

PLAY METER

Volume 5, Number 7

April 15, 1979

Annual Arcade Issue

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From the Editor

In the few short years since Play Meter has been published, the arcade segment of this industry has come a long way. For one thing, the success of the arcade business has shown exactly how much money an operator can make with his amusement machines.

And with inflation, taxes, and all those other nightmares—many arcade operators are amazed at how street operators can survive while giving away half (and sometimes even more) of their income to location owners.

Arcade operators have prevailed and flourished, I think, mainly because they are not burdened with fifty/fifty commission arrangements. That extra income has enabled them to beef up their businesses with the finest equipment and set it in the most attractive atmosphere possible.

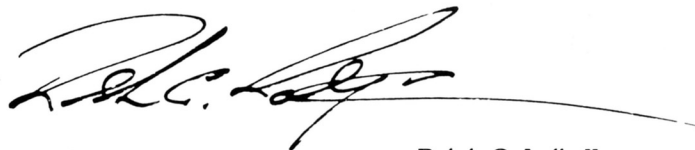
Perhaps there is a lesson in all this for the street operator, even if he has no intentions of ever opening up an arcade. Of course, every operator can't be in the arcade business. Arcade operations today require vast amounts of capital and locations are indeed limited. The arcade business has therefore become a specialty business with its own set of particular problems and procedures. Nevertheless, the street operator should start thinking like them.

For instance, imagine each one of your locations as a mini-arcade, a theme park, even if the location has only one machine. With a little imagination and a bit of improvising on your part, you can make the atmosphere in that location more attractive and thus stimulate more business for both you and the location owner.

What I'm saying is that you should tailor your equipment to suit each and every location possible. Let's try this example: I've never seen a coin-op game in a McDonald's restaurant. But suppose some enterprising operator approached a local McDonald's store with a typical *Clowns* video game or a cocktail pinball game set inside an enclosure that resembled the McDonald's clown or one of the other McDonald cartoon characters. It would make the concept of a coin-op game in their store vastly more appealing. What's more you could sell concepts like this to new locations without having to mention a fifty/fifty split. The reason is you're an innovator in this new territory; you're off the beaten path. What you have to do is present the idea to these types of locations as a service to their customers, an inexpensive form of casual entertainment during their visit. Tell them your specialized equipment will enhance the atmosphere of the entire location and would serve to stimulate more repeat business for them.

You may just find that the piece of equipment you have in there will outlast that same piece in any arcade. That's what I call getting the most out of your equipment—getting everything that drops in the cash can for the longest period of time possible.

It's certainly no secret. The arcade operators have done it successfully. There's no reason why street operators can't. It's like the wise man said 'You can't do anything by doing nothing.' So get to it!



Ralph C. Lally II
Editor and Publisher

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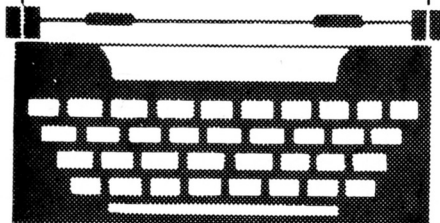
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EL CAJON, CALIFORNIA

Mailbox



Overreaction

Roger Sharpe's tirade against the film, "Tilt," (Duck Pinball! Here Comes "Tilt"! Feb. 15, 1979) is predictable from an industry man, but it is an extreme overreaction in light of the movie's mediocrity.

Apparently, Sharpe has read only the Dell paperback, an undoubtedly juiced-up version of the original Rudy Durand story used in the movie, which was categorically tedious.

I have seen an advance screening of the movie and, as an operator and citizen, I must inform Sharpe that "Tilt" is no threat to the amusement industry. "Tilt" doesn't even in-

clude the sex alluded to in his article. A little "Pretty Baby" influence in this film starring Brooke Shields could only help the plodding pace.

It should be noted that "Tilt" has been vacillating between the film editor and the film can for two years. Columbia Pictures (D. Gottlieb's parent company, ironically) recently signed to release the film this spring, but the studio's commitment to "Tilt" seems shaky at this time, according to people close to the film.

Sharpe's call to arms is unnecessary. Any area that would let a movie like this affect passage of pro-amusement ordinances is better off without amusement equipment, and so is the operator.

Nothing is more frustrating than operating within a set of hostile and prejudicial regulations in towns that don't want you. And I highly doubt that any area trying to liberalize amusement game rules will be influenced negatively by this virtually plotless movie.

Let's face it. Even though our industry has done much in the 1970s to clean up its reputation and become more accepted nationwide, it's unrealistic for any of us to act as if gamblers and sleazy people don't sometimes gravitate toward pinball games.

So, I think operators would be making fools of themselves by picketing theaters showing the film, as Sharpe suggests. "Tilt" simply doesn't have the impact or authority to threaten pinball ordinance decisions. The only bad

publicity "Tilt" promises to stir up is its own.

"Tilt" is artless, scriptless, and a waste of talent, time, and expenses. It's not the kind of fare that will spur anybody into action—including Roger C. Sharpe when and if he sees it.

Paul M. Thiele
Los Angeles,
California

No worry

Roger Sharpe's lament about the possibility of the movie "Tilt" giving our industry a black eye is well taken and as per usual with Roger, it is well written.

However, I would not worry too much about any movie destroying the image of our industry or even hurting it. In spite of the fact that "Tilt" associates pinball with gambling, dope, and other vices, I do not think too many people will apply the guilt by association rule to pinball games.

Miss Brooke Shields is still considered a nice, little girl even after "Pretty Baby" and "Tilt;" so we can say the same about our flippers. They are still innocent per se.

I have not seen the movie yet, but the words of the main song from same seem to be what pinball games really mean to the masses that play them.

Here are the words to the song "Pinball, That's All": It's the challenge you've always wanted/ But you're finally in control/ You don't have to dream about it/ It doesn't matter if you're young or old/ It's every man's chance to finally hit the ball/ It's pinball/ It's my music, it's my T.V./ It's the lights of Las Vegas/ It's Disneyland to me/ When it puts its back to the wall/ No matter if you're short or tall/ It's every man's chance to finally hit the ball/ It's pinball—that's all./ Now it may be just a game to you/ It's everything to me/ It's pinball.

So, to Roger and everyone else, all I can say in closing is that any movie that has a song like this cannot be all bad.

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Stern Electronics is aware that there are still some areas of the country that maintain legislation that restricts the use of amusement type pinball machines. We would like to see your publication attempt to locate areas where restrictive ordinances are enforced, and subsequently we would like to work in concert with you and local operators to eliminate these restrictions. We feel that in light of recent court decisions, particularly in Los Angeles, Chicago and New York, that outright bans as well as their licensing restrictions can in fact be amended to enable everyone to enjoy the sport of pinball.

If you would publish in your periodical some sort of request for information on restrictive legislation, we would pass this along to other manufacturers and hopefully all of us working together might be able to accomplish the elimination of these restrictions.

Lawrence Siegel
Vice President
Sales/Administration
Stern Electronics

[Ed.—All readers who labor in areas where pinball is banned or restricted by not allowing free plays, etc. are invited to send their information to *PLAY METER*, P.O. Box 24170, New Orleans, La. 70184. And we will forward them all to Mr. Siegel.]

Business articles

I would like to read more articles on business management and accounting methods, sales presentations to customers, commission or pay plans to workers and incentives, service charges, etc. Basically, I would like to see more on how to run a successful and profitable business.

Lois G. Michaels
Long Beach, California

Prevalent problem

I would like to write about some of the most prevalent

problems in new pinball games which are easy to solve. Williams' solid state sound board gives an audio hum. This is the result of wrong power grounding on the sound board. Cut the folio on both sides (front and rear) of pins 5 and 6 on socket 10 J 1 and solder a ground wire from pins 5-6 straight to the negative pole of the large 10 mf capacitor (c29).

If the power switch is turned off and on real fast on some Gottlieb *Joker Poker* and *Sinbad* games, it causes transient peaks on the +5v line and gives away

free plays. To solve this problem, cut the two red wires between the power supply and the CPU board and add an iron core inductor between them. I used the same type that is used on car radios to prevent ignition disturbance. The DC resistance of the inductor must be as low as possible to prevent voltage reduction. Measure the voltage on the CPU board after the modification and adjust it to +5v.

T. Ojanen
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Coinman of the Month



JON DAUGHERTY

This month's Coinman, Jon Daugherty, is a consultant for entrepreneurs interested in getting into the amusement center business, especially entrepreneurs who are interested in getting into those high traffic enclosed shopping malls. We thought he might just be the ideal person to talk to about some of the inner workings in the shopping center business. We were right.

In October, 1976, he sold four amusement centers to Aladdin's Castle, a wholly-owned subsidiary of Bally Manufacturing. Those amusement centers were LeMans Speedway family amusement center in Torrance, California; Hayward, California; Matteson, Illinois; and Oklahoma City, Oklahoma.

In addition, through a new consulting firm, LeMans Development Company, Jon has helped operators establish the following amusement centers: Piccadilly Circus in Fremont, California; Pennyland in Guadalajara, Mexico; Spaceway

Raceway in Springfield, Virginia and a fifth LeMans Speedway in Wichita, Kansas, which is not owned by Aladdin's Castle.

Among the functions he performs as a special consultant are that he helps complete negotiations involved in executing the lease; assists with pro-forma project costs, projected earnings, expenses, and financing; coordinates the design of the amusement center, assists with the proper game mix and purchase of games; and assists with operations procedures and money controls.

Jon also holds the ownership of several patents involved in developing high-speed, low-voltage bumper cars which are used in many of the amusement centers he has helped establish.

Forty-two years old and unmarried, he lives in Redondo Beach, California. He's a member of the International Council of Shopping Centers and the I.A.A.P.A.

PLAY METER: What are the key factors in determining an arcade site?

DAUGHERTY: In recent years it's been made pretty easy by just selecting a major regional mall, a shopping center of 600,000 square feet or more. Actually in most of the major regionals, they average around one million square feet. And they have anywhere from two to four department stores. An enclosed mall is certainly preferable for an arcade, though there have been some successful locations in open shopping centers. The thing against open shopping centers is that they aren't as conducive to traffic as an enclosed mall where you have an open entrance and can attract more families and adults. Generally speaking, the major regional shopping centers can qualify as being successful locations without too many other qualifications or demographics because it's safe to assume that a major regional shopping center has to draw a certain amount of traffic, and that's all we need. Of course, there will be a big difference in income from one shopping center to another, but by and large the enclosed mall is the best bet.

PLAY METER: How do you find out where the new malls are coming up?

DAUGHERTY: There are two or three ways. If you're a member of the International Council of Shopping Centers, you can get its bulletins, and there are two or three shopping center trade magazines. In addition, there's also a periodical that lists nothing but shopping centers. It's called the "Shopping Center Digest," published by Murray Shor. It lists all the new malls in the United States and all those that are planned for the next couple of years. It has a breakdown by city and state and also lists when groundbreaking is scheduled to get underway, the overall square footage, and the name of the developer. "Shopping Center Digest" also runs lists of tenants who are looking for space. But the problem for anyone who gets this periodical is that they'll find it comes down to only about twelve different developers who are doing most of the work today. This periodical, I think, would be the best place to start looking, and from there you can start zeroing in on the area you want. After that you have to find a way to establish a relationship with the developer, some way to talk with him and present him with your proposal to lease some of the space for your arcade.

PLAY METER: What chance does the little operator have against the national amusement center companies that dominate that market today?

DAUGHERTY: Actually, the little operator has many advantages over the nationwide operator. The big disadvantage for the little operator is the guarantee on the lease. But, especially with the smaller landlords, they are more interested in what kind of operation is being run and so they'll take a closer look. In fact, I've seen recently where some landlords were not that impressed with some of the national companies, where they didn't think the design of their stores was that unusual, where they said they didn't really rotate their machines, or have that many new machines, or that the

personnel running the store weren't in uniform. And then they started looking for someone local who would operate the store and be there all the time, someone who would take more interest in it than a national operation. So what the little guy ought to do is get an artist to do some artwork. Have the artist draw some good designs for a storefront, and also design a uniform that makes the personnel look more presentable. Uniforms, by the way, are apparently a big thing for the landlords. I know one landlord who plans on including it in the lease. It's because they're concerned mainly about the security.

PLAY METER: So then the little guy has a fighting chance against the big national companies when it comes to landing these sites?

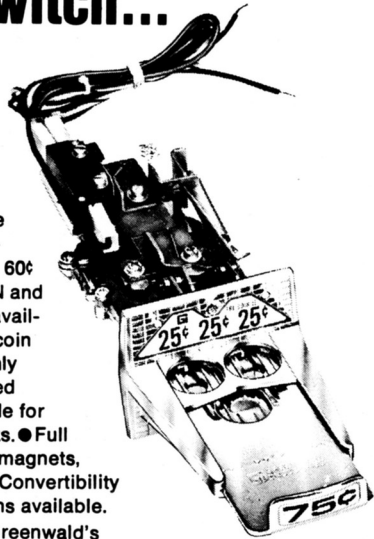
DAUGHERTY: The worst disadvantage for the one-time operator is the guarantee of the lease. A second disadvantage he will have is never having been in business in a mall before. But, as I said, the one-time operator also has a lot going for him. As much as the big companies say they rotate their machines and have the latest equipment, I'd like to beg to differ with them. They've got a lot of old equipment in their stores. In fact, some of the landlords are getting a little more sophisticated and are beginning to ask the operators how they plan on rotating or upgrading their equipment because they've observed other amusement centers—even the nationals—that don't do it that much. But back to the little guy's problems. Guaranteeing the lease is his big roadblock, and that's the advantage the bigger companies have. They're offering a signature. The landlords like this, but a lot of the bigger developers don't need it. For a lot of the smaller developers, though, they need those signatures to get their mortgage. So this can make it pretty difficult for the little operator. So, actually, it's probably one of the first points that should be considered when you get serious about leasing space in a mall for an arcade. But then again that gets back to your relationship with the landlord. I've had other clients who have had a good relationship with the landlord, and the landlord was doing them a favor and letting them have the game room, and they weren't concerned at all with the guarantee on the lease.

PLAY METER: How long is the normal lease in a shopping center setup?

DAUGHERTY: I recommend taking as many years as you can, even twenty years. I would imagine that the normal lease is around ten years, but some of the landlords are even down to five years. But it's in the best interest of the operator to go for the longest term lease he can get because rents have doubled in the last five years. If you're operating in a small space in the shopping center and you find out you've made a mistake, space value is such that you wouldn't have much trouble selling the space and getting out of the lease. On the other hand, the landlord realizes how valuable his space is and how much the rents are increasing, so the shorter the term he makes the lease, the better condition he is in to renegotiate.

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PLAY METER: How much can an operator expect to pay for space?

DAUGHERTY: It's around twenty dollars a square foot annually. It's a business judgement, though. If you have 1500 square feet at twenty dollars a square foot, that would be \$30,000 a year. But if you go to, let's say, 3000 square feet, you might be able to negotiate fifteen dollar rents. The big question for you to consider then is how much additional business will you be able to generate with the extra footage. Sometimes it's a very hard thing to work out. Would you do the same amount of business with thirty or forty games as you would do with fifty or sixty games? Are there going to be enough peak hours on the weekends where the fifty or sixty games are going to make you money? And in addition to the rent, you can usually add on an additional five dollars per square foot for the additional charges such as common area maintenance, heating and air conditioning, the sprinkler system, insurance, taxes, etc.

PLAY METER: In addition to the rent and these additional charges, can the operator be expected to pay a certain percentage of the gross?

DAUGHERTY: Yes, it's a minimum guarantee against the percentage, and the percentage is very negotiable. It's usually somewhere between ten and fifteen percent, and here is where you have to outguess the landlord as to what you think you'll do. You really can't afford to pay much more than 25 percent rent, but I know some national companies that are paying rents of fifty and sixty thousand dollars and are only doing about \$120,000 in business. Well, they made a mistake and are paying fifty percent rent. But when they get a real winner, they're paying around 20 to 25 percent rent. How does this affect the gross percentage? Well, if you feel you can do better with the gross, you might try negotiating a higher rent and giving up less a share of the gross. Or vice versa, if you want to take the risk out of the gross, you can give away a higher percentage and get him to come down on the rent. It's a highly negotiable area. So as far as what kind of rent you can pay, you have to outguess the landlord as to what kind of gross income you think you'll do.

PLAY METER: Also, it appears that a lot of this is contingent on the amount of space you take.

DAUGHERTY: That's right. What happened with these national companies when they were paying fifty percent rent was that they had taken too much space, but it was something the landlord made them do. It started back some years ago when the first amusement centers in malls were paying six dollar rents on 1200 feet. And the landlords found out that they could raise the rents and, in addition, require the operators to take more space; so they raised the rents, increased the amount of square footage, and now we're up to these fifty and sixty thousand dollar rents. Some of the national companies still try to take the smaller spaces, but there is no doubt that if you really think the volume is there, you'll need the additional space. I think it's a proven fact that most of the game rooms that do over \$250,000

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probably have 3000 square feet or more.

PLAY METER: Then it isn't necessarily to the operator's disadvantage to being forced into the larger space?

DAUGHERTY: That's right. The only difference is that a national company can afford to make a mistake. But, for the one-time operator, if he makes a mistake, he's in trouble.

PLAY METER: But what is the ideal space for an amusement center in an enclosed mall?

DAUGHERTY: Under 2000 square feet isn't as conducive in size and appearance to attracting families. With a small amusement center, if you get a few kids in there, it doesn't look good. In other words, if you can get a good buy on the rent, I would certainly recommend taking up to 3000 square feet. A 4000 square-foot game room is nice, as far as allocation of space. But it's a happy medium on what you can negotiate.

PLAY METER: How many games are we talking about?

DAUGHERTY: I would go anywhere from a minimum of thirty games in a 1500-square-foot amusement center (and that's the minimum amount of space you should want to take), to seventy or eighty games in 4000 square feet.

PLAY METER: Is there any game mix that you've seen works better with enclosed shopping malls?

DAUGHERTY: There again you can do some analysis of your customers. If you attract more families, you can get by with more arcade and video pieces, and even kiddie games, rides, and things like that (though the kiddie attractions won't be profitable in themselves). But if you find that you have more repeat customers in kids, then you'll need a larger percentage of pinball. One national company, I know, has only about fifteen percent pinballs, but I think that's too low. They should be around forty percent. And I've seen some instances where you need sixty percent pins. But a lot of the national companies are right in there with forty or fifty percent pins. That's a good mix today, especially with the solid state pins because they earn as well as the arcade pieces. Of course, you'll have instances like in Oklahoma where you cannot award a free game and so pinballs don't do well there and you have to try and get by with the arcade pieces. As a rule of thumb, however, the more transient trade you have, the less pinballs you need, and the more repeat customers, the more pinballs you need.

PLAY METER: When should the operator start making his moves to get space in a new mall that is opening up?



Fast food restaurants or attractions like bumper cars can really help increase collections.

“Stay in contact with the landlord, even if he has committed another game room”

DAUGHERTY: He can go almost to the shopping center's opening. Even if the landlord won't commit himself in the early phase, don't give up because you still have a chance. Stay in contact with the landlord, even if he has committed another game room. I think most of my deals were made even after the shopping center had opened. In other words, if it takes two years to build the shopping center, the landlord starts leasing shortly after they break ground. And most of the shopping centers open with only about sixty percent of their stores open anyway. Let's say they have another twenty percent signed that will open within the next six months. That still leaves them with about twenty percent of the space to fill. And amusement centers aren't usually allotted space until near the end. As a matter of fact, game rooms and fast food restaurants get in at the end. The landlord typically leases first to the merchandise people, then when he gets to the tail end, he treats the game rooms and fast food restaurants as filler. And so he usually will determine for you how much space he wants your game room to take up. Of course, it would be nice to be first in line and pick out your location with the landlord, but sometimes you're just as well waiting for the end because you might be in an even better negotiating position, especially if you want to take up a lot of space, like 10,000 square feet.

PLAY METER: A 10,000 square-foot amusement center. This, I guess, is where we come in with the bumper car attractions and the like?

DAUGHERTY: That's right. Actually, we were even more successful several years ago when the landlord couldn't lease all his space as easily as he can today. Today there are many developers who like the speedway concept but who just don't have

the room because of the big demand from merchandise stores. So they're not interested in me taking 10,000 square feet. But when they have a hard time leasing all the space, when they get down to that last twenty percent of space, then they have to get rid of the larger spaces. And a big amusement center is really welcome then, and plus you can negotiate a better lease. It works out to be a happy medium for both parties.

PLAY METER: Shouldn't an amusement center operator be concerned with how much frontage his store gets?

DAUGHERTY: We used to feel that frontage was important. But we learned that that's not necessarily important. In Springfield, Virginia at our Spaceway Raceway, for example, we had only twenty feet frontage. We did something with mirrors and found that with an attractive store front you can do okay. Of course, there's no doubt that the larger the frontage you can get, the better. But frontage isn't really that important. What happened at Spaceway Raceway was that the mall had lost a large tenant. Robert Hall closed, and the landlord was left with a lot of empty space to fill. So he began dividing up the space. And what we did was run our amusement center in a T-shape. We went back about one hundred feet with a twenty-foot frontage, with the stores alongside us, and in the back where the other stores couldn't take all that space, we T-shaped, we expanded out behind the other stores. As it turned out, the frontage was important to the landlord, but with an attraction like bumper cars or something like that you can T-shape or L-shape behind the other stores.

Continued on page 78



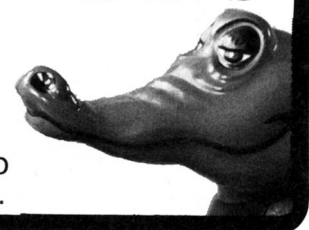
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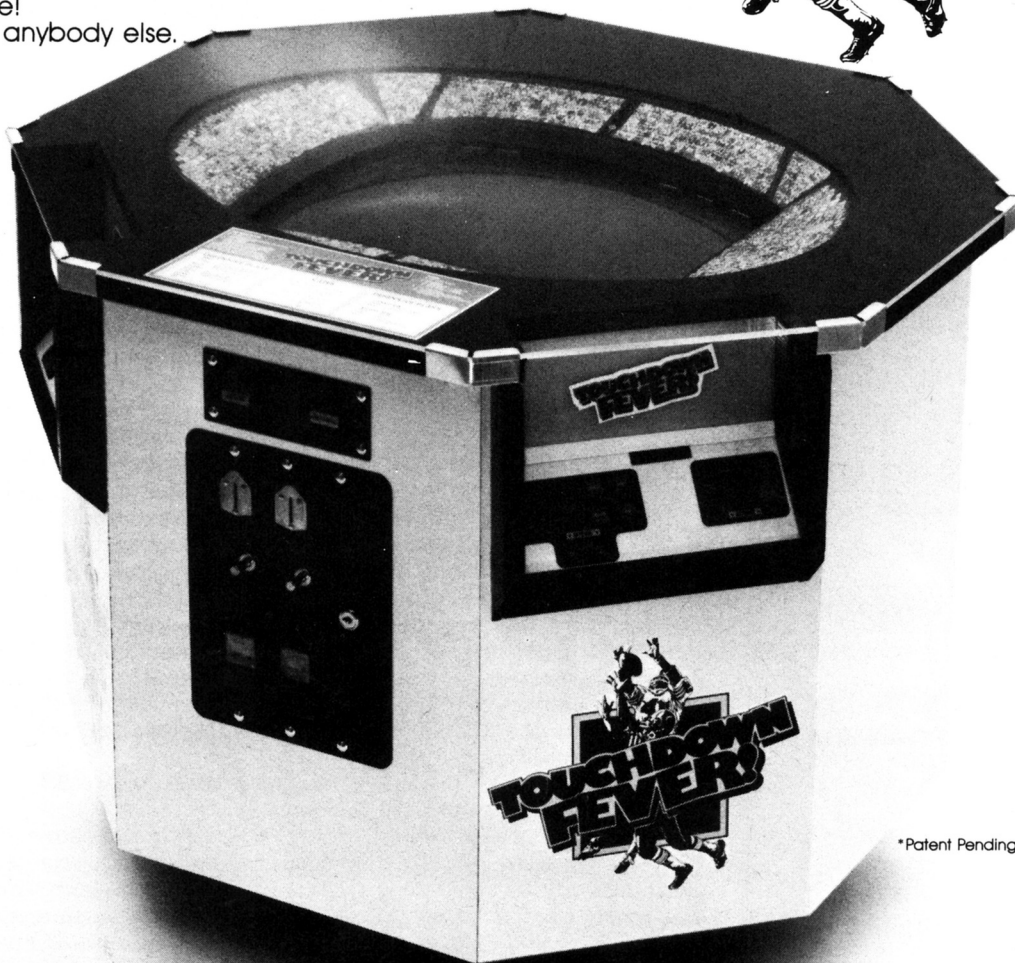
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Trends in shopping center developments . . .

Shopping centers plan on expanding, and that's good news for an industry that was once an ugly duckling

You're a route operator, but every now and then you start thinking about opening an amusement center of your own. Not that you have any ideas of selling your route, it's just that you feel an amusement center would be a natural extension of your business.

Of course, you wouldn't have a lot of those headaches you have grown accustomed to. None of those damn commission splits with location owners. And when you'd want to institute a price increase, you'd institute a price increase (none of this gradual breaking down of the location owner's resistance to the idea).

And since the amusement center would be in your normal area of operations, you would have a distinct advantage over other arcade operators who have big problems in replacing their equipment to suit the changing tastes of their clientele. Since you already have a route, and rotating games is an everyday thing for you—you could a lot more easily rotate games in and out of your amusement center with those on your route.

Of course, getting into the amusement center business can get to be pretty risky. If you overestimate how good an amusement center location is, that lease can get real tight around you, a lot tighter than the bind any location owner can put you in. So what you want is a proven winner, preferably in a successful shopping center, maybe even the enclosed mall type.

You know which ones are good in your area. Their parking lots are jammed at ten o'clock in the morning. But, you think, what chance do I have?

Probably a whole lot better chance than you think. Maybe you should be made aware of a few trends that are beginning to take place in the shopping center industry.

According to Jess Wolf of the International Council of Shopping Centers (ICSC) in New York City,

developers nowadays are opening fewer shopping centers than they opened a few years back.

They're still opening new shopping centers at a healthy rate, Wolf told PLAY METER, but there has been a definite slackening in the number of openings recently; and much of that, he said, can be attributed to the increased costs of building materials, zoning hassles, acquiring land, etc. They can be enormous headaches for any developer.

In that case, where is the developer beginning to turn his attention these days? "Expansion, modernization, and renovation of their existing facilities," Wolf told PLAY METER. That means that those shopping centers that have "No Vacancy" signs hanging out front may soon be looking for new tenants, and that's where your amusement center idea has a chance.

Many of the well-established shopping centers are around ten years old now, and a lot of them have something in common—they don't have amusement centers in them. Remember that many developers didn't like the idea of having amusement centers in their shopping centers ten years ago. It conjured up images of sleazy arcades, teenage hangouts, something not at all compatible with the overall image the shopping center was trying to convey.

But Jules Millman, Craig Singer, Jerry Kroos, and the rest of those amusement center magnates have apparently done a good job in recent years, showing developers that amusement centers can be both profitable and still appeal to families.

Of course, the advent of video games, which got families more interested in the coin-op industry, didn't hurt the amusement center's image either, you might add.

So what is the attitude of shopping center developers today?

and how they affect the amusement industry

"Many developers," said Wolf, "are very interested in having amusement centers in their shopping centers." Boy, how times have changed! Thank you, Mr. Millman, et. al.

Murray Shor, the publisher of "Shopping Center Digest," echoed the very same sentiments as Wolf—developers are very interested in having amusement centers in their shopping centers. Everyone can see now how profitable and how well-run an amusement center can be, and so suddenly it's not the ugly duckling of the shopping center business.

Then again, even if a developer isn't considering expanding his shop-

ping center at this time, that doesn't mean a shopping center is out of the question. According to Shor, about ten percent of the tenants in shopping centers change every year. Of course, this figure is a lot lower in the very successful malls, but still it doesn't hurt to make your presentation to the landlord and get on the waiting list.

Every day businesses are going bankrupt, changing hands; there are numerous ways an opening can come available.

What are your chances of getting your amusement center accepted over one of the national amusement center operations. Well, first of all, if

it's an established shopping center, chances are the nationals have passed it over. They're looking mostly at the new shopping center developments, not the old shopping centers.

In addition, even if a national amusement center operator picks up the same scent, you should look upon your being a local operator as an advantage. You can give more personal attention to the arcade than someone from another part of the country; at least that's what you should be telling the landlord.

One thing to keep in mind is you have to be flexible. It's an advantage you may have over other tenants

Getting a handle on the shopping center industry

In case you're looking to get a handle on the shopping center industry, here are some good leads for you to follow up on:

The national association for the shopping center industry is the International Council of Shopping Centers (ICSC). The address for ICSC is 665 Fifth Avenue, New York, New York 10022. The telephone number is (212) 421-8181.

Of interest is that the ICSC is planning its international convention in Toronto, Canada May 5-9, and it may be an ideal time for you to buttonhole a few developers and see what your chances are of making a presentation to them about an amusement center.

The convention, according to Jess Wolf of the ICSC, is a pretty big affair—it takes up twelve hotels, but registration will be at the Harbour Castle Hilton and the Sheraton

Center.

Also, the ICSC has an annual listing of vital statistics and addresses of its members' operations. A copy of that listing is available for twenty dollars from the ICSC. The title of the listing is "Leasing Opportunities '79."

A second lead which might prove even more beneficial for you is Murray Shor's "Shopping Center Digest."

His Digest is published twice monthly and lists new and expanding shopping centers in the United States and Canada. It also breaks down the size of those shopping centers according to three categories—those above 500,000 square feet, those between 200,000 and 500,000 square feet, and those below 200,000 square feet.

Included in the Digest is a column to existing centers which may need space, retailers seeking space, etc.

The Digest, in its listing, gives the name of the center, the size of the acreage, the department stores, the number of stores, the size of the parking area, name, address and telephone number of the developer, and name, address, and telephone number of the leasing agent. The cost of the publication is forty dollars per year.

In addition, Shor also publishes an annual directory of regional malls over 400,000 square feet. They are listed alphabetically by state. Also included is a section on centers that are supposed to be opening within the calendar year. The price of this annual is \$75.

The address for the "Shopping Center Digest" is Box 2, Suffern, New York 10901. The telephone number is (914) 357-7690.

—By David Pierson

You have to be in a position where you can walk away from the deal

who want only a certain amount of space. If you say you want 2000 square feet, but the only thing available is 10,000 square feet, make sure you haven't closed the door on taking more space out. If you're willing to take more space, you might be able to get a better break on the rent and get other concessions from the landlord.

You could set up attractions to fill up the space you can't fill with pinballs and videos—bumper cars, ice skating rinks, roller skating rinks, even fast food operations have a way of attracting players. By the way, in case you haven't noticed, fast food restaurants and amusement games go well together.

So keep your eyes open, and don't overlook the possibility that you might be able to get an amusement center in a good location quicker if

you are flexible as to the size. If the space that comes available is bigger than what those prospective tenants have in mind, the landlord may turn to you—and ask if you can fill it.

Now, how do you know if he is trying to charge you too high a rent? In an enclosed shopping mall, you can expect to pay anywhere between fifteen and twenty dollars per square foot annually. In many cases, because of the bidding practices of a lot of prospective tenants, (and some of them operate amusement centers), you may find that the rent is already up to \$20 a square foot.

In addition, there will be ancillary costs—common area maintenance, a sprinkler system, insurance, taxes, etc. In addition, you'll probably be required to join the shopping center's merchant's association and pay the electricity if it's not part of the rent.

All these costs can run the tenant somewhere between an additional three and eight dollars per square foot annually.

Also, you can expect to pay something between ten and fifteen percent of your gross (and you thought you were getting out of commission arrangements). But, according to Jon Daugherty (this month's Coinman), the gross—as well as the rent—is highly negotiable.

So what you should keep in mind is that if you go up on one side, you can counter-balance that by going down on the other side. If you can go with a higher rent, you should be able to keep a larger percentage of the gross. And, of course, the opposite also holds true. It comes down basically to a guessing game between you and the landlord. If you think you'll do better than he thinks you'll do, you might be able to pay higher rent and keep more of the gross.

So be ready to play with the figures. Know how many percentage points represent an extra dollar rent, per square foot.

Something else to consider is that in some cases you're allowed a shell allowance.

The landlord is actually leasing you only a shell, you have to make a store out of the space you're given, and that includes designing a store front, contracting for the electrical work and the air conditioning installation, installing ceilings, partitions, wall covers, lighting, etc. And all that can run you somewhere between \$15 and \$25 per square foot in start-up costs.

But with some landlords, you may be eligible for a shell allowance to help you design your store. You may not be eligible for it, but if you are, that shell allowance might end up being a good bargaining tool for you when it comes to negotiating the rent and the percentage of the gross.

The most important thing you should keep in mind is that you have to be in a position where you can walk away from the deal. If the landlord wants too much, forget him, let him find someone else to be his slave. Remember developers want amusement centers in their shopping centers today, they know they're solid business ventures; so you don't have to be the least bit apologetic about your store, and you certainly shouldn't have to knuckle under to outlandish deals just to get your amusement center in his shopping center.

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AMOA legal fund established

The AMOA is asking operators across the country to contribute to a special legal action fund to fight ("maybe all the way up to the U. S. Supreme Court") an unfavorable ruling by the Copyright Royalty Tribunal (CRT), a federal agency.

The AMOA, which has been fighting the CRT and its rulings in court since October 27, has requested that operators across the country "make substantial contributions for a special legal action fund to help us defray the heavy expense of carrying on the fight in behalf of the nation's operators." The AMOA has been from the start the single voice for jukebox operators in all matters concerning the controversial jukebox copyright law.

The AMOA has suggested that donations be based on one-dollar per amusement machine on location, with six contribution categories set up: \$100, \$250, \$500, \$750, and \$1,000.

Fred Granger, executive vice

president of the AMOA, said that the national association plans to carry its case "all the way up to the U. S. Supreme Court, if we have to." But, he added, such an extended court test would deplete the national association's treasury. For that reason, the AMOA was making the request to its operators. The price tag for extending the case through all legal channels on to the U. S. Supreme Court would be, according to association spokesmen, "over \$100,000."

When asked what the AMOA planned to do if its court challenge of the CRT and its ruling is eventually defeated, Granger told PLAY METER that the national association may go back to Congress to get more favorable legislation passed. "But," he added, "that's only in the realm of possibility. Right now, we're not doing anything in that area."

The flurry of court action follows the September 6 ruling by the CRT that operators, in order to remain in compliance with the new compulsory

jukebox copyright law, must supply the Tribunal with lists of their jukebox locations. These lists, according to the Tribunal, could then be used by the three performing rights societies—ASCAP, SESAC, and BMI—to help them argue their individual cases as to how much of the copyright royalty collections each should be given.

The AMOA, however, has challenged the validity of the CRT's location list ruling. The national association has stressed that such a requirement jeopardizes the security of thousands of small businesses, and also creates an undue burden on operators. Additionally, the AMOA has challenged the right of the CRT to exist as a constitutional body.

However, U.S. District Court Judge Aubrey Robinson ruled in favor of the CRT on all respects February 2, thus causing the AMOA to appeal the case to the next higher court, the U.S. Circuit Court of Appeals.

New Jersey operators plan reorganization

The Amusement and Music Operators Association of New Jersey recently held its reorganization meeting and made plans for a new and exciting year both for the organization and its members.

"A.M.O.A. of New Jersey has not been very active in the last couple of years," explained President Frank Mandia, with Majestic Cigarette Service in Asbury Park.

"But with the increased political activity impacting on our members and their businesses, it has become vitally important for the association to take a close look at itself and organize to better meet the concerns of our members."

A.M.O.A. of New Jersey represents the men and women in the state who own and maintain coin-operated music and amusement games at various locations.

Mandia said the organization has hired Dr. Mark W. Hurwitz, president of Association Dynamics in Princeton, as its executive director to plan

the activities of the state association, handle its administrative needs, lobby in the state legislature, and plan an extensive public relations campaign aimed at explaining the industry to the general public.

To launch the new direction of the organization, A.M.O.A. of New Jersey held a general membership meeting on April 4 to explain more thoroughly to its members the results of the past four months of discussions between the board of directors, the officers of A.M.O.A. of New Jersey, and Dr. Hurwitz. "The board and the officers feel like this is a new beginning. One which will reap direct benefits for all of us," said Mandia.

Mandia said the meeting also featured a speaker from the New Jersey Division of Alcoholic Beverage Control, which regulates coin-operated amusement and music machines. The featured speaker discussed some of the governmental activities and regulations which impact on the membership. "We need to know what is happening at the

state level so that we can jointly support or oppose state regulations which many times determine how we can run our individual businesses," Mandia explained.

Mandia also said the organization will begin an intensive membership drive in the spring. "Currently we are developing brochures and promotional materials so that we can reach vending machine operators, our colleagues, who are not currently members," he said.

Also serving as officers of A.M.O.A. of New Jersey during 1979 will be Vice President, Leonard Hornstein of Silco Automatic Vending in Paterson, and Secretary-Treasurer, Bill Englehart with Bill's Vending Service in Sewell.

"I am personally excited about the coming year," Mandia said. "As an association, we are moving in a positive direction. With the dedication of our board of directors and our new executive director, we can expect many successes in the coming year."

BMI sues Harvard

The first infringement action against an American educational institution under the new Copyright Act has been brought against Harvard University by Broadcast Music, Inc. (BMI), the music licensing organization.

The suit alleges that twelve of its copyrighted songs were performed at Harvard without authorization and in violation of the U.S. Copyright Act. In the complaint, the plaintiffs seek statutory damages together with attorneys' fees and court costs. The action was filed in the United States District Court, Boston, Massachusetts, on March 8, 1979.

The obligation of American educational institutions to secure permission for public performance of copyrighted music was mandated by the 1976 Copyright Act (Public Law 94-553), the first general revision of American copyright law since the Copyright Act of 1909. The new law defines a public performance as one given "at a place open to the public or at any place where a substantial number of persons outside of a normal circle of a family and its social acquaintances is gathered."

Senate and House reports dealing with new legislation indicated that "performance in 'semi-public' places such as clubs, lodges, factories, summer camps, and schools are 'public performances' subject to copyright control." The law states that "to 'perform' a work means to recite, render, play, dance, or act it, either directly or by means of any device or process."

Some exemptions pertaining to public performances within face-to-face teaching situations are embodied in the new Act. Most other college performances of copyrighted works, especially those for which payment is made for admission or to performers or producers and promoters of concert attractions, require licensed permission.

A copyright infringer may be sued in federal court for an injunction and the copyright owner's actual dama-

ges, the infringer's profits or statutory damages plus court costs and attorneys' fees. Statutory damages ordinarily are not less than a mandatory \$250 or more than \$10,000 for each single copyrighted musical composition performed without a license.

Currently, BMI supplies the American broadcasting industry with most of the music programmed, and licenses more than 60 percent of the music appearing in the various music business trade paper polls of public acceptance.

The songs involved in the action against Harvard are "Long Train Runnin'" and "China Grove," written by Tom Johnston, published by Warner-Tamerlane Publishing Corporation; "Stayin' Alive" and "More Than A Woman," written by Barry Gibb, Maurice Gibb, and Robin Gibb, published by Stigwood Music, Inc.; "Brown Sugar," and "(I Can't Get No) Satisfaction," written by Mick Jagger and Keith Richards, published by Abkco Music, Inc.; "Black Magic Woman," written by Peter Green, published by Murbo Music Publishing Inc.; "This Masquerade," written by Leon Russell, published by Teddy Jack Music; "Macho Man," written by Jacques Morali, Henri Belolo and Peter Whitehead, published by Can't Stop Music, a division of Can't Stop Productions, Inc.; "Walk This Way," written by Steve Tyler and Joe Perry, published by Daksel Music Corp.; "Disco Inferno," written by Leroy Green and Ron Kersey, published by Six Strings Music and Golden Fleece Music and "Dance To The Music," written by Sylvester Stewart, published by Daly City Music, a division of Daedalus Productions, Inc.

BMI is the world's largest music licensing organization representing copyright owners. More than 55,000 writers and publishers are affiliated with BMI, having entrusted their rights to the organization. On their behalf BMI negotiates license agreements, collects fees and distributes income on the basis of the use of music.

What a difference a letter makes!

In our Coinman interview with Michael Stroll in the February issue of PLAY METER, a typographical error appeared which readers should be made aware of.

On page 17, Mr. Stroll is quoted as saying, "we are not guaranteeing all socketed parts on the board for six months." Actually, Mr. Stroll said just the opposite: "we are now guaranteeing all socketed parts on the board for six months."

We apologize for the error and have, as is the custom, shot our proofreader.

Arcade meeting held in Miami

Representatives from nine national coin operated family amusement center chains met recently at Miami Beach, Florida for the purpose of forming an association "to improve the quality of the game room industry by education and idea exchange."

Tico Bonomo, president of Time-Out Family Amusement Centers, Inc. and one of the originators of the movement to organize, was named acting spokesman for the group.

According to Bonomo, the companies involved "recognize that shopping center stores are a new and growing segment of the industry and have special needs.

Quality of operation and public image," he added, "are paramount in these fully attended locations."

Nothing definite was decided upon, although, according to a joint release, "the feasibility of such an organization and its membership criteria are currently being evaluated."

Those companies represented at the meeting included, Aladdin's Castle, Inc., Chicago, Illinois; Dream Machine, Inc., Boston, Massachusetts; Funway Freeway, Columbus, Ohio; The Land of Oz, Lake Geneva, Wisconsin; Space Port Family Recreation Centers, Hatboro, Pennsylvania; Nickels and Dimes, Inc., Dallas, Texas; Sega Fun Centers, Redondo Beach, California; Time-Out, Manassas, Virginia; and Time Zone Family Entertainment Center, San Jose, California.

The companies reportedly restricted their discussion at the meeting to common goals that an arcade association could help in achieving.

Maner assumes new duties

Walter P. Maner has assumed the duties of executive secretary of the Michigan Tobacco and Candy Distributors and Vendors Association (MTCDDVA), and Michael R. Spaniolo has been appointed to the position of executive vice president and general counsel for the associa-

tion.

The announcement of the appointments was made by MTCDDVA president Robert Verburg.

Spaniolo is beginning his 27th year of employment with the association, and Maner is in his sixth year.

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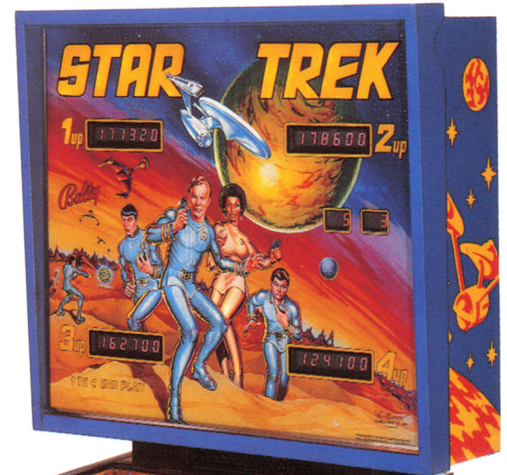
Warp Speed Lane skill shot takes ball back to plunger for (multiple bonus) additional scoring capability.



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The top 2 left rollover buttons and bottom return lanes score and advance lit value while taking ball back to top of game for added scoring potential.

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For More Information Contact:

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The Pizza Connection-- Bushnell's venture

Nolan K. Bushnell, who resigned recently from Atari, Inc., is now devoting his major efforts to Pizza Time Theater, a new concept in family entertainment centers. According to Bushnell, who serves as both chairman of the board and chief executive officer of Pizza Time, a Cupertino-based company, the firm's research phase is now completed and Chuck E. Cheese is ready to go nationwide.

Gene N. Landrum, who is responsible for the day-to-day operations, continues as president and chief operating officer.

"Pizza Time," explained Bushnell, "combines the popularity of a quality pizza restaurant with coin-operated games and amusements and our own unique system of three-dimensional, computer-controlled animals."

Bushnell, a pioneer in the electronic games industry, started Pizza Time Theaters in July, 1976, while still Atari's chairman of the board. The infant company, headed by Landrum, remained a division of Atari until June, 1978, when Bushnell set it up as a separate California corporation after he purchased all assets and rights from Atari.

Pizza Time Theatre began nationwide franchising late last year.

Providing new units with Pizza Time's distinctive animated figures has meant adding a manufacturing



Mr. Bushnell and Mr. Cheese

division and hiring John Impson as director of manufacturing. The addition of this new operation, as well as increased staffing requirements in personnel and purchasing, necessitated moving February to larger headquarters in Cupertino from smaller offices in Mountain View.

"Further refinements in the mechanical animals and their complex electronic systems is being handled by Gregory J. Tilden, our director of technical operations, and Raymond W. Davis, director of engineering,"

said Bushnell. "Gerald H. Meyer, director of field support, is in charge of installing and maintaining all the games."

"Companion programs for premiums, promotions and entertainment packaging are under the supervision of Michael M. Hatcher, director of entertainment."

Pizza Time Theatre's new headquarters are located at 10060 Bubb Road, Cupertino, California 95014. The phone number is (408) 725-1055.

Tax clinic: Additional time to file

QUESTION: May I automatically receive additional time to file?

ANSWER: You may request an automatic two-month extension of time in which to file your personal income tax return by filing form 4868 with the Internal Revenue Service where you will file your personal income tax return. The requested extension of time will be automatically granted, providing the form has been filed on or before the date on which your tax return is due.

Timely filing of the application for automatic extension of time will eliminate the penalty for failure to file your tax return on time, providing that your return is filed within the extended period of time. Penalty for failure to file a return is equal to 5 percent of the tax due for each

month, or fraction thereof, that the return is late, with a maximum penalty of 25 percent. Accordingly, if you file your return one day late, in the absence of obtaining an extension, you will incur a 5 percent penalty.

The extension of time to file your income tax return does not extend the time for payment of tax. In addition to interest, there is a penalty equal to one-half of 1 percent per month for failure to pay tax on, unless there is reasonable cause for such failure. In the event that 90 percent of your ultimate tax liability has been paid at or prior to the time the automatic extension is filed, it will be presumed that you have reasonable cause for failure to pay the balance of the tax, and no penalty will be imposed. Interest at the rate of 6 percent annum will be charged,

however, on all unpaid taxes.

The automatic extension of time is an important and useful device to allow you additional time to gather all of your information, and prepare your tax return. However, careful analysis of your estimated tax liability must be made so that appropriate deposits can be paid with the filing of the application requesting an automatic extension of time.

—By *Comprehensive Accounting Corp. of Aurora, Illinois. Comprehensive provides a bookkeeping, accounting, and tax service to over 14,000 business clients each month through a nationwide network of more than 140 franchised offices. For additional information on their services, circle number 91 on the "Reader Service Inquiry."*

M&M holds four-state foosball mini-tour

M&M Distributing of St. Louis and Louisville, distributors for Tournament Soccer, has begun its spring foosball mini-tour in conjunction with eleven coin operators in its four-state region.

"The mini-tour concept has been tremendously successful for us in many ways," stated Joe McCarthy, president and sales chief of M&M. "By taking foosball tournaments into the outlying areas, we give it new exposure and get more people involved. The cooperation we've received from the participating operators has been fantastic. We've sold a lot of tables because of our past mini-tours, and we're expecting this one to be an even stronger sales boost because of the interest it creates in the area where the tournaments are held."

These tournaments are all \$500 Open Doubles (all players—Pros, Novices and Rookies—are eligible). The operators pick the location and

M&M's tournament crew publicizes and runs the tournament. The mini-tour works hand-in-hand with Tournament Soccer's national promotions, but it brings the promotion one step further—to the operator level. In many cases the operators, through their local contacts, can get media coverage for the event.

One of the major agreements the operator makes with M&M before participating in a mini-tour is that he will personally attend the event. Most operators are amazed at the skill level of the players and by talking to the players, the operator can get valuable insight into the people who play his games, McCarthy said.

M&M has found that its tournament crew, which is comprised of company employees, gets better acquainted with the operator and his personnel, and this makes the distributor-operator relationship that much better for both parties.

"Our first mini-tour, last spring,

was limited to southern Illinois, and most of the players came from St. Louis. But with the tremendous interest shown both by operators and players, we've been able to widen our scope to include many new areas," McCarthy said. "We're seeing more and more new players following the mini-tour, and those same players go back to their home towns and spread interest there."

The promotion is designed to be a maximum benefit for the operators, the players, and M&M.

Other benefits of the program are that it discourages locations from buying their own tables—to be eligible for a mini-tour stop, a location must go through his operator. It also gives M&M's staff an opportunity to show the location owner how to keep the tables clean on a daily basis, an essential step in maximizing foosball profits.

The spring mini-tour runs through May and will be the largest yet with total prize money of \$5,500.

Mondial purchases interest in Swedish firm

Suren D. Fesjian, president of Mondial International Corporation, has announced that Mondial has purchased a 50 percent interest in the firm of AB Dannemans Automater, Stockholm, Sweden.

Dannemans has been for many years the exclusive distributor for D. Gottlieb and Company for Norway, Sweden, Denmark, and Finland.

Fesjian stressed that this arrangement would continue in the future.

The firm of AB Dannemans Automater has been in business for over 25 years and is currently headed by Charles Danneman, son of the founder. Danneman affirmed that this new relationship with Mondial merely cemented a longstanding relationship between the two firms.

Dannemans, with its staff of electronic technicians, has the in-house capability of repairing solid state boards and furthermore has a complete stock of spare parts covering potential customer needs.

Fesjian stated that he looked forward to an even larger penetration of the Scandinavian market now that Mondial has a substantial interest with Dannemans in that territory.

Gottlieb realignment in Louisiana

A realignment of Gottlieb distribution in the State of Louisiana has been announced by Tom Herrick, marketing vice president of D. Gottlieb and Company.

A.M.A. Distributors, Inc. of New Orleans and S&H Novelty Company, Inc., of Shreveport have been named Gottlieb distributors.

"We have known both Bob Nims of A.M.A. and T.W. Hughes of S&H for many years," Herrick commented in discussing the appointments.

"Both have been very supportive of Gottlieb over the years and are welcome additions to our family of distributors."

"Having recently visited both offices, I was privileged to meet the extremely capable personnel at each office as well as to view firsthand the facilities of these distributors which include full equipment and parts inventories as well as top service capabilities. We will be proud to have these fine companies representing us in this key state," he concluded.

Belam named Vectorbeam exporter

R.H. Belam Company has been appointed Vectorbeam's exclusive export agent, according to Hal Watner, marketing manager for the firm.

According to Watner, Belam has proven to be quite an asset and has helped to establish Vectorbeam in the export marketplace through its recent exposure of *Speed Freak* at the ATE Show in London.

Watner further stated that a long term agreement was made for export due to Belam's strength and knowledge of the export market.



Peter J. Petropoulos, president of International Sales and Marketing Management Consultants, is presently marketing Zila's cocktail table poker game, Ace-Hi. Ace-Hi was on display at the AMOA Show in Chicago this past year.

Ace-Hi in full production

Ace-Hi, which was shown at the AMOA Show this past year, is now being manufactured by the Zila Corp. of Santa Ana, California.

International Sales and Marketing Management Consultants (ISMMC) of Pompano Beach, Florida is marketing the new electric poker card playing cocktail table. ISMMC also has offices in Atlanta, Georgia; Ellsworth, Maine, and Frankfurt, Germany.

Possible locations for the game include service clubs in the military, private clubs, country clubs, hotels, motels, game rooms, Elks, Moose, veteran organizations, and shopping centers.

Northwest championships under way

On March 1 Tournament Soccer, Music Vend Distributing of Washington, and Dunis Distributing of Oregon put into motion the first steps of a five week promotion which has been designated as the Northwest Regional Championships.

This program is a continuation of the very successful format Tournament Soccer used in conjunction with Shaffer Distributing last fall when they presented the Ohio State Championships.

As with the Shaffer promotion, players must qualify at a participating location during the four preliminary weeks in order to be eligible to play in the regional finals. These finals will

Calendar

May 4-6

International Coin Machine Trade Show, The Statler Hilton, New York

May 11-12

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

May 25-27

Music and Amusement Association, New York, annual convention and trade show, Stevensville Country Club, Swan Lake, New York

June 7-9

Music Operators of Texas, annual convention, Marriott Hotel, Austin, Texas

June 14-17

Illinois Coin Machine Operators Association, annual convention, West Port Sheraton, St. Louis, Missouri

July 20-21

Montana Coin Machine Operators Association, annual convention, Holiday Hotel, Helena, Montana

August 16-19

Music Operators of Michigan, annual convention, Boyne Mt. Lodge, Boyne Falls, Michigan

September 15-16

North Carolina Coin Operators Association, annual convention and trade show, Sheraton Center, Charlotte, North Carolina

October 5-6

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

October 11-13

West Virginia Music and Vending Association, annual convention, Ramada Inn, South Charleston

Koch named vending representative

Rick Koch has been appointed the vending representative for Music-Vend and Dunis Distributing Company's distributing area, comprised of Washington State, Oregon, Alaska, Northern Idaho, and Western Montana. Rick, a recent graduate of Gonzaga University in Spokane where he received his bachelor or arts degree in Marketing, has been active in the coin-operated machine industry for over four years having been employed with distributors and operators in Washington and California.

He will be supervised by Richard Benjamin and George Cusick, managers of Music-Vend and Dunis Distributing Company. He will represent Music-Vend and Dunis' various vending lines to include; Amana, Choice-Vend, Mars Change Systems, Poly-Vend, RMI, Rowe, Seeburg, etc. Rick will manage the Music-Vend Vending Show to be held at the Seattle offices after the Western NAMA Show. He is a member of the Northwest Automatic Retail Council, the NAMA, Washington State Coin-Machine Industry.

be held April 21-22 at the Seattle Center and will offer players a chance to win over \$10,000 in merchandise prizes, including motorcycles, commercial pinball units, Tournament Soccer home foosball tables, and Atari home video equipment.

Lamar Forque of Music Vend reports that participation is running high. A large part of the success of the program is due to the fact that only novice players may participate and there are no entry fees, even at the regional finals.

And, as a bonus, all regional finals participants automatically earn free entry into the \$10,000 qualifiers only

"Distributors Cup Championships" which will be held on May 24 at the Radisson South during the \$250,000 World Championships.

Tournament Soccer will once again be awarding a full \$10,000 cash in Sponsor Awards at this year's world championships. Businesses who sponsor teams or players who place "in the money" automatically have their names entered into a drawing which makes them, not the players, eligible for cash awards ranging from \$200 give-a-ways to a \$1,000 award. This was done to help encourage businesses to get involved in sponsoring local foosball players from their market. There will be 22 sponsor awards in eight categories.

You'll find pinball in your dairy case... and



There are some people who will naturally be attracted to your amusement center. The trick is to attract those who would have probably passed it by.

It's no accident that grocers have specific places for each item in their stores. For instance, it's not merely a coincidence that in most stores you pass the produce section first. Candy, scandal newspapers, and other "impulse items" move faster if they are on the racks along the checkout line.

Have you ever noticed that the grocer's own line of products occupy the top shelves on each row and the national brands are on the lower shelves? That's no accident either; the grocer makes a lot less off the sale of the national brands than he does off the sale of his own brand.

Likewise, which items in the store are the staples of everyone's diet? Bread, milk, meat... Is it any coincidence that these are placed as far apart from each other as possible so that the customer has to walk through the entire store just to get them? Of course not, it was planned that way. The grocer, if he's a good businessman, knows which items should go where so that he can get maximum exposure for all the products in his store.

Why all this talk about grocery stores, you ask? You're in the amusement games business, you don't sell eggs and milk. That's right, but you should, like the grocer, keep in mind where your products should be placed to maximize your profits.

In a tavern or a bowling alley or whatever, you don't have to do much thinking in this area because many times the location owner has already decided for you where he wants your games to go. But in an amusement center you run the whole show, and you should seriously consider where each piece of equipment belongs in relation to all the others. And to do that you have to know your customers.

Some of your games would earn just as well if they were hidden in another room because the people who play them know they will be in there, even if they can't see the game from the front of your store.

foosball in the meat counter

By David Pierson

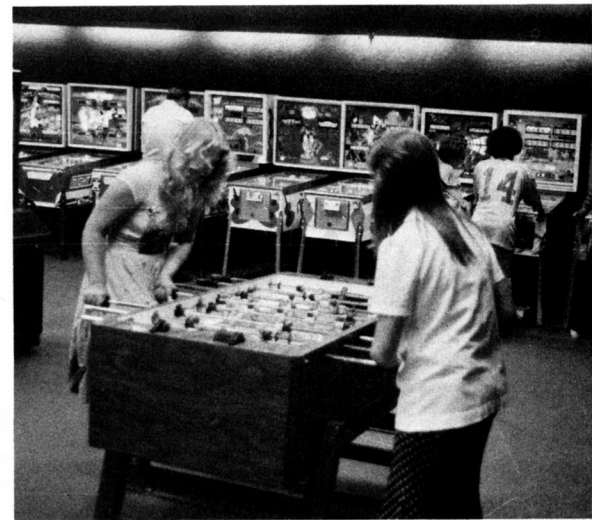
But some of your games would die if they were hidden like that because the people who play them don't frequent amusement centers, or they only like to play certain types of games. Video games are like that. Like the candy and gum in the grocery stores, they are your impulse items. They can attract people into your place of business who probably would have passed you by and would have gone on to the dress shop or shoe store next door.

If it wasn't clear before the video game boom, it's clear now. This industry has a lot to offer people—and we're not just talking about teenagers. The old, the young, the middle-aged, even families have been attracted to the coin-op games ever since the advent of video. It should, therefore, be equally clear that video games are the draw, the attraction. Consequently, where should they be placed? Up front, of course, because the people who play video games include people who wouldn't otherwise have stopped in at your fun center, and the only reason they stopped now was that they saw you have some interesting video games they'd like to play.

And what about that new video game sensation you just bought, *Doctor Doctor*—the game where players pretend to be doctors on an incredible journey, fighting micro-organisms inside the body of very sick patients. They shoot laser rays to cut down all those hideous micro-beasts, and have to make sure their hands are steady and they don't hit the liver or puncture the lungs. Well, maybe that game isn't just drawing play, maybe it's also attracting spectators! A game like that is your headliner.

There is no better advertisement in any business than a crowd or a line. People will naturally fall in line to see what other people are standing in line for. So a game that attracts crowds should be front and center, where everyone can see it and those passing by can see that there's excitement inside.

PLAY METER, April, 1979



Allow ample space for aisles and for games that draw spectators. And always keep a mind toward attracting the atypical player.

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And all around this headliner, you should have those other tempting draws, the latest video games to please the fancies of your non-regular customers.

Of course, since you're trying to attract families into your establishment, that means little children will be coming in too. And this can present a problem for you. Many times parents who would otherwise play your games are put off because their children, who are too young to play the games with any degree of skill, will be bothering them while they are trying to play.

Okay. So how do you cope with that? Supply the parents with a convenient means of getting their kids off their hands for a few minutes. Put some kiddie rides or a coin-op cartoon theater up front so that the parent who is debating about going inside sees from outside that there is something there to occupy the little ones, too. Of course, if you want to get a little more sophisticated in this area, you might try using some of those electro-mechanical pins that don't have much of a resale value anymore. You could shorten the legs, put the games on nickel play (that's right, a nickel), and make the game off limits to anyone over ten. Your on-duty attendant would have to make sure that the older kids don't use the games and that parents don't just try to drop off their kids there and then go somewhere else. It would only be a playland for children whose parents are in the amusement center.

But, you counter, there's no money in kiddie rides and cartoon shows and pinball games set at nickel play.

Grocery stores have a term for things such as that. They're called "loss leaders." Use the kiddie attractions as your loss leaders. You don't make your profit off of them. You're making your profit off the parents who are now free to play the other games in your store.

Again, kiddie attractions belong in the front of the store to attract your infrequent customers.

As for your regular customers, they are going in your store anyhow. They'll be in as usual to play your pinballs and table games and other arcade pieces. So there's no use in wasting your store front to attract people who are going to come in anyway. Pinball and foosball and games that enjoy a healthy share of play from the teen set should be looked upon as your bread and milk items—the staples. You don't have to have them up front. Everyone will know you have them inside, just as a grocery store has the bread and milk.

Now, what if you've got a new pingame that is something more than

a pingame. Maybe it talks to the players, or it creates such a spectacle that players are standing in line to play it. In that case, that game is no longer a bread and milk item. It is now a big attraction, and it also deserves front stage. It's something that's truly different, and people will look at something if it draws a crowd or if it's truly different. So don't relegate a front store item to the back of the store just because it's pinball or a new table game. It might have headliner ability.

What kind of video games should be placed in front? If you're trying to attract adults, why not try to place some of your more adult-oriented video games up front. Games that have the same universal play appeal as the old video games *Breakout* and *Blockade* could probably do well up front, whereas driving games and video target games which appeal to the younger set, will not need the draw since those customers were coming into your store anyhow.

As for the placement of your pingames, be aware that you don't place two winners side by side. If you are running your pins along facing walls, for instance, try to avoid the mistake of having all your big earning pins on one side and your so-so pins on the other side. Check your collections, observe where people congregate. Are all the players crammed around three machines that are all close together? Then space those games out. It used to be a standard practice not to place four-player machines side by side, but now that four-players are just about the only thing Chicago is turning out these days, you have to look at which machines are earning the best for you.

Once a machine is placed in your location, that doesn't mean that that machine should stay there until the day when you decide to trade it in. Treat all your equipment as highly mobile furniture which can be rearranged to fit the fluctuations in play appeal. When a game begins to fall off in collections, move it somewhere else on the floor, maybe next to a new pingame hit. If some pingames, despite their four-player capability, are basically used as one-player games by your clientele, treat those games as one-player games. It can go very easily next to a four-player game that draws a lot of four-player play.

If you've got a standard piece (a foosball table, for instance) which just by the nature of the game, attracts spectators, then allow room for your spectators. Spectators will quickly become players if you present games to them in an appealing way, let them see how

much fun playing can be. Games like these might do well in the middle of the amusement center, instead of shoved off to the sides. The same principle holds true for many of your arcade pieces.

What are some turn-offs about a family amusement center?

For one thing, if your game room looks like a den of iniquity, families will less likely frequent your place of business. Don't let your amusement center suffer from the stigma of a teenage hangout. Of course, you should have strict rules about food, smoking, loitering, etc. But your placement of games can do a lot to help you here. If you have kiddie rides and adult-oriented video games up front, you are effectively pushing the older kids to the back. Also if you make a rule to have wide aisles (somewhere between four to six feet) your visitors won't feel that they are blocked in. Most adults don't like going to places where they find themselves in tight squeezes with teenagers all around. Maybe it's subliminal, but it conjures up images for many people of going through a gang's "turf" and hoping they will let you pass.

Another turn off is the lack of change machines. People who would otherwise play your machines might decide against it if they don't have any change in their pockets. Answer: have a coin changer up in the front of the store. Of course, some operators will argue, people who have no intention of playing your games will be coming to your establishment to make change to use the phone or somebody else's vending machines or whatever. But you have to figure that that will be a small percentage of the business you will end up doing with your coin machine changer. Most of those coins are going to end up in your cash cans. So let your prospective customers know you have a fast and easy way to change their bills.

By the way, another point on bill changers: Some of the operators of national amusement center chains are reporting that they are realizing slight increases in their collections with no change in equipment, except for the addition of a five-dollar-bill changer. It makes sense when you think about it. It provides the customer with a chance to break a higher denomination bill; and, therefore, you stand a better chance to get more of that five-dollar bill.

Of course, if you are on tokens, you should have the bill changer up front. Take as much of the mystery out of playing the games as possible. Don't make the people wonder—"where do I get the tokens?" Take nothing for granted.

NEW

Speed Freak

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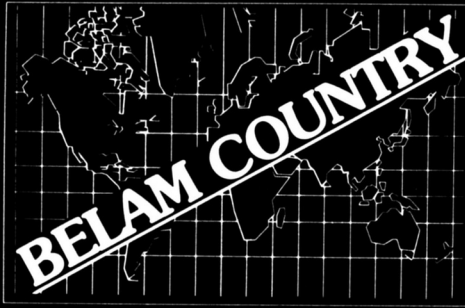
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Perhaps the best plan as far as arranging equipment in your store is to set up your store to attract someone who is passing by who has never played a coin-op game before. You want to show him at a glance how appealing it is, how easy it is to play, how he doesn't even have to ask for instructions. If you lay out your store with that in mind, you'll stand a good chance of attracting all those who have at some time or another played coin-op games.

Some amusement center operators like to have their loud games in the back so as to keep the noise inside their own stores and not having complaints from other merchants about the noise of the games. This is also a point worth noting.

Another good suggestion which you might consider is instead of running a line of all videos and then going the rest of the way to the back of your store with pinballs, you could mix it up a little bit. How about going with a line of five to seven videos and follow that with about five to seven pins and follow that with maybe another line of videos. It's got good applications because that way someone who wants to play video games will have to pass by your pingames to see the rest of your videos, and he just might find a pinball game along the way that attracts his fancy.

Of course, game mix—how many pins to how many videos—is an important question to consider, but no less important is how those games should be arranged in your arcade. Whatever layout you use, you are the one who profits or suffers from it. Unlike the grocery business, there are numerous theories about what should go where in the placement of games in your center. But remember that your placement of games affects traffic flow. Take into consideration what kinds of people you are trying to attract into your store, the space you have, the contour of your store. All these things should be considered when laying out your store.

It shouldn't be done haphazardly, like a housewife who decides to move furniture around in her house only to find the only place for her husband's favorite chair is outside, on the porch. Have it clear in your head who you want to attract into your center, then arrange your equipment to fit accordingly.

Not only should you be replacing equipment on a regular basis in your store, you should also be willing to rotate your machines as their play appeal climbs and falls, then levels off.

You have got to make a science of your clientele's habits, and adjust your store to capitalize on those habits as best you can.



Jacobs joins Vectorbeam, Cravens heads Meadows

Paul Jacobs, who only last month resigned as president of Meadows Games, was appointed March 22 president of Vectorbeam, a video game manufacturer in Union City, California.

Jacobs resigned March 2 from Meadows because, as he told PLAY METER, he was "in total disagreement with actions taken by officers of Meadows' parent company [Holosonics]. Because of that and a basic disagreement over philosophies concerning Meadows Games' commitment to the coin machine industry," Jacobs continued, "I tendered my resignation."

Also departing with Jacobs March 2 were Ed Boasberg, sales administrator; Inda Trinwirth, operations manager; and Rodney Cannady, production manager.

Bill Cravens, president of another Holosonics subsidiary, Holitron, is serving as acting president of Meadows Games. When questioned by PLAY METER, Cravens stressed Meadows Games' commitment to the industry: "Meadows is in the games industry to stay," he said. "Holosonics has invested a lot of money in Meadows, and they have no intention of abandoning that commitment."

He said that although the company's latest effort, *Gridiron*, a video football game, is behind schedule, it is now in full production and is being shipped to distributors nationwide.

As if to further emphasize Meadows' and Holosonics' plans for the future, Cravens said a prototype of the company's next game should be out in test locations by the end of April. "And we have four games in the planning behind that," he added. Cravens further added that Meadows plans to show its first holographic game at the AMOA Show in November in Chicago.

Joining Meadows to fill some of the vacancies created by the March 2 exodus are Ken Beuck (formerly of Atari, Cinematronics, and Vectorbeam), who is in charge of production; and Larry Leppert (designer of Tankers and Bi-Plane) who is in charge of engineering.

At Vectorbeam, Larry Rosenthal, who formerly held the title of president of the firm, is now board chairman and chief executive officer.

Jacobs said of his new affiliation: "I was very impressed with Vectorbeam's large [26,000 square feet] facility. In the short time they have been in business, they have organized one of the most modern and efficient operations I have ever seen.

"I look forward to some strong successes here," he continued. "Larry's designing ability, Gil's production ability, and my marketing ability make for a very good team here at Vectorbeam."

Vectorbeam is presently in production with *Speed Freak*, a single player upright driving game.

Nate Gottlieb expires

Nathan Gottlieb, vice president of D. Gottlieb and Company and brother of the late David Gottlieb, founder of the amusement game firm in Northlake, Illinois, died Tuesday, March 6, 1979 in Lake Worth, Florida.

Known and warmly respected throughout the coin machine industry, Nathan was chief sales executive of the pioneer pinball company for over forty years. A native of Milwaukee, Wisconsin, he attended school at S. M. U. in Texas and in the early thirties, moved to Chicago to join his brother David in the operation of D. Gottlieb and Company. The fifty year old family business was sold to Columbia Pictures Industries in 1976 with Nathan continuing on in capacity as vice president.

Surviving Nathan is his wife, Irene, son Sheldon, daughters Susan Stoken, and Carol Singer and nine grandchildren. Services were at West Suburban Temple, River Forest, Illinois on Friday, March 9, 1979.

Milhem named Valley president

Chuck Milhem, a veteran of the recreational products field, has been named president of The Valley Company, of Bay City, Michigan. Prior to joining Valley, he was vice president, merchandising and distribution, of the Brunswick Division, of The Brunswick Corporation.

During his seventeen years with Brunswick, Milhem held several marketing positions. At Valley, he will be the chief operating officer, with responsibility for all phases of the company's activities.

Franchischetti appointed

Vincent A. Franchischetti, formerly account executive with national accounts for Rowe International, has been named general manager of the vending division of Atlas Music Company, Chicago, Illinois.

Franchischetti has more than twenty years of experience in service, technical development and field sales activity with Rowe.

Christy, Merrell tabbed by Abbott

As part of its recent reorganization, Abbott has appointed Bruce A. Christy, western regional sales manager, and Allen W. Merrell, Jr., national accounts manager. Located in Stamford, Connecticut, Abbott was formerly named the Abbott Coin Counter Company.

The two new staff members joined Abbott in the latest of a series of management changes since the company was acquired by new owners in March, 1978.

Christy, who is responsible for all sales west of the Mississippi, was previously assistant national sales manager for Brandt, Inc. He has also held management positions with Leasco-Response and Olivetti Corp.

Merrell was president of Sattley Company, a money handling equipment manufacturer, before joining Abbott. As national accounts manager, he will handle all aspects of marketing Abbott products to accounts operating on a national and broad regional basis.

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Abbott Coin changes name

The Abbott Coin Counter Company of Stamford, Conn., has changed its name to Abbott, Inc., in the latest in a series of management and organizational changes that have occurred since the company came under new ownership in March, 1978.

"Abbott, through a substantial expansion of its product line, as well as its sales and service capabilities, now markets the most sophisticated products available for handling coins and currency. A name change to reflect our new status in the marketplace is, therefore, necessary," according to Barton C. Conant, new president of Abbott.

An innovative direction for the company was established early in 1978 when Barton Conant, then executive vice president of Abbott, and Jerome A. Harff, vice president of marketing, acquired ownership of the company, together with the F.H. Prince Investment Company of Chicago. The resulting increase in the company's financial base permitted pursuit of an aggressive product expansion program. Thus far, two major additions have been made to the product line: the Exacta DC 900 document and currency counter and the CS 1600 Series electronic six-coin counter-sorter. Four more products will reportedly be introduced by June, 1979.

Bally exhibits at inventors show

Bally Manufacturing Corporation of Chicago, recently had the honor of being asked by the U. S. Department of Commerce Patent and Trademark office to exhibit at the seventh annual National Inventors Day Exposition in Washington, D. C. The only games manufacturer receiving this honor, Bally displayed a *Fireball* pinball machine as an embodiment of the invention of the patent (U. S. Patent 4,093,232) granted to Bally for its electronic flipper pinball machines utilizing a microprocessor. This invention is employed in all of the flipper-type pinball machines currently manu-

factured by Bally.

Over 15,000 people attended the show on February 10 and 11, 1979, which celebrated the birthday of Thomas A. Edison. They viewed exhibits from Chrysler Corporation, Eastman Kodak Company, General Electric, General Motors, and Polaroid Corporation as well as Bally's.

In October Bally granted to Stern Electronics, Inc. a non-exclusive license under its patent. Under the terms of the license agreement, Stern has agreed to pay royalties on each flipper machine which it produces, as well as other considerations to Bally.



- Who gave you a step-by-step approach to running your own tournaments?
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- Who documented for you the case of pinball — skill versus chance?
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Adults and children lined up to play Bally Manufacturing Corporation's *Fireball* pinball machine at the seventh annual National Inventors Day Expositions in Washington, D.C., February 10 and 11, 1979.



Bally's solid state pinball game, *Fireball* is shown to Donald W. Banner, commissioner of patents, at the seventh annual National Inventors Day Exposition held recently in the U.S. Patent and Trademark Office.

Hotel show planned for New York

The 64th International Hotel/Motel and Restaurant Show will be held November 11-14 with trade show exhibits and educational seminars scheduled at the New York Coliseum, Columbus Circle, in New York City.

The annual show, an activity of the New York State Hotel and Motel Association, Inc.; Hotel Association of New York City, Inc.; and co-sponsored by the American Hotel and Motel Association, draws representatives of the mass housing and

feeding industries from around the world.

The exposition will be open to the entire trade from 2 p.m. to 7 p.m. on November 11; from 10 a.m. until 6 p.m. on both November 12 and 13; and from 10 a.m. to 4 p.m. on November 14. Special "preview hours" reserved exclusively for dealers, distributors, wholesalers, architects, consultants, food brokers, interior designers, manufacturers' representatives and the press have been extended for the 1979 show.

They will be from 9 a.m. until 2 p.m. November 11.

Approximately 60,000 industry personnel attended the 1978 show with worldwide participation from North and South American, Europe, Asia, Africa and as far away as the Philippines.

Additional information about the 1979 trade show, including instructions for exhibiting, can be obtained by contacting the IHM&RS offices at 141 West 51st Street, New York, New York 10019.

Bally sets new records for earnings

Bally achieved record revenues, net income, and earnings per share for 1978, according to William T. O'Donnell, chairman and president of the firm.

For the year ended December 31, 1978, revenues were a record \$312,503,000, 28 percent above 1977's previous record of \$244,980,000. Net income for 1978 rose 64 percent to a record \$31,686,000 compared to \$19,372,000 in 1977. Earnings per share in 1978 of \$2.56, also a record, was 59 percent above the \$1.61 registered in 1977.

Revenues for the three month period ended December 31, 1978 were a record \$80,771,000, an increase of 27 percent above the previous record of \$63,737,000 for the corresponding period of 1977. Net income for the 1978 fourth quarter rose 29 percent to \$7,155,000, also a record, compared to \$5,538,000 in 1977. Earnings per share for the 1978 period were a record \$.56, up 22 percent from \$.46 for the 1977 quarter.

Net income for the twelve month period ended December 31, 1978 includes a net foreign currency exchange gain of \$818,000 (\$.07 per share). The corresponding period of 1977 reflects a gain of \$380,000 (\$.03 per share). The fourth quarter of 1978 and 1977 reflect net gains of \$708,000 (\$.05 per share) and \$480,000 (\$.04 per share), respectively.

O'Donnell noted that "although we are highly gratified by the record revenues and earnings achieved in 1978, it is noteworthy that these outstanding results were achieved while Bally was allocating considerable capital and management re-

sources to the development of new sources of revenue which will be important to the future growth of Bally."

O'Donnell went on to say that "the results of Bally's Consumer Products Division were disappointing in 1978. Engineering and production problems, in addition to delays in deliveries of electronic chips, resulted in lower than anticipated sales of home video products, particularly for the Christmas season. These lower sales levels, together with substantial engineering and marketing costs incurred, adversely affected net income for 1978 and the fourth quarter by \$3,000,000 and \$1,500,000, respectively. However," O'Donnell added that "most of the problems in this division are

now behind us."

"For 1978, O'Donnell said, "Bally once again experienced record revenues and earnings in its flipper pinball division where it achieved a leading position in the industry by virtue of its highly successful electronic flipper pinball machines. Other Bally divisions, especially the slot machine and Aladdin's Castle divisions also experienced excellent gains that led to record revenues and earnings for these divisions."

"Most importantly," concluded O'Donnell, "the outlook for 1979 indicates the likelihood of another record year in revenues and earnings for Bally, especially with the opening of our Park Place Hotel and Casino in Atlantic City, which is targeted for July 1, 1979."

Seeburg in spotlight



The Chicago Sun Times recently used the Seeburg Disco-160 to furnish the proper setting for a newspaper supplement featuring the latest in women's fashions. In the good company of some of the fashion industry's retailing giants, Bonwit Teller, I. Magnin, Sak's Fifth Avenue, Disco-160 acted as the photographic pivot point around which Chicago's top fashion models displayed an elegant collection of designer apparel from many of the fine shops in town. Frederic Stein, photographer for the session, and the paper's fashion editors said they felt Disco-160 truly engendered the excitement they wanted to capture photographically in this particular section.

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ideas. Our staff is the finest, specialists in
accomplishing the difficult today and the
impossible tomorrow.

Play Meter Pop Singles Chart

Apr. 14 1979	Mar 31 1979	Weeks on chart			
1	WHAT A FOOL BELIEVES - THE DOOBIE BROTHERS - Warner Brothers 8725	7	10	38	THIS MOMENT IN TIME - ENGELBERT HUMPERDINCK - Epic 50632 41 14
2	DA YA THINK I'M SEXY - ROD STEWART - Warner Bros. 8724	2	14	39	MUSIC BOX DANCER - FRANK MILLS - Polydor 14517 52 5
3	SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514	4	14	40	HE'S THE GREATEST DANCER - SISTER SLEDGE - Cotillion 44245 (Atlantic) 53 5
4	TRAGEDY - THE BEE GEES - RSO 918	6	8	41	CHASE - GIORGIO MORODER - Casablanca 956 42 10
5	I WILL SURVIVE - GLORIA GAYNOR - Polydor 14508	9	12	42	TAKE ME HOME - CHER - Casablanca 965 54 5
6	I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675	11	10	43	BLOW AWAY - GEORGE HARRISON - Dark Horse 8763 (W.B.) 55 5
7	HEAVEN KNOWS - DONNA SUMMER - Casablanca 959	8	12	44	IN THE NAVY - THE VILLAGE PEOPLE - Casablanca 973 56 5
8	FIRE - THE POINTER SISTERS - Planet 45901 (Elektra)	1	17	45	ALL THE TIME IN THE WORLD - DR. HOOK - Capitol 4677 45 8
9	I DON'T KNOW IF IT'S RIGHT - EVELYN "CHAMPAGNE" KING - RCA 11386	12	14	46	REUNITED - PEACHES & HERB - Polydor 14547 61 3
10	SULTANS OF SWING - THE DIRE STRAITS - Warner Bros. 8736	16	8	47	I GOT MY MIND MADE UP - INSTANT FUNK - Salsoul 2078 (RCA) 58 5
11	EVERYTIME I THINK OF YOU - THE BABYS - Chrysalis 2279	18	12	48	RUBBER BISCUIT - THE BLUES BROTHERS - Atlantic 3564 59 5
12	EVERY 1'S A WINNER - HOT CHOCOLATE - Infinity 50002 (MCA)	5	19	49	JUST ONE LOOK - LINDA RONSTADT - Asylum 46011 51 5
13	BIG SHOT - BILLY JOEL - Columbia 10913	17	8	50	LOVE BALLAD - GEORGE BENSON - Warner Brothers 8759 62 3
14	KNOCK ON WOOD - AMII STEWART - Ariola 7736	24	10	51	I'LL SUPPLY THE LOVE - TOTO - Columbia 10898 57 5
15	LADY - LITTLE RIVER BAND - Capitol 4667	25	10	52	STAY THE NIGHT - THE FARAGHER BROTHERS - Polydor 14533 63 3
16	WHAT YOU WON'T DO FOR LOVE - BOBBY CALDWELL - Clouds 11 (TK)	26	10	53	HERE COMES THE NIGHT - THE BEACH BOYS - Caribou 9026 (CBS) 65 3
17	DON'T CRY OUT LOUD - MELISSA MANCHESTER - Arista 0373	15	16	54	HAPPINESS - THE POINTER SISTERS - Planet 45902 (Elektra) 72 3
18	MAYBE I'M A FOOL - EDDIE MONEY - Columbia 10900	29	8	55	Y.M.C.A. - THE VILLAGE PEOPLE - Casablanca 945 35 24
19	FOREVER IN BLUE JEANS - NEIL DIAMOND - Columbia 10897	10	10	56	EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554 19 9
20	I WANT YOUR LOVE - CHIC - Atlantic 3557	33	8	57	GOT TO BE REAL - CHERYL LYNN - Columbia 10808 37 12
21	BLUE MORNING, BLUE DAY - FOREIGNER - Atlantic 3543	20	14	58	SOMEWHERE IN THE NIGHT - BARRY MANILOW - Arista 0382 36 14
22	LOTTA LOVE - NICOLETTE LARSON - Warner Bros. 8664	3	17	59	A LITTLE MORE LOVE - OLIVIA NEWTON JOHN - MCA 40975 28 19
23	CRAZY LOVE - POCO - ABC 12439	30	8	60	GOODNIGHT TONIGHT - WINGS - Columbia 10939 1
24	HAVEN'T STOPPED DANCIN' - GONZALEZ - Capitol 4647	31	10	61	NOW THAT WE FOUND LOVE - THIRD WORLD - Island 8663 (WB) 64 3
25	DANCING SHOES - NIGEL OLSSON - Bang 738 (CBS)	13	14	62	KEEP ON DANCIN' - GARY'S GANG - Sam 10884 (CBS) 67 5
26	DOG & BUTTERFLY - HEART - Portrait 70025 (CBS)	32	8	63	BODY HEAT - ALICIA BRIDGES - Polydor 14539 66 3
27	STUMBLIN' IN - QUATRO & NORMAN - RSO 917	43	5	64	ROXANNE - POLICE - A&M 2096 74 3
28	SHAKE YOUR BODY (DOWN) - THE JACKSONS - Epic 50656	46	5	65	LOVE & DESIRE - ARPEGGIO - Polydor 14535 75 3
29	PRECIOUS LOVE - BOB WELCH - Capitol 4685	47	5	66	BRIDGE OVER TROUBLED WATER - LINDA CLIFFORD - Curtom 921 (RSO) 1
30	THE GAMBLER - KENNY ROGERS - United Artists 1250	23	19	67	ELANA - MARC TANNER BAND - Elektra 46003 70 3
31	LE FREAK - CHIC - Atlantic 3519	22	23	68	FEELIN' SATISFIED - BOSTON - Epic 50677 71 3
32	SEPTEMBER - EARTH, WIND & FIRE - ARC 10854 (Columbia)	14	19	69	WHAT'S ON YOUR MIND - JOHN DENVER - RCA 11535 69 3
33	HEART OF GLASS - BLONDIE - Chrysalis 2295	50	5	70	WATCH OUT FOR LUCY - ERIC CLAPTON - RSO 910 68 5
34	BUSTIN' LOOSE - CHUCK BROWN & THE SOUL SEARCHERS - Source 40967 (MCA)	44	5	71	IT HURTS SO BAD - KIM CARNES - EMI/America 8011 73 3
35	LIVIN' IT UP - BELL & JAMES - A&M 2069	49	5	72	I NEED YOUR HELP BARRY MANILOW - RAY STEVENS - Warner Brothers 8785 - 1
36	GET DOWN - GENE CHANDLER - 20th Century 2386 (RCA)	39	12	73	RENEGADE - STYX - A&M 2110 - 1
37	CONTACT - EDWIN STARR - 20th Century 2396 (RCA)	40	10	74	HOT NUMBER - FOXY - Dash 5050 (TK) - 1
				75	LOVE TAKES TIME - ORLEANS - Infinity 50006 - 1

Play Meter Country Singles Chart

Apr. 14 1979	Mar 31 1979	Weeks on chart			
• 1	SEND ME DOWN/CHARLIE'S ANGELS - MEL TILLIS - MCA 40983	2	10		
2	GOLDEN TEARS - DAVE & SUGAR - RCA 11427	4	10		
3	IF I COULD WRITE A SONG - BILLY "CRASH" CRADDOCK - Capitol 4672	5	10		
• 4	I JUST FALL IN LOVE AGAIN - ANNE MURRAY - Capitol 4675	9	10		
5	SOMEBODY SPECIAL - DONNA FARGO - Warner Bros. 8722	7	10		
6	STILL A WOMAN - MARGO SMITH - Warner Bros. 8726	8	10		
• 7	IF LOVING YOU IS WRONG - BARBARA MANDRELL - MCA 12451	15	10		
• 8	THEY CALL IT MAKING LOVE - TAMMY WYNETTE - Epic 50661	13	10		
9	IT'S A CHEATIN' SITUATION - MOE BANDY - Columbia 10889	12	10		
10	THE GAMBLER - KENNY ROGERS - United Artists 1250	10	24		
• 11	ALL I EVER NEED IS YOU - ROGERS & WEST - United Artists 1276	16	8		
• 12	THE OUTLAW'S PRAYER - JOHNNY PAYCHECK - Epic 50655	17	10		
13	TRYIN' TO SATISFY YOU - DOTTSY - RCA 11448	14	10		
14	WHISKEY RIVER - WILLIE NELSON - Columbia 10877	1	14		
15	HEALIN' - BOBBY BARE - Columbia 10891	18	10		
16	TAKE ME BACK - CHARLY MCCLAIN - Epic 50653	20	10		
17	WORDS - SUSIE ALLANSON - Elektra/Curb 46009	21	8		
18	SON OF CLAYTON DELANEY - TOM T. HALL - RCA 11453	19	10		
19	WISDOM OF A FOOL - JACKY WARD - Mercury 55055	23	8		
• 20	FAREWELL PARTY - GENE WATSON - Capitol 4680	30	5		
• 21	BACKSIDE OF THIRTY - JOHN CONLEE - MCA 12455	31	5		
• 22	SWEET MEMORIES - WILLIE NELSON - RCA 11465	29	5		
23	TOUCH ME WITH MAGIC - MARTY ROBBINS - Columbia 10905	27	8		
24	I'VE BEEN WAITING - CON HUNLEY - Warner Bros. 8723	24	8		
25	TOO FAR GONE - EMMYLOU HARRIS - Warner Bros. 8732	26	8		
• 26	DON'T TAKE IT AWAY - CONWAY TWITTY - MCA 41002	38	5		
27	SLOW DANCING - JOHNNY DUNCAN - Columbia 10915	32	5		
28	SOMEONE IS LOOKING - GAIL DAVIES - Lifesong 1784 (CBS)	33	5		
29	FANTASY ISLAND - FREDDY WELLER - Columbia 10890	28	9		
30	I'M GONNA LOVE YOU - GLEN CAMPBELL - Capitol 4682	36	5		
• 31	WHERE DO I PUT HER MEMORY - CHARLEY PRIDE - RCA 11477	37	5		
32	WISHING I HAD LISTENED - BOBBY BORCHERS - Epic 50650	25	8		
33	LOVING YOU IS A NATURAL HIGH - LARRY G. HUDSON - Lone Star 706	34	5		
34	SHADOWS OF YOUR LOVE - RAYBURN ANTHONY - Mercury 55053	35	5		
• 35	I'LL LOVE AWAY YOUR TROUBLES - JANIE FRICKE - Columbia 10910	45	5		
• 36	WALKING PIECE OF HEAVEN - FREDDY FENDER - MCA 12453	46	5		
37	EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554	6	14		
38	I HAD A LOVELY TIME - THE KENDALLS - Ovation 1119	3	10		
39	MY HEART HAS A MIND OF ITS OWN - DEBBY BOONE - W.B./Curb 8739	22	8		
40	SECOND HAND SATIN LADY - JERRY REED - RCA 11472	47	5		
• 41	THIS IS A LOVE SONG - BILL ANDERSON - MCA 40992	52	5		
• 42	MUSIC BOX DANCER - FRANK MILLS - Polydor 14517	54	5		
43	I WILL ROCK & ROLL WITH YOU - JOHNNY CASH - Columbia 10888	11	12		
44	DARLIN' - DAVID ROGERS - Republic 038	50	5		
45	MY LADY - FREDDIE HART - Capitol 4684	49	5		
46	YESTERDAY - BILLIE JO SPEARS - United Artists 1274	48	5		
• 47	DOWN ON THE RIO GRANDE - JOHNNY RODRIGUEZ - Epic 50671	58	5		
• 48	THERE'S ALWAYS ME - RAY PRICE - Monument 277	60	5		
• 49	ISN'T IT ALWAYS LOVE - LYNN ANDERSON - Columbia 10909	61	5		
• 50	WHAT A LIE - SAMMI SMITH - Cyclone 100	62	5		
• 51	LAY DOWN BESIDE ME - DON WILLIAMS - MCA 12458	65	3		
52	LOVE ME TENDER - LINDA RONSTADT - Asylum 46011	53	5		
53	CAN I SEE YOU TONIGHT - JEWEL BLANCH - RCA 11464	55	5		
54	LET'S KEEP IT THAT WAY - JUICE NEWTON - Capitol 4679	56	5		
55	LOVE IS SOMETIMES - SANDY POSEY - Warner Bros. 8731	57	5		
56	I WANT TO THANK YOU - KIM CHARLES - MCA 40987	51	5		
57	I'M BEING GOOD - DAVID WILLS - United Artists 1271	59	5		
• 58	JUST LONG ENOUGH TO SAY GOODBYE - MICKEY GILLEY - Epic 50672	71	3		
59	CHEATERS KIT - TOMMY OVERSTREET - MCA 12456	66	3		
60	NEXT BEST FEELING - MARY K. MILLER - RCA 11554	67	3		
61	SHOULDER TO SHOULDER - ROY CLARK - MCA 12402	63	5		
• 62	LYING IN LOVE AGAIN - BROWN & CORNELIUS - RCA 11532	-	1		
• 63	IF I SAID YOU HAD - THE BELLAMY BROS. - W.B./Curb 8790	-	1		
64	IF EVERYONE HAD SOMEONE LIKE YOU - EDDY ARNOLD - RCA 11422	64	5		
65	WHAT'S ON YOUR MIND - JOHN DENVER - RCA 11535	69	3		
66	LIVE ENTERTAINMENT - DON KING - Con Brio 149	68	3		
67	YOURS LOVE - JERRY WALLACE - Four Star 1036	70	3		
68	SAIL AWAY - THE OAK RIDGE BOYS - MCA 12463	-	1		
69	HOW TO BE A COUNTRY STAR - THE STATLER BROS. - Mercury 55057	-	1		
70	I'M THE SINGER - TANYA TUCKER - MCA 41005	-	1		
71	I LOST MY HEAD - CHARLIE RICH - United Artists 1280	-	1		
72	YOU'VE GOT SOMEBODY - VERN GOSDIN - Elektra 46021	-	1		
73	I WANT TO WALK YOU HOME - PORTER WAGONER - RCA 11491	-	1		
74	LOVE LIES - MEL MCDANIEL - Capitol 4691	-	1		
75	I NEED YOUR HELP BARRY MANILOW - RAY STEVENS - Warner Brothers 8785	-	1		

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RCA PB-11535

MAXINE NIGHTINGALE

"Lead Me On"

Windsong CB-11530

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"Keep My Lovelight Burnin' "

RCA PB-11541

CORNICHE

"Theme From CHips"

Windsong CB-11552

KARRIE LUCAS

"Dance With You"

Solar YB-11482

WITCH QUEEN

"Bang-a-Gong"

Road Sho YB-11551

THE MAX DEMIAN BAND

"Paradise"

RCA PB-11525

**Spring Hits From RCA Records
and the Associated Labels**

**RCA
Records**



Play Meter R&B Singles Chart

Apr. 14 1979	Mar 31 1979	Weeks on chart					
1	SHAKE YOUR GROOVE THING—PEACHES & HERB—Polydor 14514	1	22	38	GET DOWN—GENE CHANDLER—20th Century 2386 (RCA)	5	22
2	FIRE—THE POINTER SISTERS—Planet 45901 (Elektra)	6	20	39	DON'T IT MAKE IT BETTER—BILL WITHERS—Columbia 10892	42	5
3	WHAT YOU WON'T DO FOR LOVE—BOBBY CALDWELL—Clouds 11 (TK)	7	17	40	LIFE IS A DANCE—CHAKA KHAN—Warner Bros. 8740	43	5
4	I WILL SURVIVE—GLORIA GAYNOR—Polydor 14508	9	12	41	I WANNA WRITE YOU—DAVID OLIVER—Mercury 74043	45	5
5	HEAVEN KNOWS—DONNA SUMMER—Casablanca 959	10	12	42	GOT TO BE REAL—CHERYL LYNN—Columbia 10808	26	29
6	BUSTIN' LOOSE—CHUCK BROWN & THE SOUL SEARCHERS—Source 40967 (MCA)	8	14	43	SHINE—THE BAR-KAYS—Mercury 74048	51	5
7	SHAKE YOUR BODY (DOWN)—THE JACKSONS—Epic 50656	13	10	44	IT MUST BE LOVE—ALTON MCCLAIN & DESTINY—Polydor 14532	58	5
8	OH HONEY—DELEGATION—Shadybrook 1048	15	12	45	SEPTEMBER—EARTH, WIND & FIRE—Columbia/ARC 10854	27	19
9	LIVIN' IT UP—BELL & JAMES—A&M 2069	14	10	46	YOU MAKE ME FEEL (MIGHTY REAL)—SYLVESTER—Fantasy 846	39	14
10	I DON'T KNOW IF IT'S RIGHT—EVELYN "CHAMPAGNE" KING—RCA 11386	11	25	47	AQUA BOOGIE—THE PARLIAMENTS—Casablanca 950	28	14
11	JUST THE WAY YOU ARE—BARRY WHITE—20th Century 2395	12	10	48	FREAK THE FREAK—THE FATBACK BAND—Spring 191 (Polydor)	56	5
12	HAVEN'T STOPPED DANCIN'—GONZALEZ—Capitol 4647	16	10	49	I DON'T WANT NOBODY ELSE—NARADA MICHAEL WALDEN—Atlantic 3541	57	5
13	KNOCK ON WOOD—AMII STEWART—Ariola 7736	17	10	50	CHASE—GIORGIO MORODER—Casablanca 956	55	10
14	DA YA THINK I'M SEXY—ROD STEWART—Warner Bros. 8724	18	10	51	I'M SO INTO YOU—PEABO BRYSON—Capitol 4656	40	16
15	I GOT MY MIND MADE UP—INSTANT FUNK—Salsoul 2078 (RCA)	20	10	52	FEEL—MAZE—Capitol 4686	62	5
16	DANCIN'—GREY & HANKS—RCA 11460	21	10	53	IT'S ALRIGHT WITH ME—PATTI LABELLE—Epic 50659	63	5
17	KEEP ON DANCIN'—GARY'S GANG—Sam 10884 (CBS)	22	10	54	SOUVENIRS—VOYAGE—Marlin 3330 (TK)	64	8
18	HE'S THE GREATEST DANCER—SISTER SLEDGE—Cotillion 44245 (Atlantic)	24	8	55	KEEP ON JUMPIN'—MUSIQUE—Prelude 71114	60	10
19	TRAGEDY—THE BEE GEES—RSO 918	19	8	56	CHOLLY—FUNKADELIC—Warner Brothers 8735	61	5
20	EVERY 1'S A WINNER—HOT CHOCOLATE—Infinity 50002 (MCA)	2	19	57	A FUNKY SPACE—MARVIN GAYE—Tamla 54298	70	3
21	NOW THAT WE FOUND LOVE—THIRD WORLD—Island 8663 (WB)	23	14	58	DO YOU WANNA MAKE LOVE—SHOTGUN—MCA 12452	71	3
22	I WANT YOUR LOVE—CHIC—Atlantic 3557	31	8	59	HIGH ON YOUR LOVE (SUITE)—RICK JAMES—Gordy 7164 (Motown)	72	3
23	LOVE BALLAD—GEORGE BENSON—Warner Bros. 8759	32	5	60	TAKE THAT TO THE BANK—SHALAMAR—Solar 11379 (RCA)	46	25
24	IN THE NAVY—THE VILLAGE PEOPLE—Casablanca 973	33	5	61	KEEP IT TOGETHER—RUFUS—MCA 12444	67	8
25	Y.M.C.A.—THE VILLAGE PEOPLE—Casablanca 945	3	21	62	I LOVE THE NIGHT LIFE—ALICIA BRIDGES—Polydor 14483	47	29
26	IN THE MOOD—TYRONE DAVIS—Columbia 10904	34	5	63	I WHO HAVE NOTHING—SYLVESTER—Fantasy 855	-	1
27	DISCO NIGHTS—G.O.—Arista 0388	38	5	64	(EVERYBODY) GET DANCIN'—THE BOMBERS—West End 1215	-	1
28	STAR LOVE—CHERYL LYNN—Columbia 10907	36	5	65	BRIDGE OVER TROUBLED WATER—LINDA CLIFFORD—Curtom 921 (RSO)	-	1
29	AT MIDNIGHT—T CONNECTION—Dash 5048 (TK)	30	8	66	BOOGIE TOWN—FAT LARRY BAND—Fantasy 849	66	8
30	HOT NUMBER—FOXY—Dash 5050 (TK)	35	5	67	HOLD YOUR HORSES—FIRST CHOICE—Gold Mine 4017 (Salsoul)	68	8
31	TAKE ME HOME—CHER—Casablanca 965	37	5	68	DANCER—GINO SOCCIO—W.B./RFC 8757	-	1
32	STAND BY—NATALIE COLE—Capitol 4690	41	5	69	GOODNIGHT TONIGHT—WINGS—Columbia 10939	-	1
33	REUNITED—PEACHES & HERB—Polydor 14547	50	3	70	SUPERMAN—HERBIE MANN—Atlantic 3547	-	1
34	LOVE & DESIRE—ARPEGGIO—Polydor 14535	44	5	71	YOU CAN'T CHANGE THAT—RAYDIO—Arista 0399	-	1
35	CONTACT—EDWIN STARR—20th Century 2396 (RCA)	4	14	72	LOVE VIBRATIONS—JOE SIMON—Spring 190 (Polydor)	48	17
36	LE FREAK—CHIC—Atlantic 3519	25	25	73	IT'S ALL THE WAY LIVE—LAKESIDE—Solar 11380 (RCA)	59	14
37	WHAT'S YOUR SIGN GIRL—DANNY PEARSON—Unlimited Gold 1400 (CBS)	29	10	74	SOMEWHERE IN MY LIFETIME—PHYLISS HYMAN—Arista 0380	69	14
				75	POPS—ROSS, WONDER, GAYE & ROBINSON—Motown 1455	65	8

Radio Additions

Radio information courtesy of Radio & Records

National Pop Radio Additions

LOVE TAKES TIME—Orleans—Infinity (MCA)

38 radio playlist additions last week. Among them: WRKO—Boston; JB105—Providence; WICC—Bridgeport; WBBF—Rochester; 92Q—Nashville; Q94—Richmond; WAPE—Jacksonville; WAYS—Charlotte; KSTP—Minneapolis; WOKY—Milwaukee; KRAV—Tulsa; WNDE—Indianapolis; KUPD—Phoenix; KRSP—Salt Lake City; KFXD—Boise; KYSN—Colorado Springs.

REUNITED—Peaches & Herb—Polydor

36 radio playlist additions last week. Among them: WABC—New York; JB105—Providence; WFBG—Altoona, Pa.; WGUY—Bangor; KVIL—Dallas; Q105—Tampa; WAKY—Louisville; WTIK—New Orleans; WGCL—Cleveland; WZUU—Milwaukee; WKY—Oklahoma City; WNAP—Indianapolis; KRKE—Albuquerque; KRQ—Tucson; KFXD—Boise; KENO—Las Vegas.

GOODNIGHT TONIGHT—Wings—Columbia

34 radio playlist additions last week. Among them: WCAO—Baltimore; WKBW—Buffalo; F105—Boston; WYRE—Annapolis; KINT—El Paso; WAKY—Louisville; WKIX—Raleigh; WQAM—Miami; Q102—Cincinnati; KRAV—Tulsa; KEYN—Wichita; KKLS—Rapid City; KMJC—San Diego; KRKE—Albuquerque; KQDI—Great Falls.

LOVE IS THE ANSWER—England Dan & John Ford Coley—Big Tree (Atlantic)

26 radio playlist additions last week. Among them: WBBF—Rochester; WTRY—Troy; WAPE—Jacksonville; WFME—Baton Rouge; WKIX—Raleigh; WLAC—Nashville; CKLW—Detroit; WHB—Kansas City; KKRC—Sioux Falls; KRTH—Los Angeles; KCPX—Salt Lake City; KTKT—Tucson.

JUST WHEN I NEEDED YOU MOST—Randy Van Warmer—Bearsville (W.B.)

26 radio playlist additions last week. Among them: WPGC—Washington; WAVZ—New Haven; WHYN—Springfield; WLCY—Tampa; Z93—Atlanta; 92Q—Nashville; KDWB—Minneapolis; KSLQ—St. Louis; WKY—Oklahoma City; KRTH—Los Angeles; KCPX—Salt Lake City; KERN—Bakersfield.

TAKE ME HOME—Cher—Casablanca

21 radio playlist additions last week. Among them: WCAO—Baltimore; WKBW—Buffalo; WRKO—Boston; 92Q—Nashville; WSGA—Savannah; WFME—Baton Rouge; WNDE—Indianapolis; KKLS—Rapid City; WEBC—Duluth; KROY—Sacramento; KRSP—Salt Lake City; KRUX—Phoenix.

SHAKE YOUR BODY (DOWN)—The Jacksons—Epic

18 radio playlist additions last week. Among them: WRKO—Boston; WTRY—Troy; WAKY—Louisville; WGLF—Tallahassee; CKLW—Detroit; WMEE—Ft. Wayne; KJR—Seattle; KRSP—Salt Lake City.

RENEGADE—Styx—A&M

16 radio playlist additions last week. Among them: WCIR—Beckley, W.V.; Q105—Tampa; Z97—Ft. Worth; WBBQ—Augusta; KOFM—Oklahoma City; B100—San Diego; KCPX—Salt Lake City; KBIM—Roswell, N.M.

SUCH A WOMAN—Tycoon—Arista

14 radio playlist additions last week. Among them: JB105—Providence; WHYN—Springfield; 94Q—Atlanta; BJ105—Orlando; WGCL—Cleveland; KOFM—Oklahoma City; KROY—Sacramento; KRUX—Phoenix.

I NEED YOUR HELP BARRY MANILOW—Ray Stevens—Warner Brothers

14 radio playlist additions last week. Among them: JB105—Providence; WPST—Trenton, N.Y.; Y100—Miami; WLAC—Nashville; KOFM—Oklahoma City; KBOZ—Bozeman, Mt.

National Country Radio Additions

SAIL AWAY—The Oak Ridge Boys—MCA

51 radio playlist additions last week. Among them: WOKO—Albany; WEEP—Pittsburgh; WNYR—Rochester; WWVA—Wheeling; KLVI—Beaumont; KHEY—El Paso; KENR—Houston; WUNI—Mobile; WHOO—Orlando; WQQT—Savannah; KRMD—Shreveport; KVOO—Tulsa; WNRS—Ann Arbor; WJJD—Chicago; KSO—Des Moines; WDEE—Detroit; WFMS—Indianapolis; WINN—Louisville; KXRB—Sioux Falls; KFDI—Wichita; KRZY—Albuquerque; KEED—Eugene; KRAM—Las Vegas; KLAC—Los Angeles; KNIX—Phoenix; KRDR—Portland; KRGO—Salt Lake City; KAYO—Seattle.

IF I SAID YOU HAD A BEAUTIFUL BODY—The Bellamy Bros.—W.B./Curb

27 radio playlist additions last week. Among them: WPOR—Portland, Me.; WNYR—Rochester; WMZQ/FM—Washington; WWVA—Wheeling; WDEN—Macon; WMPS—Memphis; WKDA—Nashville; WSUN—St. Petersburg; WDEE—Detroit; WTSO—Madison; WDGY—Minneapolis; WIL—St. Louis; KLAK—Denver; KRGO—Salt Lake City; KAYO—Seattle.

LYING IN LOVE AGAIN—Brown & Cornelius—RCA

21 radio playlist additions last week. Among them: WWOL—Buffalo; WBAX—Wilkes-Barre; KOKE—Austin; WDEN—Macon; WMPS—Memphis; WWOK—Miami; KEBC/FM—Oklahoma City; WONE—Dayton; KSO—Des Moines; WDGY—Minneapolis; WIL—St. Louis; KLAC—Los Angeles; KRGO—Salt Lake City.

ROCKIN' MY LIFE AWAY—Jerry Lee Lewis—Elektra

21 radio playlist additions last week. Among them: WMZQ/FM—Washington; WOKO—Dover, N.H.; KENR—Houston; WBAM—Montgomery; KRMD—Shreveport; WVOJ—Jacksonville; WMAQ—Chicago; WNRS—Ann Arbor; KRAM—Las Vegas; KHTZ/FM—Los Angeles; KNIX—Phoenix; KRDR—Portland.

I'M THE SINGER—Tanya Tucker—MCA

19 radio playlist additions last week. Among them: WMZQ/FM—Washington; KENR—Houston; WUNI—Mobile; KVOO—Tulsa; WIRK/FM—W. Palm Beach; WNRS—Ann Arbor; KTYN—Minot; KHTZ/FM—Los Angeles; KRDR—Portland; KRGO—Salt Lake City.

HOW TO BE A COUNTRY STAR—The Statler Bros.—Mercury

17 radio playlist additions last week. Among them: WWOL—Buffalo; WMZQ/FM—Washington; WYDE—Birmingham; WSUN—St. Petersburg; KVET—Austin; KSO—Des Moines; WKMF—Flint; KSSS—Colorado Springs; KJJJ—Phoenix; KSON—San Diego.

YOU'VE GOT SOMEBODY—Vern Gosdin—Elektra

15 radio playlist additions last week. Among them: WYVA—Yorktown, Va.; WDEN—Macon; WEAT—W. Palm Beach; KSO—Des Moines; WDGY—Minneapolis; KSSS—Colorado Springs; KJJJ—Phoenix.

DARLIN'—David Rogers—Republic

14 radio playlist additions last week. Among them: WPOR—Portland, Me.; WWVA—Wheeling; WMC—Memphis; WSUN—St. Petersburg; WHK—Cleveland; KFGO—Fargo; KNIX—Phoenix; KRGO—Salt Lake City.

WHAT A LIE—Sammi Smith—Cyclone

14 radio playlist additions last week. Among them: WOKO—Albany; WIXZ—Pittsburg; KHEY—El Paso; WSUN—St. Petersburg; WHK—Cleveland; KXRB—Sioux Falls; KLAC—Los Angeles; KJJJ—Phoenix.

JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley—Epic

13 radio playlist additions last week. Among them: WMZQ/FM—Washington; WYDE—Birmingham; WVOJ—Jacksonville; WQQT—Savannah; WSLR—Akron; WIL—St. Louis; KLAC—Los Angeles; KRGO—Salt Lake City.

THE NEXT BEST FEELING—Mary K. Miller—RCA

12 radio playlist additions last week. Among them: WIXZ—Pittsburg; WYVA—Yorktown, Va.; KHEY—El Paso; WDEN—Macon; WWOK—Miami; KRGO—Salt Lake City; KTOM—Salinas.

Country Play Meter

- 1 GOLDEN TEARS—DAVE & SUGAR—RCA 11427
- 2 SEND ME DOWN—MEL TILLIS—MCA 40983
- 3 I JUST FALL IN LOVE AGAIN—ANNE MURRAY—Capitol 4675
- 4 THE GAMBLER—KENNY ROGERS—United Artists 1250
- 5 IF LOVING YOU IS WRONG—BARBARA MANDRELL—MCA 12451
- 6 WHISKEY RIVER—WILLIE NELSON—Columbia 10877
- 7 ALL I EVER NEED IS YOU—ROGERS & WEST—United Artists 1276
- 8 IF I COULD WRITE A SONG—
BILLY "CRASH" CRADDOCK—Capitol 4672
- 9 STILL A WOMAN—MARGO SMITH—Warner Brothers 8726
- 10 IT'S A CHEATIN' SITUATION—MOE BANDY—Columbia 10889
- 11 WORDS—SUSIE ALLANSON—Elektra/Curb 46009
- 12 I HAD A LOVELY TIME—THE KENDALLS—Ovation 1119
- 13 SWEET MEMORIES—WILLIE NELSON—RCA 11485
- 14 BACKSIDE OF THIRTY—JOHN CONLEE—MCA 12455
- 15 SOMEBODY SPECIAL—DONNA FARGO—Warner Brothers 8722

R&B Play Meter

- 1 I WILL SURVIVE—GLORIA GAYNOR—Polydor 14508
- 2 HEAVEN KNOWS—DONNA SUMMER—Casablanca 959
- 3 SHAKE YOUR GROOVE THING—PEACHES & HERB—Polydor 14514
- 4 SHAKE YOUR BODY (DOWN)—THE JACKSONS—Epic 50656
- 5 WHAT YOU WON'T DO FOR LOVE—
BOBBY CALDWELL—Clouds II (TK)
- 6 KNOCK ON WOOD—AMII STEWART—Ariola 7736
- 7 HE'S THE GREATEST DANCER—
SISTER SLEDGE—Cotillion 44245 (Atlantic)
- 8 LIVIN' IT UP—BELL & JAMES—A&M 2069
- 9 DA YA THINK I'M SEXY—ROD STEWART—Warner Bros. 8724
- 10 CONTACT—EDWIN STARR—20th Century 2396 (RCA)
- 11 I GOT MY MIND MADE UP—INSTANT FUNK—Salsoul 2078 (RCA)
- 12 DANCIN'—GREY & HANKS—RCA 11460
- 13 OH HONEY—DELEGATION—Shadybrook 1048
- 14 LE FREAK—CHIC—Atlantic 3519
- 15 HAVEN'T STOPPED DANCIN'—GONZALEZ—Capitol 4647

Country Looking Ahead

- 1 SEPTEMBER SONG—WILLIE NELSON—Columbia 10929
- 2 SWEET MELINDA—RANDY BARLOW—Republic 039
- 3 TAKES A FOOL—BURTON CUMMINGS—Portrait 70024
- 4 MEDICINE WOMAN—KENNY O'DELL—Capricorn 0317
- 5 TO LOVE SOMEBODY—HANK WILLIAMS, JR.—Elektra/Curb 46018

Consensus

Pop Play Meter

- 1 WHAT A FOOL BELIEVES—THE DOOBIE BROS.—Warner Bros. 8725
- 2 SHAKE YOUR GROOVE THING—PEACHES & HERB—Polydor 14514
- 3 I JUST FALL IN LOVE AGAIN—ANNE MURRAY—Capitol 4675
- 4 DA YA THINK I'M SEXY—ROD STEWART—Warner Bros. 8724
- 5 I WILL SURVIVE—GLORIA GAYNOR—Polydor 14508
- 6 HEAVEN KNOWS—DONNA SUMMER—Casablanca 959
- 7 THE SULTANS OF SWING—DIRE STRAITS—Warner Bros. 8736
- 8 LOTTA LOVE—NICOLETTE LARSON—Warner Bros. 8664
- 9 STUMBLIN' IN—QUATRO & NORMAN—RSO 917
- 10 WHAT YOU WON'T DO FOR LOVE—BOBBY CALDWELL—
Clouds II (TK)
- 11 THE GAMBLER—KENNY ROGERS—United Artists 1250
- 12 FOREVER IN BLUE JEANS—NEIL DIAMOND—Columbia 10897
- 13 FIRE—THE POINTER SISTERS—Planet 45901 (Elektra)
- 14 BLOW AWAY—GEORGE HARRISON—Dark Horse 8763 (W.B.)
- 15 SHAKE YOUR BODY (DOWN)—THE JACKSONS—Epic 50656

Pop Looking Ahead

- 1 THE LOGICAL SONG—SUPERTRAMP—A&M 2128
- 2 GOOD TIMES ROLL—THE CARS—Elektra 45014
- 3 SWEET LUI-LOUISE—IRON HORSE—Scotti Bros. 406 (Atlantic)
- 4 LOVE IS THE ANSWER—ENGLAND DAN & JOHN FORD COLEY—
Big Tree 16131 (Atlantic)
- 5 RHUMBA GIRL—NICOLETTE LARSON—Warner Bros. 8795

R&B Looking Ahead

- 1 DANCE LADY DANCE—CROWN HEIGHTS AFFAIR—
De-Lite 912 (Mercury)
- 2 GOOD, GOOD FEELIN'—WAR—MCA 40995
- 3 WHAT A FOOL BELIEVES—THE DOOBIE BROS.—Warner Bros. 8725
- 4 ARE YOU READY FOR LOVE—THE SPINNERS—Atlantic 3546
- 5 HERE COMES THE HURT AGAIN—
THE MANHATTANS—Columbia 10921

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PLAY METER



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BY STERN



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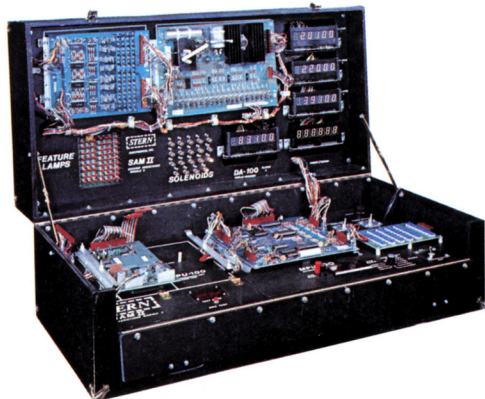
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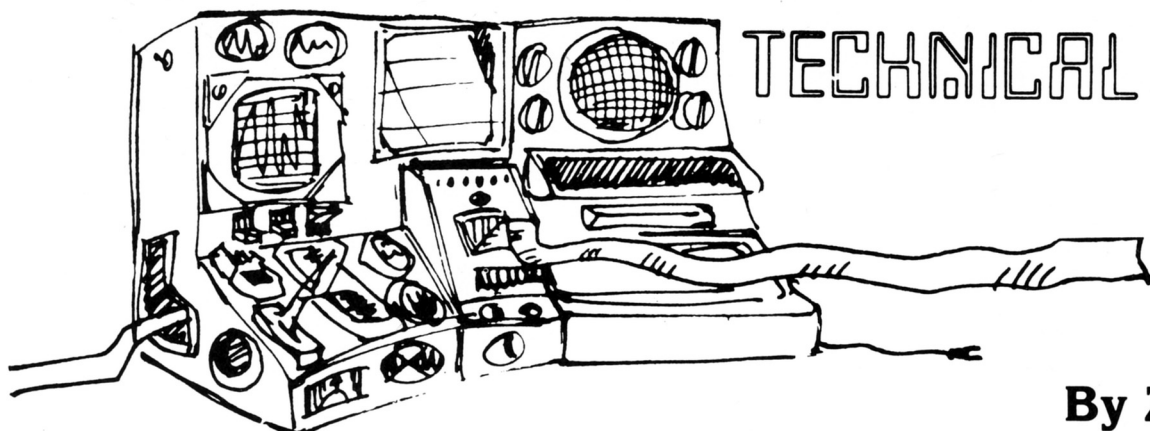
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By Zac Oliver

Invitation for information

Looking back to the development of the coin machine industry within the last ten years, a number of changes have evolved. The major change came in the early '70s with the introduction of the video game in the coin machine market. Electronics was soon applied to all facets in the field.

The year of 1977, glorified the electronic pin game up-to-date. Being conservative and reactionary, the industry paradoxically evolved quick adaptations to new trends.

Among the changes, the rush, and innovations, the stratified position of manufacturers, distributors, and operators, were kept pretty much the same. Communication on a technical level lacked, and although it has improved, still lacks improved distribution from manufacturers to

operators and the technicians.

Service bulletins, updates, corrections, and miscellany data are not always passed along to the technicians. To quantitatively gather and publish updated information at monthly intervals would not correspond to the scope of the magazine or the reality of the need within the field. However, our intention at PLAY METER is to successfully "fill the gap" as much as possible, while featuring articles on specific subjects and a good dose of miscellaneous information.

Beginning this month, PLAY METER will start a series of articles describing the work of microprocessors, using the 6800 and its hardware as an example, where it applies to the coin industry. We will also add to the technical topics section a "device

a month" feature. A device will be selected, either electronic or others commonly used by the industry, and a reproduction made of its data sheet with emphasis on key characteristics.

This month's device is Fairchild's SE 9302, our Bally part number 584-34, solenoid driver transistor.

Therefore, PLAY METER welcomes all suggestions from those of you who possess solutions to everyday problems regarding the coin machine industry field service. Also, we would appreciate and invite all comments that might help to better the service of the equipment, introduce new tools, initiate new or better systems, new test equipment, procedures, gadgets, and questions, etc. All comments will be evaluated and passed along as space permits.

Defining some computer terms

Microprocessors have been used by manufacturers in the coin machine industry for quite a while. However, its use was generally known when Bally introduced the electronic flipper using Motorola's 6800.

Other processors could have been used and actually are. Some manufacturers use the new Z80; others, like Gottlieb, use Rockwell's PPS/4. The 6800, introduced in 1974, is easy to use and versatile. The 6800 family is a long list of devices. Bally, Williams, and Atari use the 6800 in their own ways, each one with a different hardware approach.

Before analyzing the principles of operation of a microprocessor, let's define some terms employed in electronic computers. We will be

making references to terms such as *bit*, *bytes*, *input*, *memory*, *words*, *instructions*, and a handful of others. The instructions and data handled by a computer will be in digital form.

A *bit* is the basic unit and represents a state or condition of information. Its *state* can be either HIGH or LOW. *High* in the presence of voltage or "1" and *low*, the absence of voltage or "0." The processor will deal with information not as single bits but in groups called *words*. A word might be composed by 4 (usually called a *nibble*), 8, 16, or more bits. An 8-bit word is called a *byte*. The 6800 is an 8-bit machine. The word 0000 1100 is a byte that could be handled by a processor.

Input is called the devices or means by which the information is

introduced to the computer. A switch is an example. More complex devices will transfer data freeing the processor of some computation.

Output—the devices transferring processed data from the processor to the outside world.

Memory—devices that will store data and instructions in a coded form. We will discuss them later.

Instructions—coded pieces of information, given by the programmer to the processor, stored in a memory. The set of instructions that a processor must perform to accomplish a task is called a program.

The 6800 instruction set has 72 separate *instructions* including logic, arithmetic, decision-making and housekeeping instructions. The execution of a *program* by the processor

Glossary of Terms

VCEO

Collector to Emitter Voltage—The maximum voltage which may be applied to the collector-emitter terminals with the base terminal open.

VCBO

Collector to Base Voltage—The maximum voltage which may be applied to the collector-based terminals with the emitter terminal open.

VEBO

Emitter to Base Voltage—The maximum voltage which may be applied to the emitter-based terminals with the collector terminal open.

IC

Continuous Collector Current—The maximum dc collector current which the transistor can handle on a continuous basis without failure.

PD

Total Device Power Dissipation—the maximum power which the device can dissipate reliably at the specified case temperature.

TJ, TSTG

Tj: Junction Temperature—The junction temperature of the transistor.

Tstg: Storage Temperature—The minimum and maximum storage temperature under which the device can be safely stored without causing damage.

ROJC

Thermal Resistance, Junction-to-Case—The thermal resistance (resistance to heat flow) from the junction of the transistor to the case.

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flow into the same 8 lines. Since data flows into or out of the memories and processor, the data bus is called bi-directional.

The memory required by the 6800 uses a great amount of space to be handled in a single chip (some newly designed chips include the processor and user accessible memory). The processor internal memory is used for storage of its own operations. As a result, instructions and data must be stored in a separate chip. The memory also stores the final solution of a task so that it may be transferred to the output device. Multiple scoring is a common example on pinballs.

A memory is logically organized in words. A word consists of 4, 8, or 16 bits. The length of the memory is its number of bits (word size). Its capacity, the number of words it can store. The location of a word within the memory is called its *address*.

NEXT MONTH: Types of memories. Memory addressing and the flow of data in a simple processor.

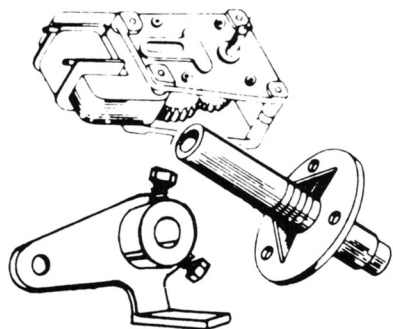
is made by executing the instructions in the sequence of the program listing. One of the advantages of the microprocessor is its programmability. To change the program is to change the function. Ideal for pinballs.

Data—8-bit coded information flowing to and fro from the processor.

Data Bus—Group of 8 lines connecting the processor to memory and other peripheral devices. The program's instructions and data will

ERRATA: *PLAY METER*, January, p.56, Figure One, Number One should read: "Power Transistors—B2V-2N5055 and regulators LM 323-78Ho S, etc."

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Using your balance sheet for inflation management

By Louis Hohenstein

We're all familiar with the regular profit and loss statement that shows our business income and expense over some length of time—a month or a year.

Alternately, a statement of assets and liabilities—or how much you own, and how much you owe, and the difference—your net worth, is like a financial snapshot. It's a picture of your financial condition at one instant of time, usually the end of a quarter or year. By comparing these financial pictures, you can manage your business better and smooth growing pains by taking needed cash management action early—important during these days of inflation.

Many people think they can only get a financial statement for their business when the "books are closed." Of course, formal statements of assets and liabilities are accurate to the penny, and as a financial picture are like a fine portrait. But instead of the infrequent formal financial portrait of your business, you may need instead an

instant picture of your financial position—one you can do yourself. In many small and medium-sized businesses, it is these financial statements you make yourself that are the most useful, timely and easiest to get.

Before we discuss how you can make your statement of assets and liabilities, and why you can use it more frequently, let's review several terms:

First, the term *statement of assets and liabilities* means the same as the short-cut term *financial statement*, and *balance sheet*. Regardless of what it's called, it's simply a statement of what you own, what you owe to others, and the difference—your net worth.

Figure 1 shows an elementary form published by a bank as a prerequisite for a loan, listing assets and liabilities. Perhaps you've filled out one when applying for a loan. In addition to the simple division between assets and liabilities shown on this form, there are five other

important categories of assets and liabilities. When you make your own balance sheet, you'll want to include assets and liabilities in the right category.

Current assets are amounts of money you have in banks and savings accounts and amounts owed to you due in less than a year. Include as current assets stocks or anything easily converted into cash or collectable in a year or less. Bankers also call cash, accounts receivable, and marketable securities *quick assets*. This is money that can be obtained quickly should it be required, though it's not shown as a special category on your balance sheet.

Fixed assets are the values of property you own (land, buildings, furniture and fixtures, etc.) that can't be converted to money without additional work and time delay—that is, they're relatively fixed, the opposite of current assets. If you have any other assets that don't conveniently fit into current or fixed

ASSETS		LIABILITIES	
Cash on hand and in banks		Notes Payable – Secured	
Accounts receivable		to banks – Unsecured	
Notes receivable		Notes Payable to others	
Stocks and Bonds – see Schedule A		Accounts Payable	
Real Estate – see Schedule B		Unpaid Taxes	
Cash value of life insurance see Schedule C		Mortgages on Real Estate see Schedule B	
Automobiles		Other Debts (itemize)	
Other Assets (itemize)			
		TOTAL LIABILITIES	
		NET WORTH	
TOTAL ASSETS		TOTAL LIABILITIES AND NET WORTH	

FIGURE 1

AN ELEMENTARY BANK-PUBLISHED FORM FOR
A STATEMENT OF ASSETS AND LIABILITIES

assets, you may add another category of *Other Assets*.

Liabilities are debts you owe others. *Current debts* are amounts payable within a year. This includes your accounts payable, and any short-term notes to your bank or others. Long-term debts are debts owed in one year or more like the portion of a twenty-year mortgage due in more than one year. Figure 2 shows an example of a balance sheet with these categories.

Make your own financial statement

With this structure as a guide, list each of your assets and liabilities. As of the date of your statement (usually the end of a month or quarter), show the amount of money each asset or liability represents—either the exact amount or your *best estimate*. The first time you do this takes more time but afterwards it's easier as you're only updating previous amounts. Type a form for your balance sheet with Figure 2 as a guide and make several machine copies to help you

get started.

Let's look at how to prepare each asset and liability item listed on your balance sheet.

CURRENT ASSETS

1. *Cash*. Show the amounts of money you have on hand, or in bank or savings accounts. If you have more than one account, you can either list each amount separately or as one total.

2. *Accounts Receivable and Notes Due You*. List each major category of receivables. For example, receivables from customers, receivables from bank charge card accounts; notes due from customers, etc. If your experience shows you don't collect everything outstanding, estimate about how much you can't collect, and subtract that off. Label this amount *reserve for doubtful accounts*. Parentheses around this amount means it's subtracted.

3. *Marketable Securities*. If your business owns stocks, bonds or other similar easily sold investments, show total market value in this category.

Since the value of securities fluctuates, indicate whether the value you show on your statement is the *cost* or *market value*. I use market value. If you own stock not easily marketable, or a partnership share in another business, list the estimated value under *Other Assets*. Get the estimated value of your share from *that company's* balance sheet.

4. *Inventory*. Estimate the value of stock on hand. If you count your physical inventory only once a year, in between *estimate* stock value. Starting with the value of the last physical inventory, one method is to *add* cost of stock purchased since the last physical inventory, and subtract cost of goods sold since that time. Show inventory at cost, not retail price.

FIXED ASSETS

List the value of any other property you own—land, buildings, cars, trucks, furniture, fixtures, etc. These items are shown at either *book value* (your cost less the amount you've deducted for depreciation), or *market value* (how much you could reasonably get if sold). I frequently use market value for fixed assets because it's often more realistic than book value.

Book value is actually a tax value, and because of inflation, can be low and unrealistic. Regardless of which valuation method you adopt, use it consistently. If you decide later to change valuation methods for any major asset, note the change on your balance sheet as a reminder.

OTHER ASSETS

List any other assets that don't fit as fixed or current assets. For example, if you've paid in advance a large insurance premium for the entire year, but your balance sheet is for the end of the first quarter of the year, three-fourths of the insurance premium is *prepaid*, and you may show it as an asset. If the amount isn't large, it's easier to omit it than to find and calculate the part prepaid. If it isn't significant, leave it out.

If you own other assets for which there isn't a known value or reasonable market (patents for example), either omit them, or show them with a token value of one dollar. The reason: for later analysis you want to know your *tangible* net worth. Items without tangible value shouldn't be included as assets or significant value.

When you've listed all your assets, total them and write *Total Assets*, as shown on Figure 2.

Liabilities

CURRENT DEBT

List the amounts you owe others, and include as current debt all amounts due in less than one year.

Figure 2

Your Company's Name
Month, Day and Year

Statement of Assets and Liabilities

ASSETS

Current Assets

Cash on hand and in banks	\$XXXXX	
Accounts receivable from customers; less reserve for doubtful accounts	XXXXX (XXXXX)	
Notes due from customers	XXXXX	
Inventory (at cost)	XXXXX	
Stocks (at market value)	XXXXX	
Total current assets		\$XXXXX

Fixed Assets

Automobile & trucks	\$XXXXX	
Land & buildings	XXXXX	
Equipment & fixtures	XXX	
Total fixed assets		XXXXX

Other Assets

Prepaid Insurance	\$XXXXX	
Stock XYZ Partnership	XXXXX	
Total other assets		XXXXX

TOTAL ASSETS **\$XXXXX**

LIABILITIES

Current Debt

Accounts payable	\$XXXXX	
Notes payable (principle & accrued interest)	XXXXX	
Mortgage payments (due less than one year)	XXXXX	
Estimated taxes due	XXXXX	
Total current liabilities		\$XXXXX

Long-Term Debt

Mortgage payments (due more than one year)	\$XXXXX	
Note due Smith 3-20-1981	XXXXX	
Total long-term liabilities		XXXXX

TOTAL LIABILITIES **\$XXXXX**

NET WORTH (Assets minus Liabilities) **XXXXX**

TOTAL LIABILITIES & NET WORTH **\$XXXXX**

Use as many lines or sub-categories (for example, accounts payable, note payable to bank A, etc.) as you need for clarity. Show accumulated interest due on maturing notes even if it's estimated.

LONG-TERM DEBT

Show all other amounts you owe and due in more than one year such as the balance on a twenty-year mortgage, payable beyond one year. Some business-people don't break out the part of the twenty-year mortgage due within one year as a current debt. Instead they show the total balance outstanding with a memo of the amount of the monthly payments. You may do either one, whichever you prefer. But for later analysis you'll want to know the actual amounts of current and long-term debt. I suggest you show the current part of a mortgage (amount due in one year) under current debt, and the rest under long-term debt.

When you've listed all liabilities, total them and write *Total Liabilities* as shown on Figure 2.

Net Worth

The amount of your assets, less liabilities, is net worth. A formal financial statement may include sub-categories of net worth such as *paid in capital* (this is how much money was put in the business by owners); and *retained earnings* (how much profit was kept in the business). All are descriptions of where the money originated that comprises the business's total net worth. As a practical day-to-day management tool for a small business, this isn't essential, and on mine I leave it out. You may simply subtract liabilities from assets and show the total amount as one sum

titled *New Worth*.

It's customary to show the sum of liabilities, plus net worth is the same as the total of your assets (you add them back together). This is captioned *Total Liabilities and Net Worth* on Figure 2.

When you're finished, type your financial statement. Keep them in a file for later comparative analysis of business financial conditions. If you need frequent bank loans, send an annual or semi-annual copy to your banker.

Personal financial statements

It's a good idea to make a periodic personal financial statement for yourself—though it's not needed as frequently as a business statement. Yearly is enough for many people.

If you've not previously made a personal financial statement, the amount of your personal net worth may amaze you. It underscores the need to get your personal financial picture on paper at least annually.

Remember to include the following assets on your personal financial statement:

- Money in all bank and savings accounts
- Your home at market value
- Other real estate
- Stocks and bonds
- Certificates of deposit
- The net value of your share of all business interests
- Estimated value of household and personal items (furniture, autos, jewelry, boats, silverware, antiques)
- Life insurance cash value
- Vested interest in profit-sharing or retirement plans

And on the liability side, show the balance due on mortgages and other debts, plus your personal unpaid bills.

Summary steps

Check these steps to make your balance sheet:

1. Pick a specific date for your balance sheet (for example, close of business, March 31, 1979).

2. List the exact dollar amounts at that time for: your bank account(s), accounts payable, accounts receivable, and market value of securities or other liquid assets.

3. Get the balances outstanding for any mortgages, notes or other large unpaid items plus accrued interest.

4. Estimate the value of your inventory. Either: (1) adjust your last physical inventory value for recent sales and purchases, or (2) take a new physical inventory, or (3) take a physical on big-ticket items and estimate the rest.

5. Make a draft copy of the balance sheet. Add up category totals, and figure your net worth.

6. Have it typed. Send a copy to your bank and any others appropriate. File the original for reference and later trend analysis.

Here are the key points we've discussed:

Make a balance sheet for your business yearly or quarterly, or monthly if necessary.

Compare it with past statements and decide how you want your financial snapshot to look next quarter or year.

Next month, Part II of this article will show you how to manage your business better with your financial statement, and how to adjust your finances during inflation and business growth. In the meantime, go ahead and work up your business and personal assets, liabilities, and net worth. It's probably more than you think.

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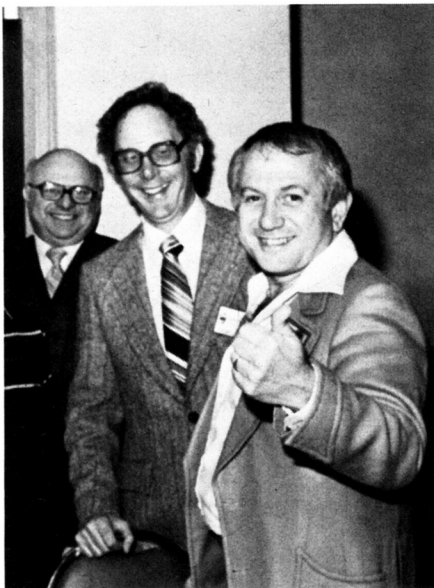
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Overcrowded classrooms, but no one was complaining

By David Pierson



Thumbs up for the Notre Dame Seminar.

After a two-year downturn in attendance and some weighty talk as to whether the program should be eliminated altogether, the AMOA-Notre Dame Seminar at the O'Hare Hilton Hotel in Chicago March 9-10 this year experienced a resurgence which surprised everyone, especially the seminar organizers.

The fact was that the seminar, after hitting a high attendance figure of 80 a few years back, had dropped in the past two years to attendances of 62, then 56. This led to a discussion among the members of the AMOA board of directors as to whether the program should be dropped, but it was decided that as long as the program was not losing money for the association and since it was a worthwhile venture, the AMOA should continue sponsoring the event.

The 1979 seminar proved this was a wise decision. The attendance this year hit an all-time high, 119. Operators from 28 states and Canada were on hand.

It was far more than what seminar organizers had expected. The high enrollment threw things into a tizzy for awhile as the seminar organizers tried to deal with the tremendous upsurge in attendance.

The result was a new format for the AMOA-Notre Dame seminar this year. For the first time, participants were broken down into two groups. This caused a bit of overtime for the Notre Dame professors—Drs. John Malone and Ken Milani—who had to make separate presentations to both classes. But overall, the size of the

attendance did not prove too unwieldy, and the program flowed well.

There was something else that was a little bit different about this year's seminar. In addition to having Notre Dame professors as lecturers, the program also featured a panel discussion with three successful operators—Don Van Brackel of Defiance, Ohio; Norman Pink of Minneapolis, Minnesota; and John Estridge of Lewisburg, Tennessee. The panel discussion, which was well-received by those attending the seminar, will probably be a permanent feature at future seminar programs.

The first day, however, was devoted to the presentations by Malone and Milani of Notre Dame. Both men were allotted about two and one-half hours to develop their subject matter, and in both cases they were anxious to field questions from the audience.

Milani, who is a professor in Notre Dame's Department of Accountancy, is a CPA, and his subject area was in cost behavior. Basically, he tried to show how an operator could identify and analyze his costs and, with that information, be able to make business decisions.

His main point was stated early on—"All costs are not fixed. An operator must realize that some of his cost patterns are established, and some are not."

He elaborated with a breakdown of the different types of costs. For instance, he said, fixed expenses include property taxes, licenses,

salaries, etc. By fixed costs he meant expenses that are the least responsive to the day-to-day earnings of the business (if you don't make a quarter or if you make a bundle, these costs are going to be just the same). Also, there are costs which he labelled as "semi-variable," which include such things as record purchases. Semi-variable costs tend to climb as activity increases. After breaking costs down into about seven different categories, he asked operators to analyze their own operations, pinpointing costs such as auto and truck expenses, small tool purchases, insurance, depreciation, and principal and interest on a mortgage and fitting them into the different categories. With this information, he said, the operator could get a better grip over which costs he can control and how he can control them. Without a systematic approach such as this, he pointed out, the operator is limiting the range of choices he has on which to base his decisions.

With this data compiled, he then tried to show how the operator could determine what his cost behavior patterns are. This took into consideration fixed costs and variable costs, and he showed several methods of determining how to compile that information and how to use it. One point which created quite a bit of interest among operators in the room was when he showed how one technique could help the operator determine which of his cars were the most efficient.

Dr. Malone, who is a professor of marketing at Notre Dame and who was the principal source of PLAY METER's three-part business analysis series last year, presented a seminar on profitability through expense control and volume strategies.

His presentation was centered around financial data supplied to him by many of those who attended the seminar. However, because of the varied methods by which operators keep their records, he confessed that much of his data was misleading, inconclusive, or confusing. Still he was able to establish a standard by which the operations could be measured in the future. And he offered some helpful tips for the operators to consider.

One comparison which was learned from the sampling was that the average yearly outlay for each employee—whether it be based on salary or wages was \$12,000. This includes the manager's salary.

As for the amount of machines in a location, according to Malone's statistics, there are 2.4 machines in a given location. He also pointed out that, according to his sampling, there are more one-machine locations than



Wayne Hesch, AMOA president, makes a point during one of the panel discussions.



The round-table talks gave operators a chance to share ideas with one another.



Besides the round-table and panel discussions, operators were also put into a classroom environment.

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8	1	2	4	8	16	32	64	128	256	512
9	1	2	4	8	16	32	64	128	256	512
10	1	2	4	8	16	32	64	128	256	512
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12	1	2	4	8	16	32	64	128	256	512

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there are two- or three-machine locations. While, at first, this might indicate that perhaps the operator could try to beef up the number of pieces in his locations. Malone noted that more machines in a given location may not mean more efficiency. He said that a location may be good for only so much money and that the addition of another machine may have a "cannibalistic" effect on the earnings of the other machines (in other words, that the earnings the new machine is generating is merely money taken away from one of the other machines in the location). He did note, however, that if there is high traffic in the location, it may be an indication that perhaps the location can carry another machine profitably.

Other ratios which Malone showed—such as locations per vehicle, machines per vehicle, machines per location, locations per man, and machines per man—while perhaps sounding of little significance to the operator at first are, in fact, good guides to gauge the operation's efficiency. He said that an operator should keep track of his history of ratios in this area so that he can see if he is maintaining, losing, or bettering his ratio of support dollars to earnings dollars in his business.

In another interesting point that he brought to light, he said that the average return of investment for a coin-operated amusement machine operation today, according to his sampling of AMOA-members who supplied the data, was 16.6 percent. This, he said, compares favorably with the return on investment registered by small businesses across the country today, 14 percent. But the 16.6 percent, he noted, is still somewhat below what the operator should be getting for his effort in these inflationary times.

The big compromiser of his data was vending machines (and, specifically, cigarette machines which represented 25 percent of all the machines. With many operators including these earnings in with their amusement machine collections, Malone said that he could not determine what are the present ratios for various financial formulas. He did say, however, that, because cigarette machines present significantly lower return on investment, perhaps "vending machines may be a defensive strategy. If 25 percent of the machines are vending," he said, "it indicates that the operator may be getting inefficient use of his assets."

But for all useful information given by the two Notre Dame lecturers, it was the panel discussion with three operators that really got the audience involved.

Norman Pink, the first of the three to speak, gave some hints as to how an operator should look at his business. He said that he looked at everything in his operation with an eye to the time factor. With this in mind, he found that the use of a computer cut back on the amount of time required to enter machine and location data, staggering the routemen's starting hours (from 7:30 a.m. to 9 a.m.) cut back on idle hours, allowing servicemen to take the company cars home with them at night allowed the workers to stay on the job longer instead of heading back to the shop one-half hour before quitting time (this point, by the way, received some considerable discussion from operators who claimed that their servicemen would abuse the right of the company car if they were allowed to take them home).

Pink also pointed out that the installation of a two-way radio in his operation saved him "one man, one car, and one man on weekends." The Minneapolis operator said that operators should make sure the work areas for their employees are clean—clear walkways, drop cords wherever possible, etc.—because this cuts down on the amount of time needed to fulfill any task and also makes the employees more productive.

One problem-solving idea which he pointed out to the operators was truly ingenious. He said that although he had found that his servicemen were leaving open the door between the shop and the warehouse; and, as a result, the air conditioning costs were rising. His servicemen, he learned, were leaving the door open because they were constantly bumping into each other going through the door because they couldn't see if someone was coming. So, since he didn't want to air condition the warehouse as well, he removed the door and installed clear vinyl strips in the doorway between the shop and the warehouse so that the air conditioning could be kept in the shop, and the servicemen could see each other as they passed through the vinyl strips.

Don Van Brackel, immediate past president of the AMOA, was the second panelist to take to the podium. He used his time to knock down some "old wives' tales" which operators religiously follow. A list of these fallacies, and his comments on them are as follows:

1. "We go past this place anyway; so it doesn't cost us to stop." He said that adding another location just because it's close by is not the way to make a sound business decision. He said that, contrary to this philosophy, every location, no matter where it is, represents an added cost. Therefore,

the operator should make sure the location can pay its way before he decides to put his equipment in there.

2. "Hang onto losers, maybe the ownership will change hands." As with old Wives' Tale Number One, this type of thinking is bad business. Operators should make their locations pay their own way. Hanging onto losers for whatever reason is just a waste of company assets.

3. "It's only fifteen more miles." Van Brackel said that an operator should make sure he can do the job properly before he takes on a location outside of his domain. The added distance of a location that far from his present scope of business places an extra strain on his operation.

4. "The machine may as well be on the route." He said that many operators are under the misconception that it is better to put unreliable pieces out on location rather than to keep them tied up in the shop waiting to be repaired. He said that once that piece is placed out on location, there's an added cost to that game which wasn't there before—the service cost. In addition, there is also the bad feeling that can be created with the location if the piece it gets is nothing more than a dust collector.

Van Brackel said that operators

should develop filing systems that are beneficial to their operations. This doesn't mean, he said, that there should be volumes of useless information around the office, but the operator should be able to see how his games are earning in relation to each other, and how locations are earning in relation to other locations, etc. He said that over the years he had acquired several routes and found them all to be, by and large, "over manned, overmachined, and without filing systems." One of his first steps with these new route acquisitions was to institute a filing system to see what was making money and what wasn't.

He then got onto his favorite subject. He said that his first move in all these locations was to change the record programming in the jukeboxes. Collections, he said, went up dramatically, "as much as 100 percent," because of a careful analysis of the jukebox programming. He said that in his operation he averages about five record changes per jukebox per week.

The third panel member, John Estridge, touched on a problem common to many operators—high attrition rate and low productivity from employees.

He said that frequently locations would call several times, reporting

that a game was down before something would get done about it. This he said, indicated that he had to have someone responsible for the games in certain areas. Toward this end, he assigned each of his routemen a block of machines in a given area, and he began measuring the number of service calls they get and the percentage of callbacks (a callback being defined as a second call on the same problem within seven days). With this, he found that his routemen became more productive and actually liked the idea of measuring their standards of achievement.

Other interesting points which found their way into the panel discussions, which were entered by either panel members or people in the audience were the following: (1) an operator should not allow his servicemen to tell him which cars are the most economical; (2) a ballpark figure as far as the cost of running equipment is about 1¼ percent of the cost of the machine; (3) profit sharing and pension plans are viable methods of improving employee efficiency; (4) operators should consider hiring college students to do their bookkeeping, thereby allowing their CPAs to spend their time (which is a lot more expensive) analyzing the business's financial picture.

Notre Dame in review

More than the subject matter even more than the information disseminated—the most impressive characteristic about the AMOA-Notre Dame seminar this year was the enthusiasm of the seminar participants. They were eager, responsive, and open to new ideas.

There is, and probably always will be, a core of businessmen in any profession who think that they can't learn anything from anyone else. Their methods, they think, are the best, and things which they dismissed as unworkable ten years ago are just as unworkable today (even though they haven't checked to see if maybe time has changed things somewhat).

For that reason, it was indeed refreshing to see so many operators who felt they could learn something. They went into the two-day school with the right frame of mind, and for most of them, I'm sure they found the time they devoted to it well worthwhile.

Unlike last year's seminar which

presented to operators a complete approach to looking at their businesses, there wasn't that great overview this year. Instead, there were many pearls of information, little bits of information for the operator to pick up on and insert into various aspects of his business.

As for Dr. Milani's presentation, it was certainly useful to the operator. He showed an ability to overcome what has been a failing of many other professors lecturing to industry people, and that is an unwillingness to get out of the classroom environment. Milani made every effort to make his subject matter relevant and may be a good man to come back to future seminars.

Dr. Malone, who over the years has made a real effort at understanding this industry, was helpful. But this year he was much compromised in his presentation by the simple fact that the data he was counting on was inconclusive and misleading. Although he was able to salvage bits

of information from his presentation, I cannot help but feel that perhaps he should have taken a different approach to his subject matter. After all, instead of presenting information which is immediately qualified as being questionable, he could have been less dependent on industry data and have presented something of a lot more substance for operators.

The panel discussion format seems finally to have come into its own. It was used successfully at this past year's AMOA Show, and we saw it again at the AMOA-Notre Dame seminar. Having three successful operators make short presentations then fielding questions from the audience certainly holds promise. It's encouraging to hear that this may become a mainstay with the AMOA-Notre Dame Seminar package.

All in all, the program was well worth the time and money each operator invested.

—By David Pierson

Headlines and behind-the-scenes news

How about the latest news from PLAY METER...with a twist of insanity?

Pinball Execs Admit Con Job

Yesterday, following a meeting of all major pinball machine manufacturers at the Chicago Hyatt House, spokesman for the group, Hod Springsteen, admitted to reporters covering the event that, "perhaps we stretched the truth a bit."

Springsteen was responding to a question as to whether the electronic pinball machines were actually as easily repaired on location as the electro-mechanical models which have been largely displaced.

Pressed further on the point, Springsteen grudgingly conceded that the test program buttons included on the new games were as valuable to the average repair call as (expletive deleted).

"Yes, our promotion people did a fine job in convincing the buyers that the new electronics would practically fix themselves," Springsteen was quoted, "but, honestly, I'd guess you can say the days of the ten-minute service call are over—now you'd better plan on an hour and be prepared to leave the machine sitting dark with a circuit board removed... However, the games do have great memory features when they work."

Springsteen ended the press conference by denying there had been assassination attempts on his life by disgruntled servicemen.

Hartaree Recall Planned

Hartaree Inc. Chief of Consumer Complaints, Swish Surly, announced last week to all Hartaree distributors that the company would be making a major recall of all its video games produced featuring their new and improved front door coin mechanisms.

Denying allegations that the government had forced Hartaree's hand because the new and improved doors caused cancer, Surly reiterated that the doors still represented a large step forward in the state of the art. "Hartaree set out to produce a radically new and improved coin mechanism, and we feel we have succeeded. The recall is necessitated by two minor problems brought to our attention: the coin doors don't work as well as the previous models—but that defect is somewhat negated by the fact that many customers can't figure out where to drop the money in."

Surly stated that even newer and more improved front door coin mechanisms are already on the drawing board at Hartaree, the industry's leader.

Rally Touts Latest Celeb Tie-In

Unveiled to public view here at the recent A.T.E. show was Rally Mfg.'s latest celebrity tie-in pinball machine, *Son of Sam*. On hand to give autographs was the inspiration for the new piece, Gotham's own Son of Sam, accompanied by his warden and prison psychiatrist who also gave out autographs in an amiable manner though obviously unaccustomed to the glare of public attention.

Tom Demon, Rally P.R. man, beamed with pride at Mr. Sam while pointing out to interested distributors some of the fantastic play features on the *Son of Sam* game.

Among the usual reliable Rally rollovers and thumper bumpers were five targets portraying victims' faces which when all are lit give an extra ball, a side bonus multiplier lane in the shape of a .44 magnum, and special sound effects simulating moans, screams, mirror strips and a new patented color process depicting a demented Sam approaching a parked 1957 Chevy on a lonely lovers' lane. Sam is accompanied by

his friendly neighborhood dog.

Rally reports record earnings in test locations.

Local Operator Calls Law for Baffling Customer

"I could tell he was a weirdo right off, ya know," said arcade operator Biff Peterson testifying at the trial of Johnny Normal, the customer who disrupted his place of business last Friday evening. "I mean, he asked for change politely, and when I gave it to him he said, 'Thank you.' Now with an attitude like that I decided I'd better keep an eye on him.

"So what's he do? Play pinball. But does he care if he wins or loses? Naw, he just acts like he's enjoying the game. I really got suspicious, ya know. The guy doesn't shake the bolts out of the machine; he doesn't pound it against the wall; he doesn't bang his fist on the glass or kick in the legs. The guy's obviously a fruitcake. I get nervous and call the cops... and just in time. Some of the other customers were beginning to follow his example."

When questioned by the defense attorney as to whether Johnny had appeared a regular customer in any way, Mr. Peterson admitted he had heard the young man mutter, "son-of-a-gun" one time upon losing the ball into the outhole. "But what kind of cursing is that? Hell, unless somebody peels paint with their language I don't feel at ease."

The case went to the jury late in the afternoon which quickly returned a verdict: Innocent by reason of insanity.

Innovative Ships Dipstick

Harve Belchly, Innovative Coin Company's distribution director, has announced that Innovative's new one player game *Dipstick* is now being shipped to distributors' showrooms.

"*Dipstick* has got to be one of the

from dick welu, investigative muckraker

worst games ever brought to the consumer," according to Belchly. "It is really going to bomb."

The game is an upright cabinet solid state affair that is utterly colorless and unappealing and shouldn't attract any attention. The coin door features three coin slots, none of which is very reliable.

The player pushes a sharply pointed "Start" button to initiate play. Then he just stands there sucking his thumb because the only activity is a little arm that reaches out from the machine's interior to plant a small dab of oil on the customer's nose.

"Locations testing the game have reported unprecedented and consistently near empty cash boxes," Belchly said, "and we expect these types of earnings to continue for an extended period of time."

Belchly added that if operators were concerned about the lack of earnings from *Dipstick*, it was no cause for worry because most of the time the machines didn't work properly anyway.

Dimensions are 61½ x 42½ x 6, and the weight is 241¼ pounds, not including the oil which must be obtained locally and is readily available from any distributor.

Electro-Mechanical Demand Overwhelming

"We can't move them out of the warehouse fast enough." So said Fred Neville of All-World Distributors last week in reference to the increasing demand for used electro-mechanical pinball machines.

Veteran games distributors from coast to coast report a similar run on their used machines. Distributors have begun to pay operators premium prices to obtain more electro-mechanicals.

The sudden and unexpected demand seems to stem from two sources, industry spokesmen say.



Industry news for those

who like it straight

The first is a current fad in game arcades to feature the machines as "radically different" with "new chime sounds" and "spinning score drums that you can actually feel turn!"

Also, due to a miscalculation, the major pinball manufacturers who have been churning their cabinet suppliers and have been forced to buy back the old electro-mechanical models in order to re-use the cabinets.

Japanese Games Lag in Development

The recent Tokyo Amusement and Games Show revealed just how

far the formerly imaginative Japanese game industry has sunk. Game after game on display were merely copies of American made games which have been licensed to Nipponese manufacturers.

"What has happened to good ol' Japanese know how?" asked Matsui Sukiyaki, president of Kasai Games Ltd. "My honorable ancestors would roll over in their graves if they knew we were copying from the Americans."

Critic's Corner: Pilgrim Manufacturing's Tired Turkey

Pilgrim Manufacturing's latest entry

in the four-player market is this dog of a game, *Tired Turkey*. Though better than some of the recent efforts by this manufacturer, *Tired Turkey* still stands to miss the sound quarters in its innards. But let's examine it anyway.

PLAYFIELD: The action starts when the player pulls back the ball plunger—and ends when the ball enters the playfield. Sixteen kickout holes tend to retard any movement, especially with only one pop bumper isolated in the upper left hand corner. To the right is a rollover lane that leads to a dead end. By spelling out *Tired Turkey* on the eleven bullseye targets at mid-field left, the player can achieve double bonus. Do it twice for extra ball. Three times and they give you the machine.

ANALYSIS: A game strictly for beginners and people stranded on a desert isle. The build up of action and features can mean initial low scores. But don't despair, with a little nudging you may grow to hate the game.

KEY SHOTS: I'd say a twelve gauge blast through the back glass.

GRAPHICS: The wild colors that make up a bagged turkey with its tongue hanging out are a refreshing departure from Pilgrim's usual dreary art. Too bad the turkey looks more like a Rhode Island Red.

RATING: Minus ##. Don't seriously consider buying this abortion.

Manufacturing Head Suffers Attack

C. Marshall Dibbs, chief executive officer for Halfway Games Mfg. Co., is resting comfortably in Cedars of Oak Lawn hospital following a recent collapse at his office.

Reliable sources close to the family say details are sketchy, but the attack seems to have been precipitated by three telephone calls in a row from operators praising the fine workmanship in Halfway's game machines.

Though Dibbs had recently passed a rigid company physical, it seems his constitution was further put to the test that same day when some of Halfway's leading distributors conveyed thanks for excellent backup service and quick action on complaints.

However, according to his wife, the straw that broke the camel's back was when Dibbs picked up a copy of this month's *PLAY METER* magazine and found praises for Halfway's latest game in an article by Dick Welu.

"That was a crushing blow," a distraught Mrs. Dibbs cried. She added that, with plenty of rest and no further compliments, her husband's physician forecasts complete recovery.

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Cleaning house

By Roger C. Sharpe

**There are good
arcades and bad
arcades, and
it's easy to tell
the difference**

I guess in an arcade issue the time has come for some constructive criticism about the way some locations are gyping their customers and even losing out potentially greater monetary gains than they might now be getting.

What I'm talking about is a rethinking of the arcade, fun center, family amusement place—whatever name you want to call it—so that it can have a much more positive and public image. We've all seen enough stories about the successful fellow on the West Coast, or the entrepreneur in the South and the family business in the North that just seems to be doing everything right. Well, it's not so difficult for anyone to succeed, if they care enough to invest time and money in order to get back more money.

Unfortunately, we're faced with a business predicated on the fact that most are in it for the bottom line and the reasoning is that if you're turning a good business without spending a lot on anything but equipment, then why bother to try to improve. And that's the trouble.

I have, in the past, recounted too many times the inconsistency of operations in the same area, where you can go from one place to one down the block and see a world of difference. And maybe what it boils down to is a new awareness and sensitivity to the outside world and what could be done to make any decent location a more attractive and pleasing stop-over point for people who may not have ventured in previously.

Honestly, who can say that

they've already tapped their entire market and that no matter what they do they wouldn't increase business? Anyone who feels that way is only fooling himself, as is the individual who wouldn't want more business if it were in his power to get it.

I mean, let's admit right out that business for many is better than it has ever been and there are no signs of this upsurge diminishing. But, that's not the point. There are still too many barriers to overcome before pinball and arcades get the reputation they deserve. All too many are only in existence because people feel what the hell, they don't like it but what can they do, or because they're just plain ignored; "Oh, the arcade... yeah, we have one down the block." It's that kind of attitude that has to be changed from the grassroots on up.

It's every single operator who has the responsibility to offer the best possible atmosphere and cleanest games to their paying public. And if only 20 percent would feel this way, this industry would be a lot better off than it is. Shabby locations with filthy equipment and levels for extra play set out of reach for the skilled player are the things giving the most harm to the respectability of the coin machine industry. And no self-policing on local levels has even been mounted to counteract this disruptive influence. Instead the bad brings down the good and all too soon, you have an element of society frequenting your arcade that makes you wonder why you ever got into the business besides the fact that it's lucrative even though you don't want to go to your place except to pick up

the cash.

That's the dilemma of today's modern arcade as it competes against neglected rivals who couldn't care less about what's going on just as long as the take continues to grow each succeeding week. And what is so disgusting is that people are so willing to play the games, they'll go to these dives because there are no alternatives or because they just don't know that across town there's a place that's like a wonderland compared to the hell-hole they're faced with.

Admittedly, the problems I'm talking about are more urban-oriented, but it doesn't take a blind man to see that the same movement is creeping out to the suburbs by the same opportunists ready, willing, and able to tap yet another new market. What can be done to stop the rapidly decaying posture of the industry's public places is not an easy task, because you get nothing for nothing.

It takes money and even more than that, caring about the type of establishment you have and being ready to upgrade and better what you already have. And, in truth, not many people are willing to do this. The ones who have are reaping the harvest of their labors, but many, many others just ignore the shift and go on doing what they've done for the last decades.

Promotion, of course, is one of the answers. Advertising in the local papers about your place as the family place, or the fact that a new game has just arrived. Any number of methods and approaches are available to get your location into the news in a positive light.

Tournaments, where legal, are always one of the best things to try to pull off. But even if you can't run a contest, there are still ways to garner some press. Ever think of sponsoring a charity or local PTA or civic group by donating a portion of your proceeds for some limited time period.

How about offering workshops for local vocational schools and students interested in learning electronics or practicing their knowledge on a beat up game you can't reclaim. This would be a great proving ground for getting that extra assistant to fix games. How about going to the high school and providing summer employment for kids willing to take change or keep watch over the business. So it would cost you \$2.90 an hour, or whatever the minimum wage is these days, but just think of how you'd be viewed in the community.

Ever think of giving your old equipment away to the local hospital,

old-age home, or other facility. A generous gesture and one that is even tax-deductible. And, as I've proposed in the past, what about leagues for those slow hours or even slow seasons when you're doing little or no business. You don't need that much equipment to pull it off, and as for how you could go about setting the whole thing in motion; well, I'm working on a system that could equalize and standardize play so that the basic concept of bowling leagues could be applied to pinball and, yes, even video games. If you're interested in what I've cooked up, drop me a line, maybe I can help you get a program off the ground.

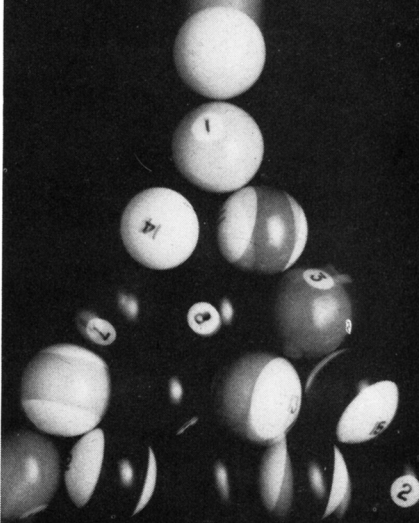
It really doesn't take much to get the ball rolling. The little things such as regularly cleaning your equipment, talking to your regular customers about why they like certain games over others, or why they stopped playing a particular machine, may mean a chance to salvage a game that might have been forgotten only because it wasn't level, or because something on the playfield was broken that you didn't know about.

How about lighting? Are your overheads offering glare as well as light. I hate to say how many operators I've talked to who don't go around and play every game they have on a regular basis. Even if you do it after closing and take one part of your location at a time, wouldn't it pay to know your equipment as well as your players? Little things. But they all add up to the difference between a successful place and one that may be just getting by.

Although, there are a lot of alternatives to choose from to get your place to a point that you and your patrons are happy, it only takes a little time and the willingness to be aware of what's going on in the real world. It may be just something cosmetic, like the removal of the tacky posters that long ago faded out, or the paint job that never got off the ground, or the faded, dirty, cigarette-holed carpet that you keep for nostalgia and nothing more.

All of these things add up and because the solutions are so simplistic, next month you'll hear the views and relative success stories of two East Coast operators, one stuck in the heart of the inner city and another out in the suburbs. How they approached the same problems and the solutions they arrived at, may offer you some insights into what you might be able to accomplish. So next time around, look for part two of how to improve your business with a couple of guys who have done it, and more.

THE BREAKTHROUGH

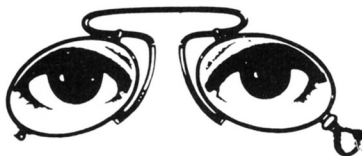


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Up in the air! It's a bird,

Well, after last month's lengthy dissertation, I thought that this time around I might be able to give you a reprieve. But, with all the games coming out, it looks like this is going to be more than just a quick read. Obviously, things are getting heated up for the upcoming summer season, with all companies producing games at a rapid pace to meet existing and projected demand. Unbelievably, one game that wasn't to be in production until around now has already garnered record earning reports with one of the longest test runs I've ever seen; while another game that has caused everyone to wait expectedly for its eventual showing is finally heading into the picture—although to what extent and for how long remains to be seen. The former, of course, is that blockbuster *Flash*, while the latter is a game that we'll look at this time around, *Superman*.

Also, since it's already been told too many times, let this writer also add how great it is to see Harry Williams back and stronger than ever in concept and creative mind, with some imaginative and marvelous games from Stern that has leap-frogged this company into the public and industry consciousness faster than probably any other company in recent history.

All that is needed now is some type of dinner or affair where Harry should be honored for achievements over the years to the growth and prosperity of this industry. In fact, someone should try to plan some event for the industry greats—a Hall of Fame, or something where the notables can be forever honored and never forgotten for their deeds and contributions to the continued existence of the coin-machine industry. As it stands now, only Bill Gersh's 2000 Club recognizes the achievements of the worthy. What about something like this? What do you think? Why not write in and let me know, maybe we can start something.

Anyway, it's just a thought, something that could really add a new and much needed dimension to this business. Plus, I think it is only

fitting that each and every one of us remember all of those who have made this industry possible. Well, just run it around in your mind, maybe we can start something, who knows? And on that note let's take a look at some of the more notable games that are about to hit the scene.

Atari's SUPERMAN

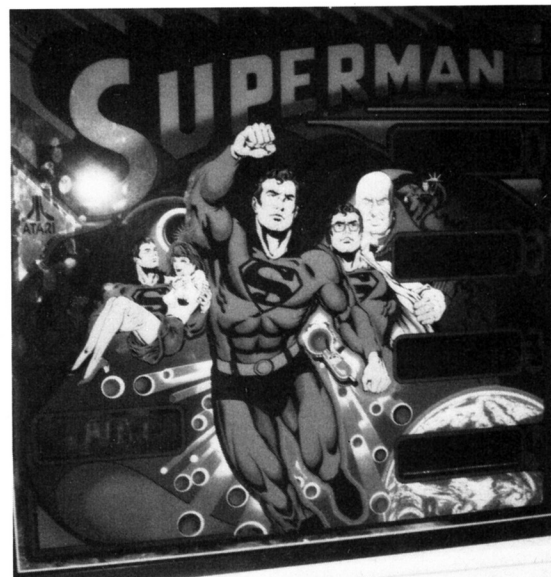
Finally, after months of waiting comes the pinball machine after the movie, the TV series and, of course, the comic book. From all too many rumors, it seems that this latest entry from Atari was a touch-and-go situation—maybe even now it still is. But one thing is for certain, when it works this machine is a game and a half and, hopefully, all who will want one will be able to get one.

PLAYFIELD: Let's start with the top four lanes (1-2-3-4) which control the bonus multiplier if memory serves me (having played this machine only in Chicago at the AMOA and in London at the ATE). Just to the right of these lanes is an opening down to the field to a three thumper bumper area as well as two right side targets (P-E). To the left bumper is yet another target (U). Move down and in the middle is an angled five drop target bank.

At the right of midfield is a long spinner fronted lane back up to the top that is fronted at the right by another target (R). At the left, to complement and balance the game is a fronting target (S) to a stupendously long and intricate "Fortress of Solitude" spinner lane that offers a great touch at the top of the arch: a curved metal maze that sweeps the ball back down to the top lanes.

Meanwhile, back on the bottom is a thumper bumper at the lower left that leads into two lanes one being (M) and an opening at the end of the flipper lane so that the ball can drain. Move over to the right side and there's a bit of a treat; an entry back to the plunger just above another two lane set up (A-N) as well as an outside lane. And that's the field with, if you've kept track, targets that spell out S-U-P-E-R-M-A-N.

ANALYSIS: I've had the opportunity to play (and watch being



Atari's SUPERMAN

a plane... no, it's Roger's ratings!

played) three different *Superman* machines. Two played well and, frankly, one didn't play so well, which admittedly is one of the problems Atari has encountered with its line of pinball machines—consistency.

And I'm not talking about the layout and design of their games, although I have been less than an enthusiastic supporter of Atari's machines in the past, but rather the intangibles such as what I've heard from many operators about reliability, construction and inter-changibility of parts. Good, bad, or indifferent underneath; on top this is a truly "super" game that has been finely conceived with ample action throughout the field that utilizes the wide-body framework to its fullest.

I am obviously very high on this game and if it can play to what the potential of the features are, it could be a real winner. There are good long shots on the board, with nice spinner lanes, a long shot to a kickout hole just below and to the left of the lanes, drop targets and an array of lettered targets throughout the board, plus there's the built-in appeal and instant eye recognition of the theme—the super hero of super heroes.

GRAPHICS: Colorful, brilliant, and true to its namesake, *Superman* comes across in a vivid splash that is really the coup de grace of the game. An added extra from this reviewer's perspective is the fact that, for the first time, Atari has shifted the scoring back to where I think it belongs—in the back glass. As for the field, with its larger than life emblem and flashing lights, it all works together in a nice, neat complete package.

PLAY: The scoring potential of *Superman* brings Atari a notch closer to reality with features that can add up to points in far greater quantity than the majority of their past games. And with a memory built into the top lanes as well as the lettered targets, a continuity exists from one ball to the next which is so important to the basic concept of the design. Whether anything is doubled up on five-ball play; I don't know. But for three-ball in add-a-ball lands, try a 125,000

point start and follow it with 250,000 points and a top of 400,000. On free play you might want to up the ante by about 25,000 to 75,000 points for each limit depending upon the caliber of your customers.

RATING: ####

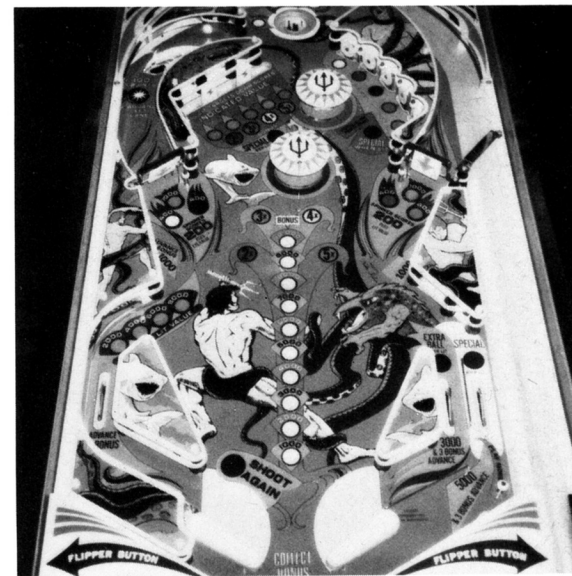
Stern's TRIDENT

Just when we've escaped the clutches of *Dracula*, Stern comes back at us with another ominous looking creature that is sure to create as much excitement as its predecessor in a game that shows the Williams/Stern tandem to be in rare form with a remarkable innovation that, hopefully, won't go unnoticed or even uncredited.

PLAYFIELD: The top begins with a saucer kickout hole valued from 5,000 up to 30,000 depending upon the attained bonus multiplier. Move down and this is where the ingenuity comes in with a left side drop target bank that can accommodate anywhere from two to three, four or five drop targets (more on this in the analysis). Move over to the right and five targets (white-green-red-yellow-purple) finish off the sides of this two thumper bumper area. For balance there's a spinner on either side, with alternating values dependent upon the lit targets hit, and a left side lane that also offers a rollover for increased value of a bottom left side lane that leads directly to the flipper (2,000-4,000-6,000-8,000). Just below the spinners are slingshot kickers for some good lateral action.

The bottom of the right offers a bit of a departure from present day games with a resurrected "play more" post on the outside lane for nudging back to the opening in the right flipper wire. At the bottom one finds again the middle-flipper-rubber-ringed-post.

ANALYSIS: The startling aspect of *Trident* is its drop targets, where I have heard many people who have played it for the first time exclaim, "Hey, the targets are broken!" Well, they're not. What they are is nothing more than sensational, for this game as well as yet another step to future utilization of solid state technology to



Stern's TRIDENT

the basics of pingames; the ramifications being endless. Two targets: get them down and it's double bonus. Then three targets pop up: get them and it's 3X. Suddenly four targets pop up: and it's 4X when you get them. Then it's on to five targets and 5X, before the five targets pop back up for the special. Talk about maximizing a good thing, *Trident* has it. Tie in an imaginative layout with good access to the board and the game adds up to yet another strong Stern effort.

The other part to mention about *Trident* is that just because you can only lose the ball down the right side and the middle, the fact remains that it is a fast playing machine. The utilization of the bottom left side more than compensates for the difficulty of saving the ball on the right flipper as was the case with Williams' *Grand Prix*, which had that same wire opening. The top action, although a far reach from the flipper is good for reverses.

But the problem remains with Stern games that many have commented on: the falling off of power in the game, whether it be a thumper bumper that dies or a weak flipper. It is something that hopefully can be remedied so that players can enjoy the game for what is has to offer. Fortunately, the latest models from this company have been plagued by this less and less as they show they can hold up to the day-to-day pounding.

GRAPHICS: Stern has been coming up with some striking visual treatments and this time around is no exception as *Trident* offers some of that intangible called pinball art. Eye catching with bold colors, the game works leaving Stern to deal with a sound system that doesn't offer nearly enough range in its volume control to compete with existing games on the market.

PLAY: The looks of the features are such that the extra two balls are negligible. Try 180,000 points to begin with 300,000 and 450,000 to follow for add-a-ball areas and tack on another 50,000 to 75,000 points to each level in free play territories depending, once again, upon the type of players.

RATING: ###3/4

Gottlieb's *COUNT-DOWN*

Being touted as the best Gottlieb game since *Sinbad* by players, distributors, and operators I've had the opportunity to talk to, this game has a lot to live up to and, seemingly, is doing it—with good reason.

PLAYFIELD: A top center kickout hole, with alternating lit value depending upon either side stretch

rubber, begins the action. Move down to a lone thumper bumper which fronts the top set of a left side four drop target bank (green) and a right side four drop target bank (yellow). Also on the sides just below are lanes which control extra ball and special values. And for more play on top two small flippers make an appearance before we drop down to an open middle graced on either side by yet more drop targets: a bank of four at the left (red) and a bank of four at the right (blue).

The bottom, although with shorter wire lanes, is a conventional Gottlieb bottom that also features the reclaimed middle-of-the-flippers-rubber-ringed-post.

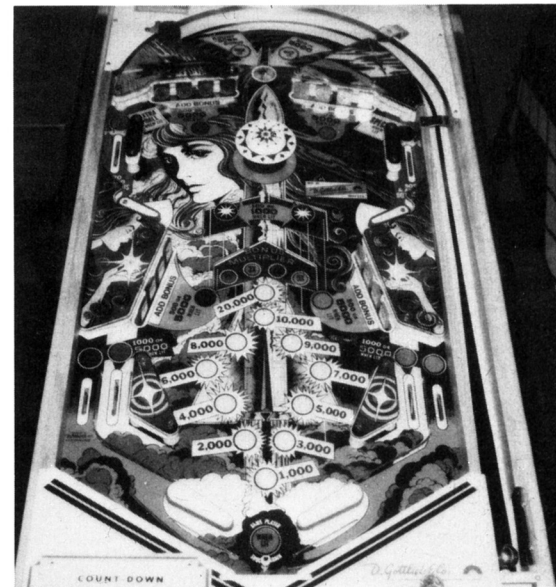
ANALYSIS: *Count-Down* makes it because of simplicity and the logic that the most popular feature for pinball players is the drop target. Well, there are drop targets galore, all neatly color coded and a simplicity in the action on the game. It's really very basic, sound pinball design. The bonus multiplier is tied into each, individual drop target bank (green for 2X, green and yellow for 3X, green, yellow and red for 4X and all four banks for 5X), but the nice touch is that it doesn't have to be accomplished sequentially. So you can go from 2X up to 5X depending upon the order of the target banks completed. Add to this that once a bank is down the values of each target of that bank are worth 5,000 points and the scoring potential of the game becomes pretty obvious. But that's not all.

The name of the game is tied in with the top kickout hole, which becomes alive once you've reached the 20,000 point maximum outhole bonus level, because if you can get the ball back to the hole, you'll count-down your points (collect bonus); hence the name of machine no doubt. Anyway, *Count-Down* is a tight game that offers action, scoring and plenty of skill shots which have always been Gottlieb fortes. And players won't be disappointed this time around.

GRAPHICS: Not bad, for a Gottlieb machine. There's some good color and a rather eye-catching backglass of a space traveler and a very lovely cosmic visitor. And, of course, the count-down rocket on the playfield.

PLAY: On three-ball play the game does nicely, although what the features offer on five-ball remains to be seen. Anyway, try a low first limit such as 150,000 points and follow it with 300,000 and about 50,000 for each level and you should be giving your players a better than even shot.

RATING: ####



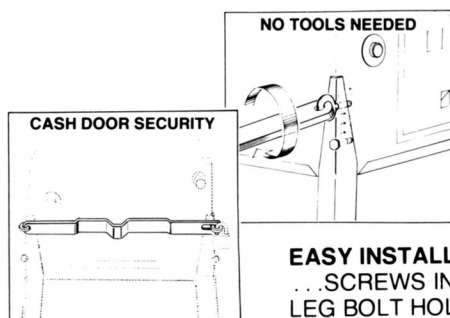
Gottlieb's *COUNT-DOWN*

That's the rundown this time around, three rather strong, outstanding machines for the spring season. Next month a look at some efforts by smaller companies trying to tap into the ever growing pingame market as well as a possible sneak preview of another winner from Williams. Once again, the models are coming at a fast and furious pace, with no real letup in sight. If anything, the selection process is only going to get worse with the heightened summer season rapidly approaching. So with that in mind, as always, be well and prosper until next time around.

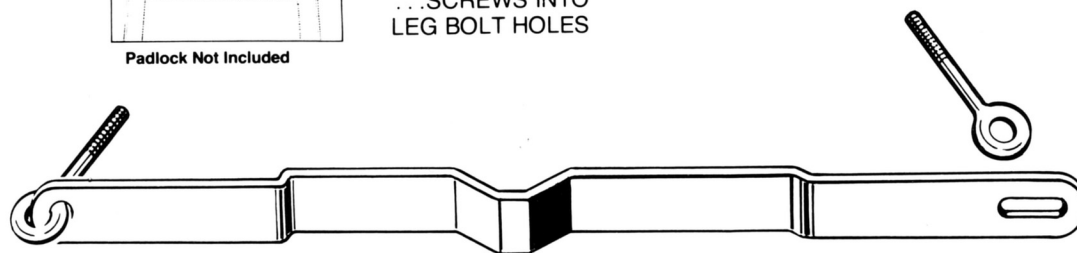
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Outer space delight

With a timely and colorful space theme Gottlieb's new four-player solid state pinball game, *Count Down*, went on display this month at the company's distributors in the United States and worldwide.

The game is characterized by wide open, vertical playfield action which tests the player's reflexes to the utmost. Its key feature is the interesting new *Count Down* bonus which allows the player to tally his bonus while the ball is still in play, permitting a build up of additional bonus. The player, therefore, is not restricted to any maximum bonus limit.

Playfield action centers on four sets of drop targets strategically located, which light "color match" bonus multipliers sequentially. As a player knocks down all of the individual targets within any single color group he achieves the potential for an extra ball. When two color groups are knocked down a special scoring rollover is lit.

The game also features a balanced four-flipper layout. The flipper placement in relation to the other game elements makes even the most difficult shot obtainable through skill rather than luck.

Valley's sitdown pingame

The Valley Company of Bay City, Michigan has introduced a sitdown pinball game called *Spectra IV*.

"This new coin game marks a new era for us here at Valley," notes Chuck Milhem, president, "because it means we're moving forward to expand our markets and the opportunities for both the company and its distributors."

Among the features on *Spectra IV* are manual rotation of 360 degrees in either direction, allowing players to remain comfortably seated during play; average score display and independent cash box, advanced lamps and circuitry, complete control, adjustments inside the coin door; one-to-five-balls-per-game adjustment, plus self-diagnostic system.

The table—sleek black and gleaming silver design—also offers the convenience and attractiveness of four player design, high score and match play, variable price and credit display, adjustable tone and volume control, and bonus ball or game set.



From Krypton with love

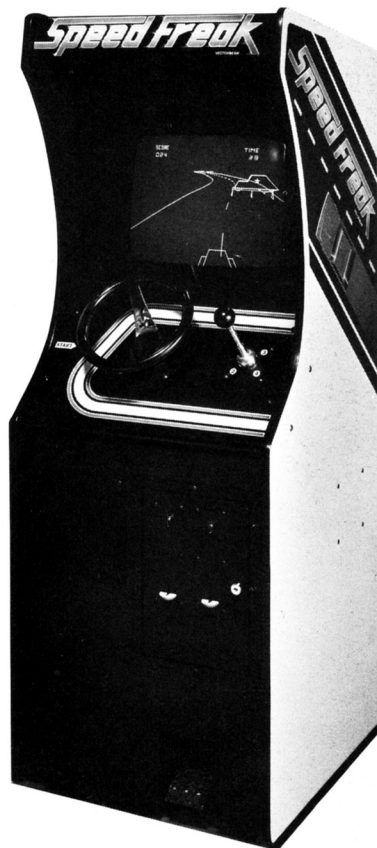
The most famous and powerful hero of the century has now entered the world of pinball adventure as Atari announces the coming of *Superman*.

There are multiple objectives for players to obtain high scores and special bonuses.

Targets at strategic points on the playfield spell out *Superman* and award 50,000 or 30,000 points (depending upon setting). The game also features two distinctly challenging ways to earn Extra Ball or Special. A combination of drop targets and a variable score kickout hole allows for one high score and reward strategy. The spellout targets also give a chance for the optimum players' goal. This is a favorite feature due to the players' double opportunity to obtain their ultimate objectives.

The left side lane has an extra bonus with a 5,000 point S-Action return entry lane to the top of the playfield. The four lanes at the top can award double and triple bonus scores. A ball-to-ball memory feature on the top lanes and spellout targets give players even more replay incentives to achieve their high score goals.

When players hit the lit drop target, the exploding sounds let them know they earned five times the score. Every score achievement has its own distinct stimulating sounds. And the high scoring features give even more rewarding excitement.



55 MPH-- a law we can live with

Vectorbeam is presently in full production with *Speed Freak*.

Speed Freak, a single player, upright, four-speed driving game has proven to be quite a success in recent tests. Utilizing the Vector monitor, the game comes up with some spectacular displays, such as three-dimensional cars and crash sequences.

The object of the *Speed Freak* game is distance versus time allotted. Flying down the curving road, one must use caution or they will crash into police barricades, oncoming cars, or run off the road. Running into an oncoming car or the police car will cause a crash scene with the exploding parts of the car flying away in three-dimensional perspective. Running off the road will cause a crash scene with a broken windshield appearing on the display.

Operator selections include extended time and coinage.



In Between

Computer Kinetics Corporation has recently announced another game, called *In Between*, into its expanding line of counter top machines.

In Between is a game that is similar to the popular game variously referred to as *Acey Ducey*, *Red Dog*, *Between the Sheets*, and *In Between*. It can be played by one to four players. The machine's computer randomly selects two numbers between 0 and 9. The player(s) must then wisely make a bet based on the spread of these two numbers and the front panel odds table. The machine then selects a third number that must be between the other two computer selected numbers in order for the player to win. Each player's score is calculated and stored by the game.

In Between comes in the same size cabinet as the company's *Vega 21* and *ChooZ* games, measuring 17 inches wide by 17 inches high by 9½ inches high. A built in security fastener, which attaches to the machine's internal steel frame, allows the unit to be chained on location.

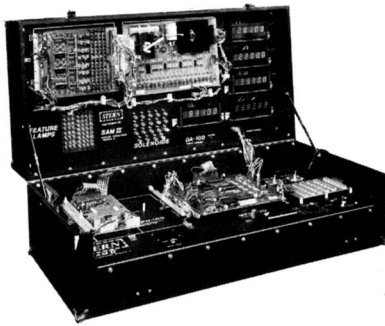
The game's "Super Plasma Display" and lighted keyboard switches tell the players what is happening at any given time while the game is being played. A small, attractive light is featured on the front panel facilitating reading the instructions in dimly lit areas, (ie. bars, hotels, etc.).



Cocktail boogie

Allied Leisure Industries, Inc. of Hialeah, Florida is in production with its first four-player cocktail table pingame. Named *Disco '79*, this new game features two drop targets; "7" and "9" which are keys to double and triple bonus; a vanishing ball alley with two-way gate; lots of bonus advances and six-digit scoring to handle all the scores. Of course, replay scores and balls per game are adjustable, and *Disco '79* is also adaptable to add-a-ball.

These features are coupled with the built-in extender legs for optional stand up play, stainless steel cash-door, slide and lock tamperproof top, and Allied's new power supply and high power transformer.



Sam II

As part of its continuing effort to assist distributors and operators, Stern Electronics, Inc. has released the new Service Assistance Module, Second Generation or Sam II.

Sam II is an advanced solid-state testing unit available that tests all Stern Electronics solid state boards. The unit is lightweight, portable and is easy to use and troubleshoot. Included with the unit is an instruction manual.

In addition, Sam II completely simulates game burn-in to assist operator in checking repairs under load conditions and has an external digital volt meter.





Pinball for the TV generation

Atari's *Video Pinball* brings a new dimension to coin games. With the combination of fast action, skill challenges, and excitement, *Video Pinball* will astound both video and pinball game enthusiasts. Not only is the game designed for diverse player appeal, but it accommodates virtually any type of location as well.

All the attractions of a pinball playfield—skill, drop targets, bumpers, slingshots, and rollovers—are realistically featured through the video simulation and the 3-D playfield. The colorful disco theme has bright LED lights on the playfield to emphasize the score objectives and multiple game features.

With an actual pinball plunger, the player sets the video ball into action and keeps it going with the set of side buttons that control two sets of video flippers. To add to the realism, players can nudge the ball in play by pushing down on the control panel. The competition becomes more intense as players try to achieve high scoring objectives for Specials, extra balls, replays, and bonuses.

One to four can play, and operator options include three- or five-ball settings, varied replay and special levels, four different coinages, different language message displays, and more. The compact attractive cabinet allows the popularity of video and the excitement of pinball to be enjoyed in any type of location.



Monsters, monsters everywhere

Stern Electronics, Inc. has begun production of *Trident*, its latest solid-state mighty green monster, an octopus and of course, the three-pronged *Trident* in an undersea setting.

Trident includes two new exciting features: a Programmable/Resettable Drop Target Bank which becomes increasingly more difficult to knock down and includes a bonus multiplier, paying off in the outhole, and two Play More Posts, one between the flippers and one which can deflect the ball from the outlane towards the flippers for re-entry.

Other *Trident* features include: two spinning targets with cumulative scoring that lead to sweeping return lanes to top of playfield, a kickout hole keyed to the bonus multiplier, no outlane on left side of playfield, return lane only, an outlane on right side of playfield partially protected by Play More Post, a mirrored back-glass.

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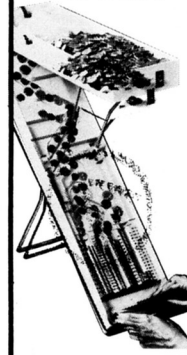
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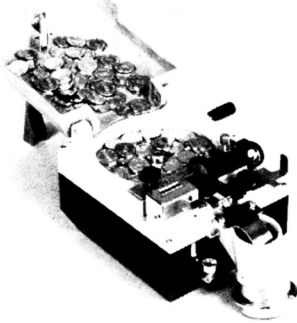
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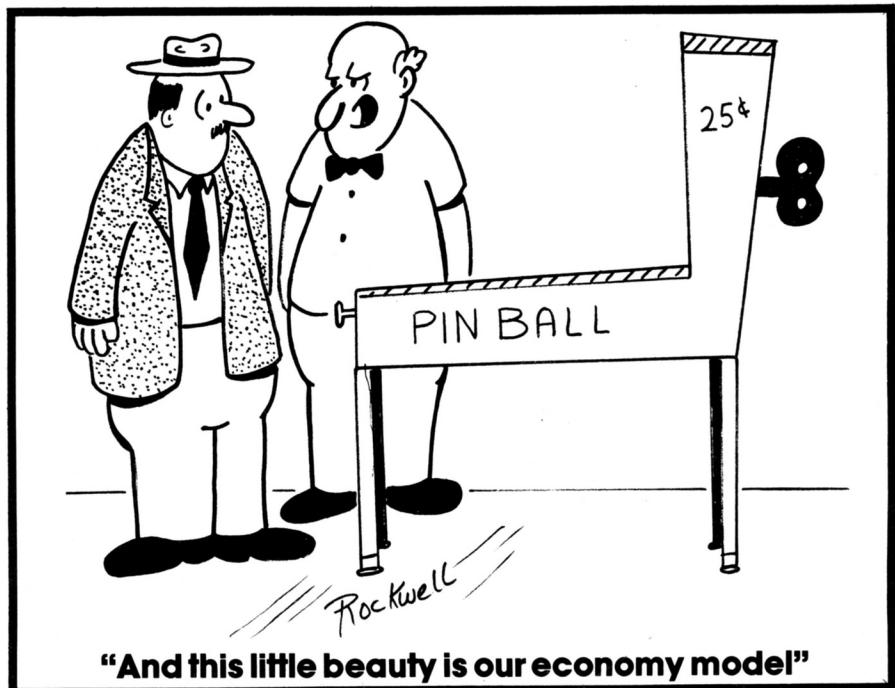
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PLAY METER: You mentioned vacancies coming open in malls from such things as bankruptcies. Would it be wise for an operator to keep his eyes on existing malls for this reason?

DAUGHERTY: Yes, when a large tenant goes bankrupt, they can leave behind maybe ten or twenty thousand square feet, and that can be pretty hard to fill. Sometimes the landlord can divide it up, and this is the perfect time for someone to move in with an amusement center, if there isn't one already in there. The good thing about an old mall is that you can clock the traffic. A new mall—let's say with one million square feet—has everything going for it, but it's not always the success it's supposed to be. Sometimes with the new shopping malls you can't measure the success as well as you can with an old shopping center where you can actually clock the traffic. If you find a good shopping center that doesn't have an arcade, you might approach the landlord, even though all his space is filled up. That way when a vacancy pops up, you'll be right there. And, of course, you can probably negotiate a better lease agreement.

PLAY METER: A lot of the planning of amusement centers focuses on what the operator thinks he can make from his machines. Is there any guidelines as to how the operator can project his earnings?

DAUGHERTY: In a mall, I would use anywhere from \$50 per machine up to \$100 per machine per week. So you ought to figure at about \$75 per machine per week, which for about 40 machines in a 2000-square-foot area would give you about \$150,000 a year. But you have to look at the down side of that. What if you pull in only \$50 per machine per week, which would be only \$100,000 a year? Can you still pay your bills? And then there's the chance you might do \$100 a machine which is \$200,000 a year.

PLAY METER: Replacing or rotating games, you said earlier, is a problem even with the national companies. What should the operator consider in this area?

DAUGHERTY: I think you're lucky if a new game goes for a year and a half in an arcade. My clients have a difficult time here, because they are single

operators. The bigger operators have the advantage of their growth and can do a little rotation. But I think the days of rotation are just about over. I think we're in the days of upgrading only. The thing is that today you have to sell the machine before the depreciation gets too bad on it. Take *Sea Wolf*, for example. Up until a few months ago, you could get \$900 for the game, and that game is about three years old! and only cost \$1500. So it only depreciated about thirty percent in three years. But now it's down to \$600 or \$700, and I guarantee you that in another three months it'll be down to \$300 or \$400. So there are two things to consider when you are thinking about trading in your old games to get new ones. You have to consider the play appeal of the game and its resale value. But the average guy will say the game is still earning a hundred a week for him so why should he get rid of it, but you also have to have a mind toward replacing your equipment. If you hold onto it too long, then you may have trouble getting rid of it when the time comes.

PLAY METER: What are your feelings on promotions?

DAUGHERTY: Sometimes people think they can buy an arcade and can increase the revenue, but I don't think you can. No matter how good a promotion you have, no matter how good the equipment, the whole gross revenue for the place was established when you picked the spot. I disagree with some of the national companies on this point. They claim that promotions and market studies are worthwhile. I don't think they make that much difference. To use the two extremes as an example, I think it's possible if you give me a good location to make money there, even if you have crummy games in there, you run the place crummy, and don't do any promotion. On the other hand, if you have a crummy location, even if you have good equipment, you run the place well, and you have all the promotions in the world, you still won't do that good. In short, I would never buy a place thinking I was so great that I could increase its revenue. It's the location you've got to consider, and the enclosed shopping malls are where the good locations are today.

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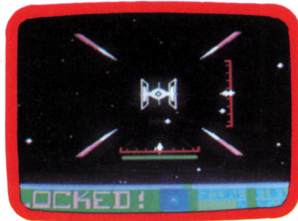
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