (thank God no more red, white, and blue) and the bright shadings on both the field and backglasses.

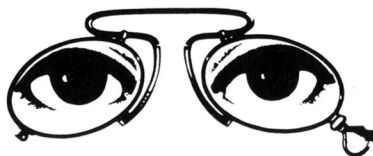
In fact, that large grinning *Sinbad* on the field must please the Duke whose younger son was the star of the movie. And speaking of this Columbia Pictures tie-in, a first for this company and definitely not the last, it's a shame that they couldn't time it better since the movie is long gone. But the artwork is strong, eye-catching and just an additional boost to what is already an excellent playing machine.

PLAY: *Sinbad* is one of those games where an either/or situation exists regarding three- or five-ball play. Whatever the traffic will bear in location is a good rule of thumb, although in EM the scoring is going to be a lot lower only because the bonus possibilities aren't available. Point limits that I've seen be most effective,

and fair to the player, for a three-ball game that gives extra balls and no free plays—100,000 points for a first limit and 170,000 and 240,000 for the next two. With free play territories you may want to boost this a bit to 140,000 points, 200,000



Bally's MATA HARI



points and 270,000 points. There's a good play potential with these limits even for a five-ball EM version with a machine that is a superb Gottlieb effort on all counts.

RATING: ####

Bally's MATA HARI

This lavish looking four-player is another in a long line of graphic greats from this West Belmont company and is a striking departure from the All-American look of Bobby Orr's *Power Play* although there are some similarities in playfield design.

PLAYFIELD: The top of *Mata Hari* is a throwback to the set-up on *Champ* and *Sky Kings* and even *Amigo* in some respects, as the move seems to be to break away from a lane opening. What I'll call a "saucer" kick-out hole is flanked by an A and B lane. Just below center are two thumper bumpers and angled, inset into the plastic drop target bank, two more bumpers. Move down a bit, before you get to the stark openness of the middle and there are two banks of four drop targets.

Rollover alleys (A and B) respectively) are at either side, with the conventional Gottlieb bottom finishing off the physical feature of the game which has more to offer than just this listing of spartan items. In fact, you can think of *Mata Hari* as a game that economizes space and action for a multitude of point possibilities.

ANALYSIS: Although there aren't a great variety of different shots on *Mata Hari*, the basics are present for a fast-paced game that holds out the hope for great dividends. The A and B lanes, either gotten from the top or through the sides, control point totals of 1000, 2000, 3000, 4000, 5000 points, as well as extra ball and specials and a nice touch, which is the bottom outside lanes, worth 50,000 points when lit after you've gotten A and B out once, twice, or three times depending upon how liberal the setting of the game is. Get the drop targets down and there's also a 50,000 point bonus and the possibility of a special the next time all eight targets go down.

And if these big point totals weren't enough, the kick-out hole at top holds the bonus multiplier which can skyrocket from 2X to 3X to 5X to the same player shooting again, for a

potential, with a 25,000 top out-hole bonus accumulation, of 125,000 points. Scoring on *Mata Hari* is indeed high and shows how to maximize a minimum number of features for an effective and highly challenging game that has some of the same shooting angles as *Power Play*, although not the bulk of nuances.

GRAPHICS: Outstanding. What else can I say about this remarkable game? It may not be geared for the kiddie and peewee crowd, but tell me that a bar or college campus game room wouldn't just eat this up if they laid their eyes on it. Old D.C. has done it once again with a backglass that is suitable for framing and an ominous quality that neatly counterpoints many of Bally's recent efforts. Although some may find *Mata Hari* offensive, it is going to attract players with its sensitive artistic touch and its brilliant use of bright, strong colors, especially the deep reds. Another milestone in pinball art, pure and simple.

PLAY: *Mata Hari* is a good J.P. three-ball effort, where the extra two-balls are going to be giveaways depending upon what your location and players will tolerate. When it comes to limits for extra ball and add-a-ball spots a fair setting is 220,000 points for the first level, then 440,000 and 660,000 to finish off the three levels. With free play you may just want to upscale this to around 280,000 for the first and then 500,000 points and 700,000. It may be a bit steep, but it should be fair depending upon how good your players are. If it does sound a bit scary, however, try a basic 250,000 points, 375,000 and 500,000 point breakdown. Anyway you do it, just make sure that the kick-out hole doesn't drain the ball out through the middle of the field. It should go off to the left flipper and if it doesn't, check the hole itself or the levels on the game's legs. And just remember that the Baron has all the plans.

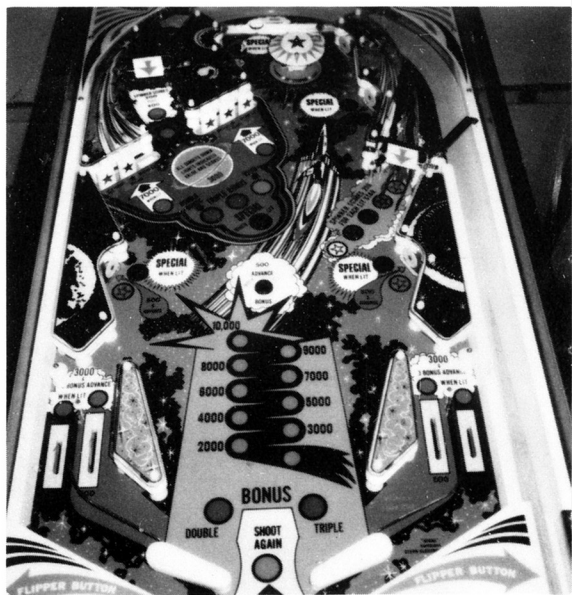
RATING: ###1/2

Stern's STARS

From *Pinball* to *Stingray* and now *Stars*, Stern has indeed made its presence known in the marketplace for both operator and player alike. This four-player offers a strong graphic departure from past efforts,

as well as a difference in design, due no doubt to the influence of Steve Kirk.

PLAYFIELD: The action begins once again without the conventional lane treatment, and instead features a single roll-over button for out-hole bonus points and a single thumper bumper. Also at top, rounding off the



Stern's STARS

bumper are two star targets (white and green) at the left and right. Further down the plastic at the right and just above the right hand spinner is yet another star target (orange).

Also at the upper portion of this playfield, which has a majority of its features far away from the flippers, are two banks of three star drop targets, with the inner red one worth 7000 points if hit last in the set. Between this is a left side spinner that finishes off the upper portion of the field.

Move down to the center of the field and another orange rollover button is in evidence for out-hole bonus values, while on either side are a purple star target (left) and a yellow star target (right). The bottom, although a Gottlieb wire and lane set-up, is a bit wider down to the flipper and a final touch is a rubber-ringed little post, just below and between the flippers.

ANALYSIS: *Stars* is an interesting machine that ties in a variety of shots. With an out-hole bonus of 19,000 points that can be multiplied by 2X or 3X values the scoring can be fairly high, although much of the play must be initiated from the flippers. Much of the action is off center and focused on the drop targets where, if you can get one bank down doubles bonus, a bank down again, after it resets, triples bonus and all down lights the WOW for an extra ball, and one last time gets the Special.

And on *Stars* everything is indeed in the stars. The star targets for example (five in all) that dot the playfield, control the spinner value at the right per revolution by 200 points up to a maximum of 1000 points which doesn't seem like much by today's scoring standards, but works well here within the parameters of the game. The star targets also control a build up of out-hole bonus points along with the two rollovers, and if you get all five, then the special randomly lights from target to target.

The bottom offers some good nudging from the sides and across the kickers, while the bottom little post between the flippers is more of a throwaway, rather than something a player should depend on time and time again. It does offer some saves however down a very empty center of the playfield.

One of the problems of the game is a lack of central action from top to

bottom, although as was the case with *Mata Hari*, this is compensated by the side action. Unfortunately, the distance of many shots from the flipper may discourage the average to below-average player who makes up a majority of the market. But for the skill player, much is there for the taking where precision and aim are everything.

GRAPHICS: *Stars* is out of this world and in a galaxy far, far away from the likes of previous Stern games. Good, rich blues and a bold treatment of the name, along with the dark shades of the cabinet cause this game to be truly distinctive. My one comment may be on how the readouts are lined up, which is a departure from the norm, I might have put the first player where the third player is and vice-versa, but the flexibility to tie-in to the constraints of backglass needs is a nice one.

PLAY: This four-player can handle three-ball play very easily, with an extra two balls proving to be rather redundant, although much of this is predicated on the scoring limits since maximum bonus, even when tripled is only 57,000 points. In add-a-ball land 80,000 looks like a far first level with 130,000 points and 220,000 points finishing it off. An additional 20,000 points to each of these should also work equally as fairly to the player while for free play, you may want to start at around 110,000 points and work your way up to 170,000 and 250,000 points for this solid, solid-state effort from Stern which has truly refined its strengths in the industry and has become a major factor in the business thanks to the tireless efforts of Sam, Gary, and Steve.

RATING: ###1/4

And that's it for this time around. Unfortunately, *Big Town*, which I wanted to do is still tied up over at Playmatic's factory due to Spanish strikes, but hopefully next month you'll get a closer look at this game that has the people at Universe, especially Barry F. very excited. Also next time a little on *InterFlip* and *Sonic*. And, of course, a probable update on Chicago sports. So for May I bid you fond wishes. Just keep your games in good shape, talk to the players about what they're liking and not liking, and, last but not least, be well and prosper.

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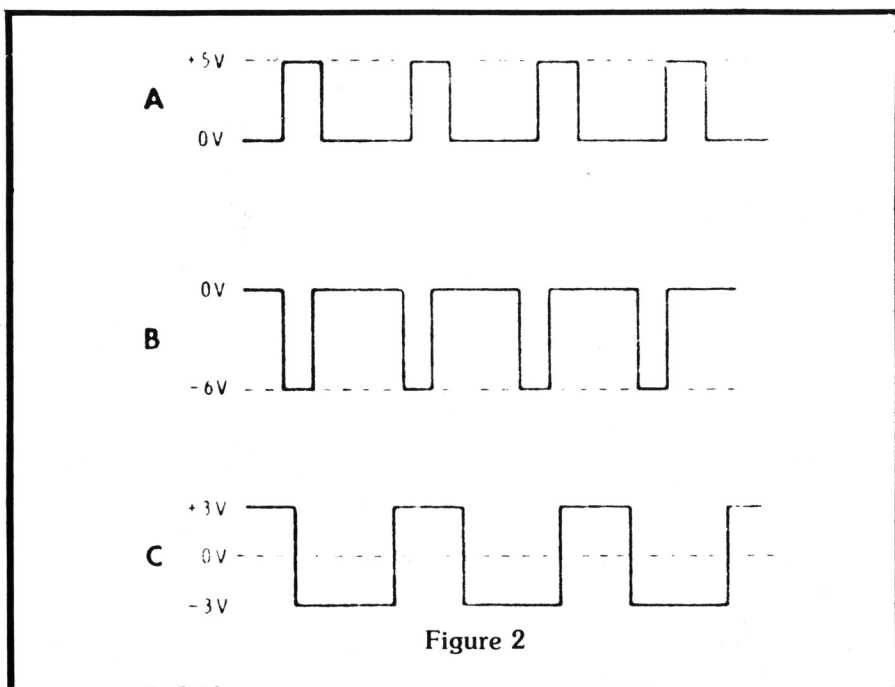
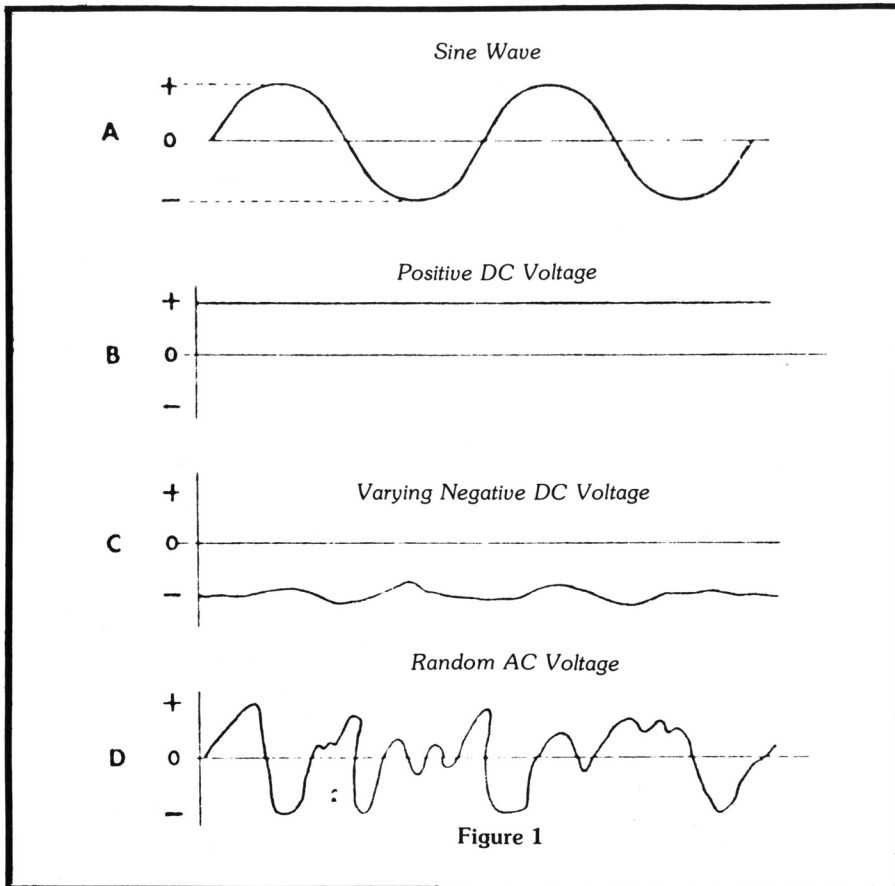
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Digital theories and techniques



Digital Techniques

This is the first in a series on digital theories and techniques to better acquaint you with the circuits that make your equipment operate. We'll start with an overview of digital theory and introduce basic concepts. Next an introduction to binary numbers and codes which are the basic language of all systems. Finally how digital techniques are implemented with hardware.

Future articles in this series will explain the different basic circuits contained in the I.C. package how they are used and methods of troubleshooting. There will be one on analog circuits and their uses in most games, and finally, an introduction to microprocessor circuitry, tested methods, and comparison of the different processor circuits used in today's games.

Types

There are two basic types of electronic signals and techniques, analog and digital. An analog signal is an A.C. or D.C. voltage or current that varies smoothly or continuously. It does not change abruptly. An analog signal can exist in a wide variety of forms (Figure One) and are used almost exclusively in audio circuits of the games. Electronic circuits that process these analog signals are called linear circuits.

Digital signals are essentially a series of pulses or rapidly changing voltage levels that vary in discrete steps or increments. Digital signals are pulses of voltage that usually switch between two fixed levels (Figure Two). This two-level, off-on switching characteristic is fundamental of all digital signals. Electronic circuits that process these digital signals are called digital, logic, or pulse circuits.

Where used?

All of today's video games, wallgames, pingames, and even jukeboxes use digital techniques. But perhaps the greatest use of digital techniques today is in computers. Digital computers are used in virtually all areas of business and industry, including the music and game industry. They are extremely useful machines that can save man a

Decimal	Binary	Hex
0	0000	0
1	0001	1
2	0010	2
3	0011	3
4	0100	4
5	0101	5
6	0110	6
7	0111	7
8	1000	8
9	1001	9
10	1010	A
11	1011	B
12	1100	C
13	1101	D
14	1110	E
15	1111	F

Figure 3

Binary number system

All digital circuits and systems work with numbers that represent specific quantities. The type of numbers we are most familiar with are decimal numbers. In the decimal number system, we combine the ten digits 0 through 9 in a way so that they indicate a specific quantity. In binary number system we use only two digits, 0 and 1. These binary digits, or bits, when appropriately arranged can also represent any decimal number. For example, the binary number 101101 represents the decimal number 45. All modern digital techniques are based on the binary number system.

The basic distinguishing feature of a number system is its base. The base indicates the number of characters or digits used to represent quantities in that number system. The decimal system has a base of 10 because we use the ten digits 0 through 9 for expressing quantities.

The binary number system has a base of 2 since only the digits or bits 0 and 1 are used in forming the numbers. The binary number system while simple, is inconvenient to use

because you are not familiar with it, but once you are, you will find it easy to work with.

The decimal and binary number systems are positional or weighted number systems. This means that each digit or bit position in a number carries a particular weight in determining the value of that number. The position weights are a power of the base of the number system.

The quantity represented by the number is determined by multiplying each bit by its position's weight and obtaining the sum. Numbers greater than 9 bits are rarely used in video games and that many in the sync circuits where there are two four-bit counters plus a flip-flop circuit for the ninth bit.

Binary numbers are also referred to as binary words. An eight-bit binary number is also an eight-bit word. The term *byte* is used to refer to binary words in microprocessor terminology. Most digital circuits use a fixed word size which determines the maximum value and resolution with which numbers can be represented.

The number of bits in a word determine the number of discrete

tremendous amount of effort and greatly extend his capabilities.

Over the years digital computers have grown in capability, but have become smaller, cheaper, and easier to use. As a result, their use has increased tremendously. The small low cost mini-computer has put digital and computer techniques within the reach of nearly everyone. A minicomputer can be quickly and easily designed to control inventory, analyze cost/profit on each piece of equipment, and do your bookkeeping.

Advanced semi-conductor technology has recently given us a computer that is really a component known as a microprocessor (MPU), these devices are complete digital computers in a single integrated circuit (IC) package. MPUs can and are used to replace conventional digital circuits. Most all of today's video and pingames are MPU controlled circuits. Like all digital computers, the MPU must be programmed to carry out its specified function.

The primary impetus for the widespread use of digital techniques has been the availability of low cost digital ICs. Advances in IC technology have produced many excellent low-cost digital circuits. The more recent medium and large scale (MSI and LSI) integrated devices can replace entire circuits.

While digital techniques have been known for years—your first pingame actually incorporated digital techniques by using relays and switches—it took ICs to make them practical. By using digital ICs and MPU circuitry, many equipment improvements have been made. Compare the sophistication of a Sea Wolf or Sprint II with the Pong of yesterday.

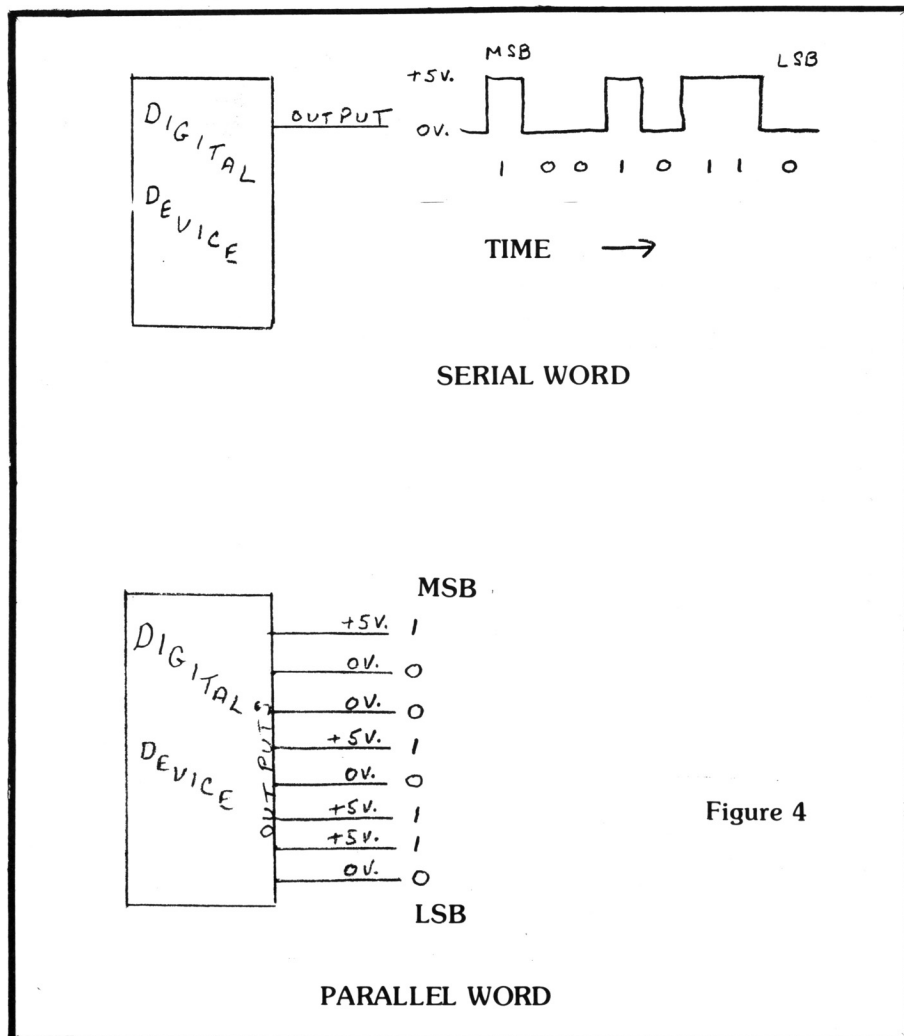


Figure 4

states that can exist and the maximum decimal number value that can be represented. By using a four-bit word we can create a total of sixteen different binary bit patterns or number combinations (Figure Three).

Binary coded decimal

Because the decimal number system is so familiar, it is easy to use. The binary number system is less convenient because we are not as familiar with it. It is difficult to glance at a binary number and quickly recognize its decimal equivalent. For this reason a special binary code was

developed. This special code is known as binary coded decimal (BCD). The BCD code combines some of the characteristics of both the binary and the decimal number systems.

The BCD code is a system of representing decimal digits 0 through 9 with a four-bit binary code. This BCD code uses the standard 8421 position weighting system of the pure binary code. The binary word representing the decimal numbers 10 through 15 are invalid in the BCD system. To represent a decimal number in BCD notation, you simply substitute the appropriate four-bit

code (Figure Three) for each decimal digit. The decimal number 1978 in BCD would be written 0001 1001 0111 1000. Each decimal digit is represented by its equivalent 8421 four-bit code. A space is left between each four-bit group in order to avoid confusing the BCD format with the pure binary code.

Hex a decimal code

The widespread use of the microprocessor chip brought about a need for a code.

The BCD code does not contain all of the possible combinations for 16 bits. So the hexadecimal (HEX) code evolved. The HEX code used the BCD code for decimal digits 0 through 9 and to substitute for decimal number 10 through 15 uses letters A through F. This number letter combinations allows for all possible combinations of 16 addresses in 4 bit groups. A typical MPU addressing would run from 0000 through FFFF. A 15 the most significant bit (MSB) is the left most bit continuing to the right to A 0 the least significant bit (LSB). An address of 33AF, for example, would be written using HEX code as 0011 0011 1010 1111 (Figure Three).

Date presentation

It is relatively easy to represent a binary number with electronic components. The component to represent a specific bit in a binary word must be capable of assuming two distinct states. One state will represent a binary 0 and the other a binary 1.

The basic element for representing a single bit of data is a switch—mechanical, electro-mechanical, or electronic. The on-off nature of a switch makes it perfect for binary data representation. The bit assignments are generally represented by voltage levels. In the positive transistor-transistor logic (TTL) used on the pin and video game boards a logic 0 is ground and a 1 is +5 volts (Figure 1A).

Data representation

There are two basic ways in which digital numbers are transmitted or processed—series or parallel. In the serial method each bit of the binary word is processed serially one bit at a time. In a parallel system all bits of a word are processed simultaneously. The advantage of the serial data representations is that it requires only a single line for moving data from one place to another. Parallel data requires one line for each bit of the word which increases processing speed (Figure Four).



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Head-scratchin' on pinball tournaments

By Roger C. Sharpe

Did you know that if you wanted to run a pinball tournament in New York City you couldn't? You could run a skeeball competition, even pit some video games in round-robin play, but ask for some head-to-head with the old steel ball and the response is a resounding "NO" from the Department of Consumer Affairs, with a qualifier of course.

You can have a tournament just as long as you don't award any prizes. Even if it's only a trophy, for now, you don't stand a chance in hell to have a pinball tournament. This fact should tell you something about the state of pinball affairs.

You see, it was okay to let pinball machines in, but try to offer something that could possibly be positive for pinball and the answer is "no, not now." Well, pinball is here now and so are tournaments, but depending upon where you are and how the legislation is worded, tournament play may be only a future dream and not a current reality.

Unfortunately, if you're in an area that hasn't had any problems in terms of pinball machines being operated, you may not know what the reaction is going to be if you want to stage your own event. You may be in for a surprise. But then, I'd like to think that the Big Apple is the exception and not the rule. However, before you get your hopes up, check your town, suburb, city, or wherever you may be.

Even in Philadelphia, where they were able to have a successful tournament, as reported last month by this writer, almost concurrently while the tourney was going on a newspaper story came out deploring the vile and corruptive influences of arcades and pinball in the "City of

Liberty." You could say it was journalistic timing, but somehow, no matter how clean the slate is, there is going to be someone who is just itching to capitalize on what is always a very passionate issue—pinball machines. So be careful and prepared for anything.

Anyway, all of the problems aside, pinball tournament play can be beneficial for player, operator, distributor, and manufacturer alike, if it's run correctly. You've seen it happen. Bally's "Super Shooter" extravaganza has already paved the way for bigger and better things. Smaller scale undertakings have been filling local press and the trade publications galore with winners from that city or this town.

The Time 2000 flip-off, the annual New York State Millie McCarthy spectacular, and many, many more are giving birth to the smallest operator running the biggest competition he possibly can.

So, how do you go about doing it, if you aren't a Bally, Atari, Gottlieb, Aladdin's Castle, Millie McCarthy or any of the rest, and are only a tiny location with a few machines and a dream for your own tournament? Well, there were those "kits" that always seem to pop up at convention after convention, but really all you're going to need are some willing participants, some good playing games, a few prizes, and the willingness to see it through from start to finish.

First and foremost is going to be how to get the players to enter and whether or not you're going to charge an entry fee. Well, don't charge the entry fee. More often than not this is going to pose more problems than it's worth (depending

upon where you are). Also, in the long run, what you're trying to do is promote pinball play and gain a little publicity for yourself in the neighborhood, not make a few bucks by charging the players to play. So keep it free.

Second is the wonderful question of prizes. What are you going to give away to make it worth the player's time to play. If you have the "pull" of a Bally you can get sponsored giveaways such as cars, or as someone did in Florida some years back, give away a boat. But if you're not on that level, a good lesson may be the Philly deal where Gene Castellano got Active Amusement, a local distributor, to ante up a refurbished machine, as well as the blessing from D. Gottlieb to give away a few *Cleopatra* backglasses and yours truly's book, *Pinball!*

However, no one says that you can't do up some nice trophies. Bally's were a knockout of plexiglass and suspended pinballs. Check with the local bowling alley and see where they get their trophies from for their leagues. Maybe you can make some kind of deal for a few little statues.

Also, check with your own distributor, or the manufacturer you seem partial to and see if they won't cough up an old game or some pinball *memorabilia*: backglasses, some key chains such as Bally and

Gottlieb have, or even some posters a la Stern's *Pinball* beauty and Atari's great graphic efforts. Even T-shirts may come in to play such as the type Atari and even Bally have been doing to tie-in to their games. Anything goes just as long as there is some connection to pinball, or any other reasonable fantasy your players may want fulfilled. Obviously, cars, trips, money (just some dollar bills of a great quantity) can whet the appetite of any budding, or pseudo-pinball wizard. And, although these last entries aren't necessarily related to pinball, they will be tempting enough to get both the skilled player and neophyte in on the action.

So now that you know you have the players and even a few prizes, what do you do? Well, the old sign-up method is still probably the best way to get those potential contestants. Put up a big poster board in the window, advertise the tourney in the local "pennysaver" or neighborhood paper, get the word-of-mouth going about your event, and if it's easiest, try having them come in to your location for the signing up. And put their names up on a big board. Let them see it every time they walk in and they'll keep walking in just to see their name and to play a few games in anticipation of the big event. For in-store traffic, it's the best thing going.

Now, set up reasonable time limits for your contest. If it's going to run every Wednesday for six weeks, on consecutive weekends for a month, or consecutively for forty days and forty nights—make sure that you're offering enough time for anyone and everyone to have a chance to try his hand. What you may want to do is pick your slowest day, or the slowest hours of any given days during the week and try to run the tournament then so that it doesn't detract from your normal business. But, you may also want to key it in on those busy days to insure that a maximum number of players have the exposure and opportunity to play in the tournament.

Whatever you decide, and I for one am partial to the latter, try to give ample time for players to compete. If you can keep and sustain the tournament for a few elimination rounds and even a few weeks, so much the better for any local publicity you may be able to garner. Plus, the more people talk about the tourney, and hence your location, the better it's going to be for you and your business once the tournament is over. You'll be surprised by the "first-timers" who may be playing in the preliminary round and then stick around to become a regular customer.

In regards to rounds and elimina-



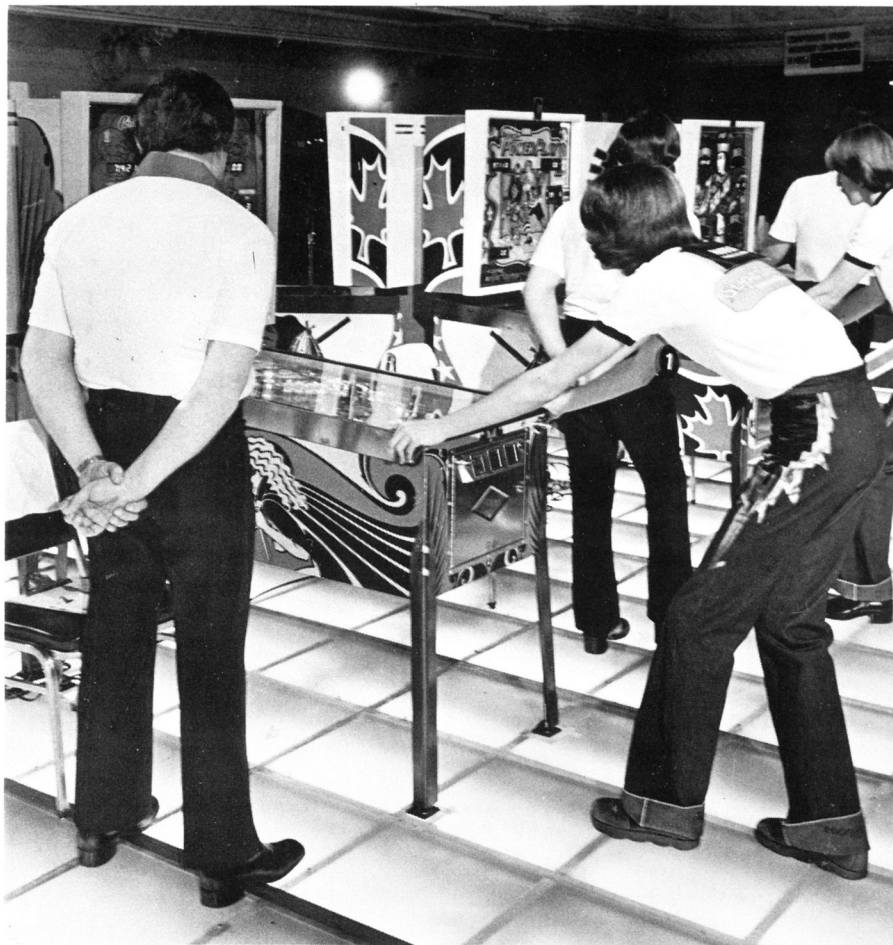
tions, much is going to have to be determined by you beforehand with a realistic estimate of just how many people you think you're going to be able to draw, as well as how much traffic your location can handle. Bally did its tournament multi-round basis only because of the enormity of the project, while Philadelphia chose to go through a three-day period, with the finals drawn from the top daily winners at each of five locations. The important thing is to choose an approach you're able to handle and one where you don't find yourself in over your head or out of control.

Say, you think that you're going to get 200 players to compete. Maybe it's going to be best to set up seedings or initial rounds to accommodate fifty players a day for four days and for a total of five hours a day. Think about it, and come up with a "mix" that you're comfortable with, although this is really a personal thing since it has to fulfill your needs and expectations.

Now, with the players, prizes, and tournament rounds out of the way, your next concern is going to be with the games themselves. And although not the top priority, it is this part of your tournament that in reality will either make it or break it. First, don't go for the dead machine that everyone's given up on for the past month, thinking that if the players know this is the game to play, you're going to increase your revenue before you trade it back in to the distributor.

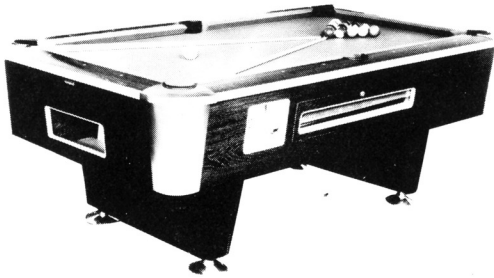
Go with a new machine, the winner of the arcade, because that's what is going to draw in the hard-core player. In fact, the newer the machine, the better because it's going to be the game that's the cleanest and probably in the best shape compared to any of your other equipment out on the floor. Now, which game to pick may also be determined, once again, by your favorite manufacturer (the one who is giving away something or the one who has always been good for you) and your local distributor. If it works to use one particular machine versus another, fine. Although, here the discussion can expand to cover alternatives.

Think for a moment about how many games you want, or will need, to use. Once again, making sure that whoever is competing will be doing so on each and every game that everyone is going to have to play. If, you only have ten machines to begin with, tying up two, three, or even four machines for an extended period of time, may just be too much for you. But what if you have the space to bring in some new pieces from the distributor especially for the



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tournament? Think about it, because that might just work out for you.

Now, if you don't have any "party" (manufacturer) affiliation, you might just want to try incorporating games from different manufacturers in your competition. Maybe one each from the big five, or any combination that suits your purpose. The whole idea is to make sure that the player feels that he has a chance, that the game (or games) is playing nicely, that he has enough times to enter to get a shot at showing how good he (or she) really is.

Maybe you can let them play two games on one machine, back-to-back, and take the best score. It's a consideration depending upon the number of people competing and also the time element of how long your tourney is going to run. Just make sure that if you use two different machines from two different manufacturers or even the same manufacturer, that the scoring is not adversely affected regarding one game being a five-digit gimmee versus a six-digit or seven-digit wonder. Whatever the mix, there has to be balance.

And when it come to the games, don't do any doctoring. For instance, when I did a brief stint at the Philly event on *Cleopatra*, I couldn't understand why all my "pat" shots weren't working. The three-ball game was over before I even felt a tingle of my calloused index fingers. Then I realized that the back legs couldn't have been any higher. It was as if I were in Spain playing, and if you've ever been in Spain you know what I mean if you've tried to play their pinball.

So just be consistent and fair to your players. It's not a question of how high their scores are, or even how low they may be, or how long it takes for them to play. The important thing is for everyone to have a good time. Pinball tournaments are an important and vital part for positive publicity and a favorable image for the industry. You can see some of the results when you realize the staggering amount of press coverage generated by the Bally tournament. For over five months, literally hundreds of newspapers, magazines, TV and radio shows did something on pinball.

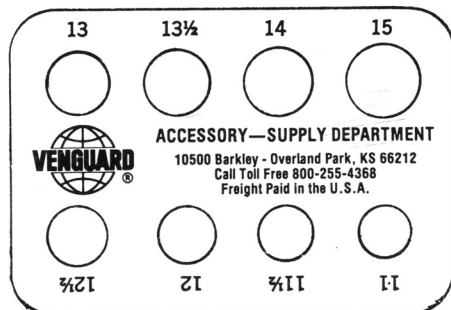
And you can get in on it as well. All it takes is some good, sound planning and a true willingness to stage a fair event. Hopefully, you now have some points you may not have considered before or maybe a little germ of an idea for some future time.

Remember if you have a well-run tournament everyone's a winner. And that's what it's all about, isn't it?

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Heroes and monsters

Enter the world of spectacular monsters and heroic confrontations with Atari's new Middle Earth. The excitement of this double-flipper pinball game is intensified by its graphic design and action-packed game play. The eye appeal of Middle Earth is sure to attract players for many hours of pinball excitement.

There are two sets of flippers, one to play the top section and one to play the bottom. The ball can pass between the upper and lower playfields through two spinner lanes or between the upper flippers. Bonus and special features are carefully balanced between the two sections to provide fast and exciting play action. Each section has a bank of drop targets and other targets and bumpers to offer incentives of increased scoring patterns. There are 38 special scoring, bonus, and bonus advance lights.

The play action is intensified by its expressive electronic sounds. The exclusive Tilt sound will alert the location if the game is being abused. Middle Earth has built-in service features to minimize downtime.



Swash-buckling pinball

Gottlieb has released an electro-mechanical version of the four-player pinball game, Sinbad. The game has also been released in solid-state form.

The drop targets light the multiplier value and light top rollovers for high scoring, extra balls, and replay scoring.

Hitting all the drop targets immediately scores bonus and resets all targets. The bonus scores up to 75,000 points.

Sinbad is Gottlieb's first attempt to tie in a pinball game with a new movie. The backglass and playfield artwork feature characters from Columbia Pictures' "Sinbad and the Eye of the Tiger."



Video for cocktails

U.S. Billiards of Amityville, New York has introduced a video cocktail table with multiple game possibilities.

The game is for one, two, three, or four players and can be adjusted to play one of five different game variations—Break-In (one-player), Tennis (two or four players), Soccer (two players), Wipe Clean (one player), Gravity Ball (two or four players).

The game comes equipped with a 19-inch Motorola monitor, an electrical counter, an isolated cash box, and an attractive all-Mica cabinet. The table is made of durable construction and the hinged, locked top opens for service (the top is also detachable).





Falling rocks

Atari has introduced Avalanche, the one- or two-player video skill game. Players try to catch falling rocks in a roaring avalanche.

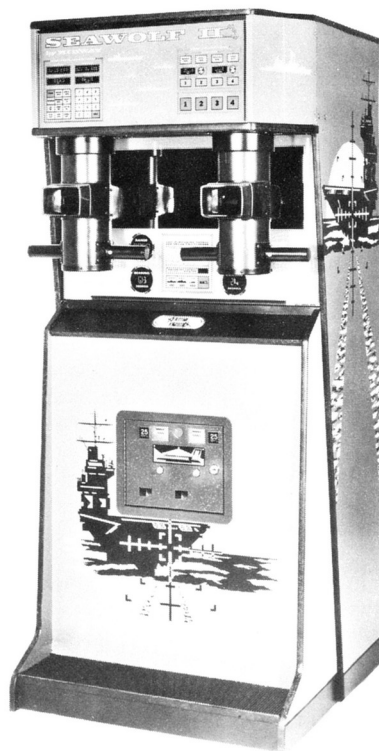
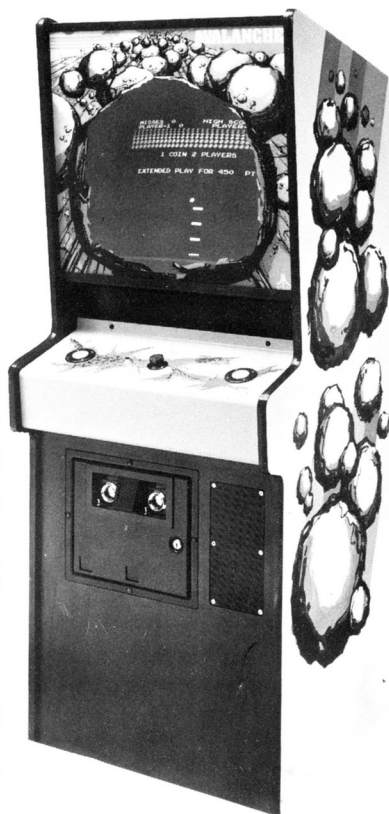
The larger rocks begin to fall slowly and the player has six paddles to catch them. The avalanche begins to rumble. The more rocks caught, the faster they fall, decreasing in size. The number and size of the paddles also decreases to increase the challenge as the player develops skill.

This game can be set at three or five heats per game; when a rock hits the bottom line the heat is over and the avalanche freezes; the release button is pushed to start for the next heat. Players continue toward the goal of catching all the rocks.

If all the rocks are caught, a new avalanche begins; however, this time the player starts with only three paddles (The third avalanche starts with two paddles, and the fourth with only one).

The points scored for catching rocks range from 1 to 6, increasing as the falling rocks get smaller and the paddles decrease. There is an optional extended play feature giving the player another try and adding to the replay incentive. This is set at 450 points on a three-heat game, and 750 points for a five-heat game. Competition on Avalanche is intensified by the previous high score displayed on the attract mode as well as the visual goal of catching all of the rocks displayed on the screen.

Coinage options include one or two coins per play, one coin for two plays, or free play can easily be adjusted by a switch on the board. The video message display can also be adjusted to four different languages: English, French, Spanish or German.



Sea Wolf remake

Seawolf II, following on the heels of the original Seawolf game, has been released and is in full production, according to an announcement by Midway's director of marketing, Stan Jarocki.

"The new Seawolf II," explained Jarocki, "although it has the basic game characteristics of the original version, is brand new conceptually. For one thing, the game is presented in radiant full color and you have to see it in order to believe what a dramatic effect this has on the play of the game. Additionally, the configurations of the vessels take on a different character and the scoring has some fascinating new wrinkles. Also," he continued, "the new Seawolf II is a one- or two-player game, a significant change which adds a new dimension of competition to the player."

The object of the game is to score as many points as possible by sinking seaborne vessels. Freighters are the slowest moving and easiest to hit and yield 100 points for a hit. Warships, at medium speed, give a player 300 points per hit. PT Boats are fast moving and make only infrequent appearances announced by the sound of sonar with a 500-point reward.

The most difficult vessel is "Super-Sub" which appears only during the last crucial seconds of the game. The player is prepared for the Sub's appearance with a flashing sign and is rewarded with a handsome 1,000 points if he scores.

Either player making four consecutive hits of any ships receives double the score value of hits. A further optional feature, adjustable at any of the three scoring values, is "extended patrol" which lengthens the game proportionately.

The game also features genuine sounds of undersea battle—the "whoosh" of torpedoes leaving the tubes, the sonar sound of approaching targets, the warning horn of a diving submarine and shattering explosions as torpedoes hit their targets.



Red light and siren!

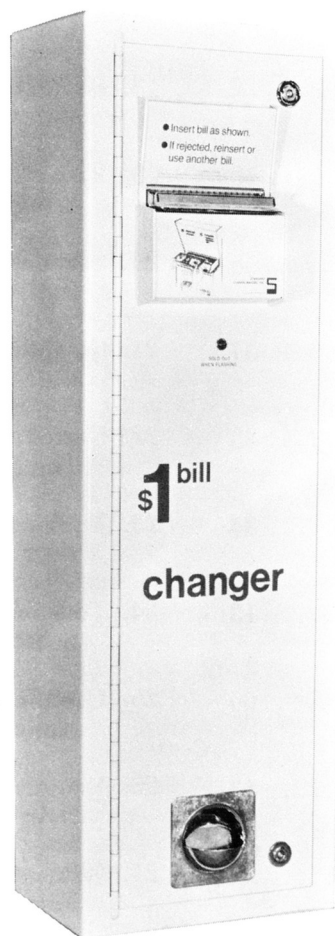
Atari has introduced Fire Truck, the only cooperative video driving game for one or two players. The teamwork concept is an innovative feature that allows variety in game play and driving excitement.

Players will be fascinated as they race against time to cover as much distance as possible and achieve a high score. Screaming sirens, blasting horns, and ringing bells simulate the impact of an authentic fire chase. In a two-player game, the players control a hook-and-ladder fire truck, one driving the cab in front and the other steering the trailer in back. With the speed control, the front player must skillfully drive through the winding streets, avoiding parked cars and oil slicks. The back player steers the trailer trying to keep in line with the cab. Flashing arrows appear spontaneously on the unpredictable course to indicate correct turns at the intersections.

In a one-player game, the computer will drive either the front or back. Either way, Fire Truck is a challenging, fun-filled game that requires quick reactions and coordinated timing to avoid crashing and losing time. A "crunch" message flashes when collisions occur, adding a touch of humor to the game. Another versatile feature is the "easy" or "hard" track option. The score, fuel (time remaining), and driver ratings which are displayed on the screen add to the thrills of racing.

The bright red and yellow graphics and unique cabinet design with two steering controls will be sure to attract and delight players of all ages. The versatility encourages players to try different game plays.

The operators can set an extended play option at three different levels to provide further incentive to the players. Length of play can be set at 60, 90, 120, or 150 seconds to suit the needs of the location. There are also 16 different coin mode options, including 1 or 2 coins per play, or 2 plays per coin. Video messages are offered in English, Spanish, French, or German.



Change maker

Standard Change-Makers has introduced a high capacity, low-cost, hopper-load bill changer, Series 7103, as part of a whole line of wall-mounted, hopper-load changers.

The Series 7103 Changer will change up to 578 \$1 bills and is available with three different return change combinations (four quarters, ten dimes or twenty nickels), programmed on printed circuit boards at the factory.

The 7103 has one hopper. To fill it, coins are simply poured directly from the bag into the hopper. Once in the hopper, coins are channeled through the mechanism by use of magnetic vibration. There are no belts or motors to break down and the system eliminates problems caused by bent or mutilated coins.

The Series 7103's maximum security cabinet is built of heavy gauge steel and has two case-hardened UL approved locks. Standard finish is an attractive, long-lasting beige paint.

The Cabinet measures 48" high, 15" wide and 9³/₄" deep. There are six mounting holes in the back of the cabinet for convenience in mounting to the wall. The changer is also available with a rear-loading cabinet designed so that it can be built into a wall and filled in the safety of a back room or utility area.

There is also an optional bill stacker available that automatically faces bills as it stacks them.

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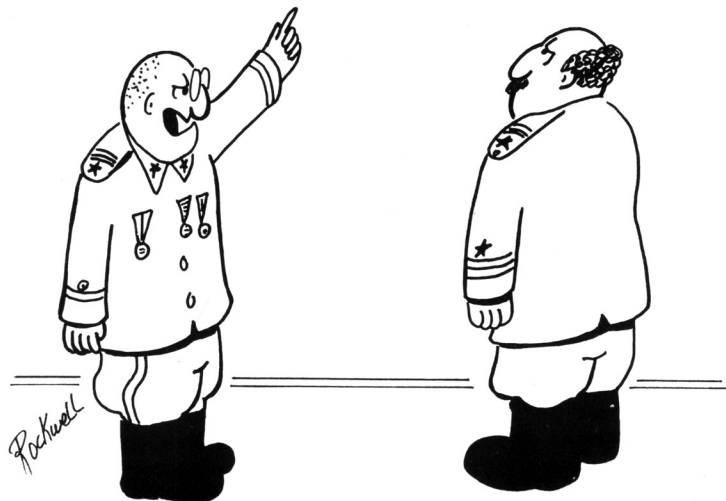
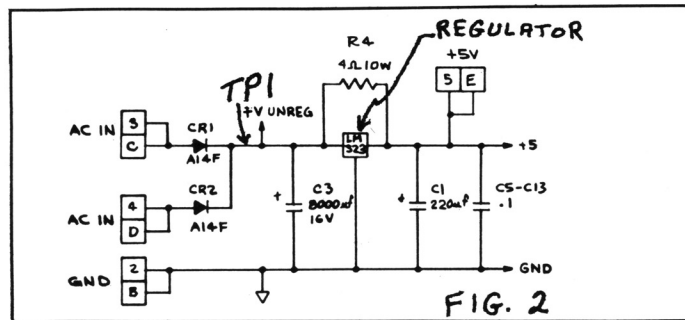
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stay on the tour. You see, you have to motivate the pros to go on the road. You have to have the abilities built into the prize money breakdown. Because of that, the first-prize money in a \$10,000 tournament is not an impressive figure, no matter how much you make it. When you get to the larger tournaments, your philosophy changes, however. It all has to do with the turnout.

PLAY METER: So for your regular tournaments, you aren't looking to establish one big payoff, but rather four or five moderately good payoffs. That way instead of helping one person along, you've helped four or five people along?

PEPPARD: It's very important that you don't make it a winner-take-all tournament, where the top three or four teams take everything there is. You've got to spread out the prize money. Look at our nationals this past year; you can see where 64th place paid \$500.

ROGERS: You've got to realize that a guy can't make a living winning one out of five. But he can make a living by taking fourth in two of five. There is, however, one other philosophy that we use in about three events over the year, and it does include the pie-in-the-sky big-dollar purses. You need to have these because you have to have the motivation, a reason for someone to become the best. Therefore, we have events like the Super Doubles where they win two Corvettes, and the pro championships where they are going to win a ton of money for first-place. And there's a \$100,000 tournament coming up soon where the first-place money will be a sizable dollar figure. But when you talk about the \$10,000 and the \$25,000 events, you have to realize that you're providing a livelihood. So the prize money has to answer those questions.

PLAY METER: Are cash prizes legal in all states?

PEPPARD: When we went out to conduct the quarter-million-dollar tour, we contacted in every market either the district attorney or the attorney general, and we received no negative input from anybody. There's an excellent precedent for us. And that is the Iowa attorney general has taken the position that a foosball event is a sports event. There are many states, however, where you will run into problems in any events where the entry fees exceed the prize money. What I mean is that in a \$10,000 tournament we could run into problems in some states if we collected \$12,000 in entry fees. You have to show them that you are giving away at least one hundred percent of the entry fees. But we don't have this problem because we've always run into a deficit. Now, we have occasionally run into some complicated licensing problems, but we have never run into a problem as far as the actual operation of the tournament itself.

ROGERS: The Iowa case is a classic in that we presented the case to the Iowa attorney general. The front page of the local newspaper reported one day that the attorney general was evaluating the prospects, and the next day the paper reported that he had backed approval of the sport. It was really a

very simple proposition, a simple demonstration that showed that foosball does indeed require skill and not luck.

PLAY METER: What is the ratio of referees to tables?

ROGERS: One to four. There's probably one referee available for every four tables. I should add that the sportmanship, which I said had reached a very low point at that Wichita tournament [during the quarter-million-dollar tour] has reached a very high point today. The players, in fact, have been known to call technical fouls on themselves.

PLAY METER: What can an operator do as far as running his own tournaments?

PEPPARD: We don't see the operator as the key to perpetual promotions in his locations. It isn't that important that he turn all his locations into in-house tournament locations. Instead, he should look for the right locations, then he should go out and apply our tournament principles at the grassroots level. There's no operator in the country that can run a tournament in everyone of his locations. But there are very few locations where the operator cannot find the right kind of person to oversee that kind of promotion. So the operator can get involved by turning his locations on to promotions. We have someone here at our toll-free number who works with player associations, operators, locations on just how to promote at the local level, how to run tournaments. I would say we probably get a minimum of thirty phone calls a day coming either



"It's very important that you don't make it a winner-take-all tournament"—PEPPARD



"I don't think we're too far away from a 50,000 mailing list of committed players"—ROGERS

from the location or the operator everyday. And the people we have who are involved in promotion, to a high degree, their time is spent in applying our national promotions at the location level.

PLAY METER: Don't you encourage operators who have their own tournaments to sponsor players in your bigger tournaments?

ROGERS: That's been a part of our proposition for the past two years. We told operators that they can hold in-house tournaments and for the prize money pay that players' entry fee to the nationals. That way the big numbers we put out there become their numbers too. Instead of saying, "I'm going to give you \$100 for first-place and \$40 for second and \$20 for third," an operator can say, "If you play in my tournament and win, you can qualify to win the \$25,000 first prize at the world championships.

PLAY METER: Do you think it would be a good idea to have certain features on the foosball table standardized?

PEPPARD: When you look at other sports—whether you're looking at the prize money or salaries, whether you're talking about the NBA or the NFL or a golf tournament or a bowling tournament, you have to realize that they have other sources of support. Obviously they have television revenue and spectators and, many times, a sponsor. Foosball, at this time, can only turn to one source of support, and that is to the manufacturing or marketing dollar. There is no television money there. No sponsors. No spectators, though that is growing. We are still fighting to get the exposure that we want. And you've got to

get that exposure before you can ever talk about alternate sources of revenue. So, by nature of foosball today, you have no alternate source of income other than what comes from the manufacturer or marketer. The only way to support a million-dollar tour is by the way that we are doing it. For this reason, we would not be willing to get involved in a joint promotion because we look upon our promotions as a marketing tool. If we couldn't get the marketing benefit from our promotions, then the promotions couldn't take place. If you had all those other sources of support like television money, then the promotion could take place, but this has been denied to foosball. Now, we make our tables the way they are because it's the way it should be made, from our point of view. We didn't design our table to be different. We designed our table to be the maximum playing table, to be the maximum profit table for the operator. But we are certainly not receptive to a proposal for all tables alike. It's the difference in tables which makes the promotions possible. We will never purposely go out and change our table to avoid it from being similar to other tables, but we will never sit down and compromise the table to be like another table.

PLAY METER: That would explain why manufacturers and marketers don't look favorably upon standardized features, but why are foosball players themselves so brand-loyal?

PEPPARD: The player today has become so sophisticated that he can quickly determine the slightest difference in tables. If the clearance between the foot of the man and the playfield varies even by two-one hundredths of an inch, the player today recognizes it. So, from the players' standpoint, standardization is impossible unless it comes out of the same production line. Our tables could not be manufactured by someone else, even if we agreed to it, because it wouldn't satisfy our players. The individuality of the table is very important not only to us, but also our players.

ROGERS: The fact is that the players realize they must play and practice on our tables to be competitive in our events.

PLAY METER: Do you think these same promotional techniques could be applied to the pinball and video market?

ROGERS: Yes, but with limitations. I think that either a pinball manufacturer or a video manufacturer would be foolish to commit their total direction to tournament activity around a particular game. It could be part of their marketing effort, but I think it should go more under the direction of specialty events. Going out and trying to create a core of interested players in a particular game would not have the same success because they have new products all the time. We have one product. We promote a sport, whereas I think they would promote an event.

PEPPARD: Bally's obvious success with their promotion I think shows very clearly that that kind of promotion and not the permanent tour type is better suited for video and pinball game manufacturers.



Cal (left) and Lee put their heads together at a recent tournament.

Meet ROCK-OLA® SYBARIS-474



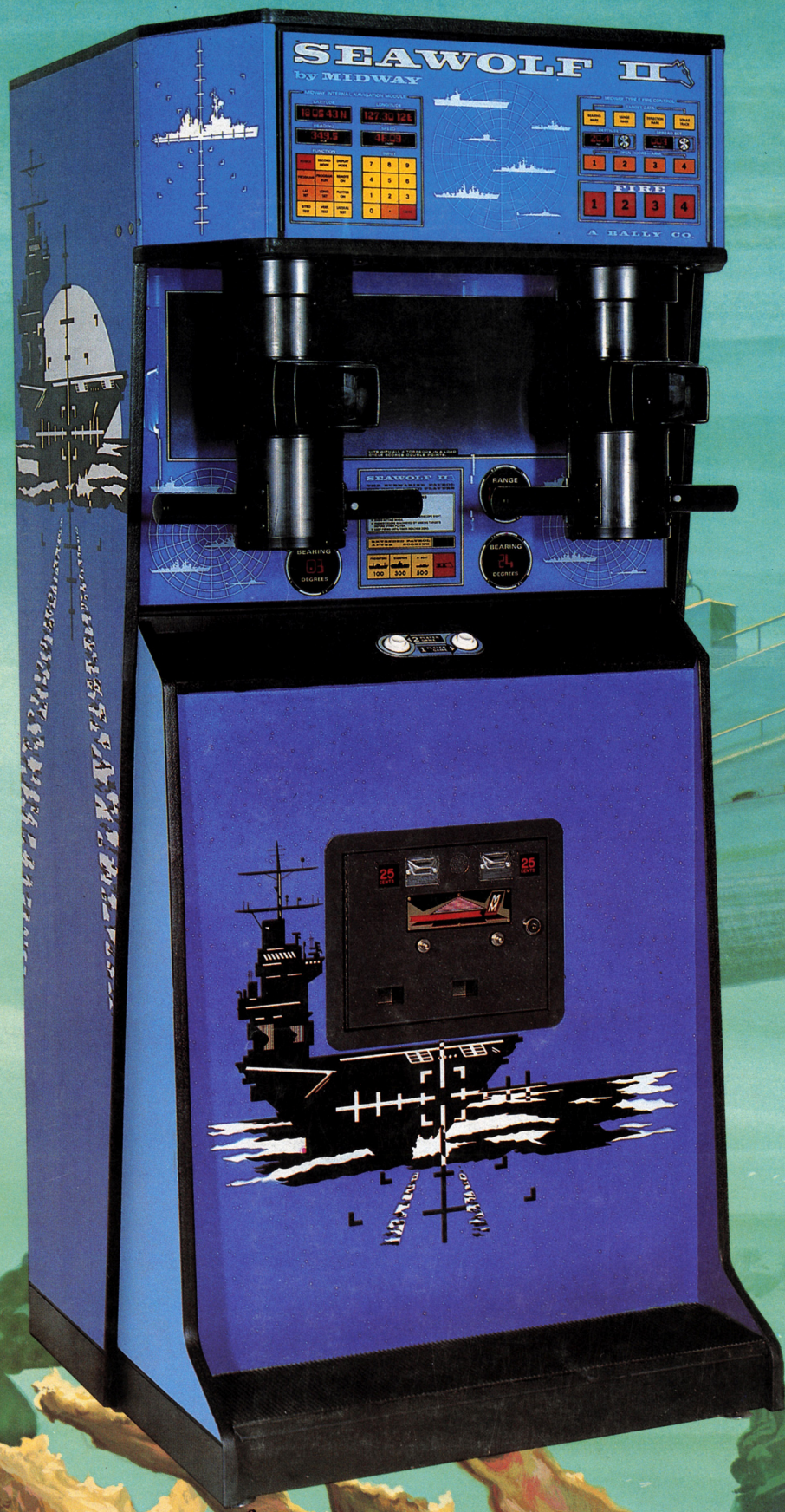
Sybaris 474 is the newest evidence that Rock-Ola has staked its success for 42 years on product quality, dependable company strength and the best distributor organization in the industry.

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