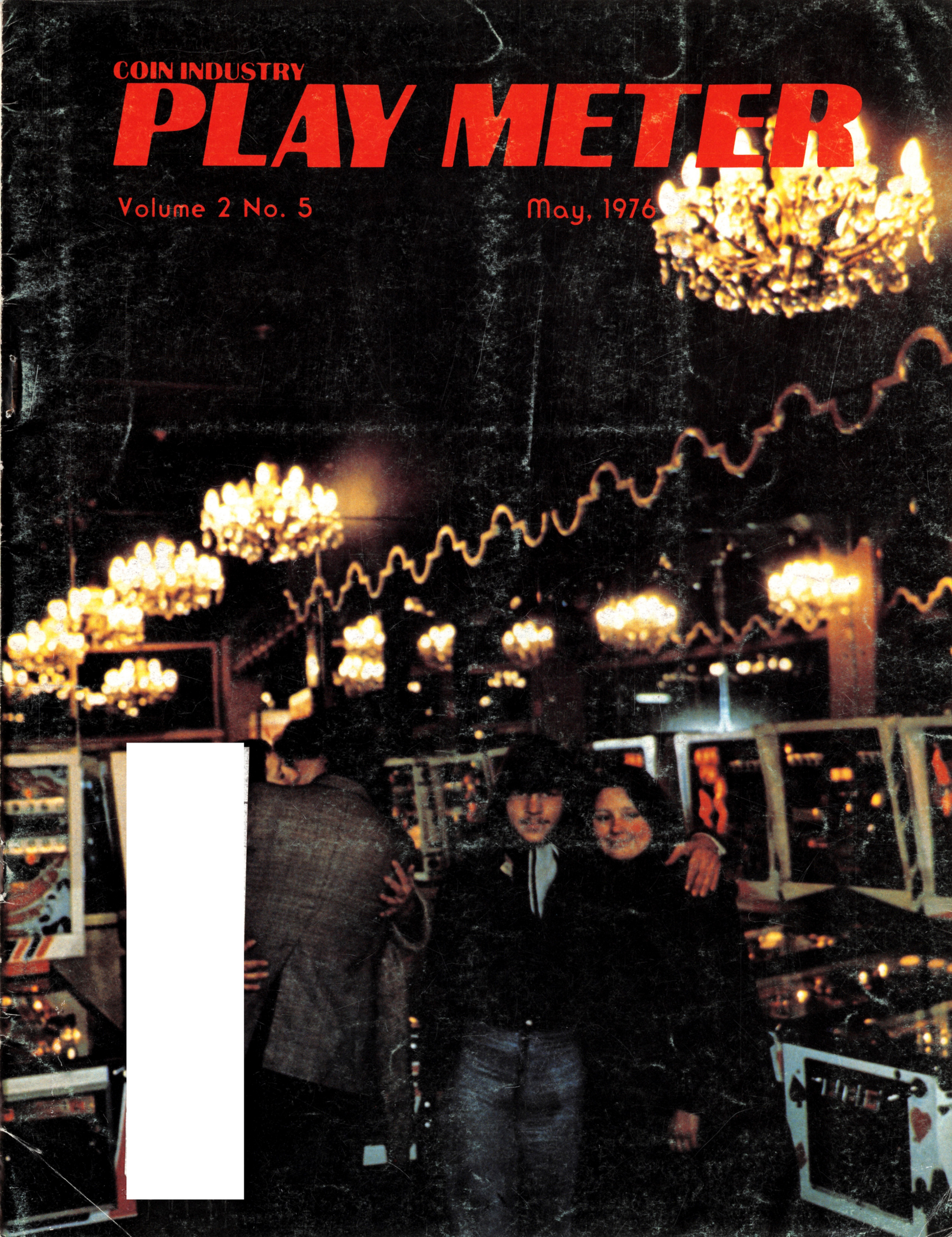


COIN INDUSTRY

# PLAY METER

Volume 2 No. 5

May, 1976





# "We throw away a lot of our games... They get copied by somebody else!"

You only see games we know will be winners. Like new TANK 8. The all-new 8 player color version of a video classic.

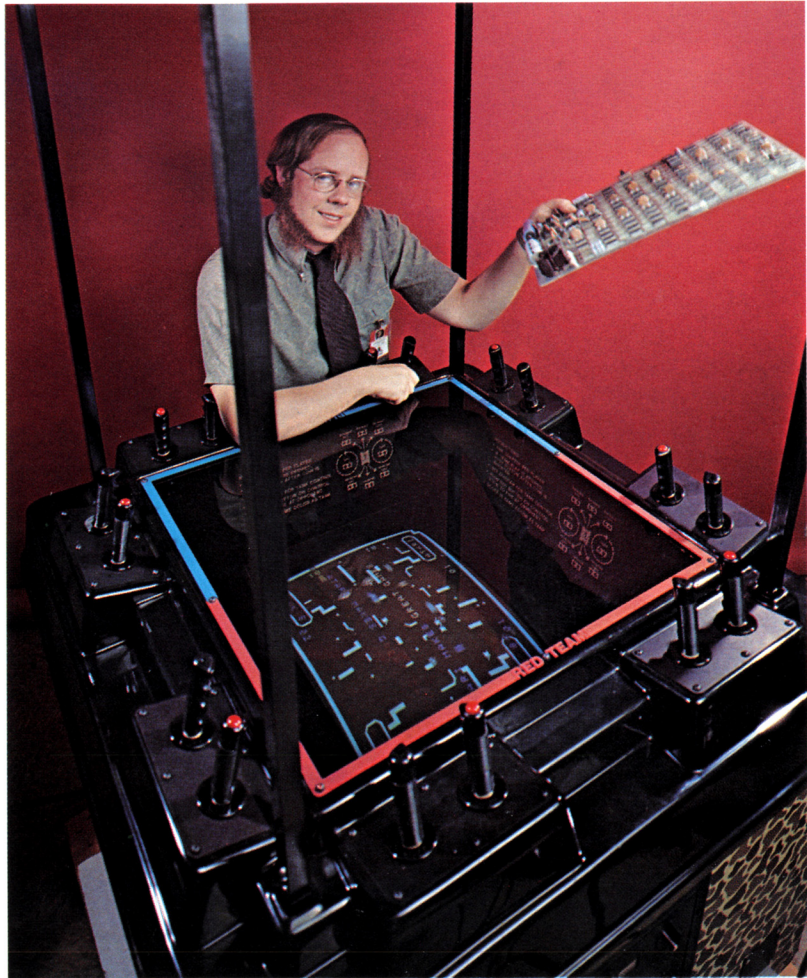
We come up with a lot of games we think will be great. But before you ever hear of them, each game is critically evaluated by a lot of people. In engineering, manufacturing and marketing.

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Steve Bristow, Vice President Engineering, Atari Inc.

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# COIN INDUSTRY

# PLAY METER



MEMBER

Volume 2/No. 5  
May, 1976

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Flowing with Solid-State 23

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# from the editor

## Calendar

Next to the coin operated phonograph, probably the most important piece of amusement equipment to affect the course of the industry was the pinball game.

Originating in the early days of the Depression, pinball has become not only a national pastime, but perhaps more importantly, the greatest ambassador the industry has ever had. Thanks to the motion picture Tommy and its Bally Manufacturing Corp. tie-in, articles and pictorials in Playboy and Gentleman's Quarterly, articles by author-pinball enthusiast Roger Sharpe in the New York Times and New York Daily News, operator-sponsored state and local pinball tournaments, on-location consumer-oriented scoring incentives and, last but certainly not least, the manufacturers here and abroad who have been producing some of the best pinball games ever--the pinball game is winning over more hearts and is steadily becoming not just a national pastime, but a national obsession..

Alas, every silver lining has a cloud that goes along with it. And the cloudy problem hanging over pinball is that there are literally millions of American citizens who are daily being denied the liberty to play pinball. No thanks to operators and manufacturers who in the early days of pinball, took advantage of a situation, got greedy and contrived pingames that were used as gambling devices and were, in fact, games of almost pure chance.

Because of the backward step pinball took in the early days, legislation was enacted at state and local levels to ban the operation of any form of pinball game. Ironically, many of the laws that were meant with all good and proper intention then are today being scorned and criticized because pinball isn't what it was way back then. Today's pingame is a test of skill that's plain simple and plain relaxing. And the good news in all this is that legislators are now beginning to listen and the more enlightened are now not only realizing that pinball today is good, clean, family fun, but that it can also be a meaningful source of new tax revenue.

With any luck at all and with a little help from all of you, pinball can become legalized everywhere in the U.S. well before 1980.

As for the majority of you who are free to operate and play pinball, don't feel disconcerted about the legal problems of other areas. Think for a moment--if pinball were to be declared legal everywhere, manufacturers would have to begin making enough games to meet the new, increased demand. Greater quantities produced means a lower per unit cost of new games.

In this issue you will have an opportunity to examine the progress of pinball, meet some of the companies that make pingames, talk with a man who is writing a book all about pinball's history and experience some views on pinball and its effects on the industry. I think the pinball machine is important and will be a telling factor in the future of the industry.

Sincerely,



Ralph C. Lally II,  
Publisher & Editor

May 14-16

Music and Amusement Association [New York], annual convention. Stevensville Country Club, Swan Lake, New York.

May 21-23

Music Operators of Texas, annual convention. Rice Rittenhouse Hotel, Houston, Texas.

June 5-6

Music Operators of Minnesota, annual meeting. The Radisson South, Minneapolis, Minn.

June 11-13

Illinois Coin Machine Operators Association, annual convention. French Lick Sheraton, French Lick, Indiana.

July 23-25

Montana Coin Machine Operators Association, annual convention. West Yellowstone, Montana.

August 27-29

North Carolina Coin Operators Association, annual convention. Charlotte, North Carolina. Site not yet selected.

Sept. 9-12

Florida Amusement-Merchandising Association, annual convention. Sheraton Towers Hotel, Orlando, Fla.

September 16-18

Music Operators of Virginia, annual convention. Hyatt House, Richmond, Virginia.

Oct. 14-16

West Virginia Music & Vending Association, annual convention. Sheraton Inn, Clarksburg, West Va.

**PLAY METER**



# THREE WINNERS FROM MIDWAY

**GUN FIGHT**  
A TWO PLAYER SHOOT OUT

- COMPLETE PLAYER CONTROL of the cowboys
- CHANGING SCENES for added interest
- 23" TV Monitor
- ADJUSTABLE TIME CONTROL
- DOUBLE 25¢ COIN CHUTES
- Cabinet dimensions: 26½" wide, 24" deep, and 65" high
- 67.31 cmW x 60.96 cmD x 166.10 cmH

**GUN FIGHT**  
A TWO PLAYER SHOOT OUT  
IN A COCKTAIL TABLE

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- ADJUSTABLE TIME CONTROL of the cowboys
- 25¢ COIN CHUTE
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- 4 Torpedo Salvos



## put'em up for pinball

By LOUIS BOASBERG  
GUEST EDITORIALIST

Flipper pingames are brightly colored toys, enticing and fun to play for all ages and for people from all walks of life.

A flipper pingame is a pure amusement device. The various scoring methods, tantalizing ball action, the gyrating ball revolving all over the playing field, the bells, the sound effects, the thrill of accomplishment, all make for a therapeutic escape device for adults and an innocent toy for the youngsters that is no more demoralizing than Parcheesi, tiddlywinks, old maid, checkers or any of the other games that youngsters play.

The American flipper pinball game does not need any kind of awards or prizes to make it appealing. The thrills, the challenge and the entertainment derived from these games return to the player enough rewards and thrills, escape and fun to make the playing of a flipper game a joy indeed and when a player wins the elusive free play, the thrill of accomplishment is one of real personal satisfaction.

I have always maintained that the flipper game business is exactly like the motion picture business and entertainment industry. A case in point: During the Depression, the movie studios, in order to cut down on expenses, started to make bad

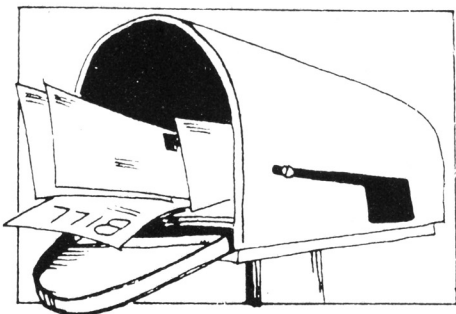
pictures with bad stories, bad direction, actors, etc. The movie theater owners throughout the country, in order to combat these bad pictures and still retain their patrons, started giving away dishes and all kinds of merchandise to bring the patrons into their theaters. Many theaters throughout the country conducted lotteries and raffles as an added inducement. Finally, the resentment among the movie-goers and the exhibitors became so strong that Hollywood was forced to once again go all out and make better pictures.

The same is true of amusement flipper games. If the manufacturers will spare no expense in making their games appealing, beautiful and mechanically perfect, then will they also realize that they are in the entertainment business and their products must amuse and give 100 per cent escape from the cares and woes of this modern life.

I repeat the amusement flipper game is therapeutic indeed and can be a great force for good among young and old. There is nothing immoral, degrading or character destroying in spending a few quarters in an amusement flipper game. These games properly licensed and regulated can furnish good clean amusement to people in all walks of life and of all ages.



# mailbox



I must compliment you on the articles that are written regarding various organizations and I appreciate the fact that you are calling the shots as you see them.

I assure you I am going to recommend to our membership that they subscribe to *Play Meter* because I think it carries a lot of very valuable information for an operator, regardless of what area he operates in.

**George A. Miller**  
**Executive Director**  
**California Music**  
**Merchants Ass'n.**  
**Oakland, Ca.**

I enjoyed your arcade stories in the March issue. We're opening three arcades in New Jersey and hope to see more publicity of the type of your interview with Izzy Yodlin.

Keep on trucking.

**Joe Scott**  
**Leisurama Inc.**  
**Mahwah, N.J.**

With regards to the interview with Mr. Yodlin in the March issue, I don't dispute the fact that you must have faith in people and trust certain persons, but I don't believe you have to have the naive faith and trust that this man professes. I am positive that with an internal security system and some locked cash pans, Mr. Yodlin would find that he has been involved with more than just a few partners. Some of his have been the silent type.

**Samuel C. Gaffin**  
**Marty's Playland**  
**Ocean City, Md.**

It's a helluva magazine. I think it renders an excellent service by

providing substantial and invaluable points of view concerning this business.

It's an absolutely fresh approach based upon bonafide and legitimate academic and practical criteria. I believe you ought to concentrate on some sort of price guide. Furthermore, you ought to concentrate building up your trading and buy-and-sell section.

And I would like to see a section for the aspect of our business that deals with slot machines, uprights, bingos, etc., inasmuch as the country is eventually going to loosen up and it is the most profitable machinery that can be operated.

**Pan American Amusements Inc.**  
**1211 Liberty Ave.**  
**Hillside, N.J.**

As many of our fellow amusement operators have found out, Gottlieb's new single player Sure Shot will count up extra bonus points each time the ball is not kicked up properly from the ball return. Players catch on to this very quickly. It is a simple matter to correct this and keep an excellent game in operation:

Disconnect the two brown-red wires from the reset bonus unit coil and solder and tape them together. Solder one end of a

small piece of wire to the reset bonus unit coil (13-E on schematic) and splice the other end into the blue-orange wire that runs from the trough switch to the add ball count unit coil (11-E on schematic). (The blue-orange wire is one of the wires in the wire bundle located a few inches to the right of the reset bonus unit coil).

Now the bonus can only add up once and the reset bonus unit coil will activate only when the ball rolls over the trough switch.

We hope this modification will be of some help to other operators.

**Richard & Frank Seninsky**  
**Alpha-Omega Amusements**  
**Edison, New Jersey**

*[Editor's Note: We sincerely thank the Seninskys for this helpful service tip and encourage others to share similar ideas through Play Meter.]*

Your magazine is doing an excellent job for our industry. Keep up this quality of publication so that we may all be informed.

**Samuel C. Gaffin**  
**Manager Playland**  
**Ocean City, Md.**

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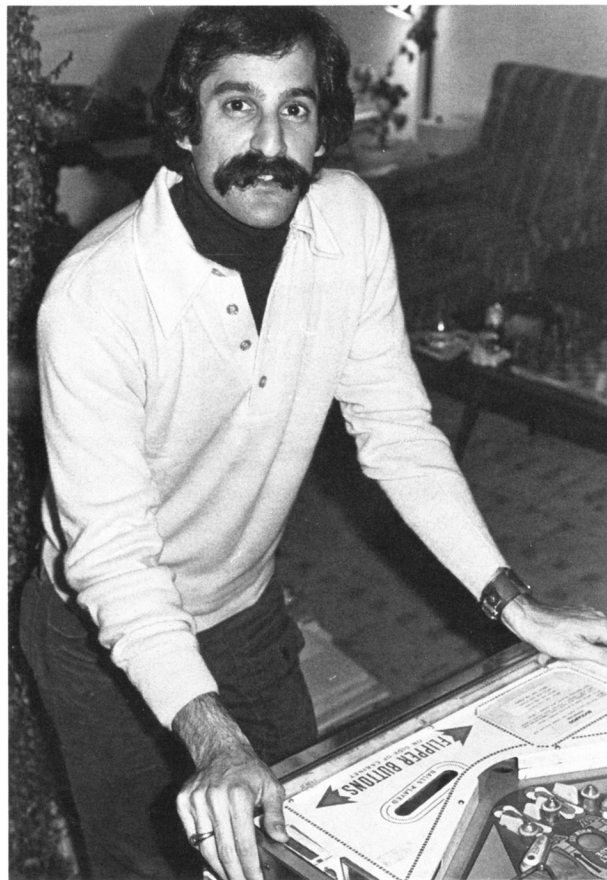
Allied Leisure Industries • American Shuffleboard • Computer Games •



# coinman of the month

## Pinball lover prepares book on its history

*A Play Meter* interview with  
Roger Sharpe,  
author & pinball fan



*"Pinball machines allow you to not just stand there statically, but to get involved in the play of the thing."*

*Pinball destroyed Roger Sharpe's mind.*

*Why else would an otherwise normal magazine journalist want to write a book about pinball's history and the vital sense of Americana it conveys?*

*Pinball first entered Sharpe's life when on vacation in Sonoma, Ca., as a child of five or six, he stood on orange crates to see over the top of the machines at the health resorts there.*

*Back home in Chicago, though, he forgot about pinball because it didn't exist there. Later, when he visited his sister at college in downstate Illinois, he would get another dose of pinball, then forget about it again when he went home to Chicago.*

*His real addiction to the game started when he went to college in Wisconsin--add-a-ball country. "I probably spent more than my parents did putting me through school," he laughingly remembers.*

*"I went from total uncoordination to a point that I could hold my own reasonably well. In those days it was games like Hurdy-Gurdy, Cowpoke, Magic City," he fondly recalls.*

*An average pinball fanatic, you might say. But what resulted in Sharpe's final mind-warp was the germ of an article he wanted to do for a leisure edition of Gentleman's Quarterly magazine.*

*The 27-year-old associate editor of GQ and former advertising copywriter and account executive decided over a year ago that it would be simple enough to write a semi-historical magazine piece about his favorite leisure pastime--pinball playing--and accompany it with beautiful color layouts of the games. He also thought it would be a good way to get a good deal on his own pinball machine.*

*"I was astounded when I went to the library and couldn't find any books about pinball," he says. His research project already appeared doomed to frustration and phone calls to New York area distributors didn't help much either. "I had a lot of phones hung up in my ear."*

*But some were helpful, like Runyon and Mondial, and from there it was more long-winded phone calls to Chicago and elsewhere, explaining the kind of article he wanted to do. Finally, his editor suggested he do a book.*

*"I took it with a grain of salt, but the more I thought about it, the more I began to think, why not."*

*From that point it has been a nearly two-year journey of love and discovery all over the world for Sharpe as he has researched the history and excitement of pinball through interviews with industry executives and players in America and Europe.*

*Since his December GQ article [which was expanded to include other types of coin-operated games], Sharpe has written a major New York Times piece about pinball, testified before a New York City Council committee investigating the possible legalization of pinball there and defended the industry in an editorial rebuttal in the New York Daily News to a News editorial against legalization.*

*The News piece argued that all pinball would bring in in additional city revenues is \$1 million and that that paltry sum is not enough to justify legalizing what is at best a nuisance. Sharpe replied that it's*

*[see next page]*



time to stop looking at pinball with antiquated views and recognize the fact it exists.

No, Sharpe's mind hasn't been destroyed by pinball. He has spent nearly two years researching and photographing the first book ever to give a complete view of pinball and its importance to our society and The Pinball book will be published by E.P. Dutton and Co. Inc. Naturally, we talked a lot about his endeavor.

**PLAY METER:** Is the book about finished?

**SHARPE:** For the most part, yes.

**PLAY METER:** How long will it run?

**SHARPE:** About 250 pages.

**PLAY METER:** When is it going to be available and what will it sell for?

**SHARPE:** We're trying for the end of the year and we're trying to keep it under \$20, but it's going to be an oversized coffee table book with a lot of color. I figure it will be about 10-by-14 inches. We're planning on three gatefolds so that you can pull out and see some close-up shots.

**PLAY METER:** Will you be able to use it as an historical reference book?

**SHARPE:** That is what I wanted to do and I think I achieved it. There will be a lot of interviews in the book and what I've tried to do is recapture the memories and experiences of the old-timers who created the industry.

A lot of the history is forgotten and I went through about 200,000 words of transcripts of interviews to bring it down to a length people wouldn't get tired of. It's honed down to a point now that people can read it and get a sense of history from within the industry. It will help people in the industry and also people on



*"All the major industries in the United States have public relations facilities to counteract any negativity, but this industry doesn't and it should."*

the outside who are players or who at least want to know more of what was happening.

I thought I could personalize that historic perspective with the interview approach because there were some very colorful characters involved and some stories about how everybody kind of fell into it.

**PLAY METER:** By accident?

**SHARPE:** In a lot of ways, yes, because nobody knew what the hell they were getting into. There was a depression and nobody had enough money to do anything and you had some people who took a chance. They watched it grow and blossom before their eyes.

One of the favorite stories is of David Gottlieb coming out with a game in the early Thirties called the Five Star Final because he thought it would be the last game he ever produced; so he named it after the *Chicago Tribune's* final edition.

They were young fellows our age, thinking, "Hey, this is great. We can have a lot of fun doing this." I think the automobile industry, for example, started under very different circumstances.

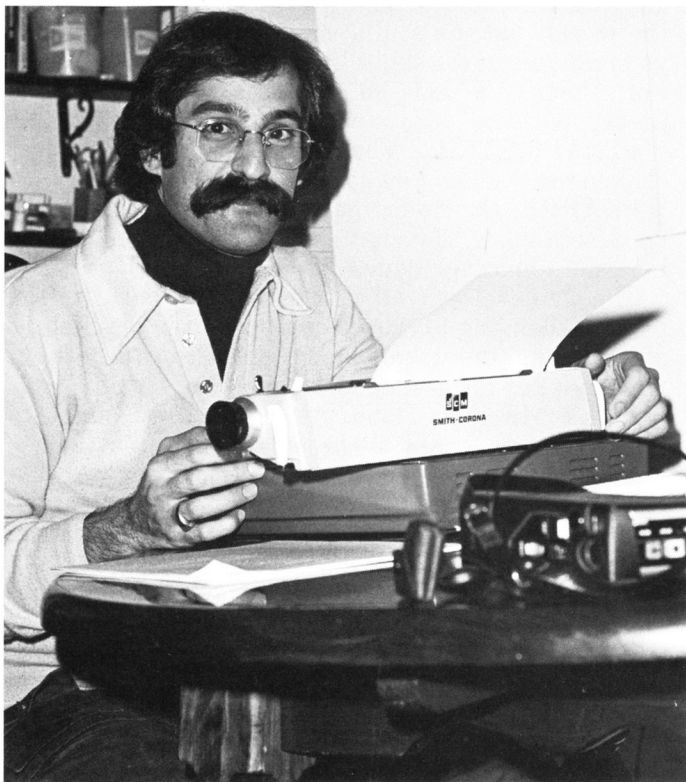
For them and their time, what they managed to accomplish is remarkable. And it's being lost because no one has had the time or the energy to really capture it all. A lot of the old-timers are getting to the point that you have to jog their memories a little.

I saw the book as trying to recapture everything and put it down on paper before it's lost forever. You know, the industry has no sense of it's worth and value in a lot of respects.

**PLAY METER:** In what way?

**SHARPE:** They don't keep old literature. The old

[see next page]



*"It is hand and eye coordination at its finest degree. If you don't have it right, you're not going to get it right."*



stories are lost in their memories somewhere and a lot of it is even second-hand. It's a shame.

When I started thinking about writing a book, I thought I'd get a photographer and go from one company to the next and they'd have some huge warehouse somewhere or some physical thing of the games where I could just go down the line and take pictures. I was in for a shock.

It didn't happen that way. Bally had a fire many years ago that destroyed their pre-World War II records. Others only had lists. It was hard. It was a larger undertaking than I ever imagined.

**PLAY METER:** Besides operators and people in the industry, who else do you expect the book to appeal to?

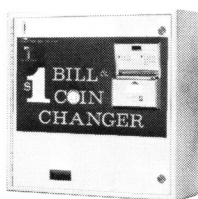
**SHARPE:** In terms of its format, I think we're going to find a great enthusiasm with artists and graphics people. I don't really think the industry realizes the extent to which its artwork has affected the public. I don't think anyone has really scratched the surface on that point.

Art has evolved along with the pinball machine. And for any given period when pinball has been in existence, it has reflected what's been going on in society at large in terms of art. You have games that either look surreal or very realistic or comic bookish.

By concentrating on graphics and using as much color as we can, we're going to appeal to the artistic community. I think we'll also appeal to the players and a lot of people who are going to want to just see the book because it's Americana in its true sense--It's an American industry totally from beginning to end, no matter the European influence. There will be something for everyone.

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**PLAY METER:** Does the book follow the technical advances of the industry?

**SHARPE:** I tried to follow it from a game that was patented in the 1870's all the way through to the future. I also try to point out that pinball is unique in its field--that it's not an arcade piece, a shuffle alley or a video game.

The amazing thing is that through all the negativity pinball has endured, it has remained popular and continued to improve technologically and to keep pace with the sociological impact of advancing technology.

**PLAY METER:** The game has kept up with the player?

**SHARPE:** We had simpler tastes back in the '30's, but the design and layout of the games today reflect what the players want. You have many more skillful, talented players today, which means you have features today that might not have been popular 20 years ago. Today's player doesn't want a toy; he wants something with sophisticated logic to it and pinball machines have that.

**PLAY METER:** What makes a good game good or a bad game bad?

**SHARPE:** Ummm, I guess player idiosyncracies. What makes a game more successful on the West coast than on the East coast? I don't think you can say that a particular game is an all-out dud. Some do better in some areas than in other areas. It's hit-and-miss. It's sort of like the automobile industry; you're trying to create a new demand within a player to say, "Yes, I like that feature."

**PLAY METER:** Do you think the manufacturers keep in step with players' interests, enthusiasm and skill?

**SHARPE:** I think in a lot of ways they're keeping pace and in a lot of ways the manufacturers are way ahead of the players. There are many skill players in the world, but it's still a small audience. Where do you find your most skillful players? In college towns. For them it's not so much a novelty and a preoccupation as it is a way of life.

**PLAY METER:** What are some of the most challenging games you've played?

**SHARPE:** On American tables, I can't really say because a game that may be challenging today may bore me tomorrow depending on my mood.

The games I played in Spain were perhaps the most challenging because the slant of the playfield is about seven and a half inches from top to bottom, which makes for a very fast game.

**PLAY METER:** Don't you think they ought to standardize the slant of the playfield?

**SHARPE:** I got an interesting answer to that when I asked it in Spain. For them to play pinball the way we normally play is boring. They expect something super-fast.

**PLAY METER:** You're back to those idiosyncracies you talked of earlier.

**SHARPE:** Exactly. Maybe it's the graphics, maybe it's differences in the players. I don't know of any game that was universally acceptable under everyone's thinking. In the older days, you had larger runs, like in the case of Rock-Ola's World Series which ran 54,000. Jigsaw before it was even more acceptable.

You know Hrry Williams' Contact wasn't really



received with great upheaval and approval in the beginning. It took a little time. He was doing well on the West coast, but on the East coast no one had heard of it.

**PLAY METER:** In your interviews with players, would they prefer to pay more money or play with less balls?

**SHARPE:** (Laugh) I don't think they've ever approached it that way. I think they approach it with the answer that they like five-ball games.

**PLAY METER:** Would they prefer one play, five balls for a quarter or two plays, three balls for 25 cents?

**SHARPE:** I think one for 25. I think for the most part that if they play a single-player game, they like a five-ball game. In multi-player games, three-ball play is better and a lot of players feel that way. I don't want to stand around and wait for three other people to finish their fifth ball.

I think we'll get universal three-ball play for a quarter and people will get around to accepting that. I understand the constraints on the operator to make money, but we can't lose sight of the fact that we have players out there and not everyone is financially capable of spending several dollars in a short period of time. The best games, from my standpoint, are those that have free play and an extra ball, particularly in single-player models.

**PLAY METER:** What attracts people to pinball?

**SHARPE:** I think it's the excitement of playing, the frustration of "almost, but not this time." I think more than that is that we have a device designed solely for pleasure, solely for entertainment and it's a machine that will allow you to interact with it.

If I'm a player, the only way I'm going to play that game to win--whatever winning is, a high score, a free game, an extraball, beating my buddy--I have to become almost like one with the machine. I have to play with that game know how it moves.

Pinball machines allow you to not just stand there statically, but to get involved in the play of the thing. There are really no other mechanical devices *per se* that allow you to do that.

**PLAY METER:** Do you think this intimacy between player and machine makes the pinball more popular than other games on the market today?

**SHARPE:** Definitely. I think that's the major reason it has sustained itself. There's always a new generation to be fascinated by it. There will always be somebody out there who will want to experience something that's magical and very mystical.

You can't get that close to a video game. It's too isolated a medium.

Pinball's the only thing that can absorb you to that extent and hold you so that you know if you blink your eyes, it's all over; if you breathe, forget it.

**PLAY METER:** It sounds like you're saying pinball's becoming a national sport.

**SHARPE:** I think it can be. I think if it's approached the right way, the time is right. You see a lot of tournaments being started and that's a new area that could be a boon for the operator, as well as for the manufacturer and player.

Competition is the keenest element within pinball machines, above and beyond the fact that it is truly one of the only devices out there that you and I can

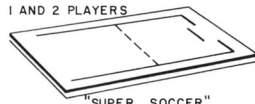
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## VENTURE LINE INC.

INTRODUCES

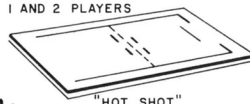
"THE 6 PAC"

1 AND 2 PLAYERS



"SUPER SOCCER"

1 AND 2 PLAYERS

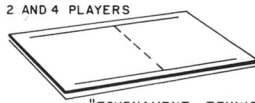


"HOT SHOT"

SPORTS COMMAND II

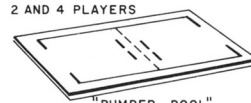


2 AND 4 PLAYERS



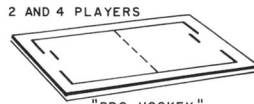
"TOURNAMENT TENNIS"

2 AND 4 PLAYERS



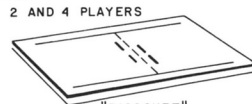
"BUMPER POOL"

2 AND 4 PLAYERS



"PRO HOCKEY"

2 AND 4 PLAYERS



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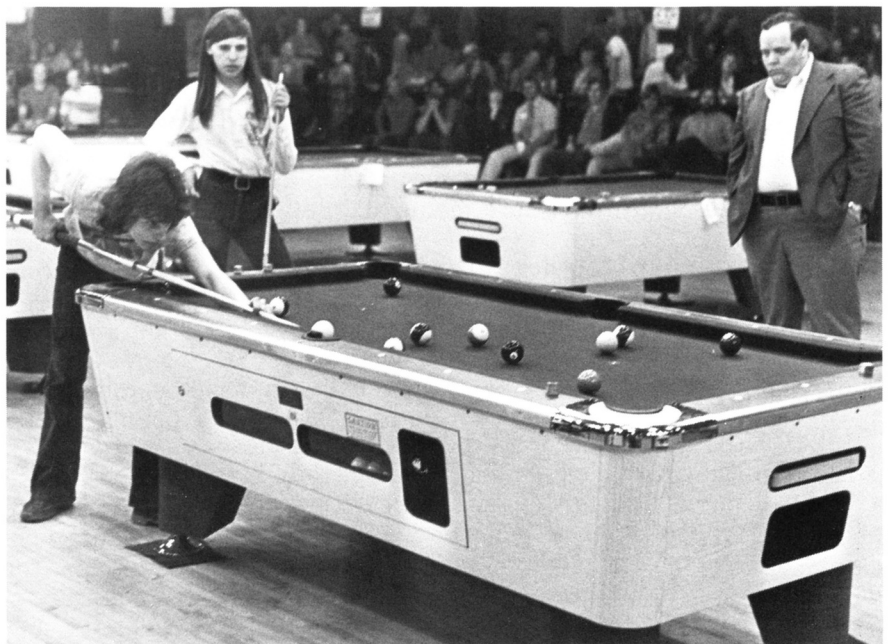
# operating

## Fla. operators set Tally Rally

Facing a possible three per cent tax hike on their amusement machines, Florida operators need just the kind of legislative instruction planned for them May 11-12 by their association.

Based on the response it received to last year's first Tally Rally at the state capital in Tallahassee, the Florida Amusement-Merchandising Association will treat amusement and vending operators to a two-day educational session on their state's legislative processes.

The sessions start May 11 with a 6-10 p.m. dinner and classroom meeting on how the legislative process works. May 12 will be crammed with breakfast at 7:30 a.m. and operators attending committee meetings in the House and Senate at 8:30. Lunch at 12:15 p.m. will feature an official of the House Dept. of Commerce, followed by a return to the capitol at 1:30 to watch the Senate and House in session.



*GETTING A LINE on \$2,500 in prize money offered last month at the finals of the Midwest Amusement 8-Ball Billiard Tournament in Omaha, Nebraska, is Randy Kaufman, 20, of Lincoln, NE, who beat Marty Heldenbrand, 18, of Cameron, MO,*

*on the Ebonite Play-Right tables. For his second-place showing among the 186 entrants, Heldenbrand took a \$1,300 check from Willie Mosconi, world billiard champion who heads Ebonite Billiards' pro staff.*

## Greenman assumes duties as GTB executive director

Millie McCarthy, national coordinator of the Games Tournament Board (GTB), has announced the appointment of trade veteran Milton Greenman as the organization's first executive director.

The post requires Greenman to evaluate and develop all the support programs for games operators outlined by GTB's member manufacturers, distributors and operators at their three preliminary meetings (Atlanta, New York and Chicago). Initially, Greenman will work from his home in Hollywood, Calif.

The decision to appoint a full-time director was made at GTB's most recent meeting at the O'Hare Hilton Hotel in Chicago. "We discussed a number of possible candidates, but everyone agreed that Mickie had the best credentials for the post," Mrs. McCarthy declared. "We are all extremely happy that he accepted."

The purpose of the GTB, Mrs. McCarthy outlined, "is to coordinate activities in all tournaments and act as liaison between manufacturers, distributors, operators, players and the public, as well as to foster tournament play on all types of coin

amusement equipment. Further, to publicize these sporting contests on national and local media and to create a climate of acceptance and support by the public as well as state and local governments. It is now Greenman's responsibility to develop these concepts into solid, working services for the games industry."

Greenman's background, according to Mrs. McCarthy, "was the key to his selection. He is an 18-year veteran of United Press International, where his specialty was sports writing and film-making. He has a degree in journalism and a masters in marketing, plus he's had almost 10 years experience in the coin machine industry on all levels--manufacturing, distributing and operating." (Most recently, Greenman was national sales manager for SEGA of America.)

Greenman's first project for GTB is the production of a five-minute 16mm color film on pinball tournaments. Most of the footage was shot at the April 23-24 New York State Pinball Championship in Syracuse. Greenman, as producer, will

[see next page]

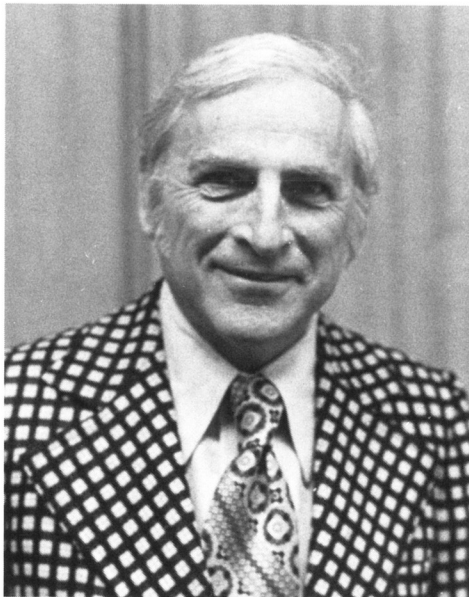
## Record number attends meet in Oconowoc

A record 274 Wisconsin music and games operators attended their Music Merchants Association annual convention in Oconowoc April 9-11, according to executive director Len Roulier.

In his report to the convention-goers, Roulier commended the association's board of directors and committeemen for increasing group membership, the number of exhibitors at the gathering and launching the first state apprenticeship program in the nation designed to train servicemen for the coin-operated amusement industry.

The program is a joint project of the WMMA and the state Vocational, Technical and Adult Education system and Division of Apprenticeship through its Mid-State Technical Institute in Wisconsin Rapids.





Milton Greenman

do all post-production work on the documentary at his office in Hollywood.

"The purpose and flavor of the film will be to encourage operators to get their own tournaments underway," Greenman declared. "I'll be visiting many local operators and associations this year to explain GTB's role in the industry. The film will be a valuable aid for me in that

[see next page]

## Film spotlights N.O. operator

Robert E. Nims, chief executive of A.M.A. Distributors Inc. and Lucky Coin Machine Co. Inc. of New Orleans, demonstrated and explained a few of the latest games in a special 10-minute television film feature on the April 11 edition of "Sunday Journal," a weekly half-hour program of WWL-TV, New Orleans.

Entitled "What Have They Done To My Pinball Machine," the film concerned the increasing diversity and numbers of coin-op games and their popularity explosion. It featured Nims and included staff members of A.M.A. and Lucky Coin Machine.

Directed and hosted by popular local personality, Jim Metcalf, "Sunday Journal" has been named a recipient of the 1976 Peabody Award for excellence in electronic journalism. The locally produced program chronicles the New Orleans scene by focusing on local people, places and events.



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See Ad Page 4



**DIRECTORS OF the Music Operators of America** who attended their annual business and policy meeting, held this year in Honolulu, included: [L to R, front row, kneeling] Robert E. Nims, Al Ptacek Jr., Russell J. Dougherty, Norman Pink, Neil Crenshaw, Charles Tashima, Harold Heyer, A.L. Witt, P.J. Storino.

[Second row, seated] James I. Mullins, John Emick, Walter Bohrer Jr., Leoma Bailard, Russell Mawdsley, John R. Trucano, Garland Garrett Sr., President Ted Nichols, Don Van Brackel, Fred Collins Jr., James Stevens, Millie McCarthy, Elmer Boyce, Wesley Lawson. [Back row standing] Fred Granger,

Dorothy Christensen, Dexter Joyner, Dock Ringo, Claude Smith, Clayton Norberg, Maynard Hopkins, John Strong, Gabriel Orland, D. Ronnie De Haven, Nels Cheney, Peter J. Geritz, Hal Shinn, Jack Hackett, Roland Tonnell, Kem Thom, Donald Anderson, Wayne Hesch and Ted Grant.

# Michigan ops hear solons

Over 130 operators and their families attended the late March gathering of the Music Operators of Michigan in Ann Arbor, according to Michael Spaniolo, executive secretary.

State Rep. Perry Bullard of Ann Arbor and State Sen. Harry DeMaso of Battle Creek were guest speakers at the meeting-exhibition and commented on the importance of businessmen involving themselves in the governmental process. DeMaso was one of the legislators who helped the MOM organization push through the legalization of free plays on pinball games last year.

Ed Schultz of Lansing won reelection as MOM president and Fred Zemke of Ann Arbor was elected vice president.

After a business session and legislative report by Spaniolo, Schultz emphasized the importance of MOM's billiard leagues to operators' locations.

"My locations cannot believe the success the leagues have brought them," Schultz said. The state-wide tournament will be held in the near future, he added.

The American Pinball Association held its Third Annual Foosball Tournament the Sunday of the convention.

## Tournament benefits retardedes

John Bilotta of Bilotta Enterprises, Dynamic Recreation Corp., and the State University College at Brockport are sponsoring a Mirco Grand Champion table soccer tournament to be held on May 8, of this year at the Brockport College Rathskeller.

Participating in this event will be two teams from each of the following Rochester area colleges: Genesee Community, Genesee State, St. John Fisher and the hosting college, Brockport State.

Prizes will be \$100 first place, \$30 runner up, a case of beer and other novelty items.

All proceeds from the tables for

that week will be donated to the Special Olympics. For every \$50 taken in, one child will be able to attend this very needed event, which is to be held on May 12.

The Special Olympics is an annual event in which approximately 1,000 kids will participate ranging in ages from 8 to 21 years. This year it is being held at the State University College at Brockport. Those participating will be staying right on campus in the dorms.

## MOA seeks name change

Name changes were primary topic of discussion at the March 25-27 meeting of the Music Operators of America board of directors and now MOA has asked its membership for help in the matter.

MOA mailed a letter and reply card to all members in April, asking them to vote on suggested new names for the national coin-operated amusement operators' organization. The card also asked members to let MOA executives know what additional services the organization should provide for games operators.

The board of directors resolved at their March meeting in Honolulu to change the name of the organization so that it would be more representative of both music and games. The three suggested names listed on the card are Amusement & Music Operators Association, Music and Amusement Operators Association and Association of Coin-Operated Industries. There is also a space for write-in nominations.

The second request for the MOA directorate asks members to suggest services MOA could develop for games operators.

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[continued from page 17]

work. It will show how to run a successful tournament while propagating the positive nature of the coin amusement industry.

"Other tasks," Greenman said, "will be to explore and implement the many services recommended by manufacturers, distributors and their associates at their meetings."

These services will include:

1. Preparation of tournament kits for operators, these to include complete how-to information, plus physical aids such as score cards and sample advertising materials.

2. Sanctioning of tournaments and players under uniform rules of play. Records-keeping on all tournament winners and participants for possible future use.

3. Prize regulations for coin tournaments.

4. An information log and "clearing house" on all local and state laws pertaining to amusement games and prizes.

5. A major public relations program to bring favorable news on the games industry to local and national media.

Greenman went on to explain, "we all know how important tournaments have become. They create excitement and interest in our industry and in our industry's products."

"The major thrust of the Games Tournament Board is what we like to call consumerism," continued Greenman. "What we mean by that is a major coordinated public relations effort at every level to promote the coin amusement industry to the general public."

"Let us not forget," Greenman emphasized, "the consumer is our customer. And to effectively rearrange the present attitude towards the coin industry in many areas of the country will be a top priority effort by the Games Tournament Board."

"The coin amusement industry," said Greenman, "is a great American tradition. GTB will be broadcasting this message for all coin people through newspapers, magazines, radio, television."

GTB membership will be offered to all segments of the industry. For details, write Greenman at 2241 West Live Oak Drive, Hollywood, Ca. 90068.



## Legal pins may appear soon in NYC

New York City's city council delayed until mid-May a final vote on lifting its 35-year-old ban on pinball, *Play Meter* learned shortly before press time, but it appears pinball will soon be legal in that city.

"The final decision was postponed until the next meeting, which should be within 10 days," Ben Chicofsky, executive director of New York's Music and Amusement Association reported at the end of April.

In early April, the city council voted 6-0 to allow pinball machines with the add-a-ball feature under a special licensing program. The decision was reached during a committee hearing on the pros and cons of the issue.

The legislation was expected to be brought before a full council session by the end of April and put before the mayor for his signature.

At that early April hearing, author and pinball enthusiast Roger Sharpe demonstrated the skill it takes to play pinball and highlighted the enjoyment of the game as innocent fun.

The MAA has campaigned exhaustively to have the ban lifted, including a court fight last year, and now Chicofsky is optimistic about the new legislation's passage, particularly in light of the fact that it has the support of the city's consumer affairs commissioner and the council members.

## Gross income licensing sweeps Cal.

Alameda, California, repealed its per machine license law early last month and instituted a gross income licensing practice, according to George Miller, executive director of the California Music Merchants Association.

The significance of the Alameda

**PLAY METER**

city fathers' act is that Alameda is one of about 100 chartered cities in California that do not have to abide by a law governing non-chartered cities that requires those communities to levy gross income licensing fees, Miller said.

The CMMA was largely responsible for getting the state legislature to pass the gross income law for the state's 331 non-chartered cities last year.

Prior to the city council action, Alameda's licensing law required a \$30 per jukebox per year fee and a \$60 per game per year fee.

"We believe," Miller told the council, "that the gross income license is far more equitable to what other businesses are paying and have found that in most instances the amusement device industry is being discriminated against where per machine licenses are concerned."

"In other words," he explained to *Play Meter*, "it is our opinion that the state or city makes a business out of each particular machine when licensing us on a per machine basis." The CMMA has proven that "our dollar does not purchase anymore than anyone else's dollar and that the amusement device industry should be recognized on the basis that an operator must own 50 or more machines to enjoy a reasonable livelihood." Before the Alameda council, Miller said, "we proved beyond a doubt that on one can make a living out of one or two machines and that our business should be licensed on gross income in the same proportion as doctors, lawyers and other professional people."

Miller hopes the CMMA will be able to convince the entire state of these facts and have gross income licensing in every city and town, making California one of the first states to do so.

## Wizards cast success spell in Syracuse

"A tremendous success" was how Millie McCarthy, president of the New York State Coin machine Association, characterized the organization's second annual New

York State Pinball Championship.

First, second and third place winners who competed in local contests at locations throughout the state journeyed to Syracuse's Northway Inn April 24 to battle each other for \$1,776 in prize money, a Gottlieb Spirit of 1776 pingame and tickets to the Grand Prix at Watkins Glenn.

Mickie Greenman, new director of the Games Tournament Board, and Herb Gross, the promotional manager and producer of the New York tournament, filmed the entire championship for future use in helping promote pinball play around the country.

A gray-haired 43-year-old father of five took the first prize of \$500 in bicentennial silver dollars and the Gottlieb table. He was John Ziemann, sponsored by Justin's in Syracuse.

Susan Finger of Oneonta State College picked up \$376 in silver dollars and two tickets to Watkins Glenn for her second place performance. Jeff Nick of Grangeville, N.Y., captured third place and took home \$276 in prize money.



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See Ad Page 4

# distributing

## Bally's Powers schools 34 on game upkeep

ST. LOUIS--Bernie Powers, field representative for Bally Manufacturing Corporation, conducted a Bally service seminar sponsored by Central Distributors Inc. at the downtown Holiday Inn in early April.

Thirty-four people from Missouri

and Illinois attended. A new Bally Hokus Pokus two-player flipper game was used for demonstration purposes.

Earl Veatch, president of Central Distributors Inc. was pleased with the attendance and the excellent

manner in which Bernie Powers conducted the seminar. He indicated that in order to be of ever-increasing assistance to operators in the area, additional seminars covering other game lines would be scheduled in the near future.



*SOME OF the operators and technicians who attended a recent service school at Central Distributors.*

## 'Digital magician' reappears at Hanson for second well-attended electronics seminar

Hanson Distributing Company of Bloomington, Minnesota, held a two-day electronics seminar April 29 and 30th.

Featured guest speaker was the well known "Digital Magician", Bill Arkush of the Kurz-Kasch Electronics Division, a pioneer in the field of

video and digital technology. Upper Midwest coin operators and their servicemen attended the session.

Hanson Distributing hosted an extremely successful seminar by Arkush last Sept. 25 and 26 and the response for a second performance was very favorable. An even more concise program than the last,

aimed at giving an in-depth look at servicing modern video equipment, highlighted last month's seminar.

A luncheon was served both days, courtesy of the firm, as a convenience to persons attending and on the evening of April 29, all were invited to a social get-together at the Holiday Inn South.

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Peter J. Petropoulos

## Petropoulos promoted

Peter J. Petropoulos has been named vice president of Marketing/Vending industry of Amiel Industries of North America, Inc., announced Chairman Andre Amiel.

Petropoulos has been with Amiel Industries since January 1976 as the national marketing manager-vending industry.

"With the expansion of Amiel Industries into the many areas of the vending industry, it was felt that as an officer of the company, Pete could best give the needed direction to our efforts in this field," Amiel said.

"As vice president of marketing/vending industry, Pete will handle and coordinate all of Amiel Industries' activities concerning vending, soft drink bottlers, concessionaires, music and games and the military world-wide," he added.

Pete Petropoulos is no stranger to the vending industry. He came to Amiel Industries from his own firm, International Sales Marketing and Management Consultants, Pompano Beach, Florida. Prior to that, he was affiliated with American International Marketing Corporation, Westinghouse Electric Corporation, Rowe Manufacturing and Canteen Corporation as national sales manager; R.M.I. Industries as director of special services; and Liggett and Myers Corporation as director of special promotions. He has a master's degree in marketing.

**PLAY METER**



Patrick Burke

## Burke takes managerial post at Mirco

Patrick Burke, formerly director of the Midwest Region for Mirco Games, has been recently appointed to the position of Sales Manager for arcade products.

Transferred to the home office in Phoenix, Az., Burke will be dealing primarily with arcade products covering coin-operated soccer, video and pinball. One of his most important immediate assignments will be administering to Mirco's recent distributor contract program.

Burke joined Mirco in September 1975. Prior to his position as regional sales director for the Midwest, he was vice president and general manager of Bunker Ramo's Banking Systems and president of Teltronics Communications.



Bob Edgell

## Edgell gets retail slot

Bob Edgell, formerly promotion director for Mirco Games, has been named as new head of the retail market.

The position will entail marketing of all consumer products as well as administering to the new accounts generated by Mirco's recent joint venture with Fairchild Camera and Instrument Corp. Recently signed, the agreement anticipates the joint production and marketing of video games for the home.

Edgell joined Mirco in January 1975 as marketing manager for the Soccer Division. He has also held the position of promotion director for the Games Division. Prior to joining Mirco, he authored the book *Table Soccer Rules and Strategy*, which is the only known book on the subject.

Edgell holds a B.A. degree from the University of Minnesota.

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*"Look Sir James, my wife's  
cooking isn't really that bad!"*

## Schooler joins Mirco soccer

PHOENIX, Az.--Mirco incorporated has appointed Leonard V. (Lee) Schooler as manufacturing manager for the company's line of table soccer games. In this new position, Schooler will oversee all phases of table soccer production and will report directly to Thomas J. Connors, president.

Prior to joining Mirco, Schooler operated his own business and held a variety of supervisory and managerial positions with both Motorola here and the Allison Division of

General Motors in Indianapolis.

Schooler was at GM's Allison Division from 1950 through 1960, and while there was responsible for supervising personnel assigned to design, development and rework projects in the area of military jet engines. Later, at the Semiconductor Products Division of Motorola--1960 to 1975--he had a number of management assignments in semiconductor production. Other responsibilities at Motorola included directing segments on Motorola's international operation in Europe and the Far East and managing manufacturing in Motorola's New Venture Development Operations in Phoenix.

Mirco, Incorporated, a Phoenix-based electronics firm has three operating divisions and two wholly-owned offshore subsidiaries. They are: Mirco Systems Division which produces automatic test equipment and computer programs for a wide range of industrial customers; Mirco Games Division which manufactures leisure-time products for home and commercial use; and Mirco Electronic Distributors Division that supplies a complete line of quality electronic products to military, industrial and commercial users. The two offshore subsidiaries are Mirco Games Australia Pty. Ltd., and Mirco Games Germany GmbH, both of which manufacture and market leisure-time products.

manufacturer and the formation of his own consulting firm, International Market Development Company. The new firm will temporarily operate from 423 Greenfield St., Oak Park, Illinois. Wick said the purpose of the new company is to add dimensions to the marketing efforts of his clients. The company will accept spot assignments both here and abroad to open and expand markets. Wick's extensive international marketing experience will be available to non-competitive clients.

In a prepared statement, Wick said his decision to resign was the result of basic differences with Fascination management on methods and media of distribution.

"We had different perspectives," Wick said, "I am a firm believer in the manufacturer-distributor relationship. I am sure that Fascination will continue successfully and I still believe that they have one of the best machines on the market."

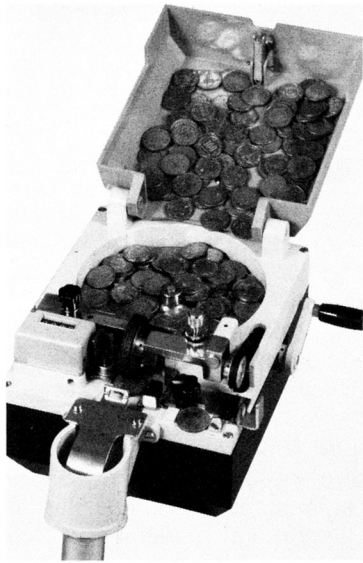
## Stern resigns presidency of Williams

CHICAGO, Ill.--Samuel Stern has resigned as president and chief executive officer of Williams Electronics Inc., a leading manufacturer of amusement games and a subsidiary of Seeburg Industries Inc.

Stern became president of Williams in 1959, when the company was still an independent enterprise, and continued in the post following its acquisition in 1964 by Seeburg. He will continue as a director of Williams.

Louis J. Nicastro, chairman of both Seeburg and Williams, will direct activities of the latter company pending the selection of a permanent successor to Stern.

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## Wick resigns directorship at Fascination

Robert E. Wick announced his resignation April 26 as director of international operations for Fascination Ltd., an electronics game

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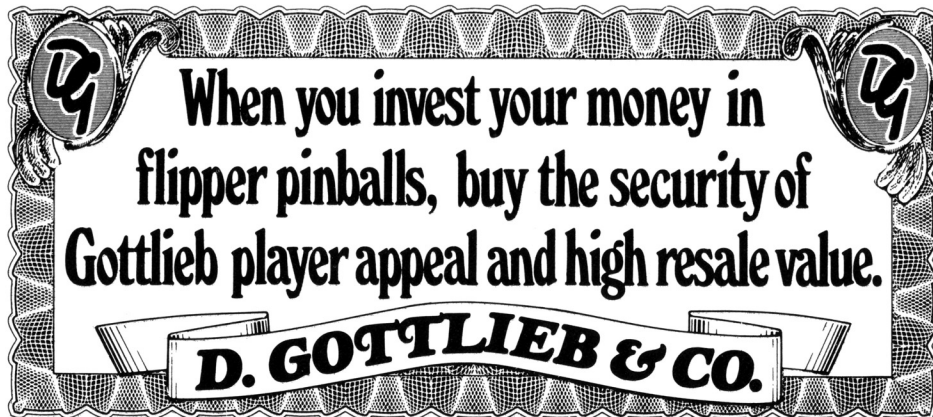
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# SOLID-STATE'S SECOND REVOLUTION HITS PINBALL



*(Editor's Note: Jim Sneed is an electronics engineer and sales manager for the Electronics Division of Kurz-Kasch Inc. His comments in this article come from his experiences in conducting training seminars for the coin amusement industry's technicians, the first of which he started in 1974 with Pat Karns, now of Fun Games Inc.)*

By JIM SNEED

Prior to 1940 the pin mechanic's tool box resembled a carpenter's. In those days a pinball game was a wooden device with nails protecting holes in the wooden playfield. A hammer, nails, file, wax, a few springs and a glass cutter pretty well put you in business.

THEN

Along came a gent by the name of Harry Williams around 1945 and to the pinball game he added electricity. Harry felt there wasn't enough action of the ball, but with solenoids he could kick the ball around--in and out of the score holes--and in reality he revitalized a stagnant industry.

From 1945 to 1975, the pins, through a evolutionary process, became what they are today--one or two minor improvements or additions each year, nothing radical, just gradual. The mechanic's tool box grew by some one or two gadgets a year. The schematics became larger and more complicated, but only a little at a time. These changes just about everyone could handle. Any good or fairly good pin mechanic felt fairly secure in his jobs.

UNTIL

1973--The year of the game

*[continued on page 56]*



## Congratulations, C. A. Robinson and Co.

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## Comedian Paulsen entertains Ramtek distributors in March

Ramtek Games popped comedian Pat Paulsen and two new games out of its magic hat for the company's first annual distributor's meeting held in San Mateo, Ca., at the end of March.

After Cocktails and a sit-down dinner with more than 50 distributors from around the country, Chuck Arnold, Ramtek's vice-president of marketing/games, introduced the "Outstanding Distributor" from West Overshoe, Montana: Pat Paulsen.

Striding to the microphone with guitar in hand, Paulsen asked the question which had occurred to most people attending the meeting: "What in the world is Pat Paulsen doing here?"

"I'm here for the money," he answered in his characteristic monotone.

Paulsen's routine covered his unsuccessful bid for the presidency as well as other political topics with lines like, "I hear they're coming out with Agnew beer...the first beer without a head..." He also treated the audience to hilarious film clips like an out-take from the Merv Griffin show in which Paulsen appeared in black face to complain about ethnic jokes.

The comedian's act was a tough one for a businessman to follow, but Chuck McEwan, president of Ramtek Games, smoothly handled the transition.

McEwan stressed the stability of

the company but joked, "When your game breaks down next year, we'll *probably* be here to fix it." In discussing Ramtek's reliability, McEwan told distributor's that the company was formed in 1971 and has delivered more than 20,000 games in the past three years.

"Ramtek has been selling games approximately three years," McEwan said, "and it's about time to let you know we are also another business called Computer Graphics. The company has decided to split the games and graphics and the divisions will operate as two separate companies. The game business will stay where it is (Sunnyvale, Ca.) and the graphics business is moving."

McEwan went on to explain the significance of this move, saying, "This changes Ramtek's position in the game business. It's a much bigger organization and we'll become a four-game per year manufacturer."

Again emphasizing the soundness of the company, McEwan added, "We'll not compromise the fact that our games make money. Because of stability we've never had to introduce games we didn't think would make money."

Two new games Ramtek presented as potential money-makers were introduced at the distributors' meeting: Hit Me and Sea Battle.

Hit Me is basically a video version of the card game Twenty-One and is

designed for one to four players. Traditional card designs of a king, queen and jack color the border of the stand-up monitor. For a quarter, the game deals five hands and gives the player 40 "chips" or points to begin the game. The number of hands and points are operator adjustable. In preliminary testing of Hit Me in Greenville, N.C., during March, the game collected \$40 to \$80 per night.

The player "antes" his chosen amount and his card appears on the screen. Then the player must decide whether to get another card or to stand. These choices are made by pressing small white buttons on the console. If the player does not hit or stand, the game continues giving cards until the player busts.

It is this last feature which puts Hit Me into the ranks of skill games. Ramtek's Chuck Arnold erased doubts distributors may have had about Hit Me, saying, "I know some of you are wondering, 'Is it legal?' Our attorneys have checked and the only place where we know where you couldn't operate the game tomorrow is in Chicago or New York, were you must have a license. It is a game of skill."



Another game literally unveiled at Ramtek's meeting was Sea Battle a video game for two, three or four players. Brightly colored waves and destroyers rim the monitor, while ships, caves and islands appear on the 23-inch screen. Four control handles are used to maneuver the ships, which may hide or blow up

[see next page]

## Fourth Kaye tourney of season brings 112 players to Mass.

The fourth Irving Kaye Hurricane Tournament and the first in the Boston area was held in Woburn, Massachusetts, April 23-25 and was co-sponsored by Robert Jones International in Dedham, Ma. It was the largest and most successful table soccer tournament ever held in New England, Kaye officials said.

A minimum purse of \$1,000 was advertised with \$1060 actually awarded. There were first, second

and third place trophies and the Champions in each category received Championship Hurricane t-shirts. Categories of play were open doubles, mixed doubles and singles. Fifty-six teams vied for honors.

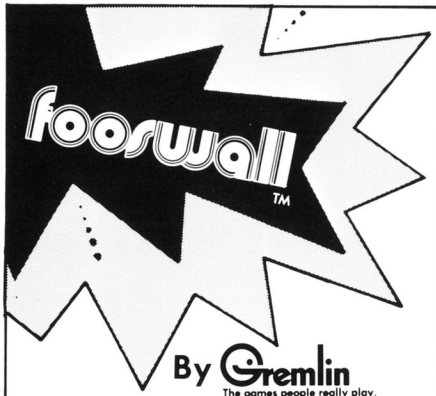
TV Channel 5, Boston's ABC affiliate, gave excellent coverage of the tournament on their Saturday evening news report and several newspapers and radio stations covered the event.



other ships. The ships can also methodically blast their way through the islands, causing them to disappear piece by piece like so many bites from an apple. The sound of exploding shells, revved up engines and colliding ships contribute to the realism of the game.

The volume on these sounds as well as the coinage and length of play are operator adjustable.

For both games, Chuck Arnold reminded distributors of Ramtek's six-month guarantee on boards and said, "If you have a bad board, tell us and we'll ship a replacement board that day and you still have 30 days to return the defective board."



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See Ad Page 4

# Innovative shows Skytack to distribs

Innovative Coin Corporation presented its new Skytack to distributors in a Hospitality House at the Hyatt Regency in San Francisco, Ca., March 31st. Skytack is a cocktail table cousin of Innovative's Spit Fire, a video air battle game.

The two-player Skytack features a color graphic overlay, flashing lights and rapid fire from the airplanes.

"Skytack also has a roll feature because of the way we've developed the microprocessors," Bill Morgan, Innovative's sales manager said. "This allows the player to get various angles with the planes." In addition, Morgan pointed out that the game's rapid fire is unique in the market and he attributed this feature to Innovative's use of microprocessors.

Stephanie Demos, a member of Innovative's sales force, said the game resulted from distributor input. "We did a survey with distributors and this game is the sum total of what they told us. The color graphic overlay gives the effect of color monitor, but none of the headaches. The piece is good looking for a cocktail table but it's still playable."

"We think it's important to keep in touch with distributors," she added.

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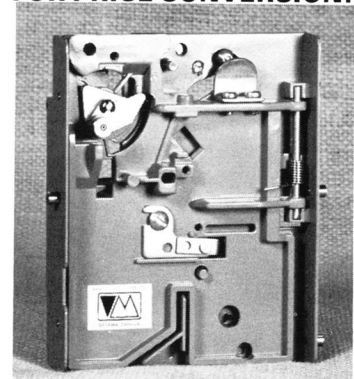
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See Ad Page 4

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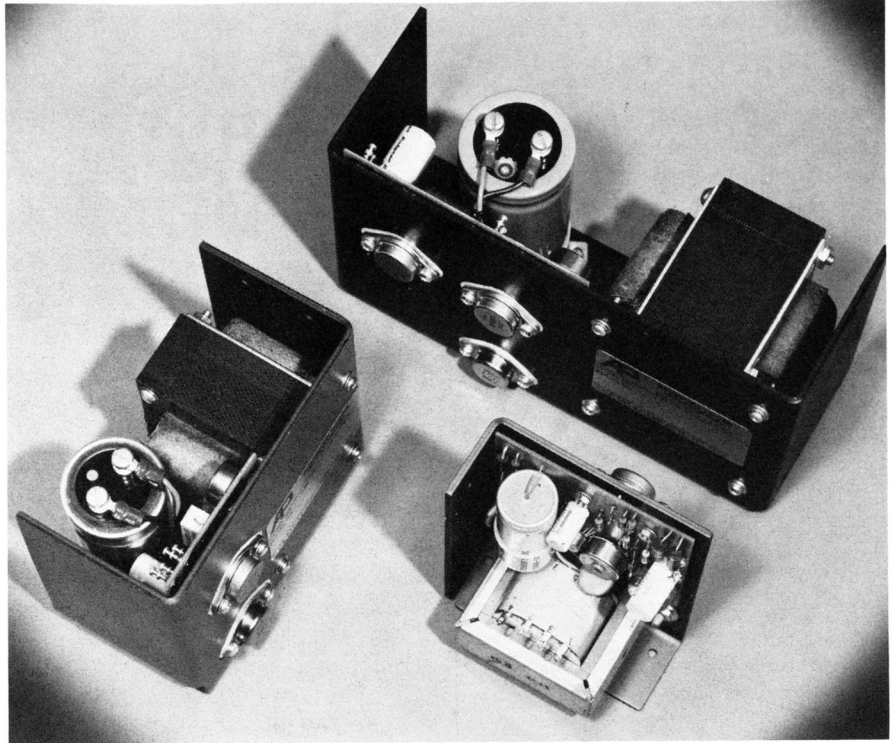
*"For God, For the Crown,  
For the Princess, Forget it!"*

# Adtech Power establishes advisory branch

Adtech Power Inc., Anaheim, Ca., believed to be the largest supplier of standard, economy DC power supplies to electrical/electronic/video game manufacturers, has established a new applications advisory service to help designers upgrade the reliability of games through the proper selection of the DC power supply, according to George Mousel, Adtech president.

"The DC power supply for these increasingly sophisticated games is the veritable 'heart' of the game. If it fails for any number of reasons, a long and costly chain of events follow that no one can really afford," Mousel said.

Adtech has worked closely with many games designers to provide the optimum power supply for these complex circuits, and has become a major supplier of high performance,



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low-cost units to the game industry. Their experience is now available to all designers at no cost.

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F. McNulty, Vice President, Engineering, Adtech Power inc., 1621 So. Sinclair Street, Anaheim, California 92806, (714) 634-9211.

# Fascination completes move into 31,000 sq. ft. factory

Fascination, Ltd. has completed its move into new larger quarters at 1950 East Estes Avenue, Elk Grove Village, ILL., according to Bob Runte, president.

The new 31,000-square-foot plant enabled Fascination to set up a continuous production line to handle both domestic and export orders. An all-weather loading dock that will handle a 40-foot container with ease is a feature of the floor plan.

All executive offices are located at this address and a communication

*AN ARTIST'S drawing of the new, expanded facilities for Fascination*

center linking distributors throughout the world has also been incorporated. An atmosphere-controlled lab, training facilities and conference areas make this plant totally functional.

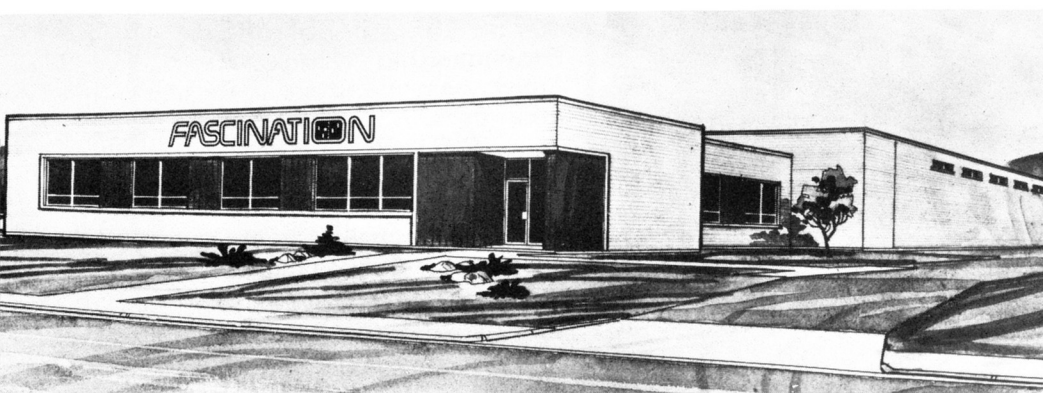
"We have sufficient space to add several products to our line," Runte noted. "This is our fourth move, plus one expansion of facilities and it won't be our last," he added.

In addition to this plant, Fascination is doing assembly work in Canada, Puerto Rico and the Netherlands.

*Ltd., electronic games manufacturer in Elk Grove Village, Ill.*



*INSIDE THE MIDWAY electronics department after a tornado ripped up the west wall and roof and killed an employe in March.*



EAS repairs game logic boards for manufacturers, distributors, and operators. EAS can test and repair microprocessor circuits, too. The first such repair center established for the games industry provides: 24-hour turnaround, 60-day guarantee on work- all for just \$25 per board(Less for quantities).

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# Vendall reorganizes executive management



Dunbar D. Bishop, president, has announced a substantial reorganization of Vendall Machines Limited of Ottawa, Canada, in line with the company's expanded line of products and its plans to become more active in the United States as well as in European and other export markets.

R. Keith Roseburgh joined the company in the latter part of 1975 as executive vice president and general manager, and Hugh S.L. Grant was appointed recently as sales and marketing Manager.

Roseburgh has had many years experience in product engineering, manufacturing management and marketing management in Canada and the USA in the field of instruments and electronic equipment.

Grant was General Manager of I.T.T. Standard Electric of Jamaica and was in charge of the company's Commonwealth Caribbean operation. In 1970, he returned to Canada as director of marketing of I.T.T. Communications in Guelph and has since had wide experience in marketing throughout Canada and the USA.

Lawrence E. Olive, plant manager and manager of development, joined Vendall in 1954. He is thoroughly conversant with the technical aspects of the coin mechanism business, and has been responsible for the development of many of the company's newer products.

This seasoned marketing and manufacturing team is prepared to offer to Vendall's customers the best possible service with regard to the company's traditional products—slug rejectors and coin acceptor assemblies, as well as its expanded line of coin control devices and timer boxes for the amusement and vending industries.

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

Now Was

WKS. ON  
CHART

Now Was

Now	Was		WKS. ON CHART
<b>1</b>	<b>2</b>	<b>WELCOME BACK</b> JOHN SEBASTIAN Warner-Reprise RPS 1349	<b>7</b>
<b>2</b>	<b>3</b>	<b>BOOGIE FEVER</b> SYLVERS/Capitol P 4179	<b>16</b>
<b>3</b>	<b>1</b>	<b>RIGHT BACK WHERE WE STARTED FROM</b> MAXINE NIGHTINGALE/United Artists XW752 Y	<b>11</b>
<b>4</b>	<b>5</b>	<b>LET YOUR LOVE FLOW</b> BELLAMY BROS./Warner Bros. WBS 8169	<b>13</b>
<b>5</b>	<b>9</b>	<b>FOOLED AROUND AND FELL IN LOVE</b> ELVIN BISHOP/ Capricorn CPS 0252 (WB)	<b>10</b>
<b>6</b>	<b>7</b>	<b>SHOW ME THE WAY</b> PETER FRAMPTON/A&M 1795	<b>12</b>
<b>7</b>	<b>6</b>	<b>DISCO LADY</b> JOHNNIE TAYLOR/Columbia 3 10281	<b>12</b>
<b>8</b>	<b>4</b>	<b>BOHEMIAN RHAPSODY</b> QUEEN/Elektra 45297	<b>19</b>
<b>9</b>	<b>16</b>	<b>LOVE HANGOVER</b> DIANA ROSS/Motown M 45002	<b>12</b>
<b>10</b>	<b>30</b>	<b>SILLY LOVE SONGS</b> WINGS/Capitol P 4256	<b>5</b>
<b>11</b>	<b>8</b>	<b>DECEMBER, 1963 (OH WHAT A NIGHT)</b> THE FOUR SEASONS/ Warner Bros. Curb WBS 8168	<b>19</b>
<b>12</b>	<b>11</b>	<b>ONLY 16</b> DR. HOOK/Capitol 4171	<b>18</b>
<b>13</b>	<b>17</b>	<b>SHANNON HENRY</b> GROSS/Lifesong LS 45002	<b>12</b>
<b>14</b>	<b>23</b>	<b>GET UP AND BOOGIE</b> SILVER CONVENTION/Midland Intl. MB 10571 (RCA)	<b>7</b>
<b>15</b>	<b>18</b>	<b>TRYIN' TO GET THE FEELING AGAIN</b> BARRY MANILOW/ Arista 0172	<b>8</b>
<b>16</b>	<b>10</b>	<b>LONELY NIGHT (ANGEL FACE)</b> CAPTAIN & TENNILLE/ A&M 1782	<b>16</b>
<b>17</b>	<b>19</b>	<b>SARA SMILE</b> DARYL HALL & JOHN OATES/RCA PB 10530	<b>13</b>
<b>18</b>	<b>13</b>	<b>DREAM WEAVER</b> GARY WRIGHT/Warner Bros. WBS 8167	<b>18</b>
<b>19</b>	<b>25</b>	<b>HAPPY DAYS</b> PRATT & McCLAIN/Warner-Reprise RPS 1351	<b>6</b>
<b>20</b>	<b>24</b>	<b>RHIANNON (WILL YOU EVER WIN)</b> FLEETWOOD MAC/ Reprise RPS 1345	<b>10</b>
<b>21</b>	<b>14</b>	<b>DREAM ON</b> AEROSMITH/Columbia 3 10278	<b>19</b>
<b>22</b>	<b>29</b>	<b>MISTY BLUE</b> DOROTHY MOORE/Malaco M 1029 (TK)	<b>10</b>
<b>23</b>	<b>12</b>	<b>SWEET LOVE</b> COMMODORES/Motown M 1381F	<b>21</b>
<b>24</b>	<b>28</b>	<b>STRANGE MAGIC</b> ELECTRIC LIGHT ORCHESTRA/ United Artists XW770 Y	<b>10</b>
<b>25</b>	<b>22</b>	<b>ALL BY MYSELF</b> ERIC CARMEN/Arista 0165	<b>21</b>
<b>26</b>	<b>20</b>	<b>MONEY HONEY</b> BAY CITY ROLLERS/Arista 0170	<b>14</b>
<b>27</b>	<b>15</b>	<b>SWEET THING</b> RUFUS FEATURING CHAKA KHAN/ABC 12149	<b>18</b>
<b>28</b>	<b>21</b>	<b>I DO, I DO, I DO, I DO</b> ABBA/Atlantic 3310	<b>12</b>
<b>29</b>	<b>27</b>	<b>ACTION SWEET</b> /Capitol P 4220	<b>12</b>
<b>30</b>	<b>35</b>	<b>LOVE REALLY HURTS WITHOUT YOU</b> BILLY OCEAN/ Ariola America P 7621 (Capitol)	<b>6</b>
<b>31</b>	<b>26</b>	<b>THERE'S A KIND OF HUSH (ALL OVER THE WORLD)</b> CARPENTERS/A&M 1800	<b>11</b>
<b>32</b>	<b>36</b>	<b>COME ON OVER</b> OLIVIA NEWTON-JOHN/MCA 40525	<b>9</b>
<b>33</b>	<b>31</b>	<b>TAKE IT TO THE LIMIT</b> EAGLES/Asylum 45293	<b>20</b>
<b>34</b>	<b>37</b>	<b>HAPPY MUSIC</b> THE BLACKBYRDS/Fantasy F 762	<b>10</b>
<b>35</b>	<b>41</b>	<b>UNION MAN</b> THE CATE BROTHERS/Elektra 45294	<b>12</b>
<b>36</b>	<b>43</b>	<b>MORE, MORE, MORE</b> ANDREA TRUE CONNECTION/ Buddah BDA 515	<b>9</b>

<b>52</b>	<b>72</b>	<b>TAKIN' IT TO THE STREET</b>
<b>53</b>	<b>63</b>	<b>DON'T STOP IT NOW</b> HO
<b>54</b>	<b>56</b>	<b>WHEN LOVE HAS GONE</b>
<b>55</b>	<b>57</b>	<b>FALLEN ANGEL</b> FRANKIE
<b>56</b>	<b>61</b>	<b>CRAZY ON YOU</b> HEART
<b>57</b>	<b>66</b>	<b>I WANT YOU</b> MARVIN C
<b>58</b>	<b>60</b>	<b>ANYTIME (I'LL BE THERE)</b>
<b>59</b>	<b>58</b>	<b>HE'S A FRIEND</b> EDDIE KE
<b>60</b>	<b>70</b>	<b>BARETTA'S THEME: KEEP</b>
<b>61</b>	<b>71</b>	<b>DANCE WIT ME</b> RUFUS
<b>62</b>	<b>81</b>	<b>NEVER GONNA FALL IN</b>
<b>63</b>	<b>50</b>	<b>LOOKING FOR SPACE J</b>
<b>64</b>	<b>80</b>	<b>MOONLIGHT FEELS RIG</b>
<b>65</b>	<b>69</b>	<b>IT'S OVER</b> BOZ SCAGG
<b>66</b>	<b>47</b>	<b>LOVE HURTS</b> NAZARETH
<b>67</b>	<b>55</b>	<b>GOOD HEARTED WOMAN</b>
<b>68</b>	<b>53</b>	<b>BABY FACE</b> WING & A
<b>69</b>	<b>77</b>	<b>ROCK AND ROLL LOVE</b>
<b>70</b>	<b>78</b>	<b>LOVE IS ALIVE</b> GARY W
<b>71</b>	<b>52</b>	<b>LORELEI</b> STYX/A&M 178
<b>72</b>	<b>73</b>	<b>'TIL I CAN MAKE IT ON</b>
<b>73</b>	<b>76</b>	<b>FALLING APART AT THE</b>
<b>74</b>	<b>75</b>	<b>THE FONZ SONG</b> THE F
<b>75</b>	<b>84</b>	<b>BIGFOOT</b> BRO SMITH/B
<b>76</b>	<b>74</b>	<b>ARMS OF MARY</b> SUTHE
<b>77</b>	<b>87</b>	<b>KISS AND SAY GOODBYE</b>
<b>78</b>	<b>88</b>	<b>I'LL BE GOOD TO YOU</b>

## CHARTMAKER OF THE WEEK

<b>79</b>	—	<b>MAKING OUR DREAMS</b> CYNDI GRECCO Private Stock 086
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# TOP 100

Now Was

THE DOOBIE BROTHERS/ Warner Bros. WBS 8196	3	80	— STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON/ Columbia 3 10332	1
DT CHOCOLATE/Big Tree BT 16060 (Atlantic)	5	81	— TEAR THE ROOF OFF THE SUCKER PARLIAMENTS/Casablanca NB 856	1
E AWAY RICHARD COCCIANTE/ 20th Century TC 2275	6	82	92 YES, YES, YES BILL COSBY/Capitol P 4258	2
E VALLI/Private Stock PS 074	5	83	59 HIT THE ROAD JACK STAMPEDERS/Quality QU 501 (Private Stock)	13
/Mushroom 7021	5	84	— AFTERNOON DELITE STARLAND VOCAL BAND/Windsong CB 10588 (RCA)	1
GAYE/Tamla T 54264F (Motown)	3	85	89 WHERE DID OUR LOVE GO J. GEILS BAND/Atlantic 3320	4
E) PAUL ANKA/United Artists XW789 Y	5	86	93 THINKING OF YOU PAUL DAVIS/Bang B 724	3
NDRICKS/Tamla T 54266F (Motown)	10	87	83 IT'S COOL THE TYMES/RCA PB 10561	6
P YOUR EYE ON THE SPARROW RHYTHM HERITAGE ABC 12177	4	88	90 LOVE AND UNDERSTANDING KOOL & THE GANG/ De-Lite DEP 1579	5
FEATURING CHAKA KHAN/ABC 12179	3	89	— LET HER IN JOHN TRAVOLTA/Midland Intl. (RCA) MB 10623	1
I LOVE AGAIN ERIC CARMEN/ Arista 0184	2	90	98 YOUNG HEARTS RUN FREE CANDI STATON/Warner Bros. WBS 8181	2
JOHN DENVER/RCA PB 10586	11	91	91 SPANISH HUSTLE FATBACK BAND/Event EV 229 (Polydor)	4
HT STARBUCK/Private Stock 039	3	92	94 JASPER JIM STAFFORD/Polydor PD 14309	5
S/Columbia 3 10319	20	93	97 CAN'T HIDE LOVE EARTH, WIND & FIRE/Columbia 3 10309	3
H/A&M 1671	26	94	— SAVE YOUR KISSES FOR ME BROTHERHOOD OF MAN/ Pye 71066	1
AN WAYLON & WILLIE/RCA PB 10529	16	95	— GET CLOSER SEALS & CROFTS/Warner Bros. WBS 8190	1
PRAYER FIFE & DRUM CORPS/ Wing & A Prayer HS 103 (Atlantic)	22	96	99 THAT'S WHERE THE HAPPY PEOPLE GO TRAMMPS/ Atlantic 3306	2
LETTER BAY CITY ROLLERS/ Arista 0185	3	97	— LONELY TEARDROPS NARVEL FELTS/ABC Dot DOA 17620	1
RIGHT/Warner Bros. WBS 8143	3	98	64 LOVE TO LOVE YOU BABY DONNA SUMMER/Oasis OC 401 (Casablanca)	22
36	13	99	82 JEALOUSY MAJOR HARRIS/Atlantic 3321	1
N MY OWN TAMMY WYNETTE/ Epic 8 50196	5	100	— SIXTEEN TONS DON HARRISON BAND/Atlantic 3323	1
E SEAMS MARMALADE/Ariola America P 7619 (Capitol)	4			
HEYETTES/London 5N 232	5			
Big Tree 10681 (Atlantic)	3			
RLAND BROTHERS & QUIVER/ Columbia 3 10284	6			
E MANHATTANS/Columbia 3 10310	2			
BROTHERS JOHNSON/A&M 1806	2			

## Charts courtesy of

COME TRUE



1



## Top 20 Soul

- 1 2 MISTY BLUE  
Dorothy Moore-Malaco 1029 (TK)
- 2 1 DISCO LADY  
Johnnie Taylor-Columbia 3 10281
- 3 5 LOVE HANGOVER  
Diana Ross-Motown M 1392F
- 4 7 MOVIN'  
Brass Construction-United Artists XW775 Y
- 5 3 HAPPY MUSIC  
The Blackbyrds-Fantasy F 762
- 6 8 IT'S COOL  
The Tymes-RCA PB 10561
- 7 4 I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)  
Al Wilson-Playboy P 6062
- 8 6 HE'S A FRIEND  
Eddie Kendricks-Tamla T 54266F (Motown)
- 9 18 GET UP AND BOOGIE  
Silver Convention-Midland Intl. PB 10571 (RCA)
- 10 15 LIVIN' FOR THE WEEKEND  
O'Jays-Phila. Intl. ZS8 3587 (CBS)
- 11 11 BOOGIE FEVER  
Sylvers-Capitol P 4179
- 12 16 LOVE AND UNDERSTANDING  
Kool & The Gang-De-Lite DEP 1579
- 13 9 HEAVY LOVE  
David Ruffin-Motown M 1388F
- 14 14 SPANISH HUSTLE  
Fatback Bank-Event EV 299 (Polydor)
- 15 25 KISS AND SAY GOODBYE  
Manhattans-Columbia 3 10310
- 16 21 YOUNG HEARTS RUN FREE  
Candi Staton-Warner Bros. WBS 8181
- 17 12 MAKE YOURS A HAPPY HOME  
Gladys Knight & the Pips-Buddah BDA 523
- 18 10 FOPP  
Ohio Players-Mercury 73775
- 19 20 CAN'T HIDE LOVE  
Earth, Wind & Fire-Columbia 3 10309
- 20 24 PARTY DOWN  
Willie Hutch-Motown M 1371F

## Top 20 Country

- 1 3 TOGETHER AGAIN  
Emmylou Harris Reprise RPS 1346
- 2 4 DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME  
Mickey Gilley-Playboy 6063
- 3 1 'TILL I CAN MAKE IT ON MY OWN  
Tammy Wynette-Epic 8 50196
- 4 6 I COULDN'T BE ME WITHOUT YOU  
Johnny Rodriguez-Mercury 73769
- 5 9 WHAT I'VE GOT IN MIND  
Billie Jo Spears-United Artists XW764Y
- 6 14 MY EYES CAN ONLY SEE AS FAR AS YOU  
Charley Pride-RCA PB 10592
- 7 8 YOU COULD KNOW AS MUCH ABOUT A STRANGER  
Gene Watson-Capitol 4214
- 8 12 WHAT GOES ON WHEN THE SUN GOES DOWN  
Ronnie Milsap-RCA PB 10593
- 9 10 COME ON OVER  
Olivia Newton-John-MCA 40525
- 10 11 LONE STAR BEER AND BOB WILLS MUSIC  
Red Steagall-ABC Dot DOA 17610
- 11 17 AFTER ALL THE GOOD IS GONE  
Conway Twitty-MCA 40534
- 12 2 DRINKIN' MY BABY (OFF MY MIND)  
Eddie Rabbitt-Elektra 45301
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BABY FACE Stephen Schaefer & Harold Wheeler (Warner Bros., ASCAP)	68
BARETTA'S THEME; KEEP YOUR EYE ON THE SPARROW Steve Bari & Michael Omartian (Leads/Dutchess, ASCAP)	60
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ONLY 16 Ron Haffkine (Kags, BMI)	12
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YOUNG BLOOD Bad Company (Quintet/Unichappell/Freddy Bienstock, BMI)	39
YOUNG HEARTS RUN FREE Dave Crawford (DaAnn, ASCAP)	90



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# Can you hustle the bump on your route?

By Michael B. Klein

The lyrics of a popular disco song go something like this... "Do it anyway you want to... Do it anyway. Do it anyway you want to... Do it."

And this seems to be exactly what the record companies seem to be doing with disco music. As long as it has certain elements, it will become a hit. The artists have the formula down pat and so do the producers. And they all seem to be grinding these singles out like clockwork, hoping that they will get airplay. For they know that if they do, they probably have a hit on their hands.

The majority of these disco tunes have much in common. They are large production numbers, with plenty of back-up voices, heavy drums and the disco "trademark"--the highhat cymbals "right up front."

And though I've mentioned on occasion that I'm not particularly fond of disco music, there are certain singles that you should be made aware of because even I like them. It may benefit you to have some of them in your jukeboxes.

*You're My Everything*--Lee Garrett/Chrysalis/CRS-2112.

Here's a disc that could go either way. Disco or MOR. I suppose it depends on the listener and how sophisticated he or she is. This is an upbeat number complete with background singers, strings and the whole production number routine. Lee Garrett has a super-clean voice and it soars with emotion. At times you would swear you were listening to Stevie Wonder. The tune itself is very catchy and I found myself playing it over and over, not being able to get enough of it. Even as I write this, the tune is going through my head. After listening to countless discs in preparation for this column, I found this one to be one of the best sounding records. The sound is clean, crisp and clear. The bass is super-clean, not muddy at all. All in all, I recommend this single in any jukebox, or for any playlist.

*Play Me a Love Song*--Paul

Kelly/Warner Bros./WBS-8187.

Paul Kelly has got soul. It is heavy, low-down and terribly infectious. Like any heavy soul number, it is heavily speckled with the gospel influence you would find in an Aretha Franklin or Esther Phillips tune. It is the type of record that makes you want to get up and shout, "Amen!" It is the type of record that makes people get up and dance, stomp their feet and just raise hell. I guess what I'm trying to say is that it's a party record. I don't know who comprises the horn section, but they are hot. They sound like the Memphis Horns. The string section could be eliminated, but it doesn't get in the way. For those of you who have boxes that lean towards the black listener, this disc is a must.

*B-A-B-Y*--Steven Scharf/(Warner Bros.) Curb Records/WBS-8192.

Jumping on the bandwagon with the remakes of oldies, is Steven Scharf. For me, this disc does nothing. Yes, it is a definite dance tune, but aside from that, it's difficult to listen to. It is loud, obnoxious and Scharf's voice grates on the nerves. He almost sounds like a girl. I realize it is a falsetto type voice, but it is irritating. As with most of the Warner records, the sound is clean and crisp. It might be interesting to put this number in one of your boxes to see what happens, although I think you should put it in the oldies section.

*That's Where the Happy People Co*--The Trammps/Atlantic/45-3306 (Short version).

Dynamite. This is one tune that falls into the disco sound that I love. It is a definite hit if it gets airplay. The Trammps have got it together. If you put this disc into one of your jukeboxes, and it gets heard, I guarantee you'll wear out a number of copies. I imagine that this single is lifted from an LP, as this is the short version. I can see the people dancing to it at the discos and working themselves into a frenzy. It

is the type of tune that is impossible to sit still to. The Trammps display their style and seem to have a good time, too. They sound as if they have played the small clubs and have done the one-nighter routine and thus they know what an audience is listening for. They have gotten rid of all the ruffles and frills and get down to good music. Jolly good show, Trammps!

*Get Closer*--Seals and Crofts (featuring Carolyn Willis)/Warner Bros./WBS-8190.

This tune seems to be a departure from traditional Seals and Crofts material. They still have that gentleness they are known for, but here they take it one step further. This song is really on the fringes of being a soul number. What makes it that way is the superb styling of songstress Carolyn Willis. There is an interplay going on here that is hard to describe, except to say that it is totally captivating and charming. It is already a hit in Los Angeles and will be certain to be a hit in your area. Stock it right now. (Listen to it yourself, you might want to pick up your own personal copy.)

*Wild Cherry*--Gene Page/Atlantic 45-3322

When I first put this record on my turntable, placed the stylus down, the first thing I expected to hear, was not Gene Page, but Barry White. It's almost a carbon copy of White's sound. Now, there is nothing wrong with that. I happen to like Barry White, but this record might not make it for its copy-cat formula. I don't know. It is a good sound and I happen to feel it is worthy of play. On the negative side, though, it really isn't Barry White and this tends to make a single like this totally forgettable. Nevertheless, its pop-jazz sound with a disco rhythm is sure to get the kids...and disco-maniacs.

*Next month... "Who says you can't also dance to country music?" We'll take a close look at some of the hot country singles and artists.*



# Freedom of Choice

That's what reading magazines is all about. You choose what you want to read, when you want to read it. You have the freedom to properly assess what you like in these pages at your leisure.

Reading *Play Meter* also gives you the freedom to compare product information from the coin-operated amusements manufacturers and service companies. If you would like to learn more about our advertisers and their products or services, feel free to find them in this alphabetical listing, then circle the corresponding number on our Reader Service Card between pages 8 and 11.

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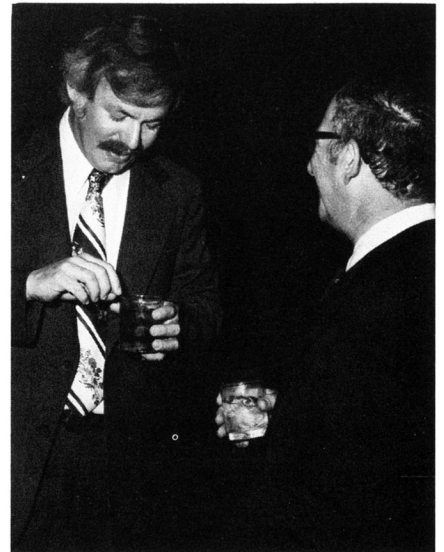
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VISITORS to St. Louis's Busch Gardens practice their soccer reflexes on Leisure Sport Systems' specially designed Budweiser '76 table.

will be the "Budweiser '76," which combines sophisticated engineering and manufacturing with handcraftsmanship. The table is manufactured by Leisure Sports Systems Inc., Garland, Texas.

Entry forms for the Budweiser International are available wherever Budweiser is sold, from local Budweiser distributors or from Anheuser-Busch, Inc., 721 Pestalozzi St., St. Louis, Mo. 63118, Attn: Fussball.



JOE KEENAN, Atari president, shares an anecdote with Joe Robbins, executive vice president, Empire Distributing, Chicago, at Atari's recent distributor meeting in San Francisco.

## World's 'biggest, richest' soccer tourney set for June

ST. LOUIS, MO.--The world's leading table soccer players will gather here June 10-12 to compete in the \$25,000 Budweiser International Fussball Tournament.

Billed as "the biggest, richest" meet of its kind ever held, the tourney at Stouffer's Riverfront Towers will pit entrants in three types of play: singles, doubles and mixed doubles.

Table soccer is one of the fastest growing games in the U.S. and is played on elaborate tables, most of which are found in taverns and other drinking establishments. But increasing numbers of them are being purchased by individual consumers for the home recreation room. It takes lightning speed and reflexes to play fussball well--the strikers and defensive players being hand-controlled by a series of handles extending out from the sides of the table.

"The Budweiser International is an indication of our recognition and support of the growth of this unique indoor skill-sport; we hope it becomes an annual event with an

even larger purse," said a spokesman for Anheuser-Busch Inc., brewers of Budweiser.

"It is particularly appropriate that we inaugurate the tourney in this, the 100th anniversary year of Budweiser--the most popular and best-selling beer in the world," he added.

Prize money for the Budweiser International will be allocated as follows:

Singles--\$7,500 in total purse, champion wins \$3,000

Doubles--\$15,000 in total purse, champions win \$6,000

Mixed Doubles--\$2,500 in total purse, champions win \$1,000

All competition will be double elimination.

Entry fee for the tourney is \$25 per individual for the first event and \$15 for either of the two additional categories of play.

Depending on the number of entrants, there will be from 50 to 90 soccer tables in simultaneous use during the preliminary phases of the Budweiser International, - virtually filling Stouffer's Grand Ballroom.

Official table for the tournament

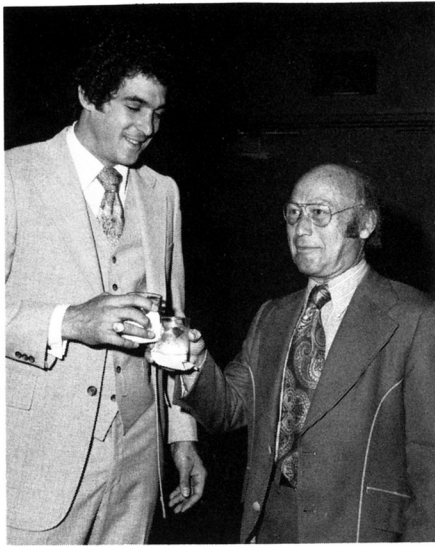
## Eight-player Tank debuts at Atari meet

Smiles of optimism flashed through a cocktail party for distributors hosted by Atari Inc. at the Hyatt Regency in San Francisco, March 31. Atari Board Chairman Nolan Bushnell capsuled the reason for the positive outlooks saying "We're expecting the strongest spring arcade season in the history of the coin machine business.

"We're anticipating an extremely strong spring season and it should last through July," he added, "and after that it may slow down in anticipation of the MOA show in September."

Bushnell also offered another observation on the season, saying, "We foresee a strong resurgence in

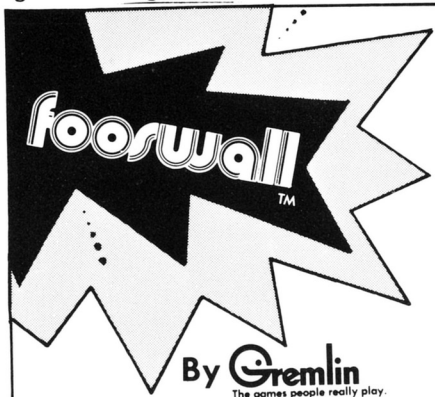




**CONGRATULATIONS** from Frank Ballouz, Atari national sales manager, go to Al Bettelman, president of C.A. Robinson & Co., Los Angeles, on Robinson's 40th anniversary in the coin amusement business.

large group games and feel that the pinball machine business will probably continue extremely strong."

Distributors previewed new video games including: Quiz Show, Tank 8, Indy 4 and a new modular kiosk game configuration.



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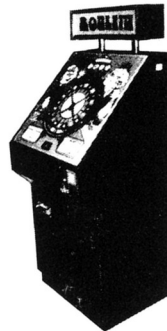
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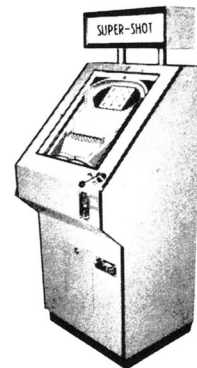
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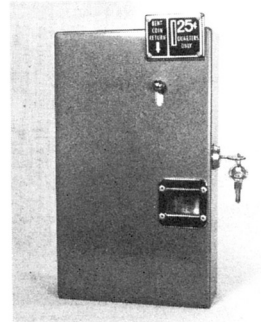
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# TECHNICAL TOPICS

By PERRY MILLER

As a rule I don't write about pinball machines because that's not my bag. Electronics is my cup of tea. Besides, I don't believe I can tell you much about pinball machines that you don't already know. But in the future you will see more articles about pinballs as these machines go electronic. Presently, there are only two electronic pinballs--Mirco's Spirit of '76 and Allied Leisure's Dyn-O-Mite. But as time marches on, more solid-state pins will come forth.

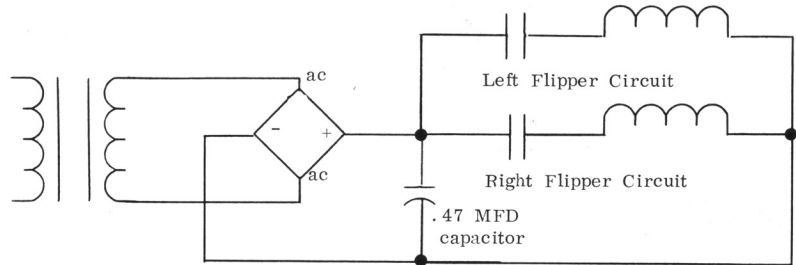
Even so, electronics can be used to perk up your present pinball machines. For instance, by adding two electronic components, the flippers can be run on DC (direct current) instead of AC (alternating current). Using DC, the flippers will deliver a more powerful blow to the ball. With more velocity on the ball, the game will become faster and much more interesting to play. In fact, you may have to change the free play game scoring points because the scoring will probably be higher.

You don't have to be an electronic genius to perform this miracle. In fact you don't have to know anything about electronics at all. The only requirement is your ability to solder. If you can solder, this is how it is done.

Go to Radio Shack and buy the following two components: Full wave bridge, Radio Shack #276-1172 and .47 microfarad capacitor Radio Shack #272-1054. The full wave bridge will be used to change the alternating current into direct current. The capacitor will be used to help smooth out the rough direct current given off by the full wave bridge.

Isolate the flipper switch and flipper solenoid. Disconnect the two 48 VAC leads from the flipper circuit. Solder these 48 VAC leads to the two AC inputs marked on the full wave bridge.

Now connect the .47  $\mu$ F capacitor across the output leads of the full wave bridge marked (+) and (-). The next step is to connect the



flipper circuit to the output of the full wave bridge. Connect one lead of the flipper circuit to the (+) terminal and the other lead to the (-) terminal of the full wave bridge.

Now, disconnect the other flipper circuit and connect its leads to the (+) and (-) terminals of the full wave bridge. This completes the modification.

A complete schematic of the modification is shown in Figure 1.

## Relay Contact Life Increased

One of the problems that occur with relays is arcing of the contacts. Arcing causes the contacts to pit and heat, leading to breakdown. The arcing is caused by the storage of energy in an inductive load (another relay).

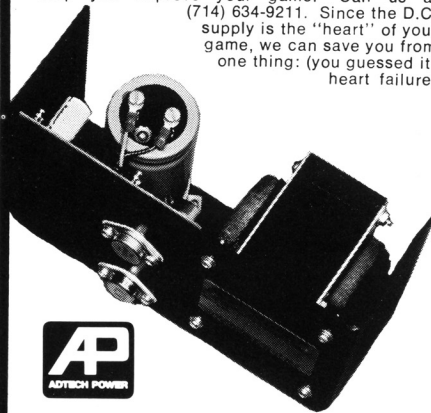
Each time the coil current is interrupted by the mechanical contacts, the voltage across the contacts builds up until arcing occurs. The extinguishing of the arc causes an additional voltage transient, which again causes the contacts to arc. It is not unusual for the restriking to occur several times with the total energy in the arc several times that which was originally stored in the inductive load.

The contact life can be increased by reducing the arcing. To reduce arcing the voltage transients must be reduced. General Electric has a device called GE-MOV which reduces voltage transients. MOV stands for Metal Oxide Varistor. When exposed to high energy voltage transients, the varistor im-

[see next page]

## Don't play games with DC power supplies.

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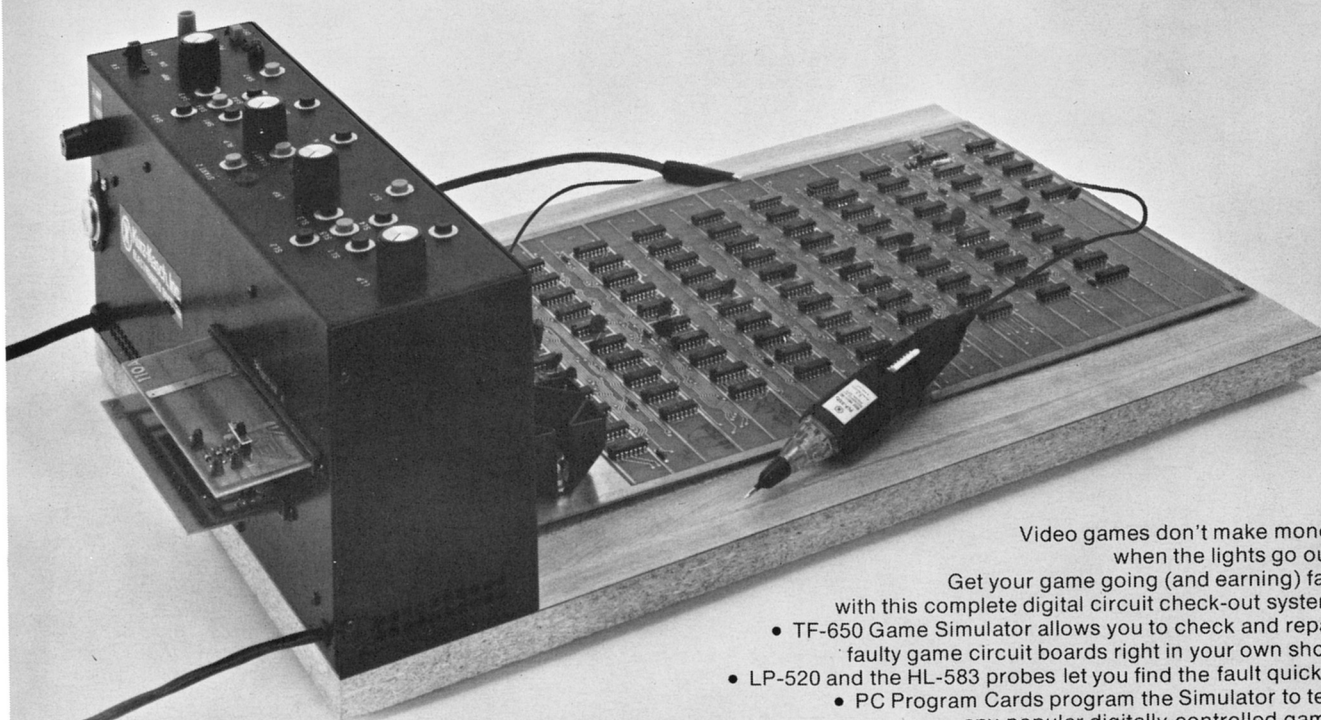
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# THE BIG THREE



# The supreme enigma relies on aggressive conservatism

By ROGER C. SHAPRE

If the pinball industry as a whole is sequestered from the public eye, then indeed D. Gottlieb & Co. stands as the inner sanctum. And not even the Shadow knows--but in this case there is no evil lurking. Instead there is an enterprise that

continues to be a singularly unique commodity.

My good fortune has been manifold in all the dealings I've had in the past months with pinball people. In researching my book *The Great American Pinball Machine*, I have felt an overwhelming gladness at the receptivity and thoughtfulness everyone has shown.

It has been a long road to trod, getting information and piecing together the colorful history of the industry. And one of the mainstays has been D. Gottlieb & Co. through the years.

Bally, Chicago Coin, Williams, Allied Leisure, Sega, Segasa, Playmatic, Mirco and a host of others all have their place in the chronicle, but maybe D. Gottlieb & Co. truly holds the mystery.

For most, D. Gottlieb & Co. remains a supreme enigma that has attracted the curiosity of both detractors and admirers alike. The name itself conjures up images of a secret fortress akin to the Castle Keep with guards ever on the ready. But the pristine edifice in Northlake is more a Camelot where dreams come true for hard-working individuals and quarter-ready pinball players.

D. Gottlieb & Co. has been, is and will continue to be a major force in the coin machine industry. Maybe the answer lies behind the walls so few have been privileged to venture through. But I would speculate that it lies instead in the heart of D. Gottlieb & Co.

A family tradition carries on for this specialist in what has become a rapidly expanding and diversified field. Pinball machines are the lifeblood of the industry and the consistency in popularity of Gottlieb games probably reflects this the best.

For Avin Gottlieb, Judd Weinberg and the rest of their company, a corporate philosophy pervades the walls. They are by their own admission "conservatively aggressive." The features they have innovated through the years probably bear this out far better than any words can. For is it not that we judge men by their actions and achievements?

My first contact with D. Gottlieb & Co. was done for my *Gentlemen's Quarterly* article, which in many ways launched me on what has become a sincerely enjoyable and

fascinating experience. Long distance telephone conversations from New York sufficed until a visit to Chicago brought me face to face with many people I truly believe will be friends for life.

In those early days of research my naivete' still seems remarkable to me. I thought the task ahead would be an easy and rapid one. But, it now appears that at least two years will be invested in my labors and more probably, the rest of my life. Pinball machines are more agreeably infectious than I ever thought possible.

But it was with mild trepidation that I took warnings as I wended my way from manufacturer to manufacturer. My initial Chicago research expedition was marked by the fact that D. Gottlieb & Co. was the last stop on my tour. I gathered information where I could and took away the warnings that ranged from "don't expect too much from Gottlieb" to "don't get your hopes up."

Well this was a far cry from what my dealings had been, although many thought that I would do better from afar and that the door at Gottlieb & Co. would not be as open to me as I hoped. Thankfully for myself and for the history of the industry this was not the case.

But I felt a certain bond had been created between me and those I came in contact with, especially at D. Gottlieb & Co. Maybe this was in part, because everyone saw this element of my project as the insurmountable glass mountain.

When I found myself on West Lake Street for the first time, my initial feeling was relief that I had surmounted the first stumbling block--finding the area where the company is headquartered. The D. Gottlieb & Co. sign shone like a beacon in the sun as I turned my car toward the parking lot gate.

What does D. Gottlieb & Co. evoke once the threshold is passed? There is an unmistakable aura about the place--at least there was for me. And any hint of formality or strangeness was dissolved as I met Alvin Gottlieb for the first time and was ushered into his office.

The business is an orderly-run operation that finds a single-mindedness in purpose. Since the structure is relatively new, space has been allocated in a fashion that optimizes

[continued on page 58]



# Bill O'Donnell, an old-shoe kind of guy in Guccis

[The following article was written by Dick Griffin, a Chicago Daily News writer and was syndicated through the News' member service last year. It is used with the author's and the news service's express permission.]

By DICK GRIFFIN

CHICAGO, Ill.--Bill O'Donnell doesn't go for chauffeurs. He's uncomfortable in a limousine.

So every day he drives himself between home and office in his black and gray Rolls Royce Silver Cloud. A \$36,000 50th-birthday gift from his business partners two years ago.

That's typical of O'Donnell, an old-shoe kind of guy in Gucci loafers.

That's also typical of the company he's president of--Bally Manufacturing Corp.--a shirt-sleeve-and-first-name operation,

even though it's big enough to be listed on the New York Stock Exchange.

It's still easy to see in the 52-year-old O'Donnell, the kid who had to drop out of Loyola Academy after two years because his dad died broke and left six children and it was the Depression.

It's also easy to see the multimillionaire who can say he can't see the difference between having \$40 million or \$50 million, which he once was worth, and \$10 million, which he has now. He doesn't live any higher today, he says, than when he was a "high-priced salesman" for Bally.

Bally Manufacturing? Oh yeah, the slot-machine outfit. It's run by the Mob (with a capital M), isn't it?

Without hesitation or a flash of anger. O'Donnell says "No, it isn't run by the Mob. No, it doesn't have Mob connections." You can almost hear him screaming "No," answering the question he has been asked a thousand times by government officials and reporters.

"There isn't a government agency that hasn't put this company under a microscope," he said during a talk in his plush offices here. "FTC, IRS, Justice Department, FBI. The FBI monitors shipments of gambling devices and we must account for every one, even the spare parts.

"When we decided to go public in 1968, the Securities and Exchange Commission said oh-oh, a slot-machine manufacturer in Chicago. They spent a year investigating us, looking for hidden ownership, the Mafia and all that."

All that anybody has ever found was a business connection between a New Jersey Mafia chief and a man who was a longtime major shareholder of Bally. The man finally sold his Bally shares and never got involved in managing Bally.

And it didn't help the image question--or O'Donnell's ability to sleep--when a federal grand jury in New Orleans indicted him and the company in 1971 for conspiring to ship illegal machines into Louisiana. Two years later a district court jury found them innocent.

Police sources say Bally's as clean as any company they know. But Bally will have to live with the whispers as long as the Mob is into gambling and Bally coincidentally is the world's biggest maker of slot machines and first, second or third--take your choice--in pinball machines.

Bally started in the Depression, named for a risqué magazine, Ballyhoo, whose name in turn the company borrowed for its first pinball game.

O'Donnell, in his early 20s and just out of the Marines, stumbled into the place for a job in 1945. He started in the purchasing department without knowing anything about pinball machines except that they didn't like to be tilted. Soon he shifted to sales manager and a member of the board of directors.

When the family that owned the company put it up for sale in 1962, O'Donnell and a group of investors bought it. Today, his son, William T. Jr., a 26-year-old former captain of the Brown University football team, also works at Bally. So does O'Donnell's son-in-law, Daniel Conroy, who at 28 already is a member of the board. Other O'Donnells may be coming because he has eight children.

Bally has built "every sort" of pinball game, over the years. It currently builds a successful model called the Wizard, tied to the rock movie "Tommy," with a leggy picture of actress Ann-Margret on the backboard. Another one, called "Miss America," is a complicated pinball machine with bingo-game features and O'Donnell is enthusiastic about the future of the bingo machines.

Bally went into the slot-machine business in 1964 and moved quickly into the No. 1 sales position. Last year it sold \$34 million worth of them to its unusual market: Nevada accounted for one-fourth of those sales.

But a West German subsidiary of Bally outsold Bally's entire slot-machine business with its own version of a walltype slot without a handle. It moved \$36 million worth of them last year.

Pinball machines accounted  
*[continued on page 58]*

# Williams-- on a mission to give players more pinball

By TIMOTHY JARRELL

Williams Electronics is on a mission.

A Space Mission.

That's the name of the pinball machine now under production at the firm's Chicago plant and company officials believe the game may be a big enough success to outsell Bally's Wizard, the pinball industry's highest selling game.

Production on the four-player game began in mid-January and will continue into mid-May with about 150 games produced and shipped around the world each day.

"We had no promoting, no movie

behind Space Mission," Sales Manager William DeSelm pointed out in an apparent reference to Bally's Wizard, which was based on the movie *Tommy*.

"With the sales from Space Mission we may beat Gottlieb this year," DeSelm continued. "But it varies from year to year. If you go ask Gottlieb, they'll probably tell you that they're number one."

And Williams officials are optimistic that the machines planned for the rest of the year are going to do well also. The new machines thus far have fared well on preliminary marketing tests.

Not every game produced at Williams has proved successful, of course. There was the baseball game a couple of years back that flopped because it couldn't fit through a regular sized door and production was stopped at about fifty on one pinball machine that tested poorly with distributors.

But today, the market is strong for coin-operated machines and Williams officials believe they have good designs. Vice President and Comptroller Ed Tober estimates that 90 per cent of their games are successful.

Although there's not too much difference between the pinball games of different manufacturers, part of Williams popularity may lie in the speed of their games. Discerning pinball players will tell you Williams makes a faster game, often with a second set of flippers near the top which keeps the ball in play longer.

"Because it's a faster game, it's harder to tilt," Tober said. "Of course, you can adjust the tilt mechanism on all machines. But fast machines will tilt by their own action if the tilt is set too low."

If all goes as planned, the Williams company will only produce perhaps four machines this year compared with an old average of six to eight a year. Fewer machines signifies better profits because of the avoidance of costly start-up and retooling costs necessary each time the company changes over to a new machine.

Williams officials attribute the strong market to the poor performance of the economy and the growing acceptance of pinball by the public as an innocent form of amusement.

"Pinball is the cheapest form of entertainment," Tober said. "Peo-

ple go down to a tavern for a beer and play a couple of games of pinball."

"Pinball always rises in depression times," added DeSelm. "People have idle time and it doesn't take your money away as the race track does." DeSelm also pointed out that many hospitals use pinball machines as therapy for their patients.

Whatever the causes, the pinball industry seems to be enjoying its best years since World War II, when operators were trying to get their hands on just about anything that was available.

That's when Harry Williams, who several years previous had founded United with Lynn Durant, left that firm to start his own company in 1945. Curiously enough he named the new company after himself.

The company operated with a handful of employees in Central Chicago with only 20,000 square feet. Today the company has 140,000 square feet on California Ave. on the northwest side of Chicago and employs about a 1,000 people. Sales are in excess of \$25 million.

Sam Stern, who recently retired as president, bought Williams in the fifties and later sold it to the Seeburg Corp. The Seeburg Corp. purchased United Manufacturing in 1964 and Williams Electronics took over that company's plant on California Ave.

There appears to be no great rush to fill Stern's position. Company officials insist that Seeburg is happy with top management. In the meantime, officials say, department heads will coordinate policy.

Looking toward the future, Williams officials don't see too much change in the industry. "There's nothing new," explained DeSelm. "Kickouts, bumpers, gates whatever. It's all been done before." One important change officials do see is the universal adoption of one quarter--one game--three balls. New York City has already opted for a straight quarter/three-ball game, but the south appears to be retaining the old five-ball/two plays.

"Straight quarters are beginning to catch on," Tober said. "But it's a slow process. How many years did it take for the industry to change from

[continued on page 57]

# balsbaugh battles baffling barrister

By SONNY ALBARADO  
MANAGING EDITOR

Some people might call it "preventive law enforcement," but Ohio arcade owner Raymond Balsbaugh calls it "politics, pure and simple."

The Butler County prosecutor, campaigning for re-election, siezed upon the gambling issue recently and ordered all arcades and game-rooms in the county shut down because pinball machines have the "potential" of becoming gambling devices.

Balsbaugh, who runs King Authur's Arcade and the College Corner in Oxford, OH., sued for an injunction against prosecutor John Holcomb's ruling that pinball machines are illegal in the county and won a temporary injunction in mid-April.

"We're open at least until the suit goes to court sometime this summer," Balsbaugh said April 21. A couple of other arcade owners from Oxford also won injunctions against enforcement of Holcomb's opinion, Balsbaugh said, but arcades outside of the city remain closed.

"We're going to ask for a permanent injunction," Balsbaugh said, adding that Holcomb has sworn to appeal such a ruling to the state supreme court.

Balsbaugh said operators from other parts of the country who have encountered a similar problem or who know of any legal precedents to his battle against anticipatory law enforcement could help him win his

suit by writing to him at his 119 E. High St. address in Oxford 45056.

"This is the craziest thing I've ever come up against," he told *Play Meter*. "Pinball has been legal in the city for 20 years. We pay a \$50 per machine license and a starting \$250 operator's license. Free play, add-a-ball and prizes are not allowed.

"Then this guy comes along and rules that pinball is illegal everywhere in the county and the police chief is forced to shut us down."

Arcades and game rooms in Oxford were closed for only one day, he said, they reopened when he and others obtained a temporary restraining order.

Holcomb and an appointed county sheriff apparently capitalized on the disclosure that the previous sheriff allowed illegal gambling in rural roadhouses to commence their attack on pinball, Balsbaugh remarked.

During the court hearing on the preliminary injunction, Holcomb argued that a new state gambling code did not change the definition of a gambling device and said that if a pinball machine gives anything extra--even extra amusement--"that machine is a gambling device per se," the *Cincinnati Enquirer* reported.

He did not contend there were any payoffs, *Enquirer* reporter John Clark said. Rather, Holcomb alleged "the lesser degree of capability; that is, recklissness in having a machine which requires only the hooking up of capability."

Michael Masana, Balsbaugh's attorney, compared Holcomb's contention to his automobile, which has a capacity of going 120 miles an hour. "Should I be arrested because my car has that capability?" he asked the court.

"There has been no violation shown and they should be allowed to operate," Masana asserted. Holcomb's ruling and the subsequent police raids on arcades which did not voluntarily close down "smelled of Gestapo tactics," he charged.

David Osborne of Oxford Recreation, which also sued for a restraining order, testified his machines give no replays, extra balls or rewards and that there is no gambling or payoff. He contended he would lose 30 per cent or more of his business and be required to lay off 10 employees if Holcomb's opinion remains enforceable.



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# Cut-Rate Games takes in another schmuck, unless he's been to Shamrock

By ROBERT E. WICK

The MOA, Notre Dame University and the dedicated people who have labored long over the seminars on operations have done the entire world a yeoman service and deserve accolades from all levels of the industry.

Yet, I wonder how many people have taken the findings seriously. The point that is raised over and over again is that profitability is the measure of success and return on investment is a guideline for measuring profitability.

But when the buyer says of a given machine, "It costs too much," is he talking about price or is he talking about value?

Price refers to the physical cost of acquisition, whereas value connotes worth, excellence, usefulness, etc. In the long run, you get what you pay for, no more no less. But when we talk about the value of a game, we are talking about a spanking new situation. For analysis purposes, there are 10 factors that go into the concept of value.

First, on a comparative basis, the high value machine will yield a higher weekly cash box take. Recently, Joe Robbing spelled out what constitutes a good game. He merely formalized what players have been saying with their quarters. A good game gets more action and it

is worth more to the location.

Along the same line, the game of value has greater staying power. Again, the consumer decides. If it is interesting and challenging, the consumer will come back again and again. This is an issue for the manufacturer to come to grips with and solve.

Some games require a fulltime maintenance man. If the operator will only translate maintenance hours into dollars invested, he will learn that the cheap game can be pretty expensive. What good is a cheap game if it is down 30 per cent of the time? A game that is operating 95-98 per cent of the available time is worth more than twice that of a game operating 50 per cent of the time on a customer good will basis alone.

When a game requires repairs, how long does it take and how can you get spare parts quickly? The distributor who says, "I don't care if the game breaks down, I charge him for a service call anyway," is kidding himself. Get out of the clouds and get realistic about the cost of service and the economics come home straight.

Ask another question: "How good is the warranty?" Not many people bother to read them. A leading arcade game maker came out with an excellent warranty and the response of the trade was simply, "Cut the price, warranties be damned." The same man insists

on a warranty when he buys his auto or his refrigerator.

A couple of years ago, some of the consumer advocates came down hard on manufacturers who planned to stand up five years in a primary location; we designed it so that as new logic boards came into being, they could be installed simply and inexpensively.

Many distributors complained, saying we should design a new cabinet. Here is a value-plus feature and the guys who distribute should be happy. Aren't they the ones who complain about too many models per year? Fewer models mean you can make better use of your selling efforts and promotional efforts. But then the level of promotion could be the subject of another dissertation.

Eye appeal is certainly a consideration. Some novelties have come to market on the basis of movie promotions that cannot survive. But if you are looking for cheapies, don't fret. The game inside that cabinet may not last as long as the cabinet.

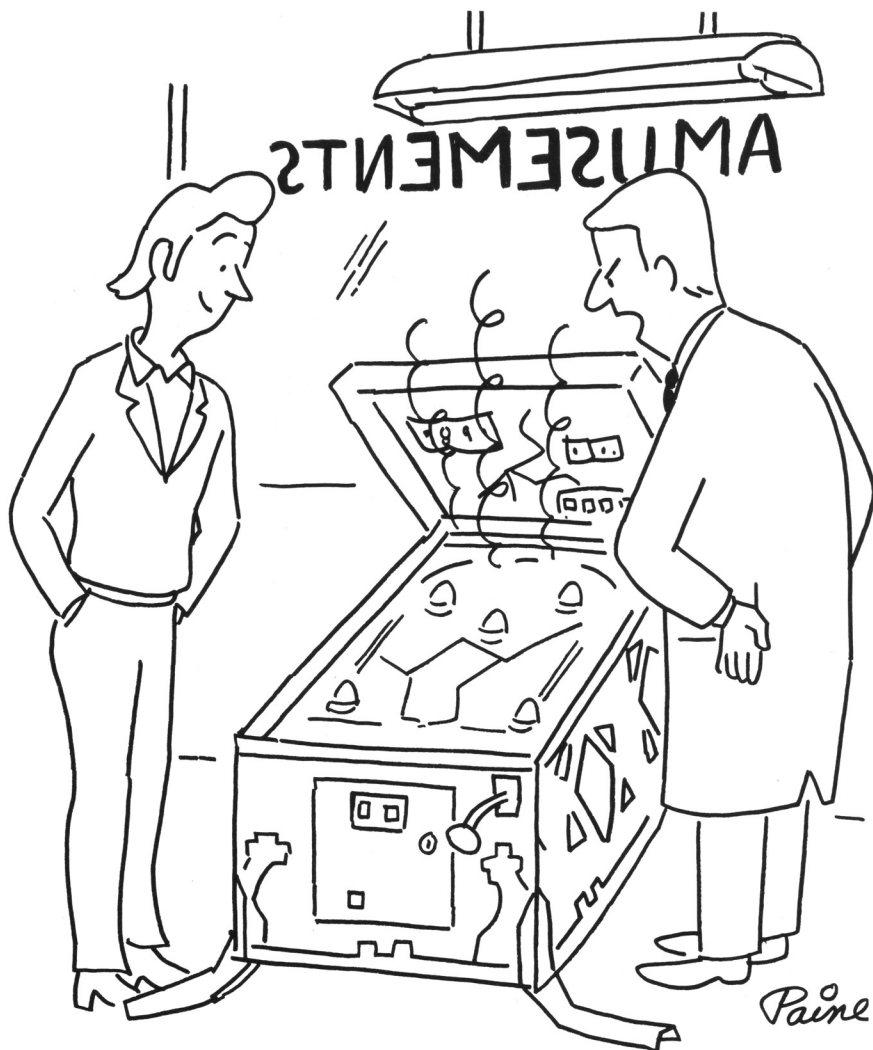
Why have some of the classic arcade pieces survived the onslaught? They combined all of the elements and they looked professional. The TV game manufacturer can easily substitute games, but the games must be playable and interesting in interchangeable cabinets.

Finally, I suggest that when you are comparing prices and values, consider the reputation and position of the manufacturer. Is he likely to be around next year or the year after? Does he know how to make games or is he indulging in an overgrown hobby? Will he be around long enough to honor the warranty? Can you get parts and service from him?

In the final analysis, the operator prospers when the players like the game and the game is available to play. The distributor benefits when he sells a good piece to an operator because he spends less time on service and spends less money; the operator learns to rely on the credibility of the distributor and word of mouth pays off. Finally, the manufacturer who spends a little extra time inspecting, a little more time in assembly and who sells honestly is the ultimate winner.

to reiterate, attend some of the seminars, bring along your figures for analysis and put your money into value not cut-rate bargains.

# Behind that quarter is ... a raving pinball nut



By DICK WELU

"I'm not amused!"

The "pinball player," *per se*, conjures up in the mind of the average middle class city councilman a smoke-shrouded vision of a long-haired, long-toothed, bearded, leather-jacketed, foul-talking and smelly high school dropout with "Death Before Dishonor" tattooed on his forearm and "Keep On Truckin'" splashed across his T-shirted chest.

It is surprising that city councilmen picture their children, neighbors, and constituents in that archaic manner...

...Why some of my best friends (and yours) are pinball players. And after intensive observation, it is apparent that today's pinball crowd is "cool" and "in" and exclusive to no society strata, occupation, age or, for that matter, sex. To put it another way, leather jackets are gone and Adidas tennis shoes are now the way to go.

Though little-mourned is the loss

of the pinball stereotype, color and character have not entirely disappeared from the game. The players, buttoned-down as they may be, still create an entertaining cast as they perform frenetically in unceasing pursuit of the "perfect game" on the "perfect machine."

Having observed this group and their machinations over the past few years with greedy interest, it is their individual styles and approach to the contest that fascinate me. Slowly, distinctive "types" have solidified in my mind and I daresay that you will easily recognize some of these examples of pinball Americana:

Mr. Calsthetics--Mr. Cal should play in a sweat suit and jock strap. His bumps and grinds as he attempts to influence the path of the ball with body English wear out onlookers and Cal alike. His heart is in the game--also his legs, hips, and all other attached and moveable parts.

Freddie Flipper--Freddie is a rela-

tive of Mr. Cal's, but he's got it all in the wrists. Not content to merely push the flipper buttons, Fred has the moves of Art Carney--he performs with a flourish using exaggerated slaps and waves to add propulsion to the ball. Poetic in flight, his hand actions seem more suited to the signing of the Declaration of Independence or leading an orchestra.

Joe the Jabber--Joe doesn't play pinball too often, so his use of the flippers is out of sync. To compensate, he just keeps flipping constantly from the time he pulls the ball plunger--sometimes even hitting the ball--which makes his game a success.

Theodore Thumper--Ted's favorite trick is whamming the sides of the machines as the ball heads for a bottom side lane. One of Ted's games sounds like Sherman's artillery taking the South. This method works too--Ted saved a ball in '73.

Gary Glass Crasher--Gary puts a

[see next page]

strain on the nerves of any operator. I mean, how can you respect a fool who slams the glass with his fist whenever he loses a ball, doesn't win a game or spills a beer inside the machine, whichever comes first. It's not considered good form for an operator to hope Gary cuts an artery in his wrist--so I've got no class!

Mike Mechanic--Mike keeps you honest. Spots every target not scoring, every bulb not lit or lighting. You'd swear he plays with an ohm meter in one hand. Never plays a complete game without a machine malfunction. Leads the league in free games--hand-set by the management.

Sam shaker--Sam has watched too much TV. He knows there's only one way to win at pinball--shake the machine. He looks like a man with palsy. Screws fall out, legs come off, "TILT" lights up every other ball, Sam keeps right on shaking. Of course, he shakes the ball bad as often as good but, *que sera, huh?*

The War Machine--No other name really fits. This personality type is determined to wreck the machine, walls and his emotional health if he has to to win a free game. For a quarter he expects to play three hours and when he loses his last game he will step back and kick the machine. The War Machine possesses a foul mouth, foul temper, and is a foul ball. It's hard to imagine that he is having fun.

Crying Towel Charlie--Charlie's never lost a game through poor play. The magnets get him, the machines are crooked, the free game score is set too high, the bumpers are dead, the flippers are weak etc., etc. Charlie sprinkles his conversation richly with original phrases like, "I was ripped-off" and "This machine sucks."

Peter Perfect--Pete sees pinball as a game to enjoy for its own sake. He wins because he patiently learns the angles, speed and feel of a machine. He realizes and accepts the fact that even the best player sometimes has a cold day and that eventually all balls, all games will be lost "down the tube." Pete is easily recognized: he wears a gold halo and floats on gossamer wings. He hasn't visited my place yet.

Yes, these are my people (and yours, let's not forget.) Am I most of 'em I suffer to come unto me. Only one problem...what if my daughter wants to marry one?

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# new products



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TEMPE, Az.--Venture Line, Inc. has announced the introduction of its newest machine to the game industry, THE 6 PAC.

Joe York, president of Venture Line, has expressed his concern for the future welfare of video game operators, especially those involved with the two-game, tennis/hockey systems. These individuals, he explains, have watched their incomes drop to such a point that it is no longer feasible to keep these machines on location due to the low income return and saturation of the two-game market.

"We feel our 6 PAC will give these operators the opportunity to get back into mainstream and double the income once made during the two-game peak investment return period of 1972-75." York commented.

The 6 PAC has six games on one logic board with all the features; one-two-four players, 11- or 15-point games, slam buttons, handicap switches, free game options on two different games and an inverted color field (black on white or white on black--operator's discretion) with a maze which appears at random intervals causing the ball, upon hitting any part of the maze, to rebound or shoot off at different angles.



## Racing fans can visit track on Derby Day

Universe Affiliated International Inc. of Union, N.J., has begun the exclusive importation of Sega's Derby Day game.

The machine features original racetrack sounds, three competing horses and pachinko style play--the player flips the ball shooting lever to advance the horse

The game also features tilt control, a winner light, a game over light, front service access and a formica finish. Game duration is generally 45 seconds and the machine vends a prize to the winner.

The machine stands 69 inches high, 24 inches wide and 20 inches deep. It weighs 275 pounds.



## Aces rocket to heroism in Skywar

PHOENIX, Az.--The Games Division of Mirco Inc. announced the release of its new video air battle game, Skywar.

The two-player timed game features four control sticks, two for each player. Players "take off" by pushing forward on the accelerating control. Once in the air, planes may move anywhere on the screen by manipulating the other control.

Players earn points by shooting down their opponent, using the thumb fire button located on the stick, which allows for instant player reaction. Realistic sounds such as engine noises, explosive hits and crashes add to the action of the game. Planes may also hide behind clouds, surprising their opponent with sneak attacks.

Skywar is available in both arcade and table-top styles. The arcade model features complete front-end serviceability. Monitor and boards slide out on tracks and may be serviced without moving the game. For maintenance convenience, the

cocktail table top is hinged, allowing for easy accessibility to the slide up monitor and unobstructed access to all internal components.

Both styles feature large locking coin boxes, 25 cent or extended 50 cent play, colorful graphics and rich wood-grain finishes. Electronic and mechanical parts for both games are interchangeable.



## Allied unveils Astro Print photo unit

Diversified Entertainment of San Diego and Miami has announced the introduction of Allied Leisure Industries' exclusive Astro Print Computer Portrait Machine.

According to company President Fred Roseberry, the inaugural installation at Circus Circus Hotel in Las Vegas has been a major show stopper. "On the first day alone, people were lined up all around the mezzanine," he said.

Astro Print used a solid-state computer and video scanning mechanism to produce computer character portraits of any subject. Although other computer vending machines are on the market, Fisher contends that Astro Print is more competitive because of consumer design features and owner/operator economics.

## Pinball rubs elbows with cocktails

A new, four-way solid-state pinball cocktail table game has been announced by Diversified Entertainment-

ment of San Diego, Calif.

The new Spirit of '76 pinball cocktail table game is the only four-way solid-state game of its type in the world today, Ferd Roseberry said.

"It will take up to 75 cents per play and the double coin box mechanism reduces down time due to bent coins by 50 per cent. The game is enclosed in a leatherette-covered, all-steel, tamper-proof cabinet and the brilliant four-color display really invites play action," he added.

Diversified Entertainment, with offices now in both San Diego and Miami, has become known internationally for its marketing of profit center games in hotel lobbies, airports, nightclubs and fine restaurants.



## Cocktail air combat spills coins

SANTA CLARA, Ca.--Innovative Coin Corporation, a manufacturer of video games announced the introduction of Sky-Tack, a new air-battle game.

This table-top game is operated by two players who each have their individual trigger and joystick controls. As the fighter planes take off and maneuver around on the newly created graphic screen, they try for a position to fire and destroy the enemy.

Players see and hear sounds of the battle as it takes place. When the player has the enemy in his gunsights, he fires. If he misses, he tries again until he has a hit, at which time the enemy plane belches

fire and plunges in smoke to the ground where it explodes.

Some of the features of this table-top configuration are the overall design with no protruding buttons or levers above the table top surface and hidden controls so that one opponent cannot see the other opponent's maneuvers and a 23-inch monitor.

The unit is 29 inches high by 34.5 inches square and easily fits through any standard doorway.

When the game is not in use, the brightly lit monitor enhances the location where it is situated whether it be a dimly lit bar or a restaurant or hotel lobby and the I.C.C. logo is illuminated at all times.



## Playmatic ships six-player Fandango

A new six-player flipper pingame by Playmatic SA has been imported by Universe Affiliated International Inc. of Union, N.J., Playmatic's exclusive U.S. and Canadian distributor.

The game contains the same features as the company's current Fiesta four-player, which is now also ready for release, including double and triple bonuses scored by roll-overs and targets, specials, extra ball and up to 270,000 points in bonuses.

The new six-player also features a polyurethane-coated playfield, six-digit scoring, convertible to add-a-ball, adjustable voltage surge for flippers and bumpers.



## PSE upright features jousting knights

Project Support Engineering is now sample shipping a new video upright called Knights in Armor to its distributors. The game made its "convention" appearance at the May 14-16 Music and Amusement Assn. trade show in Swanlake, N.Y. and the M.O.T. show in Houston May 21-23.)

Knights in Armor, as the name reveals, is a classic jousting match between two knights (depicted on the monitor by characters measuring 3 inches in height). Each knight carries a lance and a shield, both of which are maneuverable by the players (a T-handle controls the lance up or down; a hand grip controls the shield).

The knights charge out from screen left and right. The object is to skewer your opponent with your lance while defending yourself from his lance with your shield. When

one knight skewers his opponent, while successfully defending himself with his shield, the opponent is lifted off his horse and "carried off the screen" on the knight's lance. When both players successfully skewer each other, both are shown being dragged off the screen with legs caught in their horses' stirrups.

Points are scored in the following fashion? a single body hit gains 8 points; a double body hit gains 4 points for each player. When both successfully defend themselves, no points are scored. Players, therefore, must play offensively. A maximum of 96 points can be scored in the game.

The game is operator adjustable to vend either an 8, 10 or 12 "run" game. While the factory is shipping Knights in Armor at 2/25 cent play, pricing is also adjustable.

The game is housed in an all plywood cabinet measuring four feet by two feet by two feet, and contains an extra-large cash box located away from the coin door.

## Four can dogfight on new game

A four aircraft dogfight comes in Fun Games' new Biplane 4, a four-player model of their popular two-player air combat game.

The game features team competition in searching for enemy planes on the colorful television screen. But players must also be on the lookout for anti-aircraft fire and bandits coming out of the sun.

The stick controls allow for realistic take-off and in-air maneuvering, the key to a successful mission, the company said.

## Three-way tennis table available

Diversified Entertainment of San Diego and Miami has announced the availability of another in their Spirit of '76 cocktail game series--three-way tennis.

The table game incorporates all of the industry's latest technological

improvements and has been designed and equipped for minimum down time and maximum profits, according to the manufacturer.

The Spirit of '76 three-way tennis game is packaged in an all-steel, tamper-proof cabinet, covered in leatherette. The steel cash box is padlocked to the steel chassis and the double coin acceptor eliminates 50 per cent of the down time normally experienced from bent coins, according to company President Ferdinand Roseberry. The logic boards and the 19 inch four-color display are all guaranteed for one full year.



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## German associations agree to peaceful co-existence

In-fighting between the various national and international coin machine trade associations in Europe may be coming to an end with an agreement made in Germany during the German coin machine exhibition in March.

The three formerly exstranged West German operators' associations agreed to "live peacefully side-by side" following talks. They are Ima, the Berlin and Hessian Operators' trade association, Z.O.A. the other operators' association and the German arcades association.

In a joint statement they said: "No more separate approaches to the government concerning automatics legislation will be made nor

will separate approaches be made to such bodies as the Performing Rights Society. All past differences have been forgotten."

The differences between the associations have been the main stumbling block to European trade unity. Z.O.A. are members of the V.V.A., a federation of coin machine associations within Europe. Ima is aligned with Euromat, a numerically larger federation of associations. The two have been at loggerheads for three years now, although peaceful overtures have been made recently.

The settling of West German differences could provide the motivation for a big amalgamation.

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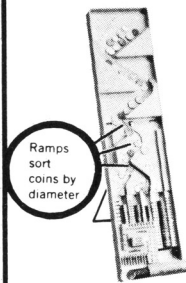
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go to and play alone. The only other thing I could play alone is solitaire and maybe some video games, but the video games won't give me the sound or the sense of visual or auditory accomplishment.

**PLAY METER:** It's a physical endeavor as well, isn't it?

**SHARPE:** Definitely. It is hand and eye coordination at its finest degree. If you don't have it right, you're not going to get it right. You might as well walk away from the machine if you can't relax and let it flow.

**PLAY METER:** A lot of video games are beginning to put more of emphasis on hand and eye coordination, too.

**SHARPE:** Fine and I commend them for it. But video games are just a different medium for me; sort of like the difference between communications critic Marshall McLuhan's "hot" and "cold" media. A hot medium is something with which you can interact and pinball has that quality.

Most video games have a predetermined path for that bleep to go across the screen and in most cases you could probably physically pick up the machine and throw it across the room and it wouldn't change that. Some of them are changing a bit and there have been some I thought were marvelous. But whether any can capture or hold my interest for any long period of time I doubt.

**PLAY METER:** Will video games ever present to you the challenge, skill and intimacy of pinball?

**SHARPE:** I don't know. I've done a lot of thinking on that in terms of where the industry's going and in terms of solid-state, which will probably be a reality before all of us die.

In a lot of ways it saddens me because I know maybe within 10 years or so, there's going to be a generation of players who will look upon the games of the '70's the way we look upon games of the '30's. If we're not careful we're going to destroy something that is very special, unique and very much a part of many people's lives.

You can't bastardize it; that's the only term I can think of. The components are there for a pinball machine to act they way it does. You have basics that players expect--I want to see thumper bumpers, I want to see flippers I want to see targets or something, I want to hear that noise and see the lights go. I want enough excitement there that I can't get the quarter out of my pocket fast enough.

I commend the pinball manufacturers for taking their time, for looking before they leap on solid-state. They have something that has too much of a quality to change overnight.

**PLAY METER:** If pinball provides this rich entertainment experience, and it's obvious the public thinks it does, why haven't many legislators kept pace with the times?

**SHARPE:** There are only two large metropolitan areas where they're outlawed--Chicago and New York. (New York City may soon legalize them.) I went to every major city in Europe and they were thriving.

I think you have many legislators who go back to 30-40 years ago, who remember payout games, who still think there's a criminal element involved with pinball. They equate pinball with coin machines and

[see next page]

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coin machines with slot machines and slot machines with vending machines. The coin goes in and it doesn't matter to them what happens. Video games were lucky because they came out in a different medium and time.

One of my researchers came out with this hypothesis: Since pinball machines were electro-mechanical, everyone could understand them and that gave them the possibility of being tampered with. Since video games are highly sophisticated electronically, no one could alter them.

Video games are more generic to our technological times. Pinball still seems to them to be a game where there was risk, chance, the influence of gambling--all the preposterous reasons given 30 and 40 years ago.

But that attitude evolved from the mid-30's, when the first payout games came out as the pinball manufacturers' counteractive measure to the success of slot machines. They changed their thinking to an extent to make games that gave money instead of free games or extra balls, but it didn't make them gangsters or mobsters. They did it because they thought their business would die otherwise. The smart ones got out of it at the right times.

**PLAY METER:** Are there any states that still allow the descendants of those payout games--bingos?

**SHARPE:** Bingos are legal in two states, I think. Slot machines, of course, only in Nevada. But a lot of states are thinking about it. For example, who would have ever thought Illinois would have a lottery? Who would have ever thought that Evanston, ILL., which had blue laws, would legalize pinball.

**PLAY METER:** With flipper games increasing in popularity, have you found legislative bodies more inclined to take a closer look at pinball and pass favorable legislation?

**SHARPE:** I think so. When I testified in New York City, I was there, number one, as a material witness from outside the industry. I told them I've seen it all over the world and seen the joy and enthusiasm it generates. Then I played a game to show them it was skill not chance. And I think in talking to these councilmen there was a new attitude.

But it's still a double-edged argument, particularly with free play, which still has that stigma attached to it of being a reward of some value. It's hard to change people's views.

You still have some mothers who are going to think their kids are going to spend all their money playing pinball. From that standpoint, the only argument you can use is to say to the parents, "If you can't control your kids better than that, they'll spend their money at some other diversion or hang out in the streets and get in trouble." If I was a parent, I'd view pinball as a savior because if he's at the local arcade or whatever, I'll have the phone number and know where he's at. Children today are better able to gauge the relative merits of situations and things because they've grown up faster in a different world from that of the '30's.

**PLAY METER:** How does the tax motive affect new legislation?

**SHARPE:** That's the other thing. We're very mercenary society. If it can be pointed out to a congressman that if you let these innocuous little

[see next page]

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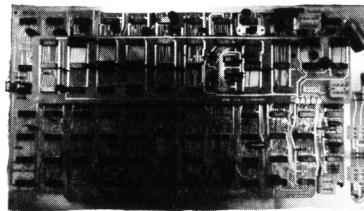
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machines in which aren't going to destroy morality, you're going to make money in increased revenues, they'll look at it from that level.

I would rather have the machines be accepted by their merits and for the fact that they owe nothing to public immorality. The machines weren't hurting anybody, but look at the lengths and extremes past legislators went to destroy an industry.

**PLAY METER:** What can the operator do to help get favorable legislation, to clean away the stigma of gambling and gansterism?

**SHARPE:** He can clean up his act. He can handle his business as a business. Operators could also have petitions at their game rooms asking public support of pinball. Another method would be a national clearinghouse for publicity about pinball. Who ever hears of the machines given to hospitals or the machines given to science to help children with learning disabilities. We have to play that part up, it's been far too secretive. You know David Gottlieb created Gottlieb Memorial Hospital out of love for his parents and as a contribution to his neighborhood.

All the major industries in the United States have public relations facilities to counteract any negativity, but this industry doesn't and it should.

We, as an industry, cannot play the role of an ostrich. We cannot stick our heads in the sand and feel that people will go away and forget about us and let us survive. Maybe my book in part will bring them out of their shell a bit to edify the public as to the merits of pinball.

No one's taken the time to make people aware that pinball is not the Black Plague, that it's not something to be afraid of.

**PLAY METER:** How long do you think the American public will continue its love affair with the pinball machine?

**SHARPE:** Endlessly. We're not going to grow tired of it. The designers of the games, some of whom are in their 60's, still play. Billy DeSelm at Williams is one of the best players I've ever seen. The old and the young can play and await each new game anxiously.

No one can ever blot out the contribution pinball machines have made to society as a whole and their impact on our leisure time activities. It's something even the people who are against it have to face.

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[continued from page 23]



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REVOLUTION. The tv screen--we had all been used to watching soap-operas, medical shows, police always winning and those wonderful commercials on how to put body in your hair--was suddenly put in a tall cabinet with a coin slot. This monster represented what we electronic engineers call the "State of the Art"--literally translated: "Ain't nobody else figured out as yet what we've done."

The video game was a revolutionary event. There was no opportunity for the industry to prepare for its introduction and even more unfortunate, practically nothing was done by the manufacturers after its introduction.

The pin mechanic's tool box, his work area, his knowledge, all became obsolete overnight as far as the new technology was concerned.

I saw the first video games in Hawaii. Upon return to Dayton in late 1973, I began to investigate for Kurz-Kasch and its Center for Technical Development the possibility of our filling the gap of test equipment and training that seemed needed in your industry. Many conversations with MOA, a few distributors, a manufacturer and some operations quickly led Kurz-Kasch to the conclusion that here was a segment of the industry in real trouble--and we were in a position to do something about it. Here's what we did:

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I contend, and I've proven it many times over, that a pin mechanic, properly motivated, trained and equipped, can troubleshoot and repair video games and will be able to handle the new pins in a minimum of time.

For four years many of us have buried our heads in the sand, waiting for digital electronics to go away. This technology has not gone away and in fact, it is with us more now than ever. Keep your head in the sand and you'll smother. Get with it and you'll survive.

I apologize for this bluntness, but unfortunately its true.



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[continued from page 41]

dimes to quarters? From nickels to dimes?"

"But don't forget," added DeSelm, "three-ball games come with a liberal extra ball, so your average game will be four or five balls. A five-ball game is too long for the money." The average game today runs two minutes and 20 seconds compared with one minute and 20 seconds, the average length when Williams began the company in 1945.

Williams officials foresee another change in the pinball industry, an increasing dominance of four-player machines and they believe that's good. At present, Williams exports four-player and some two-player machines. All single player machines are for domestic markets only.

"One day," predicted DeSelm, "there will be nothing but fourplayer machines in the U.S. It's the best game. With the higher prices, you get more merchandise. The price warrants the highest quality gimmicks."

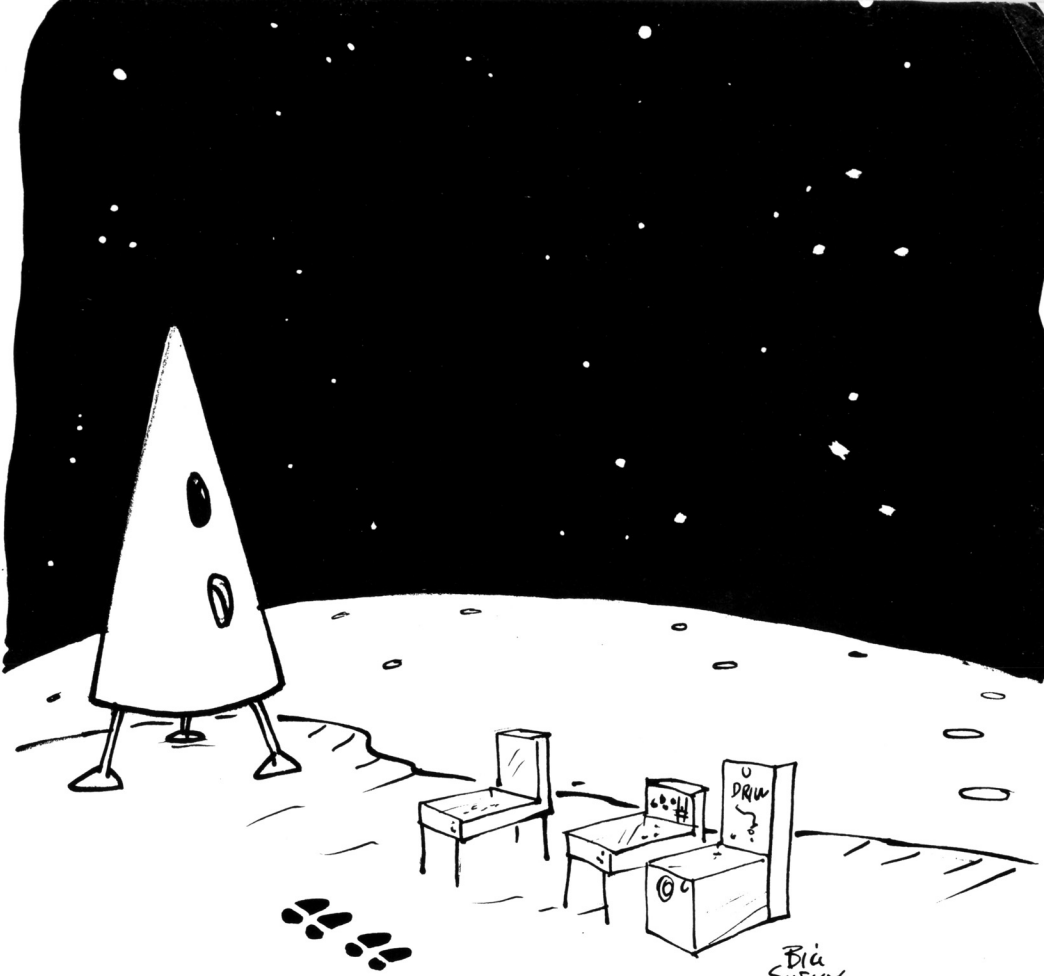
Besides manufacturing pinball machines at the Chicago plant, Williams also produces slot machines under the Seeburg label. The company is behind Bally in sales; it only entered the market in 1973, but Williams officials claim they can convert to large-scale production of the slots if demand picks up.

Next to the pinball department are the shuffle alleys. Dozens are produced each day under the United label, the company which introduced shuffle alleys in 1949.

Williams has plans to manufacture arcade games. At present, their production is limited to the pins, slots and shuffle alleys, but the area is not new to Williams. In the past Williams has produced baseball, arcade games and novelty items including a paperback book vending machine.

Because of competitive considerations, Williams officials are vague about the games they plan to produce or when they might go on the market. It may be in six months, but nothing appears definite, at least to an outsider.

Whatever the new games, if they perform nearly as well as Williams' present pinball machine, it will be another successful mission for the company.



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present and future plans. But for all the curious--behind the walls of all pinball manufacturers, assembly lines look remarkably similar. It is funny to think that some feel that D. Gottlieb does it any differently, although in truth each manufacturer has their own unique style and set-up.

I was taken on what was pointed out to me a very rare tour of the facilities and realized that when you specialize in one endeavor, you can innovate and improve in procedures to the point where they become second nature.

Space is a valuable commodity here and utilized to its fullest potential with areas planned out according to function and need. In many ways D. Gottlieb & Co. is self-sufficient, but maybe more-so, it is self-replenishing. A family spirit is inherent in what is a close-knit microcosm of the entire pinball industry.

The secretiveness many feel is prevalent at Gottlieb is more a protectiveness that has evolved through the years as a reaction to misrepresentation and slanted publicity (a dilemma all have suffered by in the pinball business). But this company protects its "children" with an ardent fervor that should be commended for its self-preservatory attributes.

The road has been a long and hard one for the industry and reactions to the struggle vary. There are I am sure other stories behind why things have volved the way they have but my intention has never been to sensationalize the input I have received but rather to act as an impartial reporter of the industry as a whole.

What is behind the doors at D. Gottlieb & Co? A philosophy that transcends human potential and offers an exciting proposition of creating amusement. There are no deep dark secrets to be relayed. Wiring and assembly lines have different faces, but equipment *per se* is the same. Designers work in their own corner of the world. And the red, white and blue display room offers the thrill of new pinball machines to be played.

It is an efficient operation on all levels and far less frightening than childhood nightmares. D. Gottlieb & Co. for me was a spirit of one man's dream that is being carried on nobly by the second generation. Their

growth and popularity is probably the truest test of their mettle and the fact that being "conservatively aggressive" has its ultimate benefits.

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[continued from page 40]

for about \$15 million in sales and bingo machines \$5 million.

Arcade games are a \$10-million business. Bally moved into the field in 1969 and it builds such coin-operated amusement devices as rifle, helicopter and video games. These last use TV sets and small computers to simulate road-race games, baseball, basketball and the like. Despite the newness and excitement generated by the video games, O'Donnell doesn't think they'll every outsell "pins" and "slots."

He sees the future of the company in its present fields, but expanding into such "virgin markets" as Africa, South America and the Communist nations. He also expects his gambling equipment to become legal in many states where it is now banned. Illinois is one of 37 states with bills in the hopper, he says.



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