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PLAY METER

Volume 4, Number 17

September 15, 1978

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PLAY METER

Vol. 4, No. 17

September 15, 1978

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From the Editor

As a new coin biz year rolls around, it's a good time to set some goals and plan a course of action that is designed to enhance your profit picture. As Will Rogers once said (or was it Mark Twain?), "Everyone talks about the weather, but nobody ever does anything about it." Well, a similar situation exists in the industry today. Many operators can see the things that have to be remedied, but those remedies still seem to elude them. The following are some suggestions that should help you get off to a good start this year.

1. Set up an adequate bookkeeping system. Too many operators are still operating out of their back pockets. That may have been good enough in the old days, but today it's a whole new ballgame. You have to monitor your business progress in the same manner a doctor monitors the progress of his patients. You can pay a good CPA to come into your office and have him set up a bookkeeping system that someone in your operation could maintain on a regular basis. Or you could contact one of a number of accounting services in your area; most of these organizations are computerized and will cost you in the area of \$75 to \$100 per month. You would supply them with all the necessary information each month (cash receipts, disbursements, etc.) and they, in return, would give you monthly reports, including an income statement showing you how much money you made during the preceding month and a balance sheet listing your assets and liabilities.

2. Keep records on all your machines on location. A simple set of index cards can be used to do the job. What your purpose should be is to maintain a history of sorts on your equipment. Information on the cards should contain the name and make of the machine, the serial number, date acquired, present location, maintenance and repair record, and a record of accumulated earnings for that particular machine. Such a system enables you to keep track of your equipment by letting you know how often a machine has been moved, how often it has been down, the nature of the failure, and the cost to repair it. With that information, you will be in a better position to evaluate your selection of equipment because you'll know which games are most likely to break down on location.

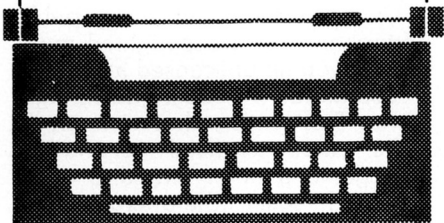
3. Public relations is a phrase seldom referred to in this industry, yet it is probably more important to this industry than to almost any other. Personal contact is vital in maintaining a good working relationship with your location owners. All too often a problem or complaint is passed on to a collector or routeman, but it goes in one ear and out his other, and never reaches your office. For this reason, it's a good idea for you or someone else in authority to visit your locations regularly. There are advantages to this. A happy location owner takes pride in the equipment in his place, is often helpful in keeping it clean between collections, and will be prompt in calling in about a machine that's down.

4. Lastly, no operator is an island. There are some problems he simply cannot tackle alone. As the saying goes, "In unity there is strength." Learn more about your state association. Contribute to its success by joining and becoming actively involved with projects. Become a member of the national association, the A.M.O.A. Service school seminars, legislative group insurance, and a national convention are just a few of the services performed by this national organization. You can do something about your problems. Working within your own organization and working with others toward specific goals will mean a profitable future for you. All you need to do is take that first step.



Ralph C. Lally II
Editor and Publisher

Mailbox



Answer

In answer to C. Mirable's query for schematics on Fun Games *Race* (PLAY METER, July, p. 6), please contact Electronic Amusement Service Company, 1555 Minnesota Street, San Francisco, California 94107. This company has contracted with the defunct Fun Games to provide service, schematics, spares (as available). Mr. Bill Bolton, president, is very helpful, knowledgeable, and always willing to assist.

Lila Zinter
Meadows Games
Sunnyvale, California

Too thin

In your March issue, you have an article about a planned PLAY METER Show which would have booths and a number of valuable seminars.

I feel any educational program that can help operators meet the challenge of our changing business is an excellent idea. However, I feel sometimes we duplicate efforts already being made, and all we do is spread everything too thin.

My point is this, I am sure you can put together some very professionally done seminars

bountiful with information. Why not, instead of one annual exhibition in New Orleans, put a program together and offer to work with the different state organizations and see if you don't reach more people.

James H. Hayes
Gem Music and
Vending Company
Dayton, Ohio

[Ed—Because presently there is

only one annual exhibition (the A.M.O.A. Show in November) which brings together everyone in the industry, PLAY METER decided that there was a need for a different-type of trade show which would be held in someplace other than in Chicago. PLAY METER does not plan for the show to remain in New Orleans but rather would like to see it rotate from city to city, eventually covering all the regions of the country.]



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Most jukeboxes still unlicensed, Copyright Office claims

The Copyright Office of the Library of Congress estimates that there are 268,000 jukeboxes which are currently operating illegally in the United States. This is the estimated number of jukeboxes which have

failed to secure a compulsory license, as prescribed under Section 116 of the new Copyright Law.

The law has been in effect since January 1, 1978, but to date only 132,000 of the approximately

400,000 jukeboxes in the United States have been issued a license. This brings total collections to about \$1.1 million.

Under the new law, every public performance of a copyrighted musical work on an unlicensed jukebox is a separate act of copyright infringement. This means that civil or, in some cases, criminal actions for damages and other remedies could be brought against the operator of an unlicensed jukebox for every time a record has been played.

There is a royalty fee of eight dollars required to license a jukebox; the fee is four dollars if the jukebox is played for the first time after July 1 of the licensing year. The purpose of the license is to relieve the operator of a jukebox from having to negotiate a separate license with each copyright owner whose music is played. After deducting operating costs, the Copyright Office deposits the royalty fees in interest-bearing securities in the U.S. Treasury. During October of each year, the Copyright Royalty Tribunal, a panel of five commissioners appointed by the President, will review claims to the previous year's royalties. If no controversies exist, the panel will distribute the money to the copyright owners entitled to it.

Applications for compulsory licenses are accepted by the Copyright Office throughout the year. Operators of unlicensed jukeboxes should request Form JB from the Licensing Division, Copyright Office, Library of Congress, Washington, D.C. 20557.

Upon receipt of an acceptable application and the proper remittance (certified check, cashier's check or money order), the Copyright Office will issue a certificate for each jukebox listed by the operator on Form JB. The certificates must be renewed annually and must be affixed to the jukebox within ten days after the date of issue. Questions regarding the law should be addressed to the Licensing Division at the address above or submitted by phone to (703) 557-1394. The division also requests that any suggestions for a method of contacting operators of unlicensed jukeboxes be forwarded to the address above.

ASCAP sues operator for copyright infringement

The first lawsuit against a jukebox operator for failure to comply with the licensing requirements of the new federal copyright law has been brought by the American Society of Composers, Authors and Publishers (ASCAP) on behalf of eight of its publisher members.

The 1976 copyright law, which went into effect January 1, provides a compulsory license for jukebox operators at an annual fee of eight dollars per jukebox. The eight-dollar fee permits non-dramatic performance of copyrighted music.

To obtain the compulsory license, jukebox operators must register their machines with the U.S. Copyright Office in Washington and pay the eight-dollar fee for each machine. The statute also requires operators to affix a certificate—supplied by the Copyright Office—to the jukebox in a position where it can be readily examined by the public.

Despite the combined efforts of copyright owners and their licensing representatives, the Copyright Office, and the A.M.O.A., many jukeboxes remain unlicensed.

Failure to obtain the compulsory license subjects the jukebox operator to full liability for infringement under the copyright law. If a court finds infringement has occurred, damages for each song performed range from \$250 to \$10,000.

The ASCAP lawsuit is based on infringement of seven musical works in the ASCAP repertory by performance on a jukebox located at Cafe 72, 302 East 72nd Street, New York, New York. If the plaintiffs prevail, statutory damages would

amount to at least \$1,750. Attorney's fees and court costs may also be awarded by the court.

The five corporate and two individual defendants named in the suit are Paramount Automatic Machines Corp., Paramount Vending Co., Paramount Cigarette Corp., Paramount Entertainment Corp., Paramount Cigarette and Entertainment Corp., Carmen Bracchetta (president of the first two corporate defendants) and Harry Kolodny (president of the last three corporate defendants). The defendants are all located at 421 Bruckner Boulevard, Bronx, New York.

The plaintiffs, all members of ASCAP, are Senor Music, Sergeant Music Company, Gladys Music, Warner Bros. Inc., International Korwin Corp., Kilting Music Inc., Revelation Music Public Corp., and Morely Music Co.

The complaint claims infringing performances, on June 21, 1978, of the following ASCAP-licensed songs: "I Believe I'm Gonna Love You," "Can't Help Falling In Love," "Rock-A-Hula Baby," "As Time Goes By," "Chances Are," "Send In The Clowns," and "Witchcraft."

"ASCAP delayed suing for five months in order to afford all operators ample time to comply with the law," an ASCAP spokesman said. "But now we will be vigorous in suing jukebox operators who...fail to comply with the copyright act. ASCAP hopes that all operators who have not yet complied with the law will now do so. Otherwise, additional lawsuits of this sort will be necessary and will be filed."

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National team pool tourney set

All systems are "Go" for the first nationwide team pool tournament which is scheduled for May 31 through June 2 in Rochester, Minnesota; and already operators in Minnesota, Wisconsin, Florida, North and South Dakota, Colorado, Iowa, and Illinois have expressed a desire to participate.

What appears to make this national tournament so attractive is that it does not require coin operators to list their pool table locations.

The tournament, the All-American Championships, which will be conducted by the Billiard Congress of America (BCA), will bring together all-star and championship teams from operator-run pool leagues across the country.

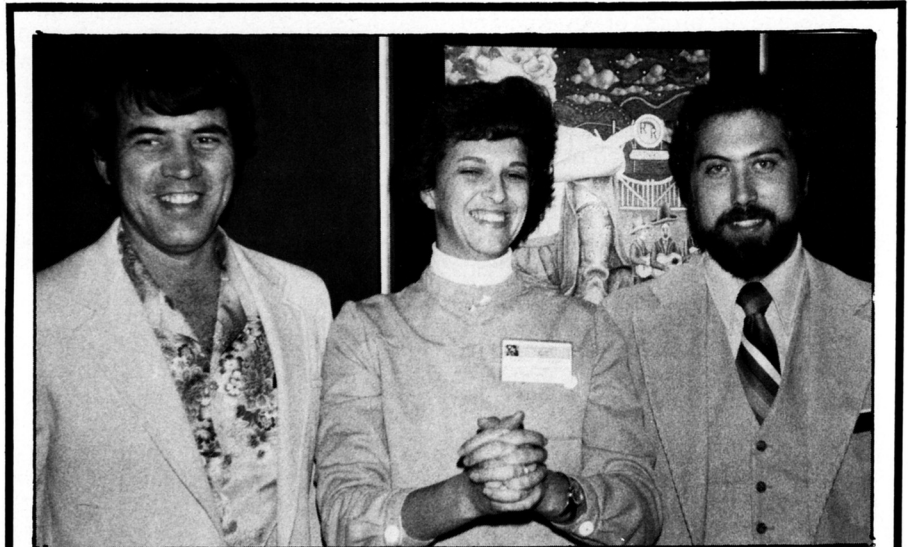
D&R Star of Rochester, Minnesota, an operating firm which has been running pool leagues for several years, will supply the referees for the national championships.

According to D&R's Bill Nemgar, the planned BCA tournament has been designed with operators in mind. "Any operator can get into it and get his league sanctioned by the BCA," said Nemgar. "All the BCA wants is a roster of the teams that make it to the finals. The operators don't have to divulge locations."

The tournament scheme is, in fact, being kept quite simple: the league committee will be dealing with only one tournament official from each league, and the communications between the BCA and that league will go through this individual. Except for teams playing in the championships in Rochester, the leagues need not reveal the names and addresses of their members to the BCA.

BCA president, Paul Lucchesi, said the tournament guidelines would "leave it up to the individual leagues to determine which men and women will represent the league at the championships." The only qualification, he said, is that all the contestants in the final competition must have played in at least 51 percent of the normal league season.

The championship competition in Rochester will be double elimination and will be based on an innovative point system which will award three points for winning a game of eight-ball and an additional point for each opponent's ball still on the table. Each member on the team will play a three-game match against a competitor, and the team accruing the most points in the fifteen-game series



Three key figures in the development of the new All-American 8-Ball League Championships are Jerry Leeper, Clinton, Iowa; Sarah Raney, Tulsa, Oklahoma; and Bill Nemgar, Rochester, Minnesota. Representing tavern owners, billiard league officials, and operators respectively, they drew up the tournament plans for the BCA and Valley Company, which are co-sponsoring the event.

(there will be five players per team) wins the match.

Notably, the championships will not be played for cash, but rather for prizes and trophies. Each player on the men's and women's championship teams will receive a trip for two (destination still to be determined), which will include transportation, housing, and funds to defray the cost of food and entertainment.

As for how the individual leagues will be run, this is being left up to each operator. But if they choose to use the same point system which will be in effect at the finals in Rochester, operators could conceivably have one of two ways of ranking teams in their weekly standings: either by won-lost records or by total points.

Lucchesi emphasized the free hand operators would have in running their own leagues when he said, "Since the championships follow the fall and winter season, the leagues can select their teams by individual points, winning teams, special playoffs, or whatever." He added that one team will be invited for every 1,000 players (or fraction thereof) in each league.

The minimum participation fee has been set at two dollars per player. In addition, players will pay for the games with their quarters. To take part in the championship competition, a league must generate at least \$700 in fees to qualify,

though BCA officials have left the door open for a smaller fee requirement for the women's leagues, which may not draw as many participants.

The advantages of an operator running pool leagues, says Nemgar, are twofold: 1. *It increases table collection*—Nemgar reports that with D&R Star, for instance, pool league promotions have created a significant increase in table collections and that this increase has been accomplished without any added costs. 2. *It creates a closer bond between the operator and his locations*—Nemgar reports also that the pool leagues create added business for the locations and that this in turn creates feelings of good will and loyalty in location owners. This, obviously, discourages location owners from readily switching their operator allegiances and from buying their own tables.

Valley Company, the co-sponsor of the event along with BCA, will be supplying the tables for the finals competition and will also award a pool table as a door prize at the finals. In addition, other BCA manufacturers are also expected to donate items to the league championships.

For further information, operators should contact Bob Goodwin, Billiard Congress of America, 717 N. Michigan Avenue, Chicago, Illinois 60611, or telephone 312-944-0246.

Vending profits up 50 percent

Average net profits of vending and foodservice management firms increased fifty percent last year compared with 1976, according to the annual Operating Ratio Report compiled from data submitted by member firms of the National Automatic Merchandising Association (NAMA).

Net profits before income taxes averaged 5.7 percent of gross sales in 1977, compared with 3.8 percent in 1976, said G. Richard Schreiber, N.A.M.A. president.

"All segments of the vending industry are in a healthy uptrend and 1977 shipments of vending machine manufacturers also achieved a new record in dollar volume, reaching \$289,596,000," Schreiber said.

Schreiber said preliminary reports so far in 1978 continue to reflect this upward trend.

The 184 companies which furnished data for the 1977 N.A.M.A. Operating Ratio Report represent a sales volume of \$1,459,309,000 which is 14 percent of the estimated 1977 industry sales volume of \$10,686,000,000.

Net profits of the smallest companies (with sales of less than \$250,000 annually) tended to exceed the overall average and reached 6.2 percent, as did those with the highest sales (\$10 million or more), which averaged 6.0 percent net before income taxes.

Schreiber said the improved profit performance can be attributed to the companies' ability to manage costs and to increases in the retail prices of vended products.

The N.A.M.A. Report data show that the ratio of operating expenses to gross sales, including payroll costs, had remained steady while the average cost of products sold, as a percentage of gross sales, was down from 48.4 percent to 46.9 percent.

"We were obviously able to offset higher product costs by passing them through to retail customers," Schreiber said. "This is also reflected in the average dollar sales per vending machine which increased for nearly all product categories last year, even though unit volume of some products may have remained static."

The data were collected and compiled by Price Waterhouse & Co.

Schreiber said that summaries of the report are available from N.A.M.A. headquarters at 7 South Dearborn Street, Chicago, Illinois 60603. The full report is available only to members of the association.

Sega initiates radio promo

In a uniquely ambitious attempt to lure new customers to its regional shopping mall locations, Sega Game Centers has begun a major radio promotion in the Los Angeles market in August.

Working in conjunction with Regberg & Associates, an advertising agency with extensive experience in developing creative radio promotions geared toward young adult audiences, Sega initiated the first "Sega Summer Sweepstakes" contest with thousands of dollars worth of entertainment-oriented prizes being offered to the general public. The promotion, which is running through August and September, is spearheaded by \$48,000 worth of radio spots on three major Los Angeles radio stations with a cumulative young adult audience of more than two million persons.

According to Steve Isaacson, director of operations for Sega Centers, the Sega Summer Sweepstakes is part of an overall systems approach to marketing and media which will integrate the company's on-going direct mail promotions with periodic electronic media promotions. Isaacson explained that the radio promotion contest is expected to generate upwards of 50,000 new customers in its ten shopping mall locations, and that each person who signs up for the contest will automatically be entered in the firm's computer mailing list. This mailing

list, which is utilized at least four times a year for major direct mail promotions, is also a valuable source of data concerning the game center market.

Isaacson said that each person who signs up on the Sega mailing list enters his birth date, sex, and game preference along with his address. This information can be cross referenced in the computer and utilized for tailoring promotions to specific demographic segments of the market.

The Sega Summer Sweepstakes contest will feature on-air giveaways of Sega promotional material by the radio stations, as well as appearances at the malls by local radio personalities. Over 200 sixty second radio spots will be tagged with the Sega Center Mall locations in Southern California, including Fox Hills Mall, Anaheim Plaza, Montclair Plaza, Carson Mall, Los Cerritos Center, and the Sega Kingdom of Oz Amusement Centers in Westminster Mall, West Covina Fashion Plaza, Puente Hills Mall, and Old Towne Mall in Torrance.

In addition to the radio promotion during August and September, Sega Centers in all the regional shopping malls will also be engaged in cross-promotions with other mall merchants in order to increase the effectiveness of the contest promotion and integrate Sega's activities with the merchandising efforts of the immediate business community.

CALENDAR

September 21-23

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

October 5-7

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

November 6-7

IEEE Chicago fall conference on Consumer, Electronics, Ramada O'Hare Inn, Rosemont, Illinois

November 10-12

Amusement and Music Operators Association, annual convention and

trade show, Conrad Hilton Hotel, Chicago, Illinois

January 14-15, 1979

Music Operators of Minnesota, annual convention, Holiday Inn, Minneapolis, Minnesota

February 2-4, 1979

South Carolina Coin Operators Association, annual convention, Carolina Inn, Columbia, South Carolina

May 11-12, 1979

Ohio Music and Amusement Association, annual convention and trade show, Columbus Hilton Inn, Columbus, Ohio

JB Award nominees announced by AMOA

The general membership of the A.M.O.A. is now voting for the 1978 JB (jukebox) Awards.

The JB Awards go to the year's leading jukebox money-makers, and presentation of the awards takes place at the A.M.O.A. trade show's closing banquet November 12.

Sixteen candidates, selected by the A.M.O.A. Awards Committee, are listed on the official ballot, though operators and music programmers can write in votes for songs other than those listed. Members are being asked to nominate the five records which made the most money in their jukeboxes over the past twelve months. In addition, they are also to nominate their choice of artist of the year.

Last year Kenny Rogers garnered three of the five awards—record of the year, country record of the year, and artist of the year—"Lucille." The JB Award for the top soul record of 1977 went to Rose Royce's "Car Wash," and Glen Campbell won the top pop record category for his song,

"Southern Nights."

The sixteen leading candidates, as selected by the awards committee, are as follows (and in no particular order):

"It's a Heartache"—Bonnie Tyler
 "Don't It Make My Brown Eyes Blue"—Crystal Gayle
 "Heaven's Just a Sin Away"—The Kendalls
 "You're the One"—Oak Ridge Boys
 "Blue Bayou"—Linda Ronstadt
 "Boogie Night"—Heatwave
 "Use ta be My Girl"—O'Jays
 "Brick House"—The Commodores
 "Lady Lovè"—Lou Rawls
 "You're the One That I Want"—Olivia Newton-John and John Travolta
 "Here You Come Again"—Dolly Parton
 "I Just Want to be Your Everything"—Andy Gibb
 "You Light Up My Life"—Debbie Boone
 "Night Fever"—Bee Gees
 "Stayin' Alive"—Bee Gees
 "Shadow Dancing"—Andy Gibb

Token program designed

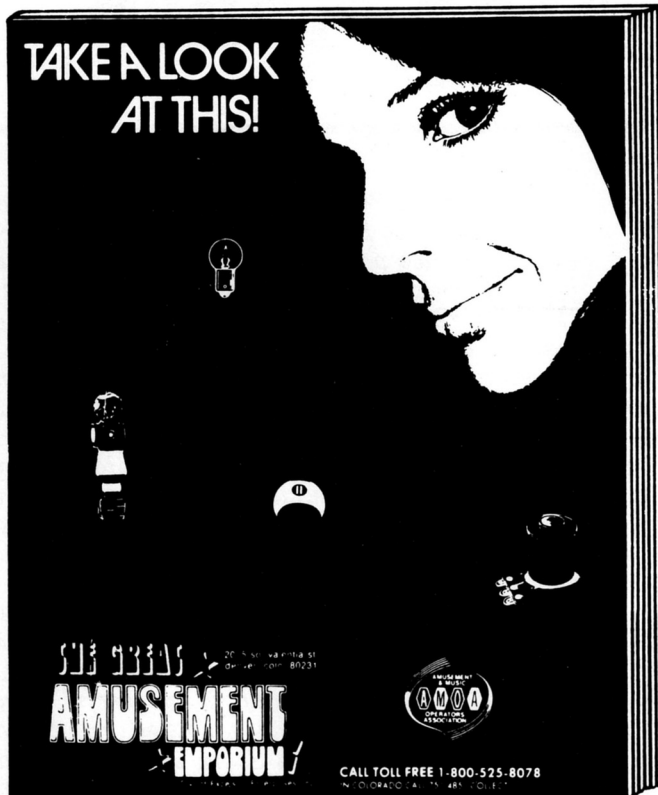
Meyer and Wenthe, a leading manufacturer of tokens and medallions, has recently designed a new token program for the coin operated amusement industry.

The new program is not only concerned with offering assistance in token design to meet customer specifications but is also designed to guide customers in the conversion of the mechanisms for token acceptance.

Among the advantages of conversion to tokens is the reduction of vandalism, in some cases the reduction in insurance rates. Also, it facilitates promotions.

For further information on the program, contact Bob Sherwood, 7220 West Wilson, Harwood Heights, Illinois 60656.

"Experience is a good teacher but only if you're a good learner"—Dr. John Malone at the Notre Dame Seminar.



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SAM STERN



Coinman of the Month

Sam Stern, this month's Coinman, has quite a bit of experience in the coin machine amusement industry—about 47 years worth of experience to be exact. And within that time he has had the opportunity to view the industry from the vantage point of an operator, a distributor, and, most notably, a manufacturer.

He started in the business in 1931 when he was talked into buying five coin-operated amusement machines. At the time he was working in the men's clothing business, but the coin machine business offered him more promise; so he was quickly absorbed by this new undertaking.

Things happened quickly for him. By 1939 he had developed quite a route and expanded his services by taking on a Rock-Ola distributorship in Philadelphia. Seven years later he was ready to make another step, this time into the manufacturing business. He bought 49 percent of Williams Manufacturing Company and two years later sold his route. Then in 1959 he saw the opportunity and purchased the rest of Williams Manufacturing. He kept the company until 1964 when he sold it for stock to Seeburg Corp. He remained on until 1969

as president at Williams. When his contract was up, he went over to Bally and served in the capacity of executive vice president for one year. But he was back the next year at Seeburg, as president; and there he remained until December, 1976 when he learned that Chicago Coin had defaulted on a loan. Jumping at the chance, he and his son, Gary, moved in, took over the company, and formed Stern Electronics.

In the short time since that acquisition, Stern has become a pinball manufacturer to be reckoned with. With such solid state games as Pinball, Stingray, Stars, and now Lectronamo, the Chicago-based company has served notice that it is here to stay.

Sam has two sons who have also done well for themselves. His son Gary is, of course, president of Stern Electronics (Sam is vice president); and his other son, David, is now a successful surgeon.

A member of the Jewish United Fund and the Weisman Institute, Sam Stern is 66 years old. By his own admission, his 47 years in the business has given him a "fair knowledge" of the industry—which he says is healthier than ever, as well as a similar knowledge of his favorite pastime, pinball.

PLAY METER: What is the most important consideration when you set out to manufacture a flipper game?

STERN: I've always likened a pinball machine to a movie. You've got to have action in it. So the first thing you want is good action, and the second thing is a good theme. And then you try to put those two together. That's what "play appeal" is. It's a combination of action and theme. *Stars* had it. *Mata Hari* and *Eight Ball* from Bally had it, and so did Gottlieb's *Sinbad*.

PLAY METER: To what extent does play appeal determine the success or failure of a particular game?

STERN: I think play appeal is the most important thing in the game. Without play appeal you don't have a game. To get a good game you have to have play appeal, which is the action of the game. If you don't you just sit with that game.

PLAY METER: What qualities make for a well-designed game?

STERN: There have to be good action shots for certain areas to build up the score or the free play value. And there have to be places that need good shots, areas in the game where you shoot for certain things to increase the scoring or the features for the free play.

PLAY METER: Do you do any designing yourself?

STERN: Yes, recently, for instance, I had a lot to do with *Memory Lane*. *Stars* was only partly mine, but *Pinball* and *Starfire* were all mine.

PLAY METER: How long does it take as far as the designing process?

STERN: It takes anywhere from five to eight months. You start off by making a layout on paper first. After that, you put it on a playing board we call a whitewood, then you experiment with it and make any necessary changes. Then if you're satisfied with the action, you put in the features and tie them in with the action. But first you shoot, not for the features, but rather to see if the action is good. Of course, when you make your initial drawing, you put your features in with it, but you always have to change some of them, according to whether or not they can be made. Sometimes when you first lay it out, you have features that you can't even make, or maybe you have features that make the game too easy. So you have to go back and make adjustments.

PLAY METER: When you start off designing a game, is there a certain theme or play characteristic you want to get into the game?

STERN: Yes, in *Memory Lane*, for example, we wanted to get memory, and we wanted to get the bowling theme with the rollover buttons. So we had to figure out a way to get the bonus. The bonus was 1,000 for each rollover that was made. And then you had the strike so that when you got all ten down, or you got ten down some other way, you got 10,000 points. So the idea there was to try and get a bowling theme that played well and still gave the

player an opportunity to make strikes.

PLAY METER: As far as your own company is concerned, do you design pinball machines for a high skill level or for a low skill level?

STERN: We design them for the good player. But then we percentage it for the bad player as well. So it's a combination of the good and the bad player that we design our games for.

PLAY METER: We often hear the comment that pinball is about seventy percent skill and about thirty percent luck. As a designer, would you agree with that assessment about the games you make?

STERN: No, I see a little more skill in them than that. Even now I think there's about an eighty or ninety percent skill level in pinball, and about ten to twenty percent of the game is luck.

PLAY METER: What qualities do you think are necessary for a good game designer?

STERN: Good ideas. Different ideas. You have to have ideas that are a little different, that make a playfield look a little different from your competitors. And you must have an ability to put those in and get good shots at them.

PLAY METER: Who do you feel are among the top pinball designers in the country today?

STERN: Harry Williams is one of the best. Then there's Norman Clark at Bally, and Gottlieb has a good man in Wayne Neyen. Also, Williams has a couple of new fellows who seem to be very good.

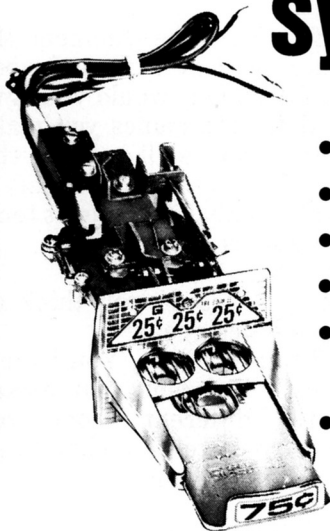
PLAY METER: Do you foresee some innovations in the future, such things as multi-level playfield which a guest editorialist in *PLAY METER* recently suggested?

STERN: Multi-level playfields? I doubt it. The cost is a big disadvantage for something like that. And besides, it's very hard to get a multi-level playfield. I worked on one some time ago, but I found that they just don't work right. It's too hard to get the ball to roll correctly.

PLAY METER: Are there any new features which we can look forward to seeing in the games in the near future?

STERN: There will be new features coming out. Electronics has given us the ability to do many things that we weren't able to do before with electro-mechanical games. That's the advantage of electronic games. But I can't see something like a multi-level pinball machine. I think you'll find the new features will appear on conventional-sized pinball machines. Now, there's still a lot we have to do to improve the games mechanically, to make them work better so that the operators have less trouble with them. Other than that, though, I think you'll find that because of solid state there's a lot of things we'll be able to do with pinball machines, featurewise, memorywise, that we couldn't do before with electro-mechanical machines. That's because the electro-mechanicals took too much equipment. We'll be able to do more things with targets, for instance. In fact, in our next game,

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we'll be doing something new with targets. And with solid state you can do many more things with the scoring devices and with your playfield that you couldn't do before.

PLAY METER: Who first conceived the idea of drop targets?

STERN: That was my idea way back with a single drop target. Then Gottlieb put them in a bank. But, to answer your question, I first conceived the single drop target. By the way, I was also the first one to come out with the long flippers. But that was an accident on my part. We designed a game where the stretch rubber was too long; so I said let's put a longer flipper there, and we did. Then we went to long flippers all the way through.

PLAY METER: Would you say that with the advent of solid state we can expect to see more new playfield gimmicks, gimmicks that will be as popular as the drop targets are today?

STERN: There are going to be some more playfield gimmicks coming out. I don't know who's going to come out with them first, but someone is going to come out with some new gimmicks, and they'll be similar to the spinning gates and the drop targets.

PLAY METER: What playfield features, in your opinion, just don't seem to work out on pinball games?

STERN: We tried one where there was a little hole right at the tip of the flipper where the ball rested before it was flipped, but the trouble was the ball would rest in there and wouldn't flip out. And then—way, way back—we had curved flippers that acted like slingshots and hooked the ball when it threw it up. Now, I see where one of our competitors is coming out with curved flippers again; but I don't think it's anything that will last or that you'll have to have in your design of games.

PLAY METER: Besides the flipper, is there any feature which you feel is absolutely essential to a pinball machine?

STERN: I don't think there's anything that's as important to the game as the flipper is. I don't think there is anything else that's essential. A game can have a good theme without all the popular gimmicks. There is nothing else which is absolutely necessary. Drop targets, spinning targets, and pop bumpers are all very popular, but that doesn't mean that they have to be on a game to make it a good game. But I've got to have the flippers.

PLAY METER: What is your feeling about multi-flippers at the bottom of the game?

STERN: I hate them. I think they get in the way of each other. There have been a lot of successful games with them. *Sinbad* happened to be one of them, but I don't like four flippers along the bottom. Now, it's not too bad if you have two at the bottom and then maybe some flippers near the top of the playfield, but even then sometimes you'll flip into those flippers.

PLAY METER: Have operators, in your opinion,

successfully made the jump from electro-mechanical to solid state?

STERN: I think they have. I don't think operators today would operate anything other than electronic games. Yes, they're keeping pace with my expectations. True, the manufacturers may be pushing the games out too fast for the operators to absorb them, but I think the operators are keeping pace with the technology. Manufacturers, I think, have helped them in this regard. I think everyone is trying to help the operators as far as mechanical information is concerned.

PLAY METER: Now that we are into solid state, do you think this will weed out the weaker operators?

STERN: I don't think so. I think the operators need more help, but I don't think that their numbers are going to disappear. Now, there may be some manufacturers who are starting up who aren't going to stay with it long. But as for the distributors and operators, I think they'll weather the storm.

PLAY METER: Would you say that the electro-mechanical pingame is gone forever?

STERN: I doubt if you'll ever see it again. That's because the electronic game has much more play appeal. Eventually it's going to be easier for the operator to handle.

PLAY METER: Can we look for more tools or devices to enable servicemen to repair solid state games more rapidly?

STERN: Yes, everybody is working on more test equipment and ways to tell the operator what's wrong with the game so that they can repair them easier. I think everyone's doing that, every manufacturer. They're trying to do whatever they can to help the operator fix these things.

PLAY METER: You mentioned that some manufacturers that are just now starting up are not going to be able to stick with it. In other words, you don't see solid state technology as a springboard that will enable other companies to get into marketing pingames?

STERN: Well, it could be a springboard, but the problem is that I don't think their games will have the play appeal, the action, or the acceptance. It comes down to everything you look at in a pinball game, plus the name of the company. A new company won't have the experience; and, again, they must be accepted in the field. But without that experience, they won't be accepted in the field.

PLAY METER: Do you think that with solid state there will eventually be a levelling off of prices?

STERN: I hope the prices go down. That was our feeling when we first got into it. But so far we've been wrong on it. Among the reasons prices stay high is that we can't mass-produce these things like you can hand calculators. And then, again, we can't get the materials fast enough; so we have to pay a premium for them.

continued on page 68

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By Dan Hanson

Tailoring your route

**and reducing the effect myths, suspicions,
and old wives' tales have on your operation**

To a large degree, many operators rely on the suggestions of other operators. In this way, myths, superstitions, and old wives' tales have a way of becoming "established wisdom."

Even when an operator is not biting on a myth, what he is likely getting from one of his peers is a ballpark answer to a question, since there are few rules in the industry that can be taken exactly as they are uttered.

For example, there is no set, established free-game ratio for pin-games that will always return the best profit for you. In one part of town, you might find you get your best returns at a 35 percent free play ratio, but in another part of town, in the same type of location, maybe the clientele tend to rise to the challenge more readily, and play is just as heavy with a tougher standard.

Averages and suggestions operators might offer from their experimentation are useful starting points when you begin experimenting, but you should never abbreviate your thinking by stopping there, by not questioning further. To optimize, you must experiment. And the operator who is constantly incorporating these experiments into his daily business will be the one with the finely-tuned operation.

Each operator is faced with a myriad of decisions. The answer to each question makes the difference in terms of his business's profitability. Translated, that means an operator must be willing to experiment. In a competitive market, survival may depend on it.

A limited bit of natural experimentation is found throughout the industry already. Rotation is a form

of experimentation. Some operators get even a little more elaborate when they move their games around. Maybe they change the free play percentages or the pricing, in an attempt to find the right combination for the machine's new "home." This kind of experimentation happens often in the industry; but, with the exception of a few progressive operators, more conscious, carefully planned experimentation is seldom seen.

While operators generally design route men, in-shop maintenance, accountants, and office help to fit the peculiarities of their operations, they usually do not consciously design an experimentation scheme so that their machines fit the peculiarities of their locations. Without an awareness of the value of experimentation, the operator is often at the mercy of myths, ball-park generalizations, and haphazard results.

In a conscious program of experimentation, the operator is looking for the peak performance of his pinball machines, and there are several factors he has to take into account to find that perfect combination—the free play ratio, the pricing, the number and types of games, even the degree of tilt on the playfield.

To custom-tailor your games for a location, you must learn about your clientele—about their income level, their education, their average age. Learning about one's clientele doesn't apply just to jukeboxes and jukebox locations; it should be extended to take in all facets of your business if you hope to maximize your profits.

Let's use the following example. Let's say you operate a small game room in a shopping center in town.

Your clientele is almost entirely twelve years old and under. It consists of kids who are dropped off at your game room by mothers who are going shopping. Junior is given two dollars and is told to play the pinball machines until mommy is finished shopping. In short, your game room is a coin-operated baby sitter.

Now, if junior is back, tugging on mommy's dress 15-25 minutes later, asking for more money, mommy just might think twice about sending him to the game room next time. Maybe, she thinks, she should let junior go to the movies instead, or to the skating rink. In other words, your competition.

So you have to custom-tailor that game room for your clientele.

First of all, almost all of your players need stools to see the tops of the machines. So why not mount the games on shorter legs and make the game room off limits for people over twelve years? That would be appealing to mother because then she would know that her little junior wouldn't be in a "teenage hangout" but rather in a game room designed specifically for him.

Then you make other adaptations. You change the game's pricing to give junior a better buy for his money—maybe that means more games for his quarter, maybe more balls per game, maybe both.

You change the free play percentage so that junior has a more liberal free play percentage that will, once again, give him more playing time on your machines.

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as your grownup players, he needs a slower roll on the ball.

What you have done with these few changes is that you have succeeded in giving junior more play for his quarter, and you have assured yourself of a return customer. Mother stops by and picks him up. He's played out his money. You have the same amount of quarters you were going to get anyway. Junior had his fun, and mommy had some peace and quiet. Amen.

Yes, you say, but I can't get a favorable return on my money in that kind of setup. With these new solid state games, I have to make more money off my machines.

Well, there's no requirement that says the games in your game room have to be latest solid state models. Maybe some of your old electro-mechanical models would do the trick here. Your clientele at this type of location, you realize, is not that discerning. Also, there's no reason for you to think all your games have to be four-player machines. Kids usually want a machine to themselves. A lot of one- and two-players might be enough. By putting low play appeal games in the game room, by the way, you will also be discouraging those teenagers who would have come into your "12 and under" game room. More likely, they

won't stay around if the games don't deliver the action they're used to getting.

So what you've done by experimenting in this circumstance is custom tailor your machines to a specific clientele.

Here's another example. In a college town, you may begin with more flipper games than video or table games in the location. But even though your profits may be good, you shouldn't stand still. You should try altering the balance of games to see what is the right combination of video games to pinball and table games. Also the free play percentage can be tested, as well as the other operator-adjustable features in the games.

If the location caters to a spendthrift crowd, then your games there can probably stand a higher pricing than they would at another location. Yet many operators it seems cut themselves short in this regard by operating all their games at a set pricing structure without any thought to varying that price or playing time to suit the clientele. A game in an airport could possibly demand a higher price than one in a tavern or a bowling alley, for instance.

One of the problems in this regard is that even if an operator decides to

start experimenting with his games on location he doesn't know what ideas to test. Should he play with the free play percentages? the number of balls per game? the pricing? the degree of tilt on the machine? What about the noise volume on the games?

Some ideas for experimenting are obvious. But some are not. And many times these forgotten reasons can hurt your profit picture. One of the true bug-a-boos are ideas that we long ago forgot we rely on.

Often we accept something as true and may never realize that we have accepted it. Or we may have accepted it without question.

Oftentimes it's hard to get around preconceived notions because they are tucked away far back in your mind and go unnoticed. They become a part of that dubious knowledge we call "established wisdom." Though unnoticed, these assumptions still exert power and could be holding back some innovative answers to new problems.

Sometimes also new circumstances can solve age-old problems. A favorite example is the commission adjustment many operators were able to achieve with the advent of solid state pingames. And, of course, there was the increased pricing arrangement here which increased

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earnings.

One of the best ways to recognize "established wisdom" is to train yourself to question statements that are expressed matter-of-factly. You should make a point to ask, is that really true?

Some operators, for instance, insist that four-player pingames is the only way to go. The added cost, they say, for the four-player model is not that much as opposed to the extra earnings it generates. Some of them explain it this way: "Pinball is a social hour market. And socializing involves more than one person. Two," they say, "is therefore the smallest social group you can have, but usually a party of four will be there at the machine. Four is the ideal number—two couples. When people are in a game room, they enjoy being together, not playing different machines. And one- and two-player games drive people apart, or else it forces the extras to stand around and watch while the others play. And that's lost quarters. And not only that, four-player games take up less space. It takes two two-player games to satisfy a crowd of four, while one four-player would do the trick. This, in effect, doubles the space in a location." And with that, the operator reasserts that four-player machines are the only way to go.

Now, you ask yourself, is that necessarily true?

Although a four-player may be the best way to go, maybe a two-player might be a wise substitute for a sluggish four-player. Do the added earnings of a four-player game really justify the added expense. And, of course, your budget will dictate that you're going to need fillers in there. After all, it would be pretty expensive to have nothing but four-players.

Then again, how true was the operator when he said pinball is a social hour market? Do all pinball players play in a group? Isn't pinball also a game for loners, people who like to compete against the machine alone, without interruptions. Doesn't it fill a psychological need of one man wanting to do battle with the machine?

By watching for preconceived notions such as "four-player games are the only way to go" you will put yourself in a position of being able to critically analyze what actually makes your route tick.

Remember, without this critical sense, you are often basing all your decisions on myths, superstitions, and old wives' tales. The stuff "established wisdom" is made of.

An operator may decide to begin experimenting with his operation and, in doing so, successfully finds

several ways to improve his income. Over a period of time he may establish a multitude of rules applicable to his market area. Maybe he has found that for his area very old electro-mechanicals are still very good money-makers in his rural locations. But maybe he has to swallow some of his recent "gains." That is, for the games to succeed, he has to give five ball games and three games for a quarter. But if the machines do the trick and earn their keep, the operator shouldn't fret over lowering the price. You raise prices to raise income. If you are going to raise the price and reduce your profits, then you've accomplished nothing.

Now after some time of experimenting with his route, the operator decides that he has experimented enough and can now reap forever the fruits of his labor. So he begins to lie back.

This is a bad move, for all the operator has done is left himself open for an aggressive competitor or for an inevitable and unexplainable dip in collections, unexplainable because he'll have lost touch with his locations.

Maybe during your slow season you should try modifying your pricing structure, possibly even on your best games. If your collections are showing a decline. Maybe during the slow months, you could offer more play for the money. The operator who stands steadfast in pricing come hell or high water will probably never find himself waist-high in profits.

It all calls for experimentation.

And rules that apply in one location may not apply later on at that same location. Markets are as changeable as cloud patterns. Tastes change, as is evidenced by the newfound fascination with pinball a pasttime which a while back some people looked upon as taboo.

The fact that games need to be rotated gives proof to the contention that tastes change quickly. A hot game will eventually lose its heat. And once it does, it's time to begin experimenting. And that's what rotating games is all about. It's a process of moving a machine through a declining scale of locations, from hot to less hot locations. Some locations will yield the same returns no matter what the game as long as the game is mechanically sound. This method also establishes for you a hierarchy of locations through which declining games are phased into weaker and weaker locations—until eventually they are traded in for new games...or maybe used for that baby sitters game room from the "12 and under" bunch.

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About sixty operators and servicemen attended a one-day service school August 1 in Greensboro, North Carolina. The school was sponsored by Palmetto State Distributing of Raleigh, North Carolina.



The Palmetto State Distributing service school was conducted by Bob Prinzing of Williams Electronics who focused in on Williams' solid state games.

Mondial expands parts department

Mondial Commercial Corp. of New York City has expanded its technical and service parts department.

This newly enlarged department of Mondial is now headed by H.S. Darmanian, a veteran of many years in the export electronics parts business. Darmanian will be assisted by a multilingual staff capable of processing technical data and all parts orders for Mondial's distributors throughout the world.

Mondial represents Gottlieb, Allied Leisure, Atari, Ramtek, and Cinematronics.

Atari schedules service schools

Atari's field staff will be conducting service seminars through the rest of the month of September. In these technical schools, operators and technicians will review basic solid state electronics, troubleshooting, and repair techniques on Atari video and pinball games.

The dates of these schools are as follows:

September 19, Tokyo, Japan, sponsored by Atari Japan

September 26-27, Atlanta, Georgia, sponsored by Peach State and Greater Southern Distributing

September 28-29, Orlando, Florida, sponsored by Southern Music

Anyone interested in attending these schools should contact the sponsoring Atari distributor in his area for reservations and details, or he can call Fred McCord at Atari at 1-800-538-1611.

Excellent response on pinball 'survival kits'

"The response has been excellent so far," says Mel Kaufman, sales representative of Betson Enterprises, about the company's recent all-out plunge into the field of supplying solid state parts for pinball machines.

Betson, which is located in North Bergen, New Jersey, has made up

pinball repair kits (or "survival kits," as Kaufman calls them) for Bally, Stern, Gottlieb, and Williams electronic pinball games.

The kits include national brand name parts (from such companies as Motorola, T.I., National, Signetics, RCA, etc.), and are designed to save

operators steps in tracking down such items as I.C.s, transistors, diodes, resistors, and capacitors. "It's almost like a record one-stop," said Kaufman of the new pinball kits.

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Rowe plans opening for Syracuse branch

Rowe International has opened a new distributing office in Syracuse, New York and plans a special grand opening September 24 which will also feature a special showing of the R-83 phonograph.

According to John Ard, manager of the Syracuse branch, Rowe International re-evaluated its Syracuse branch and decided to expand its facilities there with a move to an 8200-square-foot facility at 6163 Eastern Avenue, Syracuse 13211. The new telephone number is (315) 437-8371.

Ard said the Syracuse branch would service upstate New York and part of the southern tier and would represent the following lines: Rowe, Allied, Atari, Meadows, Gremlin, Tournament Soccer, Gottlieb, Irving

Kaye, U.S. Billiards, Cinematronics, Brunswick, Ramtek, P.S.E., and Valley.

The Syracuse office will have three mechanics (for video, pins, and jukeboxes). Additionally, the Syracuse branch will carry fast-moving items plus necessary items such as printed circuit boards, amps, and bill changers.

Rowe International's Syracuse staff includes, in addition to Ard, the following: Gary Greenwood, vending sales; Elwood "Whitey" Martin, outside sales; and Ruth Woolrich and Bob Catlin, both in sales.

The September 24 grand opening will be highlighted by a showing of the R-83 phonograph. Door prizes and a hot and cold buffet will be the order of the day.

Namco America opens doors, establishes distributor network

Namco America, Inc., a wholly-owned subsidiary of Namco Ltd., opened its doors September 1, according to Satish Bhutani, who recently left P.S.E. to join Namco.

Bhutani is presently engaged in setting up distributor channels for the United States, Canada, South and Central America, all of which will originate from the new Namco America office.

Namco America's office is located at 343 Gibraltar Drive in Sunnyvale, California 94086. The firm can also be reached by telephone at either (408) 745-7600 or at its toll-free

number 1-800-583-1610.

The firm is housed in a 10,000-square-foot facility, and is fully equipped with offices and manufacturing facilities and a shop.

According to Bhutani, the firm will soon begin shipping its arcade piece, *Shoot Away*, to distributors throughout the country.

More information about the new company, as well as details about its forthcoming games, will be released at a later date.

Rouso resigns

Stan Rouso has resigned his position as general manager of Portale Automatic Sales in Los Angeles, California.

In other executive changes within the company, Oscar Robins has been named sales manager of the Los Angeles office; and Jerry Monday has been named manager of the San Francisco office.

The Los Angeles office services southern California, southern Nevada, and Arizona. The upstate branch in San Francisco services Portale customers in northern California, northern Nevada, and Hawaii.

Ed Shore passes away

Ed Shore, general manager of Atlas Music and Novelty Company of Pittsburgh, Pennsylvania, died suddenly July 27.

An employee for more than thirty years at Atlas, he had come to earn the respect of operators in his area.

He will be sadly missed by Atlas and by the many operators who had come to rely on his good judgement.

He is survived by his wife, Ida; two sons, Gary and Howard; and several grandchildren.



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A pretty pinball is like a melody

By Louis Boasberg

There is no question but that some of the modern flipper pinball games are works of art. The backboard glasses, the playfield, and the cabinets are for the most part very beautiful, some more beautiful than others. In fact, in this writer's opinion, some of the flippers represent modern art in all of its practical, efficient, and most appealing glory.

I would venture a guess that a few of the games that have appeared in the past two years will become museum pieces and their backboard glasses will become priceless and be in very big demand among antique stores and other dealers in nostalgia. Who knows, perhaps someday we might see a few of these backboard glasses mounted in frames and displayed in some of the famous art museums of the world.

"Beauty is in the eye of the beholder." This writer has been to practically every famous museum in Europe without being impressed, but when I look at an *Atarian*, a *Time 2000*, an *Airborne Avenger*, a *Middle Earth*, a *Cleopatra*, a *Sinbad*, a *Wizard*, a *Captain Fantastic*, an *Evel Knievel*, a *Stingray*, a *Stars*, a *Close Encounters*, or a *Lost World*, I am really turned on.

I hope other manufacturers other than Bally will forgive me, but my own personal choice for the most beautiful of all games is the exotic, mysterious, intriguing *Mata Hari*. This is indeed a gorgeous game, but I imagine what makes it most appealing to this writer is that being a World War I buff and being familiar with the life and times of the famous Dutch courtesan-spy, this game always reminds me of the days when spies were really spies and worked without the aid of the electronic devices and gadgets that are in vogue today.

But, of course, being an ardent movie fan, everytime I look at the backglass of *Mata Hari*, I see the unforgettable Greta Garbo who

played the role of *Mata Hari* to perfection in the old MGM movie of the same name, and what a movie! "They don't make 'em like that any more!"—*Ars gratia artis*.

Granted that "there is nothing like a dame," yet I do not think pornography has any part of the aesthetic or even commercial appeal of a flipper amusement game, and it is bad public relations to say the least. We are very happy to see that due to the criticism of "60 Minutes" and other television programs and articles, the busty-sexy ladies are fast disappearing from backboard glasses.

I believe that we will see an art trend in future games geared to history, famous movies, great literature, finance, sports, television programs, science fiction, and many other subjects which masses of players and potential players can

identify with. The golden age of pinball and video art is upon us.

In closing, I would like to pay tribute to all the artists and designers who do the art work for the various manufacturers of flipper and video games. These almost anonymous artists deserve the highest of praise and respect for their work. For unlike the old masters such as Michelangelo, da Vinci, Renoir, etc., who all painted for fame and glory with no time limits on their work, the commercial artists who do the art work on games have the twofold purpose of giving beauty to the world, but they can never lose sight of the commercial appeal of their work, to say nothing of always having time limits and production deadlines to make.

I hope that someday these great craftsmen will get the recognition and praise they deserve.





Stern plans pinball promotions around new record venture

Stern Electronics, Inc., the pinball manufacturer, has announced that company's entry into the record business by the formation of a wholly-owned subsidiary, Stern Records, Inc. Stern Records has entered agreements to make five albums. According to Gary Stern, president of Stern Electronics, "The record business is a natural extension of our coin operated game business, as both are in the entertainment field. And we have arranged for the possible tie-in of our records and pinball machines, by use of common artwork, tours and promotion. Thus we will be able to increase both record sales and our pinball machines' earnings."

The five albums being recorded are as follows:

1. "Celebration," which is the second album by the group of the same name. Their first album, "Almost Summer," which was on the MCA label, was the soundtrack for the Universal Pictures movie also named "Almost Summer." That movie has already been released in a few markets. The album Stern is producing will feature songs written by Mike Love and Brian Wilson of the Beach Boys.
2. "Chief Joseph," by Charles Lloyd, the internationally famous and respected jazz artist, whose new record will afford considerable cross-over from jazz lovers to rock and middle of the road listeners.
3. "Deadmans Curve," a record containing Jan and Dean's greatest hits, rerecorded by the original artists. It will also include new recordings by Beach Boy, Mike Love. It shall be released in conjunction with a C.B.S. TV special of the same name about the tragic story of Jan and Dean. The film will also be released in Europe as a feature movie at the same time as the release of the album.
4. "Celestial Seasonings," also recorded by Charles Lloyd, is a magical combination of flute and harp, sure to become a classic. Inspired by the Celestial Seasonings Tea Company of Colorado, discussions are already afoot for a TV documentary regarding that company using this record for a sound track. The tea company also may be aiding in distribution of the record.
5. "Save Our Seas," a record to be devoted to saving sea life, and in particular, the whales of the world. Sponsored by the Green Peace Organization, the record will encompass the performances of the various symphony orchestra artists together with numerous special guest star recording artists, including Tanya Tucker and the Beach Boys, as well as Charles Lloyd and Celebration.

These records are planned for release in time for Christmas this year. Stern intends to have it's record manufactured and distributed world wide by Pacific Arts Corp. Inc., of Carmel, California. Pacific Arts is headed by Michael Nesmith.

Meadows Games sold to Holosonics

Meadows Games of Sunnyvale, California, a manufacturer of coin-operated video games, was sold September 1 to Holosonics, Inc. of Richland, Washington.

Harry F. Kurek, who owned all of the stock in Meadows Games, sold all his interest in the company in exchange for stock in Holosonics, Inc. and an undisclosed amount of

cash. Kurek plans to pursue other personal endeavors.

Replacing Kurek as president and chief executive officer at Meadows is Paul Jacobs who resigned his vice president of marketing post at Exidy September 15.

Holotron, another wholly-owned subsidiary of Holosonics, Inc., reportedly holds all worldwide patents on holography, a three-dimensional photographic process which will be used in future games.

Jacobs said that no other officer appointments have been made other than that Lila Zinter will remain on as sales manager for the company.

Jacobs has fifteen years experience in the coin-operated amusement business. Prior to joining Exidy, he was director of European sales for Chicago Dynamic Industries. And prior to that, he was in the distributing business.

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Rock-Ola featured on 'Bubble Gum Digest'



A television cameraman zooms in on a Rock-Ola employee who is assembling components of a printed circuit board.

Rock-Ola phonographs and the plant employees were recently featured on the NBC-TV program "Bubble Gum Digest."

Through the eye of the television camera, viewers received a close-up look at many of the interesting and complicated operations that go into the assembly of a Rock-Ola phonograph.

Special telephoto lenses brought

Carousel makers buy plant

Amusement Equipment Manufacturers, Ltd. of Eldon, Missouri, manufacturers for Carousel International Corporation, has purchased the Paul Hawkins Manufacturing Company of Tuscon, Arizona.

There are no changes planned in the operation. All personnel will remain at the plant.

Richard Buck, a western regional representative of Carousel International, will be in charge of production at the new facility for A.E.M. Buck has been with Carousel several years.

In a few months Hawkins will join Carousel International calling on all the families and customers he has developed in the 28 years in the kiddie ride business.

Several new rides are soon to be manufactured by both A.E.M.'s new Tuscon plant and the main plant in Eldon, Missouri. Carousel's line of rides now include twenty rides of all types.

the viewer within inches of a vat containing molten solder. Printed circuit boards float momentarily in the molten solder. Special areas printed on the bottom of the board accept the solder which forms the necessary circuitry for the board.

The close-up lenses also gave the viewer an operator's view of high-speed precision machines that produce thousands of parts used in every phonograph.

The camera also took the viewer into the fascinating and complicated area of computerized production and quality control testing. Rock-Ola engineers have designed computers that direct operators through highly complicated wiring assemblies. As each step is completed, the computer checks the operation to insure perfect quality, then takes the operator to the next step.

In the record changer-player assembly department, viewers saw hundreds of units being tested simultaneously. Every Rock-Ola record changer-player must pass a lengthy operating test before it is installed in a cabinet. The hundreds of spinning turntables, revolving records and waving record changer arms created a fascinating picture.

Rock-Ola phonographs destined for countries outside the United States require special modification. The electric power, the coins and the language differ from country to country. Viewers saw how these modifications are installed and tested on Rock-Ola phonographs.

The half-hour NBC-TV program, "Bubble Gum Digest," features one product each week that is of interest to teenagers.

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The 'Buck' starts here

The hottest selling item in convenience stores in the Southwestern Virginia Piedmont is a five-minute game of pinball!

That's right pinball! The same game that has been a favorite money-maker in arcades, bars, and amusement centers for years is now a well respected, legal, top money-maker in your favorite local convenience store.

You know the kind of store I'm talking about; you see them popping up on just about every corner, sometimes seemingly overnight! Their names vary from 7-Eleven, Hop-In, 7 Days Foodline, to various family names for each Mom and Pop operation. But they all have one thing in common: they are terrific money-makers for amusement machine companies, bringing in \$75 to \$110 per machine per week, and that's the operator's cut!

Management/customer interviews brought forth differing reasons for the machines' popularity: (a) pinball is sweeping the country; (b) newer, more popular machines; (c) location.

The (c) reason seems to be the one customers agree on more than

any of the others. It seems that parents *know* the corner convenience store will not knowingly cater to anyone or anything that is of an unseemly nature; so there is little chance that their kids hanging around the store will get into trouble. That's not always true for other locations in which pinball is an attraction. So parents and law enforcement agree that Junior and his pals are doing nothing wrong congregating at the local grocery!

Besides the top dollar to be made in convenience store locations and the "nice" image derived from the location, a psychological build-up is occurring in that today's customers in knee-pants will be the *future* customers in amusement centers, billiard rooms, restaurants, and wherever else pinball machines are placed. And that same psychology will be working for operators when the kids growing up now are faced with the choice of letting *their* own children play the machines, because they will *not* have the "built-in" prejudice some of today's parents seem to feel against the pinball machines in locations other than convenience

stores. As for Virginia, the future will take care of itself.

The most successful locations seem to have two things in common: (a) *two machines* placed back to back right up against a store's front glass window. Thus only one aisle is blocked when several players crowd around a machine; (b) *crowd control*, or more specifically the *language* of the crowd when a game is tightly contested, is achieved through placement of signs reminding players that foul language is not permitted and good conduct is required at all times.

The above listed things are good selling points to owners and managers of convenience stores. Other points that will help you win the location and garner more profits for yourself are the *extra profits* stores will derive from sales of drinks, foodstuffs, smokes, and other impulse items players will tend to buy, as well as the good will and built-in customer the store will have in the future!

If you have not tried for a new spot in your local convenience store, maybe you should call on them now.

A case in point in Houston

Question: What do your machines need more than anything else?

Answer: Traffic, traffic, and still more traffic!

The convenience stores have the opportunity to provide customers with recreation as part of its total store offering. In addition to the traditional bread, pop, candy, chips, etc.; coin-operated games have become popular in convenience stores throughout the land.

A convenience store chain, Korner Pantry, which operates twelve stores in the Houston area, provides a case in point for the earning potential of coin-operated games in those types of locations. It also points out what operators have known all along—that location-owned equipment isn't a viable alternative to a professionally run, coin-operated amusement machine operating service. But Korner Pantry Food Stores had to find that out for itself. It did.

Korner Pantry, seeing the earning potential of game machines in its

locations, started out owning and maintaining its own pinball machines, but soon it found out that the business wasn't enough to support a maintenance man to look after the machines. The chain store also found out that the machines had to be rotated every 75 to 90 days since the games begin to lose their appeal if they remain in the same location too long.

All this, of course, is common knowledge to any operator, but here was a location owner arriving at the same answer through the back door.

Before going with a reputable operator, however, Korner Pantry tried another avenue. The chain store sold its equipment to an entrepreneur who had no knowledge of the industry. This quickly proved unsatisfactory because Korner Pantry soon found out that the problems it had had with the machines were merely passed on to someone else who was just as incapable in dealing with them. There was no better service, and no

increase in revenue.

Finally the food chain stores contacted a reputable operator, and Korner Pantry got what it was looking for all along. The machines started living up to their earning potential, and the operator kept the equipment well-maintained.

According to the president of Korner Pantry Food Stores, Tom Rovello, a machine in one of his stores isn't earning sufficient revenue for the space it occupies unless it does a minimum of fifty dollars per month. After making the switch to an operator, Rovello noted that an operator can do much better than that. At one store in Houston where there were three pinball machines, Rovello said the location's share was \$185 per month per machine.

The favorable earnings picture of the equipment was so encouraging, in fact, that Rovello undertook a remodeling effort at that store that allowed room for six pinball machines and one video game.

The Korner Pantry executive also

By Jim Handy



By Sanders Letbetter

noted that having the machines within sight of the snacks encourages the purchase of those impulse items. And, Rovello added, there was no problem with trash because the trash receptacles are placed close to the machines and used.

Rovello also exploded other myths of reluctant location owners. He reported that there was no appreciable increase in utility rates after the machines were installed. He also said his stores experienced no problems with customer behavior or employee acceptance with the machines.

The Korner Pantry locations also found their own way of promoting play on the machines. Says Rovello, "We find that we can help ourselves in that if a machine is not being used as a young person walks in during a slack hour (usually late at night), a store clerk would tell him, 'Congratulations, you are the winner of a free game on the pinball machine,' and give the customer a quarter to put in the machine."

Frequently there are others with

the lucky player, and those people will stay longer in the store and invest additional money into the machine.

This type of "seeding" is inexpensive, an excellent promotion, and interestingly, a possible deterrent to robbers. Because this type of promotion keeps people in the store, Rovello believes, armed robbers decide to go elsewhere, where there are less people. This robbery deterrent is an interesting sidenote of Rovello's investigations. Because of this, he prefers to have two or three machines in the front of the store—if people are playing the machines it makes the location less of an "easy" target for a potential robber.

As evidence, Rovello cites that there have been only four robberies in the twenty-four-hour stores he operates (which, he reports, is a low robbery ratio for the area in which he operates and the type of business he runs).

It's a good approach for operators to remember. All-night stores, especially convenience stores which

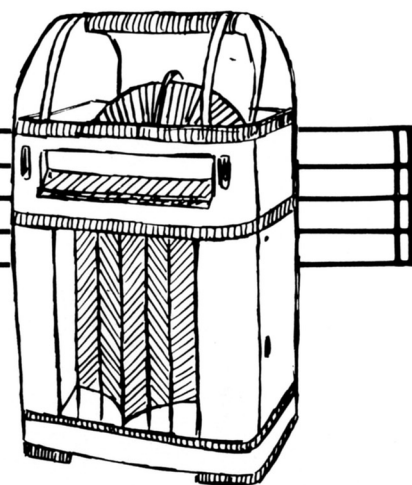
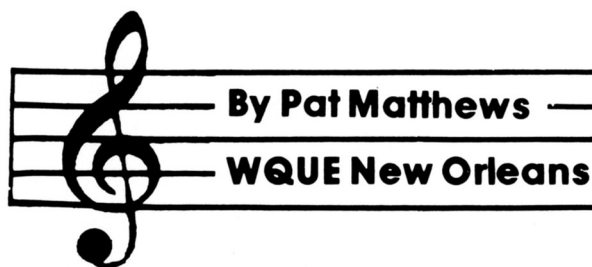
are essentially prone to stick-ups, can "seed" their games by allowing free games and can, in that way, discourage the man with the gun.

Other stores, such as Colonial Food Stores, which is headquartered in San Angelo, Texas, prefer to design separate rooms and treat it as a "mini-entertainment center" for games. Most of Colonial's new stores have an area approximately 18 by 30 feet set aside specifically for games, with glass partitions which make it possible for the store manager or clerk to keep an eye on the area.

Connie Elliot, vice president for merchandising for Colonial, reports that they have found a new source of profit and revenue with the games.

It seems the convenience store owners are starting to think games; now it's up to the operators to start thinking *convenience stores*.

Sanders D. Letbetter is currently the university center business manager at Texas A&M University.



Eight for the 'Back-to-school bunch'

Before we get to the task at hand, I'd first like to thank the good people at CP Records for sending me a fresh, glossy copy of Chinga Chavin's new lp, "Jet Lag." It was, first a surprise, then a pleasure to listen to Chavin's new effort. If I were to pick a single from the album, it would *not* be the title cut, but a solid rocker entitled "Mechanical Man." Chavin is a bit avant-garde, but very talented. Everyone here at PLAY METER wishes him the best—and thanks again! Now, on with the show.

Think It Over—Cissy Houston—Private Stock PSR-45,204

This one's already getting its share of exposure in discos and now Private Stock thinks it's time for a little radio action. Cissy features a deep, gutsy voice to compliment this brassy, upbeat, super dance-able disk. Nice percussion breaks highlight throughout. May be a sleeper. (C—Pop) (A—R&B) (A—Disco)

Paradise by the Dashboard Light—Meatloaf—Epic 8-50588

It's a far cry from "Two Out of

Three." It starts off rockin' and becomes sort of operatic. And it doesn't take long to catch on to what's going on (... "barely seventeen and barely dressed"). The initial 45 release is the entire (7 minutes plus) album version, but it may soon be edited for AM airplay. "Paradise" has to be *listened* to to be enjoyed. Ex-Yankee great Phil Rizzuto is also featured on play-by-play, so to speak, during the middle "climax." Meatloaf fans will eat it up. (B—Pop)

Fish and Whistle—John Prine—Asylum E-45509-A

Nasal John is at it again, sounding more like Bob Dylan everyday. I shouldn't say that. John Prine is an accomplished songwriter/performer in his own right. It's a good time folksy sounding tune with acoustic guitar and flute out front. Sort of oom-pah-pah. Should appeal to Prine's legion of fans and adults under the age of nine. (C—Pop)

Don't it Make You Wonder—Dave Mason—Columbia 3-10819

From the opening guitars to the

last note it's noticeably typical Mason music—and that's good. Basically acoustic with strings added for good measure, Dave lets it go and lets it flow with a catchy tune and an easily remembered refrain. (B—Pop) (B—MOR)

Honey I'm Rich—Raydio—Arista AS 0353

Low down and funky best describes this latest effort from the group that nauseated me with "Jack & Jill." Even though I didn't like it, it did make them rich. However, the singer is rich with love and not dollars. It's movin' at a fast pace and never lets up except for a nice bass guitar-percussion break near the end. Good dance number with lots of potential. (B—Pop) (A—R&B)

Instant Replay—Dan Hartman—Blue Sky ZS8 2772

It's an unlikely label for disco but that's exactly what we have here. There's an immediate "hook" at the start—a countdown to get things cookin'. The drivin' disco beat is there, as well as excellent vocals (lead

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

and background), nice effects, and tremendous instrumentation. This record will catch on even if people (radio variety) try to stop it. Great dance tune! (A—Disco) (B—Pop)

See Them Glow—Lake—Columbia 3-10818

When is this group gonna get the break they need? They've been around a couple of years and are just overflowing (excuse the pun) with talent. Their sound is a cross between the Graham Nash era, Hollies, and Crosby Stills and Nash. This time out it's purely Lake fare. Great melody and faultless vocals. (C—Pop)

Seasons For Girls—The Trammps—Atlantic 3460

Hot on the heels of the record that took two years to become a hit for them ("Disco Inferno"), the Trammps have mellowed it out this time. It's oozing with soul and is a tribute to the female sex. Once again the dynamite falsetto vocals and robust harmonies highlight this "Spotlight Dance" record. Nice orchestration with lilting strings. (A—R&B)

WORTH A LISTEN

Shine on Silver Moon—Marilyn McCoo & Billy Davis, Jr.—Columbia

All I See is Your Face—Dan Hill—20th Century Fox

Baby Stop Crying—Bob Dylan—Columbia

Long Hot Summer Nights—Wendy Waldman—Warner Bros.

Hollywood Nights—Bob Seger—Capitol

PLAY METER TOP 25

1. **Three Times A Lady**—Commodores—Motown
2. **Love Will Find A Way**—Pablo Cruise—A&M
3. **Grease**—Frankie Valli—RSO
4. **Last Dance**—Donna Summer—Casablanca****
5. **Miss You**—Stones—Rolling Stone
6. **Life's Been Good**—Joe Walsh—Asylum
7. **Hot Blooded**—Foreigner—Atlantic****
8. **Copacabana**—Barry Manilow—Arista
9. **Hopelessly Devoted To You**—Olivia Newton-John—RSO
10. **An Everlasting Love**—Andy Gibb—RSO
11. **Magnet And Steel**—Walter Egan—Columbia****
12. **My Angel Baby**—Toby Beau—RCA
13. **Boogie Oogie Oogie**—A Taste Of Honey—Capitol
14. **Runaway**—Jefferson Starship—Grunt****
15. **You**—Rita Coolidge—A&M
16. **Kiss You All Over**—Exile—Warner Bros.
17. **Two Tickets To Paradise**—Eddie Money—Columbia****
18. **Shame**—Evelyn King—RCA
19. **Summer Nights**—John Travolta/Olivia Newton-John—RSO
20. **Two Out Of Three Ain't Bad**—Meatloaf—Epic****
21. **Fool (If You Think It's Over)**—Chris Rea—United Artists
22. **Got To Get You Into My Life**—Earth Wind & Fire—Columbia****
23. **Stay**—Jackson Browne—Asylum
24. **Mr. Blue Sky**—Electric Light Orchestra—Jet
25. **Right Down The Line**—Gerry Rafferty—United Artists****

****denotes record reviewed by PLAY METER

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RECORD WORLD SINGLES CHART

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

SEPT. 2	AUG. 26		WKS. ON CHART
1	1	THREE TIMES A LADY COMMODORES Motown 1443 (3rd Week)	11
2	2	GREASE FRANKIE VALLI/RSO 897	14
3	3	BOOGIE, OOGIE OOGIE A TASTE OF HONEY/Capitol 4565	12
4	5	HOT BLOODED FOREIGNER/Atlantic 3488	10
5	4	MISS YOU ROLLING STONES/Rolling Stones 19307 (Atl)	15
6	8	HOPELESSLY DEVOTED TO YOU OLIVIA NEWTON-JOHN/ RSO 903	9
7	6	LOVE WILL FIND A WAY PABLO CRUISE/A&M 2048	14
8	7	LAST DANCE DONNA SUMMER/Casablanca 926	16
9	9	LIFE'S BEEN GOOD JOE WALSH/Asylum 45493	13
10	11	SHAME EVELYN "CHAMPAGNE" KING/RCA 11122	14
11	13	AN EVERLASTING LOVE ANDY GIBB/RSO 904	8
12	15	KISS YOU ALL OVER EXILE/Warner/Curb 8589	9
13	16	GOT TO GET YOU INTO MY LIFE EARTH, WIND & FIRE/ Columbia 3 10796	6
14	14	MAGNET AND STEEL WALTER EGAN/Columbia 3 10719	14
15	10	COPACABANA (AT THE COPA) BARRY MANILOW/Arista 0339	13
16	18	CLOSE THE DOOR TEDDY PENDERGRASS/Phila. Intl. 8 3648 (CBS)	12
17	20	FOOL (IF YOU THINK IT'S OVER) CHRIS REA/Magnet/UA 1198	9
18	21	HOT CHILD IN THE CITY NICK GILDER/Chrysalis 2226	11
19	27	SUMMER NIGHTS JOHN TRAVOLTA, OLIVIA NEWTON- JOHN & CAST/RSO 906	5
20	25	YOU AND I RICK JAMES STONE CITY BAND/Gordy 7156 (Motown)	11
21	23	TWO TICKETS TO PARADISE EDDIE MONEY/Columbia 3 10765	10
22	26	REMINISCING LITTLE RIVER BAND/Harvest 5605 (Capitol)	6
23	34	DON'T LOOK BACK BOSTON/Epic 8 50590	3
24	32	YOU NEEDED ME ANNE MURRAY/Capitol 4574	9
25	30	HOLLYWOOD NIGHTS BOB SEGER AND THE SILVER BULLET BAND/Capitol 4618	4
26	12	MY ANGEL BABY TOBY BEAU/RCA 11250	17
27	31	GET OFF FOXY/Dash 5046 (TK)	10
28	33	WHENEVER I CALL YOU "FRIEND" KENNY LOGGINS/ Columbia 3 10794	6
29	22	YOU RITA COOLIDGE/A&M 2058	10
30	35	LOVE IS IN THE AIR JOHN PAUL YOUNG/Scotti Brothers 402 (Atl)	8
31	17	KING TUT STEVE MARTIN/Warner Bros. 8577	16
32	19	STUFF LIKE THAT QUINCY JONES/A&M 2043	13
33	37	JUST WHAT I NEEDED THE CARS/Elektra 45491	9
34	38	A ROCK 'N ROLL FANTASY THE KINKS/Arista 0342	6
35	46	RIGHT DOWN THE LINE GERRY RAFFERTY/United Artists 1233	4
36	24	YOU'RE THE ONE THAT I WANT OLIVIA NEWTON-JOHN AND JOHN TRAVOLTA/RSO 891	23
37	42	YOU McCRARYS/Portrait 6 70014	8
38	28	MACHO MAN VILLAGE PEOPLE/Casablanca 922	11
39	44	LOVE THEME FROM "EYES OF LAURA MARS" (PRISONER) BARBRA STREISAND/Columbia 3 10777	6
40	49	BACK IN THE U.S.A. LINDA RONSTADT/Elektra 45519	3
41	36	I'M NOT GONNA LET IT BOTHER ME TONIGHT ATLANTA RHYTHM SECTION/Polydor 14484	13
42	45	AIN'T NOthin' GONNA KEEP ME FROM YOU TERI DeSARIO/ Casablanca 929	9
43	48	TALKING IN YOUR SLEEP CRYSTAL GAYLE/United Artists 1214	7
44	58	OH! DARLING ROBIN GIBB/RSO 907	3
45	54	SHE'S ALWAYS A WOMAN BILLY JOEL/Columbia 3 10788	4
46	55	COME TOGETHER AEROSMITH/Columbia 3 10802	4
47	52	HOLDING ON (WHEN LOVE IS GONE) LTD/A&M 2057	6
48	53	ALL I SEE IS YOUR FACE DAN HILL/20th Century Fox 2378	4
49	59	JOSIE STEELY DAN/ABC 12404	2



50	51	NEW ORLEANS LADIES LOUISIANA'S LE ROUX/Capitol 4586	12
51	29	SHADOW DANCING ANDY GIBB/RSO 893	21
52	56	STEPPIN' IN A SLIDE ZONE MOODY BLUES/London 270	6
53	74	WHO ARE YOU THE WHO/MCA 7708	2
54	63	DEVOTED TO YOU CARLY SIMON WITH JAMES TAYLOR/ Elektra 45506	3
55	62	RAISE A LITTLE HELL TROOPER/MCA 40924	5
56	60	THINK IT OVER CHERYL LADD/Capitol 4599	7
57	64	I LOVE THE NIGHTLIFE (DISCO ROUND) ALICIA BRIDGES/ Polydor 14488	7
58	65	PARADISE BY THE DASHBOARD LIGHT MEATLOAF/Epic/ Cleveland Intl. 8 50588	3
59	69	YOU NEVER DONE IT LIKE THAT CAPTAIN & TENNILLE/ A&M 2062	3
60	61	YOU'RE ALL I NEED TO GET BY JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10772	6
61	67	I WILL STILL LOVE YOU STONEBOLT/Parachute 512 (Casablanca)	5
62	70	IT'S A BETTER THAN GOOD TIME GLADYS KNIGHT & THE PIPS/Buddah 598 (Arista)	4
63	43	YOU'RE A PART OF ME GENE COTTON/Ariola 7704	11
64	78	TOOK THE LAST TRAIN DAVID GATES/Elektra 45500	2
65	50	IF YOU WANNA DO A DANCE SPINNERS/Atlantic 3493	7
66	75	SHAKE AND DANCE WITH ME CON FUNK SHUN/Mercury 74008	5
67	83	IT'S A LAUGH DARYL HALL & JOHN OATES/RCA 11371	2
68	76	SWEET LIFE PAUL DAVIS/Bang 738	4
69	73	5.7.0.5. CITY BOY /Mercury 73999	6
70	72	LIVINGSTON SATURDAY NIGHT JIMMY BUFFETT/ABC 12391	3
71	71	SURRENDER CHEAP TRICK/Epic 8 50570	7
72	82	LIGHTS JOURNEY /Columbia 10800	2
73	84	ALMOST LIKE BEING IN LOVE MICHAEL JOHNSON/ EMI-America 8004	4

CHARTMAKER OF THE WEEK

74	—	EASE ON DOWN THE ROAD DIANA ROSS/MICHAEL JACKSON MCA 40947	1
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75	39	STAY/LOADOUT JACKSON BROWNE/Asylum 45485	14
76	79	BACK IN MY ARMS AGAIN GENYA RAVAN/20th Century Fox 2374	5
77	80	CALIFORNIA NIGHTS SWEET/Capitol 4610	3
78	—	BADLANDS BRUCE SPRINGSTEEN/Columbia 3 10801	1
79	88	DANCE (DISCO HEAT) SYLVESTER/Fantasy 827	2
80	89	HOT SHOT KAREN YOUNG/West End 1211	2
81	91	TAKE ME I'M YOURS MICHAEL HENDERSON/Buddah 597 (Arista)	5
82	87	THERE'S NO SURF IN CLEVELAND EUCLID BEACH BAND/ Epic/Cleveland Intl. 8 50584	4
83	86	FLYIN' PRISM/Ariola 7714	4
84	85	SHE LOVES TO BE IN LOVE CHARLIE/Janus 276	5
85	—	HEARTBREAKER DOLLY PARTON/RCA 11296	1
86	—	YOU SHOULD DO IT PETER BROWN/Drive 6272 (TK)	1
87	—	ONE NATION UNDER A GROOVE FUNKADELIC/ Warner Bros. 8618	1
88	92	IF MY FRIENDS COULD SEE ME NOW LINDA CLIFFORD/ Curton 0140 (WB)	2
89	95	SET THE WORLD ON FIRE LIAR/Bearsville 0328 (WB)	3
90	—	HOW MUCH I FEEL AMBROSIA/Warner Bros. 8640	1
91	94	WITHOUT YOU HEART/Mushroom 7035	4
92	—	HONEY I'M RICH RAYDIO/Arista 0353	1
93	99	BLAME IT ON THE BOOGIE MICK JACKSON/Atlantic 7091	2
94	96	WHAT YOU WAITIN' FOR STARGARD/MCA 40932	2
95	97	SMILE EMOTIONS /Columbia 3 10791	2
96	100	TAKIN' IT EASY SEALS & CROFTS/Warner Bros. 8639	2
97	—	LET'S START THE DANCE BOHANNON/Mercury 74015	1
98	—	GOT TO HAVE LOVING DON RAY/Polydor 14489	1
99	—	LONG HOT SUMMER NIGHTS WENDY WALDMAN/ Warner Bros. 8617	1
100	—	LOVE BROUGHT ME BACK D. J. ROGERS/Columbia 3 10754	1

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Top Soul Hits

Now	Was		
1	2	THREE TIMES A LADY	COMMODORES/Motown 1443
2	1	BOOGIE OOGIE OOGIE	A TASTE OF HONEY/Capitol 4565
3	4	GET OFF	FOXY/Dash 5046
4	3	YOU AND I	RICK JAMES STONE CITY BAND/Gordy 7156
5	6	SHAKE AND DANCE WITH ME	CON FUNK SHUN/Mercury 74008
6	8	HOLDING ON (WHEN LOVE IS GONE)	LTD/A&M 2057
7	9	GOT TO GET YOU INTO MY LIFE	EARTH, WIND & FIRE/Columbia 3 10796
8	5	CLOSE THE DOOR	TEDDY PENDERGRASS/Phila. Intl. 8 5648
9	7	SHAME	EVELYN "CHAMPAGNE" KING/RCA 11122
10	12	TAKE ME I'M YOURS	MICHAEL HENDERSON/Buddah 597
11	11	I LIKE GIRLS	FATBACK BAND/Spring 181
12	10	STUFF LIKE THAT	QUINCY JONES/A&M 2043
13	19	YOU	MCCRARYS/Portrait 670014
14	15	VICTIM	CANDI STATON/Warner Bros. 8582
15	16	YOU'RE ALL I NEED TO GET BY	JOHNNY MATHIS & DENIECE WILLIAMS/Columbia 3 10722
16	13	LAST DANCE	DONNA SUMMER/Casablanca 926
17	24	WHAT YOU WAITIN' FOR	STARGARD/MCA 40932
18	28	SMILE	EMOTIONS/Columbia 3 10791
19	14	ANNIE MAE	NATALIE COLE/Capitol 4572
20	18	USE TA BE MY GIRL	THE O'JAYS/Phila. Intl. 8 3642

Top Country Hits

Now	Was		
1	1	TALKING IN YOUR SLEEP	CRYSTAL GAYLE/United Artists 1214
2	3	WHEN I STOP LEAVING (I'LL BE GONE)	CHARLEY PRIDE/RCA 11287
3	6	RAKE AND RAMBLIN' MAN	DON WILLIAMS/ABC 12373
4	5	WE BELONG TOGETHER	SUSIE ALLANSON/Warner/Curb 8597
5	2	YOU DON'T LOVE ME ANYMORE	EDDIE RABBITT/Elektra 45488
6	14	BOOGIE GRASS BAND	CONWAY TWITTY/MCA 40929
7	8	I'LL FIND IT WHERE I CAN	JERRY LEE LEWIS/Mercury 55028
8	10	LOVE ME WITH ALL YOUR HEART (CUANDO CALIENTE EL SOL)	JOHNNY RODRIGUEZ/Mercury 55029
9	15	BLUE SKIES	WILLIE NELSON/Columbia 3 10784
10	13	BEAUTIFUL WOMAN	CHARLIE RICH/Epic 8 50562
11	11	I'LL JUST TAKE IT OUT IN LOVE	GEORGE JONES/Epic 8 50564
12	9	ROSE COLORED GLASSES	JOHN CONLEE/ABC 12356
13	16	I'VE ALWAYS BEEN CRAZY	WAYLON JENNINGS/RCA 11344
14	17	WOMANHOOD	TAMMY WYNETTE/Epic 8 50574
15	18	HELLO MEXICO (AND ADIOS BABY TO YOU)	JOHNNY DUNCAN/Columbia 3 10783
16	19	LET'S SHAKE HANDS AND COME OUT LOVIN'	KENNY O'DELL/Capricorn 0301
17	20	IF YOU'VE GOT TEN MINUTES (LET'S FALL IN LOVE)	JOE STAMPLEY/Epic 8 50575
18	4	YOU NEEDED ME	ANNE MURRAY/Capitol 4574
19	23	WHO AM I TO SAY	STATLER BROTHERS/Mercury 55037
20	21	OLD FLAMES (CAN'T HOLD A CANDLE TO YOU)	JOE SUN/Ovation 1107



Where's the music?

By Ron Rysztocki

You have read articles, surveys, and heard critics discuss each and every pinball that has hit the market. With topics such as, which one draws the play, the many features of each and every playfield bonus idea, every concept in design and appeal, plus reliability of each, and every servicing problem. But the time is way overdue to discuss the music end of the amusement business...yes, the jukebox.

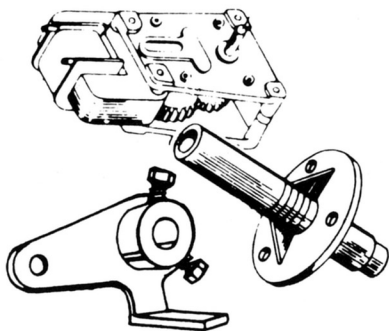
Now I realize that in today's world of the fast food chain restaurants and anti-jukebox locations, it's more difficult today to operate music, but the need still exists for the continued manufacture of jukeboxes. We must continue to keep alive what once was, and to some still is, the backbone of the business (with or without royalties).

Let's discuss the current jukebox line in brief, both good and bad, and

see what's available to keep interest in jukeboxes alive, from an operator's viewpoint.

Since each jukebox has strong and weak points, it really doesn't matter where I start. So since Seeburg has been somewhat dominant in my area, Philadelphia and suburbs, I'll cover them first.

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In the past few years, Seeburg has had unusual names for its different 160 models. This past fall, Seeburg really went all out coming up with such an elaborate name for its top-of-the-line '78 machine. They came up with...are you ready...the "160."

Now when you first look at the 160, it's impressive. Whether or not it will make money for you is another matter. If the location that you put it in is crowded, which you hope it is, you might find it hard to see your machine. Then seeing two people sitting at the area where the jukebox was placed, you find it to be transformed into a bench seat. Have you been there? It's kind of hard making a selection with a warm body parked on the title strips. At best, it makes an ideal counter to place glasses or bottles (designers, take note). Sure the Seeburg 160 sounds great and is easy to service with plug-in packs. But then again it should be. As you know, Seeburg in the past has manufactured dependable equipment and still does today, year after year.

Next, Rowe-AMI changes its common design and develops the new line of a different shape in jukeboxes. In 1978 they have the "Woodhue" and the "Black Magic." It's a nice change of pace, but then again, will it make money? That still remains to be seen. At any rate, with its "Memorec," it is easy to see which records are not making the money. Also its "Playmaker" feature which plays records any time it wants to (or just about), is something that is designed to encourage play. The location of the speakers on this unit is not where it should be, but that's another matter. At least the customer has a choice of 200 selections.

Rock-Ola has its "Sybaris 474" (which sounds like it was a reject from "Star Wars"). Rock-Ola in appearance looks a little like a Seeburg. They quote a lower price but are still every bit as reliable as the Seeburg 160. You will find its almost flat title glass is also similar to Seeburg (but who's the trend setter?).

Not getting into the imported phonographs, I have covered the three U.S. phonograph manufacturers and just skimmed basically on appearance alone, without dwelling on the internal problems of each machine.

The point that I am trying to make is that the jukebox should not be a neglected item of income. And selection of the machines should not be made on the basis of service and parts availability alone. You do not buy pinball machines solely on

available parts and service! At least you try to purchase pinballs that are proven models of heavy play appeal, ones that attract quarter-carrying customers. If a game does not catch your interest, you will never play it. The same goes for music. The jukebox has to be bright, unobstructed, and convenient.

You might say, music is music. A record sounds basically the same no matter what jukebox it's played on. This is true to some extent, but it's getting the money into the cash box, that's the trick.

Every effort in proper placement of the phonograph should be of great importance. External speakers, accessories etc. are all major factors in music. Rotate your jukeboxes much the same as pinballs, although not as often, and don't forget the income that a properly placed jukebox of the right type can bring.

Concentration on good program selection is vital, as every operator knows, but remember, records do not play unless customers know they are there.

Generally, there is a good line of equipment to choose from. The boxes are all reliable, good sounding machines. But one point to remember, what makes people want to play music?

1. *Convenience*—A good example to prove a point is the diner with a jukebox sitting in a corner. It will not get anywhere near the amount of play, as you know, to one which is hooked to convenient wall boxes. The play ratio is unbelievable.

2. *Environment*—As the saying goes, "There's a time and a place for everything." Look for the proper location that really has a need for music to satisfy customers. There is no desire for music in a bar with two TVs going around the clock.

3. *Interest*—Music that people really want to pay to hear. The newest songs, the super hits, the rare or unusual. Remembering the category of music that should be played that should interest most patrons.

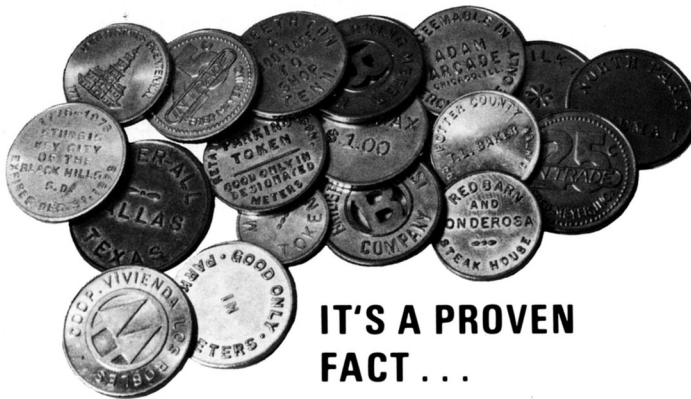
4. *Quality*—More and more high sophisticated sound equipment is being played in the home. People are not going to pay to hear jukeboxes of lesser quality.

5. *Cleanliness*—Plain and simple, keep them attractive and clean.

We might not be at the height in demand for the jukebox, but we can't afford to lose an income which has been a proven artery in the amusement business.

So where's the music? It's all right there in the jukebox, with your help, for years and years to come.

PROFITS ZOOM WITH OUR INDIVIDUALLY CUSTOMIZED Tokens...



IT'S A PROVEN
FACT...

Your Profits will MULTIPLY when your equipment is CONVERTED... Quickly and Easily... to TOKEN PLAY + We have designed an EXCLUSIVE Program for YOU and the entire coin operated amusement industry + Ask for details... Free Ideas, Free Color Catalog, Special Free Token Samples.

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Gauging the impact of solid state pinball

By Roger C. Sharpe

Have solid state pinball machines proved themselves to be the panacea that everyone expected? Well, when they first appeared in quantity about a year ago, they were hailed as the new saviors of the pinball industry. Digital relays, chips, and the whole bit were going to combine to bring pinball up to date and back into the limelight the machines so desperately needed since the advent of video games. But has it all been wine and roses? In retrospect there are no clear-cut answers. For every success story one hears, there's a horror story just around the corner.

The thing that fascinates me is that the initial promise was for lower costs to the distributor and operator because production tooling would be decreased. Well, that hasn't happened and probably won't, although manufacturers would assuredly argue that costs haven't increased as

been used to it since automatic scoring was introduced. As for the higher scoring—all you have to do is add a few digits to the bonus build-ups, tack on a multiplier feature, and scores will increase.

All in all, solid state machines have been better, but I think the reason is better, more sophisticated design work, rather than just the new technology. I mean, for a purist, I've gotten used to solid state out of necessity, but am not totally convinced that it can deliver on all of its campaign promises—at least not yet.

I am, however, willing to admit that there are some tangible contributions that have come out because of the electronic tooling. Tell me when there were service schools and seminars for electro-mechanical games. Suddenly, the rapport between all the chains of command have drawn much closer together. No longer are the manufacturers

thrive on its closeness and sense of community.

More importantly, solid state has turned the industry around. Bally, which went totally electronic first (out of the major pinball producers) made an impact on the market that rivals those of another day and age in the very beginnings of the business. They became an aggressive power to be reckoned with once their system gained attention and acceptance. Stern, almost forgotten and truly overshadowed at the very beginning, came back with a renewed strength and vigor all because of a parity product that showed they were in the ball game to stay. It was solid state technology that caused people's eyebrows to raise at the last year A.M.O.A. Stern booth. Williams, has finally turned the corner in a long haul to perfect and refine its system and every succeeding tomorrow can only be that much more satisfying because it persevered. Gottlieb, the long standing leader, feeling its base shaken and weaken with the solid state revolution, came back with a "blue" vengeance much to the delight of its long time followers. Atari, the video game makers, found the going tough yet surprisingly fortuitous for a new kind of pin game; and now it has found that tooling is all important—hence the mood of their ads today is one comprised of interchangeability. Allied Leisure, Playmatic, Recel, these companies knew that solid state was a way for survival in a highly competitive market place. Sonic? Who knows what goes on in Parla these days, yet one senses that digital must be forthcoming. Zaccaria, although with a viable product, found the American market a difficult place to crack. And it goes on and on. But what of the results in the real world regarding all the movement?

Solid state technology has offered

“Solid state machines have been better, but I think the reason is better, more sophisticated design work, rather than just the new technology”

much as they would have with the old EM tooling.

In terms of players, the promise was for higher scores and the fact that one wouldn't get cheated out of points. Time and again, even with solid state, the action is so fast that some points are lost; some just don't get registered. But that, in and of itself, isn't a great fault—players have

nameless and faceless people. Even the smallest operator has the opportunity to talk to a Bernie Powers, Jack O'Donnell, or Dick Fingers or any number of “pros” that are making the rounds on a fairly continuous basis. It's great for the industry, healthy in fact (especially in this day and age of de-personalized big business) since pinball will always

much for pinball machines, but has realized only a minute amount of its potential. *Eight Ball* is a classic only because it tapped into memory recall and offered the hope for what the future might bring. Unfortunately, it also sounded the death knell for the passing of an era—namely, single-player machines. Two-players? Who sees them anymore. The old digital system has done away with the staid

or EM just does not go well when you look at the victims.

There is no doubt in my mind that the SS machines today are the best of recent vintage, but the question remains as to whether it's a cause and effect relationship. You take a look at a game like *Sinbad* which Gottlieb made both ways; and, as I mentioned in "Critic's Corner" some months back, there was really no

get a fair share of their money. It's too bad that for many operators, having solid state pins seems to be an open license for three-ball play where five-ball has predominated and thrived. It doesn't have to be that way, although I know that this is a controversial subject (some months back I wrote about three-ball versus five-ball), but not all locations are ready for the switch.

Even with the higher scores, faster action, etc., if your customers aren't going to support three-ball play and your business is going to suffer—don't force the issue or feel that you have to. Most of the games can sustain the extra play without being redundant or boring. Plus, for many models there are subtle scoring differences built in that alter the game and may well make it more attractive to your type of player. Take a look at *Sinbad's* bonus multiplier or *Eight Ball's* top lanes or any of the other subtle changes that occur with the extra two balls. When you can do this rationally and thoughtfully, you'll become more comfortable with your games, understand them a bit more and, lastly, raise your own level of awareness as to what the local traffic will bear. It's important.

So what have we accomplished here you may well be asking? Well, I think that given the time to be introspective the conclusion has to be that solid state has in fact been positive for the industry, but that it hasn't been overwhelming yet. Instead, only the surface has been scratched. Designers are just now becoming more comfortable with the technology and what is possible. So the hope is that the next generation of solid state pins, whatever it may be, will in and of itself be unique and striking? Time will tell.

“What you have, really, is a playing public probably too unconscious to the new improvements. They like it, whatever it is, and are just glad that the games. . . have been so much fun to play”

thinking of past design parameters and opened new ones.

Is it good or healthy? I suppose the best answer is that it was inevitable. But I feel sorry for the small operator, the person who finally got comfortable working with his soldering iron to repair a bum scoring drum or relay switch. The future has just got to be too hard for him to accept in the all-encompassing manner in which it's been given. This alone is a difficult price for advanced technology, since the "little" guy is truly the backbone of the industry. But time doesn't stand still, nor do technological advancements wait. It happens and happens quickly.

With the players I guess the feeling is different. Most don't care what's *inside* the game but rather what's *on* the game and the new concern for cosmetics—graphic treatments and the utilization of sound. So what you have, really, is a playing public probably too unconscious to the new improvements. They like it, whatever it is, and are just glad that the games coming out recently have offered them so much and have been so much fun to play. And in the final analysis, that's really all that counts anyway—the proverbial cashbox barometer.

But once again, I come back to the solid state impact. Was it done too quickly where the operators and players suffered? In some cases the answer to this must be yes. A lot of people have been burned by solid state, pure and simple; others haven't touched it and are now seeing the handwriting on the wall—they're going to have to get on the bandwagon or perish. And maybe that's where I have the problem. This forced-feeding of SS

choice between the EM and SS model. The latter offered higher scoring possibilities and a lasting quickness of action and feel that the decision was made, really, at the plant between which was the better game. And throughout the genesis of solid state this has really held true.

Look at the first generation machines and you get an idea: *Freedom*, *Night Rider*, *Evel Knievel*, *Pinball*, *Hot Tip*, *Cleopatra*. All these machines offered simplistic, unadulterated action which would have been successful even without solid state, realizing, of course, that some were dual runs. But now the second generation is at hand: memory, bonus multipliers, and no real electro-mechanical competition. And what the future holds, who knows. But what is true, is that there is no

“Some of the old-timers and hard-liners would have you believe that solid state isn't here to stay. . . but let it be known once and for all that there is no turning back”

turning back—maybe.

Some of the old-timers and hard-liners would have you believe that solid state isn't here to stay and that the manufacturers will return to EM, but let it be known once and for all that there is no turning back. So accept tomorrow because it's here to stay.

But can all of us live with solid state? Well, the players can, if they

For now, it's a period of grudging admiration and acceptance—no more, no less. For now, each of us must be guided by practicality and inevitability. For now, we must try to understand and not be caught up in the antiquated views of what was deemed a good or bad game. For now, we cannot afford to ignore the future because, for now, it is most assuredly here to stay.



The comings and goings . . .

Somehow the fact that it's September is slightly depressing only because the ending of summer, for me, is really the end of the year. And it just strikes me that yet another year has gone by far too quickly. Think about it for the moment and the fact that the A.M.O.A. seems like only yesterday and yet the next few issues of all the trades will be extolling loud and clear about the '78 edition of the Chicago show. The games of '78? Many have come and gone, while still more are yet to be unveiled. Big plans remain for all the majors, with a few surprises along the way that will indeed spice up the fall lineup.

But, still and all, it is a bit disheartening to think that there really hasn't been any truly dramatic breakthroughs this year in pinball. Legislatively, things still waver from good to bad depending upon the mood of local politics; and the games themselves are evolving slowly at best while manufacturers still try to refine the solid-state technology they so quickly adopted.

However, with all of this in mind, there are still some things that are happening that bear everyone's attention. One is that Williams is coming on strong after nearly drowning some games back. Stern is still going along and doing rather nicely with some machines that most probably didn't expect to come from this producer—the doubters undoubtedly didn't know Sam, Gary, and Steve. Bally continues on its merry way doing great things to promote pinball, while also coming out with machines that one and all are growing increasingly comfortable with not only from a playing standpoint but also graphically. Gottlieb has re-emerged in its own unique way to be a vital entity in the solid state market after having held off the longest to perfect its system. And increasingly, the Northlake company is becoming far bolder when it comes to its games both in design and even graphics as witnessed by this month's entry. Atari? Well, since *Middle Earth* not too

much has been heard, but some inside gossip has gotten back to these ears which promise some important possibilities on future pinball efforts. That leaves us with Allied Leisure and Game Plan for the sit-downs, although more may be heard from these two quarters. And last, but not least, the imports which still linger taking little pieces of the market and trying to firm up the toe-hold they have nurtured for so hard and long.

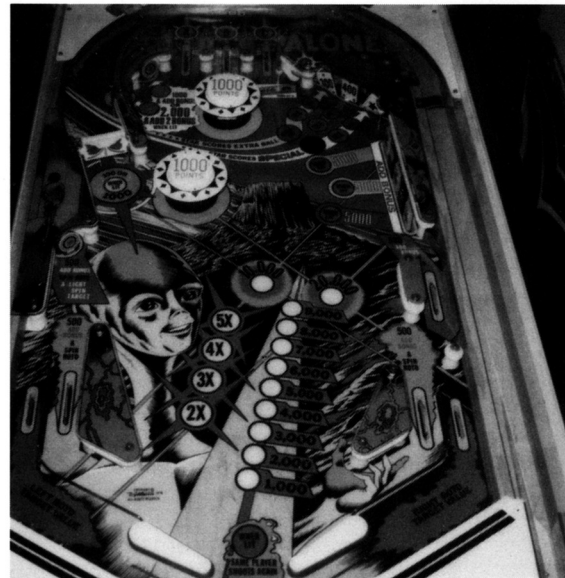
Indeed, with all of this, pinball is healthy and thriving, although one waits for the other shoe to drop—the one great breakthrough that will open up yet another era for the steel ball. Who knows, maybe the next few months will supply the answers. For now, let us be content with three great games from three great companies. Each is different, colorful and a machine to be reckoned with in its own right.

Gottlieb's CLOSE ENCOUNTERS OF THE THIRD KIND

It is probably fitting that this month begins with a game from the Gottlieb stable. It is probably the most auspicious and striking departure from what one could consider to be this company's norm. This game, the fourth solid state model by Gottlieb, offers a difference in cosmetics with sound and graphics holding the key to what no doubt the future holds for the company. Fortunately, the playfield sustains the inroads taken.

PLAYFIELD: *Close Encounters* begins with A-B-C lanes that lead to a field that offers two bulls-eye targets at the left, two slightly off-aligned thumper bumpers and a roto-spin target to finish off the top. A wide Gottlieb spinner, introduced on *Golden Arrow*, and lane grace the left side while a bank of five drop targets almost perpendicular to the flippers balances off the right side.

Move down and a short lane is in evidence at the right with yet another bulls-eye target at the left continuing the left to right set-up of the machine. The bottom is a Gottlieb bottom. And



Gottlieb's CLOSE ENCOUNTERS

of the games of '78

that's the field of *Close Encounters*, pure and simple.

ANALYSIS: Since the first game I ever got was *Buckaroo*, needless to say I like roto-spins and so it is that *Spin Out* and even *Jet Spin* with their updated rotos were favorites of mine. Here the shot is almost the exact opposite of what it was on *Jet Spin* (looking left to right), but the features are all fairly compact. Get A-B-C and the bonus multiplier advances. Knock down all the drop targets and the bonus advances again. Or go for the star target on the roto and advance the multiplier that way. From 2X to 5X it goes and with it many, many points with Gottlieb offering 20,000 for the first time as a possible multiplier topper.

The main shots are obviously the spinner at the left and the roto-target at the right with either possible from reverse flips. The balance of action is good here and should supply more than enough challenge for all types of players, although too precise a shot at any given point can mean sudden death and a drain for a field that is wide open when you look at it closely. But once again, nudging is going to come in handy in order to maximize any given ball's potential.

Some problems may come from the ball not getting all the way to the top through the spinner and also the tendency for the spinner not to score all the points that it should on any given hit. This will also hold true, but to a lesser extent, on the roto-target where you really have to plant your shot although a nice touch is that the out-lanes on either side will register the value of that particular roto-target. So that going out sometimes can mean an advanced bonus and less depressing than is usual.

GRAPHICS: Obviously, with the success of the movie, Gottlieb is bound to capitalize on the allure and recognition, since the game is a standout in reproduction with the landing and last "encounter" faithfully brought to backglass supremacy. In fact, *Close Encounters* is just a beautiful game to look at as well as to

play. It may even be some artwork that collectors are going to want to latch onto for future re-sale, but that is yet another matter as all graphics are turning to a more surreal theme as witnessed by this month's other games as well.

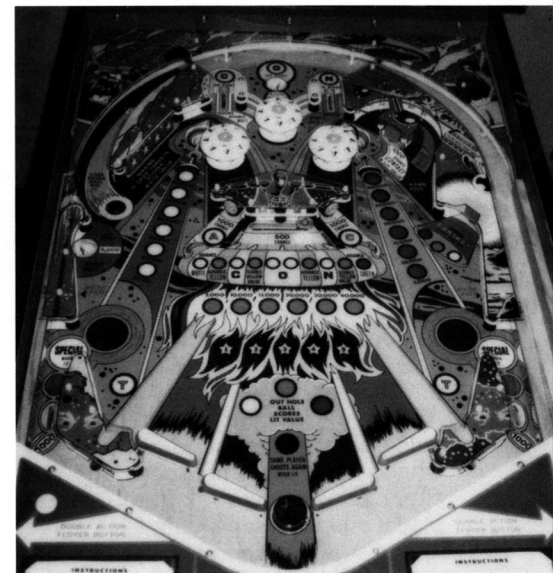
PLAY: Gottlieb still makes a smooth as silk machine when it comes to its solid-state efforts. The action is powerful, fast and thoroughly challenging for all players. It is the question of "feel" that I always go back to and something that Gottlieb always seems to have in their machines. And it's here on *Close Encounters* which can survive on three- or five-ball play. In add-a-ball land look to something around 100,000 for the first limit then 250,000 and 400,000 points to finish the set off. Even on five-ball this isn't too unrealistic although you may want to up the ante by 50,000 points. For free play areas tack on 100,000 to those initial figures for something that is fair to the player without breaking his "balls" so to speak.

RATING: ####

Williams' CONTACT

If you had given up on the concept of wide-body pinball machines—don't, because Williams has come up with a machine that is truly remarkable and one worth a closer scrutiny than just saying, "Oh, it's one of those." For my money, if a game has to be wide and still allow for pure shots and the play of a pinball machine, this game has it and more to keep any player going.

PLAYFIELD: *Contact* has a helluva lot going on, but a run-through of the field is at least a beginning. The top features two lanes at either side (C-N) and a kick-out hole in the middle (O). A triangular thumper bumper arrangement follows with a four drop target bank at the top left and a roundabout at the top right (shades of *Space Mission*). Move down and the Williams' swinging



Williams' CONTACT

target with two bulls-eye targets at either side (A-C) fills in the center more than adequately. A recessed target is at the middle right side controlling letters and bonus build-ups while the left side offers a lane back to the top and a kick-out hole for raising the center post between the flippers (also controlled by the top kick-out hole). The bottom? Well, to tie it up rather neatly, *Contact* offers a variation on the *Space Mission*, *World Cup* and *Darling* theme by offering not only the kick-back kickers (T-T) but also an extra set of slippers which are activated by how hard you press in the flipper buttons. Just think of them as dual action flippers and then check it out at your distributor or local playroom.

ANALYSIS: *Contact* seems to have everything and more with a field that takes full advantage of its size and scope. Three different types of bonus build-ups make the action varied from any given ball, and a memory feature keeps some things going while taking away others. But the nicest touch may just be the multiple added balls on any given ball—a feature talked about on *Recel's Fair Fight* last month and also suggested many months back. Here it works to perfection and keeps the entire field alive as one tries to spell out C-O-N-T-A-C-T and capture bonus points by hitting down drop targets for white bonus, getting the swinging target for gold bonus or hitting through the roundabout for green points. And for out-hole bonus whatever you build up to a top of 40,000 points is yours for that ball—the first is white, the second gold, and the last (obviously we're talking about three-ball play) is green.

The shots are a pleasure on this machine with reverse flips a joy and crossing shots more than makeable for any level of player. Every angle has been thought out; and, with the new power found on Williams' machines, the play is fast and pure. And here, I just like everything that is going on and commend Steve K. for what he's accomplished in the expanded space. Look at this game, play it and then see if you don't agree that it's an extraordinary machine.

GRAPHICS: Once again the space theme is in evidence as *Contact* makes its own type of contact with a spaced-out theme that offers a mirrored effect and a central character that is out of this world. The colors are great and the drawing by old George M. deserves a vote of approval and recognition.

PLAY: As I mentioned before this machine is definitely a three-ball effort and since we're talking about

multiple extra balls, the game can be fairly flexible for either free play or add-a-ball territories. For the former, try a 300,000 start and then 500,000 and 700,000 point limit while you can neatly subtract 100,000 for each when it comes to add-a-ball.

RATING: ####

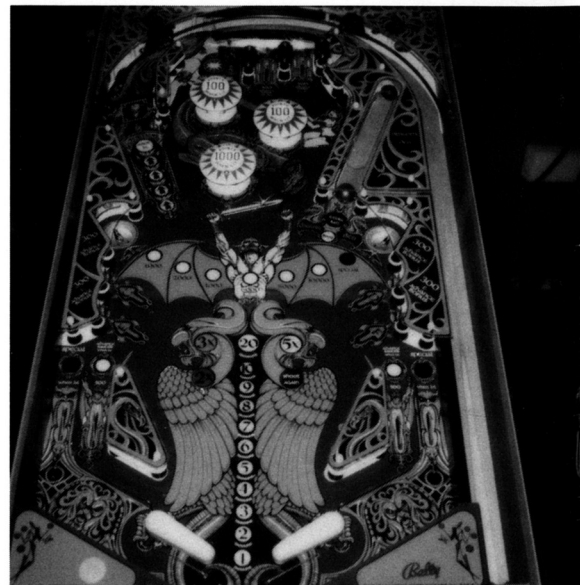
Bally's LOST WORLD

The last game to be reviewed this month is really the first one I saw from among these three. In fact, most of you probably remember this game from last year's A.M.O.A. And now here it is in all its splendor and glory.

PLAYFIELD: After all the jam-packed playfields, Bally has been giving us it was bound to happen that a game would have a bit less on its field. But in point of fact, *Lost World* doesn't need any more since the game is a real nice one where there's economy in space and features. The top begins with two lanes just off center to the right (A-B), while a rollover also tops the three thumper bumper setup that has a recessed red target to the right. Add a spinner at the left, and the top is finished as is the game until you get down a bit to a captive ball at the right which controls extra ball possibles and two kick-out holes at either side that build up from 1000 points all the way to 10,000 and then the special. Move down a bit more and four targets similar to the set up on *Bow and Arrow* appear (C-D-E-F) before you get to the Gottlieb bottom which ties the whole game together.

ANALYSIS: The play on *Lost World* is rather open and very precise for anyone wanting bonus build-ups from 2X to 3X to 5X depending upon the lanes at the top and the side lettered targets. In fact there are really only ten things to aim for on the game, but somehow when you're playing you don't seem to mind the spartan design. From left to right the shots are really target- and kick-out-hole oriented with the spinner not a gimme but a good breather for getting the action away from the flippers. But the balance is there for good, steady play.

GRAPHICS: This is probably the game's biggest selling point with graphics that are incredibly beautiful and belong in a museum. Fortunately, they're here on *Lost World* with lights to accentuate the areas of a backglass that have to be studied at length to really be appreciated and enjoyed to the fullest. It is just excellent artwork that stands out from the crowd and begs for more than just a passing glance. Even the playfield doesn't lose out although some might complain about the dark



Bally's LOST WORLD

colors—don't—players are going to eat this game up.

PLAY: This game can sustain three-ball play with no problem and should be all right at about 150,000 for a starter with 300,000 and 500,000 to follow for free play. On add-a-ball land try about 50,000 points less for each level and watch people get "lost" in a "world" apart from all the rest.

RATING: ###3/4

Well, that's it for this time around although one thing that should be mentioned about all these three games is the sound and the new emphasis on cosmetics—it's here to stay and check out the different sounds of these truly great fall games. Until next time, enjoy and, of course, be well and prosper.

PLAY METER, September, 1978

Anti-abuse alarm

We all have problems with abuse to our equipment. We can't eliminate it, but we can combat it.

Most locations have some kind of supervision. If portable alarms were set in randomly selected machines, any abuse to that machine would call attention to that person. My alarm is so loud, it scares the hell out of you.

Most alarms are too expensive to place one in every machine. So any alarm you choose must be portable and battery-operated. This will enable you to place the alarm in problem locations or games.

I recently put together an alarm in a couple of hours that works surprisingly well. It's powered by two six-volt lantern batteries and fires a twelve-volt horn, buzzer, or bell. The best thing about it is that it can be made mostly from spare parts around your shop.

The alarm (Figure One) is triggered by one or more normally-open, weighted, anti-cheat switches. I used some from an old pin. I mounted them on three different angles in my alarm box to be sensitive to all directions of movement.

When any switch closes, the capacitor is shorted and one side of the relay coil is pulled to ground. The relay is energized and the alarm sounds off.

When the anti-cheat switches are all open, the capacitor (which is now at zero volts) starts to charge to twelve volts through the relay coil. As the capacitor charges, the voltage across the relay coil decreases. When the voltage across the relay decreases to the relay cut-off voltage, the relay drops out and the alarm bell turns off. At this point the alarm sequence can be triggered again.

The time from when the anti-cheat switch closes to the time the relay hits the drop-out voltage is the "on-time" of the alarm. This on-time can be easily computed and changed by choosing the proper relay and capacitor.

Choosing the relay

Since I used two six-volt batteries in series, I used a twelve-volt DC relay. I hooked it up to the batteries and measured the current to be .005 amps or 5 MA. By Ohm's Law the resistance turned out to be 2400

ohms. The higher the resistance, the lower the current. The lower the current, the better.

By using a variable DC power supply, you can find the minimum hold-in voltage of the relay. My relay pulled-in at eight volts and held in until the supply fell below five volts. You must know this to compute the on-time.

Choosing the capacitor

The right capacitor is important. Its value is determined by computing the DC resistance of the coil, the drop out voltage of the relay and the desired on-time. The smaller the capacitor the better. This is because when the alarm is armed or ready to fire, the only current flowing in the circuit is the leakage current in the capacitor. The smaller the current, the longer the batteries last.

Computing the on-time

The formula to compute the on-time is the "RC" network formula: $T = R \cdot C$ —"T" (time in seconds) = "R" (resistance in megohms) times "C" (capacitance in microfarads).

In my case, the relay has a resistance of 2400 ohms at 12 volts DC. If I used a 2000 MFD capacitor I can compute my on-time.

Time is equal to .0024 megohms times 2000 microfarads, which computes to 4.8 seconds for the capacitor

to charge 63 percent of the voltage applied. Since the voltage applied is 12 volts the capacitor charges to approximately 7.5 volts in 4.8 seconds.

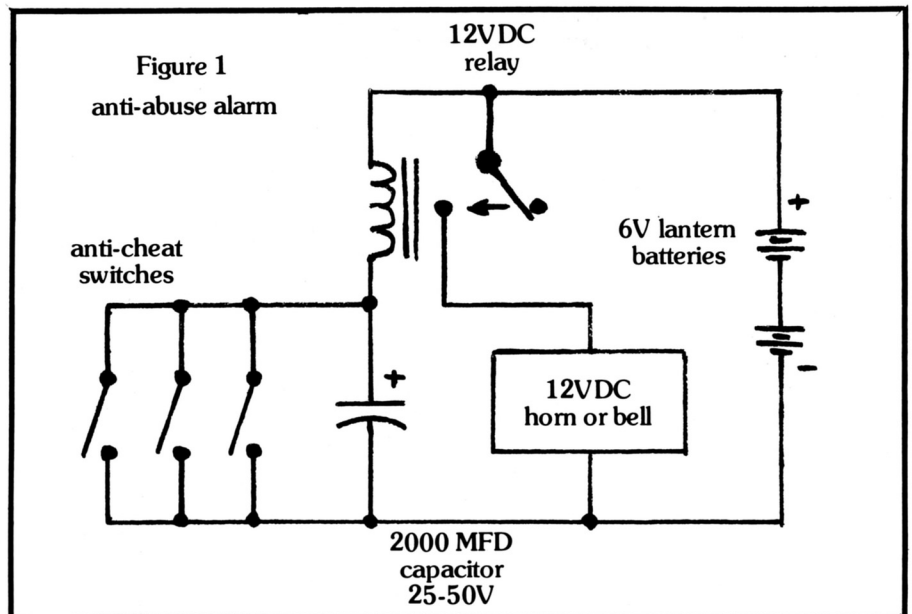
Once energized, the relay will hold-in until the voltage across it drops below five volts or when the capacitor charges to seven volts.

We know that our capacitor will charge to about 7.5 volts in 4.8 seconds so the relay will drop out in approximately four seconds.

By increasing the capacitor, you will increase the on-time. By increasing the relay coil resistance, you will increase the on-time. It is a good idea not to use a super large capacitor to increase the on time. Remember the anti-cheat switches short the capacitor. If you have 5000 MFD's charged to twelve volts you can get quite an arc when you short it out. It's best to buy a higher resistance relay coil (2000 ohms or up) and use a smaller capacitor.

The best way to choose the bell or horn is to listen to it. I found that "Sonalert" wasn't loud enough. I bought a 12 VDC warning horn for seven dollars that works well, and it's plenty loud.

All parts, including the anti-cheat switches (three of them) were mounted on a small piece of perf-board. The whole project sets on top of the lantern batteries.



The sadistic mailman with his bills, bills, bills . . . and

So I'm sitting around my arcade in Dubuque, see, and it's raining outside in a depressing drizzle, not a pouring rain, just one of those Upper Midwest spring things that'll hang on for a couple of days as a low center sits over the Mississippi Valley; and business is poor as it always is around here when it warms up and everybody who has had cabin fever heads outside for recreation, even in the rain.

Anyway, I'm sitting there in the arcade glum as hell because even though the customers stop coming the bills don't, and among the recent arrivals lugged in by a sadistic mailman is one from my insurance company jacking up my liability insurance costs because someone doesn't like my face or something, and another one is from the mall owners crying about sky-rocketing maintenance and they're sure sorry to spoil my dinner but I'm going to have to kick more money into the maintenance kitty, and I get another one from the natural gas company which feels bad about the dry holes they've been drilling and the lack of a Carter energy program and the new rate increase for their customers which has been added to my latest bill in case I'm wondering why it's double from last month.

As mail calls go, I've got more thrills out of envelopes addressed, "Occupant," so I'm morosely looking at those little lighted game price windows wondering how I can raise the cost of a pinball game to 31 cents.

Just as I'm about ready to fire the whole shootin' batch of mail toward that great all-consuming circular file basket in the corner, I open this little card and it's from my distributor and it's nothing fancy, just a little card with a brief message that says: "We like knowing you, we want to help you in anyway we can, and 'Thanks' for being our customer." And it's signed, "Fred," 'cause Fred's the name of my distributor.

Well, friends and neighbors, I know that doesn't sound like much—it sure as heck wasn't as good as a



a little note from my distributor

winning ticket in the Illinois State Lottery—but the timing was right. Know what I mean? I really liked my distributor right then and there. I liked him a ton better than I did my insurance agent, that's for sure.

It got me to thinking though. I didn't really like my distributor because of a thirty-five cent Hallmark card that his secretary probably picked up by the gross down at his brother-in-law's paper wholesaling house; I liked him for more important reasons, so I said to myself, "Self, I'm going to tell other people about my distributor."

I have to start back when he didn't want me for a customer. By that I mean—he didn't want me for a customer. He was blunt about it. And, frankly, I wasn't too sure after talking to him whether I wanted to do business with his company either.

I didn't realize it at the time, of course, but besides protecting himself, he was seeing to the welfare of his other customers. Now I appreciate that posture. Then, four years ago, his attitude was frustrating: as far as he was concerned I was an amateur whom he didn't know, who didn't know how to open a pinball machine much less fix one, and whose credit responsibility was unproven. Think it over, kid, was his advice, before you buy anything.

He was 100 percent correct, of course. I was an ex-high school teacher/principal who was planning on going into a business that I knew zilch about. Maybe less than that.

But I'm stubborn if not intelligent, and I've got a dream of owning my own business so I persist and my distributor-to-be finally relents and sends me a form on which I am to explain my finances and from which he can evaluate my responsibility. I get the distinct impression he is a careful businessman. He also continues with advice: "If you can't fix those machines, you're going to be in big trouble."

Sounds reasonable, so I go out and make a deal with a local operator which brings me the help of a serviceman who, during the years of our subsequent association, teaches

me the difference between my outhole and page three. My distributor sure saved me a lot of grief there.

Hallelujah! I'm accepted as a customer, though somewhat by default. See, I had a little IN. The arcade room that I'm buying has in it game equipment that is already being leased from my distributor. Since my finances are in order and he can't find any strange uncles on my father's side of the family and the people I'm buying the room from further verify my good character, my distributor decides to become my distributor.

As previously mentioned, four years have passed since then, and, happily, my distributor and I have formed a good partnership. Because that's what it really is, I believe, a partnership. We work together so that each of us makes money: him from my business, me from his business.

Another reason I like my distributor is that he never fails to send me his bill.

You think I'm crazy because I enjoy getting my weekly statement? I EXPECT a weekly lease statement. What's great about it is that it is always correct and I appreciate good bookkeeping. When credit is due me, I get that credit. When I return machines they do not get lost on the loading dock. When I send back a circuit board, a credit to my parts account is promptly issued. I always know where I stand money-wise. Yes, I like my distributor's accounting department. They've got a system that works. Give 'em all a raise.

My distributor is not a shill for the companies he represents. Sure, he'll push their equipment with his nose if it's good. But if a piece is bad—he tells me so! And credibility is the name of the game here, folks, since as an operator, leasing or buying, bad games are costly. The salesman who tells his customer that every game out is a winner shortly will have difficulty selling thermal underwear to Eskimos ('Cause they aint all winners). And my distributor sure saves my tutu a lot when he says, "I can't recommend this game—unless

you need something to set houseplants on."

Not to say my distributor never makes a mistake. Just like the new lids on Gottlieb cashboxes, sometimes things don't make sense. But my distributor cares. "Call me," he says, "any time you have a problem, and I'll straighten it out." Which, I am happy as a frog sitting in a big puddle to say, he does. I sometimes get the impression he never wants me to be dissatisfied with his company. I ask you, can a man succeed running a business with that kind of an attitude?

There's more. There's a lot more. The parts and service department are cordial and they try. Everybody wants their parts yesterday so the parts people have to endure much hassling, I know, but they've earned my appreciation. If they've got the goods, they'll ship it. It's the old "can't get blood out of a turnip" theory.

As for the brains in the backroom—give those guys a raise too, because I wouldn't be anywhere without them. The boys with the dirty nails and soldering iron burns always pick up the phone when I call, desperate and disheveled. Just like plop, plop, fizz, fizz, they provide the relief I need.

Finally, I like my distributor as a person. To put it another way, he is a man I am happy to have as a friend. He accepted me as a novice in the business, patiently treated my naive inquiries and assumptions as I learned, gave me priceless advice along the way, introduced me to others in the trade, and besides that, gives me a couple of tickets to see the Chicago Cubs play every year (Nobody's perfect). A guy like that, I'd even take to my best duck hunting spot in the fall if we were neighbors.

Now a whole passel of distributors are riding the range out there coast-to-coast. And I have just described one of them. If you're an operator and this description falls far short of your distributor, just drop me a line and I'll be happy to introduce you to my man because I think he should be known WORLD-WIDE.

Euromat and VVA plan merger

For several years there have been two federations of coin machine associations in Europe, and at times there has been a great deal of friction between them. Now, for the first time and after a great deal of delicate negotiations, the two groups of countries are on the verge of uniting to form a combined organization.

A united front is very necessary in a Europe dominated by the E.E.C. and which will certainly at some time propose legislation common to all the members which may be of great importance to the coin machine industry.

The amalgamation of Euromat and the V.V.A.—as the organizations are called—is now virtually a

formality following a meeting held in Bristol, England recently.

Top officials from the top federations held lengthy talks to iron out differences in the two constitutions and came up with a formula for amalgamation which will be put to the two councils with a recommendation that it should be accepted.

After the meeting a joint statement was issued, which read: "The Joint Rules Committee, founded in Brussels on September 22, 1977, had a very effective meeting at the Ship Post House Hotel, Bristol, and completed the work which had been in progress since the foundation meeting. The meeting was attended by Messrs. V. Drost, H. Koebke, H. Kummer, O. de Munck, J. Single-

ton, A.P. Willis and A. Zondag.

"Complete agreement was reached on a draft set of rules for a new European federation and these rules will now be submitted to the Councils of Euromat and of the V.V.A. It is planned that the remaining formalities will be completed in time for the new federation to be brought into being at a meeting to be held in London in January, 1979."

Euromat is the larger organization, numerically, with eight countries represented—the United Kingdom, Belgium, Holland, Eire, Denmark, Austria, Luxembourg, and two of the German associations. The V.V.A. consists of the other three German associations, France and Italy.

CALENDAR

September 19-22

Eurautomat: Brussels, Belgium. *Specialized coin machine show being held for the first time—international participation.*

October 4-5

Three previews of equipment in different parts of London, each with several coin machine companies participating: Associated Leisure at the Cambridge Suite, Woburn Place, London W.1; Ruffler and Deith Ltd. at the Cora Hotel, Woburn Place; and Alfred Crompton Ltd. at the Astoria Hotel, Aldwych, London.

October 4-7

Enada: Rome, Italy. *Specialized coin machine exhibition, well-established and important, with international flavor.*

November 10-12

A.M.O.A.: Conrad Hilton Hotel, Chicago, Illinois. *The premier coin machine exhibition in the United States.*

November 17-19

Parks Show: Atlanta, Georgia. *The U.S. carnivals show with a major contribution from coin machine companies.*

November 16-19

Automatenschau: Zurich, Switzerland. *Specialized coin machine exhibition with all-Swiss participation.*

International News Bits

IRELAND—Two new coin machine distribution companies have been set up in the Republic of Ireland. Coin-operated Amusements Ltd., of Kildare, an operating company, has set up its own distribution outlet and named it Dublin Coin, based in the capital. In the second new development, International Franchise Industries of Dublin and Pier Amusements of Limerick have joined forces to create Quintin Flynn Ltd., which will be the largest distributor in The Republic.

GREAT BRITAIN—Twelve thousand pool players from locations all over Great Britain took part in the Jaguar Pool Tournament, which culminated in finals played at the Penthouse Club in London's Mayfair. The competition prizes totalled \$20,000.

GREAT BRITAIN—Great Britain's largest coin machine company, Associated Leisure, which has interests in manufacturing, operating and sales, reported record profits for its year ending March 12, 1978. Turnover stood at almost \$40 million, well up on the previous year and profit after taxation was \$4 million.

GREAT BRITAIN—Performing rights dues in Great Britain have been increased by 25 percent. After talks with the British Amusement

Catering Trades Association, the new figure was set at 37.50 pounds per unit. A discount structure was agreed under which there is 10 percent reduction for routes of over two but not more than 19 phonographs; 20 percent for those over 19 but with no more than 99; 30 percent for over 99 but not more than 499; and 33 1/3 percent for over 499 boxes.

WEST GERMANY—The firm of Wilhelm Harting has ceased production of its M2000 phonograph system. The company, which was well known in Europe as a jukebox producer for many years, has stopped production to make way for other products. The company is a well known manufacturer of cigarette vending machines and the production space was required to expand this interest.

BELGIUM—The first major international coin machine exhibition to be held in Belgium will be named Eurautomat and is due to take place at the Expo Rogier Center, in Brussels September 19 to 22. It is anticipated that companies from all over Europe will be taking part.

FRANCE—Atari Europe, which is based at Baume-les-Dames, France, has appointed Wilms Distributing NV of Aartselaar, Antwerp, Belgium, as its distributor for the Benelux countries.



FOOTBALL



All The Excitement Of The World's Most Popular Sport

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- Operator adjustable playing time
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“I’ve eliminated my coin-jam service calls.”

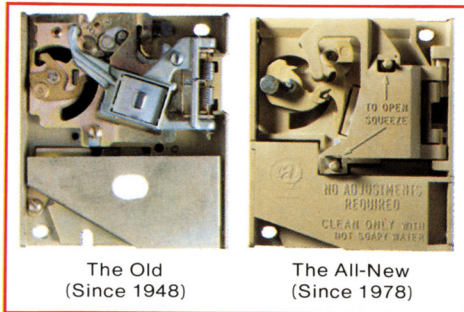


“Coinco’s 5000 Series Acceptor accepts U.S. and Canadian Quarters (or U.S. Quarters, alone). It rejects slugs. It prevents coin-jams, and it can’t get out of adjustment.”

It’s a real money maker! Coinco, the world’s leading producer of coin equipment for the multi-billion dollar Vending industry, has introduced an all-new Acceptor for Amusements and Games. It was engineered to solve your coin equipment service problems. Coinco’s new 5000 Series Acceptor is molded of new structural materials. It will not warp, distort or change dimensions, like the old, stamped metal coin mechanisms. It is adjustment free and never needs lubrication. The big magnet, used in out-dated coin mechanisms, was the biggest cause of coin-jam service calls. Now, the magnet is gone, never to cause another coin-jam or reduce your profits. You can choose to accept both U.S. and Canadian quarters simultaneously, or to reject the Canadian. Also available with a “thin coin

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

Coinco’s new 5000 Series Acceptor *costs less than a single service call*. That’s why it’s cheaper and more profitable to replace all old, often-coin-jammed mechanisms now. For the name of your nearest Distributor, call your Coinco representative today. He’s listed in the Yellow Pages under “Vending Machine Supplies and Parts.” Or call Jim Douglass, V.P. Marketing, at (314) 664-5550.



The Old
(Since 1948)

The All-New
(Since 1978)



4946 Daggett, St. Louis, Missouri 63110.
In Canada: 868 Progress Ave., Scarborough, (Toronto) Ontario

Bell-Fruit expands slot machine facilities

The largest manufacturer of slots in the United Kingdom, Bell-Fruit Ltd., has opened a 60,000-square-foot extension to its Nottingham factory—part of which will be used to produce slots for Atlantic City.

The company, which now has 200,000 square feet of production space in the city, plans to lift its weekly output of machines from 650 to 850 and is now in the course of planning a new research and development block which will cost about \$600,000.

The opening of the new extension was performed by Lord Allen of Abbeydale, chairman of the Gaming Board for Great Britain; and the official party afterwards toured the new facility's production lines, one of which was producing slot machines for Atlantic City.

The company now manufactures 30,000 slot machines each year, employing 1,450 people in the United Kingdom and 200 overseas. Its own operating route has 10,000 locations.

Shortly after the opening the company announced that at the end of its current financial year it had a sales turnover of \$20 million of which \$3.5 million had gone in exports.

Nova Apparate features Sybaris

Nova Apparate, one of Europe's leading coin/operated machine importer/distributors, featured the new Rock-Ola Sybaris phonograph line at the DAT/ima 1978 exhibition in West Berlin.

Nova Apparate's impressive display highlighted the complete line of Rock-Ola phonographs. On exhibit were the furniture-styled *Grand Salon*, and the super-compact *Princess*, but major visitor interest was concentrated on the new 160- and 100-selection *Sybaris* models. Nova Apparate's exhibit also included Rock-Ola's canned beverage vending machines.

Nova Apparate has been a Rock-Ola distributor since 1953, and has played an important part in Rock-Ola becoming a leading exporter of coin-operated phonographs.



An outside view of the new 60,000-square-foot extension of Bell-Fruit's Nottingham factory



The cabinet shop inside Bell-Fruit's new facility in Nottingham



The sub-assembly lines in the 60,000-square-foot extension



Picturesque pinball

Bally's long-awaited four-player flipper game, *Lost World*, is now in full production.

The backglass and playfield feature a dreamy landscape of a lost world with dragons, giants and beautiful maidens. But the truly magic eye-appeal of the game's backglass lies in the revolutionary printing process that reproduces an unlimited number of colors and imposes an illusion of three-dimension depth.

The play characteristics include a "Dragon's Den," a closed lane with a target at the top end where the player hits the target by hitting a captive messenger ball at the lower end of the lane. Normally, a target hit scores 500, but it may be multiplied by ten if the 5,000-point light is lit.

Another play feature consists of the rollovers and targets (individually identified by the letters A, B, C, D, E, and F) scattered on the playfield. These letters are keys to increased Dragon's Den target values and also keys to the 2X, 3X, 4X, and 5X out-hole bonus multipliers.

Twin kickout holes at each side of the upper playfield is the key to the kickout specials. Kickout values start at 1,000 before each ball is shot and advance each time the ball is shot into a kickout hole or contacts either right or left ball return lane when lit.

Two other ways specials may be scored are by the ball exiting by the left or right outlane when the special light is lit.



Breakout revisited

Atari *Super Breakout* is three player-selectable super games in one cabinet, each a new and exciting variation of the ever-popular *Breakout*. By selecting *Double Breakout*, *Progressive Breakout*, or *Cavity Breakout* players can test their skills at breaking through the familiar brick wall. Novices as well as accomplished *Breakout* players will be thrilled and challenged by the new and different strategies of these exciting games.

Two balls are served to two paddles in *Double Breakout*. Each brick knocked out is worth double the regular score as long as there are two balls in play.

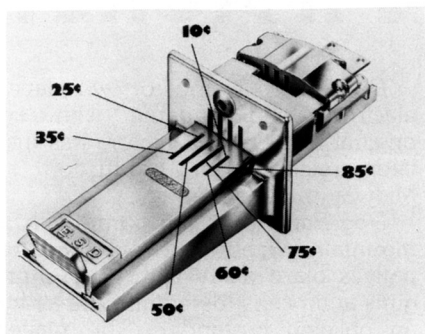
Progressive Breakout starts with two walls of four rows of bricks that move down the screen toward the paddle. New rows of bricks enter from the top of the screen to form a pattern of four rows of bricks separated by four rows of blanks. This permits the player to break through many times during play. The score gets higher, the bricks fall faster toward the paddle. Quick reflexes and timing are needed to keep the ball in play.

In *Cavity Breakout*, an extra ball is captured in each of two cavities within the wall of bricks. These captured balls do not knock out bricks until they are freed from their cavities. This allows for up to three balls to be played at one time. Each brick will count double when two balls are in play, triple when three balls are in play.

Many operator options are selectable on *Super Breakout*. Game time is adjustable to three or five balls, and bonus time can be set at different levels for each of the three *Breakout* games.



Stern's latest



Coin slide

ESD, Inc. has introduced its latest Series 4, CS-85 coin slide.

The slide offers the following multiple prices in one unit—10 cents, 25 cents, 35 cents, 50 cents, 60 cents, 75 cents, 85 cents and, of course, is easily convertible into all other ESD four-coin models. The operator can change the price instantly to pass on increased operating costs or to accommodate short term price specials, as well as protecting against longer range price increases.

The CS-85 is available factory preset for price plus special price decals, and blanking plates are included at no extra charge.

In addition, ESD has introduced another unit, a *System 4* four-coin pricing system which is also ready for shipment. The ESD *System 4* combines the basic ESD multiple price four-coin slide with completely interchangeable handles and bridges. This four-coin system allows the operator vend price flexibility from five cents up to one dollar.

A complete *System 4* needs only a screwdriver and the free blanking plates (stored in the handle) for quick price conversions.

System 4 comes factory pre-set priced with all necessary price decals included at no extra charge.

Bold graphics and a heavily mirrored backglass highlight the visual fantasy of color and light on Stern's new four-player pingame, *Lelectronamo*.

The new game also features electronic sounds for the first time from the Chicago manufacturer.

The playfield offers many skill shots—a bank of five drop targets located at the upper left of the playfield, for example, can score 10,000 points, light the extra ball return, and reward a special.

A bank of drop targets located on the middle right of the playfield allow the player to achieve 2X, 3X, and 5X bonus. The spinner target advances the bonus and will award either 100 or 1,000 points when lit. And behind the spinning target is a rollover button which will light the return lane for 9,000 points.

A stationary target at the left lights the top eject hole, advances the bonus, and scores 5,000 points.

The side kicker allows the player to collect bonuses and build up the bonus several times on each ball.



Make 'em shine

A new automatic shoe polishing machine with many improvements over existing equipment and numerous innovations has been designed by R&R Company.

This attractive unit, called the Valet 180, not only shines and buffs shoes, but also applies a generous amount of high quality black or brown polish. It may be operated by coins where regular income is desired.

Drawing upon more than six years of experience, the R&R company has designed a very handsome, compact machine that is virtually maintenance-free. For security reasons it is extremely durable.

Especially popular locations for Valet 180 are executive offices, hotels, motels, fine restaurants, athletic clubs, banks, etc.

Unlike most similar machines, this unit dispenses polish as it shines. It allows adequate time for polishing and buffing each shoe.

Each aerosol can provides over 200 shines. Users are given a choice of brown or black in a high grade of specially formulated polish. Replacement of polish dispensers can be done quickly and easily by anyone following illustrated directions.





Guess who's coming to dinner?

D. Gottlieb & Company has adapted the sights and sounds of the popular space film, "Close Encounters of the Third Kind" to a challenging, new, solid-state pinball machine.

In the four-player machine, Gottlieb adds to the well-established engineering and "play" of its games, an electronic sound generator that simulates the five tones of the mother ship communicating with earth humans in the "landing scene" of the movie.

"Pinball distributors and operators will gain a tremendous advantage from the multi-million dollar advertising program promoting Columbia Pictures' movie hit," says Judd Weinberg, Gottlieb's president. "But purists can be assured that the movie promotion hasn't taken anything away from the challenge of the new game. This is the kind of game that appeals to the serious pinball player."

In the game, *Close Encounters of the Third Kind*, green "hit" lights indicate which roto-targets have been scored. The exclusive Gottlieb roto-target features a "Star" target that can score extra balls, specials and advance the bonus multiplier. Five drop targets and A-B-C rollovers light extra ball and special features as well as advancing the 2X, 3X, 4X and 5X multiplier.

Close Encounters is the second Gottlieb product to carry the theme of a Columbia Picture. The first was *Sinbad* based on "Sinbad and the Eye of the Tiger."



L'il Abner

Dog Patch, a one- or two-player electronic video game with an original down-home flavor, has just been released for production at Midway manufacturing.

Dog Patch is a gun game with a mountain folk atmosphere where the natives blaze away with their shot-guns at tin cans tossed into the air by an obliging bystander. The player competes with the game's computer or against another player. Points are scored when the player hits a can. The can immediately reverses direction and can be hit several times depending on the skill and reflexes of the player. In addition, each time either player hits an airborne can, one point is added to a special scoring bonus feature. The last player to shoot a can out of the opposing player's reach is awarded 10 points plus the accumulated bonus. The direction of fire is controlled by knob controls and firing buttons.

At random intervals and preceded by a series of warning honks a wild goose soars into the picture. He's harder to hit but the alert marksman can score 50 points by hitting him. The mortally wounded goose immediately plummets to the earth with a honk of protest adding spice to the game. The number of cans to be thrown during the game ranges from 10 to 25 in increments of 5 and the number is set at the option of the operator. Extended play is also provided at the levels of 150 to 275 points, with either 3 or 5 extra cans awarded during the period of extended play. *Dog Patch* also features a tie-breaker, which assures a winner every game.

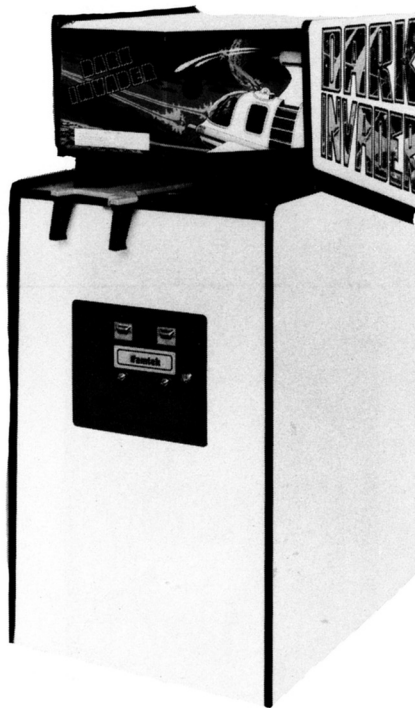
Boogie all night with curved flippers

"Swinging" pinball action highlighted by the industry's first curved, banana-shaped flippers and electronic "boogie" sounds all are features of *Disco Fever*, Williams Electronics, Inc.'s new, solid state four-player flipper game, now in production.

The specially-designed banana flippers provide new challenges to the player with an array of new shots to direct the ball over the game's dance-floor themed playfield. Additionally, the curved surface of the new flippers allows the player to put English on the ball, another pinball first.

Williams, which earlier this year successfully introduced its popular dual sounds systems with *World Cup* and *Contact*, again incorporates this industry innovation with *Disco Fever*. Every action area on the playfield has an electronic, synthesized sound, which can be either tones similar to those heard on hit disco records or futuristic, science fiction sounds. The sounds are selected by the simple flip of one switch by the operator.

Disco Fever is also highlighted with distinct carry-over memory for the A-B and DISCO features, which enable the player to accumulate increased target values, bonus and multiple bonus opportunities. Knocking down the five drop targets and lighting FEVER will produce extra balls and special scores. The high-stepping action is complemented by the dazzling disco-scene graphics on the backglass and playfield.



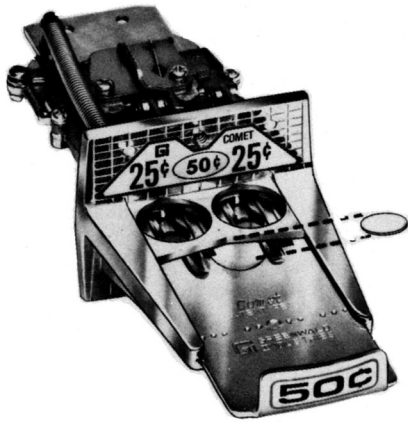
Laser action

An encounter with mysterious invaders from the unexplored regions of space is in store for players of the new, laser-action game from Ramtek, called *Dark Invader*.

The game is designed for one-on-one competition between a player and a fleet of enemy spaceships. Looking through a shielded porthole into the enclosed cabinet, the player aims and fires a laser beam at the approaching invaders. The laser beam, clearly visible as it streaks toward a target, is accompanied by realistic vehicle and battle sounds.

The player accumulates points for each target destroyed, with play becoming increasingly difficult the higher the score goes. During extended play, the game becomes even more of a challenge as the potential targets increase in number and frequency of appearance.

Dark Invader is equipped with a number of operator-adjustable features, including: replay score level (1000, 2000, 3000, or 4000 points), game length (60, 90, 120, or 150 seconds), and cost per play (25 cents, 50 cents, or 75 cents). Other features include a self-test mode, sound/no-sound mode, a free-play option for shows and demonstrations, and two spectator viewing ports. The laser meets all U.S. Government safety requirements.



Tri-coin chute

A new style tri-coin chute from Greenwald Industries is now available for operators who want to start at fifty cents then convert to sixty cents at no extra cost.

Basically the new coin chute is a sixty-cent tri-coin model—with a specially-designed knock-out plug formed into the slide in the center ten-cent hole. The chute will operate at fifty cents until the plug is removed by the owner.

Removal is accomplished in a few seconds by turning the chute upside down and driving the plug out of the slide through a hole provided in the bottom of the chute casting.

Additional slide bars which can be interchanged on this coin chute include forty cents, forty-five cents, and seventy-five cents.

Electronic darts

A space-age version of a standard dartboard, *English Mark Darts*, has been introduced by Arachnid, Inc.

English Mark Darts is a one- to four-player unit played with special plastic-tip darts and standard-sized dartboard. The game features rapid digital scoring, sound and lighting effects, and three ways to play: these being "301," "Cut-Throat," and "Accumulation."

Located behind a lift-off back-board are the game's readily accessible solid state components, micro-processor, and game bell. The compact cabinet weighs less than 200 pounds and occupies only 2½ square feet of floor space.

According to Arachnid's president, Paul Beall, "This 25-cent per player unit is a natural for either casual impulse or organized team play in neighborhood bars, bowling alleys, campus rec rooms, military PX's, and similar locations. As you know," Beall continues, "darts is an ancient game and is presently increasing in popularity throughout the country. The three games on our unit have been popular favorites for hundreds of years, and all are fast games."



Checkered flag

Playmatic's latest four-player flipper game, *Last Lap*, features a wide-open playfield and a tempting bank of ten drop targets at mid-playfield on the left.

Dropping all the car targets scores special when lit, and dropping all the flag targets also scores the special when lit. At the right side of the playfield, a spinner gate leads to an open lane back up to the top of the playfield where there are four lanes, as well as a knockout hole that can give extra ball features.

The new game uses the RCA C-Moss system, contains its own self-diagnostic probe for testing all boards, and contains all bookkeeping and test features. Other technical highlights of the game include a scoreglass that does not have to be removed in the head when servicing the boards.

As with previous and future solid state models from Playmatic, the boards are all totally interchangeable. The *Last Lap* MPU board and the *Big Town* board are completely interchangeable without any necessity of changing roms and rams on the main MPU board.

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:

PLAY METER Magazine
P.O. Box 24170
New Orleans, Louisiana 70184

ON THE MOVE...

Lloyd joins Rowe

Edward M. "Ted" Lloyd has joined Rowe International, Inc. of Whippany, New Jersey as a field sales manager.

Previously he was employed as a regional manager for Bachman Foods Inc. and for RMI.



Edward M. Lloyd Ralph Queck, Jr.

Queck promoted

Ralph "Sonny" Queck, Jr. was recently appointed vice president of Banner Specialty Company of Philadelphia, Pennsylvania.

Queck was originally engaged by Herb Rosenthal, executive vice

president of Banner at Pittsburgh in 1963 as a general utility man, after being on his own as a television repairman. From that time on he has progressed steadily to vending, music and amusement repairman, then service manager and now to vice president-sales, Pittsburgh branch.

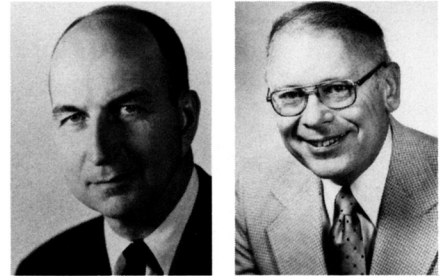
Herrick appointed

D. Gottlieb and Company has announced the appointment of Thomas L. Herrick as vice president of marketing for the company.

Herrick, a coin industry veteran of almost 25 years, was formerly marketing and group vice president of the original J.P. Seeburg Company for more than a decade, publishing director of Billboard Magazine, and most recently associate publisher of Vending Times.

"We've known Tom Herrick for a good many years," said Alvin Gottlieb in commenting on the appointment, "and he is on a first name basis with many of our distributors. This and his broad experience in both marketing and communications in the games/music

industry were significant factors in our seeking him out to fill our primary marketing position," he concluded.



Thomas Herrick Frank Cunningham

Cunningham named

Frank Cunningham has been named marketing manager for Greenwald Industries.

He has operated in marketing and sales as a management consultant, specializing in marketing, sales, and advertising.

A past member of the Sales Executive Club of New York, he is a former director of the Better Business Bureau.

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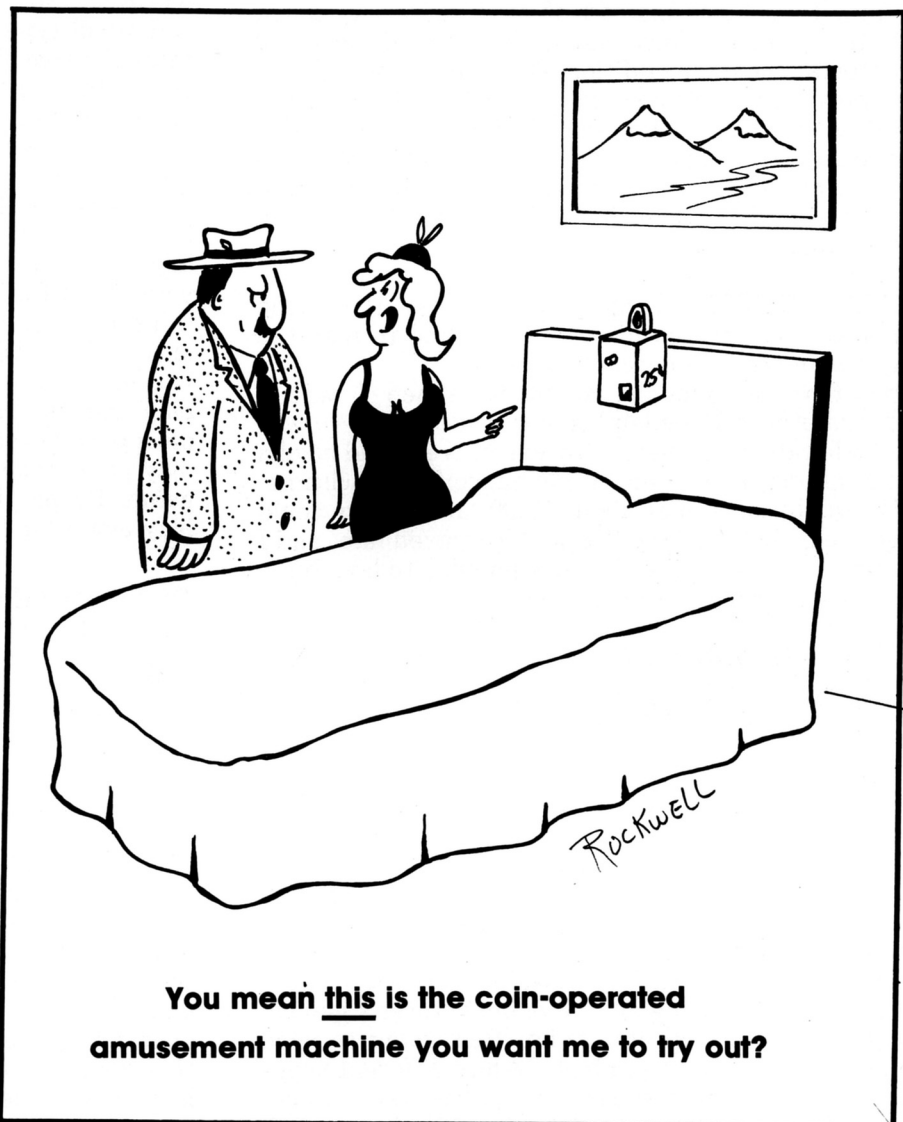
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**“Manufacturers have to recognize that we can’t
continue to produce machines as quickly
as we’ve been doing and expect to sell them”**

PLAY METER: What can be done to improve the quality of workmanship that goes into the games?

STERN: Workmanship I don’t think will ever be improved. I don’t think the American workman has the desire and interest that he once had. But the workmanship is not the fault of any manufacturer. It’s the situation that everybody is in today, whether he’s making pinball games or TV sets. Now, we still have some improvements to make on the games. There’s going to come a time when we get farther down the road with solid state that you’re going to find we’re making improvements on the manufacture of the games.

PLAY METER: How do you assess the public’s attitude toward pinball today?

STERN: I think they’re accepting it more than they ever have before. It’s just been a matter of time. It was just a matter of time before people got to the point where they would rather spend time on pinball machines instead of on a more expensive entertainment. And pinball is a cheap form of entertainment. In addition, there are a lot of home games built by Brunswick and Bally and a bunch of other companies, and that I think has created a demand for the game. The people want to play the game at home. They want it for their children, and they want it for themselves. They just love to play the game.

PLAY METER: Then you feel that the home market has created more of a demand to play the game on the commercial market?

STERN: No question about it. When I was a distributor in Philadelphia, for instance, there was a little cafeteria where a top executive would have a pinball machine reserved for himself at lunchtime. He would come in at about 11:30, and no one could get near that machine. He said it relaxed him, and I think that’s why the game is popular today. It’s a relaxing form of entertainment.

PLAY METER: Do you foresee Stern at a later date getting into home games?

STERN: I doubt that very much.

PLAY METER: You mentioned earlier that manufacturers are pushing out games too fast for operators to absorb them. Do you think this overproduction will continue?

STERN: I think everybody, including all the manufacturers, recognizes the fact that there are only so many machines that can be sold. The operator, first of all, will always need variety. He can’t make it buying all one manufacturer’s games, nor can he buy all one game. He’s going to need variety; so he’s going to have to buy different types of games from different manufacturers. Now, manufacturers have to recognize that we can’t

continue to produce machines as quickly as we’ve been doing and expect to sell them. Every pinball manufacturer produces four, five, or six models a year; so you’re talking about 25 or 30 new models a year. I think you’ll find a trend starting where the production runs for pinball machines will come down and average out at around seven or eight thousand per model because right now there are too many being produced. There was a reason for the overproduction. When solid state first came out, the manufacturers had to fill the pipeline. There was a void that had to be filled. But now that solid state is in, you have to get down to the point where you’re realistic, get down to the production figures you used to have with the electro-mechanicals.

PLAY METER: Is there any play incentive, other than add-a-ball and free play, that we can expect to see coming out?

STERN: No, but I think you’ll find that the add-a-ball-type game will begin to disappear. I think the free play will be recognized as a legal item across the world. What I don’t understand is that you can take two fellows and, though they went to the same colleges and had the same teachers, when they come out judges, one will say one thing and the other will say the opposite. One will say a free play is legal, and the other will say a free play is not legal. One of them will say that it is not a thing of value, and the other one will say that it is. But I think eventually you’ll find that free play will be legalized nationwide. I think the only way games will be built in the future will be on straight free play games. Novelty and add-a-ball games will disappear because there’s no question that a free play game takes in more money than an add-a-ball game. People like to win free plays. They like to play again for free.

PLAY METER: As someone who has devoted a lifetime to pinball, give us your observations as to where you think the game is headed.

STERN: I think the amusement business is getting stronger and stronger. The games with the best play appeal will always be the ones that do the most business. I see the industry as growing continually, not the way it did when solid state first came in, but I think it will have a continual growth pattern for a long time. As for the operators, I think they should keep their routes up to date with the newest equipment, the latest equipment. That way they’ll have their top earnings all the time. After all, there’s no question but that when you put a new game on location, your earnings go up. So I think operators should replace a certain percentage of their games every time a new game comes out, and in that way they can keep their routes up to date, and they’ll get their top earnings.

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