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PLAY METER

Volume 4 Number 11

June 15, 1978

Business Profitability

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New Locations**

**What To Tell
A Banker**

Report on MAA

**What's
Your Return?**

**How To Shop
For Money**



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June 15, 1978

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PLAY METER

MAA: New York Deserves Better..... 22

The New York State operators' association held its annual get-together last month, and PLAY METER was there.

How To Shop For Money..... 24

Joseph Arkin tells operators where they can find business loans.

What's Your Return?..... 29

Managing Editor David Pierson has an article which will help you determine what your "return on investment" is.

The Bag That Wasn't There..... 47

Dr. Harold Gluck examines the question of the operator who deposits a bag of money in the night depository and then finds out in the morning that it isn't there. Whose responsibility is it?

What To Tell A Banker..... 48

A banker clues operators in to what bankers want to hear, what's important, and what's not important in the banker's frame of mind.

With Pinball, You Get All Sorts Of Undesirables In Town..... 52

Roger C. Sharpe shows that pinball isn't booming everywhere. There are still townships that still look upon the game as contributing to a loitering problem.

From The Editor..... 4

Guest Editorial..... 5

Coinman of the Month..... 8

Operating..... 16

International News..... 32

Music Programming..... 40

Distributing..... 44

Manufacturing..... 50

Critic's Corner..... 54

New Products..... 60

On the Move..... 63

Classified..... 65

From the Editor

We live in an age of specialization. There are several advantages to this, but there's one definite drawback—a general tendency to let the “experts” do our thinking for us. Sure, it saves the gray cells in our brains, but it also puts us at the mercy of these so-called experts.

Of course, it's always a good idea to have a couple of experts working for you; but, as it is with everything else, you shouldn't allow yourself to become wholly dependent upon them.

One area especially where operators should not allow themselves to fall for the “expert trap” is in the area of business profitability. Even if you have an accountant working for you, it's still not a good idea to wash your hands entirely of the business end of your operation. After all, your business's profitability is the lifeblood of your company.

In fact, if closely monitored, it can dictate the correct moves in your other business practices—including such considerations as should I expand at this time or should I consider cutting back to fewer locations and a more efficient operation?

A much-used phrase in business circles today is “return on investment.” Most operators know what it is, but few can tell you what their own R.O.I. is, and that's not because they are so secretive about it, but simply because they just don't know. So in this issue we are providing you with a way to determine your business's profitability, a chance for you to become the expert at the business end of your operation again. Hopefully, this self-analysis will help you get a grip on other matters affecting your operation.

The source for this helpful self-analysis, by the way, comes from a presentation made by Dr. John Malone at the recent A.M.O.A.-Notre Dame Seminar in April in Chicago. We highly recommend that operators take full advantage of the wealth of information disseminated at these A.M.O.A.-sponsored seminars.

In this issue we also talk with a progressive-minded operator, Perry London, who has some ideas to share on how he improved his own business's profitability picture.

There are also some pieces on how to shop for money, what to tell the banker, where you might look for a new location, and another in Roger C. Sharpe's series on the legal aspects of pinball machines. Then, of course, there are the usual departments which you have come to expect within our pages.

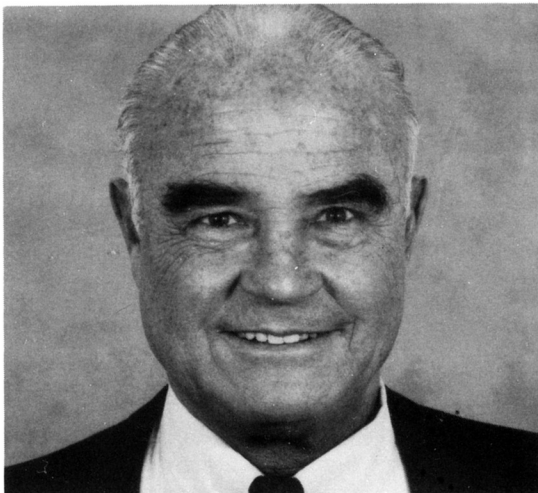
In all, it's a jam-packed issue, written as always, with you the operator in mind.



Ralph C. Lally II
Editor and Publisher

Guest Editorial

Give us more thrills, more gimmicks



By Louis Boasberg

I know flipper manufacturers will hate me for saying so but in my opinion they will have to instruct their designers and engineers to do just a little bit more in the future than rearrange rollovers, drop targets, pop bumpers, spinning targets and other time tested and "safe" features.

If players are going to pay the price now demanded for playing flippers, and if operators are going to pay the price that manufacturers are asking for flippers, these manufacturers have got to give both operators, distributors and the public different thrills and different gimmicks and different features.

The designers and engineers in the future have to be a little bit more daring and ingenious. Solid state has been a great shot in the arm for the flipper industry, but even solid state will not carry the load forever especially when all games are solid state.

Up to this point most manufacturers take the idea that all they have to do to have a successful game is to cleverly rearrange playfields, but this rearranging, no matter how clever, may not be enough for the future.

There have been several manufacturers who have dared to be "different." The first daring step was made by Atari when it engineered a larger, more beautiful flipper game. A game that caught the eye almost immediately; unfortunately, Atari ran into engineering problems on its early models.

We look for many new features in the future such as lower playfields; that is, the distance between the glass and playfield extended to permit some new features such as balls rolling on tracks, loop-the-loop, and even perhaps a multi-level playfield.

Any deviation from the standard size of a flipper game whether it be larger or smaller always brings momentary novelty play, as witnessed by the giant pingame engineered by Bally for a television show. Everyone at the AMOA Show wanted to see this giant game manufactured by Bally, but Bally declined with regrets because the price would have been prohibitive. Perhaps a smaller flipper game will be made in the future by some

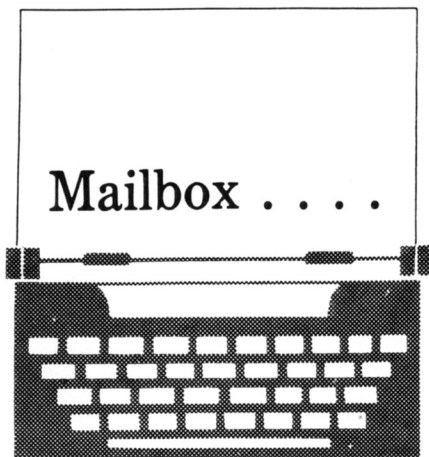
manufacturer. This game would be a novelty, and if the game were approximately 40 to 42 inches long and 19 to 21 inches wide, it could be operated in locations where space is a premium, and it also would be a novelty in arcades and game rooms.

I look to see double playfield games with one large backboard enabling two players to play the game at the same time. Perhaps this is a one-shot idea but, nevertheless, a novelty which could get a big play. The two playfield feature was used very successfully on games forty years ago, and the idea was tried without success in the past few years by several manufacturers who tried making a longer game with the backboard in the center and the players at each end of the game. If the two playfields were right next to each other where boy meets girl and boy challenges girl, or friend beats friend, to my way of thinking it would make for an excellent novelty game, at least something that could be built at intermittent periods.

I look for a revival of the illuminated, three-dimensional mirror image playfield first used by Chicago Coin on one of its guns and later used by Allied on a flipper game. By using this illuminated mirror image playfield feature, it would enable a manufacturer to make a game one-and-a-half to two feet shorter than the usual pinball game; allowing a flipper game not only to be operated in locations that do not have the space for an ordinary flipper game, but would disguise the usual flipper game making it almost an upright game.

Beautiful, animated backboards with plenty of action may be something to try in the future. Spectator appeal is always enticing in a game as it induces a spectator to try the game himself. There is no doubt that the age of solid state flippers will bring many innovations in sounds to the game industry.

Ours is a wonderful, resourceful, ingenious industry that overcomes all obstacles, including depression, inflation, and eventually all hypocritical laws and ordinances.



Intrigued

I was intrigued in the extreme by your interview with Coinman of the Month, Murray Panitz, in the April issue of PLAY METER. The topics covered included many that have been on my mind for some time.

An item in the interview mentioned the use of tokens in lieu of cash. This is something which I am exploring as actively as possible, and I have some

questions in regard to the use of these tokens that I would like to talk about with either Mr. Panitz or anyone else who can be of help. I am interested in finding out what he has done about the problem of having the token labelled a slug, and what can be done to make these tokens work in coin chutes and rejectors.

I would certainly appreciate any help I can get from you in answering these two questions. They are all that are keeping me from converting immediately to an all-token operation.

Alphonse De Masi
Automatic Amusement, Inc.
Schenectady, New York

[Ed—As for the problem of having the token labelled a slug, tokens are normally engraved with the words "non-negotiable" or "non-redeemable" on them. As for how to convert your coin chutes, several of the coin acceptors in common use are quite easy to modify, and all coin acceptor manufacturers are quite willing to explain to an operator

how he can convert to an all-token operation.]

Tokens

Please give me the complete address of the Osborne Coinage Company of Cincinnati, Ohio and any other company that makes tokens or token coin mechanisms.

Charles Rowland
Richmond, Virginia

[Ed—Because of great reader interest in tokens, here is a list of three token distributors that PLAY METER knows about: Meyer and Wenthe, 7220 W. Wilson Ave., Harwood Heights, Illinois 60656; Osborne Coinage, 2851 Massachusetts Ave., Cincinnati, Ohio 45225; and Van Brook of Lexington, P.O. Box 5044, Lexington, Kentucky 40505.]

Pinball Palace

We recently received an order from His Highness, Prince Moulay Abdallah of Morocco, for one Playmatic *Space Gambler* which is going into the Palace.

I don't know if there are any flippers or not operating in Morocco, but I guess we can assume that the Prince was favorably impressed enough with pinball as he wishes to have one in the Palace.

I guess it's logical to assume that pinball is finding its way into every nook and cranny around the globe.

Barry Feinblatt
Universe Affiliated
Hillside, New Jersey

Big problem

One big problem in this area—and I'm sure it's widespread—is the ethics of distributors. Many of them will sell to anyone coming in the door. Even if these buyers don't last long, they do hurt the established operations.

Also many of these distributors are now some of the biggest operators which creates another large problem for operators. I don't see why operators can't buy direct from manufacturers when



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they have to compete under these circumstances.

John P. Burns
Burns Music Co.
Warsaw, Indiana

Lack of cost

Why are manufacturers continuously charging more for solid state games when they cost half as much to make? They are putting people in the position that only the location benefits.

The lack of cost is true. I have friends who work in the accounting department for one of the majors.

Bruce Haber
Wizard Amusement
Lawrence, New York

Fair report

I believe your article on the A.M.O.A.-Notre Dame Seminar (PM, Apr., p. 24) was fair and accurate; and, of course, we appreciate your help in spreading the word. John Malone (a professor of marketing at Notre Dame) has invested a lot of time in analyzing the financial peculiarities of this industry, and I believe he has had a substantial impact on management practices.

C. Joseph Sequin
Seminar Coordinator
Department of Management
Notre Dame, Indiana

[Ed—With this issue *PLAY METER* is beginning a three-part series on cash planning in the industry. This series is based on Dr. Malone's presentation at the A.M.O.A.-Notre Dame Seminar.]

Author

I wish to express my sincere thanks to Ralph Lally and David Pierson for selecting me as "Coinman of the Month" for the February 1978 issue of *PLAY METER*. Also, on behalf of Bobbye Claire Natkin and myself, I wish to thank both of you for the positive review of our new book, "All About Pinball." We spent 2½ years writing what we

PLAY METER, June, 1978

believed is clearly the most comprehensive, informative, and interesting text of any pinball book and to finally make a book which is, literally, a court case that pinball is, in fact, a game of skill. The many encouraging letters I have received from persons who have read "All About Pinball" has made the work on my second pinball book go that much easier.

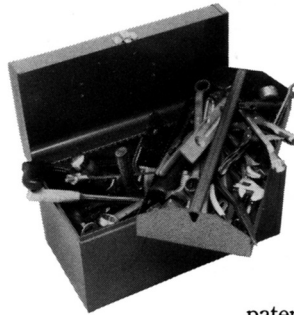
Please note, however, the price of the book as stated in the review is incorrect. In addition, the new postal rates are now in

effect; so as of June 1, the price of the book is \$15.95 (fourth-class, postage handling included) or \$17.95 (first-class, postage handling included). C.O.D. orders may be placed for a small additional charge by calling 1-312-SPECIAL.

Again, many thanks!

Steve Kirk,
President
Pinball Association
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PERRY LONDON



Coinman of the Month

This month's Coinman, Perry London, is a distributor-operator extraordinaire. He got his start in the coin-operated amusement business back in 1950 by working for his father in the shipping room of the Milwaukee firm, S.L. London Music Co., Inc. Today's he's president of the company and represents Seeburg, Williams, Exidy, Lektro Vend, Meadows, Valley, and Dynamo.

A graduate of the University of Wisconsin with a degree in economics, he was, we think, the right man to talk about business management, productivity, and the thousands of other hobgoblins that keep operators awake at night.

As we said, he's also a large operator with over a thousand pieces—mostly music and games. Cigarette machines, he says, are playing less and less a role in his business because of the growing spread between the vending price of cigarettes and their price at the retail discount stores.

A good businessman, he has weathered some of the dreaded fears of the industry—location selling,

inflation, and even employee unions—with his business still strong and viable. He has maintained his viability because of a resourceful approach to solving problems, and many of his solutions deserve close reading. Here are some examples: as for the new copyright fee for ASCAP, et. al., he has instituted a service charge so that the fee comes out of the location's take; as for increasing the productivity of his employees, he has established timetable averages for all of his routemen; and as for sorting out his collections, he has turned to a data processing service to help him there.

Perry is a man of many interests. Fishing, scuba diving, golf, and photography (he has his own darkroom) are among his favorite pastimes. He also holds honorary positions at athletic clubs and country clubs and belongs to his industry associations.

He's a progressive operator with good business sense and has, we think, some interesting approaches which other operators may find useful.

PLAY METER: Do you have a bookkeeper?
LONDON: The route has a bookkeeper who is responsible for all the money systems, the disposition of all the cash collections, commissions, inventory, that's his area. Now, I also have a main bookkeeper who does all my bookkeeping for all the corporations, and he prepares monthly operating statements for me.

PLAY METER: Exactly what kind of statements or financial information do you get from your main bookkeeper?

LONDON: We break the operation down into four-week reports so that we have continuity; that comes out to thirteen four-week reports in a year. Now, in those reports, my main bookkeeper balances the cash collected. So the report gives us cash in, expenses, payroll, etc. That way we know exactly where we stand every four-week period.

PLAY METER: So, in effect, what you get every four weeks is a profit-and-loss statement. Do you get a balance sheet?

LONDON: No, we don't bother about balance sheets, the accountant prepares those. We get those quarterly.

PLAY METER: How do these reports help you in running your business?

LONDON: We use them to monitor expenses and collections. Also, I get weekly production reports on each route. So we're on top of our cash in-flow on a weekly basis, and we monitor our expenses on a four-week basis.

PLAY METER: What sort of records do you keep insofar as your locations are concerned?

LONDON: We maintain a weekly record for every collection on every machine at every location. We have a data processing unit with a video screen so that we can go back to varying periods—primarily, we carry thirteen collections on the screen. That information is broken down so that we have a six-week average for each piece of equipment. This way we can tell what the current machine and the complete list of other machines have been doing for a complete year.

PLAY METER: You do this with the use of a computer, is that right? And your bookkeeper doesn't get involved with that?

LONDON: That's right. General bookkeeping is one function with us, and data processing is completely separate. I have not allowed my primary bookkeeping to get onto data processing. I feel I would lose control. And there's not enough volume there. My bookkeeper handles all my accounts payables, my payroll, and records all the receipts; but the data processing is a completely different function. By the way, I got started with a computer when a friend of mine who is in the computer business saw an operation, and he asked me if all operators operate with such a mess? "Pretty much so," I said. And he answered, "My God, what I could do with a computer for you guys." You see, he had the idea of developing a program that would be

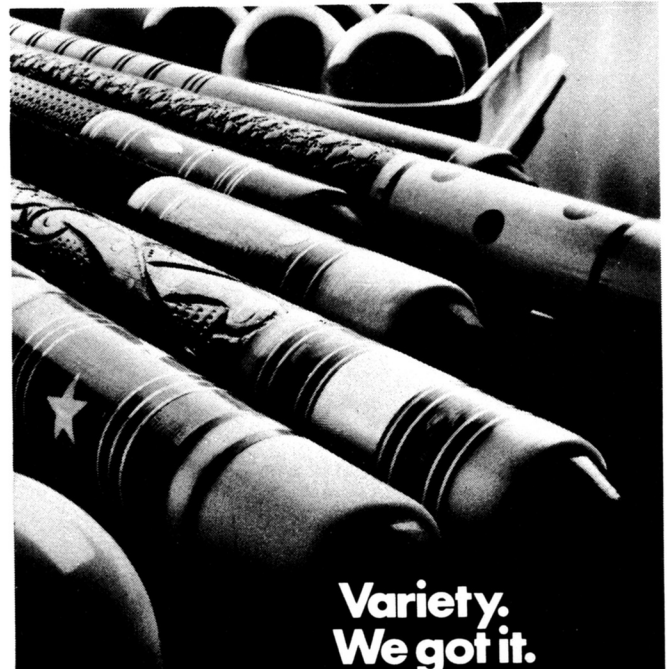
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serviceable for our industry. We worked for about three years developing a program. But, I should point out that the program that's appropriate for me and my management style may not fit in for the existing system that has evolved for another operator. In this business, there is no one formula for success. There are so many variables that you try to measure in a location's productivity and your route's productivity. It's very difficult to come up with a canned formula for success.

PLAY METER: What functions does your data processing service carry out?

LONDON: The data processing service balances the cash each week. In essence, it's distributing all our collections in various pigeonholes which we can restate in many ways. If we have, let's say, a collection of one hundred dollars on a jukebox, it can distribute that money—location's share, operator's share, taxes, sales tax, ASCAP. All that money is distributed and balanced by the individual collection; then it's reported in various ways. Now, it's reported on our video screen as a location collection. We produce once a month a report on type of machine collections. In other words, all the phonographs of that model will state all of the collections for that certain period and what we averaged on those phonographs. That way I can tell when a machine starts to give me problems, when I can't keep it on location anymore. I also have to look at service expenses, too. Also, we're in the process of installing meters on everything. So the data processing gives us a comparison to a meter



"When we get to profitability of a particular machine, we do try to put a weekly service cost to it...In other words, you have a piece of equipment and you can find out what is your minimum, what you must get out of this piece of equipment."

reading. It gives us an over and short picture. That is primarily what it does. It gives me a weekly report on whether the individual routes are over or under a thirteen-week average. And how do they compare to a one-year average. So I can start watching some trends. We also keep track of refunds this way. I can watch how much the collectors are giving away.

PLAY METER: What does this all involve to get it on a computer?

LONDON: We don't keypunch anymore. We used to. Our input is done by an on-line terminal, and every night my radio dispatcher feeds it in via the terminal directly to the computer. We have an alpha-numeric keyboard and a video screen. We don't have a printout right now, just a screen, though we may go into a printout later on. So far they have been too expensive, though there's finally one available at a reasonable price. I can get one for about \$84 a month. It's a slow job, but I can set that thing up so that it will print all night, and I'll have all the information in the morning.

PLAY METER: What does it cost you to run this computer?

LONDON: About \$750 a month. It would take about three people to produce the information the computer does, though.

PLAY METER: Have you noticed any part of your route declining as opposed to last year's collections?

LONDON: In general business trends, yes, we're down a little this year. The decline is not substantial so it's very difficult to pinpoint. It's in all equipment, music and games. It's probably a combination of factors, but definitely one factor is that our marketing area has been hit with a lot of location buying. That's one portion of the problem, location selling. It comes in spurts, and the mature operator can weather these storms because the proven way to success in the long run is through an operator and service. It's as close to full potential as you can get. When the locations buy their own equipment, they deprecate the value of that equipment by not maintaining it properly, by not changing it on a timely basis, hence collections drop, and quite frequently they are unable to make payments on the equipment.

PLAY METER: You mentioned something about service. Do you keep track of the costs that are involved there?

LONDON: We're radio-dispatched, we have timecards, and every serviceman has a worksheet. Each man has got to account for his full time period. What we do is take the amount of time each man spends on service at specific locations, and we apportion it to these routes. That way we can evaluate the productivity of the route. We know how much it costs us to maintain the routes, both collection and service costs. I'm talking here mostly about labor and automobiles.

PLAY METER: Do you know what your spending on service-per-machine is?

LONDON: We have never broken it down that way. We have the input to do it, but I have never found the need to worry about what service per machine costs down to the penny. When we get to profitability of a particular machine, though, we do try to put a weekly service cost to it. But it's done in a more general sense. In other words, you have a piece of equipment and you can find out what is your minimum, what you must get out of this piece of equipment. And with that we'll come up with a cost of ten, twenty, thirty dollars a week. And the labor is already apportioned in, but it's all done on an individual basis. Also, our specific knowledge enters into it; for instance, a pool table requires a certain amount of labor, and we crank in so many changes of cloth per year at a certain price. How many service stops are we making at that location? That's also a factor. And there are other considerations; are collections made at this location weekly or every two weeks? That way I come up with minimums on my routes, and I follow that through further with data processing to produce productivity reports on every location. By putting our minimum figures on every piece we have on the route, we can get back in productivity reports on how every machine in every location is doing. Then if a location has six pieces of equipment in it, we can add up those minimums, and compare it to the actual six-week average we just generated, and we can see if the average is over or under. If it's under, we start looking for the weakness. It may be one machine out of the six. And that tells us that the spot is a trifle over-equipped. And we have to pull that machine out. Now, I try to do that anywhere from one to three times a year. That basically is how we crank in labor costs.

PLAY METER: Have you ever computed a rate of return on your investment?

LONDON: I have all kinds of ratios that I generate to let me know what I'm netting on what I've invested.

PLAY METER: What's an acceptable rate of return on working capital for you before taxes?

LONDON: If after everything, an operator's return on everything was ten percent, then I should think he should be happy. It's an acceptable figure, considering the risks and the vagaries of the business. But when you start getting two, three, four percent, that's bad. But then again, you have to consider what the operator's personal draw is. Did he draw an excessive salary? If so, what would it cost him in salary to replace himself. These are all variables you have to take into account to determine your return.

PLAY METER: By using these ratios, have you had to eliminate locations?

LONDON: Yes, as painful as it is to give up locations, we have done that. As a result of these ratios and the profitability study I've made, I use the data processing to produce the production reports on the locations, and we will assign to the sales department the responsibility of hitting as many as twenty locations. We put these locations

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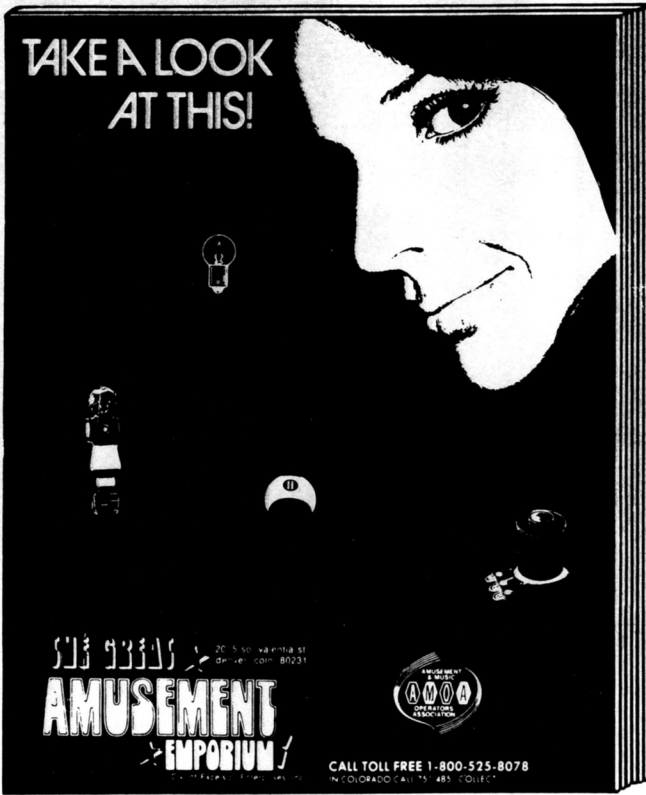
on minimums, we put them on rentals, and we give them two weeks to find another operator. We lose half to three-quarters of them that way. But if we can't make any money in them, we feel that we just can't operate there anymore. Now, you must bear in mind that a certain amount of patience is required. Is there a temporary reason why the collections are down in that particular location? Licensing time may come. If you're not making any money on your equipment, chances are the location owner isn't making any money either, and he may not renew his license. He may sell the place. And you get a new operator in there, and collections may go up. They are all factors which may determine if you keep a location or not. But once we probe all the variables, and the guy has been doing business this way for three years, and it's just not a profitable location for us, then we give it up. It's difficult to do, but necessary. Now, I should point out that it's possible for a top location not to be making any money. It's not just the low earners. You could have a big money producer, but for various reasons—concessions that were made, commissions arrangements that are unprofitable, or demands for specific very expensive machines—we may not be pulling enough there. You see, you have to add all that in to determine if a location is profitable or not.

PLAY METER: Have you been able to find ways to cut back on your costs?
LONDON: Yes, I have. With the increase in

inflation and now with a union to contend with, I have been forced to become as efficient as possible. Now we're doing more work with less employees than we did five or eight years ago. I had a real problem in this area. But, as I said, now I have been forced to take a very close look at overhead. I have had to eliminate employees. I have had to put in radio equipment to monitor all the actions of all the employees on all the routes to make sure they are as productive as I can get them to be. In the operating business the employees are very much on their own, and certain habits will build up on certain routes which will lead guys to believe that they don't have to work seven-and-a-half or eight hours a day. Many think they can goof off for two or three hours at a time. And it's very hard for a route owner or a manager to find this out, especially if it's been in existence for many, many years. So I've monitored all that. I've done time studies on every location to determine whether my routemen are spending the full amount of time. If it takes a guy an hour to fill a cigarette machine, for instance, I know something is wrong. Everyone has average times for filling, and I monitor that.

PLAY METER: You said that your employees are now unionized; what percentage of your gross income now goes to wages?
LONDON: Somewhere between 25 and 30 percent. As for raises, which I assume is your next question,

continued on page 66



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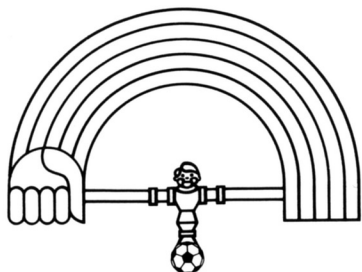
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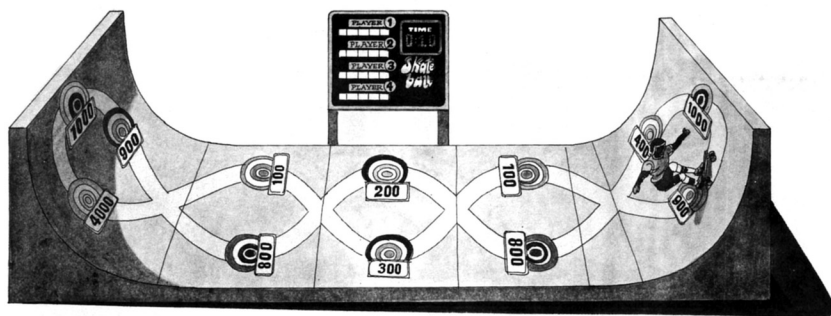
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"Pinball played with human marbles on skateboards or roller skates."

World's largest pinball uses human marbles

"It's the world's largest pinball game," boasts Dan W. Smith, president of International Sports and Recreation Corp., a Ft. Lauderdale, Florida firm.

The twist on this newest addition to the "pinball" market, however, is that the game (*Skate Ball*) is played with human marbles on skateboards or roller skates.

Players can compete in three games—It's Hot, Go For It, and Free Wheeling. They score points by speeding down a ramp, passing over rollovers which credit them with points displayed electronically on a

scoreboard at one side of the game.

The game, which has applications for arcades, can be operated within as little as 3,000 square feet. Costs for establishing the skate Ball Park range from \$45,000 upwards.

Peter Petropoulos, who has over thirty years experience in all phases of marketing, has been appointed the new vice president of marketing for the firm and will be promoting the new fiberglass skateboard parks.

Those interested in further information should call 1-305-491-1811.

Louisiana House kills tax measure

The Louisiana House of Representatives killed a bill last month which would have revised the method of taxing operators in that state.

Presently Louisiana operators are assessed a per-machine tax—\$50 per pinball, \$10 per jukebox—but a proposed House Bill (474) which would have established a new tax on the gross annual earnings of operators at each location before commissions was defeated on the House

floor without a vote.

The proposed law, besides requiring operators to pay a separate tax on the gross earnings at each location, would have eliminated the per-machine tax. The bill would have required operators to keep records which showed the location of each machine and the gross receipts derived from the operation at each location.

The bill will probably not be reintroduced in the near future.

Vendors will cooperate

The vending and foodservice management industry will cooperate with U.S.D.A. regulations governing the sale of so-called "competitive" foods and beverages in school lunchrooms during the lunch period.

G. Richard Schreiber, president of the National Automatic Merchandising Association (N.A.M.A.) announced that the industry would cooperate when the regulations are made final.

Schreiber said that vending machines located in the lunchroom have usually been closed during the lunch hour in many schools in the past. "As we see it, the congressional amendment dealing with competitive foods should pose no problem in the operation of food and beverage vending machines in schools under the federal program," Schreiber said. "We are studying the proposed regulations with a positive viewpoint and expect that the final version will be in agreement with the intent of Congress."

Schreiber questioned whether the regulations will reduce the problem of plate waste and non-participation in the school lunch.

"U.S.D.A. officials have stated in the past that the presence of vending machines in schools has no measurable influence on plate waste or participation," Schreiber said. "Extensive surveys by our members and by school authorities show conclusively that vending machines do not influence students' meal consumption."

Schreiber said that in high schools with vending machines students purchase only an average of 3.5 candy bars per student per month and 3 soft drinks. "This could hardly affect meal consumption," he added.

"We are aware of news media reports pointing the finger at vending machines, but school and government officials have been unable to cite any evidence to back up such reports," he said. "We would be very surprised if they could."

K
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A paltry purse for Air-Hockey

There has been another attempt, however feeble, to revive national interest in the sport of Air-Hockey at the player level.

A recently-formed players' association called Air-Table-Hockey, has set up a \$500 national championship tournament for June 24 and 25 in Houston, Texas. But the question with many of the players outside of the Houston area is whether there is enough of an incentive to travel to Houston to compete in the nationals.

"It appears at this time that the major players in Philly are going," said Michael Dickstein, a nationally-ranked player on the east coast, "but I think part of what some of them have in mind is that they plan on funding their trip by winning money matches. There's not that much money in the tournament."

Dickstein's contention that there isn't enough money in the tournament itself is apparently well-found-

ed. First-prize in the national championship is only \$200, about the cost of a round trip between Philadelphia and Houston (Philadelphia and Houston are the two hotbeds for the sport in the country).

The tournament, which is being sponsored by Fair Lanes Bowling Centers in Houston, Texas, has guaranteed the prize money package.

The prize money structure is as follows: first place, \$200 plus a trophy and the national title; second place, \$125 and a trophy; third, \$80 plus a trophy; fourth, \$50 and a trophy; fifth, \$30 and a trophy; sixth, \$15 and a trophy; seventh and eighth place finishers will receive trophies.

Entry fees in the tournament for rated players has been set at \$15, with late registrants having to pay \$30. In addition, all unrated players must qualify for the nationals by

placing first or second in one of five preliminary tournaments which began May 20 at Fair Lanes Bowling areas throughout the Houston area.

What seems to be the draw for out-of-state players is the promise that the association will conduct several challenge matches the week of the national championships.

"I think a lot of players are hoping to win money in these challenge matches, to finance their way to the national tournament," said Dickstein. "There's not that much money in the tournament; so I think a lot of players will be laboring under the misconception that they will be able to win side money in these challenge matches."

The two-day finals will be held June 24 and 25 at Fair Lanes Bowling Center on 925 Bunkerhill in Houston, Texas.

Those interested in more information about the tournament, should call (713) 665-3159.

N.A.M.A. appoints coordinators

Three regional coordinators have been appointed by the National Automatic Merchandising Association (N.A.M.A.) to carry out the National Apprenticeship Training program for vending machine mechanics in cooperation with the U.S. Department of Labor (PM, Mar., p. 16).

G.H. Tansey, N.A.M.A. administrator, announced that the following are now functioning from the

respective N.A.M.A. offices: Harrison H.D. Heiberg Jr. (eastern office), Henry Fowler (national office), and Bernard Skoboloff (western office).

Vernon I. Jacobson, Chicago, earlier named as national coordinator.

The newly named coordinators are in the process of explaining the program at N.A.M.A. state council meetings and are in direct contact with vending service companies.

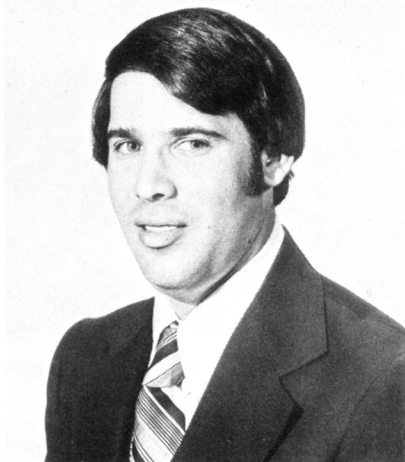
They are also in touch with state employment offices and state labor departments.

At the same time, the N.A.M.A. staff is in the process of preparing training manuals and other necessary materials.

Interested companies can contact the coordinators at the N.A.M.A. headquarters in Chicago and at the regional offices in Reston, Virginia and in Los Angeles, Tansey said.



Harrison Heiberg



Bernard Skoboloff



Henry Fowler

Operators hold pinball championship

Kevin J. Mulqueen of Walden, New York recently won the New York State pinball title by finishing in first place in the fourth annual New York State \$1,000 Pinball Championship. The double elimination tournament, sponsored by the New York State Coin Machine Association, was held at the Northway Inn in Syracuse, New York, and drew a record turnout of participants.

The machines for the event were supplied by Robert Jones International (ten Bally *Mata Hari's*), Rowe International (ten Gottlieb *Nep-tune's*), and See-North Distributors (ten Williams *World Cup's*).

Tournament play was double elimination, best of three series, with trophies and prize money awarded to the top twelve players. First-place money was \$300.

Second-place in the tournament went to Timothy Hutt of Chittenango, New York, who battled his way into the finals through the losers' bracket.

All participants qualified for competition in the state championship by winning championships at the loca-

tion level.

The tournament was run by the secretary of the state association, Jim Ferguson. Officials in the tournament included Mark and Cindy Davis, Bob and Roseanne Wicks.

Millie McCarthy, president of the New York State Coin Machine Association, declared she was, "thoroughly pleased with the manner in which the tournament was handled, dating back to its preparations in November."

Sam and Steve Venuti, operators of Seneca Music and Vending in Geneva, New York were acknowledged for their participation in six qualifying tournaments and sponsoring eighteen players.

Ms. McCarthy says plans are underway to start the qualifying location rounds earlier for next year's state pinball championship.

In conjunction with the state championship, there was a Greater Syracuse Area Media Competition tournament which brought 28 media sign-ups together in head-to-head competition. Trophies were awarded to the top three media winners.



Among those present at the awards ceremony of the New York State Pinball Championships were (bottom row, from left) Jack Shawcross of Robert Jones International; Millie McCarthy, president of the New York State Coin Machine Association; and John R. Meade, winner of the media tournament. The New York State champion was Kevin Mulqueen (standing, third from left).

CALENDAR

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

October 5-7

West Virginia Music and Vending Association, annual convention, Heart O' Town Motor Hotel, Charleston.

November 10-12

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

The 1979 mid-year board of directors meeting of the Amusement and Music Operators Association (A.M.O.A.) has been set for April 5-7 at Disney World in Orlando, Florida.

This mid-year meeting is the more important of the two meetings held by the A.M.O.A. board during the year.

This year's meeting was held in Scottsdale, Arizona (PM, June, p. 16), and the board of directors took the opportunity to make numerous changes in the national association's annual trade show.

In another A.M.O.A.-related development, candidates for the A.M.O.A.'s board of directors must be submitted to the nominating committee no later than August 10. Each candidate recommended must be endorsed by five members in good standing. Recommendations received at the A.M.O.A. headquarters after August 10 cannot be accepted for this year. The term for a director is three years.

South Dakota's shootout

Over \$12,000 in prize money was divided up among 457 competitors at the 12th annual South Dakota Eight-Ball Tournament.

The tournament, the longest-running U.S. Billiards-sanctioned tournament in the United States, brought together teams from 138 locations for the finals competition in Pierre, South Dakota.

After all was said and done, Dick Spitzer, who was last year's winner, successfully defended his title. Also, the location he was representing—Young's Lounge in Black Hawk, South Dakota—was rewarded with almost a clean sweep of all the top prizes. The four-player team from that location, in addition to Spitzer's successful title defense, garnered the championship in the "C" Division and the Women's Division. In the only tournament where Young's Lounge failed to win first place money, the "B" Division, their representative finished a strong third place among 138 contestants.

The tournament was broken down into four different classifications—"A," "B," and "C," and Women's. Those competing at the finals competition won the right to compete in the finals competition by finishing first ("A"), second ("B"), or third ("C") after nine weeks of competition at the location level.

Participants at the tournament do not pay entry fees but pay only in the form of the quarters they insert into the machines. Both location and operators pay for each location entered in the tournament.



Among those at the South Dakota Eight-Ball Championship was Terry Cabral who finished second, pocketing \$150.



David Galarneau of Plattsburg, New York took first-place and won \$500 as the winner of the Division A tournament in the second annual Northern New York Eight-Ball Pool Tournament.

\$3000 eight-ball tournament held in Lake Placid

The second annual Northern New York Eight-Ball Pool Tournament with \$3,000 in cash prizes and trophies was concluded April 16, at the Olympic Arena in Lake Placid, New York.

Sponsoring the event were Upstate Vending of Lake Placid, Valley Vending of Lewis, and Huntington Novelty of Saranac Lake.

The tournament actually started in mid-January with individual tournaments conducted in various northern New York restaurants and bars over an eight-week period. After that eight-week period, there was held a final match to determine the two location winners (A and B) who then went on to compete for the cash prizes and trophies.

Cash prizes were given to the sixteen finalists in both divisions, and trophies were presented to the top four finishers. Trophies were also given to the owners of the locations of the four A and B Division finalists.

The first-place winner in the A Division was David Galarneau competing for Goobers Ragtime in Plattsburg; he collected \$500. Other

A Division winners were William Patton (second-place, \$350) and Carl Sheppard (third-place, \$100).

The Division B first-place winner, Garen Arnold from Wyllas Bar in Plattsburgh, collected \$250. Jessie Edmonds finished second and collected \$175, Sam Twa third for \$125, and Wayne Pratt fourth for \$50.

Twenty-four others also collected cash prizes in A and B Divisions.

American Shuffleboard, Inc. of Union City, New Jersey, by special arrangements with Sol Lipkin and Dick Delfino supplied the firm's new electric drop chute tables in conjunction with its regional distributor Victor Conte Sales of Utica, New York. Al Conte and his son Victor attended and assisted in adjusting and leveling the new tables.

Refreshments were available through the cooperation of the Hotel Restaurant and Liquor Dealers Associations of Franklin, Clinton, and Essex counties in New York, which jointly collaborated to provide service and also to serve as a cooperative fund-raising project of their own.

MAA: New York deserves better

By Roger C. Sharpe

I've been to the MAA convention four years in a row now and I suppose I am entitled to have the mixed feelings that plague me. Every year, it seems, no matter how hard Ben and Irving try, the show gets smaller and smaller. And it appears to be a double-edged sword where they're damned if they do and damned if they don't, but the support just isn't coming from the East Coast representatives of the coin-machine industry. All I know is that New York State deserves better than it's been giving and getting.

The old stalwarts continue to show and be successful such as Tony Yula of Mondial, Harold Kaufman and Al Kress, plus a few others including Betson, Al Simon and International Billiards. But the plain truth is that the New York association is faltering. Sure, the support was there, to a degree, when the legislation was pending to license pinball machines a couple of years ago, but now many seem to be going their merry and

independent ways. My reaction is don't they know they're undermining the basis of strength and solidarity so important for further positive legislation? Or rather, don't they care? It's a travesty to see broken down equipment at any show, but when you see a *Mata Hari*, *Stars*, *Hot Tip*, and *Prospector* in various stages of disrepair, there just isn't any excuse. And the taste is a sour one in my mouth from this year's experience.

It's a shame because the set-up at Swan Lake is a nice one with the thought being to combine business with pleasure. Unfortunately, not many take advantage of what could be a great intermediary experience compared with the AMOA, IAAPA, or even the ATE. State associations truly need to be supported, and, for now, the New York situation is just another black mark on the industry.

Anyway, there was some good news for those who ventured to the warm environs of Stevensville. There was some "news" and new equip-

ment to be seen. Some I've already discussed in this month's "Critic's Corner," but others also bear a closer look.

Probably one of the most interesting developments was the inclusion of Exidy's *Robot Bowl* and *Circus* and Atari's *Breakout* as wall unit games. Getting some play and space in Al and Donna Kress' booth, the concept is a great one for locations that need just a little something different and for those who just don't have the space for a floor unit. My first reaction was a flashback to when I was traveling in Germany doing research for the book (*PINBALL!* remember) and came across their slot machine wall units. But for Exidy and Atari, Hal Watner and Howie Rubin overseeing the proceedings, the response must have been gratifying to say the least.

Another interesting display was that of *Starscroll* from Twelve Signs, ably represented by David Thomas, which is a horoscope machine that gives a daily chart for a month's worth of days, as well as the longest long range plans you'll ever need. Astrology is indeed big business, and these little machines (with quarter play) should be able to more than fulfill the promises and expectations given on the product sheets that were available at the booth. Plus how bad can it be? My Astro-Cast for June is nothing but roses, so I'll be damned if I'm going to knock a good thing. Of course, I'll withhold further comment until I see my July chart, but for now *XII Signs* is okay in my book.

Universal Coin showed their *Lucky Lady* blackjack video as well as a draw poker unit which seemed to hold out the promise that cards may indeed be in the cards for the next new wave of video games. Vega had its at the past AMOA along with a few other companies, but I just have the feeling that if one really clicks the others are going to follow.

And speaking of card games, one model that didn't make it to the booths in time, but was on display in the hotel room was Fred Franke and Bruce Caldwell's American Communications Laboratories' *Draw Poker*, an ingenious machine that displays five full-size, full-color playing cards on a projection-type display. Operating on ticket, tokens, free play, or even pay-out basis, the machine is an interesting challenge of trying to time particular "draws" of the cards in order to get the best possible poker hand you can. Around \$3000, this could spawn a whole new generation of competitors of the penny falls games. But we'll wait to see the verdict at some future time.



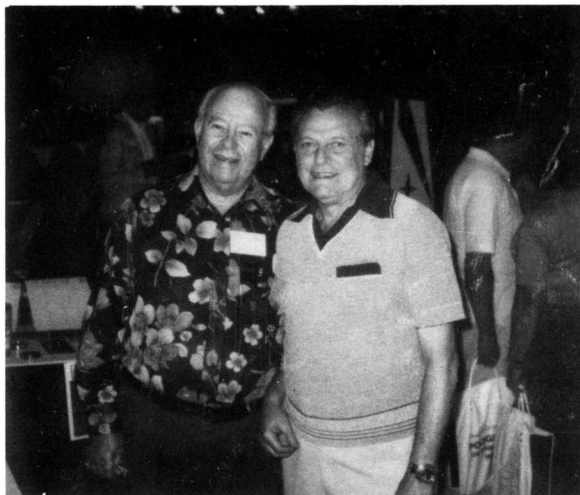
Another development that could be termed the focal point of the show was the cocktail (call it a "sit-down") pinball machine from Game Plan, Inc. of Elk Grove Village, Illinois. It was good to see Ken Anderson again (sans mustache) and to meet up with Lee Goldboss who is the motivating force behind this new company's introduction into the coin-machine business. And the response to their piece was nothing less than startling to say the least. It's not that this type of pinball machine is new, others are also in the market place, but maybe Game Plan's game plan is the thing that sets them apart and creates the *real* difference. Geared into an advertising and promotional mode, the plan is nothing less than ambitious for a product that holds validity, promise and a place in any number of locations where full-size games aren't going to be able to get a play. Plus, this effort isn't too bad from a player's standpoint given the perceptual differences of a smaller playfield and a *feel* quality variance from normal pinball machines.

However, this company seems to have the finances and the troops to be around for a long while in the business, and one waits to see what their next step is now that they've begun to garner some distribution around the country. And hopefully, I'll be able to see the other sit-down efforts and incorporate a "Critic's Corner" to the cocktail pin, who knows? But for now, suffice it to say that Game Plan is out there and will be a force to be reckoned with if they deliver only half of their expectations.

So these were some of the newsworthy items about this year's MAA. *Joker Poker* and *Sinbad*, along with *Neptune*, were getting some play at Mondial's booth, as many were still talking about the excellent return on the new Gottlieb machines—Tony Yula had reason to be pleased with the response. And talk elsewhere concerning Bally were on the games that *weren't* there and are instead forthcoming. Millie McCarthy lent her ever welcome presence to the proceedings, and once again, it only goes to show that a show can be a great time to reacquaint old time friends and see some of the quality equipment that's going to be hitting the distributors in the next months. It's too bad that more people don't feel that way. But maybe, just maybe, all of that can change if we just take the time to care enough about more than just our own pockets—I certainly hope so.

But enough of this...the swan song is indeed at a close for this time around.

PLAY METER, June, 1978



Tony Yula (opposite page) of Mondial was at the MAA with *Sinbad*. Above (from top to bottom) is Exidy's Hal Watner (third from left) visiting the Coin Machine Distributors booth; Irving Holzman and Ben Chicofsky posing for the PLAY METER camera; and Harold Kaufman and family standing behind Wurlitzer's newest offering.

How to shop for money



By Joseph Arkin

Every few weeks we see changes in the prime interest rate and the Federal Reserve Bank's rediscount rate. The fluctuations can be likened to a "yo-yo," but in reality it is an attempt to control the available money supply in heading off the tight money debacle of 1966.

No matter what money does cost, you need credit (the ability to use someone else's money) in the everyday operation of your business—perhaps to carry accounts receivable, to carry peak-load inventory, to modernize your facilities, for the purchase of new equipment, for expansion, or simply for everyday business needs.

Money is a commodity, and you "buy" it like everything else. How much you pay is dependent upon how good a shopper you are. Price tags for money are not uniform and you can borrow at a cheaper rate by knowing where to borrow and by understanding the true interest rate being charged.

Most states have usury laws of varying rates and wherever rates are quoted in the following examples,

they are not necessarily reflective of actual rates, but for illustrative purposes.

Here are some suggested places to obtain loans and pointers on how to reduce interest costs:

Bank loans

A business firm can obtain a bank loan on the basis of its financial statement. Despite all the furor over the lack of money, banks are still making loans. But, what does it cost?

Banks will lend money in a variety of ways. The most popular method from the banks' viewpoint is the discount loan. For instance, if you borrow \$1000 at six percent for one year, the bank will deduct \$60 and credit your account with \$940. Each month you have to repay \$83.33 and because you never really had the use of \$1000 for a full one-year period, you are paying an effective rate of approximately 12 percent per year. And, in addition, you may have to pay extra for life insurance, filing fees, etc.

Another method is the "add-on"

wherein you repay the money borrowed plus agreed upon interest, over an extended period of time. Thus, \$1000 borrowed at six percent for one year is repaid at the rate of \$88.33 per month.

The cheapest form of bank loan is the straight business loan where you borrow a sum of money to be repaid with interest at the end of the term. A \$1000 loan for one year at six percent interest is repaid in full, \$1060, at the end of the twelve-month period.

There is a variation of this type of loan in which the bank deducts the interest in advance, or renews the loan quarterly. Both of these methods represent a slight increase in the straight "true-interest" rate.

You can also borrow on your personally owned or business owned vehicles. Usually you'll get a lower rate on auto or truck loans, but because they are installment loans and must be repaid monthly, the true interest rate is almost double the discount rate quoted.

Or, you can hypothecate securities owned individually or in your firm's

name. Most banks will lend up to 70 percent of the market value of listed securities, some over-the-counter stocks, and most mutual fund shares. In most states, there are usury laws setting forth maximum rates that can be charged on loans, but some states allow higher rates than the usual maximum in the situation where loans are secured by the pledge of securities.

Insurance loans

Low-cost loans can be obtained by borrowing the cash values in your insurance policies. Borrowing this way is easy for there are no credit investigations, no financial statements to prepare, little paper work. And, you can practically write the terms of repayment. Rates vary but usually you can borrow at five or six percent true interest rate. Veteran Administration policy loan rates are usually cheaper than rates of private insurance companies.

If you want to make periodic repayments, the loan will be reduced and the interest charge lowered accordingly. Of course, the proceeds upon death are reduced by the amount of the loan then outstanding, but many companies will allow you to purchase term insurance on the amount of the loan.

Home mortgage refinancing

Homes purchased years ago have a considerable amount of equity due to mortgage payments having been made and to the inflationary trend that has boosted land and building values during the past three decades.

Mortgage money is tightening up—but if you shop around and ask savings banks, state and federal savings and loan associations, commercial banks, insurance companies, etc., you'll perhaps find one with available funds and anxious to refinance your existing first mortgage.

This method of obtaining cash for your business is costly. The new mortgage will be at the present interest rates (probably much higher than your original rate) and you'll be paying that rate on the balance owed on the original first mortgage.

Also, you'll find that you'll have to pay legal fees to the lender, to your own lawyer, and make payments for title policy, title closing and mortgage filing fees. This could cost anywhere to \$1000, plus the increased rate of interest—but you are spreading the additional cost factors over a long, long period of time.

Public offering

The era of everybody and any-

body making a public offering has been turned off by the poor performance of "new issues" and the recent sell off and steep decline in stock market prices. People are wary nowadays and while new issues are being floated, it is becoming harder to market unseasoned securities.

While it is possible to retain control after a public offering, you'll find the you have "partners" looking over your shoulders and your actions will be subject to a magnifying glass scrutiny and to a complex system of state and federal regulations.

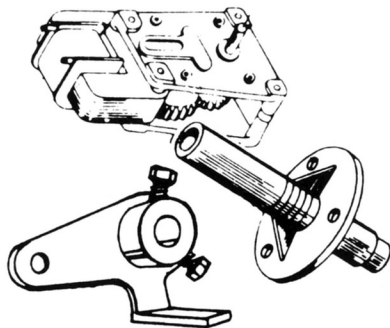
Finance companies

If you can't borrow from your bank or other source, you can seek financial assistance from finance companies or commercial factors. They will lend you money on the equity represented by your fixtures and equipment. Loans from these sources are extremely costly and should only be considered as a last resort.

Credit unions

You must be a member to borrow, but it is easy to acquire membership by buying a \$10 or \$20 certificate of membership. Usually you'll pay twelve percent or more per year as the interest rate. Credit unions will

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ask for co-signers and have strict rules as to the maximum amount that can be loaned to any one borrower.

Small Business Administration

There are three types of loans available from the SBA. The first of these is the direct loan covering the situation where the applicant must have tried, without success, to obtain financing from banks or lending institutions at reasonable rates. Direct loans are made by the SBA up to a ceiling of \$100,000. A second type of loan is the guaranty loan, one wherein the SBA will guarantee up to ninety percent of the loan, with a ceiling of \$350,00. The third type of SBA loan is the participation loan in which the lending institution furnishes 25 percent or more of the loan amount, with the SBA furnishing the balance.

There is a considerable amount of red tape involved in the procurement of loans through the SBA. For one thing, there is a detailed questionnaire requiring the furnishing of profit

and loss figures, balance sheets, and retained earnings, for a five-year period.

In addition, the principals must submit personal statements of their assets and liabilities, with the requirement that they (and their wives) personally guarantee the loan and its repayment.

Despite the tightening money market, the SBA has helped many small businesses to obtain needed capital. "We can now accommodate many small businessmen," says an SBA spokesman, "specifically those who have been pinched for funds during this period of unprecedented business activity, coupled with extremely tight credit. This easing of loan restrictions is in line with SBA's objective of providing every possible assistance to small business."

Miscellaneous sources

There are disaster loans made to businessmen whose establishments have been damaged or destroyed by floods, etc. The loans made in this

category carry very attractive interest rates.

There are also rural development loans to foster employment or to reduce unemployment. These loans are made by the Area Development Administration to foster business expansion in rural areas, specifically those areas where the rate of unemployment is above normal.

State and municipal loans

Many states have agencies existing for the sole purpose of making loans to business firms desiring to enlarge their facilities so as to provide employment and payrolls in a given area. Cities too have gotten into the act and you can get the powers at City Hall to finance part of your operations on a long-term loan basis to increase industry in their area. Contact your state Department of Commerce and local authorities for additional specific information.

The federal government has a program for those persons with money problems where it is thought that the money problem is caused by poor management. There is a Service Corps of Retired Executives (SCORE) with more than 2000 talented, trained, retirees available to help small businessmen with the problems of running a business—merchandising, pricing, advertising, purchasing, etc. There is no charge for the first ninety days of SCORE counseling.

The SBA has an office of Procurement and Technical Assistance whose function it is to help the small businessman get a share of government contracts or subcontract work for larger firms.

Also, to help with your money problems the SBA has a load of booklets of various phases of operating businesses—with case histories, advice on all phases of day-to-day operations. They vary from free to three or four dollars per book.

This article hasn't covered the complete sources of obtaining money for the conduct of your business—but an attempt was made to highlight the most popular sources and show the relative costs.

Cash is the necessary fuel for the successful operation of your business. Sit down with your accountant and review your current situation. Map a plan, watch your cash flow, anticipate your cash needs throughout the months ahead. Keep in mind, though, that all of the cash need not be obtained from one source. You can combine one, two, or even three of the ideas outlined, just as long as you explore the feasibility and the obligations undertaken for repayment.

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What's your return?

By David Pierson

Editor's Note: This is the first in a series of articles on how to analyze the profitability of your operation. This series is based upon the lecture and workshop conducted by Dr. John Malone at the A.M.O.A.-Notre Dame Seminar March 3-4 in Chicago. Dr. Malone, who is a professor of marketing at Notre Dame, used a mythical operation called "Shamrock Music Company" to demonstrate how an operator can analyze the business end of his operation. His presentation touched upon topics such as determining cash flow, location cost analyses, whether it is better to buy or lease, etc. PLAY METER, in this series of articles, will attempt to cover all the topics Dr. Malone dealt with in his presentation. This month we will focus on a formula for analyzing the profitability of your operation and, with that accomplished, a comparison of how your profit picture stacks up with other business ventures.

Are you making money, or are you just fooling yourself? This basically is the two-sided question which prompts an operator to analyze the profitability of his business. Am I working for myself or for the bank?

Of course, as a businessman, you are constantly faced with decisions, and it is how you come to terms with those decisions on a daily basis which will determine if, in fact, you are a money-maker or just another bank employee.

The decisions come in all forms: should you buy that hot new video game or should you pass this time around? Should you institute a service charge to go with your 50/50 split? Should you stand firm for 60/40 on solid state pinball games? Should you drop a location that has been more pain than it's worth, or do you really think someday that location is going to be great? They are not easy questions. And no one ever promised you there would be any easy answers either, but if you have a sense of direction, a map to go by so to speak, perhaps you could get a better grip on these questions.

Determining your business profitability is the way for you to get that grip.

The first step in determining the profitability of your operation is obviously to look at your business in terms of money-in, money-out. There's the revenue you generated in the cashbox. But then there are all those expenses you accrued while doing it—location commissions, labor costs, fringe benefits for your employees, parts and supplies, depreciation, interest, machine and record purchases, car expenses, utility costs, advertising, rent, building upkeep, etc.

To this point, it's simply a matter of figuring out what you made last year and what you spent. The result is two figures which every businessman has at hand—money-in,

money-out. It shows if you finished in the black, but still it doesn't show if you've made any headway.

Now look at the case of the mythical Shamrock Music Company (see operating statement). The company's gross revenue was \$499,200 and its expenses, \$487,700. The company netted a profit of \$11,500. But now, the operator asks himself, is that good? Is Shamrock moving ahead of the rate of inflation or is it going nowhere?

Hence the second step in determining the profitability of your business, the profitability analysis chart. The profitability analysis chart (see diagram) provides the operator with the formula to find his return on investment (R.O.I.), and that's the kingpin in any business operation. Additionally, the chart gives the operator an excellent method of

analyzing the financial condition of his company.

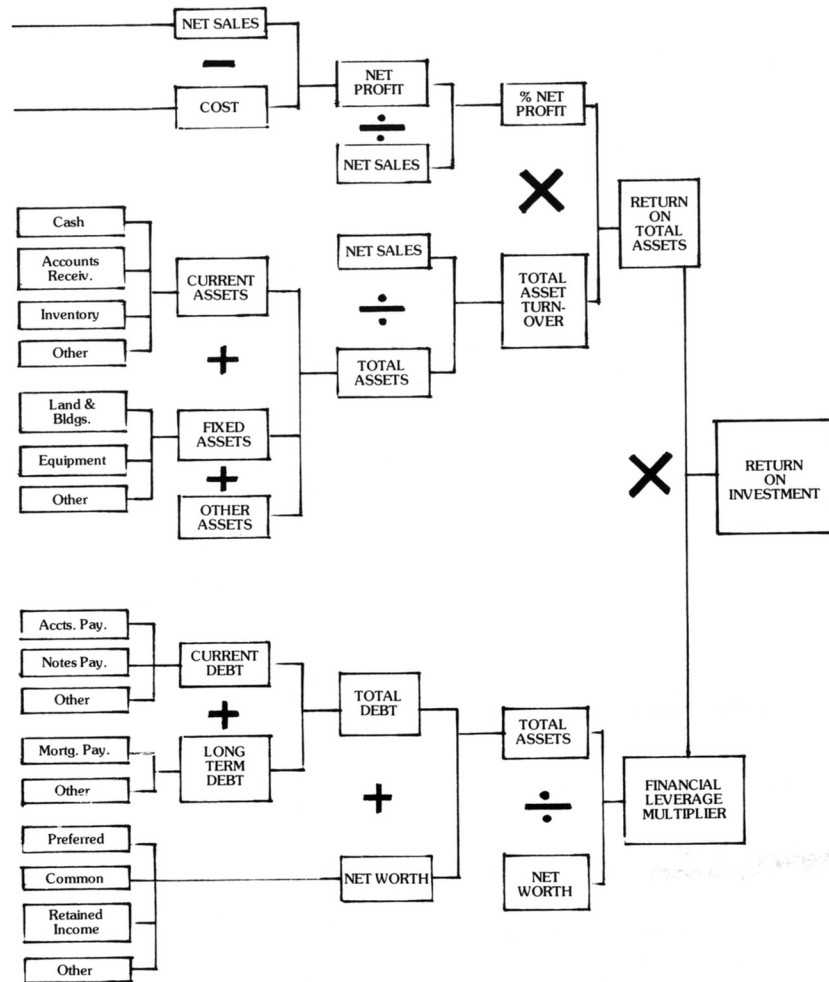
What's the purpose of determining the return on your investment? If you're not getting what other people are getting, then obviously your money could be put to better use in some other capacity. After all, in a cash precious country like ours, you should check what the return on your investment will be.

Now, what is a good rate of return? According to Dr. John Malone of Notre Dame, you should set your sights for thirty percent. After taxes (which will cut that return by about 48 percent) you will realize a return on your investment of between fifteen and twenty percent. It's a fair return in the sense that if you're going to do all the work you should get at least twice as much a return on your money as you would

Shamrock Music Company Operating Statement

	M\$
INCOME	
Gross Revenues	499.2
EXPENSES	
Records (4/wk/machine at 75 cents)	37.4
Commissions (50/50 split)	249.6
Labor	88.0
Fringe Benefits (20%)	17.6
Auto Operating (5 at 1000 each)	5.0
Parts & Supplies	12.0
Office Expenses	10.0
Depreciation—	
(240 machines, 7-yr life)	54.9
(5 autos, 5-yr life)	4.0
(Bldg. & Furniture, 20-yr life)	1.5
Interest Expense	
(\$64,000 with 8% add-on 2-yr)	7.7
Total	487.7
Net Income	11.5

Profitability Analysis Chart



AN EXPLANATION OF THE R.O.I. CHART:

Net Sales—Income derived from all your operations; Cost—All expenses (both direct and indirect), including interest and depreciation; Cash—Cash on hand, in the bank, deposits, savings accounts, securities, etc.; Accounts Receivable—outstanding location loans; Inventory—The trade-in value of all your equipment (machines, parts, and supplies); Other—Any other assets; Land & Bldg.—If you own your own office, etc., then the appraised commercial value of it; Equipment—Office equipment, shop equipment, test fixtures, trucks, and cars; Other—Other assets; Accounts Payable—Invoices and bills due and payable within the year; Notes Payable—Usually a fixed amount on equipment purchases, usually varying from one to three years; Other—Debts that are due and payable in less than three years; Mortgage Payments—Debts payable in more than three years; Preferred, Common, Retained Income—Division of capital which can be distributed to stockholders and owners or can be retained for future expansion; Other—Escrow accounts for future acquisitions.

NOTE: Pay special attention to the mathematical functions (add, subtract, multiply, and divide) which are inserted in the formula.

get by investing with somebody else.

It should be pointed out here that there is, as in everything else, an opposite viewpoint on this matter of profitability. Some operators maintain that although they do not achieve "textbook" rate of return figures, they still have viable businesses since they are making all their payments and have some positive cash flow. They contend as long as their return keeps pace with the rate of inflation, they're doing all right. Their business, they point out, provides them with a salary and, is, in fact, a boost to the nation's economy since they have created jobs for other workers. It is, of course, the alternate view on the matter of profitability.

The argument against this "survive but not prosper" position is as follows: why kill yourself for a lousy rate of return on your investment when you can take all your money and invest it in bonds that will earn you maybe nine percent? Why take all the gambles associated with running your own business and settle for a rate of return that's less than what you can get by investing in something else? That way, at least, you wouldn't have the hassle of running your own business; and, consequently, you could spend more time out on the golf course.

Now you will note that in the profitability analysis chart there are some figures (like "total asset turnover" and "financial leverage multiplier") which may mean nothing to you other than that they are power ratings that will help you determine your return on investment. You will note also that there are other figures which you will find have instant application in your business. In fact, all the figures on the chart can help you analyze your profit structure. The profitability analysis chart does more than give you a system to determine your R.O.I., it also gives you the ability to analyze the skeleton of your business. It's an excellent way to chart your strongpoints and weakpoints.

Now let's see how Shamrock Music fared.

According to the company's profitability analysis chart, Shamrock registered a rate of return of 5.53 percent before taxes. That's a lousy return when you consider that the rate of inflation for the entire year of 1977 was 6.47 percent (according to the Consumer Price Index).

What are some examples of what other businesses are doing according to their profitability analysis charts? The comparative profit strategies chart (see chart) provides an analysis of four other types of businesses and what they did to achieve their rate of

return—between ten and fifteen percent (which, according to Malone, are still poor returns). Remember, you should be shooting for a return of around thirty percent so that you can realize a decent return figure after taxes.

The grocery chain store in the example registered a low return on sales (.93 percent) which means the store didn't make very much off each sale, but because of the high asset turnover in the grocery business (for this store it was 6.27), the store was able to register a return on investment of 11.77 percent.

On the other hand, the electric company had an asset turnover of only .25 percent, but the company was able to make its desired rate of return by getting a greater return on each sale (26.0).

How does Shamrock's measly 5.53 percent compare with these? Not well obviously, and these other business examples are not examples of strong business operations themselves since taxes cut into each of their returns by about 48 percent. Of the five businesses, in fact, only the electric utilities company and the gasoline services company were able to keep pace with the 6.47 percent rate of inflation.

One further note on this comparative profit strategies chart: Shamrock has the lowest financial leverage multiplier of the five companies listed (1.18). What this indicates is that the owner of Shamrock has invested a lot of its own capital in the business and has very little outside capital working for him.

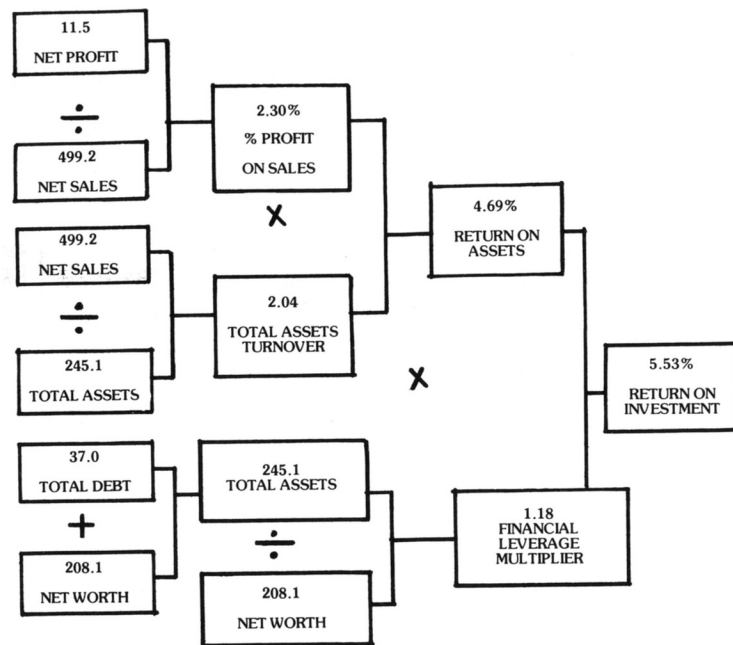
Generally, the leverage multiplier will be somewhere between one and two. The higher the number, the more of your own capital you have in the business. What this indicates is that you are not necessarily ahead of the game if you don't owe any banks. After all, if you can borrow cheap and use very little of your own capital, you stand to make a lot of money. If, however, you can't return on that capital what you're paying on borrowed capital, you are a victim of reverse leverage.

How does this all translate into the English language? How does all this apply to your specific set of circumstances. It depends upon how you fared on the profitability analysis chart. If there is something amiss with the profitability of your business, it will show up on the profitability analysis chart. The chart has a way of pinpointing your problems and, with that accomplished, you can plan a proper course of action.

Here are some examples:

1. If your net sales are low, you can pick that up by improving the pricing on your games—pool tables

How Shamrock fared



up to 50 cents, pingames from 2/25 cents to 3/50 cents. Or you increase your volume by decreasing the playing time on your machines—reduce the playing time on your video games, setting your pinball games at three-ball instead of five-ball, etc. Another way to increase your volume is, obviously, to get newer games on your route.

2. If your cost is too high, you could bargain for a better commission split (you might try going on a more liberal split for yourself until you have netted a certain amount of cash on each machine). You could also opt for a weekly service charge (maybe \$2 to \$5 per location), or you could cut expenses by reorganizing routes or collecting every two weeks instead of every week.

3. If your asset turnover is low, it's probably because you have made too many location loans or you have too many bad debts owed you. These

accounts receivable tie up needed cash which you could put back into the business.

Whatever your financial picture is, there are, of course, countless ways to remedy the situation. It is up to you to isolate where your problems lie and then to determine what is the proper course of action.

A lot of two-bit locations that aren't carrying their weight would, of course, be adding to the cost of your operation and holding down your net profit. Maybe by dropping some of these marginal spots, you might even be able to cut back on your manpower with a corresponding increase in profits.

Next month we will examine cash flow and the time-value of money. In the third and final article in this series, we will provide you with a formula for analyzing your cost per location.

Comparative Profit Strategies Chart

BUSINESS	ROS	X	ASSET T/O	=	ROA	X	LEVERAGE MULTIPLIER	=	ROI
Grocery Chain	.93		6.27		5.83		2.02		11.77
Electric Utility	26.00		.25		6.50		2.00		13.00
Gasoline Services	3.19		2.73		8.71		1.73		15.07
Discount Department Store	1.40		3.96		5.55		1.98		10.89
Shamrock	2.30		2.04		4.69		1.18		5.53



A.T.E. to Ally Pally -- 'Here we go ... here we stay'

By David Snook

It seems as if they heard PLAY METER's remarks in the March issue (PM, Mar., P. 38). This magazine joined the ranks of a host of critics of Alexandra Palace, the crumbling Victorian edifice on the North London skyline that houses the world's largest coin machine exhibition each year.

The home of the Amusement Trades Exhibition (A.T.E.) has for many years been the subject of wisecracks and debate. Everyone wants to move the show away from there to somewhere more suitable for an exhibition of A.T.E.'s international standing. And they almost did it...

In London, early in April, the Amusement Trades Exhibition Company, which is run by the British Amusement Catering Trades Association, told its major exhibitors that it planned to shift the show to the new National Exhibition Centre in Birmingham, about ninety miles out of London.

They went further—a firm booking had been made.

It was hardly surprising, for the criticism over the previous twelve months had reached an intolerable pitch, led by a vociferous minority in the British trade which plumped for

the N.E.C. as a new venue.

It came to a head at the 1978 A.T.E. In addition to all the usual complaints about the starkness of the center at Alexandra Palace, the standard of catering, the inefficiency of the heating etc., recent gales had taken part of the glass roof off the Palm Court, a smaller adjoining hall that housed the large rides. The rides had to be housed in a large marquee in Alexandra Palace's grounds.

That did it. The pressure reached fever-pitch and the organizers, frustrated by their difficulties, threw the gauntlet down and booked N.E.C.

That was when the silent majority took a hand in the affair. The organizers faced a whole new pressure group, larger and more influential. They wanted to stay at Alexandra Palace. It speaks for the diplomacy of the organizers that they had left themselves with an exit with the N.E.C. commitment and secretly had made a tentative booking for Alexandra Palace next year.

They firmed up the Alexandra Palace booking and dropped the N.E.C. idea; then they turned on their critics and said, in effect: "We've given the trade what it apparently wanted and the trade has

said no!"

They also told their critics: "If you've any complaints against Alexandra Palace, take them to the Greater London Council, not to us."

To be fair, the building and its facilities belong to the Council, not to the A.T.E. company which therefore cannot be blamed if the catering standards and heating facilities are inadequate.

But why is it that the exhibitors wish to remain at Alexandra Palace? What's wrong with the N.E.C.? Why can't they move to a better venue in London?

The National Exhibition Centre in Birmingham is a multi-million pound purpose-built exhibition centre which would not only have the space to house all the exhibitors at A.T.E., but has ample room to give them just as much space as they like and take in everyone who gets left out.

It abounds in central heating, air conditioning, bars, restaurants and hotels, has ample car parking spaces and is, in every respect, bar two, perfect.

Where it falls down is in geography and cost.

It is ninety miles from London, in the industrial West Midlands of England. Although it has its own

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railway station, right in the complex itself with a direct line from London, it is nevertheless one-and-a-quarter hours ride by train.

That means everyone must either stay in Birmingham or commute from London. As so many people bring their wives and families to the show to go shopping in the West End while hubbies are browsing around the machines at Alexandra Palace, it would mean an uncomfortable (or comfortable, depending on the state of your marriage!) geographical separation. It would also mean that returning to their West End hotels would depend on train times, thus losing the independence of Alexandra Palace. To stay in Birmingham? All right, but the city, while it has over a million population, cannot come in the same league as the capital for entertainment.

Then there's cost. The exhibition

company has to book Alexandra Palace for ten clear days at 1,000 per day pounds to hold the show. It would have had to book N.E.C. for fourteen days at 4,000 pounds per day which would have meant rocketing booth prices.

That was why the trade said no to N.E.C.

Why do they want to stay at Alexandra Palace? They don't, any more than the exhibition company wants to stay there, but at present there is no suitable alternative in London.

The alternatives, Earl's Court and Olympia, are both solidly booked in January and February for years to come by major exhibitions such as the Hotel Exhibition and the Ideal Home Exhibition, which cuts out the chances for A.T.E. in its traditional annual slots.

Why January or February? For

various reasons peculiar to the British trade, the show must be held after Christmas and as long before Easter as possible. The organizers did try holding it in November some years ago, and it was a disaster.

Apart from Alexandra Palace, Earl's Court and Olympia, there is nowhere in London of sufficient size. There are various hotel centers which can offer up to 30,000 square feet, but A.T.E. needs twice that amount just to accommodate the companies that show there now, let alone the dozens left out each year.

So it is a case of "as you were" again for 1979, with the organizers bracing themselves for another shoal of adverse comment which they must endure with frustrated patience. But at least the U.S. trade, notably one of the most vociferous in complaint against Alexandra Palace, now knows the reasons why.

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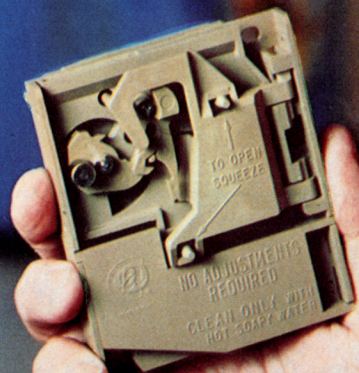
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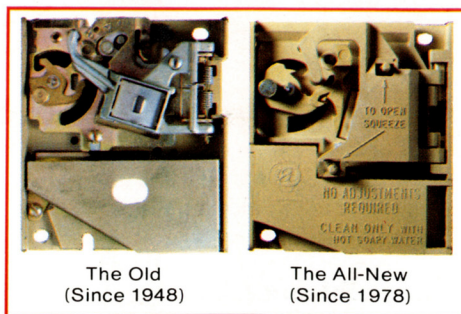


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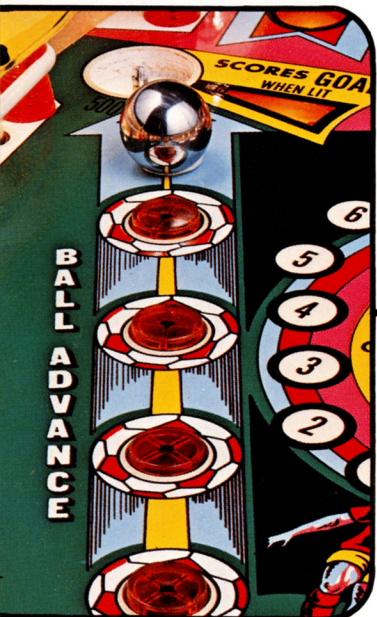
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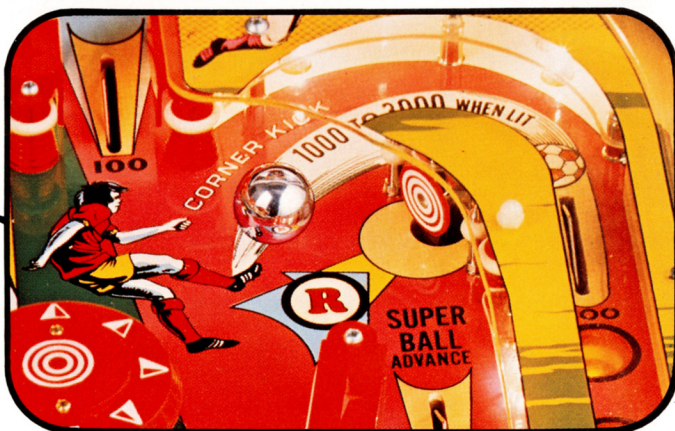
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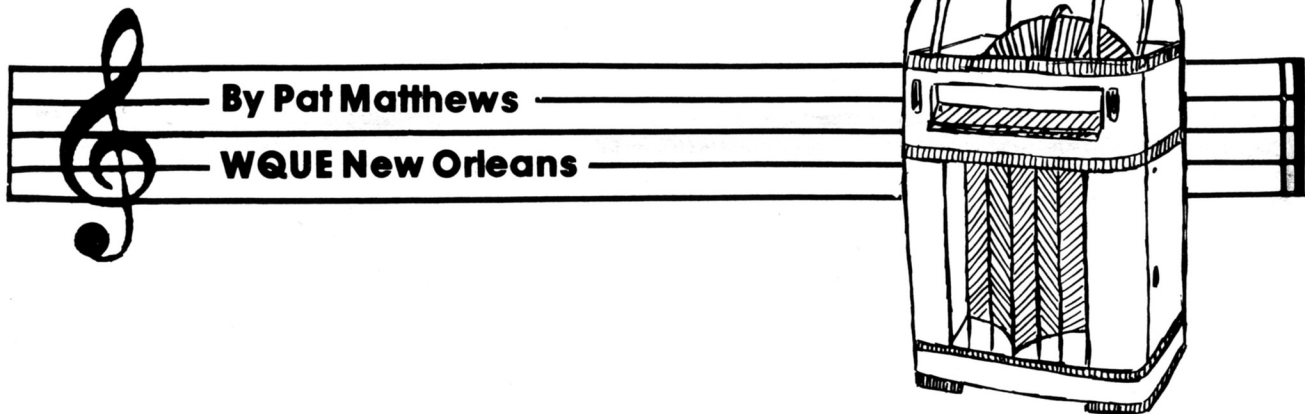
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Another premier

This issue premieres yet something new for PLAY METER. Along with the reviews and the recently-added Top 25, I will initiate a new list of about ten records that are "Worth A Listen."

Your Love Is A Miracle—AWB—Atlantic 3 481

Shades of the Average White Band of old. Just a slow, deliberate rear-shakin' funky tune. This one gets down to the basics—simple bass and drums oriented with Otis Redding horns, sort of. It's been a while for AWB on the pop parade, and this may at least get them back on Top 40 radio. (B—R&B) (C—Pop)

I Don't Wanna Go—Joey Travolta—Millenium MN 615 DJ

Riding the crest of his famous younger brother, what's his name, it's the perfect time for Joey Travolta. This song is a definite "sleeper." It's a love ballad which is structured around the singer's "David Soul" type of vocalizing. (B—Pop) (A—MOR)

There Ain't No Good Chain Gang—heard of 'em? This one's an instrumental that should take their

music out of the disco and onto the radio where it belongs. (B—R&B)

Hollywood Squares—Bootsy Collins—Warner Brothers WBS 8575

They call him Bootsy, baby! He's outrageous—visually and lyrically. It's a "song about girl watching" in guess where? He puts out more records, more often than Elvis did and his army of Bootsy Fanatics buy 'em and buy 'em. From the Parliament-Funkadelic family of zaniness, it's Bootsy Collins "one more time." (A—R&B)

Portrait (He Knew)—Kansas—Kirschner ZS8 4276

Getting another hit from the super "Point of Know Return" album (title cut and the beautiful "Dust In the Wind") will be no easy task, but this easy rockin tune should do it. It's great for this group of talented musicians to get by simply on their name, and it was a long time in coming! (A—Pop)

FM—Steely Dan—MCA 40894

Speaking of a long time in coming. I have blessed the day that this group of sensational musicians gained acceptance by everyone. If ever a

band has "paid their dues," Steely Dan has paid everybody's! After struggling for years while with ABC Records, AJA on ABC has established itself as a monetary, as well as a musical success. So, as tribute, Johnny Cash & Waylon Jennings—Columbia 3-10742

It's a kickin' good timer from the outlaws of country music. There's a lot of down home lyrics and feel to this one. Should tear the house down plus I bet the copies get worn as soon as you replace 'em. (B—C&W)

Free Me—Uriah Heep—Warner Brothers WBS 8581

Acoustic Heep? Yeah, acoustic Heep. Trying yet another way to get a hit again, they've gone almost country and sound a lot like the Eagles in the process. It's a good clean sound and is extremely well produced. The highlight, besides the acoustic guitar, is the background harmonies. Folks should play it just out of curiosity—whether they like this new sound of Uriah Heep is anyone's guess. I like it. (C—Pop)

Will You Still Love Me Tomorrow—Dave Mason—Columbia 3-10749

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.

they've changed labels. From the topical movie, FM, the title cut...oh, an opinion?...It's just Steely Dan, guys. (B—Pop)

The man can do no wrong, and I think that's just great! The unmistakable voice and guitar work of this "Rock Deity" shines throughout this Carole King classic. It's a sure-shot winner and only goes to prove: it's not how many times you do it, it's how you do it. (A—Pop) (A—MOR)

Baby Sinister—Slave —Cotillion 44235

When is someone gonna give this group a break? Their albums sell like nobody's business, but have you

WORTH A LISTEN

Midtown American Main Street Gang—Dion—Lifesong ZS8 1770
Under the Boardwalk—Turley Richards—Epic 8-50548
Rough Diamond—Madleen Kane—Warner Bros. WBS 8573
Teach Me Tonight—Patti Labelle—Epic 8-50550
Stone Blue—Foghat—Bearsville BSS 0325
Strutter '78—KISS—Casablanca NB 928 D

Mellow Out—Gap Mangione—A&M 2053-5

Hello! Remember Me—Billy Swan—A&M 2046

My Baby's Lovin—Michele White—Sunshine Band 1004

Songbird—Barbra Streisand—Columbia 3-10756

PLAY METER TOP 25

1. **You're The One That I Want**—Travolta & Newton-John—RSO
2. **Shadow Dancing**—Andy Gibb—RSO
3. **With A Little Luck**—Wings—Capitol
4. **Take Me To The Next Phase**—Isley Brothers—T Neck****
5. **The Closer I Get To You**—Flack & Hathaway—Atlantic
6. **On Broadway**—George Benson—Warner Brothers
7. **It's A Heartache**—Bonnie Tyler—RCA
8. **Too Much, Too Little, Too Late**—Mathis & Williams—Columbia
9. **Disco Inferno**—Trammps—Atlantic****
10. **Feels So Good**—Chuck Mangione—A&M
11. **Baby Hold On**—Eddie Money—Columbia
12. **This Time I'm In It For Love**—Player—RSO
13. **Take A Chance On Me**—Abba—Atlantic****
14. **You Belong To Me**—Carly Simon—Elektra
15. **Count On Me**—Jerrerson Starship—Grunt
16. **Werewolves Of London**—Warren Zevon—Asylum
17. **Baker Street**—Gerry Rafferty—UA
18. **The Groove Line**—Heatwave—Epic****
19. **Movin' Out**—Billy Joel—Columbia
20. **Deacon Blues**—Steely Dan—ABC
21. **Even Now**—Barry Manilow—Arista
22. **Use Ta Be My Girl**—O'Jays—Phila. Int'l
23. **Dance With Me**—Peter Brown—Drive
24. **Night Fever**—Bee Gees—RSO
25. **Because The Night**—Patti Smith—Arista

****—denotes record reviewed by PLAY METER

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RECORD WORLD SINGLES CHART

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

JUNE 3	MAY 27		WKS. ON CHART
1	4	SHADOW DANCING ANDY GIBB RSO 893	8
2	3	YOU'RE THE ONE THAT I WANT JOHN TRAVOLTA AND OLIVIA NEWTON-JOHN/RSO 891	10
3	1	WITH A LITTLE LUCK WINGS/Capitol 4559	10
4	2	TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693	12
5	6	ON BROADWAY GEORGE BENSON/Warner Bros. 3542	13
6	5	THE CLOSER I GET TO YOU ROBERTA FLACK (WITH DONNY HATHAWAY)/Atlantic 3463	16
7	8	FEELS SO GOOD CHUCK MANGIONE/A&M 2001	19
8	10	IT'S A HEARTACHE BONNIE TYLER/RCA 11249	11
9	9	IMAGINARY LOVER ATLANTA RHYTHM SECTION/Polydor 14459	15
10	12	USE TA BE MY GIRL O'JAYS/Phila. Intl. 8 3642 (CBS)	7
11	15	BAKER STREET GERRY RAFFERTY/United Artists 1192	8
12	16	YOU BELONG TO ME CARLY SIMON/Elektra 45477	7
13	14	BABY HOLD ON EDDIE MONEY/Columbia 3 10663	16
14	7	NIGHT FEVER BEE GEES/RSO 889	18
15	17	DANCE WITH ME PETER BROWN/Drive 6269 (TK)	14
16	20	LOVE IS LIKE OXYGEN SWEET/Capitol 4549	15
17	23	THE GROOVE LINE HEATWAVE /Epic 8 50524	6
18	18	THIS TIME I'M IN IT FOR LOVE PLAYER/RSO 890	6
19	22	TWO OUT OF THREE AIN'T BAD MEATLOAF/Epic/Cleveland Intl. 8 50513	12
20	11	IF I CAN'T HAVE YOU YVONNE ELLIMAN/RSO 884	16
21	26	TAKE A CHANCE ON ME ABBA/Atlantic 3457	7
22	25	BECAUSE THE NIGHT PATTI SMITH/Arista 0318	9
23	30	STILL THE SAME BOB SEGER & THE SILVER BULLET BAND/Capitol 4581	4
24	29	BLUER THAN BLUE MICHAEL JOHNSON/EMI-America 8001	5
25	28	EVERY KINDA PEOPLE ROBERT PALMER/Island 100	10
26	27	DEACON BLUES STEELY DAN/ABC 12355	9
27	13	DISCO INFERNO TRAMMPS/Atlantic 3389	16
28	36	EVEN NOW BARRY MANILOW/Arista 0330	5
29	35	OH WHAT A NIGHT FOR DANCING BARRY WHITE/20th Century 2365	7
30	33	HEARTLESS HEART /Mushroom 7031	9
31	21	COUNT ON ME JEFFERSON STARSHIP/Grunt 11196 (RCA)	13
32	43	YOU'RE THE LOVE SEALS & CROFTS/Warner Bros. 8551	5
33	41	I WAS ONLY JOKING ROD STEWART/Warner Bros. 8568	6
34	19	MOVIN' OUT (ANTHONY'S SONG) BILLY JOEL/Columbia 3 10708	12
35	40	CHEESEBURGER IN PARADISE JIMMY BUFFETT/ABC 12358	7
36	24	CAN'T SMILE WITHOUT YOU BARRY MANILOW/Arista 0305	18
37	31	JACK & JILL RAYDIO/Arista 0382	25
38	42	STAY RUFUS/CHAKA KHAN /ABC 12349	8
39	46	LAST DANCE DONNA SUMMER/Casablanca 926	3
40	45	FOLLOW YOU, FOLLOW ME GENESIS/Atlantic 3474	6
41	63	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl.)	2
42	48	I CAN'T STAND THE RAIN ERUPTION/Ariola 7686	12
43	49	ALMOST SUMMER CELEBRATION FEATURING MIKE LOVE/MCA 40891	7
44	54	ONLY THE GOOD DIE YOUNG BILLY JOEL/Columbia 3 10750	3
45	47	TUMBLING DICE LINDA RONSTADT/Asylum 45479	5
46	55	WONDERFUL TONIGHT ERIC CLAPTON/RSO 895	4
47	32	WEREWOLVES OF LONDON WARREN ZEVON/Asylum 45472	11
48	39	(I WILL BE YOUR) SHADOW IN THE STREET ALLAN CLARKE/Atlantic 3459	11
49	44	FANTASY EARTH, WIND & FIRE/Columbia 3 10688	15
50	59	IT'S THE SAME OLD SONG KC & THE SUNSHINE BAND/TK 1028	4



51	56	ROLL WITH THE CHANGES REO SPEEDWAGON/ Epic 8 50545	4
52	50	DANCE ACROSS THE FLOOR JIMMY 'BO' HORNE/SHS 1003 (TK)	12
53	34	DUST IN THE WIND KANSAS/Kirshner 8 4274 (CBS)	19
54	37	LET'S ALL CHANT MICHAEL ZAGER BAND/Private Stock 184	14
55	61	'DARLIN' PAUL DAVIS/Bang 736	3
56	71	RUNAWAY JEFFERSON STARSHIP/Grunt 11274 (RCA)	2
57	68	STONE BLUE FOGHAT/Warner Bros. 0325	3
58	58	THE WANDERER LEIF GARRETT/Atlantic 3476	7
59	65	YOU GOT IT DIANA ROSS/Motown 1442	4

CHARTMAKER OF THE WEEK

60	—	GREASE FRANKIE VALLI RSO 897	1
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61	38	STAYIN' ALIVE BEE GEES/RSO 885	26
62	52	WHEEL IN THE SKY JOURNEY/Columbia 3 10700	10
63	80	KING TUT STEVE MARTIN/Warner Bros. 8577	3
64	72	TAKE ME BACK TO CHICAGO CHICAGO/Columbia 3 10737	3
65	69	I WANT YOU TO BE MINE KAYAK/Janus 274	5
66	67	TAKE ME TO THE NEXT PHASE (PT. I) ISLEY BROS./T-Neck (CBS)	6
67	74	EVERYBODY DANCE CHIC/Atlantic 3469	4
68	78	WARM RIDE RARE EARTH/Prodigal 0640 (Motown)	3
69	70	WEEKEND LOVER ODYSSEY/RCA 11245	4
70	77	MY ANGEL BABY TOBY BEAU/RCA 11250	4
71	—	FM (NO STATIC AT ALL) STEELY DAN/MCA 40894	1
72	64	SINCE YOU BEEN GONE HEAD EAST/A&M 2026	6
73	51	GOODBYE GIRL DAVID GATES/Elektra 45450	25
74	88	YOU KEEP ME DANCING SAMANTHA SANG/ Private Stock 188	1
75	85	OVER THE RAINBOW GARY TANNER/20th Century 2373	2
76	79	THANK GOD IT'S FRIDAY LOVE & KISSES/Casablanca 925	3
77	—	STAY JACKSON BROWNE/Asylum 45485	1
78	83	SO HARD LIVING WITHOUT YOU AIRWAVES/A&M 2032	4
79	—	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	1
80	—	PORTRAIT (HE KNEW) KANSAS/Kirshner 4276 (CBS)	1
81	—	YOU CAN'T DANCE ENGLAND DAN & JOHN FORD COLEY/ Big Tree 16117 (Atl.)	1
82	—	TRANS-EUROPE EXPRESS KRAFTWERK/Capitol 4460	1
83	66	MAMA LET HIM PLAY DOUCETTE/Mushroom 7030	9
84	—	IF EVER I SEE YOU AGAIN ROBERTA FLACK/Atlantic 3483	1
85	—	IT'S LATE QUEEN/Elektra 45478	1
86	—	WILL YOU LOVE ME TOMORROW DAVE MASON/ Columbia 3 10749	1
87	93	(LET'S GO) ALL THE WAY WHISPERS/Solar 11246 (RCA)	2
88	—	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	1
89	96	UNDER THE BOARDWALK BILLY JOE ROYAL/Private Stock 192	10
90	—	GEORGIA ON MY MIND WILLIE NELSON/Columbia 3 10740	1
91	—	SOMEONE TO LAY DOWN BESIDE ME KARLA BONOFF/ Columbia 3 10751	1
92	94	MS. DAVID OLIVER /Mercury 73973	4
93	—	LOVE OR SOMETHING LIKE IT KENNY ROGERS/ United Artists 1210	1
94	97	DUKEY STICK (PT. 2) GEORGE DUKE/Epic 8 50531	2
95	98	DAYLIGHT AND DARKNESS SMOKEY ROBINSON/Tamla 54243 (Motown)	2
96	—	THAT ONCE IN A LIFETIME DEMIS ROUSSOS/Mercury 73992	1
97	99	GIRL CALLIN' CHOCOLATE MILK/RCA 11222	16
98	—	HE'S SO FINE JANE OLIVOR/Columbia 3 10724	1
99	—	RUNAWAY LOVE LINDA CLIFFORD/Curtom 0138 (WB)	1
100	—	SHAME EVELYN 'CHAMPAGNE' KING/RCA 11122	1

Top Soul Hits

Now Was

1	1	USE TA BE MY GIRL	THE O'JAYS/Phila. Intl. 83642
2	2	TOO MUCH, TOO LITTLE, TOO LATE	JOHNNY MATHIS/DENIECE WILLIAMS/Columbia 3 10693
3	3	TAKE ME TO THE NEXT PHASE (PT. 1)	ISLEY BROS./T-Neck 2272
4	5	THE GROOVE LINE	HEATWAVE/Epic 8 50524
5	4	ON BROADWAY	GEORGE BENSON/Warner Bros. 8542
6	6	THE CLOSER I GET TO YOU	ROBERTA FLACK WITH DONNY HATHAWAY/Atlantic 3463
7	7	STAY	RUFUS/CHAKA/KHAN/ABC 12349
8	8	DANCE WITH ME	PETER BROWN/Drive 6269
9	9	FLASH LIGHT	PARLIAMENT/Casablanca 909
10	10	OH WHAT A NIGHT FOR DANCING	BARRY WHITE/20th Century 2365
11	15	MS	DAVID OLIVER/Mercury 73973
12	11	GET ON UP	TYRONE DAVIS/Columbia 3 10648
13	14	DANCE ACROSS THE FLOOR	JIMMY "BO" HORNE/SHS 1003
14	12	BOOTZILLA	BOOTSY'S RUBBER BAND/Warner Bros. 8512
15	17	EVERYBODY DANCE	CHIC/Atlantic 3469
16	24	DUKEY STICK (PART ONE)	GEORGE DUKE/Epic 8 50531
17	21	DAYLIGHT AND DARKNESS	SMOKEY ROBINSON/Tamla 54293
18	22	GIRL CALLIN'	CHOCOLATE MILK/RCA 11222
19	26	(LET'S GO) ALL THE WAY	WHISPERS/Solar 11246
20	13	NIGHT FEVER	BEE GEES/RSO 889

Top Country Hits

Now Was

1	4	DO YOU KNOW YOU ARE MY SUNSHINE	STATLER BROTHERS/Mercury 55022
2	5	GEORGIA ON MY MIND	WILLIE NELSON/Columbia 3 10704
3	3	I'M ALWAYS ON A MOUNTAIN WHEN I FALL	MERLE HAGGARD/MCA 40869
4	1	SHE CAN PUT HER SHOES UNDER MY BED ANYTIME	JOHNNY DUNCAN/Columbia 3 10694
5	7	RED WINE AND BLUE MEMORIES	JOE STAMPLEY/Epic 8 50517
6	8	IF YOU CAN TOUCH HER AT ALL	WILLIE NELSON/RCA PB 11235
7	10	PUTTING IN OVERTIME AT HOME	CHARLIE RICH/United Artists X 1193Y
8	9	NO, NO, NO I'D RATHER BE FREE	REX ALLEN, JR./Warner Bros. WBS 8541
9	13	NIGHT TIME MAGIC	LARRY GATLIN/Monument 45249
10	12	GOTTA QUIT LOOKIN' AT YOU BABY	DAVE & SUGAR/RCA PB 11251
11	2	IT'S ALL WRONG, BUT IT'S ALL RIGHT	DOLLY PARTON/RCA AFL1 2544
12	15	TWO MORE BOTTLES OF WINE	EMMYLOU HARRIS/Warner Bros. 8553
13	16	COWBOYS DON'T GET LUCKY ALL THE TIME	GENE WATSON/Capitol 4556
14	6	SOFTLY, AS I LEAVE YOU/UNCHAINED MELODY	ELVIS PRESLEY/RCA PB 11212
15	17	I'M GONNA LOVE YOU ANYWAY	CRISTY LANE/LS GRT 156
16	22	I'LL BE TRUE TO YOU	OAK RIDGE BOYS/ABC AB 12350
17	23	IT ONLY HURTS FOR A LITTLE WHILE	MARGO SMITH/Warner Bros. WBS 8555
18	20	I WISH I LOVED SOMEBODY ELSE	TOM T. HALL/RCA PB 11253
19	21	GEORGIA IN A JUG/ME AND THE I.R.S.	JOHNNY PAYCHECK/Epic 8 50539
20	25	I CAN'T WAIT ANY LONGER	BILL ANDERSON/MCA 40893

Atari games previewed at C.A. Robinson

The long-awaited *Middle Earth* Atari pinball was among new product releases previewed by Southern California area operators recently at C.A. Robinson distributor on Pico Boulevard.

Fred McCord, seminar manager for Atari, showed PLAY METER how the *Middle Earth* pinball's improvements include linear, direct-drive flippers; guards on the playfield to prevent the ball from getting stuck behind the rubbers, redesigned score displays (all transistorized), and a new locking bar that does away with the former, rather pesky screws that occasionally drop off. There are also improved coin door switches (but still retaining the Atari-invented wire drop system), and underside micro switches are beefed up for durability.

A new Atari driving game, *Fire Truck*, was also wheeled out for

operators' inspection. It is configured like a *Night Driver* with the addition of an added steering wheel and coin box on the back. The second player can "drive" the rear wheels of the hook and ladder fire truck by inserting the extra coin. At the risk of using a pun, this should be a hot piece for arcades this summer.

Wolf Pack, the huge periscope piece introduced at the Parks Show earlier this year, was unveiled to operators, but no scheduled release is imminent.

Avalanche was another new Atari entrant into the marketplace. Physically, the cabinet resembles *Canyon Bomber*, and the player tries to catch falling boulders with a Pong-type paddle.

More than 300 operators attended the open house and catered luncheon, hosted by the Al Bettelman family.

Gottlieb names distributor

D. Gottlieb and Company has appointed C.A. Robinson and Company of Los Angeles, as a distributor for its pinball machines.

Recognized throughout the industry as one of the most promotional-minded distributors in the country, Al, Ira and Sandy Bettelman, along with their strong sales team, have long been a dynamic force in Southern California.

Ira Bettelman commented that "in this changing and growing market, we feel that we can now serve our customers better than ever. The Gottlieb line is a great addition to our repertoire. We'll be fully equipped to give service and strong backup to Gottlieb games. The reliability of Gottlieb games has already been established in the marketplace."

Marshall Caras, marketing chief at Gottlieb, said that the appointment, effective with *Sinbad*, was particularly timely and that he was confident that the enthusiasm of both Gottlieb and C.A. Robinson would make for a strong and long lasting relationship. He added that "the 'B's' are particularly excited with our games on the horizon, and we're delighted to have them aboard. They'll be selling *Sinbad* immediately, and will soon be showing *Joker Poker*."

J-Mak holds Bally service school



Bernie Powers, Bally's service engineer, conducted a service school for J-Mak Distributors recently in Rapid City, South Dakota.

J-Mak Distributors, Inc. of Deadwood, South Dakota, recently completed its annual Bally service school May 16. A total of 26 students attended the day-long session at the Howard Johnson Motor Lodge in Rapid City, South Dakota.

Bernie Powers of Bally Manufacturing conducted the school.

A prime rib lunch was hosted by J-Mak Distributors. A \$50 bill, the door prize for the morning session, was won by Gary Siers of Rushmore Vending in Rapid City. The \$50 bill for the afternoon door prize was won by Chad Hanna of Black Hills Novelty Company, Inc., also in Rapid City.

Bernie Powers was assisted in conducting the school by J-Mak personnel, Jim Trucano, sales manager, and Pat Keefe, service and parts manager.

Suzo kit

Suzo of The Netherlands, a European distributor of coin machine parts and supplies, has released a new replacement kit for the A613-2 core-plug.

A small bracket is the company's solution to broken core plugs on Bally's replay registers.

Listed under Stock Number K002, the brackets are available in groups of ten. The price includes the core plug, a heavy bracket, and screws.

Pinball is hot in Maryland

Over 200 people braved bad weather conditions in Hagerstown, Maryland recently for a radio promotional tie-in with a statewide pinball tournament that has been drawing a lot of attention.

The radio promotion—called the WQCM Pinball Wizard Dance—was held at Hagerstown Junior College and saw thirty finalists compete on Bally's *Mata Hari* in a nightlong competition. Fourteen-year-old Ken Herbert walked away with the honors as well as a new *Mata Hari* pinball machine.

This event is only one phase of the \$21,000 statewide pinball tournament being held in the state of Maryland. It is being sponsored jointly by Sefco Distributing and State Sales and Service.

Sefco representatives, Mark McClesky, who is the tournament director, and promotion manager, Dan Collins, were there to supervise the competition and assist in the awards presentation.

"Enthusiasm for pinball competition in Maryland is really mushrooming with this statewide tournament," said McClesky. He pointed out that the tournament has gotten television coverage from the three major commercial stations in the area, as well as five major radio stations.

The finals for the tournament are scheduled to be held at the Lord Baltimore Hotel June 17 and 18 with Kyle Rote Jr., the soccer star, to be on hand for the awards presentation. Rote is presently featured on the backglass of Williams Electronics' newest four-player solid state pinball game, *World Cup*.

The pinball tournament, which is being conducted in 100 locations with the cooperation of 40 operators throughout the state, is expected to draw about 50,000 contestants.

PLAY METER, June, 1978



Over seventy operators and servicemen attended the Gottlieb service school conducted last month in New Orleans.

Gottlieb's Fingers conducts school

Over seventy operators and servicemen from the Greater New Orleans area and from as far away as Mobile, Alabama attended the back-to-back one-day service schools conducted by Gottlieb's field service technician, Dick Fingers, May 9 and 10 at New Orleans Novelty.

Co-sponsored by New Orleans Novelty and Rowe International in New Orleans, the two one-day sessions ran from 1-6 p.m. On the first day, there was a separate service school for New Orleans Novelty personnel.

Fingers' presentation focused exclusively on Gottlieb's solid state pinball games. Electro-mechanical pins were not included, though the Gottlieb representative offered to help operators and servicemen find solutions to their electro-mechanical problems.

The purpose of the two one-day schools was to familiarize operators with Gottlieb's solid state pinballs, how to troubleshoot and diagnose problems. The school was not devoted to solid state theory but rather to a pragmatic approach of fixing the games.

Fingers spent much time on explaining how Gottlieb's games were put together. He took each part of the game and showed the self-test fixtures.

His presentation was accomplished mainly through a slide presentation, but operator and serviceman questions were encouraged from the outset; so the atmosphere remained informal.

Said Louis Boasberg of New Orleans Novelty about Fingers' presentation and the seminar in general: "This fellow's a teacher. He's simple, to the point and thorough. I think he conducted an excellent school. He should help Gottlieb plenty. I know he helped here a lot."



Gottlieb's Dick Fingers

Williams--

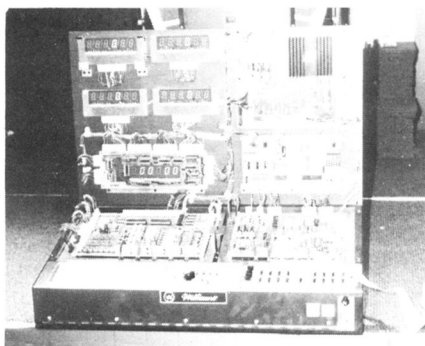
'Something special, something new'



Jack H. Mittel



Designer Steven Kordek and his brainchild, Contact



Williams' test fixture



Disco Fever, Williams' next

Williams distributors got a peek-a-boo look last month of the shades of things to come from Williams Electronics. And for those who attended they got their eyes and ears filled.

According to Jack H. Mittel, vice president of sales, Williams plans to hold similar meetings in the future whenever the company has "something new and special." At least for this first meeting, that statement was not a hype. The changes Williams introduced were indeed new, indeed special.

One of the new items featured at the special meeting is a dual electronic sound system on Williams games that can be adjusted from one sound to another. Together with this dual electronic sound system, Williams will be going with a volume regulator so that operators can adjust the noise volume of their games to suit the locations.

Also, Williams revealed that it is experimenting with its first change in the flippers themselves since ten years ago when the company went from small flippers to bigger ones. The experiment has to do with curved flippers that are now being tested on prototype models of Williams' next game, *Disco Fever*. Mittel told *PLAY METER* that *Disco Fever* was specially designed to adapt to either curved or standard flippers, depending upon the outcome of the game's prototyping.

The advantages of curved flippers, Mittel told *PLAY METER*, is that some of the players will be able to control the ball better. This, however, will not add to the average playing time of the games, Mittel pointed out. What it will provide for the players is more ball control since the players will be able to shoot with better accuracy.

The special meeting also marked the unveiling of two future games from Williams. *Disco Fever*, which is

being tried with curved flippers, and *Contact*, which will represent the pinball manufacturer's first entry into the wide-body pinball market, previously the domain of Atari pingames (*Contact* will be available later this year). The wide-body games, Mittel pointed out will be produced by Williams as an auxiliary line in conjunction with the standard-sized flipper games. The games, however, would vary and would not be the same game.

The feedback the company has received so far on this new line has been, according to Mittel, "extremely positive." Said Mittel, "We want part of the wide-body market."

Williams also introduced distributors to its new test fixture which will be available this month. The test fixture will be equipped to handle all Williams' boards—standard and wide body pinball games and shuffle board.

Topaz, the firm's (as well as the industry's) first solid state shuffle alley, was also introduced to the distributor gathering. "The results in the field have been encouraging," said Mittel. He added that the solid state shuffle alley will be the vehicle that will allow all operators to go straight to twenty-five-cent play.

Kyle Rote, Jr., soccer star with the Dallas Tornado and three-time winner of ABC's "Superstars" competition, was on hand for the meeting. Rote is featured as the personality on Williams' new pinball game, *World Cup*. The soccer star appeared in Dallas June 15 at O'Connors Distributing to help promote the game and will be in Los Angeles June 28 at Circle International in another personal appearance promotion of the new Williams games.

According to Mittel, the Chicago pinball manufacturer will be turning to similar promotional tie-ins in the future.

**Is it
bank error
or your loss?**

The bag that wasn't there

By Dr. Harold Gluck

An operator takes his money receipts and puts them into a deposit bag, then goes to his bank late at night, when it's closed. He places the bag into the bank's night depository facility, and the next day goes to the bank where he is informed that they never received the bag with the money in it. Who is responsible for the loss?

The first thing he does is to look at the agreement he signed with the bank. To his surprise, he may find that there is a clause freeing the bank from any responsibility in such a situation. It is known legally as an "Exculpatory Clause."

Why did he and others like him sign such an agreement? He may have been in a hurry, or he may have signed it without understanding its meaning.

It is possible he knew what it meant. But he needed the services of the bank; so he signed it anyway. Or he may have given the agreement one quick glance and signed it. His feeling being that if the bank prepared it—it's okay.

What do the courts hold concerning such an agreement? In 1968, in a Nassau District Court in New York, such a clause was upheld. But this past February the New York State Supreme Court struck down the clause. Oregon, Pennsylvania, and New Jersey also hold such a clause to be invalid. But Ohio and Arizona have upheld it as binding and legal.

All cases do recognize that the relationship between the bank and the customer is that of bailor and bailee.

You want to protect yourself as much as possible. If you have such a clause in your bank agreement, take

it to your lawyer at once. Have him check out the law in your state. You can also phone your state department of banking. Ask them what the law is in regard to this matter in your state.

Consult your insurance agent. Ask if there is coverage for this in your present policies. If not, is there any other insurance available for your protection?

The court suggests you try to protect yourself by having at least two witnesses to show you did place the bag into the night depository facility. You can also check with an armored money collection service. Will they be responsible for the safety of that deposit? Will your local police department send a patrol car to escort you? And also witness the deposit of that bag?

From the police viewpoint, only three things could have happened to that money bag: It was never deposited. It was deposited and somehow extracted from the outside. Or it was extracted from the inside. They all add up to criminal activity. The question being who was the criminal?

Above all, don't keep that money in your safe. The safe can be cracked, and the security system put out of service. If you want to do this, understand the risk it entails.

If the bank had a three o'clock in the morning auto window deposit service, that would solve the problem. Or if it had a TV camera and eye, outside and inside the chute, that would prove the receipt of the money bag. You have enough headaches on hand running your business—without losing the receipts!

What to tell a banker

Any operator who intends to expand is eventually going to have to deal with bankers, but most operators show less sophistication in dealing with lenders than they do with other aspects of their work.

If you want a commercial loan, there are five things the lender wants to know in the first ninety seconds:

1. How many dollars do you want?
2. How long do you want the money?
3. What are you going to do with the money?
4. How are you going to repay the loan?
5. If something goes wrong, what is the alternative method of repayment?

These five questions need to be answered for any lender you are dealing with.

1. When you tell the banker how much money is needed, get a little extra. Do not combine short-term requirements and long-term requirements. These short-term requirements are often known as seasonal requirements, or working capital loans.

2. In telling your banker or other lenders how long the money is needed, the most desirable thing is to have a cash flow. It shows how much you will be receiving during what month and what your outgo will be during that month. By subtracting the expenses from the income for a particular month, you will get the net cash flow for the month. This is added to the net cash flow for the next month, giving you a cumulative cash flow. From this you can determine what your peak requirements are, and show them to the banker. In turn, you can show where you will get the money to repay the loan and how long you will need the

loan.

However, don't get that cash flow frozen in cement. Tell the banker it is flexible; you have a number of considerations that could alter this.

3. In getting a commercial loan, there are only three purposes for which a loan is made: a. to buy or carry an asset, b. to decrease a liability or pay an expense, or c. to buy out capital.

These, of course, are the three parts of the balance sheet. From the lender's standpoint, if you are vague about the purpose, it spells trouble for him. Sometimes someone in business feels that he has an unusual opportunity...it might be a chance to buy out a competitor. He might tell his banker that $1+1=3$. In some mergers, however, operators have found much to their regret that $1+1$ did not equal 3, but $\frac{1}{2}$.

In acquisition loans and merger loans, there is an old phrase. "Buyers look to the past, sellers look to the future."

Make sure that your purpose is not contrary to some bank policy. Many banks have some policies dealing with certain kinds of loans. These policies change from time to time depending on the conditions of the economy, the conditions of the local economy, and the conditions of the local bank.

4. If the source of repayment plan is vague, it is going to spell trouble from the start. There are only four ways that a commercial loan can be paid.

a. By raising new capital: I have been in situations where people tell me the man "is on the way over with the money right now." The next day I ask, "Well, did he arrive on time?" And the answer may be, "Well, you see, his priest, his minister, his girl friend, his accountant, his lawyer, his

undertaker, his insurance man, his banker, his daughter, his son, his Internal Revenue agent..."I've heard them all. I'm always a little dubious when I hear that somebody is going to raise new equity capital.

b. The individual may indicate he will borrow from another source. If you are in trouble with one bank, you are going to have trouble getting it from another bank.

c. You may say that you are going to take an asset and sell it and turn that asset into cash. I have known some people who have bought one house figuring they were going to sell the other one quickly. Yet when individuals have to pay on two houses at one time, it's amazing how it can drain their cash reserves.

In a business, if someone tells me he is going to sell off his trucks, I wonder how he is going to service his route. If he has an asset he is selling, I would also wonder how he is going to do business in the future without that asset, or I wonder what he was doing with that asset in the first place if he didn't need it.

Ninety-nine percent of the time, loans are repaid out of earnings. These are not earnings put into inventories, new buildings, or other things; they are earnings in cash. Cash flow is the secret.

Incidentally, if you borrow from a banker, and you tell him that the loan is for ninety days until a particular thing takes place and it unexpectedly happens the next day, you have a moral obligation to pay off the loan at that time—not to go out and use that money for something else. If you do, it may result in your not being able to pay off the loan when due. Don't destroy your credibility with your banker.

5. In any business, the alternative does not have to be perfect.

Starting about the time of World War II, lenders began to look more at the earning ability of an organization than at the balance sheet. Loans are not repaid out of balance sheets. They are repaid, generally speaking, out of earnings. If you don't have earnings, a balance sheet can quickly deteriorate. With almost any aspect of a business, something can go wrong. Employees can get sick, suppliers can have problems, costs increase, something can happen to locations. There can be inflation, or energy problems. Unanticipated difficulties can arise.

The alternative deals with the balance sheet. It is the fallback position. It does not have to be 100 percent.

If you will provide this information to your lender in writing, you will be the one-in-a-hundred businessman.

A sixth question that is very good to ask yourself so that you have the answer ready is something I learned many years ago. I was given a big fat credit manual about two inches thick, legal-sized paper, typed single-space. There was only one thing in the entire manual: "How do we know we will get our money back?"

You might say, "Mr. Banker, you know you will get your money back because..." It's like a little jingle where you have to supply the next fifty words. Before you go into the bank, you better have the ending of that jingle prepared.

Somers H. White is president of Somers H. White Company in Phoenix, Arizona. He has served as president of the Phoenix Society of Financial Analysts, has conducted a course in bank management at Arizona State University, and at one time was recognized as the youngest bank president in America.



By Somers H. White



Sega Enterprises reports earnings

Sega Enterprises, Inc. of Redondo Beach, California, reported net earnings of \$597,000, or 31 cents per share, for the third quarter ending March 31, 1978. This is compared with a net loss of \$615,000, or 32 cents per share, in last year's third quarter.

Net earnings include foreign exchange translation gains of \$176,000 or nine cents per share, in fiscal 1978, and \$57,000, or three cents per share, in fiscal 1977.

Revenues were \$9,002,000 in the quarter compared with \$7,747,000 last year.

For the nine months of fiscal 1978, net earnings were \$1,143,000 or sixty cents per share, versus

\$74,000, or four cents per share a year ago. Net earnings include foreign exchange translation gains of \$386,000, or twenty cents per share, in the fiscal 1978 nine months and \$281,000, or fifteen cents per share, in the comparable fiscal 1977 period.

Revenues were \$25,684,000 in the current nine months compared with \$22,186,000 in the prior year.

The increase in revenues for the third period is attributable to the differential in currency exchange rates and expanded amusement game operations in Japan, the company's principal market. Increases in amusement center revenues partially offset a decline in

revenues from amusement games and large screen television systems in the United States.

Net earnings for the period increased mainly for three reasons: U.S. inventory losses sustained in 1977 did not recur in 1978, a reduction in domestic operating costs during the current year, and increased foreign exchange gains.

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



"Ruggedized" manufacturing produces those flashing lights and bell-clanging on everyone's favorite amusement game—the pinball machine—and these workers at Williams Electronics, Chicago, a pinball manufacturer for more than 30 years, work carefully in constructing the playfield backboard.

Meadows gets toll-free number

Meadows Games of Sunnyvale, California has installed a new toll-free number for customer service and equipment purchases.

The new number for operators outside California is 1-800-538-1606. California operators will still have to call Meadows at 1-408-732-8110.

Said Lila Zinter, marketing director for the firm, "We feel this is just one way to service our customers better."

Illinois hot line

D. Gottlieb and Company now has a solid-state hot line for Illinois operators. Illinois operators with solid-state questions should dial 1-800-942-1620.

Out-of-state operators, as previously announced, should call 1-800-323-9121. Both of these lines go directly to the solid state engineering labs; so only solid state-related questions should be directed to these toll-free numbers.

Good news about pinball, it's about time!

There's been some more positive publicity for the coin-operated amusement industry and, in particular, the pinball industry as the result of two national print media services.

The national sports weekly magazine, Sports Illustrated, in the "Scorecard" section of a recent issue, made reference to Bally's national pinball tournament and, to lend authenticity to its reporting, pointed out that pinball playing is 75 percent skill and 25 percent luck.

But the second piece of positive publicity was even better for the industry. The national news syndicate, Gannett News Service, recently produced two articles from writer Mike McLeod.

Pinball, McLeod said, has gone

respectable. And then he pinpointed the country's lingering doubts about the game. "Prejudice against pinball," he wrote, "has its roots in the strong 'work ethic' embedded in our culture. Pinball was unproductive and fun; pinball machines were usually found in places that were unproductive and fun (taverns); therefore, pinball was an evil to be shunned and outlawed."

In the second of his two articles, he gave readers some tips from recent books on pinball which have playing tips. Among those playing tips which he referred to were the advantages of nudging, strategy, the skill of cradling the ball, and concentration.

It sounds as if someone out there is listening.

Vending association endorses dollar coin idea

Strong endorsement of the proposal to mint a new one-dollar coin of convenient "portable" size was voiced recently by G. Richard Schreiber, president of the National Automatic Merchandising Association (N.A.M.A.).

Testifying at a hearing of the Subcommittee on Historic Preservation and Coinage of the House Banking, Finance, and Urban Affairs Committee, Schreiber stated that he was speaking for the vending and foodservice management industry, as well as representing the views of coin-controlled services like pay telephones, coin laundry and dry cleaning, car washes, and amusement and music machines.

Advocating adoption of the proposed new coin, Schreiber stressed its importance for the convenience of millions of consumers who now "must carry anywhere from three to six or more coins to purchase vended sandwiches and entrees priced from forty cents to more than one dollar."

Although bill changing machines are available, "they are costly to install and maintain and their use has therefore been confined to very large, high-volume establishments," he said.

Schreiber cited the added con-

venience of the proposed dollar coin to American consumers "who inserted close to ten million coins every hour around the clock in vending machines in 1976, the latest year for which complete statistics have been compiled."

He emphasized that adoption of the proposed dollar coin would not result in increased vended prices but would, instead, make a wider variety of products and services available to the consumer. He referred to magazines, paperback books, cosmetics, and automotive and household supplies as items which could be sold automatically when the new coin is in general circulation.

"The vending industry has consistently taken the position that we have no preference regarding the alloys used in U.S. coins so long as they will work in the millions of coin systems now in use and provide a high degree of protection against counterfeit or spurious coins," he stated.

Schreiber said the proposed coin blanks have been tested by industry experts at the request of the U.S. Bureau of the Mint and were found satisfactory, thus assuring trouble-free functioning in coin-controlled equipment for the American consumer.

TV giveaway possibility

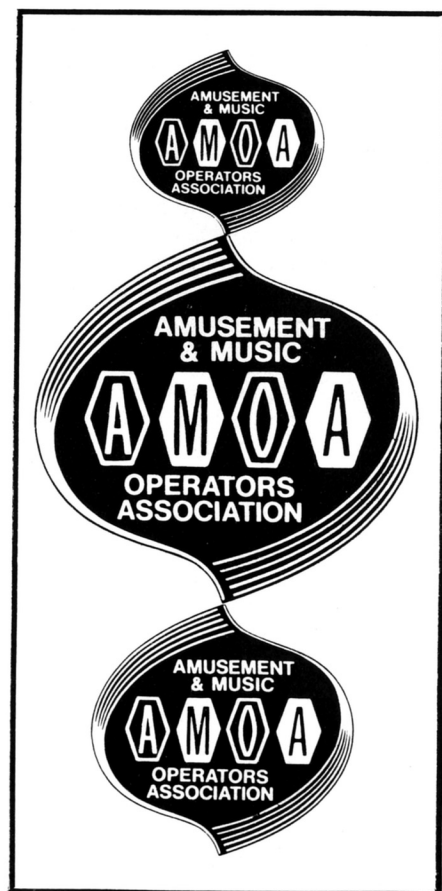
Of course, you can always give it away...on national television.

With the growth of the home game market, many amusement machine manufacturers may soon find it worthwhile to give away their wares on nationally televised game shows like "Hollywood Squares."

According to a product promotion service company (Game-Show Placements, Ltd.), almost any item or price range of gift can qualify as a prize on the television game shows. Such programs as "The Gong Show," "Hollywood Squares," "Name That Tune," and "The Price is Right" regularly use product donations as prizes on their programs.

Game-Show Placements, Ltd. of Hollywood, California is one such products placement service which can provide the complete service of booking the prize on a game show.

Manufacturers interested in displaying their wares on television in this manner can contact Game-Show Placements, Ltd., 901 North Seward Street, Hollywood, California 90038. Manufacturers should also include a product description of those games they would like to give away.



'With pinball, you get all sorts of undesirables in town'

By Roger C. Sharpe

This story is just a short take to remind some of you who may be enjoying great business that all isn't coming up roses for a few places around the country. Some time back I wrote a few legal pieces which I hoped would aid some of you.

This time around I want to do a short update on some happenings in New Jersey and New England that you might find interesting. They won't make the front pages of any other trade books, might not even see the light of day, but I think they're important enough to retell here and to also read about. After all, it could be you next that the long arm of the law decides to grab.

A news story from the *Courier-News Review* dated April 5th of this year bears the title "Dunellen's Anzovino battle pinball games." In part, here are some of the excerpts that only go to prove that it can happen anywhere at anytime:

"Mayor Lawrence Anzovino isn't tilting at windmills, just pinball machines. He plans to shut the Pandora's box of pinball games by proposing that the Borough Council stop issuing licenses for the games. He will recommend that the Sub Shack, at 431 North Avenue, which applied for a license in December, be

granted the forty-first and final one.

"After that, Dunellen will start telling pinball vendors to take their flippers and replays somewhere else.

"Borough officials invoked an informal moratorium on pinball licenses in December, saying the game invited loitering along North Avenue.

"One thing we don't want is to open up a Pandora's box," said Anzovino. "If we're liberal about it, this will get out of hand. Loitering will result and we could have some undesirables in town."

"Owner Ed Montrose of the Eight On The Break pool parlor on North Avenue is the closest thing Dunellen has to a pinball magnate. He operates fourteen machines and he pays a policeman \$6 an hour to clear loiterers from his storefront. He cannot understand what more the borough government wants from him. He says he gets pinball players from respectable, white collar business like American Telephone and Telegraph. On a recent afternoon, adults were manning the flippers on three of his machines.

"Besides," he said, "the main street is where kids hang around, whether there's pinball or not."

Unfortunately, this isn't an isolated

case where pinball machines are still feeling the brunt of attack. All the positive steps in the industry from a technological standpoint as well as good publicity, can't truly change some people's mind about flipper games. It's too bad, but it's true. And it can happen anywhere and at anytime, which is frightening. After all, legislators are very arbitrary in many of their decisions, and if they sense that pinball can put them in the news and earn them votes, they'll do it gladly and knock the games back to kingdom-come.

Take the case of a New England story about a potential mall arcade. The first news item seemed fairly favorable: "Springfield's Baystate West may soon have an adult entertainment center as a new tenant.

"Playtown Pinball is being planned for the ground-floor level in a shop on Vernon Street with no entrance from the mall, according to sources."

Now, take a look at the follow-up story to this which appears only a few weeks later. Fickle? Did I say that councilmen, etc., could be arbitrary? Well, see for yourself.

"The Springfield City Council Monday night effectively killed a proposed electronic game center at

PLAY METER, June, 1978



"Take me to your pinball machines"

Baystate West. The council voted to table a special permit request after hearing conflicting debate on the issue from the mall's tenants and management."

The story went on, however, to elaborate what indeed happened in this strange twist of fate:

"Mall manager Albert O. White appeared before the council supporting the special permit request of Playtown Amusements to open an electronic game center at the Baystate West complex.

"Appearing in opposition were Irving Hoffman, owner of the Arkay Shops, and Clifford Feen, owner of Thrifty Drugs. Both businesses are located on the first floor of the complex and would have been in the same area of the mall as the amusement center.

"The council voted six to two to table the special permit indefinitely, which means the request, or a similar one, cannot be brought before the council for at least two years."

Now, before I go on. Did you see and digest that last figure in the story? Two years (another election year perhaps?) is the next time you can even request for a license in this place. By 1980, if they're lucky, the people at the Baystate Mall may have pinball machines to play. 1980!! But

let's get to the reasons—see what you're up against even if you're not having problems and the city fathers have chosen to turn the other cheek, because no place readily welcomes pinball, that you have to believe. They allow them grudgingly, no more, no less.

"White argued that Walter and Michael Slepchuck of Playtown Amusements had established a good reputation as on-site operators. 'They've done an admirable job, given their present location,' White said.

"'Unfortunately,' White said, 'pinball has become a generic term for something dirty or bad.'

"Hoffman and Feen urged the council to deny the permit because they feared 'undesirable' foot traffic in the area of their shops.

"'Anytime you get a large group of young people together, anything can happen,' Hoffman said. 'I'm not against young people,' he said, 'But the traffic can create a potential problem.'

"Feen said the amusement center would attract an undesirable clientele. He said that pinball has its place, but not in Baystate West."

That's the key to it all. "Pinball has its place," just as long as it's away

from the places that some people think are better left to "reputable" businesses. It's enough to turn your stomach that this type of discrimination is still condoned in this day and age. But it is a reality and has to be accepted and recognized for what it is. So if you think that pinball is being warmly received in your neck of the woods, take a closer look, you may just see some things that you're not going to like. Kids are the ones getting the bad rap from "noble" adults who feel that they have all the answers and the sanctimonious right to say what is good and what is bad.

And the plight for pinball is obvious: something has to be done on an ongoing basis that will fortify the industry and eliminate the stigma forever. Maybe it has to come from the local level. Maybe it's the way the locations are run, or even where they're run. The answers and resources are there if you're willing to explore them and next month I'll get in to some of the ways you can improve your image and position in the community. Until then, if anyone else has some news items they want to pass along to me, great! I'll use them whenever I can and promise to bring light to some of the problems you or a friend may be facing.



Soccer, Jai-Alai,

Well, what's happening in pinball machines this time around is that not much is really going on. The big move is on to perfecting memory recall systems originally found in Bally's *Eight Ball*. And it seems that everyone who is in the pin business is trying to get their own versions "down solid." So you hear the talk of a *Black Jack*, *Strikes and Spares*, *Memory Lane*, and a few others. In fact, this month I'll be taking a look at the Williams' venture, *World Cup*, which has a few surprises in it.

But for the most part, it seems to be a wait-and-see attitude that many of the distributors and operators are talking about. And everyone is curious about what games are going to "take off." The strongest pieces seem to be *Sinbad*, *Eight Ball* still, and *Stars*. But I think everyone is waiting for the game of 1978, whatever it may be. The Bally line-up may prove to have a few surprises, although there is one game that I'm just waiting to have come out which I think is really a pinball player's game, a consummate machine which has something for everyone that may wake up a few people although the graphics aren't the greatest.

And while I'm on the subject of generally looking backward and ahead to pins in the news, at the recent MAA convention in Stevensville (On which I've written something else in this issue), I came across Atari's *Middle Earth* which was reviewed in this space some months back.

Well, they've changed their game just a bit, both perceptually and mechanically (the former I noticed, the latter I was told about). The top flipper set-up is now wider for easier access from the bottom flippers and the long kicking rubber which once fronted the bottom left flipper is much shorter now on the production model. And speaking about the flippers, supposedly Atari has made some mechanical changes in the assembly so that now the power is there where once it really wasn't. Overall, the game plays much better with far more action from the flippers

as well as truer shots for the less-than expert pinball player.

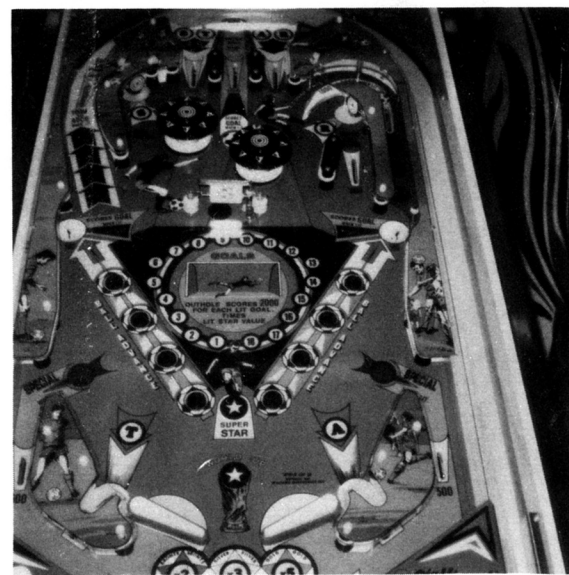
Also, while I'm on the subject of updates, the MAA additionally had Allied Leisure's *Getaway* on display thanks to Harold Kaufman. And this machine, which many of you saw at the A.M.O.A. and read about here at the beginning of the year, is much better this time around, with strong flippers that get the player back into the action of the game with far less difficulty than was the case with the model at the Chicago show. So give both of these machines a fresh look next time around and see if you don't agree that there's more happening than meets the eye, because there is. And speaking of more, the first game critiqued this month has a few surprises. So let's get to the pins at hand and see who's doing what and who isn't.

Williams' *WORLD CUP*

When I first ran across this game on test I was *underwhelmed* to say the least. There were just too many flaws and things that could be improved. Well, testing the game obviously helped this company from California Avenue, because a machine that once showed surface potential has now realized many of the things that it was capable of doing within the play action on the field. I am just glad that I saw this machine at the M.A.A. and had a chance to play it and watch others play it as well.

PLAYFIELD: *World Cup* starts out with an old set-up that was successful on *Super Star* and *Honey*, the three lanes with ST at the left and AR at the right. In fact, much of this machine is borrowed and modified from some pretty good Williams' machines of the past, and it's all incorporated in the world's most popular sport—soccer.

Move down a bit from the lanes and the set-up is fairly similar to *Wild Card* with the two thumper bumper arrangement, target at the left and another bulls-eye target at the right just above a small sweep roll-over lane, and just below an opening to an



Williams' *WORLD CUP*

and Battle Ball with monsters

outside rollover lane that exits to a bottom kick-out hole and rubber ringed post. This is all balanced on the left side by yet another kick-out hole (shades of *Space Mission* from this area down) and a wide open lane back to the top without a spinner. Instead, the spinner is in the center almost as a throw-away except for the fact that it impedes any drains from the center top lane. The bottom is pure *Space Mission* and Williams' older *Darling*, with the two flippers enjoying a kicker just near the inside angle.

ANALYSIS: When I first spotted this game some weeks back at its test location, my initial reaction was that it seemed to be a decent game—then I played it and any hopes were shattered by the sluggish action of the flippers and bumpers. Then, after having really given up on the machine, Stevensville came along and with it a new version of *World Cup*, with much better sound effects and probably the best integration of solid-state action this company has ever produced. Fast paced and powerful, the game allows for a player to get involved and test his skills at building up 2X, 3X, and 5X bonus which is tied into spelling out S-T-A-R three times. Bonus points are neatly tied into the kick-out holes at the side and the top middle lane, accounting for goals at a value of 2000 points each. But wonder of wonders, discounting the eight rollovers aligned from the flippers to the kick-out holes, is that Williams has introduced memory into the game and suddenly the goals you've accumulated from ball one are carried over to the next. The difference in player interest and scoring continuity is remarkable. And so this effort is salvaged, as well as it should be since it does incorporate many of the angles and features of past Williams' greats such as *Space Mission*, *Aztec*, *Wild Card*, and *Super Star*. The only thing missing, and yet I feel the potential is there on this machine, is the multiple extra ball that was in evidence on the original test model I played.

PLAY METER, June, 1978

GRAPHICS: Once again I'll go back to my argument that if you're going to use some recognizable motif, why not take advantage of it and use something that isn't so amorphous and anonymous as is the case on *World Cup*. Why not utilize one of the many teams in the world cup international league since the N.A.S.L. and A.S.L. aren't sanctioned to compete for the World Cup? It could just be far more powerful and evocative of something that is the greatest spectator sport in the universe. I just don't think the backglass art adds anything to the game, which is a shame in this day and age of more exciting and colorful graphics.

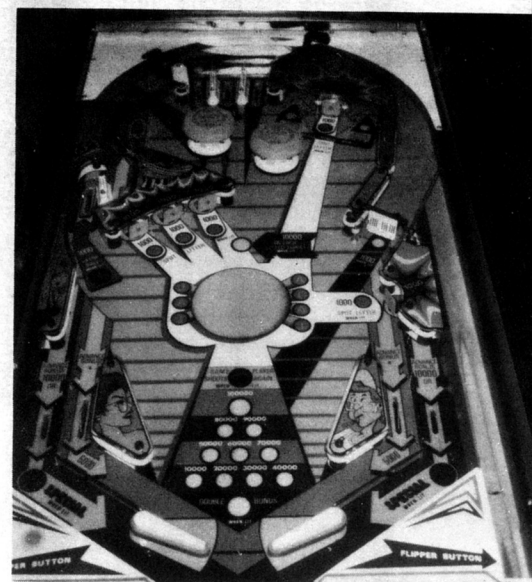
PLAY: *World Cup*, now that it has its memory, can sustain and draw in quarters on three-ball play. It may even rival *Space Mission* for top Williams' honors if it's given a chance in the field. And to insure play, you may just want to lower the limits a bit if you're not in a free play territory. The first break could be 80,000, the next 150,000 and the last 220,000. On five-ball play, if the memory works the same way, go up to 150,000 and follow it with 250,000 and 350,000 points for some fair limits. With free play you may want to try the same levels and see how the percentages are going.

RATING:###

Sonic's JAI-ALAI

This four-player came out at about the same time as *Cherry Bell*, but bears a look here since some may still be around, although I haven't seen or heard much of this Spanish manufacturer. One thinks that maybe something is brewing back in Parla that may be digital in nature. Anyway, on to this EM pin that offers a bit of playfield animation.

PLAYFIELD: Start off with a three-lane narrow design that moves down to an asymmetrical playfield that offers two thumper bumpers, a round-about and center target set-up at the right corner. The left is a maze of rolls and angles for a ball to drop



Sonic's JAI-ALAI

through and butts a three target area at mid-left field. The right side has a very narrow spinner shot and another yellow target just above the Gottlieb bottom flipper assembly.

ANALYSIS: The game doesn't have that much to offer in terms of pure features, but Sonic has economized on many of things around the playfield. Everything is tied into the five targets (the bank of three, one at the right, and one at the top right just between the openings to the round-about) with each hit of a lit target meaning yet another letter on the way to spelling out J-A-I A-L-A-I. The round-about offers double-bonus possibilities when lit for a top value of 200,000 points on out-hole bonus.

The problem here is that much of *Jai Alai* is dead to action, although the right side rebounding rubber is decent and the left side alley way is kind of interesting to watch. There just isn't enough to keep this game going for the skilled player. A novice may be challenged, for much of the action is an easy "get," but the fall off is substantial when you compare this effort with others out on location. The play is average: no more, no less.

GRAPHICS: What once was the domain of *Cannes* has suddenly turned to the cartoonish of a *Prospector* and now *Jai Alai*. Sonic has just got to get their act together artistically. There has to be some middle ground between *Mars Trek* and *Eyes* and *Jai Alai*. Unfortunately, for now, this is what we're left with.

PLAY: This is most assuredly a three-ball machine where fair limits are about 250,000 points, 370,000, and finally 450,000. Either for free play or add-a-ball territories this is a pretty middle-of-the-road setting, although you may want to lessen the points and the spread depending upon your other games and the condition of the machines and caliber of your players.

RATING: ##

InterFlip's DRAGON

Remember this machine from the A.M.O.A.? The drop targets screamed out their own peculiar noises and the label on the top of the cabinet claimed that this game was the number one machine in Europe? Well, since their introduction to this country, *InterFlip* hasn't necessarily broken down any doors as of yet. But this four-player wasn't so bad, and, after all, feelings do mellow with age.

PLAYFIELD: *Dragon*, at first look, just seemed like a long game

where most available space is accounted for. A four-post and five-rollover button configuration begins the action at the top, which is a throwback to an older era of Gottlieb machines over a decade ago. Move down a bit, three widely spaced thumper bumpers top a three target area, with the middle being a kick-out hole and the other two being rectangular targets.

Look to the sides and there are more rollover buttons, ten in all (five on either side) for a narrow runway. The middle is the key to *Dragon*, and is the dragon's den, with five curiously shaped drop targets that don't so much as fall down as they do kind of lay down once they're hit. There are also two more targets facing the bottom of each runway before you get down to the bottom flipper and mini-lane set-up.

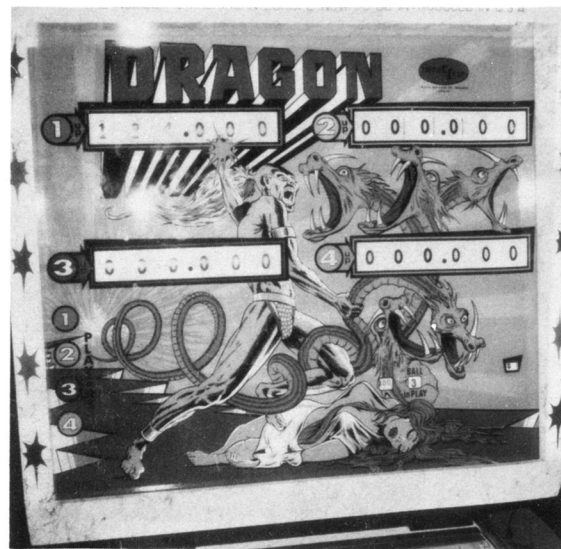
Three lanes with rollover buttons and a roll and post action from the outer to the flipper is the action here to a middle that is very wide from side to side. In fact, much of the game feels wide open and the sense is that there just isn't enough action going on.

ANALYSIS: The game was hell to play. *Dragon* has the gimmick of the sound from the drop targets, but the effort is a great one to knock them down from the flippers and be able to continue the path of the ball after impact. And for a rolling ball, these types of targets hamper a roll and slow down play. Although one of the major deficits on the game is that there are no "gimme" shots for the average player. Everything has to be very precise, making this an ideal piece for the home but an iffy effort at best for a high-traffic location. This is, of course, a domesticated feeling that doesn't incorporate European tastes, where feelings may be different.

GRAPHICS: A bit bizarre, but *Dragon* isn't half bad with their subtle use of pastels and mixed down primary colors. The backglass is rather ominous and spartan, but is right out of the world of some of the superhero comic books so popular with much of the playing and paying public. And even the playfield, with its "fireballs" being thrown at the dragons is an effective tie in with the backglass. All in all, the texture and substance is a positive for this game.

PLAY: There's six-digit scoring, but you'll be better off at five-ball play on this since there is an abundance of open and dead areas. Try a 150,000 point start and work your way up to 275,000 and finally 390,000 points. These are reasonable and shouldn't be too out of reach for most players.

RATING: ##



InterFlip's DRAGON

And so, as the sun begins to set in the west, the corner is rapidly coming to a close for this month. Next time around there may be a will and a way to get to *Playmatic's Big Town* and other efforts such as *Memory Lane*, *Joker Poker*, *Black Jack*, and anything else that may come under my gaze. In fact, one machine that will most definitely be looked at is the first company to incorporate multiple extra-balls and that, folks, is news of the highest order. The company? *Recel*. And what they've accomplished and opened the door to is an unlimited future and potential for existing playfield scoring and features.

So until we meet again, as always...be well and prosper.

PLAY METER, June, 1978

Where can I find a new location

By Ernest W. Fair

That is, without a doubt, one of the most frequent questions spoken by the average coin machine operator. Continued profits depend upon finding quick answers. Here are some places to look:

Among locations doing business with others. No coin machine firm has each location owner's total loyalty to machines, personalities, or the other firm. Develop your own efforts around that premise. Ignore it and a lot of good future business is sure to be missed.

New arrivals. Prospects and customers moving into your area or city seldom have fixed loyalties. Most of them could be looking for someone like yourself. Check regularly for those new arrivals.

Within your past failures to secure locations. Sooner or later one has to give up sales efforts on certain locations. Bear in mind that things change with the passing of time. The one you failed to sell last year might be the easiest today.

Where no need existed for a machine in the past. Again, time changes things. The location with no need for a machine may have it today. Look particularly for changes affecting specific groups and go after them all.

Among business outlets with changed status. The outlet that has been sold. The one that has merged with another. That which has added new lines and services making coin machines a natural side business. Look into each of these, as well as scores of others, in your area.

In any area or territory that you

have never worked before. Analyze every district carefully if there is an area wherein you have never made an effort to secure locations. No matter what reason brought about your decision things therein may be different today.

Through the newness in machines you are offering. At any time a new feature or new use develops—such as solid state developments—it offers opportunity for new locations. Any individual who declined a commitment in the past could be a promising new location owner as a result of that change.

Among prospects with new locations. Conditions surrounding that new spot may lend themselves to coin machine location where these were not present in the old location of the business. Your success may depend upon reaching them ahead of others, so act quickly.

Location owners suddenly free of major responsibilities. These people may be excellent prospects as new locations, particularly where they now have funds available for physical expansion of their places of business. Any such situation gives room for your machines which was not present in the old and crowded spot.

On the list of dissatisfied and unhappy contacts. No coin machine firm is immune from possession of such a list. Don't give up on the names on your own list. Go after them again. Passage of time has a way of smoothing over most such unpleasant situations.

By asking present location owners for leads. Rare is the individual who will resent your doing so. Most will be

eager to help. But you have to make the request. Few present customers will do so voluntarily. Some of one's best new locations can come from this source.

Through casual contacts. Injecting sales words with casual contacts is seldom wise. But a subtle idea dropped here and another there may develop a new location you had no idea could be present.

Within the activities of other members of your family. Be sure that they know all about what you do and talk about it among their friends. They don't have to make sales attempts, of course. Just spread the words about the business. Some surprises in the form of new locations, will be discovered through these efforts.

When economic changes occur. When a business is sold, the new owners may be your newest location. Each time such ownership changes hands there is an opportunity present.

Where you are certain no new locations could possibly exist. There are few such places. Assuming any one exists anywhere closes out many an opportunity for obtaining a new location. It is never good procedure to "give up" on any possibility that new locations may be present in such a place.

New locations can be found by any coin machine operator who maintains a constant effort toward locating them. They arise only now and then for the individual who fails to do so but depends entirely upon chance bringing them around.



Before Use



After Use

Tokettes

Greenwald Industries has announced an improvement in the design of its plastic Tokettes so that their re-use is impractical.

The plastic Tokette, which was formerly broken into two pieces when used, will now break into four irregular pieces.

The new feature, which was accomplished by redesigning the score lines, is available for the larger size Tokettes.

An added benefit of the new design is that the Tokette itself is stronger, reducing the possibility of breakage in shipping and handling. Present Tokette coin chutes are simply adjusted to accommodate the new four-way-break Tokette. An adjustment kit with setting gauge is available.

The Tokettes are available in two sizes and a wide range of colors. A special high security Tokette dispenser is available for unattended locations.

Electro-mechanical pingame

Following the release of *Sinbad* as an electro-mechanical game, Gottlieb has released the two-player model of the same game. The two-player game, *Eye of the Tiger*, has the same features as its four-player electro-mechanical counterpart. The drop targets light the multiplier value and light top roll-overs for high scoring, extra balls, and replay scoring. Hitting all the drop targets immediately scores the bonus and resets all the targets. The bonus scores up to 75,000.

The game is also Gottlieb's first tie-in with a Columbia Pictures' movie—"Sinbad and the Eye of the Tiger."



Dogfight at dawn

Mirco Inc. Games Division announced its new single-player video-designed airplane game, *Dawn Patrol*.

The new electronic "dogfight" game features animated World War I biplanes and simulates a variety of airplanes battle sound effects. The game is contained in a sturdy arcade-style cabinet, approximately 60 inches high, 24 inches wide, and 27 inches deep.

The player scores points by maneuvering his electronic airplane into position to shoot two enemy aircraft, being careful to avoid their line of fire. Two points are added to the player's score for each enemy shot down, and one point is subtracted each time the player's aircraft is hit. A high score extends playing time.

The game's new-style controls and sound effects, which include motor noise and gunfire from all three planes, bring out the excitement of actually flying a fighter plane. In addition to having a high score unit, the game allows the player to earn extra playing time through his quickness and skill.

PLAY METER, June, 1978

Corner kick

World Cup, Williams' latest solid state four-player pingame features a unique dual electronic sounds system.

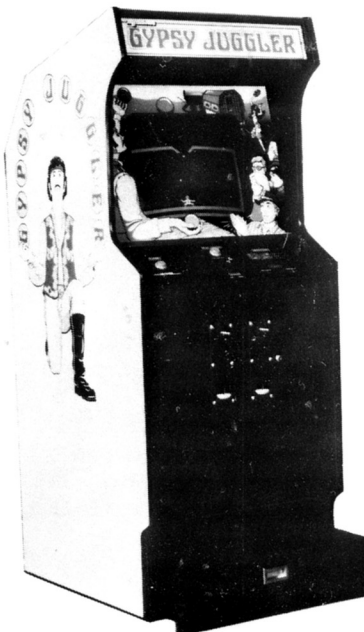
The innovative sounds system and memory features of the game create a new action and amusement. Players compete on an action-packed playfield based on the theme of the world's most popular sport—soccer.

World Cup provides the operator with the choice between two fascinating and appealing types of electronic sounds. With just the flip of one switch, the operator can select either a musical notes system or outer space, futuristic sounds, each synchronized to the action on the playfield.

World Cup also features memory features, which not only recall each player's score from ball to ball, but also each individual's number of goals and "Star" feature. Even when the game is completed, each player's score, goals and playfield are displayed in sequence, as well as the machine's highest score, until the next game is played.

Renowned soccer player Kyle Rote, Jr. has joined the Williams team to promote *World Cup* and says the game "brings the exciting international game of soccer to the fingertips of pinball lovers. It's challenging and super-fun." Besides starring on the soccer field for the Dallas Tornado, Rote has participated and won three consecutive "Superstars" athletic competitions on ABC-TV.

The game's playfield highlights include three rollover lanes to score either goals or create super bonus opportunities, rollovers, bottom shooters and side eject pockets, which register goals, add up points and then send the ball spinning into new areas of the playfield for added action and scoring. A bright scoreboard records the number of goals scored by each player and continues to do so for each ball thereafter.



Scrambled eggs

Meadows Games has introduced a new one- or four-player stand-up video game where players juggle eggs served by another player to a juggler figure on the screen.

The game, *Gypsy Juggler*, provides a high skill factor and invites replay by encouraging players to compete for high scores against opponents or against themselves.

Players try to add eggs to the juggling act by pressing the "Add-Another-Egg" button. They can add a maximum of four eggs. If the player successfully adds one egg, he gets five points; for two eggs, fifty points; three eggs, 100 points; and 200 points for four eggs.

Players do not get any score for bouncing eggs off the juggler's head. Misses count as the juggler dropping an egg, and these misses can be operator adjustable from two to nine. When an egg breaks, a "peeping" chicken pops out of the broken egg and exits off the screen.

Eleven different sounds accompany the juggling act.



Jump! Bump! Crash!

Burkheister of Scituate, Massachusetts has introduced three different video wall games—*Crash*, *Jumpers*, and *Bump*.

The wall units have a dimension of 33 by 23 by 14 inches and a weight of only about 85 pounds.

Crash is a well-known one- or two-player game in which the players try to break through and clear an eight-row brick-like wall by ricocheting the ball against the wall off a paddle.

Jumpers is a highly-successful one- or two-player game in which the player bounces two little men alternating off a seesaw in order to pop a triple row of balloons.

Bump is also a one- or two-player game. The players direct an arrow toward randomly-appearing and disappearing credit fields. Hitting the border of the playfield or the other player's arrow is a penalty. The arrows vary in speed and length depending upon the skills of the players.

A fourth game will be available shortly, a wall video version of the card game 21. That game will be supplied with an electronic credit and pay-out mechanism allowing bets against the machine.

The wall units are supplied in a wood-grain finish or in an orange-color finish. Every game is built to fit a standard wall mount which is supplied with every game.

Black Jack

Players can try their hand at trying to beat the dealer in a new four-player electronic flipper game from Bally called *Black Jack*.

The player picks up bonuses by beating the dealer's "hand." This is done by shooting the ball into the kickout hole (at the righthand side of the playfield). The player's and dealer's hands are displayed on the playfield with point totals of 17 through 21.

The player can pick up additional points to raise the total of points in his hand by hitting the targets and rollovers which are marked to advance his hand, while trying to avoid hitting the targets which will advance the dealer's hand. Game strategy can also include the player advancing the dealer's hand to the top value of 21 so that the cycle starts over again at 17 and thus at a lower value than the player's hand.

Beat the dealer values range from 2X, through 3X, 5X, Extra Ball, to Special. The first three values double, triple, or multiply the bonus by five. The remaining two values deliver extra balls or score specials. Thus, beat the dealer scoring is the key to top-scoring potential.



A shuffle to solid state

A new era in the production of shuffle alleys has been launched with United's *Topaz*, the industry's first solid state shuffle alley, introduced by Williams Electronics, Inc.

Topaz, available from Williams' Chicago plant, blends the innovative benefits of solid state electronics with the years of manufacturing experience Williams has gained as a producer of shuffle alleys.

The six-player *Topaz* features rapid digital scoring, unique and exciting play-action sounds and five challenging games to play, including flash, strike 90, regulation, 6th frame, and roto.

Located behind the handy flip-down backboard are the game's solid state components, easily accessible in the compact, streamlined cabinet. Also, the new lightweight of *Topaz* (390 pounds) enables quick, easy installation.

Distributors and operators should note the game's solid state boards are interchangeable with all of Williams' solid state pinball games.

ON THE MOVE...

Arnold advances at Rowe

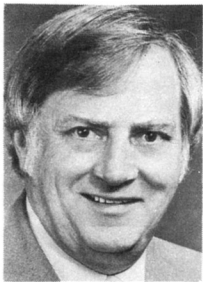
Charles D. "Chuck" Arnold has been named general manager of the northeast region for distributor operations of Rowe International, Inc., according to Matt B. Russ, senior vice president of the firm.

Arnold joined Rowe in April, 1977 as field sales manager. Previously, he was vice president of marketing for Ramtek Corporation. He had held the vice president of marketing post with Allied Leisure before his association with Ramtek. He has also held marketing management posts with other firms in the coin machine industry.

Lieberman goes to ESD

Jack Lieberman has joined the ESD organization as western marketing manager. Formerly a sales representative with Ardmor Company and regional manager with Greenwald, Lieberman takes to ESD a thorough background in sales and service to route operators, coin operated laundry equipment distributors, coin laundries and all allied coin operated businesses.

Lieberman will have total sales and service responsibilities for the west coast on all ESD, Inc. products.



Charles D. Arnold Jack Lieberman

Marks joins Seeburg

Erwin A. Marks has been appointed executive vice president of the Seeburg Corp.

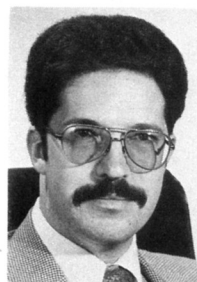
Marks formerly held the post of vice president with Lester B. Knight, Inc., an international management

consulting and architectural engineering firm headquartered in Chicago.

The Knight organization specializes in marketing, materials management, industrial engineering and computer systems.

Previously, Marks was vice president of marketing/consulting for Planmetric/On-Line Decisions responsible for developing the marketing and installation of this software company's product.

Prior to this, he has held key management positions with Price Waterhouse & Company and Univac.



Erwin A. Marks

Ron Crouse

Williams names Crouse

Ron Crouse has been appointed to the post of marketing manager at Williams Electronics, Inc., Chicago, a leading pinball design and manufacturing company.

Crouse had been manager of Williams' software development since he joined the firm in February 1977. In that position, Crouse played a major role in Williams' entry into the production of solid state flipper games, coordinating the design and development of the games' solid state software architecture.

He also provided assistance in the manufacturing of the solid state flippers at Williams' Chicago plant and coordinated several distributor service schools when the solid state games were introduced.

"As marketing manager, Crouse will work directly with distributors and operators to discuss their needs and review how we can best meet those needs," explained Williams President Michael Stroll. "He also will attend industry meetings and shows and assist in our promotional, advertising and public relations efforts. He will be a most valuable addition to our marketing staff."

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Franklin Park, Illinois |
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St. Louis, Missouri | 15. Nevada Gaming Schools 63
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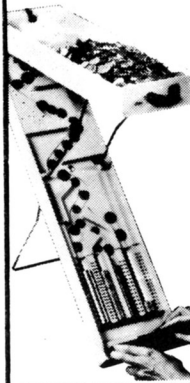
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PLAY METER: Do you pay standard union wages?

LONDON: No. The union has been reasonable in that respect. My employees belong to the machinist union, but the union understands our industry. They are attempting to monitor our industry, and they are aware of what the pay is in our industry.

PLAY METER: Have you had any success in upping the amount of bucks in your coin boxes?

LONDON: Yes, we've done that by establishing minimums. The sales department is aware that we will not put out equipment below certain numbers. This does not eliminate the possibility of making a mistake—you can misread a location and give it to them for 50/50, and they don't produce. If so, we find that out in our productivity reports, and we go back and resell the location. But generally speaking, our sales department knows we have to make so much. Every new piece that comes out, they know what category it falls into, and there has to be a certain amount attached to it. For example, I try to get a minimum of \$45 per week at my end for a new jukebox with the full stereo installation. For a solid state pin, I'm looking for about \$35, and a new pool table is around \$25.

PLAY METER: How about better commission arrangements, any luck there?

LONDON: If anything, the sixty-forty can go the other way, that is, with an exceptional location. With the pressures of location selling, we have had to be very soft in our commission structure. However, we have succeeded for the first time in a provision for ASCAP off the top. We double what we take off the top so that, in effect, it is the location which is paying for ASCAP. The locations were told that they were going to pay it all, right from the beginning. That is another thing which we feel we cannot absorb. We call it a service charge, and it was accepted by the locations without any problems.

PLAY METER: Are you buying less equipment now to compensate for cost increases?

LONDON: We try to run a balance. It was very easy a few years ago to fall into a trap of buying what was hot, a la video games. Buying equipment that would be very flashy, very fast, and give you a big return on your investment. Therefore, since we only apportion so many dollars to our purchases, we neglected some other areas, namely phonographs. And we found through a lot of conversation, a lot of investigation that we should not do this. You must maintain all departments. You cannot neglect them. And that has led within the last one-and-one-half

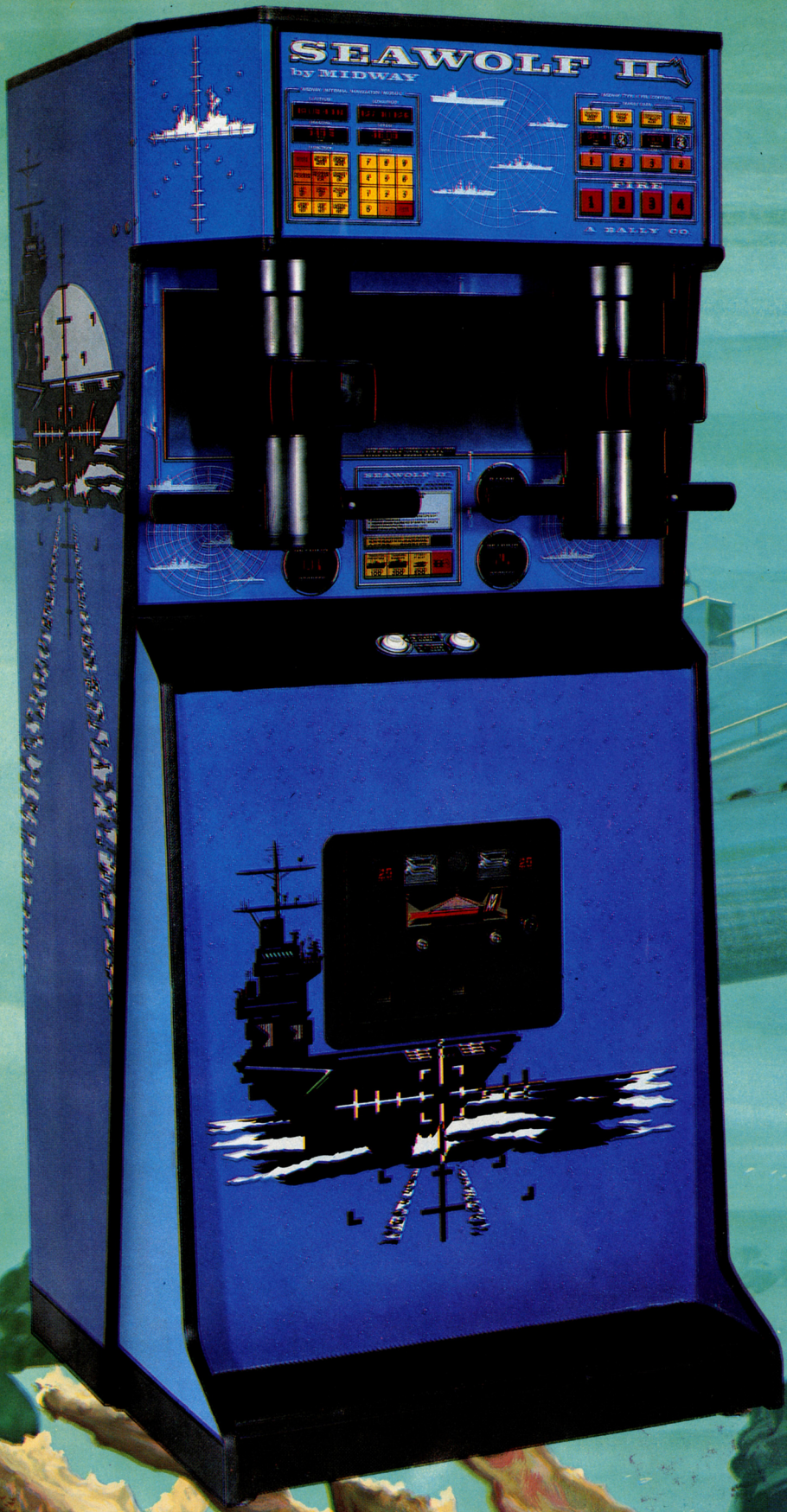
years to redistributing our purchases back to emphasizing phonographs because I consider that to be the backbone of our business. At times we tend to neglect it because the games are so strong, but the phonograph requires more service in a location than any other piece of equipment. There is a special skill in programming records. It's giving the location the kind of music it must have for its customers. That is the piece that requires the most skill and knowledge for the operator. That puts the operator's best foot forward in the location. By neglecting that, by saying that the same phonograph will last for an extra year, you're doing the location a disservice, and you're taking away the impact that music does in that location. It's been glossed over. Everybody fell in love with video games and the fast returns. Then we found that we were starting to get some calls from locations asking why didn't they get a phonograph this year. It woke us up to the fact that we had a little unrest out there. As a result, we have slowed up on video games, and we're going back to phonographs.

PLAY METER: Have you also slowed up in your purchase of pingames?

LONDON: We have had such an influx of pingames and, commensurate with that, an increase in earnings; so we are continuing to buy pingames and put them out. Also, we're using the solid state pinball to get the twenty-five-cent play, with absolutely no complaints whatsoever. So our purchase of pingames have not been curtailed. Sure, I'm investing more dollars, but how else can I make a better investment. For just a few extra hundred dollars, I can double my sales price on pingames. I'm getting a terrific return on those pieces, and we're doubling our collections. It hasn't hurt our play at all.

PLAY METER: Do you occasionally have to borrow capital to keep the business running smoothly?

LONDON: Yes. As a businessman grows, he must learn to develop the best lines of credit that he possibly can. It means getting to know your banker and getting him to know you and your problems, which are in many cases very different from any other business. You must establish a viable credit line and an understanding of how bankers work. You may want a revolving line of credit or just flat loans against specific purchases of equipment. Banks are prepared to do this, but not with somebody they don't know. So operators today are establishing these relationships. I have established a rapport with my bank, and when I need funds, say, for when another route becomes available—and I can't generate the money out of current earnings—then I will go to the bank and borrow the funds. You have got to take advantage of an opportunity when it comes up. You can't hoard up all your pennies and wait for the day when you've got enough of them to spend; so financing is a crucial part of operating. But how you do it is sometimes going to show if you're going to make a profit in the future. After all, a guy could borrow at high interest rates, make a mistake in buying, and kill his profits for a couple of years.



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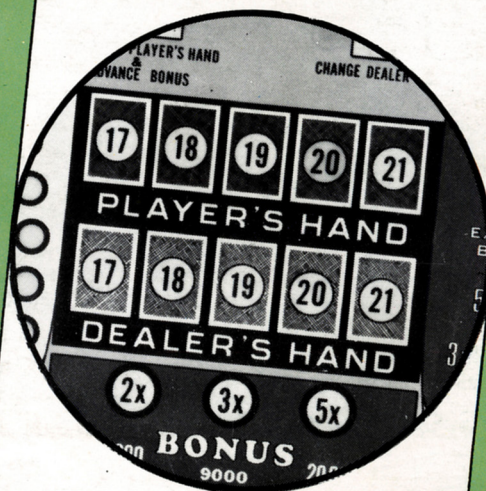
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