

PLAYMETER

Volume 3 / No. 15

August, 1977

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PLAY METER

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FROM THE EDITOR

While I was having lunch with an operator friend of mine recently, the subject of apathy came up. "How some operators can sit back and watch others do all the work is a mystery to me," he said. I replied that apathy isn't just a problem at the operating level; it is also a problem at the distributing and manufacturing levels as well.

It's common knowledge that of the eight to ten thousand amusement machine operators out there, just over 1,000 are members of their national trade association. The figures at the state level are even more discouraging. Distributors and manufacturers don't even have associations to belong to. While some collaborate secretly, others just fight it out alone. Perhaps it will take a federal anti-trust suit over protected territories or something of that nature for them to wise up.

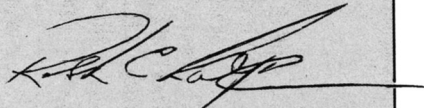
There's not only safety in numbers, there's also strength. If labor can organize itself, as indeed it has, then management should have the right to organize also. The law allows business to collaborate through associations within limits. Yet the law prohibits such activities as price-fixing, conspiracy, etc. But there's nothing wrong with getting together, discussing common problems, and finding the best solutions to them. There's a whole lot more to be gained through such interaction than there is to lose. Especially, if you go into it with the intention of contributing your own personal resources for the betterment of the industry rather than for personal gain.

While it's that time of the year when business is in somewhat of a lull, I would like to bring to your attention two important points. First, be reminded that all subscribers have been mailed their Annual Subscriber Poll Questionnaire. Be sure to complete it and mail it back to us by October 1, 1977. Should any of our other readers wish to participate in this nationwide survey, simply call or write, and a questionnaire will be sent to you.

Second, if you are not solely an operator, and were not listed in our 1977 Directory Issue, you can be included by filling out the Directory '78 portion of the Reader's Service card located between pages 32 & 35. Likewise, if you know someone who should be listed, please feel free to pass it along to them. Remember, the Directory Issue lists Manufacturers, Distributors, Service and Supply, and Support Companies-- not operators. Our Directory Issue would look like a telephone directory if we tried to list all the operators in the United States.

In this issue of PLAY METER, Managing Editor David Pierson peers into the industry's tax and license problems. His findings are quite startling. Our Coinman spotlight is on Florida operator Wes Lawson - his own success and failure with sales tax and licensing fees. In other features, Thelma Fair points out what your wife should know about your business, and industry member/historian John Osborne analyzes the new "disco singles". Together with a rather substantial installment of Critic's Corner and some wise advice from our technical writers, and a few other little goodies, it all adds up to be a pretty good issue. So Enjoy.

Sincerely,



Ralph C. Lally II
Editor and Publisher

Calendar

August 5-7

North Carolina Coin Operators Assn., Inc., annual meeting. Radisson Hotel, Charlotte, NC.

September 16-18

Florida Amusement Merchandising Association, annual convention and trade show. Deauville Hotel, Miami, FL.

September 17-18

Wisconsin Music Merchants Association, annual meeting. Hilton Inn, Eau Claire, WI.

September 22-24

West Virginia Music and Vending Association, annual convention, Heart-O-Town Motor Inn, Charleston, WV.

September 29-October 1

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

October 13-16

National Automatic Merchandising Association, annual convention and trade show. McCormick Place, Chicago, IL.

October 28-30

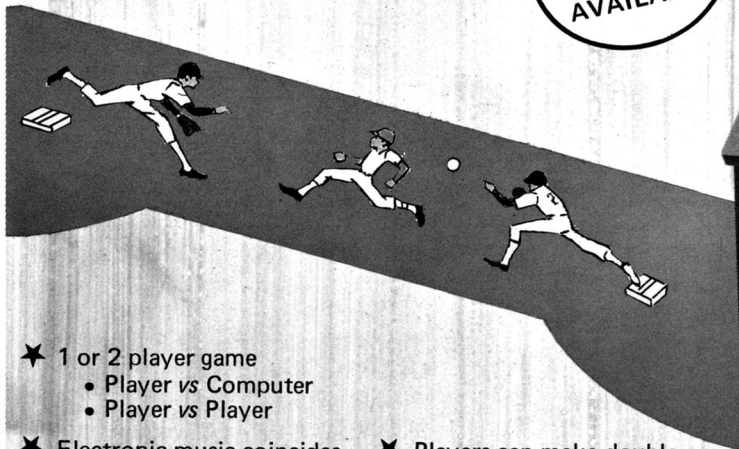
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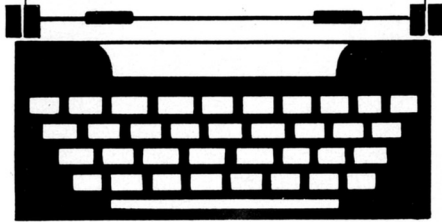


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“Sea Wolf”

I found the article on “Sea Wolf” most interesting, especially about the naming of the game. The vice president who wanted to call the game “Charlie the Tuna” must have been one of the legendary vice presidents from a TV network.

In regard to the night maintenance man who read a lot of Jack London, I just can't believe that the game was named for “Wolf Larsen,” the name character of Jack London's “Sea Wolf.”

I would prefer to think that Dave Nutting had something to do with naming the game. This is the same gentleman who gave to the industry such clever names as Red Baron, Desert Fox and U-Boat. I would prefer to think that Dave, being very familiar with the “Wolf Pack” (a squadron of German U-Boats), knew that one of the legendary U-Boat commanders was called, “The Sea Wolf,” thus one of the greatest games of all time received its name. A “rose by any other name would be a rose,” but this is not true of a flipper or amusement game.

We do hope that manufacturers will stop picking their names out of McGuffey's Reader and go more for history, war, finance, movies, current events, famous personages, sports, etc.

Louis Boasberg
New Orleans Novelty Co.
New Orleans, Louisiana

An editorial reply

Your editorial in the February 1977 issue certainly struck home with me. I am a newcomer to this business and more than most am indebted to you and your publication for making available to me a great deal of information about this complex and exciting industry that would otherwise have been difficult, if not impossible, to obtain.

As pointed out in your article, the way we in the industry can best show our gratitude is

through our subscriptions and regular advertisements. So, with this, my procrastinating days are over.

Again, thank you for an entertaining and informative publication and I wish you success for years to come.

Rivington F. Hight
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Bally's slot machines

In your May, 1977 issue of **Play Meter**, you have an article entitled "Bally Takes Part in Macy's Promotion."

How can Bally Manufacturing Corp. in Chicago, Illinois, ship slot machines for display and use to Macy's in New York City, New York without violating federal laws prohibiting shipment across state lines to a state that does not have legalized gambling of this type?

Thank you for your answer.

Claude Sharpsteen, Jr.
A.A. Amusement Co., Inc.
Yuma, Arizona

[Bally shipped only the slot machine cabinets to New York and not the hopper mechanisms. According to Ross Scheer at Bally, Macy's made the machines look functional, although they weren't—Ed.]

The logic comparator

I appreciate very much the logic comparator articles by Mr. Minnear and intend to build one as soon as possible. If a P.C. board is available for this, I would like to purchase one.

I am looking forward also to his mention of plans for a test fixture and a logic probe. All of us know that these things are really simple devices, just outrageously priced. Thanks for the help.

I agree with the gentleman suggesting you publish a price guide. All you would have to do would be to poll distributors on trade/sale prices quarterly or semiannually.

Darrell Westfaul
W.W. Amusement Co.
Tuscaloosa, Alabama

From Down Under

Being a technician in Australia, I find your magazine very informative. In Australia we don't receive as much information as our counterparts in the U.S.A., and **Play Meter** helps to fill the gap.

It is a most interesting magazine and a credit to your staff.

Rodney Craig
Taito Melbourne Pty Ltd.
Richmond, Victoria

New subscriber

I really enjoy your magazine, especially the technical articles. I've got the chips on order so I can rejuvenate my Tank II's. Many thanks for your fine magazine.

Paul Borchardt
Wonderland Games
Amarillo, Texas

Where's the book?

Where is "The Pinball Book" by Roger Sharpe that we've been waiting for for a year? My book stores never heard of it. The world NEEDS a meaningful reference! Hurry!!

An Interested Reader
[Roger's new book on pinball is scheduled to be released at the end of this month. For more details, see this month's installment of Critic's Corner. Ed.]



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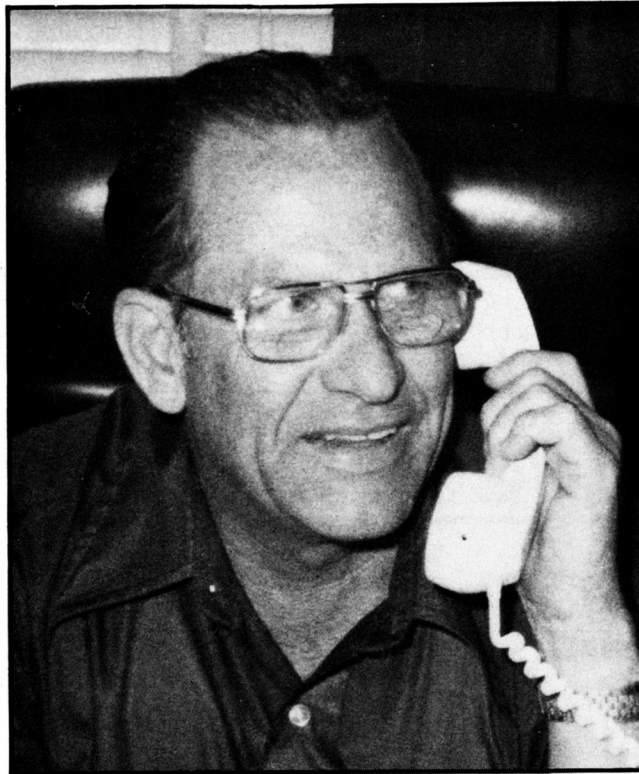
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COINMAN OF THE MONTH



WESLEY LAWSON

If there is one word to describe Wesley Lawson, it would be "joiner". The 54-year-old music operator from Winter Haven, Florida is one man who definitely believes in his associations. And apparently, the feeling is mutual-- the associations believe in him.

We came by Wes, of course, by way of his state association, the Florida Amusement Merchandising Association. We were interviewing Bob Rhinehart, the executive director there for Play Meter's state license story [which is also in this issue], and we were told that Wes was the man who could answer all our questions. Well, we checked into it and, sure enough, Wes was the man.

He's been president of the Florida association twice and is now on his second go-round as a member of the board of the AMOA. He's a past president of his local Kiwanis Club and was recently voted the outstanding Kiwanis Club president in his district. His civic activities also include membership in the Elks and Moose Lodges and the American Legion. He's also a 32nd-degree Mason and a member of the board of the Salvation Army.

Wes is big on camping. When the discussion

turns away from shop talk, he speaks naturally of his many camping trips. He's camped in all states except Hawaii and in all the provinces in Canada. He used to fish a lot, but hasn't gone in several years because, as he puts it., "There's just not enough time."

The man is also an iconoclast. He took the opportunity to shoot down a myth. His home in Winter Haven, Florida, he told us, is called "The Town With 100 Lakes." "Actually there are only 96 lakes," he said.

His wife, Margaret, has been with him from the beginning and they're still together constantly. Next month his son will be joining him at Lawson Music Co., Inc., after spending 10½ years at IBM. Wes told us it was a difficult decision for his son to leave IBM. "But," he said, "he figured being the only child, and all other things being equal, this is going to be his one day. After all, he's going to outlive us." Wes likes to speak of his son as bringing some new blood into the company. But Wes himself has 34 years experience in the business; so we thought we would start back with him, at the beginning.

PLAY METER: How did you get started in the business?

LAWSON: Well, I've been in this business since 1943. Actually, it was started in 1934 by my uncle who passed away in 1944. And I inherited, sort of speak, half of the business. The other half I had to purchase at a later date. At that time, I believe we had some 60 pieces of equipment. It was sort of a two-man operation, with my wife doing the bookkeeping, and so I had done a little of everything from running the route to service to whatever comes naturally in this business.

PLAY METER: What did you do when your uncle had it?

LAWSON: Actually, I did not work for him directly. I was in Jacksonville. We had an arcade up there, and I was taking care of that. So when he passed away, I flew down here and took over running the route and whatever was necessary to do.

PLAY METER: So you got in a lot of experience very early?

LAWSON: Yes, I did.

PLAY METER: Most of your equipment was music?

LAWSON: That's correct, most of it was. I think, if my memory serves me correct, probably 70 or 80 percent of it was music at that time. We always did run heavy on the music end as compared to the amusement pieces, though right now we're probably running about 50/50.

PLAY METER: It was operated by you...and your wife at the time?

LAWSON: No, we had another employee. My wife did the bookwork in the office, whatever bookwork there was to do.

PLAY METER: How many people do you employ now?

LAWSON: We have twenty people on the payroll.

PLAY METER: Okay, and your business has grown to what size?

LAWSON: We're operating about, oh, I think, a thousand pieces of equipment now, plus a hundred or so cigarette machines. About three and a half, four years ago, we went into cigarettes. And that's the only vending we're in.

PLAY METER: How did you happen into the cigarette business?

LAWSON: Well, really and truly for me, we had competitors here in the cigarette business that were not in the entertainment business. It was kind of a "You scratch my back, and I'll scratch yours situation. You stay out of my cigarette business, and I'll stay out of your entertainment end." It was that kind of an understanding. We didn't have a contract to that effect. And besides, I didn't particularly want to get into the cigarette vending business. I knew there were a lot of headaches and a lot of extra footwork involved.

PLAY METER: There's a lot of difference, isn't there?

LAWSON: Yes, there is, quite a difference. But then we had another competitor that came in, and I lost a very good location. And according to this competitor, it was all over a cigarette machine. So I

said this won't happen to us anymore because I'll be in the cigarette machine business. At that time we happened to purchase a very small operator who had about seven or eight pieces, and then from there, we just began gradually to move into the business. We didn't go out and make a big splash. The cigarette machine business, though, has carried its own weight as far as purchasing equipment and that type of thing. Of course, our service is all intermingled; so I really don't know what is involved there, but the cost of purchasing this equipment and keeping up with the inventory has carried its own weight.

PLAY METER: Would you say it's been profitable?

LAWSON: Yes, I would say it's been profitable. Of course, if I didn't think it was, I would get out of it.

PLAY METER: And now that you're a thousand pieces, what is your percentage of music to games?

LAWSON: Well, we're still running about 50 percent, 50 percent music. We run right at that. I know that about 45 to 50 percent of my income is derived from music.

PLAY METER: So you have a very substantial music route then?

LAWSON: Yes.

PLAY METER: All different types of jukeboxes?

LAWSON: Yes, we operate Wurlitzer, Seeburg, Rock-Ola, and Rowe-AMI. We have not purchased any of the foreign-made phonographs, as of yet, mainly because of the distributorship. We, of course, depend on our distributors for service. If we can get the service, then we're interested in purchasing the equipment. I happen to believe that some of these other manufacturers have very good pieces of equipment, from the knowledge I have been able to obtain throughout the country. But the service is the only reason we haven't purchased any of the other equipment.

PLAY METER: And you buy, not just from one, but several other distributors, is that correct?

LAWSON: Yes, I never purchase from just one distributor. I like to buy from all the distributors for a number of reasons. I believe you may be able to get a little better price, if you've got a bargaining point. Of course, when we buy now, we try to buy in volumes so we can get volume discounts. So many times it depends upon the distributor on what phonograph we buy. That's not so true in the games.

PLAY METER: The games you approach somewhat differently?

LAWSON: Well, yes, to a point. Now, of course, if you're buying in volume, there are also so many occasions where you can get a discount. It depends. The distributor is just like any other businessman. If he is overloaded on a certain piece of equipment and needs some ready cash, he is willing to discount it. So we take advantage of that when the opportunity presents itself.

PLAY METER: Okay, now what about your business. Do you find that it is seasonal?

LAWSON: Well, our year is seasonal, though not nearly so much as it was five years ago. We are in what I guess you would call a country operation to



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the extent that we are in a rural area with small communities. We depend greatly on the citrus crop. We have a saying that "So goes the citrus crop, so goes our business." By that, I mean we derive, either directly or indirectly, from the working man, the majority of our revenue. When the citrus season is long, it turns out good for us. But it's not only the jukebox operators or amusement operators that benefit. Everyone in the community experiences better business by a longer season.

PLAY METER: I see. How many counties do you operate in?

LAWSON: We are in ten counties in central Florida, and we cover quite a lot of territory. Down south of us, they grow a lot of watermelons, and the same thing holds true about what I said about the citrus season. If they have a good watermelon season, then we have a good season down there.

PLAY METER: And the tourists?

LAWSON: We don't discount the tourists here in our area by any reason because they bring in an awful lot of money. And we do get quite a bit of our revenue from them, though I believe more indirectly than directly. We have two tourist seasons, I might add. We have those who come down in the wintertime. They are the wealthiest people. Then, of course, we have the families, or the tourists on moderate incomes that come down in the summertime. Of course, for our amusement business, this is a shot in the arm in the summertime. We have quite a lot of gameroom-type situations that are in motels and different things.

PLAY METER: What is the big season for you down there? We know that the business is seasonal. That it doesn't seem to be constant. But it varies from an urban operator to a rural operator like yourself. And it also seems to vary according to the prevailing situation, like you were describing the citrus crop, etc. Let's pinpoint the peaks and valleys in your own particular operation.

LAWSON: Our low point is from the summertime to the latter part of October. Usually around Halloween or the first part of November, our business begins to pick up again. It depends on whether they have cold winter up north and, of course, the citrus season. But normally in November it picks up fairly well and increases until we hit our peak in March, April, or May. Then it begins to taper off. And gradually our business begins to fall off, usually it holds up pretty good through about the 15th of July. But this year, because of the fact that we had a freeze down here this past winter—and a little shorter citrus season—our business fell off probably a month earlier. But we're enjoying good business. It's not that our business is bad. In fact, I think we have been very fortunate. You know, when people all around the country were talking about a recession, a depression, whatever thing they had. We just didn't have that. Not in our business.

PLAY METER: That's true. But it has affected the price of equipment.

LAWSON: Oh, yes, no question about that. The increase in the cost of everything is one thing that is

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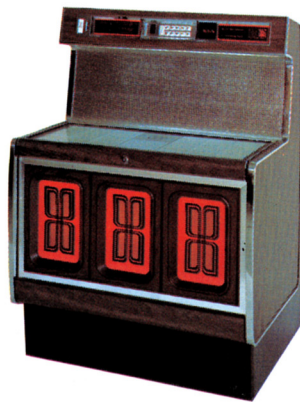
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awful bad for the jukebox operator. It's not just in equipment, but everything along the way. Whether it be licenses, equipment, salaries, insurance, automobiles, gasoline—the whole thing. And it keeps eating away at our net profits. And we have no way to recoup this because we can't just go out and arbitrarily raise the price to 26 cents or 30 cents. So what we have to try to do is cut down on expenses in some way. Or do more volume.

PLAY METER: Were you able to cut down the cost in other areas of your operation?

LAWSON: Well, you know, two years ago, when the gas shortage came on, we began to look around at what we could do. We bought smaller vehicles to give us more gas mileage. We looked, of course, at the bottom line of how much it cost us per-mile to operate the vehicles.

PLAY METER: Did you buy new vehicles, ones that were more efficient?

LAWSON: Well, yes and no. We purchased a Datsun and are happy with the little pickup trucks. I think that they are very economical. The Datsun 710 is only a fraction of a cent more economical than the Chevy Novas that we're now using. We did use Dodge Darts. They served us real well. But in the last few years, it seemed that our cost per-mile was increasing, and we found that the Chevy Nova is serving us as well as any car we could find.

PLAY METER: What are some other things you did to cut costs?

LAWSON: At one time we cut off completely from buying parts. Now we're just buying what we absolutely have to have, no stockpiling whatsoever. Our routemen used to leave the records with the location.

PLAY METER: The records taken off the jukebox?

LAWSON: That's right. Well, when the records took an increase of 17 cents at one time, we instructed them to bring all the records into the office. And then we found an outlet for used records where we could get seven or eight cents. And this helped us on our record expense. We also began to keep our library, so that we had records here to supply on request or fill-ins, so that we wouldn't have to purchase them.

PLAY METER: Have you ever experienced any fluctuations in the jukebox business?

LAWSON: Well, as a matter of fact, a few years ago it was quite a concern to me, the music part of the business. What, if anything, we were doing wrong. We just couldn't seem to get the volume up there. The games were in a boom, but the music continued to drop. I'm talking about per-machine volume. Our overall volume has increased, of course, because we have increased the number of pieces and enlarged our territory. But when we went back to each individual location, I couldn't figure out what was the problem. This was a terrible concern that I had. And I talked with many people throughout the country, and I learned that it seemed to be the music business in general. It was either on the decline or else barely holding its own. That gave me a little bit of satisfaction, knowing that there were other people who were having the same problems. It made me think that maybe we weren't doing everything wrong. So we began

doing different things to try and increase the volume of business. And after analyzing everything, I finally came to the conclusion that the discotheques and the live music places were to blame. They were taking away plays from the jukebox. I think this is what was happening to us. Well, this had to have time to run its course in the smaller lounges and discotheques and whatever. And when they found that it was not profitable for them to provide live music, they went back to the jukebox. As a result, our jukebox business has picked up a little bit. It's not a great deal, but at least we're not on the decline.

PLAY METER: Well, good. Now, how do you go about buying records for your jukeboxes?

LAWSON: Well, I have a man who has been buying records for about 25 years. We use the trade magazines, for the ratings. We buy according to artist. We buy to requests. We have certain locations that like certain artists or certain types of music. We buy mostly from one stops. We have a one stop in Miami that does a fantastic job for us. If he has something that he thinks we could use or need, he either sends it or requests that we use it, or whatever, you know, that type of thing. We run our route, for our music machines, mostly every two weeks, though we have some locations that we check every week.

PLAY METER: And your pricing is what?

LAWSON: Our pricing is two for a quarter. We've been on two for a quarter for a number of years. I can't remember how long ago that was. But we were the leaders in Florida. In fact, our county is, I believe, the first county to go 100 percent two for a quarter.

PLAY METER: What is the commission arrangement?

LAWSON: We operate on a 50/50 basis, less a four percent sales tax the State of Florida charges the location. Florida interprets our commission as being a rental; therefore, there is a four percent sales tax on commercial rentals in our state. We deduct the four percent from the location share and turn it back to the state for each individual location.

PLAY METER: So, in fact, you are merely collecting the sales tax. The locations are actually paying that.

LAWSON: That's right, the locations are paying it.

PLAY METER: What about front money. Have you been able to get front money?

LAWSON: Not in our area. We don't deal with that at all. We haven't come up against it. Like I said, we're just country folk here, and we just act dumb when they talk about that.

PLAY METER: You mentioned that the state looks upon your operation, the relationship between the location owner and yourself as a rental agreement. As a matter of fact, that is not the case. But are there problems in your area with regard to rentals?

LAWSON: Yes, there are. We do have one particular competitor that is very bad for my business at the present time. We've never been big on rentals. I think in the entire operation, until a few months ago, I have had only one rental and that

(continued on page 56)

Detroit ordinance threatens pinballs

Dark clouds are hanging over pinball operators in Detroit these days. A proposed ordinance in that city would ban all amusement machines from being within 500 feet of any school and could, in effect, "destroy the pinball business in Detroit."

The ordinance, in addition to banning pinballs from being near the schools, would reduce from eight to two the number of machines that would make a location an arcade. The reduction in the number of pieces in an arcade takes on further significance when it is viewed in connection with a third change the city ordinance would enforce. That change would require that an arcade meet with the approval of 51 percent of the residents and businesses within a 500-foot radius.

Mike Spaniolo, secretary-counsel of the Music Operators of Michigan (MOM) said of this change: It turns the whole thing around. Right now we can set up an arcade unless we get 51 percent disapproval. But this would require 51 percent approval. It's almost physically impossible to get 51 percent approval for the simple reason that it would take a lot of manpower, but more importantly because the people won't answer their doors. They may be home but won't open up. People won't answer their doors because they are afraid. We explained this to the council, and they agreed that this probably is true. We told them that that, in effect, would destroy the pinball business.

MOM has already held meetings with the city council's research and analysis department, the city clerk, and several Detroit state representatives and senators. The state association has also organized opposition to the ordinance by encouraging city and state operators to join in a letter writing campaign.

State operators have gotten into the battle because they fear the measure could spread statewide. State representative Dennis Hertel of Detroit has already introduced HB4986 which would ban pinball machines within 500 feet of any school in the state. That bill is still pending and will probably be

considered when the state legislature reconvenes in the fall.

Spaniolo told Play Meter, however, that he didn't think the state measure would be well received "I think the general feeling among the legislators statewide," he said, "is that they look upon this as a Detroit problem."

The Detroit Chamber of Commerce has also gotten into the fray on the side of the operators. "They've been very helpful to our cause," said Spaniolo. They realize that an ordinance of this type would cost quite a few jobs. The economic impact," Spaniolo added, "is one of our biggest thrusts. One operator has already shut down because of all the trouble, and others have indicated that they are going to have to cut down on the hours for their employees."

Presently there is nothing on the agenda for the city council concerning the proposed ordinance, nor has anything been formally proposed on the matter. But the request for the ordinance was made by the entire city council (nine members) after a petition by a local school board.

The school board petition was made as a result of trouble at a sandwich shop in the vicinity of Denby High School where there happened to be several pinball machines. Persons waiting for buses were harassed. In addition, drinking by minors, drug exchanges, loitering, and truancy were also noted.

When asked why pinballs were being singled out, Spaniolo admitted that the sandwich shops were also suffering from another proposal before the city council.

The rationale for blaming pinball machines, Spaniolo said "is the same that is heard everywhere: Pinball is attracting the kids, encouraging them to loiter.

"The best solution to youth loitering, truancy, etc. that takes place just outside amusement locations," Spaniolo said, "is that there are already laws on the books which deal with the problem. What is needed is fuller enforcement by the police department. Closing arcades and sandwich shops will only cause the kids to move elsewhere."

Per machine tax in North Carolina?

North Carolina operators may soon find themselves in dire straits. A bill in that state's senate could, if enacted, make operators in that state among the hardest hit by state and local license fees.

The bill (S.B. 645) proposes to tax each amusement machine and require a license be attached to it. Presently, North Carolina operators pay a flat fee of \$25 for each pinball location, \$20 for each pool table, and \$10 for each jukebox.

The bill proposes a \$50 state tax on each machine and authorizes the cities and counties to levy a comparable tax as well. In other words, operators could find themselves paying up to \$150 in taxes on each machine.

The North Carolina Coin Operators Association, Inc. of Fayetteville, North Carolina is busily alerting its members of the impact this bill would have on them. NCCOA President J.B. Reaves has stated flatly that "such a tax would be disastrous to our industry."

Marathon record

Bruce Condella of Ventor, New Jersey successfully terminated his marathon attempt at setting a new world's record of continuous play on a pinball machine. The marathon event, which took place on Bally's new Evel Knievel machine, took place in Atlantic City, New Jersey at the New Steel Pier.

Bruce began his marathon event at 11:18 a.m., June 25 and ended it at 9 a.m. June 29. His effort eclipsed the old record of 83 hours, 33 minutes which was set by Steve Zable of Ocean City, Maryland.

After his feat, Bruce Condella received a phone call of congratulations from Evel Knievel in Butte, Montana.

On hand for the event was the director of the Guinness Exhibit Show in America, Joe Mc Grath. Plans are under way to exhibit the Bally Evel Knievel machine at Guinness's exhibit hall at the Empire State Building in New York City.

Bally's promotional sales manager, Tom Nieman was also present for the record-shattering feat. After it was over, Nieman admitted, "I was nervous that a malfunction would jeopardize Bruce's effort, but we had no such problem."



AMOA's four principal elected officers are from left Wayne Hesch, secretary; Don Van Bracuel, first vice president; Garland B. Garrett, Sr., president; and Robert E. Nims, treasurer.



Present at the AMOA-BMI meeting in Chicago recently were (seated) Edward Chapin; Alan Smith; Garland B. Garrett, Sr., president, AMOA; Russell Mawdsley, past president, AMOA; Don Van Bracuel, first vice president, AMOA; Robert E. Nims, treasurer, AMOA; John R. Trucano, past president, AMOA; Fred Collins, Jr., past president, AMOA; Nicholas E. Allen, AMOA legal counsel; and Michael O. Wise. Standing from left are Robert Scarpino; Ted Nichols, past president, AMOA; Wayne E. Hesch, secretary, AMOA; Mike Giblin; Roger Hendricks; Donald Rockola; William Adair; Fred Granger, executive vice president, AMOA.

AMOA, BMI discuss copyright law

The AMOA Government Relations Committee, together with representatives of the three American jukebox manufacturers (Rock-Ola, Rowe-AMI, Seeburg), met with representatives of the Broadcast Music, Inc. (BMI) recently to discuss the problems that may arise in connection with the new copyright law.

According to the new law, jukebox operators will be assessed a fee of \$8 per box per year.

The meeting, held June 27 at the O'Hare Hilton at O'Hare International Airport in Chicago, lasted for almost two and one-half hours and resulted in no commitments being made by either side.

AMOA Executive Vice President Fred Granger described the meeting as low-key and informal. "It was

nothing but a question-and-answer session," Granger said. "They asked questions, and our attorney (Nicholas Allen) appointed someone on our side to answer it."

The BMI attorney was Edward Chapin.

Granger said the general trend of the questioning was about the jukebox business and how it operates. "They don't realize it's just not that easy to get collections."

Granger said the AMOA is interested in getting the implementation of the new law as simplified as possible "so that it can be complied with."

Other meetings with ASCAP and SESAC, he added, would probably be held within the next couple of months.

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Atari FLYBALL745
Atari GRAN TRAC695
Atari LA MANS1195
Atari NIGHT DRIVERCALL
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Atari STEEPLE CHASE500
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Gottlieb SOCCER625
Gottlieb SUPER SOCCER725
Gottlieb SOLAR CITYCALL
Gottlieb SPIRIT OF 76775
Gottlieb SURFER825
Gottlieb SURF CHAMP925
Gottlieb TARGET ALPHA995
MANY MORE BUT TOO NUMER- OUS TO LIST	

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Williams BLUE CHIP695
Williams DEALERS CHOICE	525
Williams FANTASTIC375
Williams GRAND PRIXCALL
Williams LIBERTY BELLCALL
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What your wife should know

By Thelma L. Fair

Perhaps your wife lacks the knack for the coin machine business, and no one knows it better than yourself. Just the same, for your own welfare as well as hers, here are a number of things she should know about it just in case something should happen to yourself.

Whom she can call upon—Whom she can call upon to take over for a short duration if you are suddenly incapacitated and cannot make necessary basic decisions.

Unless this has already been set up in the business, she could find herself in a really tough spot without such assistance. Even if it has been, there are still some areas in which she may need additional guidance.

Where are the records—The location of vital bookkeeping records with respect to the business is of next importance. She must know where to find them and have a general overall idea of how to read the basic information they contain. It is almost certain to be necessary in even some of the minor business decisions she may be called upon to make.

Your lawyer's name—Often she knows this already but be sure that she does for he can be of invaluable help to her during such an emergency. There is a great deal to be gained by making certain that he has enough background with respect to the business to advise her properly.

Banking relations—The entire picture of your banking relations with respect to the business should be known to her and not just those of personal nature. She should also be aware of the name of the bank officer upon whom she can call for assistance. And again, it will be advisable to make certain that she knows just enough about the business to guide her properly.

Safe combinations—If she does not know about them, see to it that she is aware of where they can be found and how to use them. Do the same thing with respect to any keys to locked drawers and cabinets. If there are several of these, it is also

advisable to label them properly or see to it that she knows which ones do each specific task.

Staff information—The names, addresses, and home telephone numbers of employees and members of the staff should be known to her or she should know exactly where to obtain this information. It is also advisable to inform her of the specific responsibilities each person has in the business, salaries paid to each, and any other special arrangements that have been entered into with each individual.

Future programs—All of the future programs regarding the business to which you have been committed should be known to her or she should know to whom she can turn for securing this information. She should also have a general idea of what should be done about each of them. This is particularly important where these programs have been launched.

Tax records—The nature of your basic tax records, where they are kept, and to whom she is to refer for information concerning such matters should be known to her. It is advisable to prepare her for approach to tax records since the average business man's wife has little knowledge about them.

Promises made—Any and all promises that you have made to employees for the immediate future should be part of her knowledge of the business. She should also know what is to be done about them. Be certain that not only the written employment agreements you have made are accessible to her but also knowledge of those to which you have committed the firm on a verbal basis.

Insurance matters—A list of the insurance policies covering the business, their kind and nature, where they are kept, and to whom she is to make contact with respect to them, is another area of information that your wife may need at such a time. It is even advisable to prepare your insurance agent

with a program on how he is to assist her should an emergency arise.

Legal rights—All of her legal rights with respect to the business cannot ordinarily be conveyed to her unless she has considerable business and legal background. But she should be made aware of general provisions that protect whatever she may be required to do. It is advisable that she have at least a limited acquaintance with your lawyer before anything of this nature could possibly happen.

Contracts and agreements—The nature of any contract or agreement that you may have made for the immediate future should be known to her. Even the unwritten ones should be part of her general knowledge. She should also know what to do about them.

Restrictions—What she is NOT to do as well as what should be done, and why you so specify each such restriction, should also be a part of this information. Where she is given the reasons why you specify that something is not to be done she will understand and follow those instructions.

Value of the business—The market value of your business should be known to your wife just in case you should suddenly pass away. It may even be an advisable piece of information for her to possess should you be hospitalized. Generalities are all that will be required.

Your plans—Your own immediate plans for the business, just in case she may want to carry them through, is another thing it will be advisable to include in her information. This is particularly applicable with respect to those on which some work has already been done.

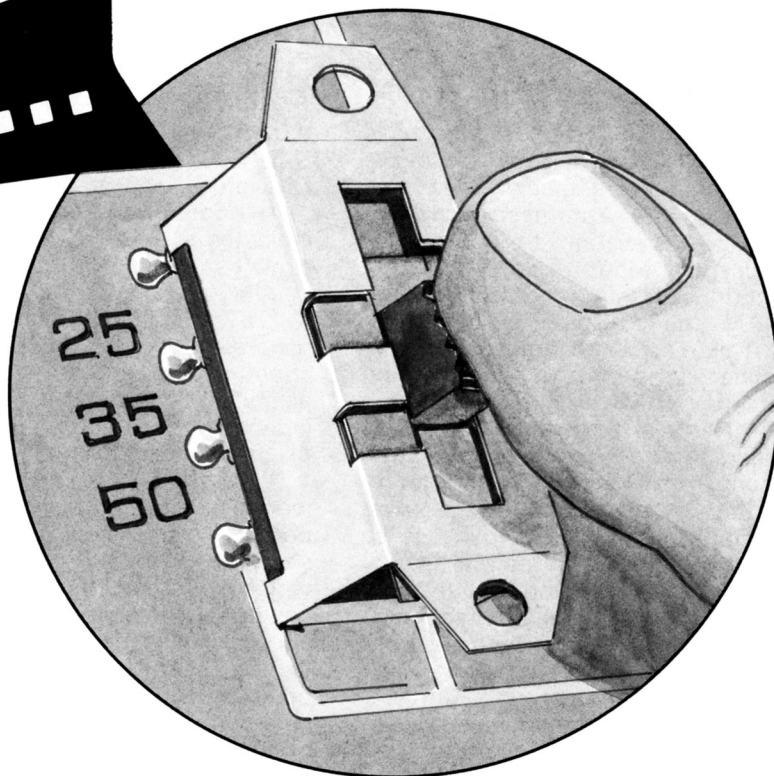
Supply sources—She may never need to know about them but just in case a situation should arise it is advisable to inform her of your favorite sources of supply and which are of preferred rating. It could save a lot of headaches when you come back to the business.

•••

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Amusement exhibit at NAMA

The first 14 exhibitors who have reserved space at the new music and amusement machine show of the National Automatic Merchandising Association to be held in Chicago's McCormick Place were announced today by Jack Rielley, NAMA director of sales.

The music and amusement machine exhibit will be held for the first time by NAMA in conjunction with the National Convention-Exhibit of Vending and Foodservice Management from October 13 through 16.

Rielley reported that the following exhibitors have reserved space so far: Atari, Inc., Coffee-Mat Corporation, Dynamo Corporation, J.F. Frantz Manufacturing, Gremlin Industries, Inc., Mirco, Inc., Nu-Look Products, Platt Luggage, Inc., Rock-Ola Manufacturing Corporation, Rowe International, Segasa

d.b.a. Sonic, Success Enterprises, U.S. Billiards, Inc., and Vanguard, Division of the Vendo Company.

An additional 17 companies have indicated their desire to exhibit and exhibit space is being held for them pending receipt of their contracts.

"These exhibitor reservations are the result of our initial mailings announcing the new special NAMA exhibit and we are now following up individually with other prospective exhibitors," Rielley said.

Rielley said that more than 8,000 industry representatives are expected to register for the combined show, the first national trade show which will combine merchandise vending, foodservice contracting and music and amusement machines in the same convention complex.



Bill Carnohan (left) and Jon Brady with Atari's newest game, Time 2000.

Sunbird increases production

Sunbird Corporation, the Minneapolis-based manufacturer of the newly introduced Super Bowler electronic wall game, reports that initial reaction to the Super Bowler has caused the firm to increase substantially its production projections.

The Super Bowler game has a ball that travels across the screen, causing the pins to disappear as it strikes them. A built-in audio system highlights the action on the screen with the sound of the ball

being released and traveling down the alley, a gutter ball, pins being hit, pins falling, and the cheers and whistles of the crowd whenever a strike is thrown.

The wall game also has adjustable volume control, a selectable beer frame display, and a pro/amateur switch which allows the players to select their own level of skill. And the unit comes complete with operating and maintenance manual, coin box, remote control, and a one-year warranty.

Brady to represent Atari in Virginia

Brady Distributing Co. of Charlotte, North Carolina, has expanded its sales territory to represent Atari in the State of Virginia as well as North Carolina. Brady has appointed Bill Carnohan as sales representative in Virginia. He is based in Richmond.

"Bill has a strong background in marketing and sales of coin-op products," said Jon Brady. "Being active in the Virginia trade association together with his 2 1/2 years with Rowe, International in that area, we are confident that he will enhance our sales efforts in the Virginia area," he added.

Brady has been an Atari distributor since 1973. They have been in the distributing business for over thirty years, and in addition to Atari, represent most other major amusement device manufacturers in the area. Brady has service and parts support for its operators.

Frank Ballouz, Atari's national sales manager, said of the move, "We are pleased to have Brady Distributing representing Atari in Virginia. They have been an excellent distributor in North Carolina and have introduced many operators to our products; I know this will continue in Virginia."



Larry Parker (left), national sales manager for the Brunswick Division, presents the keys to a 1977 Ford Thunderbird auto (seen in background) to Mrs. Ila Boone, Kalvesta, Kansas, as her winning prize in the 1977 Brunswick National Automatic Scorer Tournament. Looking on is pro bowler Billy Hardwick who teamed with the 164-average nonprofessional in the finals of the tournament at Serra Bowl, Colma, Calif. Hardwick collected \$10,000 for his winning effort. Both Mrs. Boone and Hardwick shot identical 191 games in a one game mixed doubles final which was nationally televised on the CBS Sports Spectacular.



Announcing UPDATE

PLAY METER UPDATE

July 22, 1977 Volume 3/No. 14

Universal Research Laboratories bankrupt, up for sale

Universal Research Laboratories, Inc. of Elk Grove, Illinois filed a petition June 6 under Chapter 11 of the federal bankruptcy laws; and, according to the attorney handling the case, the company is now up for sale.

The URL petition asks for a stay of all URL's creditors, who now have until August 15 to file in order to have their claims allowed. Under conditions of Chapter 11, URL can continue to operate on a pay-as-it-goes basis with court protection against its creditors' claims. Electra Games, manufacturers of the video games Flying Fortress and the Avenger, is presently the only division under URL.

Though no one at URL could be reached for comment, a spokesman at Electra Games, Dan Grant, said URL had filed the voluntary petition for the purposes of reorganization.

Malcolm Gaynor, attorney handling the bankruptcy proceedings for URL, told *Play Meter*, however, that there is virtually no difference between a petition for reorganization and a petition for sale. "It is no secret that Universal Research Laboratories is up for sale," he said. He indicated that Sam Stern of Stern Electronics, Inc. of Chicago has expressed interest in funding the plan of arrangement for URL. That plan, Gaynor added, if agreed upon by all parties, would probably

be completed within 60 days. Several months ago Stern purchased the assets of Chicago Dynamics, Inc., which did business under the name of Chicago Coin.

A preliminary determination has been made that all the assets of Universal Research Laboratories, Inc., are subject to a security interest and lien of Continental Illinois National Bank & Trust Company for about \$1.8 million. But Gaynor added that since those assets are "substantially less than the liabilities," Continental Bank would suffer a deficiency if the assets were liquidated, and unsecured creditors would receive no distribution whatsoever.

Detroit ordinance could destroy pinball business

Detroit operators may soon find themselves burdened with an ordinance that, according to one amusement spokesman, "could destroy the pinball business in Detroit." And there are indications the ban could spread to include the entire state of Michigan.

The Detroit ordinance could possibly spread statewide. State Representative Dennis Hertel of Detroit last month introduced HB 4986 which would ban pinball machine within 500 feet of any school in the state. That bill is still pending and will probably be considered when the state legislature reconvenes in the fall.

The ordinance being considered would place an outright ban on pinball machines within 500 feet of any school in the city. It would also require operators or location owners

to get 51 percent approval of the residents and businesses within a 500-foot radius of an arcade. To further complicate matters for operators, the ordinance would reduce from eight to two the number of machines which would identify a location as an arcade.

Class C bars and taverns would be exempted from this ban. Presently, nothing has been formally proposed by the Detroit City Council, nor has anything been placed on its agenda. But the matter has so far met with the approval of the entire city council.

The move by the council is the result of trouble at a sandwich shop in the vicinity of Denby High School where there happened to be several pinball machines. Persons waiting for buses were harassed. In addition, drinking by minors, drug

exchanges, loitering, and truancy were also noted.

The school board finally petitioned for the ban, and the City of Detroit decided to extend the ban citywide unless the proper number of signatures could be gathered.

The Music Operators of Michigan (MOM), in leading the battle against the proposal, has held conferences with the city council's research and analysis department, the city clerk, and several Detroit state representatives and senators.

Mike Spaniolio, secretary-counsel for MOM, says that the association sees the ordinance as an over-reaction to a local neighborhood problem. He says that MOM has been hastily organizing opposition to the city council's proposal. Detroit operators, as well as operators across the state, have started a

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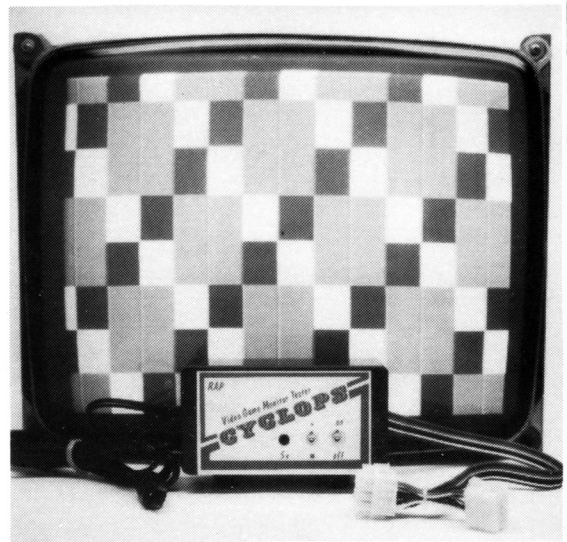
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A TAXING SITUATION

If you think you've got problems, think of the poor operator who wants to put a pinball machine in a sandwich house in Ashton Mills, Pennsylvania. He has to come across with \$1,000 as a flat fee just to operate there—and then an additional \$1,000-per-machine licensing fee on top of that.

"That's just their way of outlawing pinballs," says Jerry Fischer of Stan Harris & Company of Philadelphia.

Obviously, no operator dares go near Ashton Mills, but has anyone ever gone to court over it?

"No, it's really not worth it to us," answers Fischer. "It is, after all, a rather small place, and there's not that much business there."

Let's look at another township in Fischer's domain—Haddenfield, New Jersey. They charge a \$250-per-machine licensing fee, a downright bargain compared to Ashton Mills, but to the operator—why bother?

Most operators, though, don't like the "You-think-you-got-it-bad" stories, especially when they know they're not getting fair shakes themselves. Operators in Oregon and Delaware are also in bad shape from special taxes, but so are operators in New Orleans, Chicago, and Escondido, California. It's hard for a man falling from a 25-story building to sympathize with someone falling from a 50-story building. It's a mess any way you look at it; and the operators, burdened with all the prejudice that has built up against them, are right in the middle of it.

A large part of the public, it appears, still looks on operators as running a borderline business, just this side of illegality. And operators across the nation are paying for that bad image in the form of higher taxes and licensing fees.

Operators are, quite simply, over-taxed; but in many parts it seems that they have accepted their unhappy lot without question, assuming that the fees they pay are on a par with that of operators across the nation. Surely, the other operators, they think, must also be paying \$200, \$150, \$100, or \$50 in taxes on each machine. Not true.

Jim Livingston of St. Helens, Oregon is one operator who thinks the \$50-per-machine license charged by the state of Oregon is, as he puts it, "reasonable." Says Livingston, "When I took over here (Vee-Lee Amusement), I accepted the \$50-per-machine fee as a matter of course. I didn't know what operators in other states were paying."

It should be noted that he is also paying a city license fee of \$100 per machine. He admits that a \$150-per-machine tax does seem quite high, and even concedes that the operator is "probably the most over-taxed businessman around." But like many others, he has accepted it as part of his fate.

Operators in other states find themselves almost apologetic for their very existence. Jerry Fischer in Philadelphia says that he has to tread lightly when operating in New Jersey because pinballs there are "technically illegal." He explains that the state of New Jersey has left it up to the individual townships to determine if they want pinballs in their towns. So Fischer is placed in a weak position. For him, New Jersey means either you pay according to the special demands of each municipality or else risk angering someone in authority and having the whole business outlawed.

To illustrate further how weak a bargaining position Fischer and

other operators like him have been placed in, one just has to hear about the time he tried to appeal a New Jersey township's licensing fee.

"The guy before me in court," says Fischer, "was a priest, and he was convicted of playing bingo. My lawyer was across the room at the time," Fischer continues, "and when he heard that, he just looked at me as if he didn't know who I was."

Slocroft, Pennsylvania is one municipality, however, where Jerry Fischer and his fellow operators got a break of sorts. At one time Slocroft charged \$150 per machine, but a court ruling forced them to lower that to \$20 per machine.

Operators in other parts of the nation find themselves in quite a pinch as well. For example, in Delaware, they must pay a \$75-per-machine licensing fee and then pay on top of that a tax on gross profits. Oklahoma charges a \$40-per-machine tax. And a New Orleans operator must pay the State of Louisiana \$50 for each pinball game and \$10 for each jukebox, and then he must turn around and pay the same thing—\$50, pins; \$10, jukeboxes—to the City of New Orleans.

Other states are more coy in their handling of operators. Massachusetts, for instance does not have a state licensing fee and has even set a maximum amount any city can charge on any machine (\$25). But if the operator wants to run his business on Sundays as well, the state hits him with a Sunday entertainment license fee—which is \$50 for each type of machine in a location. And the township can also charge the \$50 Sunday fees, in addition to the regular \$25 for the regular six-day license fees.

What is not clear is why Massachusetts doesn't extend itself and

Selected State and City Tax Structures

Editor's Note: The data below comes from an extensive telephone interview of operators. **Play Meter** by no means claims the findings to be definitive or complete (only 30 states are listed). But we do believe it is indicative of what operators across the nation are paying. Our readers could

help us in this effort by mailing in any corrections or additions (a "Bull Sheet" is enclosed as an insert in this magazine). With your help, we would like to supply our readers at a later date with a complete and hopefully definitive breakdown of what is being paid and where.

ALABAMA—\$12.50 a machine

CALIFORNIA—None

COLORADO—None

DELAWARE—\$75 a machine, plus a gross profit tax

FLORIDA—\$187.50, plus \$7.50 on the first 35 machines, \$1.80 for each machine after that

IDAHO—None

ILLINOIS—\$10 a machine

GEORGIA—4 percent sales tax, no license fee

KANSAS—No license fee, no sales tax

KENTUCKY—\$10 a machine

LOUISIANA—\$50 per pinball, \$10 per jukebox and kiddie rides

MARYLAND—\$10 music license

MASSACHUSETTS—No license fee, no sales tax. [Exception—Sunday operations pay \$50 for each type of machine in a location]

MICHIGAN—No license fee, No sales tax

MISSOURI—No license fee, no sales tax

MONTANA—No license fee, no sales tax

NEBRASKA—\$10 a machine

NEW HAMPSHIRE—No license fee, no sales tax

NEW JERSEY—5 percent sales tax, no license fee

NEW YORK—No license fee, no sales tax

NORTH CAROLINA—\$25 per pinball location, \$20 per pool table, \$10 per jukebox

OHIO—No license fee, no sales tax

OKLAHOMA—\$40 a machine

OREGON—\$50 per pinball, \$25 per jukebox

PENNSYLVANIA—Sales tax, no license fee

TEXAS—\$15 per machine

TENNESSEE—1½% sales tax

VIRGINIA—\$25 a machine

WASHINGTON—5 percent sales tax, no license fee

WEST VIRGINIA—\$15.50 franchise licensing fee, plus property tax, plus sales tax

Ashton Mills, PA - \$1,000 flat fee, \$1,000 per machine

Austin, TX - \$25 per machine

Bakersfield, CA - \$10 per machine

Baltimore, MD - \$125 per machine

Bellingham, WA - \$1,250 flat fee, plus \$50 per pinball; \$500 flat rate plus \$10 each jukebox

Berlin, NJ - \$20 mercantile license

Burlington, NJ - \$25 flat fee

Camden, NJ - \$25 per machine

Chicago, IL - \$75 per machine

Cumberland, MD - \$25 per machine

Dallas, TX - \$7.50 per machine

Denver, CO - Sales tax

Durango, CO - \$50 per pinball machine

Escandido, CA - \$300 a machine

Geneva-On-The-Lake, OH - \$3 per machine

Grand Rapids, MI - \$10 per machine

Haddenfield, NJ - \$250 per machine

Holyoke, MA - \$13 per machine

Independence, MO - \$50 per machine

Jamestown, NY - \$5 per pinball machine, \$10 per jukebox

Massiltown, OH - \$20 per machine

New Orleans, LA - \$50 per pinball, \$10 per jukebox

New York, NY - \$50 per pinball machine, \$25 per jukebox

Omaha, NE - \$20 per machine

Philadelphia, PA - \$25 per machine

Richardson, TX - \$7.50 per machine

San Francisco, CA - \$50 per machine

Scranton, PA - \$40 per pinball machine, \$20 per jukebox

Solcroft, PA - \$20 per machine

St. Louis, MO - \$10 per machine

Tucson, AZ - \$6 per machine

charge local television stations with a Sunday entertainment tax (\$50 for every TV set in town). In other words, the Sunday entertainment license smacks of discrimination.

Russell Mawdley of Russell-Hall, Inc., a Massachusetts operator and former AMOA President, describes the \$25 local license as being acceptable. "But," he adds, "the Sunday entertainment license is discriminatory." He went on to say that an attempt to strike that law from the books failed 15 years ago, but that a new state association will soon be organized and will probably have as its first order of business the Sunday legislation.

One case which should be of some interest to operators across the nation is a case by four operators in Billings, Montana who have charged that Billings is discriminating against operators by charging a per-machine fee. Their argument hinges on the claim that a per-machine tax is unconstitutional.

One of those operators, Melvin Barber of Automatic Music and Vending says the operators aren't complaining about having their store licenses doubled, like everyone else. "That was well and good," Barber maintains. "After all, the city needed the money."

But they saw red when the city went ahead and doubled the per-machine taxes on music and amusement machines. Pinball licenses in the city went up from \$25 per machine, to \$50 per machine. Jukeboxes and pool tables climbed from \$12.50 to \$25.

The four operators paid the tax under protest, and now their case is in court, hearings scheduled for the near future.

Jim Murray, Barber's attorney in the matter, says the rationale of the city is economical. He said the city claims the cost of police protection has gone up and, consequently, the high incidence of theft and vandalism with pinball machines and jukeboxes has caused a corresponding increase in taxes.

To that, Murray answers point-blank. "That's a lot of malarkey," he said. "Why then didn't they levy the license fee against vending machines as well? They're discriminating and they know it."

Fortunately for Barber and his fellow operators, the State of Montana does not require a license fee or a sales tax on pinball games, though there have been attempts in that direction.

If the suit against the city of Billings goes favorably, it could set off a series of suits in other areas—Chicago, for instance.

Operators there are charged \$75 per machine on top of the \$10 per machine charged by the state.

New York City is presently charging \$50 per machine, and \$25 for each jukebox; and, according to Ben Chicofsky of the state's Music and Amusement Association, there is a proposal to raise the licensing fees for pinballs and other games to \$75.

On the other side of the coin, there are cities like St. Louis where operators don't have to pay a sales tax or a license fee to the state, and they have a \$10-per-machine tax to operate in St. Louis.

Then there's Florida. Operators were successful there in getting a favorable piece of legislation recently. They pay a flat fee of \$187.50 to operate in the state and \$7.50 for each of the first 35 machines and \$1.80 for each machine after that.

Wesley Lawson, an operator in Plant City, Florida who had a big hand in shaping the law, said the Florida legislature decided upon \$7.50 per machine because that is the standard licensing fee in the state. So at least in Florida there is a rationale behind the fee charged.

However, Florida is not without its problems. Lawson complained that the municipalities in Florida

charge anywhere from \$5 to \$35 per machine. "We are very displeased with those city occupational licenses," he said. He reported that last year he paid \$700 in taxes just to operate in one city, and that was what some of the grocery stores paid. "And they have a much higher volume of business," he complained.

So things are by no means rosy. Operators are confused and frustrated. State and local governments, for the most part appear to be charging arbitrary and capricious licensing fees, and the operators, more times than not, just grin and bear it. They accept the outlandish taxes they pay, thinking it is the going rate, something that operators across the nation are paying. And that just isn't so.

An operator in St. Louis is better off than one in Oklahoma. And an Oklahoma operator is, for the most part, better off than the New Orleans operator. And there are the Oregon operators who pay more than New Orleans operators. And then, of course, there's that poor guy who wants to put one, just one pinball game, in a sandwich house in Ashton Mills, Pennsylvania. But right now he's probably wondering if it's really worth it. ●●●

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Lori Lieberman

The first time I heard of Lori Lieberman I was working as the record buyer for a distributor of records and tapes while trying to eke out a living freelance writing. Since I was always confronted by overzealous record company salesmen and their slick pitches, I was skeptical when I heard that Lori was "dynamite, the greatest thing since the wheel, etc."

I was given a promotional album to take home with me. I must have let the disc sit around the house for at least a week before even looking at it closely. Then I figured that maybe I should review it.

I must admit at first, I fell in love with Lori because of her looks, and because I knew she had lived in Boston, as I once did. Actually, the affair started before hearing the record. It took about ten seconds into the first song, "Killing Me Softly with His Song," written by Gimbel and Fox...and I was captivated. Totally. I was no longer in love with her because of her looks. It was her voice.

I wasn't aware until Roberta Flack came out with the hit that the tune was written after Gimbel, Fox and Lori had seen Don McLean at the Troubador, a very famous and influential club in Los Angeles. The song was written especially for Lori to sing, for at the time she was the demo singer for Gimbel and Fox.

There is also a very flattering story behind Roberta's version of the song. Lori had released it on Capitol Records and somehow it was chosen to be played on an airline which Roberta was traveling on. She heard it and immediately ran to the studio to record it. As we know, Roberta had the hit version of the song on LP, and single alike. Roberta had loved the tune and the styling of it. However, Lori didn't reap any of the recognition, or monetary rewards either. But now, Lori is achieving the success that's due.

New generations of music listeners are discovering her pure magic. Her albums are diamonds that glisten on the turntable, come through the speakers and into the

heart. The intelligence and imagination of her singing and perfect phrasing makes her voice ideal for the uniquely structured songs of Gimbel and Fox. The intimate and personal small ensemble groups used on her first two discs provide subtle and fascinating settings for her personal vocal approach. Lori seems to know everything about the interpretation and delivery of lyrics...which is becoming rare these days for a popular singer.

This is apparent on the tunes, "Double-Decker Jet Plane," and "There's a Harbor," both on her first LP. It seems as though Lori is singing directly to you, not a microphone. It is hard to deny that she isn't sitting next to you in a dimly lighted room with incense burning. The setting complete with a bottle of fine California wine. Imagine it if you will.

Lori is erotic, sensual and carries you through time lost or forgotten. Suddenly you remember everything. That first love affair, the sailing to foreign ports, and even self-pride.

It is this personal feeling that is bringing so many people into the world of Lori Lieberman. Gimbel and Fox are responsible too, for they found Lori and turned her into

the perfect vehicle for their tunes. There is devastating sophistication in the lyrics and music of Gimbel and Fox tunes all delivered with pure perfection by Lori.

On all of her LPs you can hear this sophistication growing, from her first disc, to the second release called "Becoming." Lori has grown in her second album and is becoming more of an individual, in both her emotional impact, and vocal interpretations. You hear this in the tunes, "I Go Along," and "Becoming."

Lori's third album "A Piece of Time" finds slicker renditions of Gimbel and Fox songs complete with large instrumental and vocal backgrounds. She can rock too! And she shows us this on quite a few songs. The better examples of this are "I Got A Name" (the Jim Croce hit—written by Gimbel and Fox), and "Stone Canyon," which is the best song I've ever heard about New York City.

During these days of glitter people, heavy metal, bizarre rock, banal mood music, and just plain far-out musical styles Lori Lieberman reminds us of the beauty there is in both music and lyric alike.

And we almost forgot, didn't we?



Country Top Twenty

Now Was

- 1 2 **IT WAS ALMOST LIKE A SONG**
Ronnie Milsap/RCA PB 10976
- 2 1 **I'LL BE LEAVING ALONE**
Charley Pride/RCA PB 10975
- 3 6 **I CAN'T LOVE YOU ENOUGH**
Loretta & Conway/MCA 40728
- 4 3 **THAT WAS YESTERDAY**
Donna Fargo/Warner WBS 8375
- 5 13 **ROLLIN' WITH THE FLOW**
Charlie Rich/Epic 850392
- 6 10 **I DON'T WANNA CRY**
Larry Gatlin/Monument 221
- 7 7 **CHEAP PERFUME AND
CANDLELIGHT**
Bobby Borchers/Playboy
- 8 11 **MAKIN' BELIEVE**
Emmylou Harris/Warner
- 9 5 **IF PRACTICE MAKES PERFECT**
Johnny Rodriguez/Mercury
- 10 4 **DON'T GO CITY GIRL ON ME**
Tommy Overstreet/ABC Dot
- 11 17 **A SONG IN THE NIGHT**
Johnny Duncan/Columbia
- 12 12 **I DON'T KNOW WHY**
Marty Robbins/Columbia
- 13 16 **HONKY TONK MEMORIES**
Mickey Gilley/Playboy ZS8 5807
- 14 18 **A TEAR FELL**
Billy Crash Craddock/ABC Dot
- 15 26 **WAY DOWN**
Elvis Presley/RCA PB 10998
- 16 8 **IF YOU WANT ME**
Billie Jo Spears/UA XW985 Y
- 17 21 **I'M THE ONLY HELL**
Johnny Paycheck/Epic 850391
- 18 19 **COUNTRY PARTY**
Johnny Lee/GRT 125
- 19 23 **PLAY BORN TO LOOSE AGAIN
(AFTER SWEET MEMORIES)**
Dottsy/RCA PB 10982
- 20 24 **TILL THE END**
Vern Gosdin/Elektra 45411

Soul Top Twenty

Now Was

- 1 1 **BEST OF MY LOVE**
Emotions/Columbia 3 10544
- 2 2 **EASY**
Commodores/Motown M 1418F
- 3 3 **SLIDE**
Slave/Cotillion 44128 (Atlantic)
- 4 4 **LIVIN' IN THE LIFE**
Isley Bros./T-Neck ZS8 2267
- 5 12 **FLOAT ON**
Floaters/ABC 12284
- 6 10 **STRAWBERRY LETTER**
Brothers Johnson/A&M
- 7 6 **THIS I SWEAR**
Tyrone Davis/Columbia
- 8 9 **REAL MOTHER FOR YA**
Johnny Watson/DJM1024
- 9 5 **SEE YOU WHEN I GET THERE**
Lou Rawls/Phil. Intl.
- 10 11 **SUNSHINE**
Enchantment/United Artists
- 11 7 **GOT TO GIVE IT UP**
Marvin Gaye/Tamala T
- 12 8 **I DON'T LOVE YOU ANYMORE**
Teddy Pendergrass/Phila. Intl.
- 13 13 **I'M GOING DOWN**
Rose Royce/MCA
- 14 14 **IM YOUR BOOGIE MAN**
KC & The Sunshine Band/TK
- 15 15 **SIR DUKE**
Stevie Wonder/Tamala T
- 16 16 **BABY, DON'T CHANGE
YOUR MIND**
Gladys Knights & the Pips
- 17 19 **LOVIN' IS REALLY MY GAME**
Brainstorm/Tabu
- 18 17 **HIGH SCHOOL DANCE**
Sylvers/Capitol
- 19 18 **IT FEELS SO GOOD (TO BE
LOVED SO BAD)**
Manhattans/Columbia
- 20 20 **HOLLYWOOD**
Rufus with Chaka Khan/ABC

THE SINGLES CHART

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

JULY 23	JULY 16	TITLE, ARTIST, Label, Number, (Distributing Label)	WKS. ON CHART
1	1	UNDERCOVER ANGEL ALAN O'DAY Pacific 001 (Atlantic) (3rd Week)	14
2	2	DA DOO RON RON SHAUN CASSIDY/Warner/Curb 8365 (WB)	11
3	3	LOOKS LIKE WE MADE IT BARRY MANILOW/Arista 0244	12
4	4	I'M IN YOU PETER FRAMPTON/A&M 1941	9
5	10	I JUST WANT TO BE YOUR EVERYTHING ANDY GIBB/ RSO RS 872 (Polydor)	13
6	5	DREAMS FLEETWOOD MAC/Warner Bros. WBS 8371	15
7	8	DO YOU WANNA MAKE LOVE PETER McCANN/ 20th Century 2335	13
8	12	(YOUR LOVE HAS LIFTED ME) HIGHER & HIGHER RITA COOLIDGE/A&M 1922	12
9	9	MARGARITAVILLE JIMMY BUFFETT/ABC 12254	15
10	13	WHATCHA GONNA DO? PABLO CRUISE/A&M 1920	12
11	14	YOU MADE ME BELIEVE IN MAGIC BAY CITY ROLLERS/ Arista 0256	8
12	6	GONNA FLY NOW (THEME FROM "ROCKY") BILL CONTI/ United Artists XW940 Y	14
13	18	EASY COMMODORES/Motown M 1418F	9
14	17	MY HEART BELONGS TO ME BARBRA STREISAND/Columbia 3 10555	10
15	16	KNOWING ME, KNOWING YOU ABBA/Atlantic 3387	11
16	7	JET AIRLINER STEVE MILLER BAND/Capitol P 4424	13
17	20	YOU AND ME ALICE COOPER/Warner Bros. WBS 8349	13
18	24	BEST OF MY LOVE EMOTIONS/Columbia 3 10544	6
19	22	BARRACUDA HEART/Portrait 6 70004	9
20	21	IT'S SAD TO BELONG ENGLAND DAN & JOHN FORD COLEY/Big Tree BT 16088 (Atlantic)	12
21	11	GOT TO GIVE IT UP MARVIN GAYE/Tamla T 54280F (Motown)	16
22	35	HANDY MAN JAMES TAYLOR/Columbia 3 10557	6
23	25	YOU'RE MY WORLD HELEN REDDY/Capitol P 4418	11
24	26	ARIEL DEAN FRIEDMAN/Lifesong 45002	16
25	15	I'M YOUR BOOGIE MAN KC & THE SUNSHINE BAND/ T.K. 1022	21
26	19	LONELY BOY ANDREW GOLD/Asylum 45384	19
27	44	JUST A SONG BEFORE I GO CROSBY, STILLS & NASH/ Atlantic 3401	8
28	28	LUCKENBACH, TEXAS WAYLON JENNINGS/RCA PB 10924	11
29	27	ANGEL IN YOUR ARMS HOT/Big Tree BT 16085 (Atlantic)	21
30	29	SIR DUKE STEVIE WONDER/Tamla T 54281F (Motown)	17
31	36	GIVE A LITTLE BIT SUPERTRAMP/A&M 1938	9
32	23	HIGH SCHOOL DANCE SYLVERS/Capitol P 4405	15
33	30	FEELS LIKE THE FIRST TIME FOREIGNER/Atlantic 3394	18
34	43	BLACK BETTY RAM JAM/Epic 8 50357	8
35	37	TELEPHONE MAN MERI WILSON/GRT 127	8
36	32	LIFE IN THE FAST LANE EAGLES/Asylum 45386	21
37	33	LUCILLE KENNY ROGERS/United Artists XW929 Y	19
38	34	AIN'T GONNA BUMP (WITH NO BIG FAT WOMAN) JOE TEX/Epic 8 50313	19
39	31	WHEN I NEED YOU LEO SAYER/Warner Bros. WBS 8332	22
40	38	LOVE'S GROWN DEEP KENNY NOLAN/20th Century 2331	17
41	40	BACK TOGETHER AGAIN DARYL HALL & JOHN OATES/ RCA PB 10970	12
42	39	HOTEL CALIFORNIA EAGLES/Asylum 45386	21
43	51	TELEPHONE LINE ELECTRIC LIGHT ORCHESTRA/ United Artists 1000	6
44	45	I DON'T LOVE YOU ANYMORE TEDDY PENDERGRASS/ Phila. Intl. ZS8 3622 (CBS)	13
45	57	HOW MUCH LOVE LEO SAYER/Warner Bros. WBS 8319	3
46	49	SLIDE SLAVE /Cotillion 44218 (Atlantic)	7
47	56	FLOAT ON FLOATERS/ABC 12284	5
48	66	CHRISTINE SIXTEEN KISS/Casablanca NB 889	2
49	58	SWAYIN' TO THE MUSIC (SLOW DANCIN') JOHNNY RIVERS/Big Tree BT 16094 (Atlantic)	5
50	68	DON'T STOP FLEETWOOD MAC/Warner Bros. WBS 8413	3
51	62	SMOKE FROM A DISTANT FIRE SANFORD-TOWNSEND BAND/Warner Bros. WBS 8370	5



52	60	ON AND ON STEPHEN BISHOP/ABC 12269	5
53	55	LIVIN' IN THE LIFE ISLEY BROTHERS/T-Neck ZS8 2267 (CBS)	6
54	42	HEARD IT IN A LOVE SONG MARSHALL TUCKER BAND/ Capricorn CPS 0270 (WB)	20
55	50	RUNAWAY BONNIE RAITT/Warner Bros. WBS 8382	9
56	59	HERE COMES SUMMER WILDFIRE/Casablanca NB 885	5
57	41	THE KILLING OF GEORGIE (PART I & II) ROD STEWART/ Warner Bros. WBS 8396	7
58	61	LADY (PUT THE LIGHT ON ME) BROWNSVILLE STATION/ Private Stock 45149	8
59	46	PEACE OF MIND BOSTON/Epic 8 50381	12
60	63	SOMETHING ABOUT YOU LeBLANC & CARR/Big Tree BT 16092 (Atlantic)	5
61	48	GONNA FLY NOW (THEME FROM "ROCKY") MAYNARD FERGUSON/Columbia 3 10468	13
62	71	WAY DOWN ELVIS PRESLEY/RCA PB 10998	4
63	69	BABY DON'T CHANGE YOUR MIND GLADYS KNIGHT & THE PIPS/Buddah 569	5
64	78	STRAWBERRY LETTER 23 BROTHERS JOHNSON/A&M 1949	3
65	73	SO YOU WIN AGAIN HOT CHOCOLATE/Big Tree BT 16096 (Atlantic)	4
66	64	SEE YOU WHEN I GIT THERE LOU RAWLS/Phila. Intl. ZS8 3623 (CBS)	7
67	47	SOUTHERN NIGHTS GLEN CAMPBELL/Capitol P 4376	22
68	52	SPIRIT IN THE NIGHT MANFRED MANN'S EARTH BAND/ Warner Bros. WBS 8355	14
69	65	IT FEELS SO GOOD (TO BE LOVED SO BAD) MANHATTANS/ Columbia 3 10495	11
70	79	ROCK AND ROLL NEVER FORGETS BOB SEGER/Capitol 4449	3
71	72	(I REMEMBER THE DAYS OF THE) OLD SCHOOLYARD CAT STEVENS/A&M 1948	4
72	75	WALK RIGHT IN DR. HOOK/Capitol 4423	5
73	77	WHILE I'M ALONE MAZE/Capitol P 4392	10
74	84	SUNFLOWER GLEN CAMPBELL/Capitol P 4445	2
75	93	THEME FROM "STAR WARS"/CANTINA BAND STAR WARS/20th Century 2345	2
76	86	IT'S A CRAZY WORLD MAC McANALLY/Ariola America P 7665 (Capitol)	2
77	67	AMARILLO NEIL SEDAKA/Elektra 45406	8
78	87	A REAL MOTHER FOR YA JOHNNY GUITAR WATSON/ DJM 1024	2
79	54	SLOW DANCIN' (DON'T TURN ME ON) ADDRISI BROTHERS/ Buddah BDA 566	16
80	80	SAVE ME DONNA McDANIEL/Midsong Intl. MB 11005 (RCA)	5
81	94	DON'T WORRY BABY B. J. THOMAS/MCA 40735	2

CHARTMAKER OF THE WEEK

82	—	COLD AS ICE FOREIGNER Atlantic 3410	1
83	85	LOVIN' IS REALLY MY GAME BRAINSTORM/Tabu 10961 (RCA)	7
84	—	THE GREATEST LOVE OF ALL GEORGE BENSON/Arista 0251	1
85	89	SUNSHINE ENCHANTMENT /United Artists XW991 Y	4
86	90	THIS I SWEAR TYRONE DAVIS/Columbia 3 10528	6
87	—	SING IT, SHOUT IT STARZ/Capitol P 4434	1
88	—	PLATINUM HEROES BRUCE FOSTER/Millennium 602 (Casablanca)	1
89	—	EDGE OF THE UNIVERSE BEE GEES/RSO RS 880 (Polydor)	1
90	82	THE DOODLE SONG FRANKIE MILLER'S FULL HOUSE/ Chrysalis 2145	5
91	—	NOBODY DOES IT BETTER CARLY SIMON/Elektra 45413	1
92	—	I'M DREAMING JENNIFER WARNES/Arista 0252	1
93	96	EVERYBODY OUGHT TO BE IN LOVE PAUL ANKA/ United Artists 1081	2
94	95	HURRY SUNDOWN OUTLAWS/Arista 0258	2
95	—	KEEP IT COMIN' LOVE KC & THE SUNSHINE BAND/T.K. 1023	5
96	88	ONLY THE LUCKY WALTER EGAN/Columbia 3 10531	6
97	100	IN THE MIDDLE TIM MOORE/Asylum 45394	2
98	—	GET IT UP FOR LOVE AVERAGE WHITE BAND & BEN E. KING/Atlantic 3402	6
99	53	COULDN'T GET IT RIGHT CLIMAX BLUES BAND/Sire 736 (ABC)	21
100	—	IT WAS ALMOST LIKE A SONG RONNIE MILSAP/ RCA PB 10977	1



By John Osborne



The Disco Single

I recently saw and heard for the first time two examples of the new "disco single." The industry is in turmoil at present over this new record type. This prompted some thoughts on where the industry was going if indeed it was going anywhere at all. While I am familiar with certain aspects of disc cutting techniques and recording in general, I am not a recording engineer and thus what I say is both exposition and editorial opinion.

Disco singles are alleged to offer, among other things, greater "high fidelity." But just what does this mean? The disco records will be dealt with later in the proper context.

"High fidelity" is one of the greatest illusions of modern times. This in no way disparages today's recording industry. To the contrary, that industry is always changing technologically (to say "advancing" is risky, as the reader may shortly infer). From the beginning of recorded sound and to this day there exists the notion that perfection is just around the corner. Indeed, the closer we appear to be to perfect fidelity the clearer it defines itself in the distance.

What is "high fidelity?" The term itself has been abused since about 1934, when an English engineer, Harold Hartney, is supposed to have first used it. For years it has meant various things, usually "better sound," presumably "better" than what was previously available. This, of course, is not high fidelity.

Fidelity is faithfulness to the original sound, the ultimate idea of recorded sound indistinguishable from reality. This one concept, this singular goal runs throughout the history of recorded sound. Have we achieved it? Some aspects bear consideration.

Probably the most widely-used measure of capability is frequency response. Americans are firmly convinced that a wide response means fidelity, that it is the final arbiter of quality. Obviously a wide response is necessary for good sound, but it is merely a *facet* of good sound. Just as a person's "perfect" hearing does not instill in him a judgemental knowledge of music, so must there be something else than the ability to record and reproduce a wide gamut of sound.

An example will help define the problem. In this case, frequency response will not ensure fidelity. Record the sound of a voice from a telephone receiver. This sound is very narrow in harmonics and frequency range. Now when the recording is played back it will

always be easy to tell the recording from the original, yet not half of the system's frequency capacity was used. Why is this? Technical aspects of the recording aside, for one thing the recording is heard with both ears, whereas only one ear hears the telephone. For another, the ambiance or "atmosphere" is false; the speaker may be several feet away but the telephone is against the ear.

Such things as ambiance and other human factors strongly militate against perfect fidelity (the frequency response of a good speaker can be one of its least important specifications.) Finally, there is the philosophy of recording itself, and how it has changed, along with relationship between the recorder and the ultimate listener.

In the early days of recording most records were made with the idea that they would be played in a private home (and, incidentally, on a particular machine with known characteristics.) Thus most records had very little background feel or ambiance. This was partly due to the acoustic process, but it was to a large part deliberate and was sustained well into the electrical years. The recording engineers of the day reasoned, "we want to make it sound as *real* as possible when played in the *customer's home*." It is of course impossible to record without imposing some kind of atmosphere whether dead, alive, or replete with echoes, but the idea then was to let the home, the individual room furnish its own atmosphere.

Today's recordings come with not only the sound but with some created ambiance included. A symphony orchestra would sound distant with resulting echoes and "spaciousness" to a listener sitting in Avery Fisher Hall, but what about the record buyer who brings home a recording of this to play in a 12' x 12' room? Is this what is meant by high fidelity?

It is admittedly possible that the recorded sound may be faithful to that in the concert hall, but the listener is not now in the concert hall. The question is then, does the listener wish to be transported to Avery Fisher Hall by the imposition of the recording's ambiance upon those of his playback room, or would he prefer to imagine the symphony orchestra right there in the room, playing just for him? *That* was the goal of yesterday's records. For at least that reason, 78 RPM albums of such music, properly played, can be enormously enjoyable to listen to because they were

recorded with the notion of bringing the musicians into the home and letting the room supply the atmosphere. One is not so overwhelmed by the force and scope of the sound, but rather can savor the music itself. Thus, in one sense, what has been accomplished previously might be superior to today's product.

Continuing along this line, there is stereo, a technological masterpiece which is artistically at once blessing and curse. Stereo imposes even more restrictions if we are to achieve perfect fidelity. The broad curtain of sound of a stereo recording must be highly subjective as to locale. Where in the audience is the listener sitting? The three-dimensional character of stereo makes this of prime importance. And worst of all, performances which are staged for stereo can suffer the most: fidelity is questionable when the microphones for the two channels might be 20 feet apart. *Our* two microphones for interpreting depth are about 11 inches apart, planted on each side of the head.

"High Fidelity" is one of the greatest illusions of modern times

The acoustic period of recording produced some truly memorable devices and some outstandingly fine sound quality. We tend today to look with condescension on cylinders and 78 RPM discs as if they were caveman relics. But they can be quite something to listen to. Listen to a cylinder from 1901, then hear one from a dozen years later; the difference is far more startling than that between recordings from 1965 and 1977. Acoustic music was live; no re-recording, no mixing, no staging, no gimmickry. For that reason, a good Edison Blue Amberol cylinder or a Diamond Disc can sound more lifelike than some of what is offered today!

Certainly one height reached in presence and warmth in sound came during the early years of electrical recording. The Victor company introduced electrical recording to the public, along with a very special Victrola, in 1925. Electrical recording was developed by the expedient of converting mechanical factors into electrical

equivalents. Impedance, resistance, capacitance, inductance—all of these have their mechanical counterparts. For a variety of reasons, it was decided that the best way to reproduce the new electrical discs, with their widened frequency range, was *acoustically*. The result was the carefully-engineered Orthophonic Victrola, whose best model contained the equivalent of some nine feet of horn, exponentially tapered. A listener playing the proper disc on an Orthophonic today would swear there was an amplifier! The sound can best be described as "sweet," and the system comes astoundingly close to being a "window" to the original performance.

The superior sound of the Orthophonic is partly inherent in the discs. They were recorded with usually one microphone, placed analogously to where a spectator would sit. In other words, instead of staging the performance for the microphone, the latter has "dropped in" to hear what a person would hear. This natural approach to pickup, along with the excellent acoustic playback device combined to produce a sound which had not been heard before...or since.

The modern recording industry began that year, 1925, and no one can deny that changes and improvements have been continual since then. Still, the electrical recording process itself demands so many changes in the sound that some loss or alteration of the original signal is virtually inevitable. The process has so many quirks in it that to approach a flat (or true) response necessitates wholesale changes in the sound from input to disc. For example, cutting heads operate at what is called "constant velocity." Velocity is the "distance" travelled by the stylus at a given frequency and volume. Thus, velocity is frequency times amplitude. Constant velocity is just that: as the frequency becomes lower, the amplitude increases. This means that the stylus cuts a wider path in the disc at lower frequencies. But there comes a point at which the path becomes so wide that the grooves must be spread apart lest the stylus break into an adjacent groove. This spreading would reduce the playing time of the record. To compensate for this, from a fixed frequency, say 500 hertz on down, the low frequencies fed to the cutter are reduced to a definite maximum. The amplitude has been limited, and this is "constant amplitude" recording.

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upper end of the frequency range. As the sound gets higher, with constant velocity the amplitude is reduced. In other words, the sound gets quieter. In fact, at the higher frequencies the amplitude can drop to a point where the signal is below that of the surface noise of the disc.

These two conditions are compensated for by the recording amplifiers, but must be re-compensated for by playback amplifiers. They are to a variable extent, but each record company has established its own "correct" point at each end of the spectrum where constant velocity becomes constant amplitude. Therefore it is unusual indeed when a record is played exactly as it was cut.

And that's only the beginning. There are so many problems attendant to disc recording that it's a credit to the engineers that we hear anything at all. Nevertheless, how can absolute faithfulness to the original sound survive after such mangling, necessary though it may be? And so the paradox mentioned earlier remains, namely that the better the technology, the further natural sound seemingly recedes.

Since the coming into widespread use of electronic musical instruments, another difficulty has arisen. Fidelity depends upon a comparison to a standard. A musician knows a good clarinet sound from a bad one, for example, and this gives some basis for evaluation. But what about those instruments which themselves rely on amplification (with all its variables) for synthesized sound? Is there a "standard" electric guitar sound? If there is not, then there can be no comparison and "high fidelity" becomes once again merely a catch-phrase. If perfect fidelity is never achieved, surely one reason will be a lack of standards of sound within the industry. Standards exist for groove dimensions, impedance, mastering...everything in fact except what the final listener hears. It could be that just as perfect fidelity is impossible, so may it be to crystallize standards for that which can only be judged by hearing.

The first new product in a long time has burst upon the scene with all the chaos and uncertainty characteristic of the industry. The disco single, also known as the 12-inch single has yet to appear in a standardized form, and offers advantages of dubious value. Some "singles" are simply 17-minute selections requiring the whole of one side. This of course is not new; who can forget Iron Butterfly's famous "In-a-Gadda-Da-Vida?" It's

hard to believe that recording is nearing its tenth birthday.

Some of the disco singles though, play for four minutes, occupying about a third of one side (at 33RPM.) So much space is used because the groove pitch is greatly reduced, in at least one case almost to that of the 78 RPM record! This allows greater amplitude and possibly an end to constant amplitude cutting at the bass end. Unfortunately, this very quality is at odds with one of the purposes of the 12-inch single, namely the ability to play a single along with a stack of LP records. The listener is bound to get a rude surprise when these extra-loud records come on!

So far, the 12-inch single seems to offer only increased loudness while at the same time preserving the playing time of a seven-inch 45RPM disc. I have yet to visit a disco whose amplification is inadequate, and it can be argued whether increased volume is all that desirable. And fidelity doesn't seem to be a factor when the intended users of disco records so murderously amplify the music as to make mere definition impossible. In the quest for increased program volume, the industry has moved away from seven-inch records which can play for their originally-intended four minutes. That's a long time for a small disc, but with adequate amplification the resulting sound can equal that of any average LP.

The record industry has lately been suffering under greater and greater price increases in vinyl, a product of petroleum. It therefore seems a wanton misuse of resources when so much vinyl is appropriated for a disc playing perhaps eight minutes total. Some companies are even considering pressing one side only, a step which represents patent waste of irretrievable natural resources. The record industry is particularly vulnerable to the inexorable shortages of petroleum/vinyl since there seems to be little else from which a quality disc can be made.

All in all, the industry is behaving according to form. History repeats itself with the rise and fall of quadraphonic sound; it lasted about as long as the hugh 5-inch diameter cylinders of 1902, both regarded in their times as interesting developments with advantages to be sure, but aberrations nonetheless. The latest improvements are trumpeted as the ultimate in sound—just as they were 80 years ago. Still, the industry has little to worry about; rarely has there been such a healthy 100-year old.

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THE GUNS OF AUGUST

Typically, I have always viewed this month as a change-over from summer into fall as well as being a time to see games that mark this turning point toward the Chicago convention. Quite obviously, with all the vacations and shut-down times aside, many of these upcoming games are going to find their way onto the Hilton floor, and probably more important, will set the tempo of what to expect from the manufacturers. For these reasons alone, August has always been somewhat special for me besides the fact that my birthday just happens to fall at the beginning of the month. As time goes by this latter occurrence is something that I have begun to try to forget, rather than an event I once looked forward to when I was fifteen going on thirty-five--however, this is no longer the case so that August is viewed with mixed emotions, except for the anticipation of new pinball machines.

Additionally, this time around, let me pick up on something that I mentioned last month; THE book--since I've gotten some very positive reactions about it. In fact, just last week I found myself jogging around my home town (Chicago) showing off the beauty of Jim Hamilton's pictures and the striking effect of the time we've put together. It is a feeling that approximates the expectant father who is waiting for the result of his own creation; and thank God my little baby is healthy and hopefully the type of project that this industry has been waiting for.

Without taking up too much space, since I know many of you are curious about this month's games; let me give you a brief run-down of what PINBALL! (Roger Sharpe's PINBALL!) is all about. It's about each of us. It's about the people behind the games: designers, artists, inventors, manufacturers, industry founders and leaders, players and many more interviews that help to put a perspective on the evolution of the industry that no one has been able to accomplish. It's about the games characteristics that make this medium separate from anything that has been or will ever be again.

It's the legal environment surrounding the acceptance of this industry through the years, the decisions and important events that

have helped shape the format of the games and even some of its design aspects. It's the most comprehensive list ever offered in one place of every game manufacturer, whether it be pre-war, war-time conversions, post-war or even products of the major domestic and foreign manufacturers. Cross referenced through 14 different sources, the list itself runs 15 complete pages of text in the book and took over two solid years to assemble. It's a look at the future and the advent of the video game phenomenon and the embracing of solid-state technology into pinball. It's a look at the home market, forever expanding; tips on how to play the games of yesterday, today and tomorrow. And it's a history of what has transpired these last 100 some odd years since pin games made their way into our lives.

It's Europe and the excitement of those abroad who look at OUR invention with a different perspective and a fonder admiration. And it's even more; pictures, pictures, pictures by a phenomenal photographer who poured his time, energy and creativity to capture pinball in a way that no one has been able to do. It's not a catalog book of games and back glasses, but rather people WITH their machines

It's the reference work and definitive story this industry so desperately needs in order to upgrade the image that has for so long suffered. It's a keepsake, a Christmas gift, and anything you want it to be. Hopefully, you'll support this endeavor because it is about US, you and me and everyone else out there who is doing their part to help promote pinball and an industry dedicated to a singular ideal of pleasing and entertaining people.

Roger Sharpe's PINBALL! is a high quality, over-size coffee table extravaganza that contains over 260 color pictures within 200 pages measuring 9" by 13". The retail for the 'real world' will be \$37.50; but for those in the industry take off about 50 percent of that price and the book can be yours in quantity or anyway that you want it. A paperbound edition comes in at far less, about \$7.95. Availability is the end of this month. For any special inscriptions or dedications that you want imprinted; let me know and I'll

see what I can do. But enough about the book, obviously, I am excited about it and I'm glad that the response so far has been as favorable as it has--Thank You.

So how about the games for this month? First off, let me say that Greg, you are gentlemen when it comes to competing with the old steel ball, but you did win fairly and squarely. As for Jim, you're definitely in another realm of skillful playing that makes the push and nudge far more than an art form. Anyway, here are some of what many hope will be the big 'guns' of August.



Bally's EVEL KNEIEVEL

The four-player everyone has been waiting for has finally arrived. And many hope that it will duplicate the success of past 'summer' efforts such as Capt. Fantastic and Wizard.



After playing it too many times, my feeling is that it will accomplish this and more. Although I have heard a number of different comments about this machine, the overall consensus is that Bally has a big, big winner and early results bear this out.

For my money, *Evel* doesn't do too much for me as a person, and it is more the play action of the game that appeals to me. In fact, they could have called it anything or nothing, I still would have liked it. The bonus should arise from the fact that there is an *Evel* involved with the whole scheme of things. Although the back glass picture you see here is the old drums, the game in production will only be solid-state, and admittedly, I don't even mind this, possibly even like it better (but that is material for an upcoming article on solid-state and its effect on the industry and the player). So for our purposes here, let's just get the fact out and take it from there in terms of playfield design. (One brief aside before I begin, the Bally gameroom offered a helluva lot of wonderful games yet to come, and I did find my feelings wavering just a bit, but I have the feeling that *Evel* will stand the test of time).

The top offers a departure from what Bally has been doing recently and features a center kick-out hole that ties into a target at the mid-center of the field in order to spell out the word S-U-P-E-R. At top left and right are two lanes that offer the beginning of yet another word spelling, C-Y-C-L-E which is tied-in to the targets at mid-right of the field. Both of these aspects are for specials and start off the action for a good sense of playing continuity. Also at the top are two pop bumpers, before one moves down to the three thumper bumper arrangement which allows for some great rebounding and scoring chances.

The game additionally features spinners at the left and right which will light differently depending upon whether the game is a three or five ball effort, but at a thousand points per revolution, a shot at the right time can mean a lot of points very quickly. Drop targets grace the field at the left, five in all, and add up to double bonus, extra ball and special values depending on how well you do on any one given ball. The Gottlieb bottom finishes off the field that holds a great deal of action and some good rebounding possibilities

almost throughout the crowded field.

The most popular shots I've seen are the spinners, to get points and also back up to the top, and also the drop targets. Secondary to this are the targets at the right, which are usually gotten on miss-hits to the right spinner or rebounds off the bottom kickers. The center target is a true sucker shot, and doesn't pay in the long run, unless only one letter is needed and that particular letter is up when the shot is made. So look for a greater amount of longer sweeping shots from players.

The action tends to be steady and the flippers supply a great deal of power in order to accomplish much of this game. All in all there's something for everyone and the HIGH SCORE TO DATE with its special bonus pay-off in free game territories, should supply an extra impetus for the lone pinball player. The fanthom score is a great lure and a super part of this solid-state game.

Graphically, although I'm almost sick to death of red, white and blue. It's a startling mixture of flash and pizzazz that should draw a lot of 'first' quarters. A mirrored back glass with animated movement is a sight to behold, and the details of the art are truly beautiful and realistic where it has to be. The playfield, with its flames and t-shirt clad girls carries off the total scheme of things to perfection. All in all, with the appeal of dare-devil *Evel* himself, the game is *THE* game for Bally's summer of '77.

Rating: ####

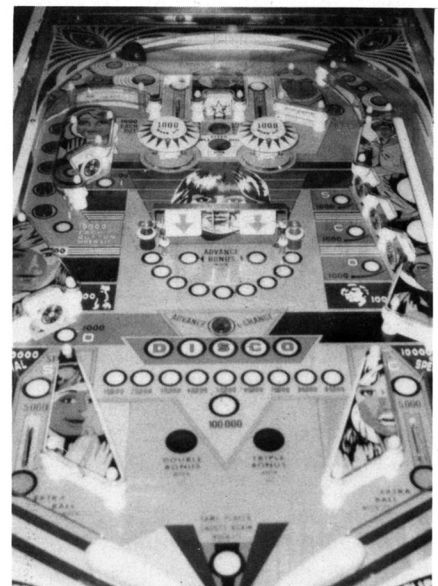
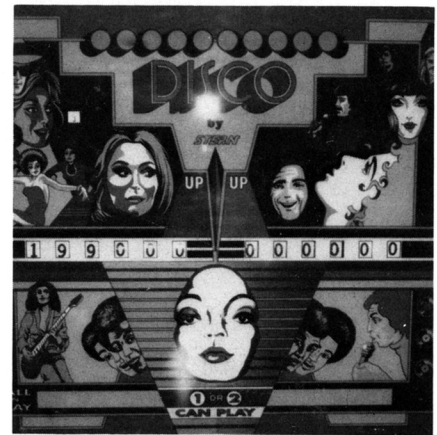
Stern's DISCO

For those of you who were wondering, Stern is alive and well and prospering in Chicago with a line-up of games that I had a chance to see last week that may just surprise a few people who were ready to write them off. Don't, because from what I saw, Stern Electronics is here to stay. This two-player effort is probably the last vestige of Chicago Coin influence in their games, but the adaptations and improvements they've made since the initial concept makes this a very viable piece for the summer and early fall.

Although it is a two-player, which lately can be the kiss of death, the game does have a lot of action to offer players of all calibers. The top

begins similar to Chicago Coin's *GIN* from some years past and features a double lane set-up with corresponding lit features tied into the top kickers. At the bottom center of this comes the big point booster, the star target which can mean double bonus if it's hit when lit. Two thumper bumpers are aligned at this section of the playfield and offer some good nudging for the left side sweep which features rollovers for extra points, or the right which has targets that help spell out the word D-I-S-C-O, which can mean specials and even a triple bonus set-up.

A double spinner set-up at the center is similar to that found on *Sonic's Prospector* although here there is no kick-out hole. There is a



center rollover and two side kicking rubbers that offer sound, points and action. Another target is at the left just above the Gottlieb bottom which is once again the rigid structure found on many Chicago Coin models.

Critic's Corner

There's six digit scoring here, and the best shots are going to be those through the spinners aimed for the star target, and the return shot to the top at the right. Everything is fairly well spaced, without too many 'gift' shots. The times I've played this game, and have seen others partake of its skills, the action has been fast, and true shots are needed in order to gain the most you can from any one ball.

In terms of artwork, the back glass looks like something called 'name that celebrity'. The faces should seem similar at times, and will have some people wondering out loud about "who is that?" and, "I know who that singer IS!" The panel effect is a departure from the 'scene' feeling of "Rawhide" and "Stampede" and instead falls back into the motifs of "Hollywood" and "Red Baron".

All in all though, the game is a good, standard effort from a group of people who are striving to hit their stride with a product people can depend on and make money from. With Disco they've taken a step in the right direction.

Rating: ##¾

Atari's TIME 2000

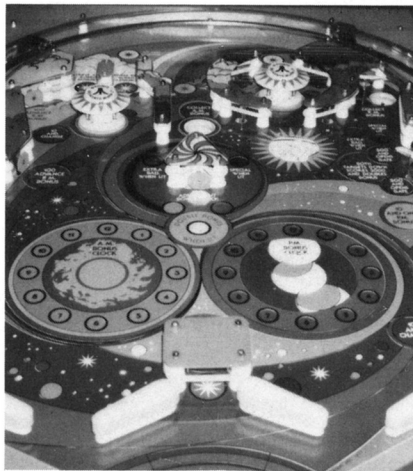
Even before you had time to adjust to "The Atarians", Atari is right back at you with yet another 'wide' four-player that, for my money, is far more interesting and challenging than their first go-around. Looking at the game, as a pinball machine on conventional terms, let's take a view of the features and how they work on the playfield.

The top offers much and helps to parlay the extra width, by offering two very different shot possibilities. Two lanes at the left mean bonus build ups as well as points, while the right side offers a thumper bumper arrangement that reminds one of a condensed version of Gottlieb's Jungle, or even Bally's Circus. The one thing I found in this latter feature is that there may not be enough space for the ball to get a full amount of play, without 'freezing' against the bumper on a rebound shot.

In viewing this machine, you really must look at it as a game times 2, since each side holds its own characteristics. The left has another thumper bumper near the top lanes for some nudging possibilities, as well as three targets spaced from

top to bottom. A return lane finishes off this side. At the right, one finds a top kick-out hole and two drop targets, which seemed faintly familiar from those used on Chicago Coin's Gold Record. Another target at the lower right finishes this side off, with an added gate to return back to the plunger.

At the center of the field there's a top kick-out hole which adds available bonus points already achieved, the old 'collect bonus' idea and a center target which builds up bonus points. The bottom is what brings in an unconventional part of the play of the machine and



harkens back to the days of Williams' Suspense or even Gottlieb's Super Score. The four flipper arrangement works on the basis that the flippers on both left and right side work by pressing the flipper button at the left of the cabinet; the right flippers work on the same principle; activated by the right flipper button.

This dimension really asks for the player to get his reflexes and eyes working while playing the game, and truly demands increased concentration so as not to press the wrong button at the right time. This can really cause fits for those players who are set in their ways,

but should be a good novelty for those who are very skilled or even just starting out. It will take time, and a lot of quarters to master this set-up.

The other difference for this machine is in the bonus build-ups which are two-pronged; a yellow and green that can build up simultaneously during the course of play. The drop targets bring in the double and even triple bonus scoring, and a well-timed sweep from the right side flippers can get both targets on one shot. In fact, there are a lot of little nuances like this on the playfield that one can learn by playing, or by talking to Eddie Boasberg--both ways can be a pleasurable experience.

The scoring is still at the left front of the game, in what Eddie refers to as a more 'intimate' approach for player/game interaction. Some people just don't like to have their scores displayed for the entire world to see, others' don't mind. I think in part Eddie is correct on this score (excuse the pun), but in essence this is as much a part of the game as the playfield features, and really an Atari 'difference' that you either like or don't like.

Graphically, the game stands out even apart from its wide, squat size. I'd like to know who the girl is that posed for the back glass but will be content in knowing that "butterflies probably aren't free". The use of color is dark, vibrant, and shrewdly displayed in a very futuristic setting that is again an Atari 'feature' carried through from their first effort.

The big thing, above and beyond game playing features, artwork, or even difference in size, is the sound which draws enough attention on its own even in a bustling arcade. And with this effort one sees more thoughtful planning in terms of layout and design, although I'd like to see some more taken up with the use of the extra width. But to gauge this against other games, you just know that it's going to draw a great deal of play only because it is different. The play is getting there and I'd be curious to see their next effort to see where they are going. Pragmatically speaking, as it stands now, Atari has a pin that is challenging and reasonably attractive from a play standpoint. The width still poses some problems for nudging, by its redistribution of weight to the center of the cabinet; but again, this effort is far more intriguing that "The Atarians" from

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Critic's Corner

a player standpoint.

Rating #3/4

Not to leave you hanging with the poll and the Atari story, I'd like to say thank you for all the letters and responses to this remarkable breakthrough in pinball evolution. In order to give you an idea of what one industry member thought of the game, I'd like to excerpt a part of a long note I got from "O" who operates in the south. I'll use his (or her) initial in order to protect whatever privacy one may want concerning the comments made.

"No doubt the graphics are beautiful compared to the regular artwork of games...I had a hard time trying to unlatch the front molding (a system used by Gottlieb some time ago that didn't work very well).

To lift the playfield you have to pull the ball shooter. They could have opened a slot in the playfield area above the shooter to prevent this. About the shooter, again the same model used by Gottlieb, but 'some-what loose'....why in the world did they have to put the driver and power supply boards on the far end of the machine? The old system of holding the playfield in angle for servicing just does not apply in a large one like this....

"A target broken...they welded the target to the micro switch actuator....you're supposed to order the whole assembly rather than being able to fix it piece-meal....The harness was confusing, the wire spreading under the playfield was disorderly. Some solenoids were circular, compact and unrepairable, although they do work well.

"Why should we maintain the old bell ringing sound when you have something like this? But will the locations keep a volume high enough to attract players? The lights flicking in the attract mode is another excellent idea. The operator will save on costly 455 bulbs at the same time the players will see such features as specials, etc.

"As I started playing I felt an absence of particular targets or areas within flipper range to concentrate on. Suddenly I found myself flipping the ball back to the top or in reflexive movements just trying to save it. The two posts and central targets cover the medium shots off the flipper and the return lane is a difficult shot....the double flippers and their rubbers (a wide rebounding type) will make it even more difficult to control the ball. You

can't adjust the flipper position so to pass the ball (as on King Kong) from one flipper to the other is a matter of luck....the bumpers are good, powerful, but too close to the arc.

"Anyway, I feel good knowing Atari is stepping into the flipper game field. It's a beautiful machine.

Hope they come out with something better."

This is just a sample of the type of comments I have received the last few months. Obviously, a game such as the Atari effort deserves closer scrutiny only because it is such a departure from the norm. The question is whether or not the departure is too extreme for the average arcade operator and the player whose support is so desperately needed.

With the new modification on the game: posts on the top of the out lanes at both bottom left and right, and a different center target (9); the action is a bit improved and truer for the player. However, there are still difficulties for this machine which leaves it as a novelty piece for an arcade, rather than an item that would hit it big in the skilled markets (such as college campus areas). For a transient crowd, the size and sound are ideal for drawing big bucks and satisfying grins from operators. As I stated earlier, "Time 2000" is a marked improvement over this initial effort from a playing standpoint.

The final polled rating results come out to this:

Rating: #### 36

Rating: ### 28

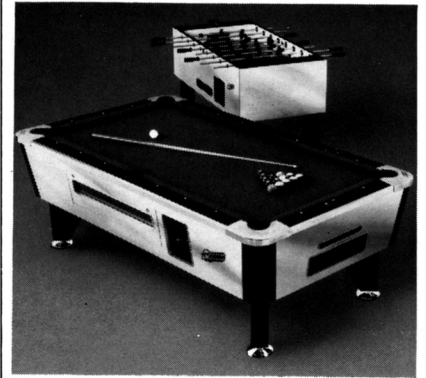
Rating: ## 52

Rating: # 29

My personal rating after all these months of play on the improved model and the old prototype is a simple, ##. And yes, Virginia, I know that it has drawn extremely well, but Atari can only move ahead, and this is a fitting start, as well as a fitting welcome to a new (pin) ball game.

For now I bid adieu and hope that each of you enjoys a good summer and a wonderful August. Until next time, be well and prosper

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A prevalent connector problem

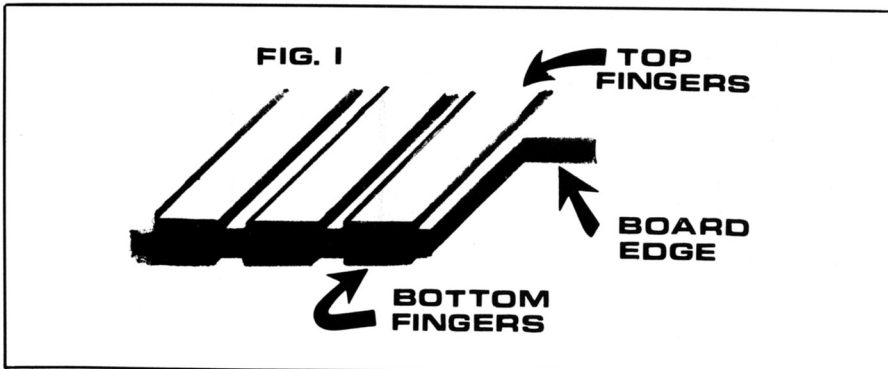
Given any piece of gaming equipment, you can be sure that one or more of the connectors will give you problems sooner or later.

A fair percentage of connector problems are operator-induced. The contacts are usually damaged when force is applied when pulling connectors apart or putting them together incorrectly.

The most prevalent connector problem in our games seems to occur on the power handling pins of logic board edge connectors.

Logic boards that contain their own power supplies are the worst offenders when it comes to burned-up edge connectors. These boards are supplied with raw A.C. at their edge connector.

Many logic board problems are directly or indirectly related to power supplies. Many of these problems cause excess current to be drawn through the edge connector power supply pins or "fingers". In many cases, the game normally draws more current than a single edge connector pin is designed to handle. In both cases, the edge connector "fingers" (Figure one) heat up and eventually char the circuit board.

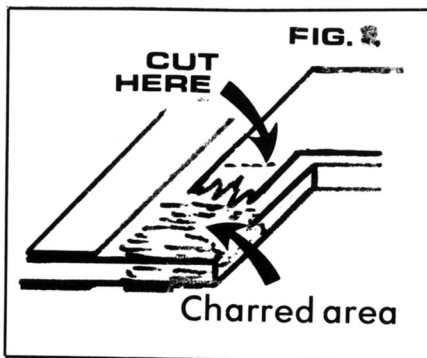


When the circuit board chars under the fingers, the fingers--usually made of copper foil--lose the bond they have with the circuit board. When this happens, the finger usually breaks off after it has been inserted in the connector a few times.

Figure Two is a drawing of a typical burned-up finger. The copper-foil trace has been broken off and the circuit board is charred.

There are two ways to deal with this situation. One is to repair the finger, and the other is to by-pass the finger.

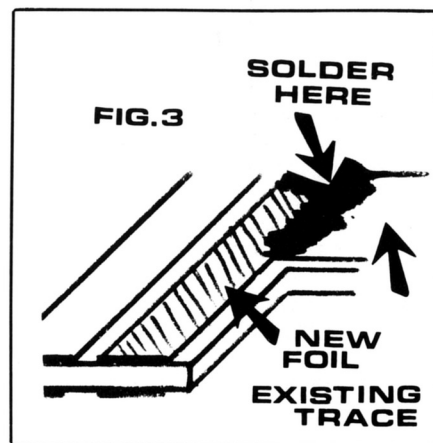
If the damage is not too severe,



you can repair the finger. To do this, you first must cut off any remaining finger foil that is not still attached to the circuit board as in Figure Two. Then you have to clean the charred circuit board where the finger is to be replaced.

To do this, you take a sharp knife and CAREFULLY scrape the charred surface. Be sure NOT to gouge or change the shape of the circuit board, or else the edge connector may not make contact with the new finger. After the surface is scraped, clean this area with a solvent (laquer thinner works well).

Next you replace the finger with some copper foil, as in Figure Three. I use copper foil that comes in a roll



connector

Instruct each mechanic to install this connector whenever he comes to a situation with a burned finger, as in Figure Four.

If all the servicemen always install the one pin connectors so the male end is connected to the logic board, there should be no confusion.

A man that brings a repaired board to the game and finds no female end soldered to the harness wire simply has to go to his parts box and get a female end and install it.

It is important that each man be shown exactly how to install the connector and that he be given an ample supply of male and female connector parts.

A good idea is to give each man a little kit that includes a sharp knife, small bottle of laquer thinner, a small stiff wire brush, two feet of copper foil, some "Super Glue" and a supply of inexpensive one pin connectors with wire already attached.

Have a good fix? Write to me at Play Meter.

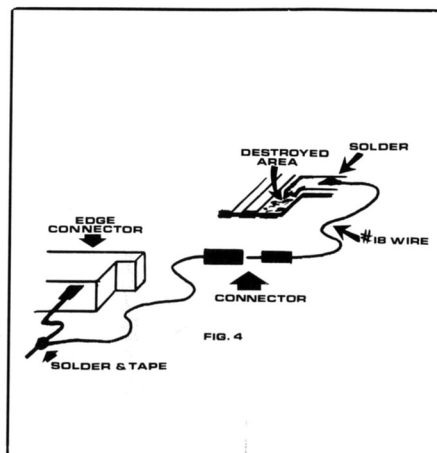
that is already the correct width. It's made by "Quick-Circuits" and is available at most electronics stores.

To make sure the foil will stick I use "Super Glue" to fasten it to the board.

Next you solder the new foil to the existing trace that the finger originally went to as per Figure Three.

If the finger and board are too badly charred, you may have to by-pass the edge connector.

A system that works well is to give each mechanic a dozen one-pin connectors that have six inches of wire attached to each end of the



Pinball playfield care

In any discussion with a group of mechanics in coin-operated equipment, there is one subject that always surfaces: how to care for a pinball playfield.

I have talked to mechanics who use anything from carbon tetrachloride to just plain water. Some of the more typical cleaners are: silicone spray, furniture polish, glass cleaner and car polish. None of the above is recommended for use on playfields.

The playfields on a pinball are constructed of special wood laminates, silk screened designs and a special tough-coat finish. The tough-coat finish has excellent wearing properties and a long life expectancy. The life expectancy and play appeal can be extended by proper periodic maintenance.

The above products do not

provide the good maintenance that will extend the life of a playfield. Most of them contain abrasives—particle or chemical. Either one of these can be harmful. The harm comes from the fact that the abrasives will deteriorate the tough-coat finish.

Bally is currently recommending that playfields be cleaned with a product called Wildcat No. 125. It is produced by Wildcat Chemical Company of Fort Worth, Texas. To establish the confidence we have in the product, you will find Bally's recommendation on the label of every bottle of Wildcat 125. You will also find a recommendation for this product in our current game manuals.

In our search for a playfield cleaner, we had some pretty strong specifications to match, not just for

harmful abrasives, which is a tough goal, but also for ease of use. Wildcat is an easy product to use to do the job. It is a combination cleaner and polish.

Bally would like you to try the product and see for yourself how it works. We will be including an 8-ounce sample bottle of Wildcat 125 in the cash boxes of most Bally Evel Knievel pinball games.

Bally suggests that you contact your local distributor to order Wildcat 125.

We also suggest that the playfield ball have proper care. A ball that is dented or chipped will ruin a playfield just as fast as any other improper care.

Remember, if you damage the surface finish of a ball, it will, in turn, damage your playfield's surface finish.

How to get the IC data

So you've tried to get data books for integrated circuits. And now you're frustrated. Well, at long last your frustration levels can be lowered!

Below is a list of correct addresses and instructions for obtaining these elusive prizes.

Fairchild Semiconductor
401 Ellis Street
Mt. View, Calif. 94040
Attn: Literature Dept.
Price \$5.00

First step is to write to above and request a list of their local sales offices. Then call the one in your area and they will have information for you.

National Semiconductor
c/o Mike Smith
Marketing Services
P.O. Box 60876
Sunnyvale, Calif. 94088
Price \$4.00
Delivery—4-6 weeks

Signetics
815 E. Arques
c/o Information Services
Sunnyvale, Calif. 94086

Request TTL data books. Also request to be put on their mailing list. They will notify you of any charges.

Texas Instruments
Box 5012
Mail Stop 84
Dallas, Texas 75222

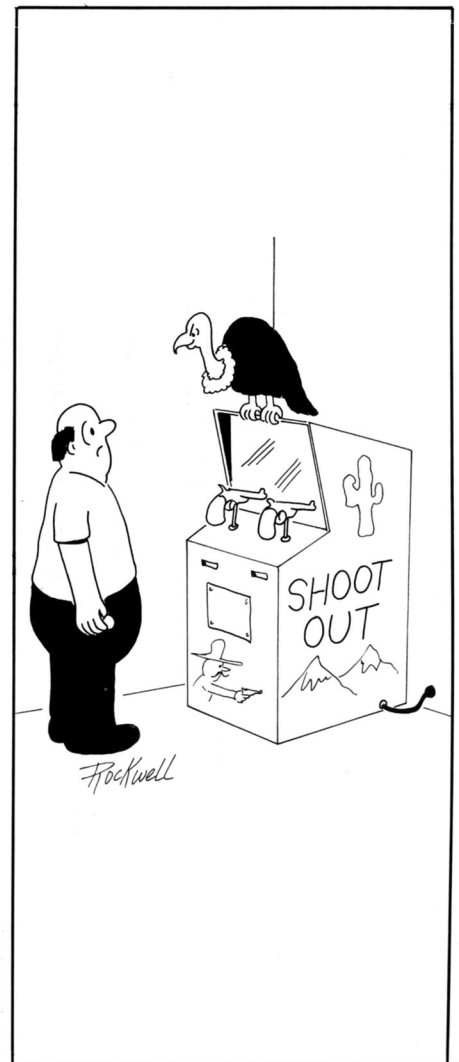
Price \$4.95 and applicable sales tax
Normal delivery is 4-6 weeks. If you want faster delivery enclose postage to cover two pounds two ounces.

Motorola Semiconductor
Box 20924
Phoenix, Arizona 85036
Attn: Literature Distribution Center
Price \$2.50

You want volume 9 in their data library. This covers TTL. You might request their library catalog since they have a broad range of very good literature available.

The amounts shown were quoted to me as of May. To expedite your order, I would suggest that a money order will be processed faster than a personal check. Make checks or money orders payable to company.

Fred McCord
Atari Field Service





Rock-Ola introduces Grand Salon

Rock-Ola distributors are currently introducing the new 160-selection Grand Salon Console Phonograph, according to an announcement by Rock-Ola Executive Vice President Edward G. Doris.

"The Grand Salon cabinet combines smooth flowing contours, delicate scrollwork, and strong bold lines," Doris said. "The total effect is one of beauty and character. Even up close the cabinet has the look of exquisite furniture crafted from select fruitwood."

The crowning touch of the new Grand Salon cabinet appears in the permanently raised display panel. It is a back-lighted full-color reproduction of Claude Monet's "Fields in Spring" which attracts the eye of potential phonograph players, but does not detract from the overall beauty and elegance of the phonograph.

Elegance in design includes the distinctively decorated selection control area. Softly glowing selector buttons and selection indi-

cators are bordered by filigree-embossed scrollwork and leather-like trim.

Although the Grand Salon appears to be crafted from selected fruitwood, the outside finish is actually an abuse-proof polyester. It duplicates the beauty of wood but resists scratches, burns and alcoholic beverages. Spilled liquids are directed away from areas that could be harmful to the phonograph.

The speaker grilles are heavy molded laminates that give on impact and spring back into their normal position. Speakers include two 12-inch full range and two 6-inch mid and high frequency speakers.

Adjusting or servicing the Grand Salon is simple and easy due to the accessibility of all areas. The top swings up and the front speaker panel opens down for access to every area. An access door and terminal block in the rear of the phonograph simplifies the addition of speakers and other accessories.



Drag Race

Atari has introduced a new video game, called Drag Race, for one or two players.

High replay levels are encouraged by players competing to obtain their best possible times. The game is complete with engine sounds, tachometer, and stick shift. If RPM's go over the road line, the engine "blows", penalizing the player.

The attracting animation and graphics further enhance the high appeal of Drag Race. Dragsters do wheelies, tires burn out on quick shifts, and parachutes eject to bring them to a safe stop. There is even a "Christmas tree" lighting sequence to start the race.

Operators can set Drag Race at 3, 4, or 5 heats per game. A bonus heat can also be awarded to players for times of 4.9, 5.9, or 6.9 seconds at the operator's option. Coinage and volume are also easily adjusted.

According to Frank Ballouz, national sales manager for Atari, the game was placed in an arcade alongside other high earning driving games for several weeks and showed very high earnings, while not detracting from collections of other games in the location. Players showed their enthusiasm by continuing to play the game to better their times.

The built-in self-test system, trouble-free coin door and durability tested controls assure easy servicing and maximum income potential.





Starship I

Starship I is a one-player adventure from Atari. Featuring a 3-D outer-space visual effect, players speed through the galaxy while maneuvering their ship to destroy enemy threats and avoid crashes.

The excitement and suspense of fast action is created as players use speed and directional controls, together with lasers and proton torpedoes, to shoot approaching enemy ships and space monsters which appear in random on the screen.

The popular cosmic theme, the speed and action appeal to players of all ages. Starship I offers players a challenging experience of space age adventure encouraging replay after replay. Previous high score is also displayed to heighten the competitive factor. An optional bonus time for 3500 points will allow the player to travel into "Hyper-space."

Starship I is designed to attract players in any type of location. The intriguing graphics and visual design enhance its futuristic theme.

It has Atari's exclusive built-in, self-test system to diagnose technical problems and maximize income potential. And it has one of the more popular themes, science fiction and outer-space excitement.



Pinball

Stern Electronics, Inc. has come out with a new four-player pinball game that is called, quite simply, Pinball by Stern. And if the profits are anything like the backglass, then distributors will be bowling over their operator clientele.

The backglass shows a comic scene of a giant pinball that has broken loose and is squeezing through a city street, flattening cars, pushing aside buildings, and sending people looking for cover.

The backglass chaos carries over to the board itself where the player gets an aerial view of the giant pinball as it wrecks havoc on the city. Three pop bumpers are set inside the giant pinball and sit menacingly in the middle of the playfield.

Also featured are two flippers and two ramps for the skill shots. One of the ramps has a spinning target that has a gate that opens on to the top of the board.



Gremlin Tenpin

Gremlin Industries, Inc., San Diego, California, a leading U.S. wall games manufacturer, has announced the production of a new solid state animated electronic bowling game, Tenpin.

The new bowling game has been under development for over eight months, and the first prototypes are now in the field for consumer testing, operator reaction and location payout observations. "We expect to complete our field research early in August and first production run deliveries of the new units to our distributors on or about August 25, said H. Frank Fogleman, Gremlin president.

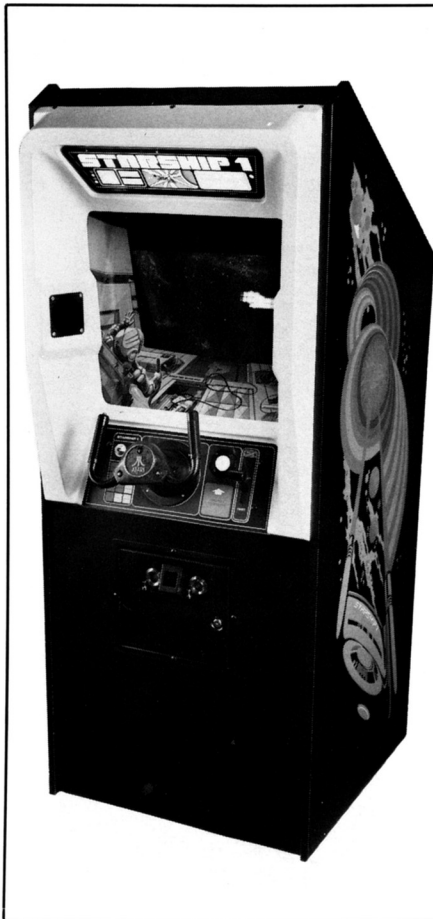
Fogleman said Tenpin is a game of skill and logic which tests player reflexes. "It is a one- or two-player remote controlled wall game that incorporates master graphics and a fine use of modern electronics to animate one of the most popular participation sports."

Tenpin employs a simplified scoring system with 20 points awarded for a strike, 15 points for a spare and individual points for the number of pins knocked down with the first roll when the second roll is a miss or gutter ball.

The Rip Van Winkle-type characters and dynamic sound highlight the play action. When a player rolls a strike, lightning strikes the flying pins, the slumbering Rip jumps up in surprise, two of the spectators clink mugs and the strike sign lights to accentuate the scoring. On a gutter ball, the frog croaks the player's misfortune.

All the game action is accomplished through Gremlin's remote transmitter allowing players to develop their skill at timing the precise arrow to hit to select the optimum path for a strike. When Tenpin is not in play, a stimulating advertising sequence provides player attraction.

Operator options include speed at which ball rolls, programmable end of game score, free game capability and the combination sequence for lights can be adjusted by speed.





Pool Shark by Atari

Pool Shark by Atari brings the popular theme of pool to a competitive one or two player video skill game. The simplicity of game play, together with high challenge level, attracts players again and again to try and sink all the balls in the rack.

Players use a joystick to control the white cue ball to hit as many balls as possible into the six pockets without scratching.

Operators select 2, 3, 4, or 5 thirty-second racks per game, challenging players to develop skill and try different strategies to master the game. An optional 15-second bonus rack can be added to reward players who sink all 15 balls in a rack.

Says Frank Ballouz, national sales manager for Atari, "In field tests at both arcade and street locations, Pool Shark shows strong potential to be a consistently high earning game on location. It has strong player appeal with its pool theme. 'Easy to learn and yet hard to master' are the keys to this game's appeal," he added. "It challenges players to develop their skills."

A newly designed joystick with increased durability and easy adjustment is included. Atari's exclusive built-in self-test system and trouble-free coin door insures minimum service time and maximum income potential.



Pool Shark

A new video bowling game

Exidy's Robot Bowl, a regulation bowling game on a video screen, possesses all the aspects of real bowling, including strikes, spares, misses, gutter balls, and realistic sound effects of a rolling ball and the subsequent pinfall.

Complete play instructions for Robot Bowl are flashed on the screen after the coin is inserted. Optional pricing of 25 cents or 50 cents per player is available (or both players can play for 25 cents, if desired).

Robot Bowl comes with a controlled-time feature to prevent overly-lengthy games. An adjustment on the logic board can be made to give the players 3, 5, or 7 seconds to roll the ball, or it will be rolled automatically. However, even if the ball is rolled automatically, the

player still has a chance to make a strike by hooking the ball right or left before it hits the pins.

Individual frame score sheets are displayed on the screen for either one or two players, thereby showing both individual frame results and the cumulative score totals. The scoring is authentic due to the programming of hundreds of pin combinations determined through real-life bowling research. When the game is over, the word "winner" is flashed under the appropriate player's score sheet.

Robot Bowl comes in a rich walnut-colored cabinet which is sized to be adaptable to either street locations or arcades. It houses a 19-inch solid-state monitor, and the game has a one-year warranty on the logic board.

Midway's Guided Missile

Midway's new one or two player T.V. game Guided Missile has been launched.

It is a game with combined land, sea and air targets moving across the T.V. screen simultaneously. The sounds of the aircraft, sea vessels and land vehicles, along with the exploding missile sounds, add to the realism of the game.

The sturdy joy stick control handles guide the launched missile to the selected target area. When hit, the targets score from 30 to 150

points depending upon the speed and size of the selected target.

Guided Missile can be played as a one or two player game with various coin settings to suit the operator's locations.

Extended play, microprocessor boards, 23-inch solid state monitor, multilingual programming and a beautifully designed cabinet (26½-inch wide, 32-inch deep and 66-inch high) all add up to another high appeal game.



Robot Bowl



Guided Missile



Gold Mine from Universal Products


The Gold Mine has an attractive wood grain finish with a heavy plexi-glass dome.

The Gold Mine is a game that tests the skill of the player who must exercise his flipper-skills by flipping 5 balls, one by one, up an oval incline into 5 different shafts or openings. When all 5 shafts contain a ball, a flashing light and buzzing

sound indicate a win.

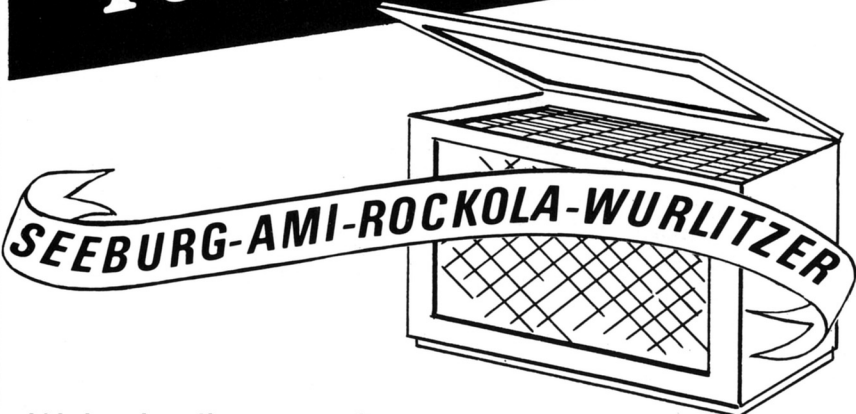
Universal Products, Inc. of Jefferson City, Missouri has introduced a new counter-top game of skill, the Gold Mine.

This compact counter-topper measures only 12 inches by 12 inches by 9 inches, and weighs 16 pounds. It is battery operated.



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Jungle Princess

Gottlieb has come out with Jungle Princess, the two-player version to the four-player Jungle Queen.

The playfield features four flippers, four places to score extra balls, and four positions to score special.

Various combinations of the drop targets, banks of five each left and right at mid-playfield, and the A-B-C rollovers in the lanes at the top, light the extra ball and special features. The A-B-C rollovers-- A and C can be picked up at the bottom as well-- and the last ball light the games double bonus feature.

The backglass colors are primarily reds, yellows, and blues and features a scantily-clad jungle princess looking out over her territory which seems threatened by a menacing volcano.

Also featured on the backglass are 100,000-point lights so that the scores are recorded to 199,990.



Lectro-Truck

A new three-in-one automated truck, with a capacity of 1,500 pounds, has been introduced by Woodward Company of Appleton, Wisconsin. The truck is designed for moving and lifting juke boxes, pinball machines, and all types of coin-operated machines.

It is a battery-powered hand truck that is capable of climbing stairs and raising loads from a stationary position. When the easy-to-manuever toe plate is set under the load and the worker has fastened the holding strap, all that's left to do is push a button. The small motor activates the powerful lifting mechanism which raises the truck's wheels about six inches.

Lectro-Truck is built of steel construction, with few moving parts. It has a battery-powered motor that can be re-charged on the truck.

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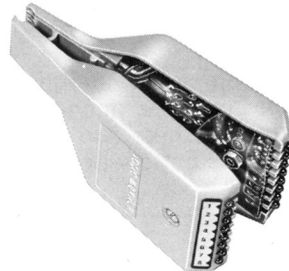
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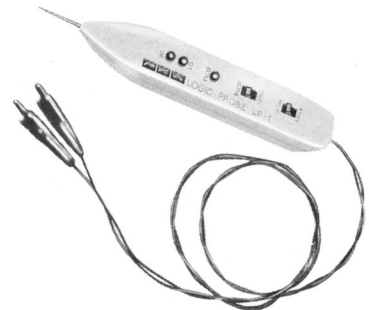


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The Logic Probe LP-1 is a compact tool for digital applications. By connecting the clip leads to the circuit's power supply, the LP-1 will give you an instant picture of circuit conditions.

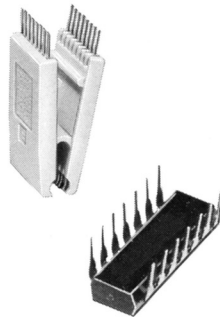
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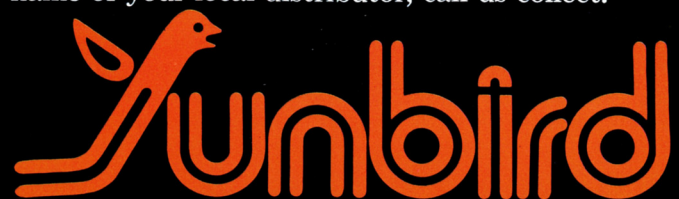
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Color on video horizon

The North American coin operated games industry appears ready to step into color in a big way this fall and this opens up a whole new spectrum of games possibilities, increased consumer interest and electronic manufacturers' response to the industry's needs.

Electrohome Limited of Kitchener, Canada, a major manufacturer of both consumer and commercial video products has a head start in the race to serve the coin-operated games industry. It has already developed a range of impressive color data display monitors for commercial display applications that is ideally suited to the games industry.

In fact, the Canadian electronics firm has been quietly working with several major United States games industry companies, including the nation's largest, to develop products for fall requirements. They appear to be the first to develop a color monitor that meets all of the games industry standards.

Electrohome's plus value is not in circuitry alone which has been designed to provide the critical resolution necessary for commercial data display applications. It is also competitive pricing that is acting as the wedge to open the door to new horizons in the coin-operated video games field.

Electrohome says it has color monitors ready in both 19- and 25-inch screen sizes and that sampling orders are larger than one would simply attribute to market test situations.

D.H. Wismer, O.E.M. Contracts Manager at Electrohome, said he is enthused at the reception the games industry has shown thus far. "I suspect that price was always the hold-back even though color adds a totally new dimension and realism to the coin-operated games field. Now that this is being overcome and the fact that we can tailor our designs to the industry's needs and specifications, I don't think there's any doubt that you'll see many color games in use this fall.

"In all of our contacts with customers in the United States, the combination of a color monitor for the industry, at competitive pricing, has been the keynote," he said.

Wismer commented that his company has already established U.S. technical support, including service, with a California base to

meet the specific customer requirements each firm might have. This includes working with them when necessary from the initial design conception to the completed product, he said.

"We would not be offering a one-year warranty," Wismer said, "if the basic chassis was not an established design in the commercial field. We've been able to prove its reliability, long life and rugged construction qualities, plus serviceability, in a very demanding commercial usage environment. This environment has marked similarities to the conditions encountered in the coin operated games field, he said.

Electrohome is no stranger to the sophisticated consumer electronics television market in the United States either, having developed the chassis for the Advent VB750 large screen color TV projection system for the U.S.

Wismer says the majority of coin operated color video games are being shown in 25-inch screen sizes. He believes that in the future, however, that 19-inch designs may capture the largest share of the market. This prediction is based on inquiries and sales made to date.

But for the fall he looks for many companies to incorporate color monitors into their games introductions and that the Amusement and Music Operators' Association Show in October will be a color filled one indeed.



Rock-Ola plant and office personnel recently put production schedules, inventory sheets and sales quotas aside to enjoy their annual golf outing at a suburban Chicago country club. From left to right are William Haldeman, vice president of purchasing; James Chamberlain, tool engineer; Frank Schulz, technical services supervisor; and Jack Barabash, technical services.

Atari celebrates fifth birthday

It was just five years ago (1972) that Atari opened operations with a 30,000-square-foot facility in Sunnyvale, California and an employee payroll of 50.

On June 27 of this year, Atari's employees, now numbering over 1,000, celebrated the company's fifth anniversary with a party in the new employee cafeteria.

Atari began its operations in 1972 with the successful introduction of Pong and, since then, has produced about 60 other video games for the coin-op market. The Atarians, the latest game from the Sunnyvale, California-firm, marks Atari's entry into the pinball market. In addition, the firm has a three-year-old consumer division which has introduced ten products for home use.

As an indication of the company's continuing growth, Atari opened a new facility in June. That expands Atari's square footage to well over 560,000, quite an improvement over a 1972's 30,000 square feet.

Gremlin

publishes newspaper

The inaugural issue of Gremlin Industries' in-house newspaper has hit the stands with a blank masthead. The front page carries an invitation to Gremlin's 220 employees from editor, Lynne Reid, to come up with a winning title and take home \$50.

Other front-page news included an inside look at Gremlin's recent six-country tour introducing their innovative new video game, Hustle.

The customer service department was the first to be featured in a regularly scheduled series, "Getting To Know You." The story cites recent efficiency changes in the eleven-person department which include an independent stock room and new part numbering system.

The newspaper noted that according to a recent poll taken by six experts Gremlin's Blockade is among the top ten arcade pieces of all time.

The newsletter is scheduled for monthly publication.

Open Letter

[Editor's Note: The following was received from Norman Goldstein of Monroe Distributing Inc., Cleveland, Ohio as an open letter to the industry. It is presented here solely on the basis of its editorial comment. The views expressed are not necessarily those of the editors.]

Our industry is facing the escalating cost of equipment, labor and supplies. These costs are increasing at a rate which far exceed the national average. In the last ten years, the price of games has increased three hundred percent; however, the income generated from these games has not increased anywhere near a comparable level. It is the operator who has solely absorbed the rising cost. Some method must be found to increase the operators share of the cash box income.

The answer to our industry is twofold. The first step is to increase the price per play to .25 per game or one song and .50 per game of pool. The second step is either a better percentage of the collections or a service charge per game.

It has long been argued that the best approach to increase the operators income is to change the commission to 60/40 operator's split. This would be ideal, but it places the burden on the high volume location and has little effect on the low volume customer. In time the large volume location through agitating is usually successful in reducing his commission back to 50/50. The service charge on the other hand fairly places the burden on all locations.

Approximately two years ago, I suggested to our industry a service charge of \$2.00 per game per week. It met with some limited success but since it was not pursued by many operators, it gradually faded away.

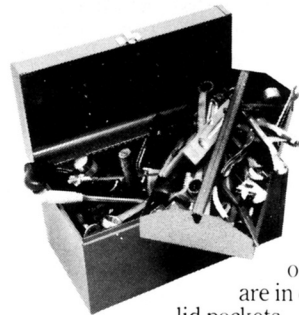
Two dollars off the top for every game in reality is one dollar from the location and one dollar from the operator, so in effect it only cost the location one dollar. An operator with two hundred games means an additional \$10,400 per year.

We must begin to alter the status quo for without an adjustment in the income of the operator, insolvency is around the corner.

I sincerely hope this letter will instill in our industry the desire to act quickly. To delay action is to merely forestall the inevitable.



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Patrick Shane Breaks

Shane Breaks joins Belam

Patrick Shane Breaks has resigned his position with Rowe International Inc. to join R.H. Belam Co. Inc. In his new capacity, he will be representing Belam in its overseas markets.

His resignation became effective July 15, and he will be assuming his new position August 15. "We'll be vacationing for a few weeks, traveling cross-country," said Breaks, "before we start back."

Breaks who was raised in rural England said of his new position: "I'm really looking forward to being on the 29th floor of the New York Life Building in Manhattan. I feel a lot more comfortable dealing with international markets because of my past relationships."

Robert Haim of Belam said that Breaks would be traveling extensively for Belam. "He'll be representing us all over," said Haim. "He won't have any particular territory. He'll be traveling all around the world-- Europe, South America, 'Asia, possibly even Africa."

Breaks had been with Rowe for 2½ years and was director of marketing-games. Prior to that, he was with Streets Automatic Machine Company of London for 11 years where he was managing director and involved in the manufacture and sales of coin-operated games throughout the world.

Rubin to Atari

Howard Rubin has been appointed eastern regional sales manager for Atari. He will be located in the Springfield, New Jersey area at the new Atari east coast sales and service office that will be opened this fall. This office will provide additional support for Atari's eastern distributors and their customers.

Presently Rubin is supervising the development of the 9000-square-foot facility in addition to his sales responsibilities in the eastern region.

Upon its completion, he will manage this sales office, which will also be staffed with technicians and customer service representatives.

The Springfield, New Jersey office will also serve as an education center with service schools for both distributors and operator technicians in the east.

"This eastern office is in line with Atari's comprehensive program to provide the most extensive field service, marketing and information network in the coin-op industry," said Marshall Caras, director of marketing. "Rubin's experience at all levels of sales, distribution and operating gives him superior qualifications for his new role at Atari."

Frank Ballouz, national sales manager for Atari, said, "Being on the east coast, he will enable Atari to maintain its close contact with our customers in that region. He will be responsible for maintaining an effective flow of information between Atari and the eastern marketplace, to enhance our service and sales support for distributors."

Rubin has been in the coin-operated industry for ten years. He was most recently with Betson Enterprises as sales manager of the vending division, and previously worked in distributor sales with that company. He and his family reside in Maplewood, New Jersey.



Harry L. Williamson



Matt B. Russ

Russ to Rowe

Matt B. Russ has been named senior vice president of marketing for Rowe International, Inc.

His responsibilities include all sales and marketing functions, including company-owned distributors.

Russ has over 22 years of active participation in the automatic merchandising industry, during which time he was regional vice president and executive vice president of the Macke Company and, more recently, president of the Automatic Service Company. He also served as a director of the National Automatic Merchandising Association for six years.

Also, Harry L. Williamson was elected vice president and general manager of distributor operations, the company-owned distributorships of Rowe International, Inc.

In the five years Williamson has been associated with the coin-operated industry, he has served in executive positions with several major manufacturers. He attended Arizona State College, LaSalle University, and is a graduate of the National Institute of Credit in Chicago.

Gremlin gets DeGroot

Len De Groot was recently named sales and service director for Gremlin Industries.

De Groot, who joined Gremlin in 1975, moves up from his position of customer service manager. He will continue to manage the customer service department while stepping up his liason with distributors.

Gremlin president Frank Fogleman commented that the growing sales volume, "created the need for

additional top-level management to insure a continuing philosophy of immediate and personal service to distributors and operators."

De Groot spent 12 years in the electronics field while with the U.S. Navy. He subsequently attended San Diego Evening College majoring in psychology, and is currently enrolled in National University where he plans to obtain his Masters degree in Business Administration.

Hann elected

J. David Hann—president, chief operating officer, and director of Boothe Courier Corporation and president of Courier Terminal Systems, Inc.—has been elected a member of the Board of Mirco, Inc.

Hann previously held positions as executive vice president of Boothe Computer Corporation, and prior to that was vice president of Engineering and senior vice president of Courier Terminal Systems, Inc. Before joining Courier, he was program director for the Series 6000 computers at Honeywell, Inc.

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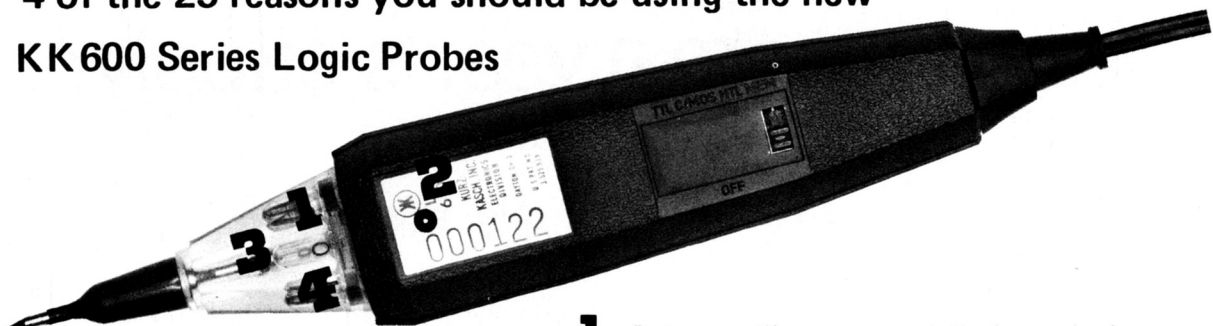
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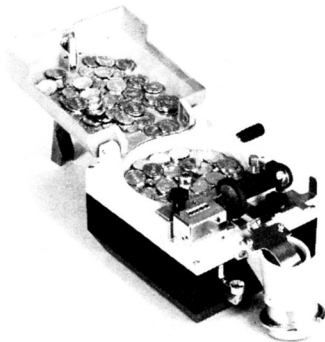
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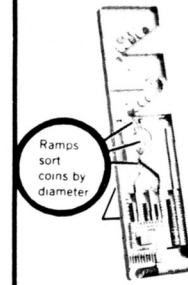
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(continued from page 13)

was to a small city for a recreation room. This particular competitor has forced us onto some rentals which we don't particularly like to do but in order not to lose the location, we did do that. We ended up renting a phonograph. They offered it for 20 dollars, even went down to 15. But we rented it for 30. So we're getting more money than what they offered it to them for. But by the same token, we were getting 50 or 60 before. This is a very bad situation with us right now, in this particular area, and I don't know how long this company will be around, but for whatever period of time, it's going to be bad. It's my opinion that they have set us back about 25 or 30 years.

PLAY METER: That bad, huh?

LAWSON: Yes, it's terrible, because at this particular time we were meaning to talk about increasing prices and more commissions and that kind of thing. And then we have to contend with this.

PLAY METER: Have you lost any locations?

LAWSON: Yes, we have lost some of the locations because some of the locations where they put them in, we felt just weren't profitable enough to us. If it's not profitable, then we're not going to keep it.

PLAY METER: Do you charge a minimum fee for a location?

LAWSON: Yes, in some locations we do, particularly on our music.

PLAY METER: How does that work?

LAWSON: We can't operate anything for less than ten dollars a week. So any phonograph we have starts on a minimum of ten dollars and, depending upon the age of the equipment, goes up. If a phonograph has 12 dollars in it, we take the first ten, that's what it amounts to. And they get two. If it has just eight or nine in it, we just take the eight or nine. We don't ask them to make up the difference.

PLAY METER: You mentioned earlier a sales tax. The sales tax imposed on you as the operator or vendor of equipment.

LAWSON: Well, there is a sales tax. We have to pay a four percent sales tax on cigarettes. Then we have to pay a sales tax on parts and service.

PLAY METER: When you have something repaired at your distributors?

LAWSON: That's right. On the parts and service we buy, we have to pay a sales tax. We do not pay a sales tax on the machines themselves because we are paying a sales tax on the money that is derived from those machines.

PLAY METER: Because of the location?

LAWSON: Right. In fact, in the early sixties, this is why our state association was formed, to combat this sales tax. They were going to put the sales tax on the gross amount of the machine. Well, through a lot of hard work and litigation and expense and so forth, we convinced them that that would be double taxation. They were very happy with the way we were collecting the tax and returning it for them. And they realized it would almost be a physical impossibility for them to collect from all the mom and pop operations we do business with. They had

to rely upon someone to do it, and we pointed out all these things to them. And because of this, we were able to convince them not to put the tax on the gross amount.

PLAY METER: And it was due mostly to the efforts of whom?

LAWSON: The state association. There is no question about it in my mind. If it hadn't been for the association, we would have a four percent sales tax on the gross amount today. That is a fact. If it had not been for the Florida association, we might not be operating coin-operated pool tables in licensed beverage places. We had a beverage director in the state who said that a pool table was a gambling device. Well, hell, a Coca-Cola bottle can be a gambling device. A pool table is not so designed to be a gambling device. But we came within a hair of having to move all the pool tables out of the licensed beverage places. The association is what saved that. We agreed with the beverage department that we would help police our area, and this is what we have done.

PLAY METER: You're very fortunate to have such an active and progressive state association.

LAWSON: Yes, we are, and we know that. And I am a firm believer in associations.

PLAY METER: No doubt about it. Too bad more operators in America don't think the way you do.

LAWSON: Too bad that more of them here in Florida don't agree with us. One of the benefits is the workman's compensation through the association. We've saved about 30 percent this year, just by having been in the association.

PLAY METER: Okay, now, what sort of licenses do you have to buy for the machines?

LAWSON: We have what we call a master license. It's a \$187.50, plus \$1.80 per machine, after the first 35 machines in the county.

PLAY METER: State and county tax or license?

LAWSON: Right. Well, it's called a license. We buy it from each county seat. We give them a list or number of the machines we have in their county. In fact, some of them require a list of the locations and their addresses. Some of them only require a number. And they give us something like a large postage stamp that we stick on the machine. Now, in the counties where you have less than 35 pieces, you buy a \$7.50 stamp per machine. I think if you figure \$187.50 and \$1.80 times 35, it will come to the same figure as 35 times \$7.50.

PLAY METER: Yes, it works out pretty close.

LAWSON: Yes, so this is how we arrived at that.

PLAY METER: Well, that sounds pretty fair and equitable.

LAWSON: Well, we think so.

PLAY METER: How did you manage it?

LAWSON: Actually, it was our local tax collector who I have been talking with for a number of years. I have always felt that in our industry we have been taxed too heavily. Our licenses were too great, I should say. Not only that, we also have a personal property tax that we must pay on each piece of equipment. And that's based on 100 percent evaluation. They take 80 percent the first year and go down in most counties to 40 percent and hold at that. They don't ever go below 40 percent.

PLAY METER: No matter what the book value is?
LAWSON: That's right. No matter what the book value is. So this is something within itself that we must do. Anyway, getting back to how we got the license fee that time, I talked with the tax collector. He wasn't actually the tax collector at the time—he was just working in the office. But he was going to run for the job because the tax collector was retiring. He had been friendly with me, and he too felt that we were being over-taxed, that our licenses were not just, according to the licenses that were being sold in other industries. So he happened to be on a committee that looked over licenses throughout the state, and he asked me if our association would back him in this move, and I said we certainly would. What we really wanted to do was get like a \$500 or \$1000 license for a county, and this would discourage one man from buying a phonograph or whatever. But they came back and said no they couldn't do that, that it would be an infringement on their rights of some kind. So then we settled with the formula that we have, and we are very happy with it because it is quite a saving for those of us in the business because anytime you operate anything over 35 pieces in any county, you, of course, are saving money. So this is how this came about. I ought to add that we also have city licenses to pay. Each municipality has on the books a license ranging anywhere from \$5 to \$35 per machine.

PLAY METER: And that still exists?

LAWSON: Well, it's still on the books. Four years ago, though, the Florida legislature passed a bill stating that no municipality could charge a company a license unless they had an office in that city. Well, we don't have an office in any city. We happen to be located in the county. So I immediately went to my attorney in Winter Haven and asked how he interpreted the law, and he said, "Well, the way I read it, we can't charge you a license. You're buying a state and county license that permits you to operate in the city." Well, this was good enough for me. So I went to 23 different municipalities, and all but two refunded the money that they had charged me. Of those two, I took one of them to court. I won in the lower court but lost in the appeal.

PLAY METER: Why was that?

LAWSON: I don't know. It was something about the way they interpreted the law. My attorney said that the way the law was written, it didn't have enough teeth. He didn't feel it was worthwhile for us to take it to the Supreme Court. But since that time, these other municipalities that I deal with, I have not been buying city licenses there. Now, those cities that bill us for licenses, in the meantime—we take in a lot of other cities, a lot of other territories—if they have a license we don't argue with them. We just pay it because what we want to do in time through our association is to get this municipality license thing equalized. In Plant City, for instance, where I operate—it's about 20 miles east of Tampa—well, last year I paid over \$700. Seven hundred dollars just to operate in that one city! Now this is a city of about 10,000 people.

PLAY METER: That's outrageous.

LAWSON: You bet it is. This is what I'm talking about. Well, their licenses are \$25 per machine. This is what I think is so unfair, I do not believe that one of the chain stores paid that kind of license. So I think we need to have a check-balance system here, try to get this thing equalized a little bit and let everybody share part of the burden.

PLAY METER: What is the best way of going about that?

LAWSON: Well, again, we have always found that the best way of going about that is through our state association. To get these laws passed, of course, requires a lot of legwork. It takes a lot of friendship, a lot of money, and a lot of time. We have found that if you get enough people involved, you can go to the politicians with a stack of letters or a list of names or whatever, and they'll listen to you. These politicians want voters and we found that's true not only on the local level but also on the national level.

PLAY METER: There again, your force, back to the state association. I'm sure they must monitor legislation and sometimes prevent something from happening.

LAWSON: That's right. We have a news service 12 months a year. Of course, our legislature meets once a year, and they are normally in session for 90 days—though sometimes they're there forever it seems like. We monitor everything that comes out of there. We have our executive director, Bob Rhinehart, who has been with us for a number of years. He does a good job in getting us all the information. And, of course, anytime there is something that is detrimental to us, he immediately shoots out a bulletin to us and advises us that we should contact our senators and representatives or whoever and talk with them.

PLAY METER: We have talked about licenses and taxes. What about this copyright decision—the eight-dollar royalty for all your jukeboxes? That's going to be payable in January. How do you feel about that?

LAWSON: Well, I think it's one of the most unfair things I have ever heard. I do not think that there's any reason for it whatsoever. And I doubt very seriously if any of the artists will receive much of the eight dollars. It's just another thing to dig into our profits because there's no way we can pass it on to anyone. We have to absorb it ourselves. Or if there is a way, I haven't found it yet. It's going to mean a lot of extra bookkeeping. It's going to mean a lot of extra work for us, and that costs money. I would like to say that I think the AMOA—and the MOA before that—did a fantastic job of keeping this from becoming a reality any sooner than it did. I think they've done good to keep it down to eight dollars. There was a time when they were asking for something that was outrageous, and it would have put a lot of us out of business. Of course, I'm sure we'll overcome this. I'm sure we'll live with whatever the rules and regulations are, though I don't think anyone knows what they are yet.

PLAY METER: You are really big on associations, aren't you?

LAWSON: Yes, I am. I think that any of the operators that are not in their associations—and there are a lot of them—should come forth and join their state associations, their national association, and their local associations, if they have one. What it has meant to me over the years is that I have been able to meet people in my own industry. And that has helped me come up with good ideas that have been profitable for me. I have been able to make lifelong friendships, to do so many things through the state association. I just feel so strongly that if these fellows would come forth and join their association and get in there and work in them, they would get an awful lot of satisfaction. I know for a fact that they would certainly derive profits from it.

PLAY METER: Plus you get to meet with others and discuss ideas with one another.

LAWSON: Fellowship is one of the best things in the world. You know, today we are all living too doggone fast. We go home and sit down in front of that box, and they tell us and show us exactly what they want us to know. If you get outside and talk with your fellowman, you'll find there's a helluva lot of nice people in this world. And it's just everything to me to just be able to join with my

fellow operators and discuss our differences. There's problems in this thing, no matter if you're from Coos Bay, Oregon or Key West, Florida. We all have the same problems. And I have been able to pick up some very helpful things from meeting with them, some things that are very useful to me. I have become very friendly with operators throughout the country. It's the thing I look forward to, to get to be with these fellows once or twice a year, find out what they've been doing, what they've been buying, what's going good for them. And I think you'll find that you'll get a lot of honesty and lifelong friendships out of that. It's a great thing.

PLAY METER: Certainly, they have nothing to lose.

LAWSON: That's right. That's for sure. Of course, the association is like anything else, you get out of it what you put into it. If you just sign up and send in your money, you're not going to get anything out of it. You've got to get in there and contribute something to it. And when you do that, you're going to find that it's a good feeling, and you derive an awful lot of benefits from it.

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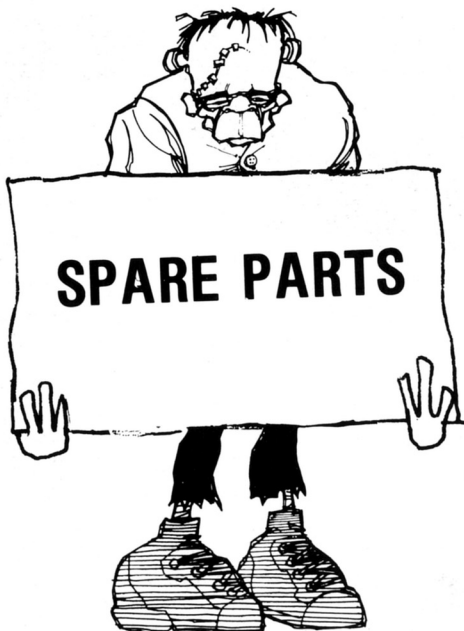
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