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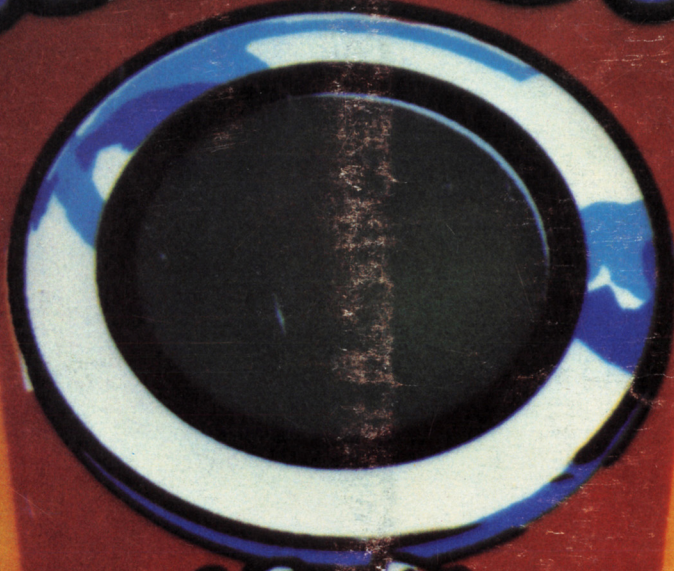
# PLAY METER

Volume 4 No. 3

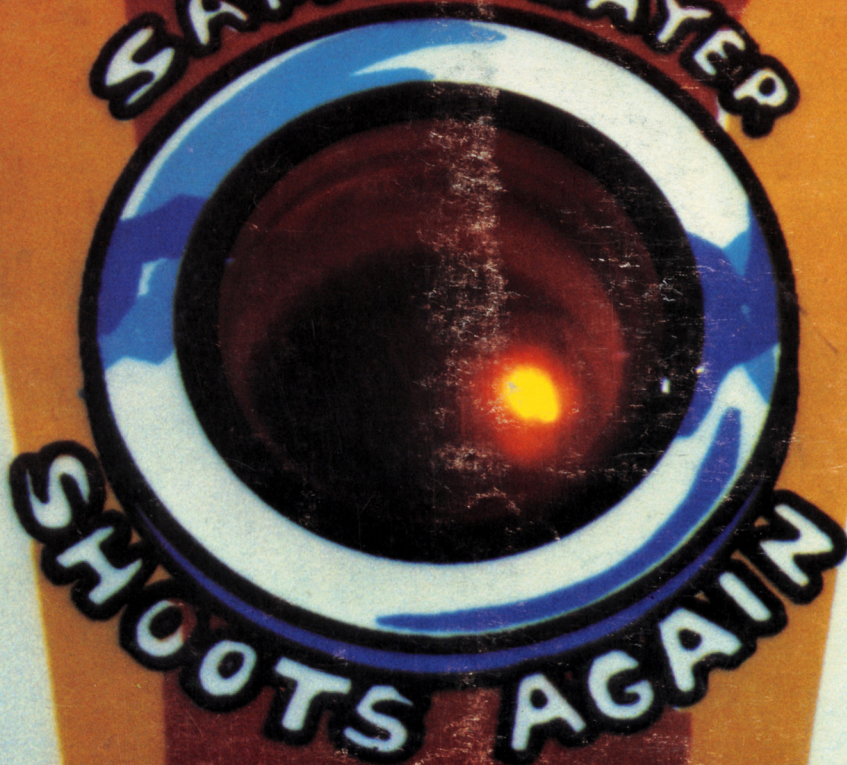
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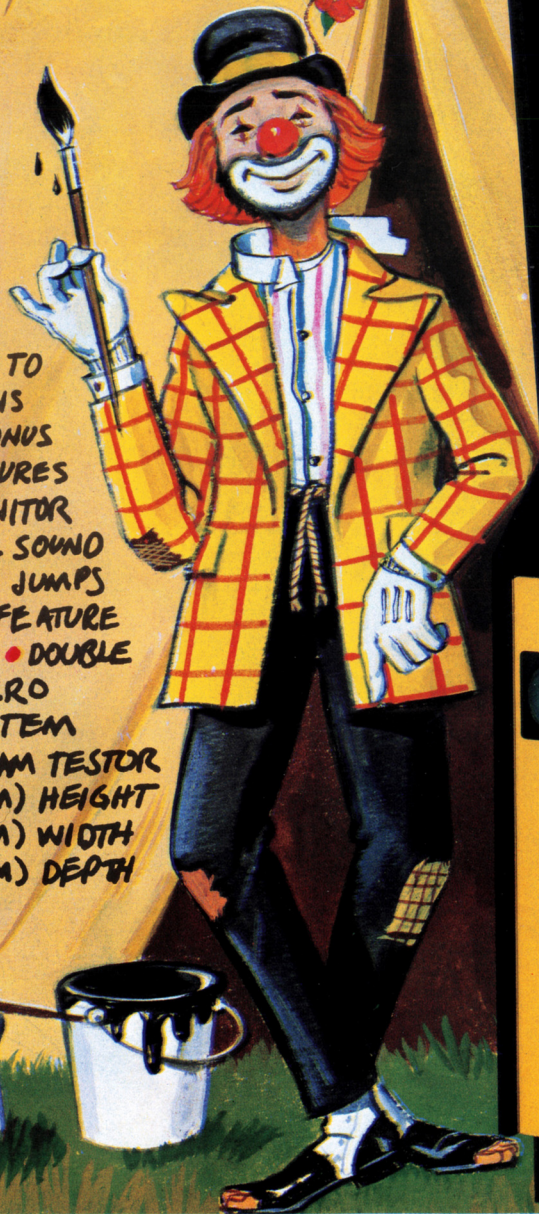
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# PLAY METER

Volume 4, No. 3  
February, 1978

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# FROM THE EDITOR

From all indications, 1978 is going to be a very good year. And we're not just saying that either; you PLAY METER readers know us better than that.

Incomewise, '78 should see higher cash box receipts due to the overwhelming public awareness of games. The vastly increasing consumer electronic games market gives evidence to the masses' acceptance of our product. In addition, more national promotions are on tap.

We'll see Tournament Soccer award one million bucks in the course of this year's spectacular tour. Bally's first national pinball tournament will become history this year, as well as a possible world eight-ball championship. And rumor has it that Atari is considering a national promotion of its own.

With all that going for the industry this year, 1978 should see more players than ever before. And more players mean more income.

Expensewise at the local operator level, costs are expected to be on the increase as usual. New equipment prices are expected to increase but at a slower rate and perhaps begin to stabilize near the end of the year. Indications are that we'll see a fewer number of new models being produced in '78. The games, however, that will be released should be better in overall construction and concept and as a result should earn for a longer period of time. This is a welcome development that will hopefully prevent any future glut of the marketplace.

At the location level, promoting play and keeping clean operable equipment are two main ingredients that are essential to success in '78. With this industry continually attracting new customers it's more important than ever before to maintain your equipment so as to keep it clean, attractive, and working well.

Indications are that operators are beginning to use their new equipment purchases, especially the solid state pieces, as a tool in bargaining for a better commission structure. And that seems to be a good practice. You don't have to have the same commission for everything. There's no law that says you can't give 50 percent on the pool tables while only giving 25 percent on the video games. It may mean a little more bookkeeping on the collector's part, but it certainly would be worth the extra income.

Operators are urged to continue to exercise caution when making any new purchases. At today's prices, a hasty decision could lead to disaster. Select your equipment with quality and substance in mind. And be patient. Test a new game yourself before ordering any large quantities of it. A cautious operator in today's market is a wise operator.

Because of the ever-increasing popularity and because of its strength in the market, we have decided to dedicate two issues this year to the theme of pinball. This pinball "Double Bonus" is designed to provide for a better understanding of the game from many different viewpoints. We will examine the game that has taken America, as well as the rest of the world, by storm and see how it has become a staple of the industry.

Sincerely



Ralph C. Lally II,  
Publisher & Editor

# CALENDAR

## February 4-5

Annual convention of the South Carolina Coin Operators Association, the Carolina Inn, Columbia, South Carolina

## February 23-25

A.M.O.A. Convention (Australia), Ford Pavilion, Sydney Australia

## March 3-4

A.M.O.A. regional seminar, O'Hare Hilton, O'Hare Airport, Chicago, Illinois

## March 31-April 1

Music Operators of Michigan, fourth annual convention, Michigan Inn, Southfield, Michigan

## March 31-April 2

Convention of Vending and Food-service Management, 1978 western convention, Community Concourse, San Diego, California

## April 6-9

F.A.M.A.'s "Horizons '78," the new Marriott Olympic Villas, Orlando, Florida

## April 14-16

Wisconsin Music Merchants Association, spring convention, Playboy Club, Lake Geneva, Wisconsin

## April 26-28

International Coin Machine Exhibition "ima '78" West Berlin, Germany

## May 19-21

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

## June 2-3

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

## June 8-10

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

## June 16-18

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

## July 20-21

Montana Coin Machine Operators Association, annual convention, Fairmont Hot Springs Resort, Butte, Montana



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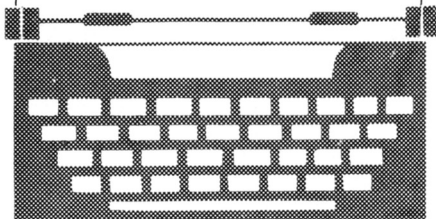
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## Foosball

Do you have any info on what happened to Foosball Sport-system of Cincinnati, Ohio? They were big in the late '60s.

Also, how about a regular foosball column in your fine magazine, even just a paragraph or two?

**J&N Enterprises**  
Colchester, Connecticut

[Ed—As far as Foosball Sport-system, all we have been able to find out to date is that apparently they went under around 1975. If anyone has a later word about them, we would appreciate it. As for your second question, a request for a foosball column, check this issue. We have Mr. Joe McCarthy of M&M Distributing and editor of Foos Noos supplying us with such a column.]

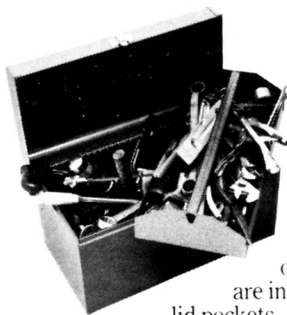
## Solid state complaint

I would like to see anyone from the solid state crowd go into a taproom at 6 p.m. Saturday night to repair an Evel Knievel, as I have experienced.

Four players are in the middle of a game, the display lights flicker back and forth, the two pop bumpers start to pop and score for no reason. And I should repair the game in 1,2,3? An electro-mechanical game? Yes; solid state? No way, forget it!

**William S. Anthony**  
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## Suggestions

I have only received two copies of your magazine so far. I find them very informative and stimulating.

However, I would like to see some information on the rating of recently issued games, financially, as compared to other established moneymakers.

I would like to see more about setting up pinball and foosball tournaments. Also, a useful guide to the beginning and still-learning mechanics would probably prove to be a worthwhile publication.

**Michael Mendelsohn**  
**Games Unlimited**  
Santa Monica, California

[Ed—I think you will find that that is what PLAY METER is all about, Mr. Mendelsohn. Our "Critic's Corner" column from Roger Sharpe each month rates pinball games according to player appeal. And from a recent survey



of U.S. operators, we learned that the games he rated the highest were in turn usually the games that, according to our readers, earned the most. As for ideas on running pinball tournaments, check this month's Coinman for some interesting ideas. And nearly every issue is like that—with articles on how to promote your games whether they be your pool tables, air hockey tables, or whatever. And our "Technical Topics" section provides mechanics with useful technical information.

## The Force

I would like to thank Ralph Lally, Gene Beley, Robin Minnear and Coinman of the Month, Maurice Terry for picking our Space Wars game as a hit at the AMOA show. Their many kind words are greatly appreciated at Cinematronics and did much to boost our morale. May the Force be with all of you.

There were several questions asked of Cinematronics in these pieces, and I will be glad to answer these for you. The questions I am referring to are (a) how did a small company like Cinematronics end up with such an advanced game? (b) why are the starships controlled with buttons rather than a joystick? and (c) why the lack of artwork on the cabinet?

As to how Cinematronics ended up with Space Wars, I would like to say that we were sharp enough to go out and find it and put it into production; but, unfortunately, that was not the case.

Space Wars' inventor, Larry Rosenthal, came to us only after being turned down by the giants in the industry—like Bell Telephone, Edison Power and Light, and Polaroid. Cinematronics was a small company that recognized a breakthrough and decided to take a chance on it. Our acquisition of Space Wars was the old American combination of guts, luck, and foresight.

The decisions on the starship control and cabinet design were made after many long discussions by those involved in the project. Buttons were chosen over the

joystick because the quicker response time enhanced the realism (and, therefore, the excitement) of the battling starships. The buttons also proved to be more reliable than the joysticks tested and should give operators a more reliable and profitable product.

Likewise, the lack of outer space artwork was another much-discussed topic. We decided to go with the present design because those involved in the project thought that the solid black background around the screen

enhanced the feeling of being in outer space. At one time we had artwork of battling spaceships, but the action in the artwork ran a poor second to the action on the screen.

I hope this sheds light on questions you or your readers may have. Once again, let me thank all of you for your kind words of encouragement. Live long and prosper!

**Tom Stroud**  
Cinematronics, Inc.  
El Cajon, California



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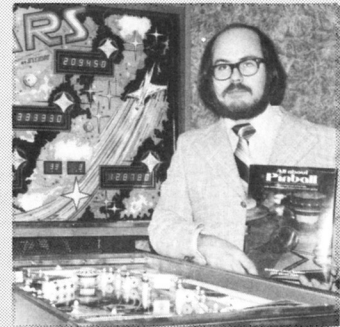
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# STEVE KIRK

## Coinman of the Month



*Steve Kirk, this month's Coinman and pinball enthusiast extraordinaire, has attacked the subject of pinball from most angles—as a player, a promoter, an operator, a designer, and now as an author.*

*His book, All About Pinball, was about two years in the making and promises to focus even more national attention on the modern day phenomenon known as pinball.*

*He is president of the Pinball Association of America which was an outgrowth of the friendly competition at one of his locations back in 1970. According to Kirk, the competitions got to be a regular thing, and they grew until it was decided the players should form an organization for the purpose of playing the game and promoting it. It wasn't until 1974, however, that the association began actively soliciting people for tournaments.*

*Then in 1975, the association held its first national pinball open in Chicago. It drew 1,400 players.*

*It seems that Kirk has been around pinball machines almost from birth. A heart condition as a child prevented him from doing some things other children were doing; so as he says, "I put a little more intensity into the game than other people would."*

*Presently he is working under an exclusive coin-operated contract with Stern Electronics as an engineering and marketing consultant. He got involved with Stern, he says, as an outgrowth from the book.*

*His hobbies (besides, of course, pinball) include all types of games, including boardgames.*

*Since he has grown up with pinball, we felt that his general impressions of the direction of the game would be a good place to start our interview:*

---

**PLAY METER:** Where is pinball today as compared to where it was ten or fifteen years ago?

**KIRK:** Obviously, as far as sales go, it is substantially higher. But I envision it becoming even more popular in the future. A lot of things have helped to increase the popularity of pinball. Some of those things are obvious like the movie and music to Tommy, but some things are more subtle. When I was younger, for instance, a lot of parents had a sort of negative feeling about pinball because they remembered it as a gambling game. Also, those who went through the Depression and the war had certain feelings about the spending of money. Parents just couldn't understand the

concept of entertainment for money. They could understand it when it came to movie entertainment, but they couldn't relate to the game of pinball. It has taken people a while to realize that pinball is just another form of entertainment. Just because you buy it a quarter at a time doesn't make it any less valid.

**PLAY METER:** So you're saying pinball was misunderstood?

**KIRK:** Right. For a long period of time, it was misunderstood; and part of that confusion stemmed from the fact that the things that changed pinball, that made it into a game of skill, did not occur



overnight. There were many factors which contributed to this. Obviously flippers come to mind, but things like free game mechanisms, as opposed to payouts also came into play. People don't realize that some of the pinballs of the thirties and forties were actually payout machines. They had little cups or drawers on the bottom. Sure, there weren't a lot of them, but because they did exist, you had the anti-pinball ordinance in areas like New York, Chicago, and Los Angeles.

**PLAY METER:** So many of the early pinball machines were gambling machines?

**KIRK:** The trouble with matters such as this is that there isn't a significant amount of documentation. But from what we have been able to piece together, from the general impression I got is that pinball did not start out intended to be a gaming device but sort of evolved into it. First they started out with each little hole being worth so many points. Then the barkeeper would begin giving the player another coin to play it again if he could make a certain number of points. But after a while, it became a gray area as to whether the player was putting that coin in his pocket instead of using it to play the game. So the game started getting into automatic payout mechanisms. There were mixed feelings about that when it first came out, but unfortunately once they did it, all the games had to have it because the people wanted to play the ones with the money. Then in 1935, Harry Williams introduced the free play mechanism because he felt the pinball industry was getting too much into gambling. He wanted to turn the game back into a pure amusement device, and obviously the free play mechanism helped achieve that goal.

**PLAY METER:** So, you're saying there was this trend towards gaming, and then a reversal back to amusement?

**KIRK:** Unfortunately, things like that do not change overnight, and the problem became a matter of distinguishing which games were gaming machines and which were not. And many cities just decided to simplify the whole matter by outlawing all pinballs. Even though by this time there were only a few games that were in fact payouts, they caused that kind of confusion. With the reversal back to amusement machines, you had the changeover to replay machines in the late forties and early fifties. But the public and authorities were still confused over the distinction between them. In fact, public sentiment against coin-operated machines was so strong that in some areas even vending machines were banned.

**PLAY METER:** How do you account for the change in the public's attitude toward pinball?

**KIRK:** The truth has been kind of forced out. I think the fact that pinball is unmatched in its entertainment value has caused many people to like it and to question why it was made illegal in the first place. The whole basis of the Los Angeles trial centered around the fact that the game as it exists now has no correlation to the game that was outlawed decades ago other than the fact that it's still called pinball. The laws that were written at that time could not envision the later technical improvements in the game. And the judge ruled in

favor of the game, saying it was different and indeed a game of skill. That same evidence was used again in New York. And then when it came to Chicago, they realized that there had been quite a bit of legal precedence for overturning it; so they just overturned it, period. They didn't even challenge the question of whether or not it was a game of skill because they said it was obvious.

**PLAY METER:** Do you expect the media's present fascination with pinball to continue?

**KIRK:** I expect it to increase.

**PLAY METER:** On what do you base that prediction?

**KIRK:** Not on any one thing in particular, though there are some obvious possibilities, such as Columbia's owning Gottlieb and Warner Brothers' owning Atari. But aside from that, the interest in pinball is just enormous. For instance, one reporter who had interviewed me on the topic a while back called me three months later and wanted to interview me again. I asked him why did he want to do it since he had interviewed me just three months before. And he answered, "Yeah, but pinball's hot. Everybody wants to read about pinball." That seems to be what it is. I like to draw the correlation between the period that we're living in and the period from 1947 to 1957, which you might call your "golden age of pinball," because many of the important design concepts occurred during that time. But because of solid state now and because of the increased interest in the game, I think we're going to go through a second period of fantastic technical and playfield development that will make the games of the future vastly superior.

**PLAY METER:** Getting back to the area of media attention, we carried a report on your doing NBC's Tomorrow Show. In fact, we featured it on the cover of our October, 1976 issue. Could you tell us a little about what went into that telecast?

**KIRK:** Only a few people know exactly what went into that thing. How that thing started was that they wanted to do a pinball show to correlate with the legalization of pinball in New York. And they had picked up some material somewhere where we had done an interview and then they called us as one of several prospects to do a pinball show. Later they got back in touch with us and said they wanted us on, though really it came at an inopportune time because we weren't prepared to do it, and had very short notice. But the original concept was that we were going to play a contest between the people that I took and Tom Snyder.

**PLAY METER:** Who supplied the machines?

**KIRK:** At first they couldn't come up with anything; then we said that we could get some games there. Unfortunately, the games didn't arrive there until about two hours before the show. And so we were in a near-panic trying to get them ready for the seven o'clock taping. Luckily, we finally got a couple of them ready.

**PLAY METER:** Tom Snyder, I understand, is an avid pinball player. Is that true?

**KIRK:** He's not a bad pinball player. He kind of gets into the game a little bit. But then we hit it off good with him right from the beginning. He was very nice and cooperative, and in fact after the show





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invited us down to his dressing room where we played pinball for about three hours. We were told later Tom just does not invite people down to his dressing room.

**PLAY METER:** Let's talk about your book for awhile. Why did you write it?

**KIRK:** First of all, I had met an awful lot of people in this industry that I felt were fascinating. And when I was a kid, I always wanted to know who D. Gottlieb was and who Mr. Williams was and so forth. After all, I was playing their games. So when I actually got to meet David Gottlieb, it was kind of a big thrill for me. From that point on, I guess I had it in my mind that one day I would write a book and talk about these people. This is, after all, a strange industry. You have to be an interesting person to be in this business in the first place.

**PLAY METER:** Can you give us a brief description of the book.

**KIRK:** It's sort of a player's book, although it was written for everybody. It's about 50,000 words, 128 pages. Something I think is unusual and interesting about it is that we try to correlate some of the events that were going on in the world with how they affected pinball. The World's Fair of 1933, for instance, had a great deal of influence on the pinball industry. But as far as the format of the book, the first part is devoted to the history of the game. The next part of the book is on the basic things you should know about playing pinball. I also have a chapter on understanding the game's instructions. This is a kind of strange section, and we debated on

it for awhile. But what we found is that most players don't read the instruction cards, and after some time I found out the reason they don't read the instruction cards is that they don't understand the terminology. So what we did was take the instruction card from Spirit of '76, which is fairly typical, and then break it down line by line, explaining what it means and what it doesn't mean. Then there are chapters on pinball strategies and different types of skill shots, a chapter on some of the people in the industry and how they got into the business, and then there's a chapter on legality. The book also includes sections on etiquette, tournaments and associations, the future of the game, and then a comprehensive glossary.

**PLAY METER:** When will it be out?

**KIRK:** We're taking orders now. There's a hard-cover trade edition, and right now there's only a limited number of the soft-cover edition. But I expect it to be out everywhere within the next couple of months.

**PLAY METER:** How could people go about getting a copy of the book?

**KIRK:** They should write: Special-When-Lit Corp., Box 496, Park Ridge, Illinois 60068. Or they could telephone their orders by dialing 1-312-SPECIAL. I might add that I see this book as a vehicle for us to let people understand the game and to help us expand the pinball association. What we're looking for at the association are people's names and addresses, and hopefully this book will provide us with that. We know that there are people out there

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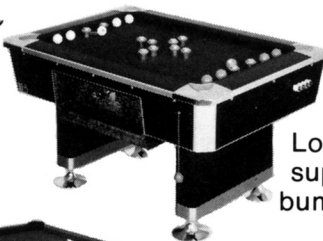
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who want to play; we just don't know where they are located. So the book is a kind of way to attract attention to this.

**PLAY METER:** What does the membership of your pinball association total right now?

**KIRK:** Since we started issuing memberships in 1971, we have issued about 9,000. However, to be perfectly honest, a lot of these people have dropped out and gone on to other things. It's hard to ascertain at any given moment what the active membership is.

**PLAY METER:** Do your members pay dues?

**KIRK:** No, not really. At the moment we're just trying to keep track of membership. What we're trying to do is track down names and addresses because once we get to a predetermined figure, we'll be able to do all sorts of things. We'll be going into magazine formats and be tied in with a lot of other things.

**PLAY METER:** Have manufacturers expressed an interest in this project of yours of getting the names and addresses of pinball players?

**KIRK:** We have had some input from some of the manufacturers that they might be willing to help us out, but we have tried to avoid that to a certain extent because we want everybody to realize that we are a player's association and not a particular manufacturer's association. We're here to promote pinball in general, not Brands X,Y, or Z.

**PLAY METER:** Let's talk about pinball promotions now. We understand that you were responsible for

the 1975 National Pinball Open in Chicago. How many contestants were there?

**KIRK:** We ran the contest over a ten-week period and, all told, got 1,400 entrants. We tried to get as many people as possible interested from as far away as we could. And we did in fact get quite a few people from out of state. I was really happy with the turnout. But, most importantly, it taught us a lot about running tournaments. We have run seventeen tournaments to this point, and every time we have learned a little bit more on how to make the next one better. You see, a lot of people think you can run pinball tournaments like you do pool tournaments, but you can't because every pinball machine is different, and they often have different goals. Our tournaments may appear very complicated, but they are really necessary complications. We're also working on a national promotion at this time and team challenges.

**PLAY METER:** How do you conduct a team match?

**KIRK:** There are five members on a team, and typically we will play 45 balls on each of five machines. It takes a long time to play.

**PLAY METER:** And how do you decide who wins the match?

**KIRK:** By experience, we have found a formula by which we can play on any kind of machine, at any location, at any setting (be it three-ball or five-ball). Basically, it works by a percentage of the

Continued on page 61

# SUZO

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## FAMA springs for April show

The Florida Amusement Merchandising Association (FAMA) has decided to hold its annual convention and trade show in the spring, instead of in the fall.

Joe Gilbert, FAMA's convention chairman, said that it was the opinion of many exhibitors and operators that it would be in the best interest of the association if the yearly event were held earlier in the year since many equipment manufacturers introduce their new product lines in the winter.

The state association's board of directors agreed and set April 7-9 as the dates for its "Horizon '78" convention at the new Orlando Marriott.

Gilbert noted that solicitation of exhibit space has already gotten under way, and it is anticipated that the show will be a sellout again, making the FAMA show the largest state-association sponsored games and vending exhibit in the United States.

One new item was introduced last year—the machine workshops in classroom-style for both pinball and vending equipment—went over so well that they will again be repeated and expanded.

## Association to sponsor tournament

The board of directors of the Music Operators of Michigan (MOM) have announced a revised plan for a statewide pool and/or foosball tournament in 1978.

A committee headed by Ed Schultz and Gene Wagner are currently working on plans and a site where the tournament could be held.

As in past years, all MOM members can become involved with their locations. The tournament details have not yet been firmed up; but when they are, MOM will notify its members by mail.

## AMOA sets dates for Notre Dame seminar

The Amusement and Music Operators Association (AMOA), in cooperation with the college of Business Administration and the Center of Continuing Education at the University of Notre Dame, has scheduled the sixth annual AMOA Notre Dame Seminar.

This year's seminar will be held March 3 and 4 at the O'Hare Hilton in Chicago, Illinois.

The purpose of the AMOA seminars is to assist people with responsibilities for managing all or some part of an operator's business. It is also designed to help these people become familiar with the application of effective management techniques to the music and games business.

This year's seminar zeroes in on three problems previous participants have singled out as especially important to operators: managing cash flows, directing people, and organizing a small business.

The program is geared for operators who play an active role in managing the business, and for employees who have the responsibility for supervision of mechanics, routemen, or office personnel.

The program gets underway with a social get-together March 2 in the 1868 Lounge. All the seminars will be held in the Galaxy Ballroom.

The following morning, the seminar goes into full force with an 8 a.m. registration. AMOA President Don Van Brackel will deliver the welcoming address at 8:45. The first seminar, which is scheduled to run from 9 to 12 noon, will deal with "Cash Planning: Source of Extra Profits."

Dr. John R. Malone, who will conduct the first seminar, will focus on an aggressive attitude toward cash planning, including cash flow analysis of fund statements, cash forecasting and budgeting, and the management of inventory and receivables and payables will improve profits.

This session examines application of these techniques to the operator's business.

The second session, running from 1:30 p.m. to 4:15 p.m. will be conducted by Dr. James F. Filgas and will deal with "Organizing: A Vital Element in the Growing Business."

The afternoon seminar will focus in on the concept that the two key elements in the firm's potential are in the quality of the people in the operation and how effectively they are organized and controlled. This session will cover in a practical, common sense way some problems such as the changing role of the operator, delegation, communication, and control.

The following morning, from 9 a.m. to noon, Dr. Chris Anderson, will lecture on "Managing Employees: The Skills of Behavior Management." The emphasis in this presentation is on giving the operator enough understanding of the basics and the skills of behavior management to allow him to make use of this powerful tool in dealing with his employees. Numerous examples of applications will be used to illustrate the technique.

After lunch, from 1:30 to 2:45, there will be two workshops which will deal with cash management and behavior management. After a short coffee break, the two workshops will continue.

The Notre Dame Seminar will adjourn at 4:15 p.m.

Registration fee is \$100. Those who are interested in attending the seminar should contact the AMOA, at CCE, Box W, Notre Dame, Indiana 46556. All checks should be made to the University of Notre Dame, CCE.

The registration fee includes all materials, lunch on Friday and Saturday, and the Friday evening banquet.

The registration is limited to seventy persons.



## Kiosk anyone?

Atari introduced a new vending kiosk concept to operators attending the National Automatic Merchandising Association (N.A.M.A.) Show in October in Chicago. This concept combines games with a bank of vending machines using a wood paneled enclosure resulting in an attractive display and profit center for operators.

The response to the concept at NAMA was positive. Operators felt the vending kiosk with games would



fit into many of their locations. One operator said that he would like to use the concept in a large industrial cafeteria, another mentioned a school lounge area or a sports center as a good location.

"This might be a good way to introduce games into some new places that have been hesitant to provide additional space for games," remarked one operator. "This concept provides a more sophisticated display that may be more readily accepted in locations," he added.

## Play Meter sponsors \$1,350 writer's contest

PLAY METER Magazine, in an attempt to find new writing talent within the ranks of the industry, has created a writer's contest for 1978. And to add spice to the contest, PLAY METER has kicked in \$1,350 in prize money.

The contest, which runs from February 1 through November 1, 1978, is open to all subscribers. PLAY METER staff members and those who have written for PLAY METER on a professional basis are ineligible.

Prizes will be awarded for the best editorial (\$500); the best feature article (\$500); the second-best feature article (\$250); and the third-best feature article (\$100).

In addition, all writers whose articles or editorials are published within the pages of PLAY METER will be paid according to PLAY METER's standard professional writer's payment schedule. And any photographs which are sent with the photographs and are printed will also be paid for according to PLAY METER's standard payment for them.

The contest rules are as follows:

1. All entries must be typewritten on only one side of the paper and double-spaced.
2. Feature stories must run at least one full page in the magazine (or at least four typewritten pages).

3. Editorials must run no more than four typewritten pages and no less than two typewritten pages.

4. Pen names are not acceptable. Each entry must bear the writer's real name, his address, and telephone number.

5. All photographs which accompany articles must be clearly identified on a separate sheet of paper.

6. All entries should bear one of the following two statements—"Entry for PLAY METER's Editorial Contest" or "Entry for PLAY METER's Feature Article Contest."

7. All entries should be accompanied with return postage.

8. All entries should be mailed to PLAY METER MAGAZINE, P.O. Box 24170, New Orleans, Louisiana 70184 and be received no later than November 1, 1978.

All articles which are not published will be returned, if the writer has enclosed a self-addressed, stamped envelope.

The articles and editorials will be judged by the PLAY METER staff on the basis of their applicability to the industry, the research and originality of the article, the quality of the writing, and, finally, the importance of the article. The decision of the judges is final.

Articles which are published will be faithfully corrected as far as grammatical or spelling errors which may appear.

## NAMA closes door on amusements

The 1978 NAMA Western Exhibit will occupy both halls of the San Diego Convention and Performing Arts Center for the first time because of the increased demand for space from past and new exhibitors. But what this means to those in the coin-operated amusement industry is that there will be no room for them.

Jack Rielley, director of sales of

NAMA, said that the 1978 western trade show clearly will set a record in number of exhibitors and space used, and because of this increased demand for space the show will not be able to accommodate music and amusement machine exhibits.

The March 31 to April 2 convention will use the Golden Hall in

addition to the Plaza Hall which housed previous trade shows.

Official convention hotels will be the Holiday Inn at the Embarcadero, the Sheraton Harbor Island Hotel, and the Sheraton Harbor Island Inn. Reservations are being handled through the NAMA housing bureau at 7 Dearborn Street in Chicago.

## Copyright law is workable, but that's about all it is

As opposed to what it could have been, the new jukebox copyright law is something operators can work with.

Don Van Brackel, the president of the A.M.O.A. and one of the central figures in recent discussions with the Copyright Tribunal, told PLAY METER recently, "Sure, the copyright law is workable. Obviously, this doesn't mean that any of us like it, but it's better than what could have happened to us."

The A.M.O.A. president added that he still foresees problems with the law, for example the bookkeeping problems it will present for many operators. "The bookkeeping for some of these operators," said Van Brackel, "will be horrendous. Some of the operators will have all this information on file, but for others it will require a mountain of work for them."

Fortunately, one thing the new law will not require will be a list of each operator's jukebox locations. The performing rights societies—ASCAP, BMI, and SESAC—had sought to have such a listing included in the final implementation of the law. The AMOA and operators pointed out that location lists are company secrets and that such a requirement would create a monstrous task of compiling such a list and keeping it updated.

The Copyright Tribunal, in the

end, sided with the jukebox operators: "We do not believe that a list requirement can be imposed by the Copyright Office under its limited authority."

The performing rights societies had also requested that the certificates be quite large in size, but operators won out with their request that the certificates be able to fit into the one-inch-by-three-inch slots usually reserved for records.

The performing rights societies had also asked that operators be required to file separate applications for each machine; phonograph operators asked that they be allowed to file a single application for multiple machines. And again, the Copyright Tribunal ruled in favor of the operators and against the performing rights societies.

The performing rights societies had also asked for additional information on each jukebox, but again the Copyright Tribunal agreed with the operators that the extra identification of jukeboxes already identified by serial numbers was redundant.

Operators now have until March 1 to display the certificates they will be issued by the Copyright Office. During October of each year the Copyright Royalty Tribunal will review the claims of these royalties, and if no controversies exist, will distribute the money to the copyright owners entitled to it.

For those who still have not filed, the application form is identified as Form JB and can be obtained by writing the Licensing Division, Copyright Office, Library of Congress, Washington, D.C. 20557. The certificate must be renewed annually.

If an operator fails to comply with the compulsory licensing requirements with respect to a particular jukebox, every unauthorized public performance of a copyrighted musical work on that machine will be treated as a separate act of copyright infringement. This means that one or more civil or criminal actions for damages and remedies could be brought against the operator in the federal courts.

## Insurance payments

Spindel Insurance Agency of Lansing, Illinois has passed the \$3 million mark in money paid out in death claims on the lives of operators that have been insured by distributors on installment contracts.

This represents payouts since the inception of the company's Credit Life program for distributors throughout the U.S. and the province of Ontario in Canada.

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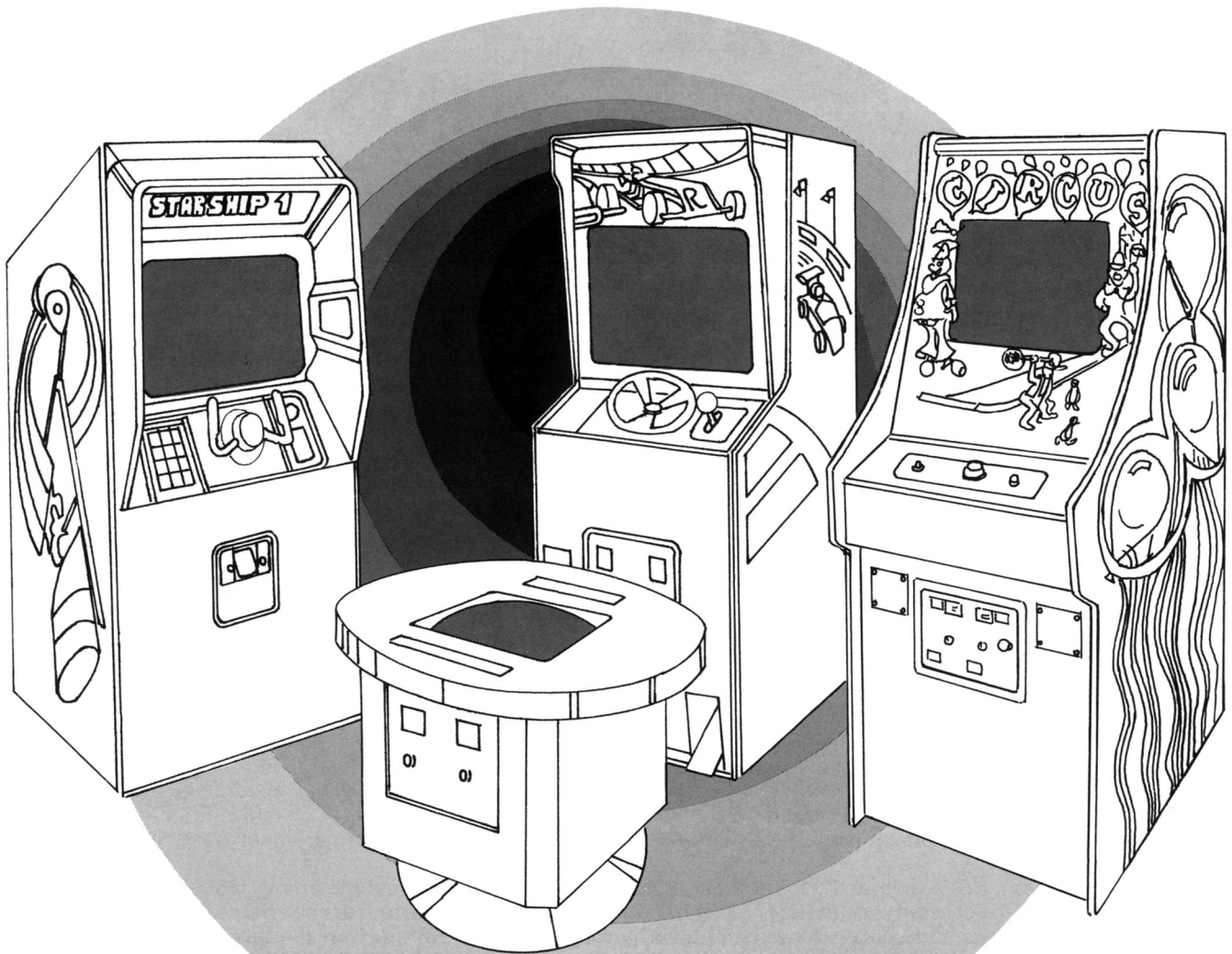
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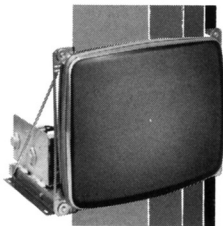
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# PLAY METER

# ANNOUNCES \$1,350 WRITER'S CONTEST



In an attempt to find new writing talent within the ranks of the industry, PLAY METER Magazine has created a writer's contest with prize money totalling \$1,350. The contest runs from February 1 through November 1 and is open to all paid subscribers (PLAY METER staff members and those who have written for PLAY METER on a professional basis are ineligible).

Prizes will be awarded for the best editorial (\$500); the best feature article (\$500); the second-best feature article (\$250); and the third-best feature article (\$100).

All articles and editorials will be judged by the PLAY METER staff on the basis of their applicability to the industry, the research and originality of the article, the quality of writing, and, finally, the importance of the article. The decision of the judges is final. All articles and photographs which are published will also receive PLAY METER's usual payment, in addition to being eligible for the cash prizes awarded at the end of the year.

## CONTEST RULES

1. All entries must be typewritten on only one side of the paper and double-spaced.
2. All feature stories must run AT LEAST one full page in the magazine (or at least four typewritten pages).
3. Editorials must run no more than four typewritten pages and no less than two typewritten pages.
4. Pen names are not acceptable. Each entry must bear the writer's real name, his address, and telephone number.
5. All photographs which accompany articles must be clearly identified on separate sheets of paper.
6. All entries should bear one of the following two statements— "Entry for PLAY METER's Editorial Contest" or "Entry for PLAY METER's Feature Article Contest."
7. All entries must be accompanied by a self-addressed, stamped envelope (PLAY METER accepts no responsibility for articles not accompanied with return postage. All articles not used will be returned).

All entries should be mailed to:

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"CIRCUS," the "hit" of the 1977 A.M.O.A. Show, is a one or two player skill game which requires the player to bounce a jumping clown off the proper side of a springboard, and in turn, propel another clown to the top of the screen where he can burst three colored rows of balloons.

The higher the clown jumps, the more balloons that can be burst and the greater the score that can be obtained. Yellow balloons in the lowest row are worth twenty points each, green balloons in the middle row are worth fifty points each, and blue balloons in the top row are worth one hundred points each. In addition, there is a point bonus for eliminating all the balloons in any row. When the clown bursts the last balloon in a row, he hangs there momentarily as appropriate "award music" is played. Then he jumps back down to the springboard and the row of balloons is reset. An additional bonus of an extra "jump" is provided the player whenever he bursts the entire top row of blue balloons.

"CIRCUS" can be adjusted for 3, 5, 7, or 9 "jumps" per game. As long as the clowns continue bouncing off the springboard, points are accumulated. However, the speed of the jumping clowns increase, thereby testing the skill of the player. If the clown misses the board, he tumbles and falls, and appropriate music is played.

Multiple coinage options are available on "CIRCUS," and full game instructions are displayed on the screen after the player inserts his coin. The day's high score is flashed on the screen, and an optional "top this score" feature can be used, which awards a replay to the player who can beat the top score.

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Gene Beley

# When looking at used pingames



Look before you leap.

That's the advice of knowledgeable people that buy and sell used pinball games. If you can't look inside each game you buy, then deal with a distributor you can trust, warns one large operator.

A quick clue to whether a pinball game has been shopped out properly at a distributor's is to see if the contacts are dirty. If they are dirty, the game hasn't been properly prepared for resale.

"What we do today and what we should do are two different things," moaned one shop foreman.

"There are many factors," he explained. "People don't work like they once did. And the cost of labor, materials, and the demand by the operator to have them in a hurry seldom results in a quality job."

Flipper games should be torn down completely and cleaned with laquer thinner and an acid brush on the contacts. Then they should receive a light cost of lubricant such as WD-40. Dirt is the biggest enemy in electro-mechanical flipper games, especially, because it causes points to burn.

Leo Halper, shop foreman of Circle International in Los Angeles, outlined what they do with flipper games before reselling them to operators:

1. Change all rubbers, including post rubbers.

2. Check all bulbs.
3. Vacuum the inside of the cabinet.
4. Touch up the exterior of the cabinet with paint.
5. Check for correct fuses (Many arrive from previous owners with stove bolts, or nails!).
6. Check all coil stops, step up units, clean and lubricate.
7. Clean and wax playfield.
8. Wash rejectors.
9. Troubleshoot and repair any problems.
10. Replace ball plunger and rubber if necessary.

Circle International's Sales Manager Don Edwards emphasized the "biggest problem is the operators' lack of maintenance on games." He has observed a declining interest in maintaining games. Undoubtedly, there is a correlation between this fact and the rapidly increasing minimum wage laws.

"Operators are washing their playfields with water and mickey-mousing the wiring. When they can't fix it any longer, they decide to trade it in on a new game.

"If a playfield is shot, the game is no good to a distributor, because it's too expensive to replace."

Jon Daugherty, who designs and purchases equipment to package new amusement centers for investors on a national level through his LeMans Development Company, stated, "For my clients, I need to buy

used equipment in first-class condition.

"I would rather pay \$100 more for used games that have been reconditioned properly. I get upset when I get a game that doesn't have a cash can lid, or see that a paint brush never touched the exterior. Some times, some white and black paint can make a game look new."

If an operator is willing to buy games as-is, all distributors have sales around their inventory tax times to clear their warehouses, or at other times of the year. Frequently, they are selling them at \$25 above cost to clear them out of a warehouse, since space is money to them, too.

New Orleans Novelty has gained a national reputation with operators for doing an outstanding job of shopping equipment before reselling it. Operators on the West Coast who have purchased games by telephone from New Orleans Novelty have remarked that many times they got a better game this way sight unseen. Which goes to show you experience provides the final rules. And, of course, you want a game that will make money.

"Sometimes older games are a better buy than the newer games," commented Mike Hall, shop foreman, C.A. Robinson. "The biggest mistake operators in this business make is over-investing in the initial purchase."

# The skill factor in pinball

By Roger C. Sharpe



It seems incredible that, in this the last quarter of the Twentieth Century, pinball machines can still be looked at as something less than noble. Because of this, both PLAY METER and this writer, in the coming issues will feature documented information regarding legal decisions and court hearings surrounding the validity of pinball as an ongoing enterprise from the manufacturing level all the way down to the operation of the equipment itself.

Last month I concerned myself with the recent New York City legislation and the tone of a paper I did for the City Council hearings. This time around, with so much concern recently expressed regarding particular areas of the country where pinball is coming under attack, we'll take a look at actual court testimony given in the Progress Vending Case in the Court of Common Pleas of Franklin County, Ohio back on May 28th, 1976. As of this date, the case had received a positive result in the continuation of the operation of pinball machines, although there is an appeal pending to overrule the decision.

Anyway, what you're about to read will hopefully give you a keener insight into how court cases are held as well as offer part of the transcribed testimony that deals with the skill-versus-chance aspect of the pinball controversy. The two witnesses who testified for the plaintiff (Progress) were yours' truly and Jim Patla, Bally designer, while those who cross-examined us were the Assistant Attorney General at the time, Rooney and Uprichard.

In part, the opening statement offers for the legalization and continued operation of pinball machines, an argument to clarify that pinball machines are not gambling devices as voiced by James DeLeone:

"Now, the evidence will show, and we intend to offer evidence, and I am going to sum up right now the outcome of these machines, in fact, are not determined largely or wholly by chance, that the only reward the player gets that is the right of free play or the right to continue (play)...the machine with the gate is determined not wholly or largely by chance, but is determined largely or predominantly or wholly by skill.

"There will be evidence tending to show, in addition to an operation of these machines. There will be



evidence offered which tends to and will show that skill predominates as opposed to random chance by the nature of the subculture, what might be referred to as a Pinball Subculture.

"There are tournaments held involving the play of these; there are prizes offered for the high degree of skill. Sometimes players are handicapped. Some tournaments will have qualifying rounds and, depending upon the qualifying scores, will seed the players for further competition on a knock-out basis. This is general evidence which we believe will go to the issue of whether the outcome and reward offered by these machines is determined largely or wholly by chance or, if you will, determined largely or wholly or predominantly by skill."

DeLeone of the law firm of Topper, Alloway, Goodman, DeLeone & Duffey, set the tone of what the case was all about. Particular were that the three pinball machines on display in the court room, and

representative of pinball as a whole were, Fast Draw, King Rock, and the Spirit of '76. And after the opening statements and delineation of the parameters of the existing local ordinances, the testimony began with my responses first and then Jim's. One of the questions asked of me was what the flipper brought to the game in terms of control and skill. My response:

"Realize that the entire layout of the game is designed around access from the flipper...(features aren't) put in randomly. The designer does not go in and say, I have three thumper-bumpers I want to put down on the playfield; let's put them over here...(what he does, the designer) is create an angle where he (the player) can aim for this side with this flipper, this side for this flipper...Everything was well thought out and planned."

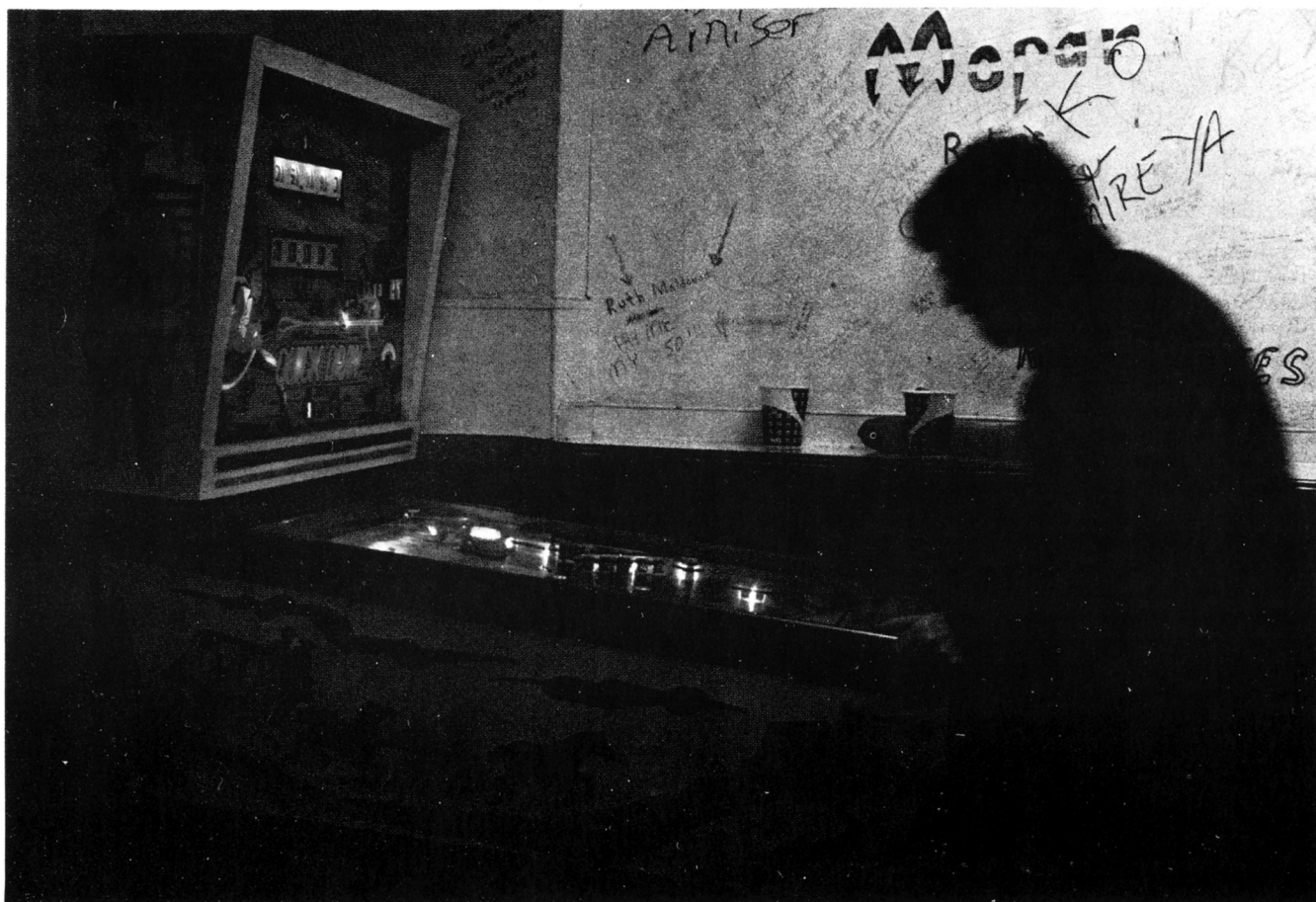
A question asked was whether a player's ability to control the game skillfully is substantially eliminated if the flippers were removed. My answer was that "the whole concept

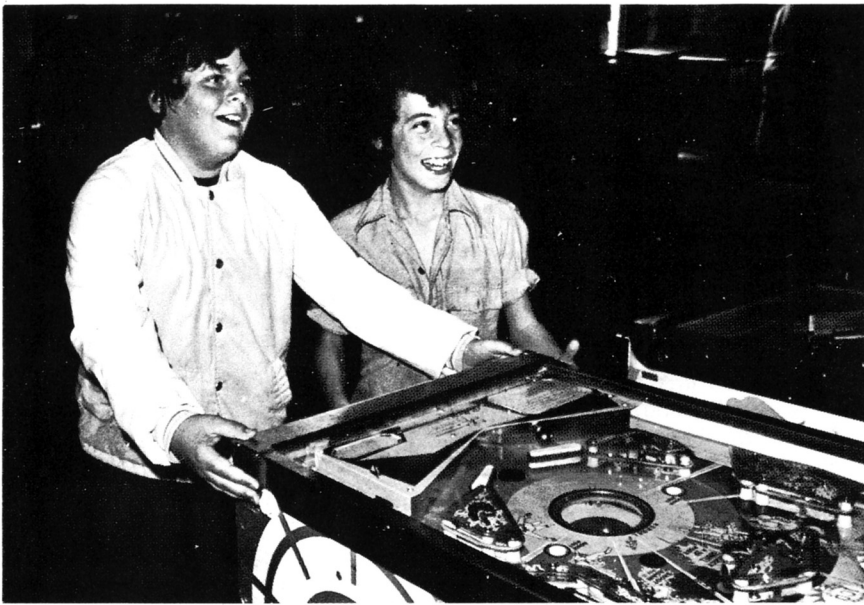
of the game is lost. It (flippers) gives the player control over what the outcome (of the game) could be, up until what his skillful limits are.

"It's basically hand-and-eye coordination (and different players) play with a different degree of proficiency (depending upon) how nervous they are or how comfortable we are or how willing we are to get involved into the game, but at some point in time you can see it becoming a magical type of thing where you just feel it and you sense it; it's like getting a good drive in golf; it's like getting a perfect strike in bowling. You just know it; you can turn around and just know every pin is going to fall or the ball is going to fall close to the cup. I have seen it done, and I think everybody who has ever played the game has come close to feeling it."

Under cross examination by Rooney, the question was posed regarding what elements of skill are involved in the playing of pinball.

"I think it's basic hand-and-eye





coordination; it's whether or not my eyes follow the path of the ball, watch it spin and realize where it's going to go and how I can control its passages. I can either save it on a flipper or project it back up on top of the playfield or aim at certain areas. I think the basis of it is controlling the game, which one can do."

Jim Patla was even more precise when he mentioned "right-hand" and "left-hand" flipper shots in pinball in response to the way the line of questioning was going.

"Working from the base of the flipper you have a certain plane and depending (upon) where the ball becomes tangent with this, the ball is going to take off at a different angle; it's going to obey the law of physics. And at this point, you have a certain angle. In the case of the right-hand flipper, the angle is such that you will find the targets on the left-hand easily accessible; to hit a target on the right-hand side of the board with the

right flipper would take precise timing, and it would have to be at such a point where the flipper would now be at its elevated position so you can hit the ball to the right hand side of the board.

"It's just like in baseball when a hitter connects with the ball; if he connects in the center of his swing, he's hitting the center field. If he follows through, he's going to hit to left field. If he swings early, he's going to hit to right field. It's the same thing with a flipper. You time your shot in such a way you can aim that ball either at left, center or right, and this is just a matter of timing, just as it is in baseball."

The testimony continued in this direction with discussion taking in the control of the flippers by the side buttons and even the intricacy of the plunger with its gradient lines. In retrospect, the whole question of skill-versus-chance seems ludicrous.

One need only play a pinball machine to know that player interaction is important as is the particular level of talent the player exhibits in manipulating the flippers. And yet the questions go on and on in various municipalities, counties, and cities.

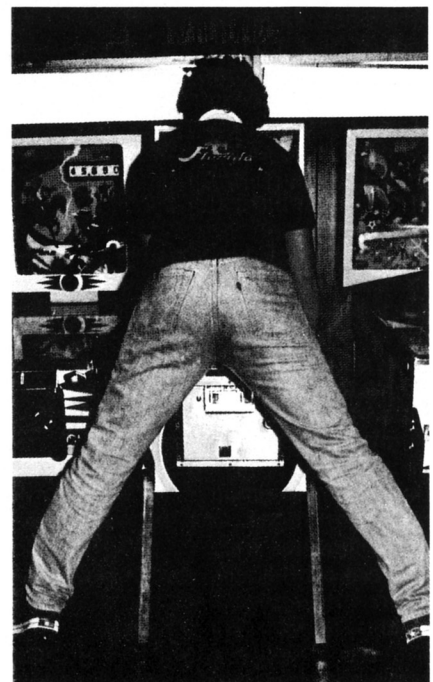
What is the answer? Who knows. One would think that the product speaks for itself. But if it doesn't then by referring to the past maybe we can shape the future in such a way that those who want to play pinball are allowed to do so, while those who don't desire to try their hand and skill, can simply walk by.

Next month a further exploration into the past reveals the views of Rufus King among others regarding the skill aspects of pinball, and whether or not pinball is something to be considered as a game of chance. The latter, we all know is not the case, but still we'll make a case for pinball...for now and for always. In the issues to come, you'll read about the landmark decisions of yesteryear as well as more contemporary decisions such as the Los Angeles case in 1972.

If in the meantime you have any specific problems regarding pinball machines in your area, write this writer and let him know what he can do to help the cause. He's always willing to offer his services and research in any way possible to further promote the good points of pinball.

Until next time. Good luck, good pinball and, of course, be well and prosper.

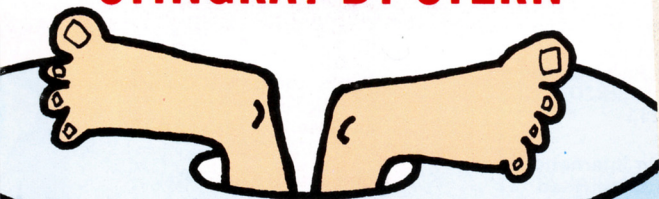
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By David Pierson

# Jukebox sex habits?

**The industry is  
already showing  
signs of federal  
intervention**

And they call this "coming out of the closet"?

Funny how euphemisms such as this always seem to surface just when the federal government moves into still another sector of our lives.

The new jukebox copyright law, though, does give operators in the coin-operated amusement industry a rare opportunity to see how and why the federal government works as it does.

## Useless information

For instance, we hear about CIA and FBI revelations and wonder how Uncle Sam got started in this business of investigating law-abiding citizens. The answer is, quite bluntly, we started him off in that direction.

The recent copyright law provides a case in point. The three performing rights societies—ASCAP, BMI, and SESAC—who are the major advocates behind this piece of legislation, asked for enough information on the industry to fill several volumes.

Some of what they asked for included: a list of each operator's locations, the names and addresses of records distributors, the titles of the selections in each jukebox, and the additions and deletions during the course of the year, the charge per play, the sound system, the record

capacity, etc. It's a wonder they didn't ask for a description of the sex habits of the jukebox (if any).

It's just another example of one group of people asking the federal government to give them information about another group of people, even though that information is unnecessary, irrelevant, and possibly ruinous.

Yet even when the federal government agrees that it can't get this information, it will still reserve for itself the possibility that one day it may ask for it and get it.

In fact, the Copyright Royalty Tribunal has no authority to require the listing of locations. The Copyright Office admitted this when it wrote: "We do not believe that a location list requirement can be imposed by the Copyright Office under its limited authority to license particular phonorecord players."

But, as is the usual practice with a federal agency, the agency didn't say it couldn't do it, it just said it doesn't "believe" it can do it. The Copyright Office expands on this point in the very next sentence when it says, "This conclusion [that they do not believe they can do it] is not in any way intended to affect any arguments as to whether the Copyright Royalty Tribunal may or may not have such authority under...the Act."

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In other words, they say that they do not have the power to require location lists, but we're not supposed to know that. We're supposed to think that maybe they do, and then again maybe they don't. Uncle Sam would have been a great poker player.

That is why our good Uncle gets information on us. He assumes it over a period of years. Be on the lookout for it, and don't let it happen here.

### Gobbledygook

The first requirement of any federal agency as soon as it assumes power over a new industry is to create a new language for that industry. The federal attitude is that the people who have been in that industry all of their lives don't know the names of the tools of their own trade. Apparently, they must think, operators move around all day pointing at their jukeboxes and pinball machines with references to them as "that thing over there in the corner" and "the whatchamacallit with the funny-blinking lights."

So now the feds have given us a word for jukeboxes. Check those dear JB Forms of yours, jukeboxes are now called "coin-operated phonorecord players (jukeboxes)." In a recent press release from the Copyright Office that was sent to me, they put it this way: "coin-operated phonorecord players, better known as jukeboxes."

If it's better known as a jukebox, you may ask, why don't they just call it a jukebox?

Please don't ask that question out loud. It will only show your ignorance of the federal government. A basic requirement of any federal employee is that he show an ability to say something in as many words as possible. If you can say something in one word, and can say the same thing in ten words, then by all means say it in ten words. For instance, instead of saying "then", say "at that point in time."

This is called gobbledygook, and you better get used to it because they've already started in on this industry.

Of course, if you're downright revolutionary, you might point out how it took Thomas Jefferson only a few hundred words to write the Declaration of Independence and Abraham Lincoln even less to compose the Gettysburg Address. And you might compare this to a recent federal regulation on cabbages which ran 28,810 words. Personally, I never knew cabbages could be so eloquent.

### Productivity

Another trademark of the federal government's intervention into a new industry is its ability to reduce immediately the productivity of that industry.

Operators are now realizing that in more ways than one. Employee hours are being lost filling out federal forms and gathering the information for those forms. Obviously, those hours could be better spent doing something much more productive.

But that's not the only reduction in productivity each operator will experience. Those little certificates will have to be placed somewhere, and the only feasible place for them is in the record slots. The certificates will take up two of those slots, or four plays on each jukebox. In other words, every jukebox across the country will suffer a reduction of four plays, just to accommodate Uncle Sam's seal of approval.

Of course, the record-slot sized certificates are infinitely better than what the performing rights societies wanted. They wanted to cover the jukeboxes with larger certificates. With that tunnel vision of theirs, they overlooked the simple fact that the whole purpose of a jukebox is not to advertise for the federal government

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or its new copyright law but rather to play records.

### The cost

Then there's all that cost. Uncle Sam doesn't work cheap. This year, for instance, he needs about one-half-trillion dollars just to keep going, and that's if he cuts back on some things.

So how does that translate into the copyright law?

The five members of Copyright Royalty Tribunal aren't working free either. They're making \$47,500 annually. Then there's the additional costs for printing all those forms, processing all those forms, the office help, heating the buildings where those people work, etc. That is all going to cost money.

The performing rights societies don't realize that just yet. They see that big pot of \$4 million in royalty collections. But what they don't realize is that before they get to put their fingers on that money, the federal government has bills to pay.

Therefore, what is going to happen is that the performing rights societies are going to complain that there's not enough left for them. So what are they going to suggest? Raise the royalty fees, of course. So there will be more hearings, more appointments, more heated rooms, more bills, more taxes, and we'll all be right back where we started. The performing rights will still get their money only after Uncle Sam gets his cut. They'll complain it's not enough, etc.

### Unworkable

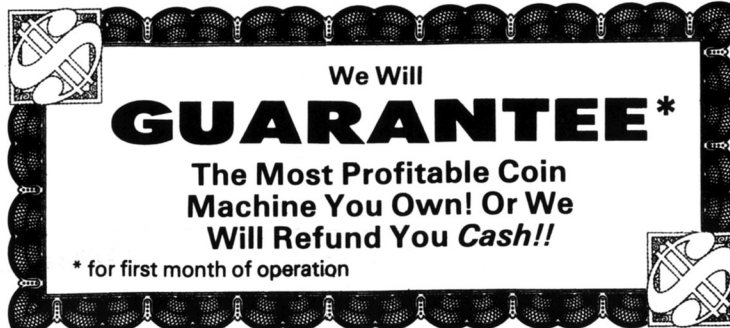
Basically the law seems unworkable from many standpoints—not the least of which is how does Uncle Sam plan to get a list of all those operators?

The good Uncle can't be blamed for being ambitious, but it seems highly unlikely that he has been able to locate all the jukebox operators inside of 31 days in January.

There are operators out there who don't belong to their associations, who (God forbid!) don't read PLAY METER, and who aren't on any distributor's list.

The whole scenario is beginning to sound like something out of "Alice in Wonderland." That novel produced a quote which operators might relate to: "It takes all the running in the world just to stay in the same place."

But now that the great wheels of government have started turning, perhaps they might feel a little more along these lines: "It takes all the running in the world just to avoid being hit by a Mack Truck."



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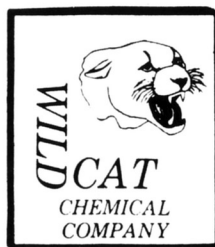
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- |   |  |
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| Wildcat Quick-Free<br>(Penetrate)                       | Wildcat RR-20<br>(Rust Remover)                            |
| Wildcat Super Contact<br>Cleaner                        | Wildcat Glass Cleaner                                      |
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FEBRUARY 4, 1978



# THE SINGLES CHART

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

	FEB. 4	JAN. 28		WKS. ON CHART
<b>1</b>	<b>6</b>		<b>STAYIN' ALIVE</b> BEE GEES RSO 885	<b>9</b>
<b>2</b>	<b>1</b>		<b>WE ARE THE CHAMPIONS/WE WILL ROCK YOU</b> QUEEN/ Elektra 45441	<b>16</b>
<b>3</b>	<b>2</b>		<b>BABY COME BACK</b> PLAYER/RSO 870	<b>19</b>
<b>4</b>	<b>5</b>		<b>JUST THE WAY YOU ARE</b> BILLY JOEL/Columbia 3 10646	<b>13</b>
<b>5</b>	<b>3</b>		<b>SHORT PEOPLE</b> RANDY NEWMAN/Warner Bros. 8492	<b>13</b>
<b>6</b>	<b>8</b>		<b>SOMETIMES WHEN WE TOUCH</b> DAN HILL/20th Century 2355	<b>11</b>
<b>7</b>	<b>4</b>		<b>YOU'RE IN MY HEART (THE FINAL ACCLAIM)</b> ROD STEWART/ Warner Bros. 8475	<b>15</b>
<b>8</b>	<b>7</b>		<b>HERE YOU COME AGAIN</b> DOLLY PARTON/RCA 11123	<b>17</b>
<b>9</b>	<b>15</b>		<b>DANCE, DANCE, DANCE (YOWSAH, YOWSAH, YOWSAH)</b> CHIC/Atlantic 3435	<b>12</b>
<b>10</b>	<b>10</b>		<b>SERPENTINE FIRE</b> EARTH, WIND & FIRE/Columbia 3 10625	<b>17</b>
<b>11</b>	<b>11</b>		<b>DESIREE</b> NEIL DIAMOND/Columbia 3 10657	<b>10</b>
<b>12</b>	<b>12</b>		<b>SLIP SLIDIN' AWAY</b> PAUL SIMON/Columbia 3 10630	<b>17</b>
<b>13</b>	<b>13</b>		<b>HEY DEANIE</b> SHAUN CASSIDY/Warner/Curb 8488 (WB)	<b>13</b>
<b>14</b>	<b>18</b>		<b>EMOTION</b> SAMANTHA SANG/Private Stock 178	<b>13</b>
<b>15</b>	<b>14</b>		<b>HOW DEEP IS YOUR LOVE</b> BEE GEES/RSO 882	<b>19</b>
<b>16</b>	<b>19</b>		<b>(LOVE IS) THICKER THAN WATER</b> ANDY GIBB/RSO 883	<b>15</b>
<b>17</b>	<b>21</b>		<b>THEME FROM "CLOSE ENCOUNTERS OF THE THIRD KIND"</b> JOHN WILLIAMS/Arista 0300	<b>7</b>
<b>18</b>	<b>20</b>		<b>FFUN CON FUNK</b> SHUN/Mercury 73959	<b>12</b>
<b>19</b>	<b>22</b>		<b>I GO CRAZY</b> PAUL DAVIS/Bang 733	<b>24</b>
<b>20</b>	<b>9</b>		<b>TURN TO STONE</b> ELO/Jet JT 1099 (UA)	<b>12</b>
<b>21</b>	<b>24</b>		<b>NATIVE NEW YORKER</b> ODYSSEY/RCA 11129	<b>15</b>
<b>22</b>	<b>23</b>		<b>DON'T LET ME BE MISUNDERSTOOD</b> SANTA ESMERALDA/ Casablanca 902	<b>13</b>
<b>23</b>	<b>26</b>		<b>WHAT'S YOUR NAME</b> LYNRYD SKYNYRD/MCA 40918	<b>10</b>
<b>24</b>	<b>16</b>		<b>COME SAIL AWAY</b> STYX/A&M 1977	<b>18</b>
<b>25</b>	<b>28</b>		<b>STREET CORNER SERENADE</b> WET WILLIE/Epic 8 50478	<b>12</b>
<b>26</b>	<b>17</b>		<b>YOU LIGHT UP MY LIFE</b> DEBBY BOONE/Warner/Curb 8446 (WB)	<b>24</b>
<b>27</b>	<b>32</b>		<b>PEG STEELY</b> DAN/ABC 12320	<b>11</b>
<b>28</b>	<b>29</b>		<b>LONG, LONG WAY FROM HOME</b> FOREIGNER/Atlantic 3439	<b>8</b>
<b>29</b>	<b>33</b>		<b>THEME FROM "CLOSE ENCOUNTERS"</b> MECO/Millennium 608 (Casablanca)	<b>6</b>
<b>30</b>	<b>30</b>		<b>LOVELY DAY</b> BILL WITHERS/Columbia 3 10627	<b>12</b>
<b>31</b>	<b>35</b>		<b>THUNDER ISLAND</b> JAY FERGUSON/Asylum 45444	<b>8</b>
<b>32</b>	<b>36</b>		<b>FALLING</b> LeBLANC & CARR/Big Tree 1600 (Atlantic)	<b>10</b>
<b>33</b>	<b>40</b>		<b>LAY DOWN SALLY</b> ERIC CLAPTON/RSO 886	<b>6</b>
<b>34</b>	<b>39</b>		<b>JACK &amp; JILL</b> RAYDIO/Arista 0283	<b>8</b>
<b>35</b>	<b>46</b>		<b>(WHAT A) WONDERFUL WORLD</b> ART GARFUNKEL WITH JAMES TAYLOR & PAUL SIMON/Columbia 3 10676	<b>2</b>
<b>36</b>	<b>42</b>		<b>OUR LOVE</b> NATALIE COLE/Capitol 4509	<b>7</b>
<b>37</b>	<b>43</b>		<b>ALWAYS AND FOREVER</b> HEATWAVE/Epic 8 50490	<b>6</b>
<b>38</b>	<b>41</b>		<b>BREAKDOWN</b> TOM PETTY & THE HEARTBREAKERS/Shelter 62008 (ABC)	<b>9</b>
<b>39</b>	<b>44</b>		<b>HAPPY ANNIVERSARY</b> LITTLE RIVER BAND/Harvest 424 (Capitol)	<b>6</b>
<b>40</b>	<b>45</b>		<b>CURIOUS MIND (UM, UM, UM, UM, UM, UM)</b> JOHNNY RIVERS/Big Tree 16106 (Atlantic)	<b>7</b>
<b>41</b>	<b>34</b>		<b>I LOVE YOU</b> DONNA SUMMER/Casablanca 907	<b>8</b>
<b>42</b>	<b>47</b>		<b>THE NAME OF THE GAME</b> ABBA/Atlantic 3449	<b>4</b>
<b>43</b>	<b>50</b>		<b>THE WAY YOU DO THE THINGS YOU DO</b> RITA COOLIDGE/ A&M 2004	<b>3</b>



**CHARTMAKER OF THE WEEK**

<b>44</b>	<b>—</b>	<b>NIGHT FEVER</b> BEE GEES RSO 889	<b>1</b>
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<b>45</b>	<b>31</b>	<b>EASY TO LOVE</b> LEO SAYER/Warner Bros. 8502	<b>10</b>
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<b>46</b>	<b>49</b>	<b>TOO HOT TA TROT</b> COMMODORES/Motown 1432	<b>7</b>
<b>47</b>	<b>25</b>	<b>BLUE BAYOU</b> LINDA RONSTADT/Asylum 45431	<b>21</b>
<b>48</b>	<b>27</b>	<b>POINT OF KNOW RETURN</b> KANSAS/Kirshner 4273 (CBS)	<b>14</b>
<b>49</b>	<b>38</b>	<b>DON'T IT MAKE MY BROWN EYES BLUE</b> CRYSTAL GAYLE/ United Artists 1016	<b>28</b>
<b>50</b>	<b>57</b>	<b>LADY LOVE</b> LOU RAWLS/Phila. Intl. ZS8 3634 (CBS)	<b>7</b>
<b>51</b>	<b>51</b>	<b>HEAVEN ON THE SEVENTH FLOOR</b> PAUL NICHOLAS/RSO 878	<b>25</b>
<b>52</b>	<b>54</b>	<b>GALAXY WAR</b> /MCA 40820	<b>8</b>
<b>53</b>	<b>—</b>	<b>CAN'T SMILE WITHOUT YOU</b> BARRY MANILOW/Arista 0305	<b>1</b>
<b>54</b>	<b>37</b>	<b>SENTIMENTAL LADY</b> BOB WELCH/Capitol 4479	<b>18</b>
<b>55</b>	<b>67</b>	<b>DUST IN THE WIND</b> KANSAS/Kirshner 8 4274 (CBS)	<b>2</b>
<b>56</b>	<b>59</b>	<b>COCOMOTION</b> EL COCO/AVI 1475	<b>4</b>
<b>57</b>	<b>58</b>	<b>SWEET MUSIC MAN</b> KENNY ROGERS/United Artists 1095	<b>6</b>
<b>58</b>	<b>70</b>	<b>POOR POOR PITIFUL ME</b> LINDA RONSTADT/Asylum 45462	<b>2</b>
<b>59</b>	<b>52</b>	<b>YOU CAN'T TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)</b> HIGH INERGY/Gordy 7155 (Motown)	<b>20</b>
<b>60</b>	<b>48</b>	<b>(EVERY TIME I TURN AROUND) BACK IN LOVE AGAIN</b> LTD/ A&M 1974	<b>18</b>
<b>61</b>	<b>63</b>	<b>GOODBYE GIRL</b> DAVID GATES/Elektra 45450	<b>8</b>
<b>62</b>	<b>60</b>	<b>(YOU'RE MY) SOUL &amp; INSPIRATION</b> DONNY & MARIE/ Polydor 14439	<b>13</b>
<b>63</b>	<b>56</b>	<b>RUNAROUND</b> SUE LEIF GARRETT/Atlantic 3440	<b>13</b>
<b>64</b>	<b>65</b>	<b>SHOUT IT OUT LOUD</b> KISS/Casablanca 906	<b>6</b>
<b>65</b>	<b>66</b>	<b>THE LONELIEST MAN ON THE MOON</b> DAVID CASTLE/ Parachute 505 (Casablanca)	<b>6</b>
<b>66</b>	<b>76</b>	<b>LET IT GO, LET IT FLOW</b> DAVE MASON/Columbia 3 10662	<b>4</b>
<b>67</b>	<b>77</b>	<b>WHICH WAY IS UP</b> STARGARD/MCA 40825	<b>3</b>
<b>68</b>	<b>55</b>	<b>OOH BOY</b> ROSE ROYCE/Whitfield 8491 (WB)	<b>13</b>
<b>69</b>	<b>53</b>	<b>THE NEXT HUNDRED YEARS</b> AL MARTINO/Capitol 4508	<b>10</b>
<b>70</b>	<b>80</b>	<b>IT'S YOU THAT I NEED</b> ENCHANTMENT/Roadshow 1124 (UA)	<b>3</b>
<b>71</b>	<b>85</b>	<b>EBONY EYES</b> BOB WELCH/Capitol 4543	<b>2</b>
<b>72</b>	<b>72</b>	<b>MIND BENDER</b> STILLWATER/Capricorn 0280	<b>8</b>
<b>73</b>	<b>75</b>	<b>LET'S FOOL AROUND</b> GENERAL JOHNSON/Arista 0264	<b>7</b>
<b>74</b>	<b>83</b>	<b>EVERYBODY LOVES A RAIN SONG</b> B. J. THOMAS/MCA 7085	<b>3</b>
<b>75</b>	<b>79</b>	<b>COME GO WITH ME</b> POCKETS/Columbia 3 10632	<b>3</b>
<b>76</b>	<b>61</b>	<b>IT'S SO EASY</b> LINDA RONSTADT/Asylum 45433	<b>18</b>
<b>77</b>	<b>86</b>	<b>CRAZY ON YOU</b> HEART/Mushroom 7021	<b>3</b>
<b>78</b>	<b>62</b>	<b>WE'RE ALL ALONE</b> RITA COOLIDGE/A&M 1965	<b>22</b>
<b>79</b>	<b>69</b>	<b>BELLE AL GREEN</b> /Hi 77505 (Cream)	<b>6</b>
<b>80</b>	<b>—</b>	<b>BOOGIE SHOES</b> KC & THE SUNSHINE BAND/TK 1025	<b>1</b>
<b>81</b>	<b>—</b>	<b>SILVER DREAMS</b> THE BABYS/Chrysalis 2201	<b>1</b>
<b>82</b>	<b>91</b>	<b>TAKE ME TO THE KAPTIN</b> PRISM/Ariola America 7678 (Capitol)	<b>3</b>
<b>83</b>	<b>68</b>	<b>REACH FOR IT</b> GEORGE DUKE/Epic 8 50463	<b>12</b>
<b>84</b>	<b>64</b>	<b>THE WAY I FEEL TONIGHT</b> BAY CITY ROLLERS/Arista 0272	<b>16</b>
<b>85</b>	<b>—</b>	<b>FLASH LIGHT</b> PARLIAMENT/Casablanca NB 909	<b>1</b>
<b>86</b>	<b>73</b>	<b>AS STEVIE WONDER</b> /Tamla 54291 (Motown)	<b>13</b>
<b>87</b>	<b>89</b>	<b>SECOND AVENUE</b> TIM MOORE/Asylum 45427	<b>4</b>
<b>88</b>	<b>92</b>	<b>FEELS SO GOOD</b> CHUCK MANGIONE/A&M 2001	<b>2</b>
<b>89</b>	<b>84</b>	<b>WAS DOG A DOUGHNUT</b> CAT STEVENS/A&M 1971	<b>13</b>
<b>90</b>	<b>—</b>	<b>YOU REALLY GOT ME</b> VAN HALEN/Warner Bros. 8515	<b>1</b>
<b>91</b>	<b>93</b>	<b>BABY HOLD ON</b> EDDIE MONEY/Columbia 3 10663	<b>2</b>
<b>92</b>	<b>96</b>	<b>NEVER HAD A LOVE</b> PABLO CRUISE/A&M 1999	<b>2</b>
<b>93</b>	<b>94</b>	<b>WITH PEN IN HAND</b> DOROTHY MOORE/Malaco 1047 (TK)	<b>3</b>
<b>94</b>	<b>—</b>	<b>I CAN'T HOLD ON</b> KARLA BONOFF/Columbia 3 10618	<b>1</b>
<b>95</b>	<b>—</b>	<b>DAYBREAK (STORYBOOK CHILDREN)</b> BETTE MIDLER/ Atlantic 3431	<b>1</b>
<b>96</b>	<b>98</b>	<b>LOVE ME RIGHT</b> DENIECE LaSALLE/ABC 12312	<b>2</b>
<b>97</b>	<b>—</b>	<b>SO LONG</b> FIREFALL/Atlantic 3452	<b>1</b>
<b>98</b>	<b>—</b>	<b>BABY, BABY MY LOVE'S ALL FOR YOU</b> DENIECE WILLIAMS/Columbia 3 10648	<b>2</b>
<b>99</b>	<b>—</b>	<b>PLAYING YOUR GAME, BABY</b> BARRY WHITE/20th Century 2361	<b>1</b>
<b>100</b>	<b>—</b>	<b>AIN'T GONNA HURT NOBODY</b> BRICK/Bang 735	<b>1</b>



# Top Country Hits

# Top Soul Hits

Now	Was		
1	3	WHAT A DIFFERENCE YOU'VE MADE IN MY LIFE RONNIE MILSAP/RCA PB 11146	
2	1	I WISH YOU WERE SOMEONE I LOVE LARRY GATLIN/Monument 45-234	
3	4	OUT OF MY HEAD AND BACK IN MY BED LORETTA LYNN/MCA 40832	
4	6	DON'T BREAK THE HEART THAT LOVES YOU MARGO SMITH/Warner Bros. 8508	
5	7	YOU'RE THE ONE OAK RIDGE BOYS/ABC Dot DO 17737	
6	9	SOMETHING TO BRAG ABOUT MARY KAY PLACE/Columbia 3 10844	
7	5	TO DADDY EMMYLOU HARRIS/Warner Bros. WBS 8496	
8	10	WHAT DID I PROMISE HER LAST NIGHT MEL TILLIS/MCA 40836	
9	12	MAY THE FORCE BE WITH YOU ALWAYS TOM T. HALL/RCA PB 1158	
10	15	MY WAY ELVIS PRESLEY/RCA PB 11165	
11	16	DO I LOVE YOU (YES IN EVERY WAY) DONNA FARGO/Warner Bros. WBS 8509	
12	11	STANDARD LIE NUMBER ONE STELLA PARTON/Elektra 45437A	
13	14	I DON'T NEED A THING AT ALL GENE WATSON/Capitol 10-45	
14	13	TAKE THIS JOB AND SHOVE IT JOHNNY PAYCHECK/Epic 8 50469	
15	17	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS WAYLON JENNINGS AND WILLIE NELSON/RCA PB 11198	
16	20	COME TO ME ROY HEAD/ABC Dot DO17722	
17	19	MIDDLE AGE CRAZY JERRY LEE LEWIS/Mercury 55011	
18	23	I LOVE YOU, I LOVE YOU, I LOVE YOU RONNIE MCDOWELL/Scorpio GRT 149	
19	24	SHAKE ME I RATTLE CRISTY LANE/LS GRT GRT 148	
20	21	SOME I WROTE STATLER BROS./Mercury 55011	

Now	Was		
1	1	FFUN CON FUNK SHUN/Mercury 73959	
2	3	GALAXY WAR/MCA 40820	
3	2	OUR LOVE NATALIE COLE/Capitol 4059	
4	5	OOH BOY ROSE ROYCE/Whitfield WB 8491	
5	6	DANCE DANCE DANCE CHIC/Atlantic 3435	
6	8	LOVELY DAY BILL WITHERS/Columbia 3 10627	
7	9	REACH FOR IT GEORGE DUKE/Epic 8 50463	
8	7	JACK AND JILL RAYDIO/Arista ASO 283	
9	11	SERPENTINE FIRE EARTH, WIND & FIRE/Columbia 3 10625	
10	12	THEME SONG FROM WHICH WAY IS UP STARGARD/MCA 40825	
11	13	COCOMOTION EL COCO/AV1-147-S	
12	15	ALWAYS AND FOREVER HEATWAVE/Epic 50490	
13	16	TOO HOT TA TROT THE COMMODORES/Motown M 1432F	
14	17	WITH PEN IN HAND DOROTHY MOORE/Malaco TK 1047	
15	18	SHOUT IT OUT B. T. EXPRESS/Columbia/Roadshow 10649	
16	20	BELLE AL GREEN/Hi H 77505	
17	19	BABY COME BACK PLAYER/RSO 879	
18	22	LE SPANK LE PAMPLEMOUSSE/AV1 154	
19	25	AIN'T GONNA HURT NOBODY BRICK/Bang 735	
20	28	LOVE ME RIGHT DENISE LASALLE/ABC 12312	



## Cleopatra crosses Atlantic, France welcomes the Queen

Cleopatra arrived triumphantly in France! D. Gottlieb & Company has just released word that both the solid-state and electro-mechanical versions of the 4-player pingame, Cleopatra have already started to win the hearts and minds of the French.

On a recent whirlwind trip to France, Marshall Caras, vice president of marketing for Gottlieb and Tom DeFotis of Gottlieb's engineering department, presented Cleopatra in a series of technical/social meetings for over 1000 guests of Mondial Commercial Corporation in Paris, Lyons, and Marseilles.

With simultaneous translations in French and English, the meetings were reminiscent of a U.N. Security Council Meeting. The programs included questions from the floor after the marketing and technical presentations. Following the ques-

tion-and-answer periods, raffles were held in which new Gottlieb games and wine were given as gifts. The familiar sound of Cleopatra being played and tested contributed to the pleasantries of extravagant cocktail parties.

Caras remarked that France, as well as the United States, has been impatiently awaiting the arrival of Gottlieb's first solid-state game. He added, "many parts of the world and the United States still demand electro-mechanical games. In fact, I feel that there will be a resurgence of interest in electro-mechanical games in the second half of 1978; however, Gottlieb is also committed to further advances and full production of solid-state games."

Mondial Commercial Corporation of New York, with its network of distributors in France, is the exclusive Gottlieb agent for that country.



Bob Breither of TJM presents a small boy with a "pygmy" slot machine. Breither had hoodwinked a tour group into believing the machine was reduced by a "Sizer" machine.

## Short people

...Then there's the one about the pygmy slot machines.

Robert Breither, a marketing and sales manager with TJM Corp., treated a tour group from England, France, and Holland, to a little hocus pocus recently. The foreign entourage was visiting facilities in Elgin, Illinois; and Breither, as part of a gag, told the visitors that Jennings, a division of TJM, had recently gotten an order for a smaller type of slot machines from a group of pygmies who had built a casino.

"We couldn't afford to tool up for a smaller machine," Breither told the still-believing crowd, "So with the help of the people at M.I.T. University, we invented a 'Sizer' machine that reduces the size of things."

Breither then pushed a standard slot machine along the conveyor and rolled it toward the box or "Sizer." With the twist of a few knobs, the lights on the box started flashing, and the slot machine disappeared into the box. A few seconds later he pulled a small slot out of the other end.

"The crowd just howled with laughter," Breither continued, "except for one small boy in the audience who was completely entranced." Breither presented him with the pygmy slot as a memento of his visit to the factory.

Said Breither, "The next day his grandfather told me that he had put it under his pillow."

## Nu-Look receives endorsement

Atari has recommended the use of Nu-Look Products for the cleaning maintenance of its pinball games. "Our pinball engineering department has tested the Nu-Look products for cleaning playfield glass and rubber and found them to be excellent," said Frank Ballouz, national sales manager. "We found that their products are most effective in cleaning the games without harming the graphics or the playfield surface."

Samples of Nu-Look products will be supplied with Atari games in the near future.

Nu-Look products are nonflammable and contain no petroleum products which may be harmful to the paint and wood finish of the playfield. There are no solvents or abrasives to scratch or damage the finish. These products are specifically designed to clean pinball games and help to maintain the condition of the

game for longer life and earning potential.

There are three basic cleaning products in the Nu-Look line that are recommended: the playfield cleaner which cleans the carbon and dirt buildup on the playing surface; the rubber cleaner which keeps playfield rubbers clean, as well as extending their life by keeping the rubber from drying and cracking; and the glass cleaner which is nonstreaking and repels fingerprints. Nu-Look also has a new product, Guardian, that is a plastic coating for painted surfaces which is designed to deter peeling on the backglass, wood and metal surfaces.

"Operators have reported high satisfaction with Nu-Look products on Atari pinball games. We feel they are superior and should be used to maintain our games for a longer, higher earning life," said Ballouz.



# Gottlieb joins the ranks, holds first technical seminar

"Far above our most optimistic expectations" was Alvin Gottlieb's comment in reference to D. Gottlieb & Company's first technical seminar in Chicago.

Scheduled exclusively for distributor personnel, the two-day session conducted by Dick Finger, Gottlieb's new seminar leader, covered the very basics of Gottlieb's system up through theory of microprocessors.

Solid state technicians from distributors from both coasts and from Canada to Texas attended. Dick demonstrated the functions of the Gottlieb Playboard Simulator, the only test unit of its kind in the industry, which premiered (with Cleopatra) at the recent AMOA Show.

Assembly, trouble shooting, theory and practice, all found their way into these sessions. Following the session on Tuesday, an informal dinner party hosted by Gottlieb executives and engineers was held in nearby Elmhurst.

Following the seminar on Wednesday, a tour of Gottlieb's quarter-million square foot facility in Northlake, was capped by a preview of

Gottlieb's forthcoming games. A high point of the tour was a brief look at the inspection of new solid state components and the final inspection and test of electronic and electro-mechanical games.

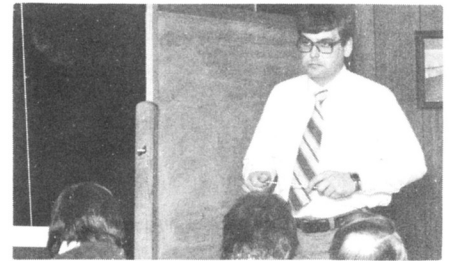
A special guest, Richard Mantel, flew in from France. He has recently joined Mondial Commercial Corporation as an engineer and trouble shooter for France. Mondial has been associated with Gottlieb since 1952 and is exclusive distributor for Gottlieb products for France, England, Greece, the Benelux Countries, Italy, Spain, and the Mid-Eastern Countries.

Then Dick Finger embarked for field seminars. His first stop took him to Gottlieb's distributor in Philadelphia, Active Amusement, and then to Mondial International Corporation in Springfield, New Jersey. Frank Ash, of Active, after debriefing his men commented to Marshall Caras, Gottlieb's Marketing Chief, that the seminar "was tops."

"My people, as well as my customers, are more excited than ever about our first shipment of Cleopatra—solid state."



*Alvin Gottlieb welcomes technicians at Gottlieb's first technician seminar which was held in Chicago.*



*Richard Finger, Gottlieb's newly-appointed field service engineer, addresses attendees at Gottlieb's technician seminar in Chicago.*

## Atari switches to Tip-N-Tell cartons

Atari has initiated a new procedure to assure that shipped games arrive at their destination in good working order. Tip-N-Tell, which is a visual indicator, will be placed on the game cartons to show if a game has been mishandled or dropped in shipment.

Tip-N-Tell is a heavy cardboard label in day-glow red with a specially designed arrow cutout covered with clear plastic adhesive material. The

bottom portion of the arrow is filled with bright blue sand. This is placed on the carton with the arrow pointing up. A metal strip that holds the sand in the bottom portion of the arrow is then removed. The blue sand will flow to the top portion of the arrow if the carton is tipped in any direction to a 90 degree angle or more. If this happens, a special adhesive material holds the sand in the top part of the arrow; thus the Tip-N-Tell will show

if the carton has been mishandled in any way.

"We believe that the use of Tip-N-Tell in shipping of Atari games will help to alleviate the reported problems of concealed damage," reports Frank Ballouz, national sales manager. "In addition to being able to detect manhandling, these indicators on our cartons will make the freight companies more aware of the importance of proper handling of the games in shipment," he adds.

# Foosball Facts

By Joe McCarthy

Operators in record numbers are buying and using more and more soccer tables on their routes.

Promotion, however, is the key to the game of foosball. The growth of the game has depended for the most part on distributors and operators willing to push the product.

And, as with anything, where the game is being promoted, it flourishes. In my own area of St. Louis, for instance, many locations are asking for two, three, or four tables at a time, and still their income is continuing to climb!

One way an operator can maximize profits at his foosball locations is to post schedules (such as this one) for upcoming tournaments and leagues.

Most table manufacturers will be happy to send posters of their tournaments upon request.

To help operators in learning when and where these tournaments are being held, PLAY METER will try to post a current schedule of upcoming tournaments.

If you are holding a tournament of \$1,000 or more, please contact either PLAY METER or me at the following address: Joe McCarthy, M&M Distributing, Inc., 2322 Hampton, St. Louis, Missouri 63139 or call 314/781-7138.

## February 3-5

\$10,000 Seattle, Washington tournament sponsored by Variety Club. Table—Tournament Soccer.

## February 10-12

\$10,000 Eugene, Oregon tournament sponsored by Amusement Unlimited. Table—Tournament Soccer.

## February 17-19

\$5,000 Schenectady, New York tournament sponsored by Fozz-n-Booz. Table—Tournament Soccer.

## February 17-19

\$1,500 Louisville, Kentucky tournament sponsored by M&M Distributing. Table—Tournament Soccer.

## February 24-26

\$1,500 Louisville, Kentucky tournament sponsored by M&M Distributing. Table—Tournament Soccer.

## February 24-26

\$5,000 Santa Cruz, California tournament sponsored by Time Zone. Table—Tournament Soccer.

## February 24-26

\$10,000 Salt Lake City, Utah tournament sponsored by Struve Distributing. Table—Tournament Soccer.

## February 24-26

\$5,000 Cleveland, Ohio tournament sponsored by Monroe Distributing. Table—Irving-Kaye Hurricane.

## March 3-5

\$10,000 Rock Island, Illinois tournament sponsored by Pinball Wizard. Table—Tournament Soccer.

## March 3-5

\$5,000 Boston, Massachusetts tournament sponsored by Northeast Tournament Soccer. Table—Tournament Soccer.

## March 10-12

\$30,000 Dallas, Texas tournament sponsored by the National Foosballers Association of Dallas. Table—Dynamo.

## March 10-12

\$10,000 Cleveland, Ohio tournament sponsored by Shaffer Distributing. Table—Tournament Soccer.

## March 24-26

\$50,000 Rochester, New York tournament sponsored by the Association of College Unions International. Table—Tournament Soccer.

## Gottlieb honors Fesjian

At a recent dinner party held in his honor, Suren D. Fesjian was presented with a plaque in honor of the 25th year of the founding of Mondial Commercial Corporation. During the past 25 years, Mondial has been a major factor in contributing to the growth and progress of D. Gottlieb & Company.

The presentation was made by Judd Weinberg, president of Gottlieb and Alvin J. Gottlieb, executive vice president.

Through its worldwide network, Mondial Commercial Corporation represents D. Gottlieb & Co., exclusively in France, Belgium, the Canary Islands, England, Greece, Italy, Spain and the Mid-Eastern Countries as well as various parts of the world.

Weinberg congratulated Fesjian on their long standing relationship. Soon after, Gottlieb's executives visited many of Mondial's distributors and customers throughout France.

Mondial International, located in Springfield, New Jersey, also represents Gottlieb in the New York-New Jersey area.

France, long noted for its love of "Les Flippers," is the base of European operations for Mondial Commercial, which has personnel and offices in Paris and Marseille. In January, Gottlieb's first solid state game, Cleopatra, made its very successful debut in France.

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In the December issue of PLAY METER, we made a snafu as far as the identification of two of the biggest hits of the 1976 MOA Show. Those two games were Blockade by Gremlin and Breakout by Atari. We're sorry about the mistake.

Also, we have been informed that a piece done by Randy Fromm in the December 15, 1977 issue of PLAY METER Update misidentified the Atari steel pin number. The correct parts number for Atari's steel pin is 73-7C0307SH. The cost per piece is about 25 cents.





# From Day One to Time 2000

Atari, the creator of the second-largest pinball machines in the world (we all know, of course, that Bally's Bigfoot reigns supreme in this department), produces anywhere from thirty to sixty flipper games per day. That's not a bad output for a newcomer to the pinball field.

In making this move on the pinball market, Atari has already put its distinct stamp on flipper machines. PLAY METER correspondent Gene Beley, who recently visited the Sunnyvale, California firm, was given the grand tour of the company's new pinball factory.

A new Atari flipper game begins its assembly process when workers like Brad "Wez" Daly (first photo) install the playfield railings and wire forms on the finished board.

The game then moves on to the next station where Atari girls install many of the intricate parts that comprise the playing features of every Atari game. Every twelve minutes, for instance, Donna Castaneda (left in second photo) and Jeannie Steele (right) complete that step in the birth of a new Atari game.

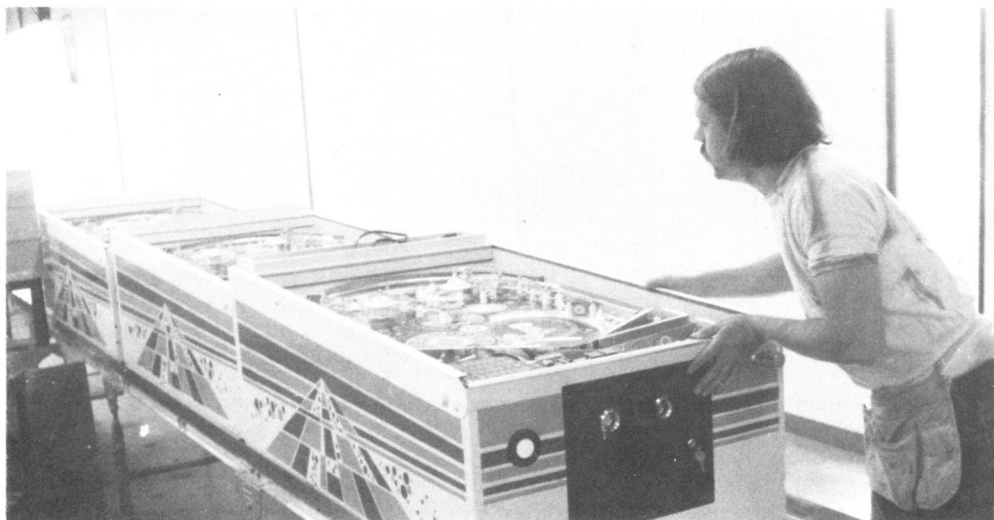
At the next station the finishing touches are added. Greg Hartman (third photo), who has just finished with another Atari playfield, pushes the game on to the test area.

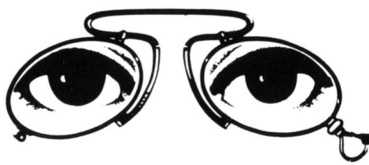
At the test area, each game is given an individual check list on which the serial number is recorded. These records are kept so that when an operator experiences field problems with a machine, the operations department will know which inspectors handled and tested the game.

2.



3.





## Of slumps . . .

It isn't February already is it? Well, time flies I suppose when you're having fun. At least that's what the saying says. But for me last week, the fun was gone. I experienced my first pinball slump. For three days I couldn't do anything on *anything* when it came to playing pinball. Down in the depths, I thought of the great baseball players going 0 for 4 game after game. I knew that somehow I would snap out of it, but *when* it would happen was a mystery.

Hour after hour, quarter after quarter I played, checking my footwork, my stance, cleaning my glasses and trying to get the timing back into the fingers and wrists. House ball after house ball drained away my confidence. Life no longer held any meaning. Was that *it*? Was that the way it happened? Had I truly played myself out? Was there to be no more glory of an extra ball let alone a free play? Would I, perish the thought, have to turn my energies to video games or skee-ball?

Of course not.

As quickly as it came, so it left in a blaze of six-digit scoring and flying steel balls. Back on the track I was ready for the toughest games and the newest pinball challenges. And so here I sit, looking out at a furious New York City snowstorm and content in knowing that as soon as I'm done here I can head over to the arcade for a little one-on-one with the old machines. And today, being a Friday—means that the weekend holds the promise of a junket of out-of-town locations to play some games that haven't made their way to the city yet, but have gotten me excited since I first saw them (hopefully the weather clears).

In the mean time, I'd like to tell you about three games in particular that I think are just great, and two that aren't too bad either. So let's get down to cases and do the pinball machines that are going to be making the news.

**Gottlieb's CLEOPATRA (two-player PYRAMID)**

I have been waiting a while, bursting at the seams to tell one and all about this new and monumental

machine from Gottlieb. Finally, the time has come where I can. Their first solid-state effort, "Cleo" proves that this company has all its guns ready for the future as well as the present. It is a remarkable game whether in solid-state, or four- or two-player electro-mechanical form.

**PLAYFIELD:** Cleo is a throwback to simplicity of design where good, standard features are mixed and melded together for a result that can please any type of pinball player. The top offers five lanes—yellow, white, red, blue and green and a widely spaced thumper bumper set-up that allows great action back up through the lanes as well as fast scoring action due to DC power. At either side to finish the symmetry, one finds lanes and corresponding roll-overs.

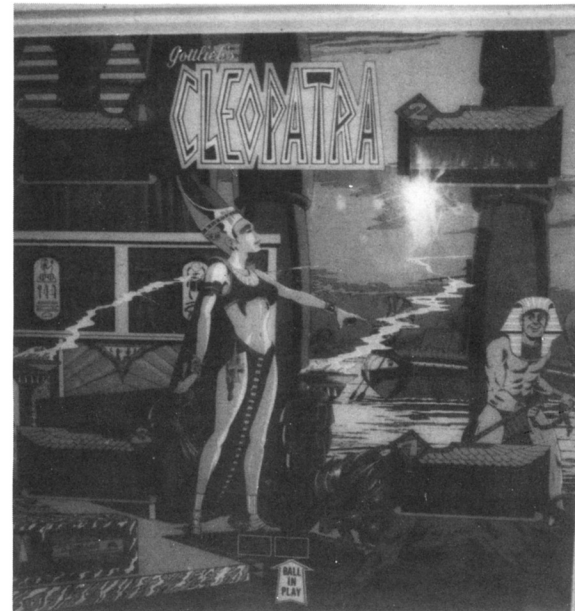
Move down a bit and on the sides there is a kick-out hole and star target as well as an angled rebounding kicker. The middle picks up the same color-keyed scheme begun on the top with five drop targets and a center 5000-point potential target after the "five" are down. The bottom is a Gottlieb bottom that also picks up four of the "colors."

**ANALYSIS:** The thing I found intriguing on Cleo was that the action was good basic pinball without the frills. On the surface, one would think that "Okay, so it's not too bad." But the first time I played it many moons ago, I was standing before the game for a solid two hours and left only because I had to meet someone (giving the game over to a young kid with about six replays still on it).

The play (which I briefly mentioned last month) was as smooth as silk and even the electro-mechanical version holds up to a "feel" that is just great.

When I say that it's basic pinball, it really is. Cleo is a game that revolves around the targets and lanes. All you have to do is pair them off, get red on top get red on the bottom and the out-hole bonus will register. The side kick-out holes are nice because not only do they control the double bonus (half moons at the center of the field: one for each side) but they also spot colors in the roll-over sequence.

So what makes the game nice



Gottlieb's CLEOPATRA



# and five-for-five days

besides the feel? Well, it's a good skill game. Go for all the drop targets, and you get a chance for that center 5000-point-when-lit target (set up the way Royal Flush is) and also the side star targets for an extra ball.

But if that's all you go for, you don't get the outhole bonus. There's just as much importance to the top as well as the middle and maybe this balance of action is the key to the game. Because if you can get all the top lanes out, as well as the drop targets, the side targets suddenly become specials for free plays. Simple. Basic. Pure pinball.

**KEY SHOTS:** Off the flippers, the first priorities should be those drop targets, then the aim can be switched to the side alleys in order to get back to the top. From the plunger, the best lanes is red only because that's the highest potential bonus value when coupled with its complementary target.

The other key shot is that side kick-out hole and star target area which needs a precise touch for a set flipper shot or a finely tuned nudge off the kickers or thumper bumpers.

The action can be swift in the thumper bumper area and get ready to see players "play it" for all that it's worth. All in all some great design for a great game.

**GRAPHICS:** Blue is the key word for Gottlieb's solid-state displays and Cleo also offers that lady of the Nile with a sleekness of form that doesn't match Bally, but is something more shapely than one has come to expect from Gottlieb. There's good use of color that will catch the passing eye, plus the "high score to date" on the solid-state is going to continue to be a great pinball feature.

**PLAY:** Cleopatra is a good three-ball game. I've played it both ways, and five-ball just doesn't add to the game, unless the extra ball and special limits are set too high. 100,000 points is more than enough for three-ball, although I have seen it set lower. But no matter, the game is going to be played and played, as well it should.

Rating: ####

## Stern's STINGRAY

Another game I'm really high on is this new four-player from Stern which should further establish them in the marketplace as a manufacturer that comes up with a product that is going to get money in the cashbox. This game has it all and caused quite an impression at the AMOA—looking at it now, the feelings haven't diminished. It's a great game that follows closely on the heels of Stern's great success with Pinball.

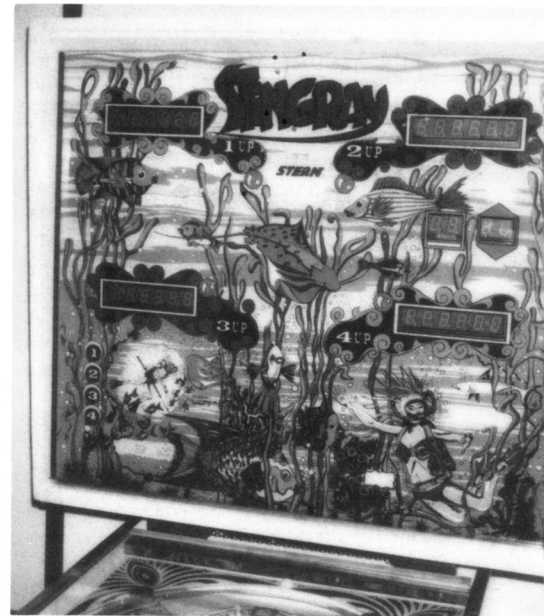
**PLAYFIELD:** Stingray is similar to many games, yet distinctly different where everything works well together from top to bottom. The top is a little like Wizard with some polished modifications around the thumper bumpers and right side. A kick-out hole begins the action with values that range from 5,000 to 55,000 points, double bonus, lit extra ball lanes and spinner and roll-over values.

Three thumper bumpers at the top middle are complemented by two recessed targets and partially shielded from the flippers by a center kick-out hole that picks up the same values from its counterpart at the top. The right side is a roll-over lane with access from top and bottom similar to the one on Disco. Just next to this set-up, nestled nicely is a target that controls bonus build up as well as specials when it's lit.

The left side is balanced by a slightly recessed spinner lane and a bank of five drop targets which can control specials when all are knocked down twice (on three-ball play). The bottom shows the steeper lane incline Stern's known for as well as a center roll-over button for increasing outhole bonus points.

**ANALYSIS:** I like the play on Stingray. There are a lot of things to go for and interestingly, getting the out-hole bonus value up to a decent level is not a simple task—with the one roll-over button, right side target and bottom out-lanes controlling the step-up. Here, all the points are on the field and with a 55,000-point potential in those kick-out holes, keeping the ball in play is a big requirement.

The balance is also apparent here with play that ranges from the very



Stern's STINGRAY

fast to the delicate shot. Drop targets can be made in clusters which is nice and also tends to augment what is a difficult spinner shot. Going only for the middle can be disaster, although, the points available may make it too hard to resist. With flippers that are far stronger than those on the first Stern games, Singray should bring in its share of pinball players just because it is a good, even skill game.

**KEY SHOTS:** What you're going to see a lot of players doing on this machine is to aim their shots up the right roll-over alley from the left flipper in order to get back to the top. The thumper bumpers supply a great deal of action, at times almost too much; so nudging is good in order to gain extra points.

From the right flipper, the action is going to be in the drop targets at the left, as well as an occasional spinner shot after the ball has been cradled—making the spinner on the run isn't a cinch, so the breather is in order. A last resort when the value is double bonus or 55,000 points is the center kick-out hole.

**GRAPHICS:** Stingray is a knock-out visually with a motif that takes far away from the Robert Crumb influence found on Pinball. It's lively, colorful and offers a girl on the back glass at the lower right that makes one think that the water must indeed be cold. It's an undersea world that bodes well for the direction of Stern's graphic treatments for future games.

**PLAY:** Once again, Stingray is another game that can sustain play and interest if it's set at three-ball. Point totals can be high, the chances for extra balls and even specials is good within this format, so forget about five-ball with this machine that's a good solid, solid-state machine from Stern.

**RATING: ####**

### Bally's POWER PLAY

For the company that seems to have a lock on pinball machines with a *personality*, comes yet another effort that pays homage to hockey's greatest great—Bobby Orr, who hopefully will be able to once again hit the ice, don the old red and black of the Chicago Black Hawks and fill the Chicago Stadium with the kind of excitement not seen since the days of Bobby Hull, the Golden Jet. But enough with my Chicago sports mania and on to this brilliantly hued four-player.

**PLAYFIELD:** Power Play has a field filled with features even though the center seems fairly open. At the top an orange rollover starts the play, but it is the kick-out hole just below that takes all the attention—it means points, more points and more points

going from 3,000 up to 15,000 and also lit bottom out-lanes.

An inverted triangular thumper bumper formation leads into the center where much of the action takes place, and most of the points can be reached. Two banks of four drop targets each, are featured at left and right of center and control a bonus multiplier that rivals the one on Eight Ball. From double bonus up to five-times bonus, totals can skyrocket with ample help from the side alleys which feature three roll-overs each, that advance bonus values when lit. Finish off this center of the game with a white target fronting the bottom thumper bumper and you also have a feature that locks into the return of the ball-saver post between the flippers.

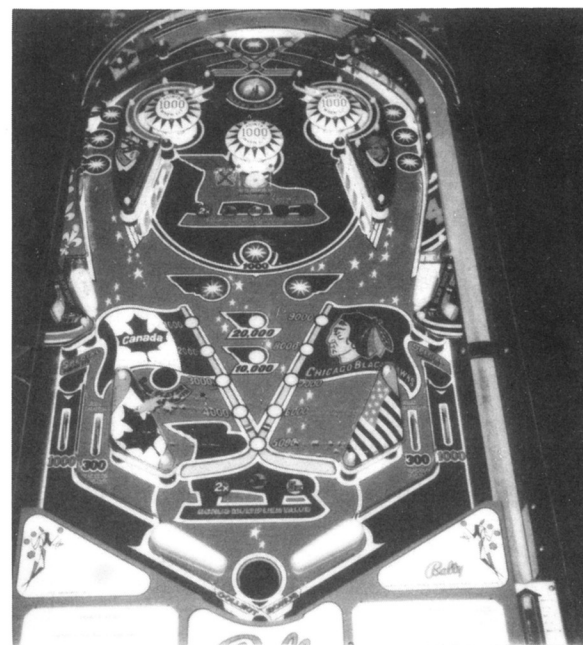
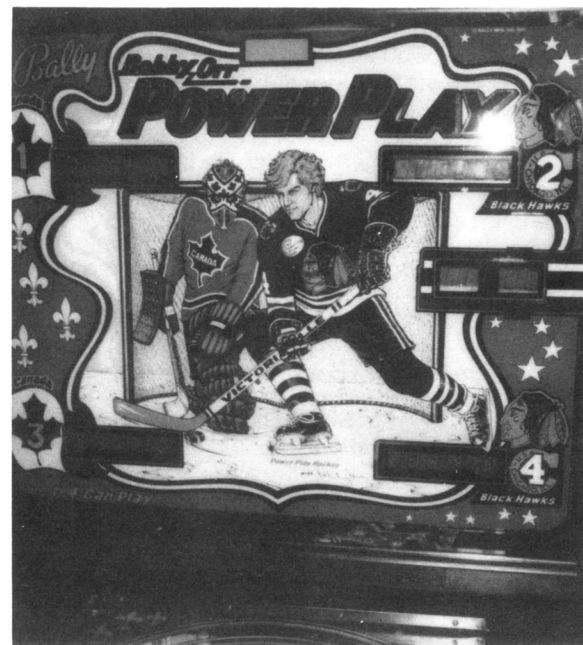
Did I say flippers? Well, on Power Play there are four for ample "slap shots." Smaller flippers are at the sides fronting the alleys, while between them rest three orange roll-overs. The bottom is a Gottlieb bottom with that extra up post between the flippers.

**ANALYSIS:** The playfield on Power Play offers good symmetry of layout as well as deep shots from the flipper. The center area, with its drop targets can be helped along by the two smaller flippers although their angle isn't as acute and might cause problems for the less than skilled player. However, with a 29,000-point maximum bonus that can go to five times value, the game holds out the hope for big ball play in a big way. Just get down the drop targets, a bank at a time depending upon how the machine is set.

The top kick-out hole shouldn't be ignored either with its scoring potential, and offers an even distribution of play throughout the board. Rather wide open down near the flippers, the play can be fast and the post may hinder some flipper movements, and really isn't that necessary a feature on the machine, but it's there and does offer aid at what can be crucial times (any time there's a drain, it's crucial!).

All in all, there's a good variety of gets from both the left and right flippers, without discounting the smaller flippers which aren't really necessary to use unless you can get a fairly full stroke on a ball rolling down the alley.

**KEY SHOTS:** The drop targets are going to be the major things to keep players busy. Not only are they the most popular pinball playfield feature, but on Power Play they're also the key to increasing the out-hole bonus multiplier. Sweeps through the alleys will also be a major part of play, for a breather as well as a shot back to the top for the kick-out



Bally's POWER PLAY





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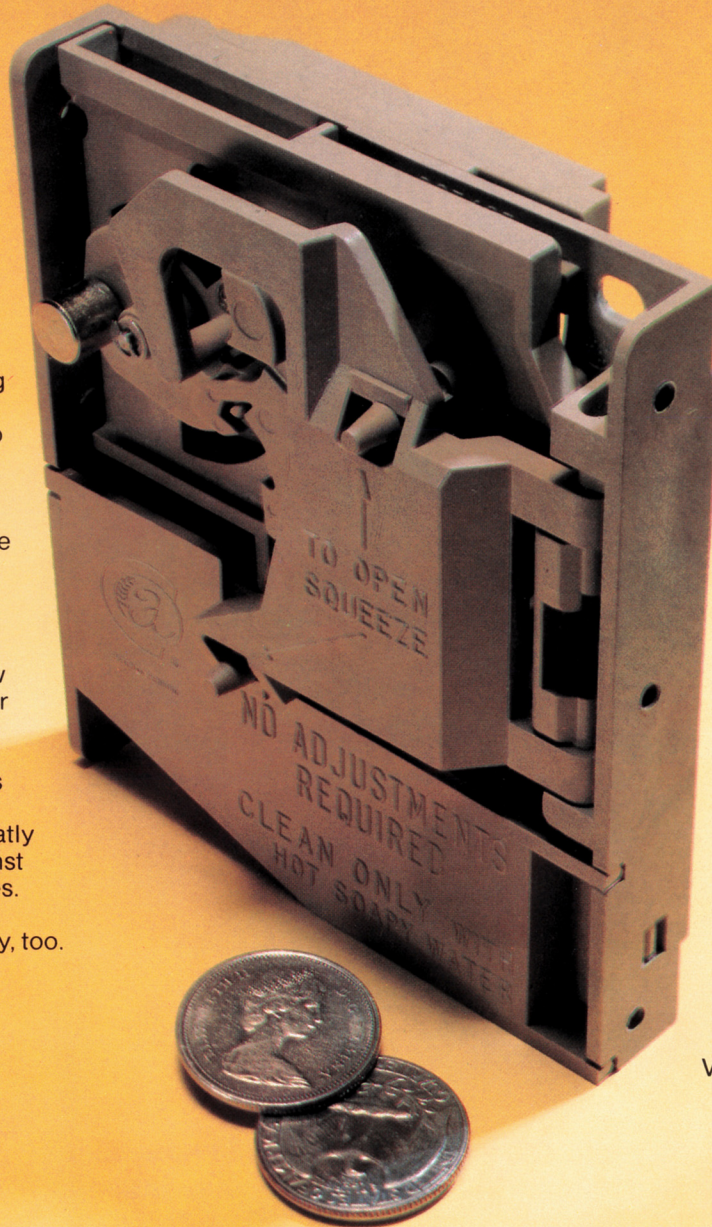
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hole and the thumper bumper area, which will be used primarily in conjunction with each other when nudging takes over.

**GRAPHICS:** What can I say, except that I like seeing Bobby Orr in a Black Hawk uniform rather than in a Boston Bruin ensemble. There's red, white and blue that literally leaps out at you and a rugged, manly appearance that's going to capture the eye of both sexes. It's powerful, strong, and although Bally's reknown bevy of beauties is missing, the graphics work, and work well.

**PLAY:** This game can go either way in terms of five- versus three-ball play and how liberal or conservative it's set, but the play is going to be strong on three-ball, especially with that bonus multiplier staring players in the face. And that's the "goal" of this power play winner.

Rating: ###

#### Gottlieb's GRIDIRON

The sport's theme continues with this two-player from Gottlieb who we can always depend on to turn out either a baseball pinball or, in this case, a football pinball machine. Updated, modified and with plenty of action this game makes the play for the sporting life of pinball.

**PLAYFIELD:** Once again, Gottlieb goes back to the center shooter to allow for wider playfield use (but more about that later). From the top, one finds three lanes on either side, with the easiest entry coming from the sloped arch at the center. Two thumper bumpers are just to left and right of center as are two "football" targets. At the side are two lanes which give fifty yards and 5,000 points when lit.

The center offers space as well as a Gottlieb spinner that found great success on Golden Arrow. Wider, it offers some good play without losing too many revolutions on any given shot due to its size. Two vari-targets, a center roll-over caught between a smattering of football shaped graphics, another football target at either side and lastly, four flippers, finish off the bottom portion of the playfield, where the action is scored not only in points but also touchdowns.

**ANALYSIS:** I've expressed my dissatisfaction in the past with center shooter games only because I think players like to control their shots from the opening kick off. The plunger allows you to send the ball winging or just rolling along. A center shooter leaves you at the mercy of the game, the operator and how he maintains

his machines, and mechanical variables too numerous to mention.

On the few Gridirons I've played, the shooter gets the ball just to the bottom right of the right thumper bumper, which isn't too bad. But anyway, once over that obstacle, the game offers some good, although limited shooting angles. If you're in to Gottlieb's Pro Football and Big Hit type pinball machines, this is a vast improvement and should score points with you.

Vari-targets are a great pinball feature for the skilled player and here there's not one but two. The top however is a bit difficult to manage and is almost a throwaway section of the machine, guarded as it is by the wider spinner and inverted angle kickers at the top. Play off the flippers can be fairly complex if you forget that *two* flippers are at hand and find yourself with the ball resting *between* the two, but you can get a good range of shots whether you're going for football points or pinball points—for the latter, a hundred thousand light is a big help and a sure draw for those caught up in the high totals of today's games.

**KEY SHOTS:** With Gridiron it might not be the key shots so much as it's the possible shots. You're going to see a lot of people going for the spinner time and time again and even with hopes of getting it through hard enough to get to the top lanes. This is the primary shot for the two inside flippers.

The outside flippers should be used for the lower area of the game, vari-targets and the football targets at either side, as well as the football targets just to the left and right of the spinner. This is the way most of the play will go and has gone for myself and people that I've watched.

**GRAPHICS:** Rather than offering the sparkle, graphically, of Bally's Quarterback, this two-player has some hard hitters in oranges and yellows and blues against a green background. It's okay, but could have been more defined and realistic in its treatment of the subject matter. But again, the motif is going to grab the attention of passersby and should score a few goals along the way.

The Monster of the Midway it's not, but then, after a 37-7 loss to Dallas, neither are the Bears. Although Sweetness was as sweet as ever with over 1800 yards on a team that hit post-season play for this first time since the Bill Wade season of 1963. Ah, memories.....that's all Chicago sports fans have.

**PLAY:** Gridiron can stand as a



Gottlieb's GRIDIRON

five- or three-ball game, since there really isn't anything to be gained above and beyond the norm. If you're predominantly a five-ball location keep it at that and don't feel compelled to change it. If you're into three-ball on multi-player games and pinball in general, fine. This two-player can handle the action any way you want to throw it.

Rating: ##1/2

### Sonic's BUTTERFLY

This Spanish manufacturer returns to the action after its success with Mars Trek and Prospector and offers a four-player that seems longer than usual and also more sparsely featured.

**PLAYFIELD:** The top begins with three lanes on Butterfly and a shorter arch than we've seen in a while with a comparable set-up. This game is filled with little nooks and crannies, and one nook is the top left kick-out hole that advances the bonus accordingly. Two thumper bumpers are in residence at the center of the top and partially shield a right side that loops down near the flipper and offers two wire roll-overs.

At the left of mid-field there's what I'll call a sweep lane similar to the one on Playmatic's Rio. Rather than offer a bank of drop targets, Butterfly has a set of three singular bulls-eyes at the right of center, as well as two stationary targets set in to the entire set-up. Add nine roll-overs in the center to spell out B-U-T-T-E-R-F-L-Y, a la Williams' Dealer's Choice, a side target at the left, and an altered bottom that features three lanes on the left with a post and a conventional Gottlieb bottom at the right and you have the layout of Sonic's four-player.

**ANALYSIS:** The game isn't too bad in terms of play, although it may be a bit light on the right side behind the targets. The flippers offer a good variety of shots so that play can be reached from almost any angle, with much tied into the drop targets, the top left kick-out hole and the top center lane.

Double bonus has to be reached by rolling down the right side middle lane at the flippers or the middle left side lane, so even if you get it by knocking down targets, etc., it's not a "gimme" since you have to hit the lanes to register the double.

The sweep is a nice lift to shots with extra ball when lit possible as well as an angle that can get the ball over to the right side a la Prospector.

The right side lane offers a metal strip into the inner flipper lane which is kind of nice and is almost a staple on many foreign games such as last year's Underwater. Six-digit scoring allows for high points here and the totals on the field reflect this with their abundance of zeroes.

**KEY SHOTS:** From the right flipper you're going to see a lot of shots going through that left "sweep" and even toward the top kick-out hole. The left flipper allows free access to the drop targets as its primary focus. And that's basically the play from the flippers. The rest of the action is going to have to come from the thumper bumpers and rebounds that should definitely be enhanced by well-timed nudges whenever possible.

**GRAPHICS:** What cleavage? The artist for Butterfly has got to have great dreams about these little creatures, and may influence a whole new cult much in the way of the mermaids of old. Anyway, the backglass art is surreal to say the least and utilizes subtler tones than what Spanish manufacturers have been used to using. The effect is rather laid back but eye-catching just the same—motor boat anyone? (This last reference shall not be explained, but suffice it to say that it deals with \_\_\_\_\_; you can fill in the blanks.

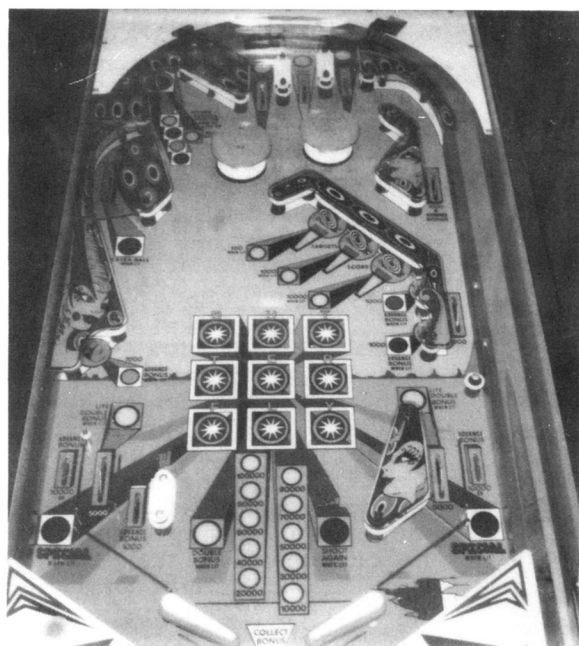
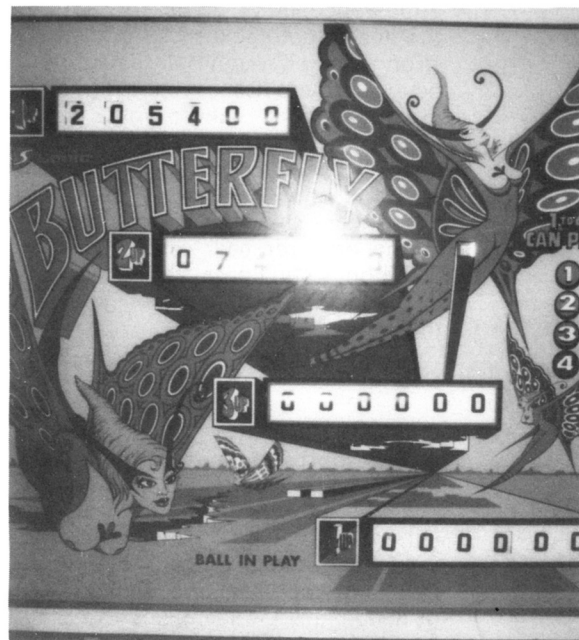
**PLAY:** Butterfly can stand on its own as a three-ball machine with no difficulty. There isn't that much in terms of intricacy of design that warrants longer action, and the high scoring potential more than compensates for the decreased playing time.

Rating: ##1/2

So there you have it, a mixture of different themes and designs that are going to make their way into many locations and player's hearts in the coming months. And speaking of the coming months look to this space for all the news and reviews on such games as Playboy, Jai Alai, Strange World, Lost World, Middle Earth, Circus, Dragon and many, many more.

If it's making waves it'll be here in all its splendor and glory. Any comments about the format or what you'd like to see on these pages and in this space—let me know. I'm always open to your suggestions.

And until next time, be well and prosper...and keep buying PIN-BALL! the book to end all books; and if you haven't yet, or haven't even seen it yet (perish the thought) shame on you. Take care.



Sonic's BUTTERFLY



# TECHNICAL TOPICS

## Losing your memory?

Here's a tip from Bernie Powers at Bally. If your Bally Eight-Ball loses its memory or behaves erratically, try removing the I.C. socket covers on the MPU board. These covers can be easily pried off with a small screwdriver.

It seems the socket covers prevent the pins of the I.C.s from making deep contact with the connectors themselves. When the machine is moved (either during delivery or normal play) the chips can "backout" of the sockets causing one or more pins to become disconnected from the circuit.

Also, if the game seems to "shutdown" for no apparent reason, try adding a .22 microfarad capacitor in parallel with the existing two microfarad electrolytic capacitor on voltage regulator/solenoid driver board (see Figure One). This is the output bypass capacitor for the +5 volt regulator.

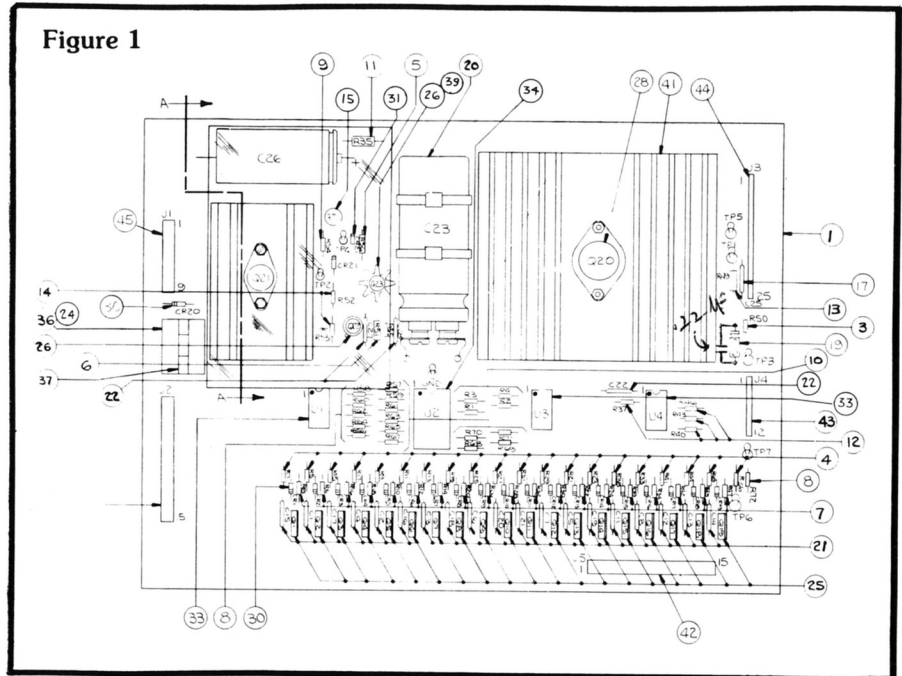


Figure 1

### A steer in the right direction

Here is another steering modification for Atari's Gran Trac 10 and Formula K games. This is the most effective and easy-to-perform mod that I have used, and requires only one trace to be cut, and one short jumper to be installed. By clocking flip-flop A4 with 64V instead of 128V (see Figure Two), steering response is vastly improved. To perform this mod, cut the trace to A4-11. Add a jumper between 64V and A4-11. The 64V signal can be found at the point shown in Figure Three. That's all there is to it! By performing this steering modification and increasing the speed of the car (the adjustment is on the board), the most skilled driver will find a new excitement and challenge when he plays the game.

### Foiled again!

I recently discovered an inexpensive source for the copper foil used to repair burned printed circuit edge connectors. As it happens, this is the same type of foil used to make

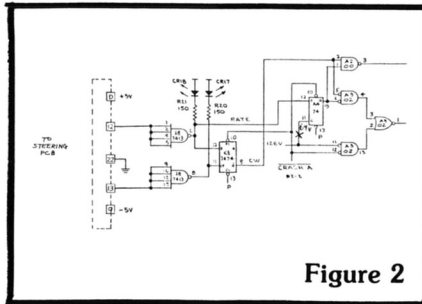


Figure 2

stained glass windows and decorations. The self-adhesive foil comes in rolls with a variety of different widths available.

The thinnest foil obtainable may be a bit too thick for some repairs, but it is easily trimmed after installation by using a razor knife or blade.

I found several sources for the foil just by looking in the yellow pages under "Stained Glass Supplies."

A procedure for repairing edge connectors using this type of copper foil may be found in the Technical Topics section of PLAY METER (August, 1977, p. 42).

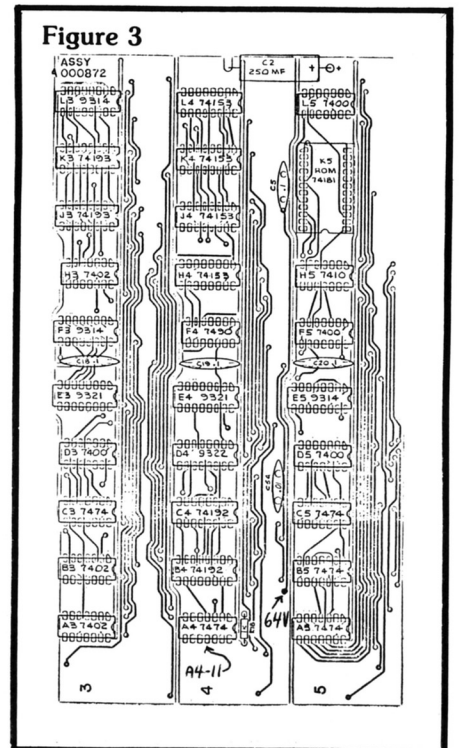
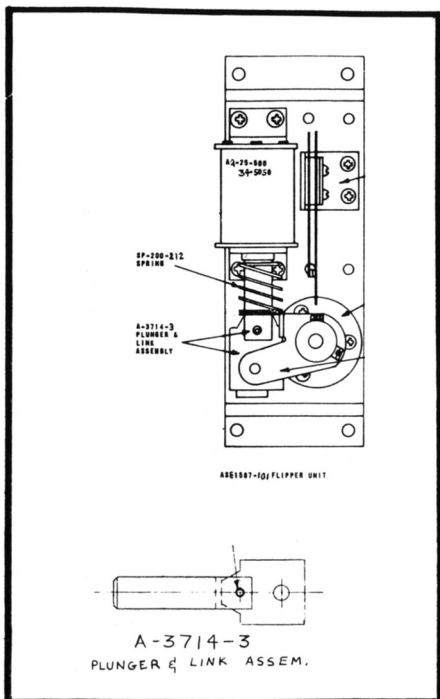
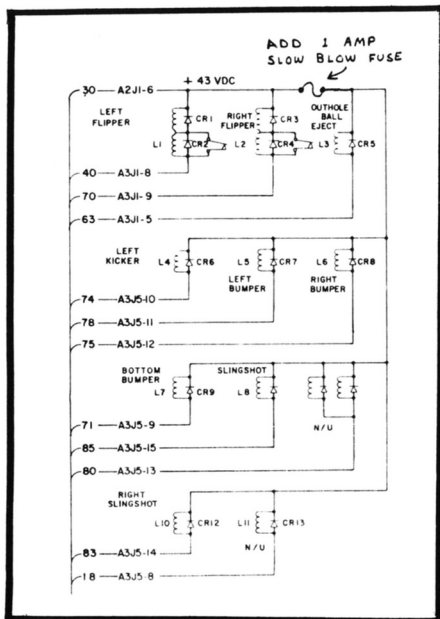


Figure 3

## Update:

# Bally's electronic pins



The Bally electronic flippers have been out for over a year now, and a few questions that recur are about interchangeability. The printed circuit boards of our games are almost totally interchangeable. The Lamp Driver Module (AS2518-14), Display Driver Module (AS2518-15), Solenoid Driver/Voltage Regulator Module (AS2518-16), and Rectifier Board Assembly (AS2518-18), are completely interchangeable between games.

That means that you can use any of these boards in any of Bally's electronic games: Freedom, Night Rider, Evel Knievel, or Eight Ball.

The one board that does need modification to be interchangeable is the Micro Processor Module (AS2518-17). This module contains the personality chips that are for the particular playfield of the game. The particular personality chips are inserted in plugs labeled on the MPU Board in positions labeled U1 through U6. These combinations are listed in the table.

There are a few other combinations on Freedom and Night Rider. If a problem arises on Freedom with chips in sockets U3 through U6, remove them all and replace with one chip E-720-13 in position U-6. On Night Rider, if you have an MPU which has an E-720-13 in position U-5 and a problem arises, do not replace it. Remove it and use E-720-20 in position U-6.

It should be noted that even though E-720-20 is a personality chip it has remained constant in the last three games: Night Rider, Evel Knievel, and Eight Ball.

The jumper requirements are wires between solder junctions labeled in the MPU board. Again you can see they remain fairly constant.

There has been only one significant electronic change to the electronic games and that was on the

Solenoid Driver/Voltage Regulator Module. It has been discovered that a few of the +5VDC regulators used in the Solenoid Driver/Voltage Regulator Module may, under certain combinations of temperature, line voltage and load, go into oscillation. Symptoms of this occurrence are as follows:

1. The game may appear to go dead and then come back on by itself.
2. The game may go dead periodically and not come back on until the power switch is turned off and on.
3. The game may refuse to power-up. The LED on the MPU Module will be on continuously.

To fix this problem, add a .1 microfarad ceramic disc capacitor, 25 VDC or greater, across the leads of C-24 (2 microfarad). This is recommended for all machines as it was put into production models of Eight Ball. There were a few other modifications that took place on Eight Ball that will help eliminate problems on older games.

The first (as shown in the drawing) is a change to the flipper assemblies. The plunger and link assembly has been changed to A-3714-3 and a new spring, SP-200-212. This change should eliminate sticking flippers.

The second is a new thumper bumper skirt. The skirt has been changed to a stronger nylon material to prevent breakage. The new skirt is interchangeable and stocked under the same part number—C-790.

The last change is to prevent multiple component replacement. This is when a solenoid diode failure occurs. The diode is placed on the solenoid in a particular configuration to stop frequency spikes from returning to the transistor.

The diode not functioning properly will not prevent the frequency spikes from going on the return line to the solenoid transistor. The



frequency spike can be as much as 250V, the build-up of voltage in the solenoid. These spikes, over a period of time, will then short out the solenoid transistor.

The transistor being shorted will then turn the momentary solenoid on continuously until it shorts out and causes an excess draw on the +43 VDC line which blows the fuse (F4).

This, as you can see, causes the replacement of four components: transistor, solenoid, diode and fuse.

What we have done on Eight Ball was to place an "in-line" fuse on the +43V line to catch a diode at initial failure. This fuse (check the diagram) is a 1-amp slow blow fuse on the bottom of the playfield.

I have found that the quickest and easiest way to check a diode in line is with a power-off test probe. Since the diode passes current in one direction only, and a battery operated continu-

ity (power off) test probe cannot read through the resistance of a solenoid, you place it in one direction and you get a light.

The other major question that comes up is on tools for trouble shooting the electronics. The only special tool required is a small module, called AID 1. It is especially useful in determining continuity between modules under actual digital operating conditions.

AID 1 is a small, plug in module, that connects to the male connector (J5) on the MPU module. This is contained in Bally Kit No. 485, available at Bally distributors.

The other tool necessary is a volt/ohmmeter, Simpson Model No. 260 (20,000 Ohm/VDC) or equivalent.

These tools, in conjunction with the test procedures F.O. 560 Module

on Component Replacement Repair Procedures, are contained in every Bally game.

There are also repair spare parts kits available for Bally games. These kits should be treated as an initial stock item with the necessary parts to make component level replacements on any of the modules.

After an initial purchase, a stock level is maintained by replacing to the kit any components that are used for repairs.

The recommended kits are these: Kit #490, Power Transformer Module; Kit #492, Solenoid Driver/Voltage Regulator Module; Kit #493, Display Driver Module; Kit #494, Lamp Driver Module; Kit #503, MPU Module.

The kit for the MPU Module (No. 503) does not include the personality chips which are in Positions U1-U-6 as described above.

SOCKET LOCATION						JUMPER REQUIREMENTS				
U1	U2	U3	U4	U5	U6	E1-E2	E3-E4	E6-E7	E8-E9	E9-E10
<u>FREEDOM</u>										
E720-8	E720-10				E720-7	Yes	Yes	No	Yes	No
E720-8	E720-9				E720-7	Yes	Yes	No	Yes	No
E720-1	E720-2				E720-7	Yes	Yes	No	Yes	No
<u>NIGHT RIDER</u>										
E721-12	E721-13				E720-20	Yes	Yes	No	Yes	No
E721-10	E721-11				E720-20	Yes	Yes	No	Yes	No
E721-3	E721-7				E720-20	Yes	Yes	No	Yes	No
E721-5	E721-6				E720-20	Yes	Yes	No	Yes	No
E721-3	E721-4				E720-20	Yes	Yes	No	Yes	No
<u>EVEL KNIEVEL</u>										
	E722-17				E720-20	Yes	Yes	Yes	Yes	No
	E722-11				E720-20	Yes	Yes	Yes	Yes	No
E722-14	E722-15		E722-16		E720-20	Yes	Yes	No	No	Yes
<u>EIGHT BALL</u>										
E723-14	E723-15		E723-16		E720-20	Yes	Yes	No	No	Yes
	E723-17				E720-20	Yes	Yes	Yes	Either	Either
E723-18	E723-19		E723-16		E720-20	Yes	Yes	No	No	Yes
	E723-20				E720-20	Yes	Yes	Yes	Either	Either

# DISTRIBUTING

## Atari service goes east

Atari will be conducting service schools in the east during March. Three schools will be hosted by Atari at the new eastern office in Piscataway, New Jersey, March 1 and 2, 6 and 7, and 8 and 9.

These seminars will cover all aspects of video and pinball game electronics, repair and troubleshooting, and are open to all distributors and operators in the Northeast. Each two-day school will be limited to 50 people. Reservations can be made by calling or writing Michele Whalen, Atari, Inc., 44 Colonial Drive, Piscataway, NJ 08854, (800) 631-5374.

Fred McCord, seminars manager, and Dave Tucker, field service

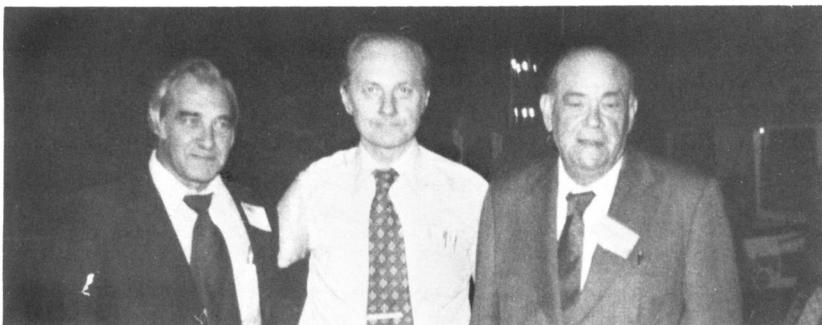
representative, will be instructing. Subjects to be included will be the basics of electronic pinball and video games, troubleshooting, preventive maintenance, microprocessor technology and specific service tips on

Atari products. Operators and technicians will have the opportunity to get hands-on training in the maintenance and repair of Atari games during the two-day seminar.

Atari service schools will be scheduled in all parts of the country within the next six months. Operators and technicians should contact their local distributors regarding service schools in their area, or call Fred McCord at (800) 538-6892.



Abe Susman [left], president of State Music Distributors in Dallas looks over Atari's Airborne Avenger with [from left] Don Osborne, Fred McCord, and Tommy Chatten. State Music held its annual show December 2 and 3. Atari as well as Rock-Ola, Midway, and Bally—provided service schools for the hundreds of operators who attended.



Andy Ducay, Midway's service manager, is flanked on either side by State Music Distributor personnel. From left are Tom Chatten, State Music's sales manager; Ducay; and Jack Gable, State Music's service manager. Midway was well-represented at the two-day affair in Dallas. Ducay, along with Larry Burke of Midway's sales department, conducted the Midway service school.

## Berlin show

The number of stands and net exhibition area booked at the forthcoming International Coin-Machine Exhibition at West Berlin April 26-28 promises to become a record in the tenth year of ima.

Organized by the AMK Berlin (Messedamm 22, D-1000 Berlin 19) the exhibition will feature coin operated pay-out and amusement machines, accessories and related products.

By the middle of December the number of exhibitors was approaching 50, the area booked surpassing 2,000 square meters. "Bookings are still going on," said the AMK, that at present is giving last finishes to one of the most modern exhibition buildings in the world, to be opened by 1979.

## Distributor opens branch office

Sy Lipp has been appointed to represent Coin Machine Distributors, Inc. in the Long Island Queens, New York areas.

He will have with him replacement boards and parts for late model Atari, Bally, and Midway games. Coin Machine Distributors is also planning to open a showroom/shop with Lipp in charge of that.

In addition to Atari, Bally, and Midway, Coin Machine Distributors also carries a full line of parts for Brunswick, Ebonite, Exidy, Gottlieb, Kaye, Meadows, Ramtek, Stern, Tournament Soccer, United, and Valley.

The appointment was made in conjunction with the Peekskill, New York company's opening of its first branch office. The new office is located in West Babylon.



## Key moves to larger quarters

Key Industries, Inc. of Portland, Oregon, the exclusive U.S. distributors of Zaccaria equipment, has moved into larger quarters.

The company's new facility, which is 12,000-square feet and three times bigger than Key Industries' old facility, is located at 2310 S.E. Clatsop Street, Portland, Oregon 97202. The company's toll free number 1-800-547-8446 remains the same.

The new plant will house Key Industries' business offices, service department, and large parts department.

In conjunction with the move, Key Industries will now be doing solid state repair in-house for Zaccaria and NSM. In addition, the company will start shipping out of Chicago for its eastern and southern market. The western market will continue to

receive its shipments directly from Portland.

Zaccaria, which has recently released two electro-mechanical pin-games, Aerobatics and Nautilus, introduced a new electronic four-player flipper game at the A.T.E. Show in London. The game, Winter Sports, was unveiled in Associated Leisure's booth along with still another single-player electro-mechanical pinball game.

## Universe distributes service books

Universe Affiliated International, Inc. has sent complete service books and board schematics to all Playmatic distributors. In addition, service schools will be offered to all Playmatic distributors requesting them. The complete service program about to be inaugurated by Universe Affiliated will be supported by RCA. RCA's C-Moss system is employed exclusively in Playmatic flippers.

Universe Affiliated further announced that all printed circuit boards presently employed in Space Gambler, the company's latest four-player flipper game, will be totally interchangeable with all future Playmatic models.

The Hillside, New Jersey firm also announced that it will be offering a complete test fixture which can be utilized exclusively for the repair of Playmatic flippers employing the RCA C-Moss system.

Universe Affiliated is the exclusive importer of Playmatic products for the United States and Canada.

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## ON THE MOVE...

### Karns named

Pat Karns has been appointed as vice president of marketing for Ramtek's coin machine division.

Karns, who has held sales manager positions at Atari, Fun Games, and Sega, told PLAY METER, "It's good to be back in the coin machine industry." Karns noted that one reason for his return to the industry was because of the "long overdue breakthrough in technology."

"It's not the same humdrum products anymore," said Karns.

"I certainly welcome this new opportunity, and Ramtek is looking forward to supplying this industry with well thought-out products and exciting technology in 1978," he added.

Ramtek recently introduced one of its surprises, Boom Ball, at the IAAPA Show in New Orleans.

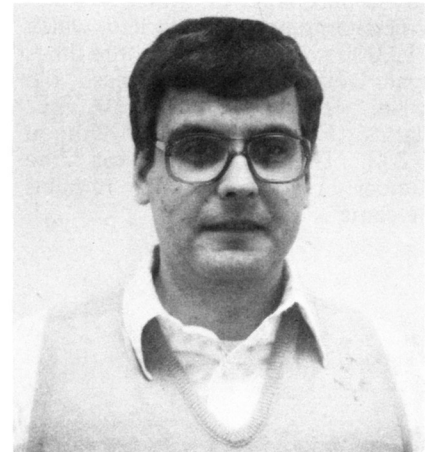
"The industry will see some startling new ideas from us this spring," said Karns. "It will be a relief to operators and distributors alike for this year's buying season. They can look for some innovative new products on the horizon."

### Gottlieb picks Finger

D. Gottlieb & Company has announced the appointment of Richard F. Finger as field service engineer.

C. Marshall Caras, vice president of marketing, indicated that "Finger will conduct service seminars on all of Gottlieb's solid-state games, test equipment and procedures." Gottlieb has already conducted its seminar for distributor personnel in Chicago in January and is currently scheduling seminars in cities across the United States, Canada, and Europe.

Wayne Neyens, vice president of engineering, commented, "We spent a long time looking for the right man. And his strong background in engineering and field service adds



Richard F. Finger

another measure of strength and a new element to 'the Gottlieb System' for solid-state pinball games."

Dick Finger's background is in technical writing, sales, and service of electronic systems. He has served as a technical service supervisor and has conducted training sessions here and abroad. For several years he was training director for 3M.

### Empire appointments

Empire Distributing has announced two appointments.

Max (Mac) Brier has been appointed director of customer services. A twenty-year-plus veteran of the coin machine industry with experience in manufacturing, operating and distributing, he will be in full charge of all customer services.

The other appointment was that of Ben Har-El as export-import manager.

Har-El, who joined Empire in 1977 as a salesman, will be in charge of all exports handled through Empire's disc, Empire International Export Corporation.





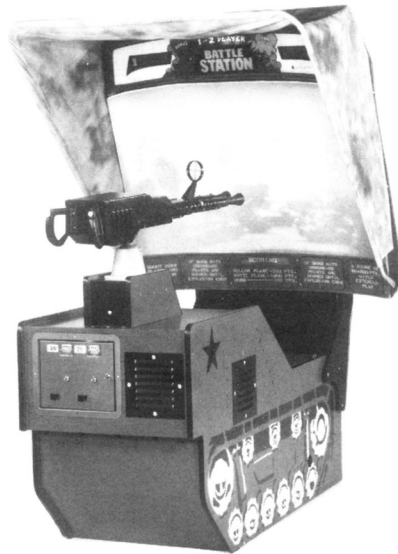
## Down the stretch

They're off to the races with the latest pinball game from Williams Electronics.

Hot Tip, a four-player solid state flipper game, has two eject holes—one at the top and one left center on the playfield. Also, there are six drop targets, an advance target, a left spinner lane, a captive ball feature, single and double bonus scoring, and strong flipper action.

If the player makes the drop targets, he lights the 1, 2, and 3 Horse Shoes. Numbers One and Two light the left eject pocket to score extra ball and spinner target to score thousands. The Number Three Shoe lights the captive ball feature to score 30,000 when hit. And the Out Lanes alternate for Special.

The backglass is predominantly orange and gold, and depicts a comic scene of jockeys actually "battling it out" down the stretch.



## Sergeant Rock

Allied Leisure is back and firing away in a big way with its latest arcade piece, Battle Station.

The new game, similar in many respects to Allied's earlier success (F-114), features a true-to-life anti-aircraft machine gun for players to fire at targets projected on a large screen.

The object of the game is to stop planes projected on the screen from bombing a tank battle station. Point values of 1,000 and 500 points are awarded for hitting the planes; additionally, players can win 100 points for hitting a bomb. If, however, the bomb hits the ground, the player cannot score any points until the explosion ends.

The sound effects, explosion sequences, and machine gun effects are realistic. And the fiberglass projection screen presents a panoramic battleground scene.

The game also comes with an operator-adjustable extended play feature.

## Fish and flippers

Marine life is front and center in Stern Electronic's latest four-player solid state pinball game.

A two-flipper game, Stingray has two kick-out holes: the one at the top of the playfield advances the bonus and can light the extra ball lane, and the bottom kick-out hole picks up that bonus. The cluster of three pop bumpers at the top of the playfield keeps the action fast-paced.

Skill shots include a row of drop targets on the left side of the playfield. If all the targets are knocked down, the special lane will be lit.

Two lanes leading back up to the top will also attract a lot of players' shots. The lane on the left side leads back up to the top of the playfield, and the lane on the right has rollovers which are especially attractive to players.

The bonus advance can go as high as 200,000 points. And spinning targets have up to a 1,000 point value.

Stingray comes complete with a built-in test program and a complete accounting program. It also registers the high score to date to entice first quarters.





## A new "pin" game

After the introduction of Meadows Lanes, Meadows has come up with still another video bowling game. The company's 3-D Bowling is a one- or two-player game that is presented in three-dimension.

The game comes complete with colorful, action-packed graphics and animation. There is a random beer frame, and the game is based on regulation scoring.

The player can adjust the speed of the ball—slow or fast—and can even hook it. For smaller players, the game comes assembled with a slide-out platform step.

The game is a challenge for all players. For the beginner, it's a chance to break his "real life" high game; and for the experienced player, there's always that ever-elusive "perfect 300 game."

## Working in the pits

One of the really big hits at this past year's A.M.O.A. show was Dozer from Americoin.

The attractive arcade piece lets players operate their own bull dozer and plow a load of ore into a mine pit. Each load plowed into the mine pit is weighed, scored, and processed in a simulated refinery and returned to the ore pile. A skillful player can earn overtime and additional scoring for plowing a predetermined amount of tons of the ore.

The play features include complete control and maneuverability of the dozer; simulated refining of bull dozed ore; control of the dozer blade for added production; and adjustable replay, scoring, and game time.

The game's engineering features include easy-to-service electro-mechanical design and rugged control handles. There is also a rugged six-by-nine-inch speaker for extended fidelity sound.

The piece measures 50 inches high by 40 inches wide by 35 inches deep, and it weighs 248 pounds.



## Slap shot

Hockey star Bobby Orr is the big attraction of Bally's latest four-player electronic flipper game, Power Play.

At the top of the playfield is a kickout hole with extra strong scoring power. The value of the kickout hole is set at 3,000 before each ball is shot and can be advanced to 15,000 points. The hole can also light two out-lanes to qualify for specials.

The out-lane specials are two of three ways of scoring specials. The third way is by knocking down all four targets in either of two banks of drop targets for the fourth time. Drop targets are also keys to high scores, extra balls, bonus advance and, most importantly, multiplied bonus scores. The 2X bonus multiplier lights when all four targets in either bank are down for the first time for each ball. The second time down lights 2X multiplier, and the third time down lights the 5X multiplier.

The multiplied bonus is not collected in one operation of the score counter, as in standard pinball, but is collected in steps.

Other features of the new Bally game include a new multiple step bonus collection that adds visual impact to the multiplied bonus.

The backglass features the hockey star controlling the puck in front of the opponent's goal.





## 72 hours of play

Space Wars is the latest two-player video action game for Cinematronics, Inc. of El Cajon, California. This new game features an outer space theme with starships engaging in blistering battles.

Among the exclusive and unique features of the game is the patented Vectorbeam monitor which gives the video picture much sharper resolution than before.

The revolutionary Vectorbeam monitor simulates a realism that draws players into the action. Scoring an indirect hit will cause only a partial explosion of the opponents starship. All hits simulate debris from an explosion, rather than just having the ship disappear as in conventional units. Add to this a sun with gravity and orbiting asteroids, and you have a game with a player appeal that is virtually unlimited.

Perhaps the best features about Space Wars from an operator's standpoint are its exclusive coin accumulation system and its broad range of play options. With Space Wars' unique coin accumulation system, players can play as long a game as they wish—from one minute to up to 72 hours of continuous and uninterrupted play.

## Aerobatics

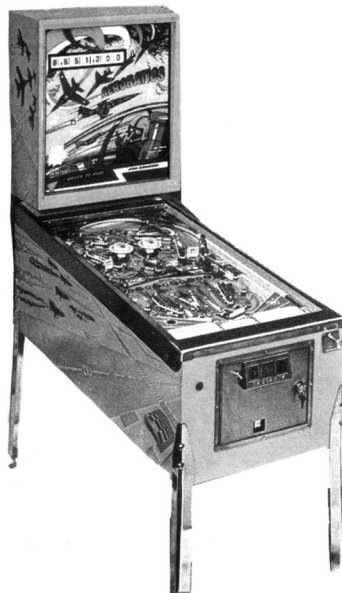
Zaccaria has a new single-player electro-mechanical flipper game. Aerobatics, which is convertible to add-a-ball has a top hole feature which scores the feature indicated by the lit light.

The right hand spinning target and green target change the top hole's lights.

Knocking down all three drop targets advances A-B-C-D-E. When a letter is flashing, knocking down all three targets scores a replay. The left hand spinning target changes the Loop The Loop's lights for a bonus ball, advance letter, ten times the bonus value, and the flashing bumper features. These are picked up when the ball enters the left hole.

There are special bottom rollovers. When the special bottom rollovers are flashing, a player can win a bonus ball by shooting the ball through them.

The bonus scores are advanced by the right hand spinning target, the yellow target and the bottom inside rollovers. A ball leaving the playfield scores the bonus or ten times the bonus score. The pop bumpers and the right hand spinning target score 10,000 points when flashing.



## Copter combat



Sega Enterprises has come out with its Heli-Shooter arcade piece.

The player sits in a simulated helicopter cockpit and maneuvers through enemy skies.

The game is both a dodge and fire game. The player must speed up, pull back, swerve left or right to avoid enemy missiles. And the player must also be trying to score by hitting enemy targets on the screen.

When the Heli-Shooter fires, a missile streaks towards the target with a burst of yellow flame. If it's a direct hit, the target explodes with a roar in a burst of flame.

The wide screen gives players a true impression of peering through a cockpit bubble, and the enemy territory is visible below with airports, harbors, and various structures dotting the landscape.

The game's sound effects are heightened with the combination of six different sounds to provide more realism.

The timer is freely adjustable from 60 to 90 seconds.

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Reading PLAY METER also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle the corresponding number on our Reader Service Card, between pages 12 and 15.

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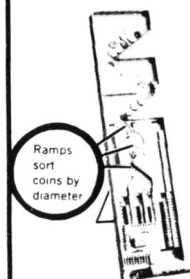
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difference. What we do is total the team scores and take the percentage of difference. You will have five percentages of differences—one for each machine. You then add those five totals together to determine the winner.

**PLAY METER:** As far as your tournaments are concerned, do you use the same machines set up exactly the same way or do all the players play on the same machines?

**KIRK:** Everybody plays the exact same machines. We tried in one tournament to use multiple sets of the same model and found that even sitting side-by-side there were subtle differences between the two individual models of the same game. So even though it takes longer, everybody plays the same machines.

**PLAY METER:** Even in the nationals?

**KIRK:** When we play on the national setup, we obviously will have people play qualifications within certain guidelines. And after that, the finalists will all play on the same equipment. That's the only way you can do it.

**PLAY METER:** What are you planning in the way of tournaments right now?

**KIRK:** We're planning some national contests and promotions, but we're also working on another promotion. We would like to find locations that would be willing to put up the money themselves and pool together in a national tournament. I think that it's a perfectly valid concept. And it means that

every location can decide for itself exactly what it wants to put into the tournament, within certain guidelines. I think from that we could get a fairly good sized tournament structure without having somebody foot the bill. That way everybody has a stake in it. And that way we'll be pretty sure they'll run it as good as possible because it will be their own money. And it's a good promotion.

**PLAY METER:** How long does one of your tournaments last?

**KIRK:** Usually they start on a Friday afternoon and end up on a Sunday. The players will qualify on Friday and Saturday and then play off on Sunday. But we have had a couple that have gone longer than that. We had one tournament that had a five-day qualification period. We try to structure our tournaments so that the skill players have the advantage but that all players have a chance. And we have made certain structural arrangements for the tournament. For example, we have a progressive entry fee. That way it costs you more each time you play rather than less. This stops people who try to buy their way into the tournament.

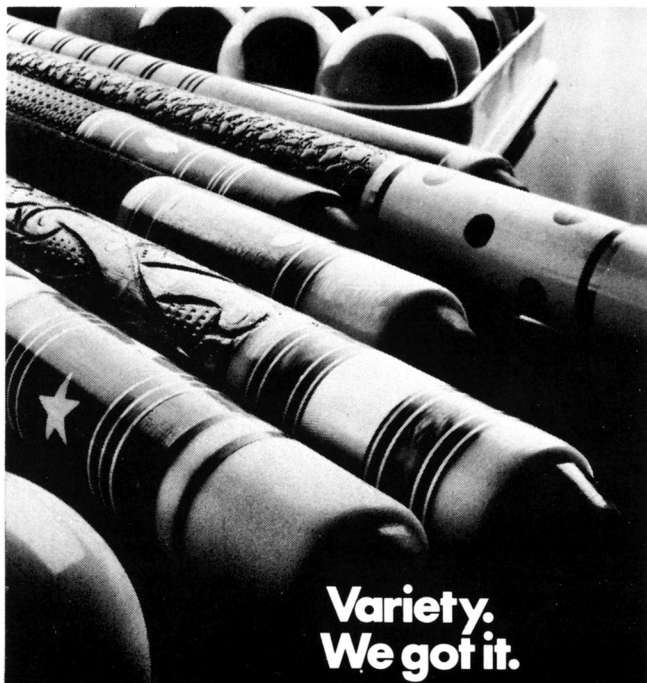
**PLAY METER:** As a designer of pinball machines, how important is play appeal to you?

**KIRK:** It's paramount. There's a good reason for everything on the board. It's kind of hard to assess what makes a good game and what makes a bad game, other than general characteristics. And obviously every designer will put into a game those things which he feels make it a good game. For

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instance, I'm very proud of Stern's next four-player game, Stars. I feel it has all the ingredients which will make it a successful game.

**PLAY METER:** That game was designed by you?  
**KIRK:** Right. I designed the board, the circuitry, I built the game completely, selected the name and had a hand in selecting the artwork. One of the things you should understand about play appeal is not that a game is a good game or a bad game but that it can appeal to one caliber of players or another. Some games are designed to appeal to lesser-talented players and others are designed to be played by someone who is more talented. Both types of games are necessary. One is not necessarily a bad game. It depends upon the clientele you have. Even if you have a lot of good players, there's still a need for a low level game because there will always be players who are just starting out. You can't expect to pick up new customers if all your games involve a high level of skill. By the same token, once a player has reached a certain skill level, he will want to move on to something that is more challenging. So you really have to have both types. Some manufacturers make a little bit more of one than another. But there's definitely a market for both types. If an operator puts a game in a location, and the game doesn't do well, that doesn't necessarily mean the game is not good. It's very possible the game might do very well in another location because there are different kinds of players.

**PLAY METER:** Will we see pinball design change drastically in the near future?

**KIRK:** I think so. I think you'll find that a lot of things that were impractical with electro-mechanical will now be practical with solid state. There are a couple of things I did with Stars, for instance, that I couldn't have done with an electro-mechanical game. I think you will find the public will be more interested in the solid state games because they will provide more. And that in turn will provide a better sales potential for the games manufacturer which in turn will allow even more input into the games and so on.

**PLAY METER:** And you feel that this is because of the change from electro-mechanical to solid state?

**KIRK:** Sure. I also think people should remember one thing about this transition to solid state. When you make a solid state game, you have a big commitment involved that you don't necessarily have in an electro-mechanical game. It's real easy to make a change in an electro-mechanical game; you can even change in the middle of a production run. But it is much more difficult to change a solid state game. You have to completely reprogram and all your chips are fouled up. So this means that the game manufacturers have got to be a little more careful about the kinds of games they are producing. They have to be a little more certain that it's a good game before they sink their money into it.

**PLAY METER:** What about the cost of solid state equipment, do you see it eventually coming down?

**KIRK:** A lot of people think that because the



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manufacturers are going to solid state, that soon they'll be making these things for five dollars apiece. But it's not like a small ten-dollar calculator. What operators don't realize is that we're dealing in very very small quantities here. When you're talking about calculators, you're talking about millions and millions. But when you're talking about pinball machines, you're dealing with a few thousand units. I think Bally's Eight Ball unit is up in the twenty thousand production range now, and that's an extremely high run. In fact, I think it's the highest run ever of any pinball machine. And yet it's just a drop in the bucket compared to the number of pocket calculators out. Solid state is not the big financial bonanza some people think it is. But the operator is going to get a lot more for his money in the long run. I don't think that there's any doubt about the fact that solid state is here to stay. But by the same token, there is still a demand for the electro-mechanical game.

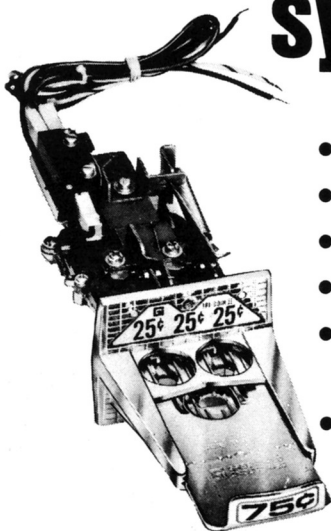
**PLAY METER:** Where do the players stand as far as the preference of solid state or electro-mechanical?

**KIRK:** I haven't seen any overwhelming attitude one way or the other. It just comes down to the game design. Solid state is like the artwork, though, it gets the people to try the game because it's new. But if the game doesn't have a good design, it doesn't mean anything. I think in the long run, though, the aspect of better reliability and better functioning will probably influence the player to like the solid state.

**PLAY METER:** And where do the players stand in regard to three-ball versus five-ball?

**KIRK:** My own personal preference is to make the shift to three-ball gradually. There are some distinct merits to three-ball games. At this point, I think I would say that I prefer three-ball as a player. Most of the players I know prefer three-ball games, providing the game is worthy of it. If the three-ball game is set up good, it is just as good if not better than the five-ball game. In fact, I have run three-ball games for several years on my machines and have never had any resistance to them whatsoever. I definitely prefer them. You have some advantages, and of course you have some disadvantages. The games go a lot faster. But if the operator is willing to increase his free play percentage a little bit on three-ball, the players would be happier with it that way. After all, even when the player wins, he's still winning only three-fifths of what he was winning with a five-ball game. It follows that with three-ball you can let them win more, and that's what's appealing to players about three ball, the proposition of winning more often. What the operator is selling is time. And whether it's a three-ball game or a five-ball game, the operator has got to make the adjustment in there that allows only a certain amount of time per quarter. I'd like to add that for the last several years most of the games have been designed as three-ball games with five-ball modifications. And that is a distinct change from years past when they were designed as five-ball games with three-ball modifications. Of course, that's not true with all the games, but it is true with a majority of them.

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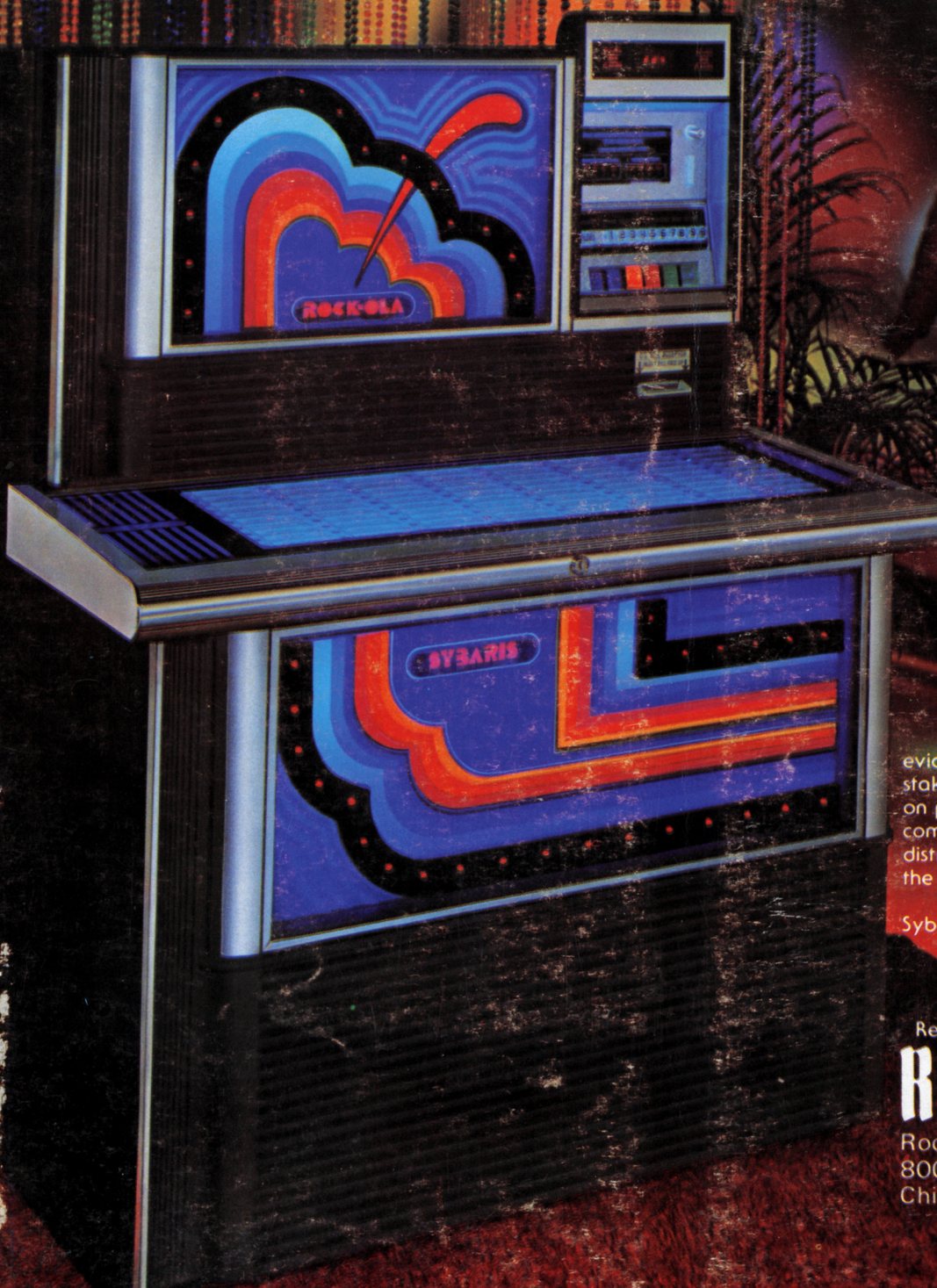


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