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# PLAY METER

Volume 6, Number 5

March 15, 1980

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# PLAY METER

Vol. 6, No. 5

March 15, 1980

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# PLAY METER

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## Cover Credit:

The special appeal of the coin-op games to the white-collar set is the subject of Mars Walker's cover illustration

# From the Editor

For the first time in history, Amusement Operators Expo will open its door to the industry. What began as a proposal in our March issue two years ago has emerged as a reality. And ever since the initial overwhelming response from our operator readers, we have been working hard to produce an event that will not be easily forgotten.

Beginning on Thursday, March 20, operators will have the opportunity to try all the new equipment slated for release in the upcoming arcade season. The latest in music and games will be on display by the world's leading manufacturers. And, to further whet appetites, a hard-hitting, down-to-earth seminar series will be conducted in conjunction with the three day event. This optional seminar program will offer a selection of eight different seminars each day, chosen from a total of 24—each, of course, dealing with a specific area of an operator's business.

Those of you who encouraged us from the beginning to sponsor a spring trade show emphatically indicated the need for a seminar program. Most of the topics for the seminar program were suggested by our readers. So in essence, this is your show—you owe it to yourself to make the most of it by participating in the seminars. Our speakers and panel members have worked exhaustively to prepare presentations that will be both informative and interesting.

What has been the initial reaction to the show? Well, people all throughout this industry have echoed the same comment—that the Amusement Operators Expo is something this industry has needed for a long time. It's scheduled at the right time of year, they say; and it's designed with the operator in mind (24 meaningful seminar/workshops are slated).

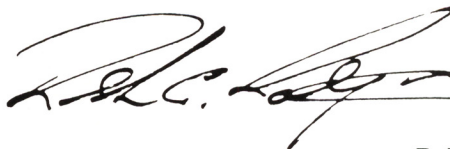
But, in our attempt to make this show a success, we have felt obliged to make a few changes in the area of the registration fees.

So we have instituted the following price change: \$10 will allow you unlimited access to the exhibit floor. Admission to seminars is \$10 each. Also, wives and children of attendees will be admitted to the exhibit floor free of charge. For those who have registered already, there will be refunds, of course.

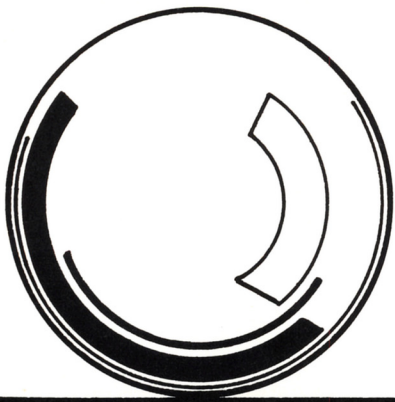
The reason for this change is that we don't want the price of admission to the Amusement Operators Expo to be any hindrance for you and your key personnel attending the show. We at PLAY METER are not looking to get rich off this show—in fact, as long as we break even financially, we'll be happy. We just want this show to be everything you want it to be.

Nevertheless, the Amusement Operators Expo '80 is shaping up to be one of the biggest events of the year. There's a lot to see and do while you're here in New Orleans. Take in the exhibits, find out more about the equipment you operate, expose yourself to new, more profitable methods of doing business, and enjoy America's most unusual city.

If you mean business in the '80s, be here on the 20th. You can't afford to miss it....



Ralph C. Lally II  
Editor and Publisher



# Important Announcement on New Registration Fees!

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- Wives and children of attendees admitted free of charge.

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# An Open Letter to the Industry

---

As you know, Stern has just settled a labor dispute with our union. On receiving our final offer for a new contract, the union membership voted to strike. Before such strike could take place, we locked out our employees. This dispute was ultimately settled for basically the same offer we made originally, although we did rearrange some of the terms. That offer, including fringes, amounts to almost \$2 per hour, over two years. We feel that the settlement reached is a fair one, and it is comparable to the increases given by our competitors.

At this time, I feel it is appropriate to make a few comments on game pricing and on cost factors which have necessitated our price increases.

I have compared the price of *Meteor*, our current game, to *Nugent*, which we manufactured one year ago. There has been a price increase of less than seven percent, while inflation in this country is running about fourteen percent this year. And *Nugent* is not comparable to the games we make today. We have increased our games' memory capacity, doubling the number of ROM and RAM chips. We have added a new, much more sophisticated sound system which is significantly more expensive. It requires a more expensive speaker. These improvements require a much more expensive transformer.

Our games have more drop targets, bumpers, and other playfield parts, all of which require more switches, lights, etc. Certainly more than half of our increase is due to these improvements. Today a game without these improvements would not be marketable.

With the advent of solid state, a whole new horizon of pinball design has been opened. The designers have been learning the capabilities of solid state and have made vast improvements in pinball design. The games are more interesting and exciting, and offer appeal to a wider audience. There is no going backwards.

Next, the costs of the parts going into pinballs has increased faster than the fourteen percent inflation rate. A pinball starts with a wooden box. The cost of wood has gone up rapidly, due, among other things, to unlimited export of American lumber. Playfield wood has gone up more than twenty percent. Inside the games are many precious and semiprecious metals. Our contact points are made with silver and plated with gold. And we all know what has happened to the price of both gold and silver. There has been a 27 percent increase in the cost of contact points in the last year alone. Pinballs, of course, contain copper, in the form of insulated wire, coils, and transformers. In the last year the base price of copper has inflated 45 percent. Too, our games contain nickel-silver switch blades, another high-cost metal. There are many petroleum based plastic and nylon parts,

the costs of which are skyrocketing. And, of course, there is labor in our games. As stated above, we have entered into a new contract with our union providing for almost \$2 per hour increase.

Therefore, our margin on each game has decreased greatly. Of course, increased volume has helped us to some extent, and this is our salvation. Yet if we are able to make competitive games, we must continue to spend as much money on engineering improvements as our competitors. As I wrote before, our industry is designing better and better games due to increased expenditures on technology.

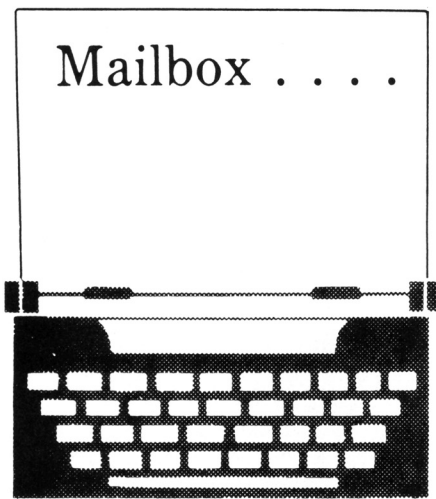
We sympathize with the operator, who suffers not only from increased game costs, but also increased fuel costs, higher wages (especially for more skilled technicians), and many other increased costs. But the salvation for our industry will not come from lower game prices. Game prices are going to continue to increase, even with greater expenditures for increased labor efficiencies. This is the reality in our inflationary economy. To think otherwise is to bury one's head in the sand.

Because virtually no operator costs will be decreasing, the only salvation we see is in increasing earnings for the operator. This can come from better games, which we feel we are making. But we need better pricing—25 cent play. We need the dollar coin in the marketplace and the paper dollar removed. Of course, we need three-ball play. But most importantly, we need a better split between the location and the operator. The location owner, for no investment, is seeing his earnings go up and up. And these are going up purely at our expense—the manufacturer, the distributor, and the operator.

I know it is easy for a manufacturer to suggest that the industry make changes and the operator improve the split. I know it is hard to accomplish this, but it can be done, over a period of time. Everyone, including the operators, must start now, by making one change here, another there. Little by little, the changes can be made. By doing so, everyone will benefit—the manufacturers, the distributors, and the operators.

We have done what was necessary to preserve our financial viability by taking a strong stand against runaway labor costs. And we certainly have suffered financially in the short run. In order for manufacturers to continue to manufacture the best possible games, everyone in the industry must do what is necessary to preserve the financial viability of the industry as a whole.

Gary Stern  
President  
Stern Electronics, Inc.



it is still three percent!

[Name and address  
withheld by request]  
Minnesota

[Ed. Note: Thanks for the correction. As you may know, our only source for this information comes from you, the operators. By the way, you will notice, starting with this issue, Play Meter is running a regular column within its pages that details the tax and license situations for cities, counties, and states. Again, this

information is compiled by operator input. We ask you, therefore, to keep us abreast of the state, county, and city requirements you must meet to operate in those jurisdictions. Hopefully, from this data we'll be able to compile a rather comprehensive rundown of who is charging what and to whom. Also, you should read and re-read this month's Coinman interview. It points out very well how to fight bad licensing situations and the advantage of having a grip on what others are paying, and where.]

## Indebted

Operators everywhere are constantly indebted to you for your courage to speak out on their behalf, through your editorials, on such issues as the increasing costs of equipment and the Copycat Syndrome. The Copycat Syndrome may eventually become the China Syndrome of this industry for manufacturers in this country. The increasing equipment costs to operators severely limit who can purchase even the best new games.

Gene Beley  
Android Amusement  
Arcadia, California

## Belated correction

This is a belated note of comment on your September, 1979 issue. I own a couple of machines.

I've read the list on page 24 at least three times and it still implies that there is no tax on coin-operated machines in Minnesota.

Hoo-boy! There has always been a sales tax on coin-operated machines in the land of 10,000 lakes — three percent of the gross. The only machines that it does not apply to are coin-operated washers, dryers, scales, and dry-cleaning machines.

It might be noted that we operators told the Minnesota Legislature not to raise the rate of sales tax on machines. In 1971, when the tax was increased to four percent, the rate on machines stayed at three percent and



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Six Million Dollar Man .....	1155

#### Gottlieb

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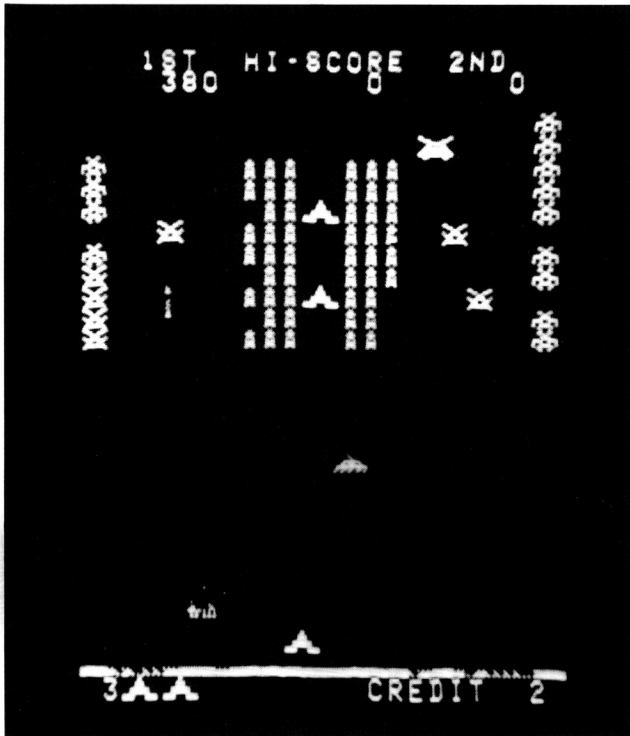
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# COSMIC GUERRILLA



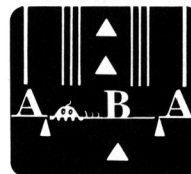
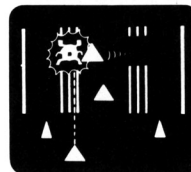
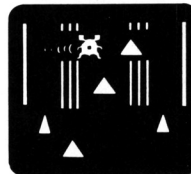
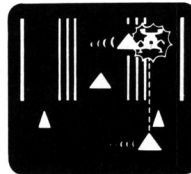
## HOW TO PLAY "COSMIC GUERRILLA"

- ① **SCORE DISPLAY** .....  
6-digit display from 0 - 999990.
- ② **UFO** .....  
When hit, 50 - 300 points are scored.
- ③ **GUERRILLA** .....  
The guerilla rushes towards your block from both sides to take it away while bombing. When the block disappears, he tries to take away the central laser gun to his position.
- ④ **BLOCK** .....  
It protects the central laser gun. If the guerilla is shot before he takes away the block, it returns to its location.
- ⑤ **BASE** .....  
It is a fortress prepared to protect your laser guns against the guerilla attack.
- ⑥ **LASER GUN** .....  
It is moved from side to side by controlling the lever, and by pressing the fire button, it assaults the guerilla, UFO and mutant mole. (3 - 5 guns can be set by adjusting dip switches.)
- ⑦ **CENTRAL LASER GUN** . . . .  
It is destroyed when taken away to the guerilla's position. Extra 1,000 - 2,000 points (adjustable by dip switches) give you another central laser gun.
- ⑧ **MUTANT MOLE** .....  
It appears every time you score 500 points, attacking your laser guns.
- ⑨ **CREDIT** .....  
The number of credit games is counted.

### SCORE

\*The guerilla changes shape as the game continues . . . .

1 - 3 screens		Score 20 Points
4 - 6 screens		40 Points
7 - 9 screens		50 Points
10-12 screens Gold Guerilla		60 Points
After 13 screens		100 Points
UFO		50 - 300 Points
Mutant Mole		50 or 200 Points



### TECHNIC I

- ① If your laser gun is taken away by the guerilla, shoot him before he returns to his position. (The laser gun will stop there.)
- ② Wait until the opposite (lefthand) guerilla appears to take the laser gun. (Be careful of the action of the righthand guerilla!)
- ③ Shoot the lefthand guerilla while he takes the laser gun to his position. (Return the laser gun to its location!)

### TECHNIC II

The mutant mole, when it is within the area (B) in the drawing at left, does not attack the laser guns.

### TECHNIC III

Be careful of the "whirlwind" guerilla!

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# Coinman of the Month



## KEM THOM

---

At the state association meeting the day before the AMOA Show, a Chicago operator, Kem Thom, made an impressive presentation about how his state association successfully defeated a threatening piece of legislation in the state senate which would have raised the per-machine assessment for the state from \$10 to \$200.

As the president of the Illinois Coin Machine Operators Association [ICMOA] at the time, it fell upon Kem to help prepare the industry's argument against the proposal and deliver it before the State Senate Revenue Commission.

Because of a plethora of bad press at the time, however, the task was made doubly hard. State legislators had read in the newspaper where the state was possibly being cheated out of countless tax dollars by businesses that worked without cash receipts. And the rate hike was designed to recoup those imagined losses.

The burden of proof, therefore, was upon the industry to show the increase was unjustified, and the Illinois association responded.

Of course, what is most noteworthy about this case is that the state association system worked—against a possibly adverse audience. So PLAY METER wanted to find out more. How did the Illinois operators convince the state senators? How did it go about isolating its problem? What attack did it use to show that \$200 was too much? How did it get the opportunity to get in touch

with the senators who counted?

This Coinman interview with Kem Thom focuses entirely on the legislative wranglings a state association went through to get its case before influential lawmakers.

Our Coinman is 41 years old and has been in the industry for 22 of those years. But it was not until last year that he and his brother-in-law each bought fifty percent of the company. Before that, there were many years of "apprenticeship" for Kem before he became part owner of Western Automatic Music, Inc. of Chicago.

He started working for Western Automatic when he was still in high school. After serving a stint in the U. S. Navy, he returned to the company where he ran a route for several years before moving up to route supervisor, then manager.

He and his wife, Sue, have four boys—Jeff, 20, who works with him; Bill, 19; Michael, 17; and Bob, 14. The company is about ninety percent located in the city limits of Chicago; two small routes extend out of the city. Western Automatic has an even spread of equipment—forty percent of the machines are games, and music and cigarette machines make up thirty percent each.

Kem is the immediate past president of the ICMOA and is also a member of the Associated Buyers Club of Chicago. He was a member of the AMOA board of directors in 1976 through 1978, and returned again this year to the national association's board of directors.

**PLAY METER:** Presently the state of Illinois levies a \$10 per machine tax, but a proposal to raise that fee to \$200 per machine was seriously considered by the state legislature. What precipitated this investigation into a possible 2000 percent increase in an operator's licensing fees to the state?

**THOM:** Actually, the law in Illinois at the time read, "ten dollars per coin slot," and that was an integral part of the whole thing. The "per coin slot" was a typographical error in the law; but, nevertheless, it got in. Fortunately, the state never enforced it that way. But then in 1977 when a few legislators were looking for more money, they picked this thing up and wanted to know why the state wasn't enforcing the law as it read.

So they were starting off by saying that we owed them money for every pinball machine. And then if you had twelve wall boxes in a jukebox location, you owed them a lot more than that. So that got our hair standing right away. We were put in a defensive position by a joint committee of senators and congressmen who were questioning why the law wasn't being enforced as it was on the books. We went to hearings on the matter and explained our position—that the extra coin slots were for the convenience of our customers. If one slot jams on a pinball machine, for instance, the game is still operable.

Then in 1978, following the series of articles by the Chicago Sun-Times newspaper on a bogus tavern operation called The Mirage, a state senator introduced legislation to increase the state license from \$10 to \$200. The state said it was going to give us the concession at that time of making it "per machine" instead of "per coin slot"—and they also wanted to make us install metering devices which could be read by inspectors.

You see, the state senators were fishing, looking for different ideas to find out if the state was losing tax money. And it all stemmed from that Mirage series in the Sun-Times, I don't think there's any doubt about that. The senators had read unrealistic figures in the newspaper, and it started wheels spinning in their heads. This Mirage thing, by the way, was a big thing not just for our industry but also for taverns, bookkeepers, any type of business where money is handled but not recorded. That's what the state was going after.

Dawn Netsch, who was the state senator from the district where the Mirage incident took place, introduced this bill along with some other bills for other industries as a result of this newspaper series. Her position was that the state was being cheated out of countless, probably millions, of dollars in taxable revenue, and so she helped sponsor a bill to reorganize the whole thing so the state could keep track.

The problem was clear—we had to point out our side. We were being taken in along with other businesses, and we had to do something about it.

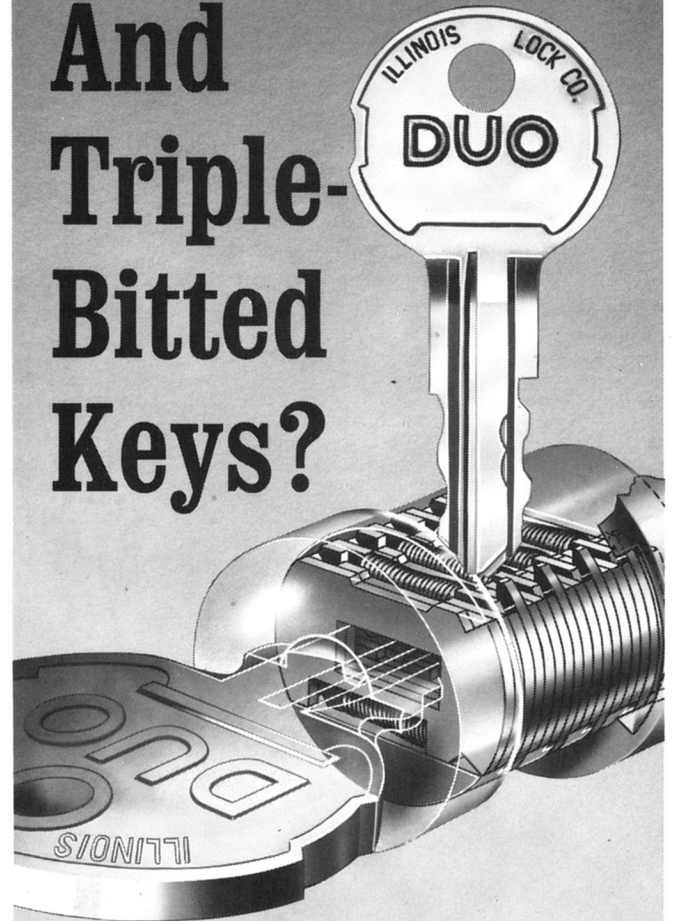
**PLAY METER:** What did the state association do first when it found out about the impending legislation?

**THOM:** Well, oddly enough, we read about the legislative proposal in the newspaper. We read in the newspaper where a bill was introduced and part of that bill was to increase the per-machine licensing fee on coin-operated amusement machines.

So the first thing we did was get on the horn with all our members to tell them to call their representatives and senators and express their concern about this bill. Then we sent letters ourselves—mailgrams to every senator in the state. And so the word was traveling pretty fast then.

Then we got in touch with Senator Netsch who, the newspaper article said, was sponsoring this bill. Wayne Hesch [ an Illinois operator and immediate past president of the operators' national association, AMOA] and I met with her for about forty minutes to talk about this thing. It did come across to her just who we were, that we were

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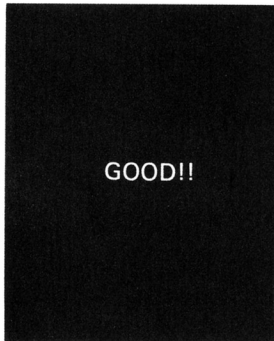
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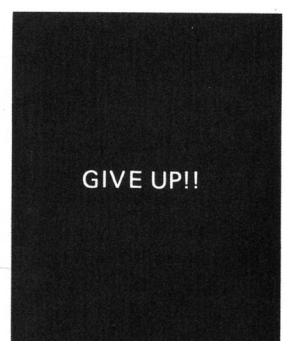
7 SCREENS CLEARED



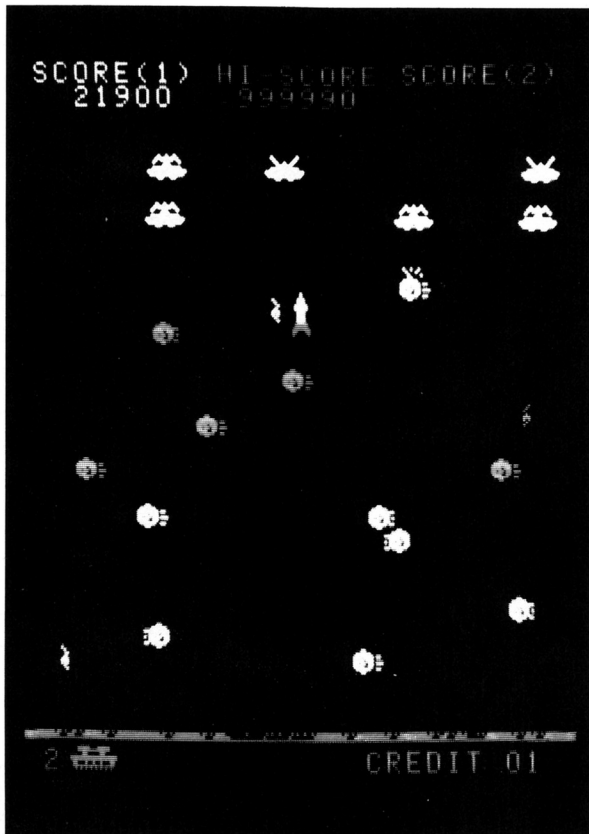
10 SCREENS CLEARED



15 SCREENS CLEARED



? SCREENS CLEARED



## HOW TO PLAY "GALAXY WARS"

- 1 SCORE DISPLAY:** 6-digit display; 0 → 999950. However high your score may be, it is certainly displayed.
- 2 UFO:** A mysterious fleet of armed UFO's appears suddenly from a different dimension. They assault you by bombing.
- 3 MISSILE:** The only arm for the solar system defence forces.
  - Depress the fire button and a missile will be launched; the missile speed will increase when depressing the fire button continuously.
  - Control the missile sideways by handling the lever so as to assault the UFO's while dodging meteorites and bombs.
- 4 METEORITES:** Meteorites drifting in the battle space. At the start of the game there are 5 meteorites. They increase one by one as each pattern is erased. A maximum of 32 meteorites appear.
- 5 SCORE:** 50 – 550 points for UFO. There is a bonus chance of 600 points for one pattern.
- 6 LAUNCHING PADS:** 3 launching pads are available (alterable to 2 – 5 pads by controlling dip switches.)
- 7 EXTRA:** A launcher appears per 3,000 additional points (alterable to 5,000 points by controlling dip switches.)
- 8 MESSAGE:** While playing the game, messages appear on the screen. "GOOD!!" "VERY GOOD!!" "WONDERFUL!!" "FANTASTIC!!" "GIVE UP!!"
- 9 CREDIT:** The number of credit games is displayed. Games are countable up to 99 games.

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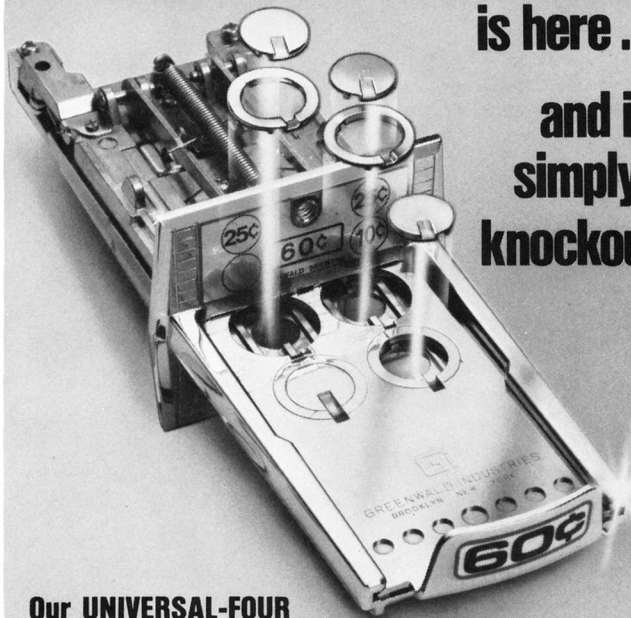
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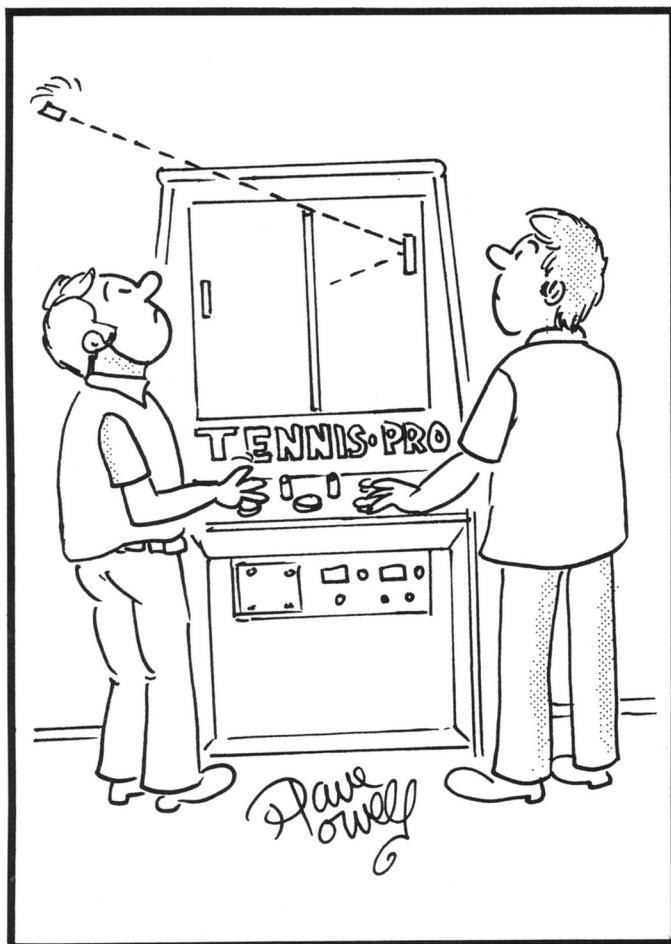
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businessmen in the state of Illinois. It showed that we weren't just names, that we were actual people who maintained businesses in the state.

I thought she accepted us and our industry well. And when we pointed out our situation to her, she conceded that the \$200 was unrealistic and that she would amend her bill to \$35.

Now, we didn't know at this time if we should try to beat the bill straight up or if we should try for a compromise. But we felt that if we would have to increase, our compromise proposal would be for a fifty percent increase to \$15 and a change from "per coin slot" to "per machine." Of course, the metering proposal would have to go, but that was a different matter.

But when we were talking to Senator Netsch, we didn't offer any compromise. We just wanted to point out to her the costs and expenses, and we used the licensing fees in other states, counties, and cities as a comparison.

We tried to show her that her fee was too high, but she maintained that she wouldn't drop the fee increase idea but would lower it to \$35. We told her at that time that we couldn't accept that but did not offer her our proposal. We figured the best thing for us to do is go to the hearing and see what the whole thing is about and then if we had to make an offer, we would make an offer of \$15 per machine.

**PLAY METER:** How did you go about making sure you would get a chance to present your case before this meeting?

**THOM:** There is a state representative in our state who was in the coin machine business at one time, and we look upon him as a friend of the industry. He has represented our side in the past to defeat such bills as the one which would have outlawed games in the state. So, naturally, we got in contact with him. Actually, we've stayed in contact with him all through the years. We've had him talk at our annual meetings now and then, and things like that.

Now, because this was a senate bill, he couldn't do a heck of a lot for us; but he did get us in touch with a state senator who was on the Senate Revenue Committee, which was studying the bill, and this senator really sat down with us and listened to our problems. We saw that this senator was a guy for the working man; there were no two ways about it. He saw this proposal as being totally unfair and he said he would help us out.

So he talked to the senator who was sponsoring the bill and with the other senators on the committee and told them that there was an industry that wants to be heard. And so, when this bill was put over for a hearing, they notified us that they would be given our opportunity to talk. We were informed of the place and time and were told that we should pick out who would do the talking for us, etc.

Actually, I still had my doubts about the system, but after this experience my feelings really changed. I now have a lot of faith in the system inasmuch as you can be heard if you represent an industry.

**PLAY METER:** Now, were you dealing with several battles at this time. You were dealing with a "per coin slot" fee; you were dealing with a metering proposal; and you were dealing with a 2000 percent fee increase that was supposedly going to be lowered somewhat. How did you go about evaluating what kind of approach to take to cover all your points in the given time?

**THOM:** Well, the metering proposal was, of course, a big concern immediately. Something like that just wouldn't do. When we talked with Senator Netsch, we pointed out the problems with this proposal, and she said she would drop that, too. But we went to the distributors and manufacturers with it anyway, and they helped us.

Ross Scheer from Bally; Gary Stern from Stern; and Jack Mittel, who was at Williams at the time, all showed up on our behalf at the hearing to maintain that the inclusion of a visible metering device for Illinois pinballs would be too expensive to incorporate into the manufacture of the games.

Now although Senator Netsch said she was going to drop that metering proposal in her new amendment, it would still be on the bill when we went to the hearings; so we needed the manufacturers to state their case against it, for the record.

As for the licensing fee, we had already hit upon that idea sometime before. Actually, to give credit where it is due, it was Wayne Hesch who suggested the idea of showing them the undeniable figures. And it really rang a bell. We would show them exactly how much a coin machine makes. We used various surveys such as PLAY METER's to show them the average earnings of the various types of equipment, and then we also showed them how much money a phonograph can actually make. And there's no way you can argue with that. After all, a phonograph can only play thirteen or fourteen records per hour, and at two for a quarter pricing, it can only earn you so much money. And we could do the same thing with a pinball game—using the average length of a game—and using the common pricing structure of today.

It looked to us the most sensible way to go. Of course, we could have thrown up that a 2000 percent fee increased was inconceivable—why, we honestly didn't think we could even afford \$25 per machine. But we got down to the bottom line—that is, if they increased our fees by ten or fifteen dollars they would be taking about 25 percent of our after tax profit, and we couldn't afford it. We told them that if they did that, we would have to pick up our marginal accounts, and that starts putting people out of work. That would cut employment because that would be translated as cutting away one route or one person's job from an operation, and then this would get back to the manufacturers—and here we had the asset because these pinball manufacturers were right here in Illinois—and they would stand to lose people also.

We showed them how many people directly or indirectly were employed in our industry in the state, and we arrived at a figure around 10,000 people. We compiled that by taking the number of operators we knew about in the state and multiplying that by six or eight employees, and then we added the number of employees by the distributors and manufacturers in the state and the suppliers, the one stops, etc. And this reached home to these politicians because the last thing they want to do—and this came up at the hearing—is to create any unemployment. For that reason, I think it helped letting them know how big we were in the state. Granted, 10,000 people isn't big, but it means we're not just little guys that run around emptying cash boxes and who operate out of our garages. We are businessmen, operating viable businesses. And when we showed this to them, it really opened their eyes, and then they wanted to look a little deeper.

**PLAY METER:** What was the Senate Revenue Committee's reaction to your presentation?

**THOM:** As I was sitting there giving this talk, I would look up and see these seventeen senators sitting in front of me, talking to each other and getting coffee and answering the telephone, and my honest opinion was that they didn't even know that I was there. But when I was about halfway through and got to the point where I told them that a jukebox could only earn \$1.75 per hour, you could have heard a pin drop. I could just feel seventeen heads turn right towards me. When I told them exactly how much a jukebox could earn in an hour and

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# **“When I got to the point where I told the Senators a jukebox could only earn \$1.75 per hour, you could hear a pin drop”**

that a location is only open for a certain number of hours, and then I verified our findings with operator surveys like PLAY METER's, they were all ears. And they listened to the rest of my talk. And then the questions came. At that point we had won the battle inasmuch as they then knew much more about our industry. There were many people who couldn't believe what I was saying, that a jukebox only earns about \$40 a week gross. When I dropped that on them, their ears just perked up.

**PLAY METER:** How does your state association try to help operators who are experiencing at the local level problems similar to this fee increase?

**THOM:** In the past we have had requests from operators throughout the state who said municipalities in their areas were talking about raising licensing fees, and we would send them a letter giving them neighboring community fees (because we've researched that), and that has been helpful. But with this we've been able to give our operators more ammunition to help them present their case more effectively. Now we've made sure all our members got copies of our presentation to the state legislature and at least one operator has already used this successfully in his presentation before a city council that was looking to raise his fees.

Of course, we'll continue to give figures of what the fees are for surrounding communities, but our idea is to get everybody talking the same way. This is the way to attack the problem. You have to talk about cost; you can't rely just on a comparison of what other municipalities are charging.

**PLAY METER:** Does your state association have any

such "ammunition" to help operators who are dealing with city councils which want to make games illegal?

**THOM:** Not really at this point, and it is a problem here because there are some towns in this state where you can't operate any kinds of games. All we can do right now is to put a member who needs that kind of help in touch with another operator in the state who has gone through it, and we can feed him any information we have. But we don't have any attorney or legal representative who can go out and help.

**PLAY METER:** Obviously you feel a state association should maintain a library of successful approaches on different legal matters so that member operators have as much ammunition as possible to fight adverse regulations. How could member operators help the state association could be effective in this regard?

**THOM:** We've discussed this but haven't as of yet followed up on it. But our thought is that as the different towns legalize or adjust their license structures, our member operators who are affected by these decisions should feed that information back to us so that it could be compiled to help other operators. Also, any literature or presentations which were effective for one type of situation or another are always welcome.

The secret to an effective association is to make it a two-way street. After all, most operators operate in more than just one town; so collectively they could help us compile the licensing structures in the different cities and counties. And to help us with this we maintain a geographical spread on our board of directors so that all parts of our state are represented. This helps us keep up with new developments.

## **Some excerpts from the Illinois association's successful fight against higher license fees**

*The following are excerpts from the Illinois Coin Machine Operators Association [ICMOA] presentation before the Illinois State Revenue Committee in opposition to a Senate bill which would have raised the coin-operated amusement license in that state from \$10 per machine to \$200 per machine.*

*On the strength of this presentation by Coinman Kem Thom of the ICMOA operators, the proposed license fee hike was defeated.*

*The points brought out in this presentation are certainly persuasive, and PLAY METER feels could be useful to other operators in other license fee battles across the country—whether those battles be to fight existing fees which are too high or defeat new rate hikes.*

*“Contrary to public opinion, our machines are limited to an income based on time. By time, we mean how long it takes to earn a quarter. The maximum potential of a*

*jukebox is fifteen songs per hour. That is arrived at by taking fifteen records at four minutes each.”*

*“A pinball machine...averages approximately seven minutes per game. This averages out to eight games per hour at 25 cents per game, which equals a maximum income of \$2 per hour. The seven minutes per game includes any free replays earned by the player.”*

*“Using the jukebox figure of \$1.50 per hour and the game figure of \$2 per hour, we arrive at an average of \$1.75 maximum potential per hour per machine. The maximum earnings of a machine are based upon the playing hours at each location. We have found that the average locations have a prime time of between three to five hours per day....So using our average of four hours per day times six days per week, we arrive at 24 prime hours per week, times \$1.75 per hour, or \$42 per week income per machine. These figures are reinforced by national surveys conducted by trade papers.”*



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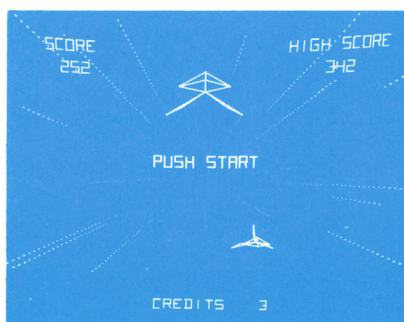
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# Anti-ASCAP organization formed...

Ronald L. Hodges in Boulder, Colorado, has the self-chosen role of David against the Goliath in the 1976 Copyright Law's provisions to disburse performing-artist royalties—and he's calling for recruits in the slingshot ranks to fight what he terms "a tax on top of a tax on top of a tax."

Hodges steers the American Society Assessing Copyright Organizations, a non-profit educational corporation chartered last fall. Its Goliath—the performing arts societies and their control of royalties under the 1976 act.

ASACO, of which Hodges is president, is not an opponent of "the little guy who writes a song and sells it for \$5,000. That's all he gets."

Hodges says his fight, and ASACO's, is for the rank and file of the songwriting craft as well as the music distributor who initially pays the "tax on top of a tax..."

In an interview with PLAY METER, he reasoned thus: "So many things stem from the copyright law that it is unbelievable. Churches are as liable as jukebox owners if they play music for a teen dance or some such thing." Fraternal lodges, colleges, universities, and many other non-profit organizations must pay the Copyright Royalty Tribunal yearly for copyrighted music played for the public on their premises, explained Hodges.

On the college campus, for example, the rationale of charging a royalty to the school is that "inci-

dental music"—which is copyrighted—is played in classrooms, gyms, labs, and elsewhere. Even such an unlikely candidate as the gridiron is hit for royalties—the pro football Denver Broncos, for example, must pay several thousand dollars a year to remunerate the performing arts societies for halftime music rights.

How the money is distributed sketches another line of pursuit by ASACO. Hodges points to a songwriters guild in Hawaii failing twice to win a federal court judgement for a greater share of royalties. The rationale? "They didn't understand how (a performing arts society) acted in their behalf."

The cost to a consumer is stressed by Hodges, whether he's talking about the hiked costs faced by jukebox operators or the retail prices of a California-based chain of apparel stores which is in court defending itself against a CRT requirement that royalties must be paid when radio music is broadcast in a place of business.

In the instance of the chain store, the suit brought by the performing royalties organization ASCAP against the multi-state clothing stores GAP, is "a test case for the new radio re-broadcast law," Hodges noted.

And that is only one aspect of the royalties provisions of the 1976 Copyright Law. The streams that flow from the omnibus law travel so far, Hodges says, that "only by everybody standing up together (can we avoid) the situation of today

in England," where a \$75 fee per machine is levied, rather than the \$8 set in the U. S. And Hodges maintains that an \$8 charge is not the limit here.

"The performing societies are testing their powers," he said.

The task cut out for David against Goliath, then, is "upsetting the \$300 million-a-year gravy train" bound for the BMI and ASCAP organizations, the principal recipients of CRT-gathered copyright bonuses.

ASACO's corporate statement of intent [October, 1979] aims its attack for fair play principles and against the cost factors of the "capricious and arbitrary methods copyright organizations employ in assessing and collecting for use of copyrighted materials." It states:

"ASACO will never attempt to demean or deprive anyone of just compensation for their creativity. Instead, ASACO was founded in the belief that an equitable solution to these problems would benefit authors, composers, publishers, business users (for profit or not) and the American public who pay for it all. [emphasis added]

"On behalf of all concerned, ASACO will initiate and carry through an education and research program. It will analyze and evaluate the methods and operations of copyright organizations in assessing, collecting, and distributing royalties. For this program, ASACO will utilize the best legal, accounting, and

## Former operator convicted and sentenced

William Colacurcio, convicted of federal racketeering and gambling charges in New Orleans, was sentenced recently to thirty months in prison and fined \$60,000.

Colacurcio's case is a good example of the uncomplimentary press which the amusement industry always seems to be plagued with. A former Seattle pinball operator and brother of "Seattle nightlife figure, Frank Colacurcio," as one newspaper phrased it, Colacurcio was called "kingpin" in the local New Orleans press. The word, it seems,

carries with it the suggestion of "The Syndicate." PLAY METER, at the time of his arrest (See PLAY METER, September 15, 1979, "A House Divided"), wondered how the event would have been reported if he had owned a grocery store or a barber shop. It may not have received the same splashy headlines....

At any rate, Colacurcio currently is free on a \$300,000 appeals bond and has petitioned the Fifth Circuit Court of Appeals to reverse his conviction. Prominent New Orleans

criminal attorney F. Irvin Dymond is one of the attorneys representing him.

The charges which the jury judged Colacurcio guilty of included payment of \$3,600 in bribes to New Orleans police undercover agents, as well as one count of violating federal gambling laws.

Prosecutors reported that the bribes were supplied to protect illegal gambling at the Greek-Italian Association, an establishment located near the French Quarter.

## Its goal? Make ASCAP accountable

educational expertise available: first, to collect and evaluate data and then to develop and provide educational programs to any interested individuals or organizations."

Hodges summarizes: "Everyone wants to do right by people blessed by creativity, but a lot just do not accept the methods employed," under authority of the Copyright Act.

"Stephen Foster died broke in New York," he commented. "But they use people like this and John Philip Sousa as an excuse—those not getting compensation for their work played."

Hodges continued, "The only person today who gets anything doesn't need it anyway." The gold-record superstar "was broke at one time, and when he needed these (performing arts) organizations, then got nothing."

The songwriter today who receives a small royalty check, he maintained, "has no understanding of why it should be that amount or when the check should come."

To fight for the cause of challenging the performing arts societies' distribution powers, Hodges said, he expects "95 percent participation by persons represented by the copyright royalty collection organizations." Although he has worked for one of those agencies, Hodges said he can find no one who now advocates as fair the distribution methods of the "extremely confusing" agreements reached for the funds to go to the artists.

That system, he contends, "works primarily on the basis of the Top Forty." The underaccounted royalties, he suggests, are those owing to the creators of moderately successful hit music. "The cream goes to the top," in other words.

"To me, it's all 100 percent wrong—a tax on top of a tax on top of a tax," he said, citing the example of a Denver area personnel manager calling on ASACO to make an impartial assessment of royalties distributed to artists under his wing.

The implications for "double payment" of royalties flow all along the copyright route—to radio stations, motels with "piped-in" music, at least one religious broadcaster, and not least, to the jukebox operator, whose revenue depends on recorded music's playing popularity.

Hodges said he believes support will come to ASACO from each of these business and performing sectors—against the giants, the royalty distribution associations.

Supporters, take note: "Of paramount importance, besides financial contribution, is the writing of letters"—to legislators over the nation—stating that the royalty distribution and its methods of assessment are inequitable.

Ronald Hodges indicated he does not expect overnight victory for ASACO. "There is no margin for success unless every sector of the (music-for-replay) business comes on board," he said.

"The only way anyone is going to

upset what is going on"—which Hodges terms a drift toward a "police state"—"is by common bond. That's showing that the ones who pay the royalties are not jukebox owners alone, but students, churchgoers, even the buyers of jeans in a store that is found in 'violation' of the copyright law," Hodges alleged.

Those who are interested can contact the American Society Assessing Copyright Organizations at P.O. Box 9009, Boulder, Colorado 80301.

"It's new and it's going to take a little bit of time," Hodges noted. But he said he knows of no previous approach like ASACO's—advocating fair remuneration for creativity but opposing the "umbrella" method of royalty payment under the present federal act.

While he contends there is "no precedent" for an approach to the law like ASACO's (which is presently without a firm legal battle plan), Hodges notes the AMOA legal fight against location listings of jukeboxes, another aspect of the 1976 law.

In that battlefield, officers of the AMOA report collections for the legal action fund are near \$100,000.

Hodges continues to stand for a two-pronged approach—on one hand, for the individual creative artist's rights, and on the other, against the performing societies' collection and distribution authority. In that arena, he sees the ranks closing in.

## IJS to offer hospitality at New Orleans Expo

I. J. S. of Fort Worth, Texas, will display Nichibutsu video games at the Amusement Operators Expo in New Orleans, March 20–22, and the U. S. representative of the Japanese game maker hopes to win over some of the nation's distributors for sets such as *Moon Alien*. Bob Snow, chief executive officer of I. J. S., sees winning hands in the space-oriented Nichibutsu line.

Snow will host a hospitality suite at the Fairmont Hotel near New Orleans' French Quarter during the Play Meter Show. The Texas handler

of the video stock said, in an interview with PLAY METER, that the seminar and workshop conferees are welcome to I. J. S.'s room at the Fairmont for a snack and drinks.

He expects amusement machine operators in the historic city to "be impressed with *Moon Alien*, the hot one," said Snow. "So far we've sold just about every machine we've gotten."

Everyone is invited, said Snow, and he is "trying to locate reputable distributors across the United States" for the Nichibutsu line. I. J. S.'s

display will include the *Rolling Crash* stockcar game in upright and the "2 in 1" cocktail modes. *Moon Base*, another Nichibutsu model, will be shown in "phase 1 and 2" for play. And *Moon Alien*, the space warfare game Snow bills as "a sure-fire drawing card," will be playable on upright and two-player cocktail machines.

Snow told PLAY METER the games manufacturer in Japan has "definite growth plans" in the U. S. and hinted that its expansion will be announced before the Amusement Operators Expo show date.

# Support growing for defense of pinball

Steve Kirk, president of the Pinball Association of America and game designer of Stern's *Stars and Meteor*, proposed several months ago that a \$5 assessment be added to the cost of domestically produced pinball games to fund a public relations and legal organization to standardize ordinances and license fees, and that proposal may become a reality.

In a special three-part Coinman interview in the September 15 issue of PLAY METER, Kirk made the proposal as a way to help operators with their legislative problems.

Of course, there are two possible hinderances to establishing such a fund: ( 1) If operators, already over-

burdened with higher game prices, would agree to the plan and ( 2) if manufacturers would be willing to work with it.

According to PLAY METER's annual operators survey, it appears at least, a large majority of the operators like the idea. Of those responding to the annual survey, 67 percent came out in favor of a proposal which asked, "Would you be willing to pay an additional five dollars per game if that money were to be used to create a fund to fight adverse legislation?" Those not favoring the proposal made up 31 percent, and two percent were undecided.

Meanwhile, it turns out, independent of the PLAY METER survey, Kirk was canvassing the manufacturers, and he reports that all the manufacturers, except one ( with whom he has been having scheduling problems) "have agreed in principle to the concept."

Said Kirk, "They want to pursue the matter further. The next step is to make a more specific proposal as to how funds should be collected, used and spent."

He told PLAY METER that the Pinball Association of America, which he proposes to handle the task, will probably give its proposal to the manufacturers in the near future so that the manufacturers can make their comments and suggestions as to how the plan could be implemented.

"I think we'll eventually come to a satisfactory conclusion that we can create such an organization to provide these services," he said.

Kirk explained the need for the organization; "The problem that I've seen through the years has been a lack of public relations and legal consultation organizations for the industry. When a given community wants to make an ordinance, I've found that they don't know where to go to get information about the business they're legislating. And so often then make ordinances which are either downright silly and overly lax, or overly strict, which deals a burden to the operator," Kirk said.

"So I thought that a small fee could be assessed on each domestically produced game, paid by the operator who, essentially, would be the beneficiary. The money would go to fund an organization providing the operator with a legal background to guide legislators constructing ordinances," he said. A good example of what usually goes on, he continued, can be seen in the example of "a small town where pinball games were illegal for some twenty-odd years. A proposal was made to legalize them. As I understand it, discussion came down to some members of the city council claiming that they didn't want pingames in the area because they thought the games were run by organized crime."

The revenue such an assessment could produce is impressive. "If we were to assess a \$5 charge on each domestically produced machine, we would generate approximately \$400,000 plus a year. This would certainly help us to achieve one of our main goals, and that is to

Editor's Note: We're very interested in keeping operators informed of any changes in the status of license and tax structures throughout the country. However, we need your assistance. Let us know what the license or tax regulations in your community and state and we, in turn, promise to share the knowledge with the rest of the industry. Change, in particular should be reported. The information that you supply may well help operators elsewhere head off problems before they develop.

Beginning this month, and continuing in each successive issue, we will run a list of the license and tax regulations in communities nationwide, as reported by our readers. If the information that we have is incorrect, please write us.

News should be submitted to: PLAY METER, Post Office Box 24170, New Orleans, Louisiana 70124.

## State licenses and taxes

MICHIGAN—4 percent sales tax on Michigan-purchased equipment

OKLAHOMA—2, 3, and 4 percent sales tax [ \$40 per machine]

VIRGINIA—\$1,000 operator's fee per year regardless of number of pieces

## Local licenses and taxes

Americus, GA—\$30 per machine, \$200 annual operator's fee

Aurora, IL—\$500 operator's license [ and must be approved by city council], \$10 for each machine—each location approved, each game approved,

Beaver Falls, PA—\$10 per unit

Brooklyn, NY—\$30 per machine, \$200 annual operator's fee

Chattanooga, TN—jukebox, \$10; pinball, \$15; pool, \$25

Cupertino, CA—\$1 per machine per year, license fee \$25 for business

Elgin, IL—\$10 per jukebox

Elliaville, GA—\$25 per game and 4 percent sales tax

Houston, TX—\$7.50 per game

Huntsville, AL—city, \$25 per machine, 2 percent sales tax

Kopple, PA—\$50 per unit

Montgomery, IL—\$10 each machine

New Castle, PA—\$15 per unit

North Aurora, IL—\$10 per jukebox

Rifle, CO—\$15 per jukebox, \$25 per pool table, \$20 for first pinball or video machine and \$10 for the rest

Rockville, MD—[ Montgomery County]— 10 percent amusement tax

Tulsa, OK—\$20 city tax

Washington, DC—\$10 license per machine

Winston-Salem, NC—\$5 to \$25

cross-reference all of the applicable ordinances in the United States as accurately as possible," Kirk noted.

"The vast inconsistency in the way ordinances are written and license fees are assessed will be helped, I think, by cross-referencing—and making it available to interested parties. It will help us get some form of standardization," he said.

Another area that the organization might help bring about standardization in is that of the size of license and tax stickers. Kirk pointed out that "if everybody could agree, we could have a small standardized area in the lightbox of the pinball machine so that the licenses could always be displayed in the same position—they'd always be visible where they couldn't be tampered with."

"The only functional part of the sticker, of course, is the serial number," he continued, "and being visible, any inspector looking for the license could see them. It would save cities a lot of money because of the standardized format—one decal company may be able to produce them for everyone at lower rates."

"I think we're at a point where there seems to be a very positive feeling about the structure of the public relations and legal defense organization. Although the Pinball Association of America, Inc., certain-

ly would like to be in the forefront of the effort, and will continue to pursue it, it doesn't have to be that way. I'm leaving that decision to the manufacturers," Kirk said, "who actually will represent the organization."

"I've spoken with one attorney who indicated he may be willing to make this a fulltime occupation and is interested in pursuing the matter because he feels that many of the ordinances he's seen are highly unconstitutional and discriminatory," he reported. "And there is an obvious need for an industry legal force which can deal with local issues."

A round-table discussion among the manufacturers, probably an industry first, is very likely. "I would anticipate that, as we get down to more specific proposals, there will be a collective discussion with representatives of all the manufacturers," the executive noted. "The idea, of course, is that the manufacturers have an equal voice but that the organization, by its structure, is basically its own boss and will serve the benefit of the industry, not to be used for the benefit of any one single manufacturer."

"Autonomy is a must to ensure independent operation," he continued, "and one of the possibilities

that we're exploring is to propose such an organization to be set up for a limited amount of time—say three years—and if, at the end of the specific time, it's not voted back in by the manufacturers, it will be disbanded.

"Of course, we are looking into ways we can receive additional input from operators, since the operators would be footing the bill. There is also the possibility of a matching fund setup where the manufacturer will match the operator assessment," Kirk said.

Kirk asks that interested operators direct written opinions to PLAY METER or to the Pinball Association of America, located at 30 West Washington, Chicago, Ill. 60602.

A public relations and legal muscle organization for the pinball industry today...what's next? Kirk suggested the organization could also incorporate video games and other types, if those manufacturers show a similar interest.

The possibilities—and benefits—for the industry finally seem endless. To operators who've been frustrated by the lack of an organized structure to turn to for legal assistance, Kirk's catapulting the per-machine assessment movement into realization is a long overdue and most welcome event.

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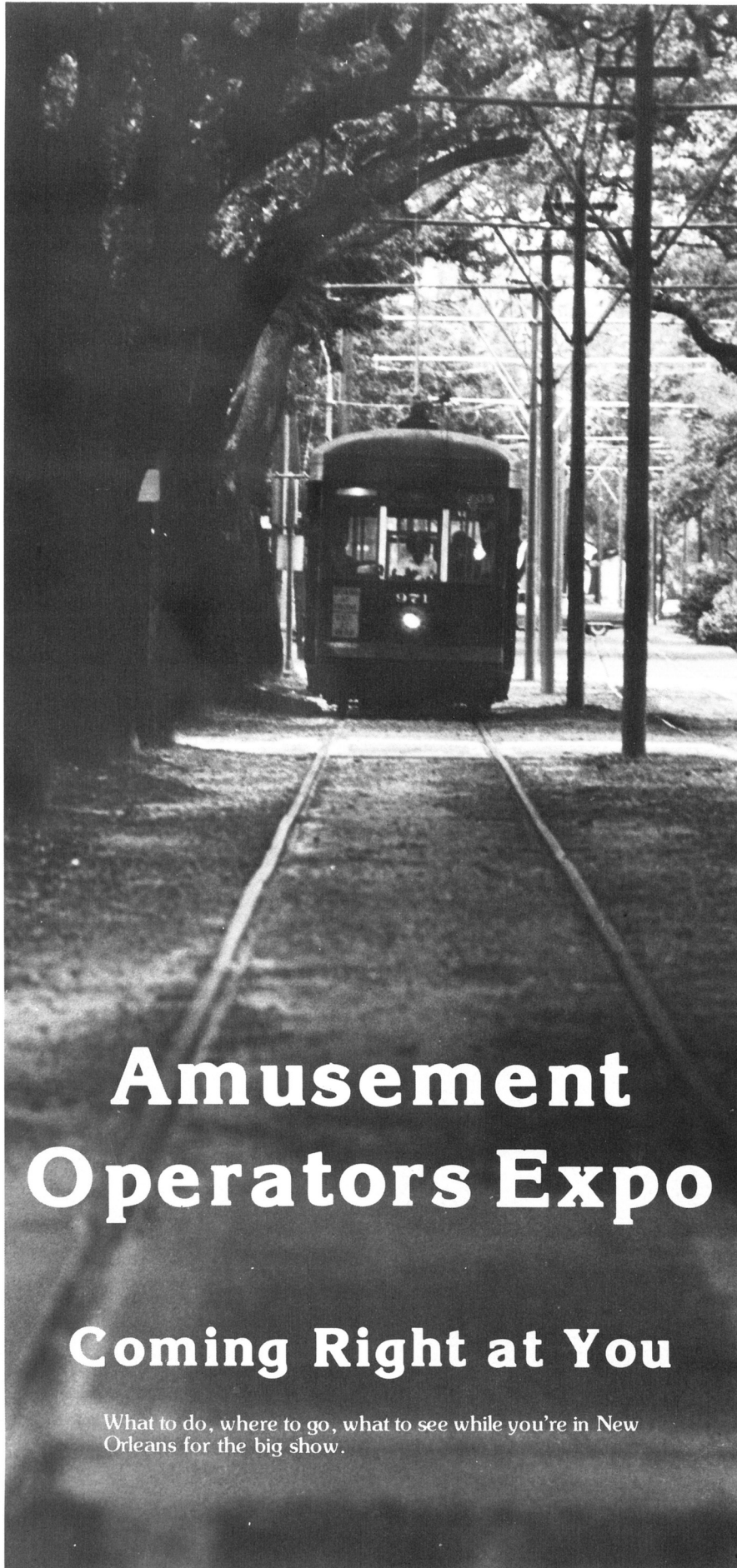
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# Amusement Operators Expo

## Coming Right at You

What to do, where to go, what to see while you're in New Orleans for the big show.

The Play Meter Amusement Operators Expo, set for March 20—22 in New Orleans at the Fairmont Hotel, should be enough of a drawing card in itself. Over 20 seminars and workshops will be offered to the convention goers (from 10 to 11:30 a.m. and 2 to 3:30 p.m. each day of the show).

The exhibit hall, open from 11:30 a.m. to 6 p.m. daily, will feature extensive displays of equipment, products, and services for this industry.

But, to make the whole bill of fare even more tempting, it's being held in New Orleans, where the motto, "Laissez les bontemps roulez" (or "let the good times roll") applies. Because of that, visitors to the city will have no trouble mixing business and pleasure. After all, New Orleans is one of the most delightful American cities you'll ever see. The life style is slow and continental. It's famous for its jazz, cuisine, architecture, and rich history.

Fortunately, it's also a city where expense is not necessarily a way of life. Operators who prefer a less luxurious stay than the Fairmont Hotel has to offer may opt for any of the hotels or motels that are close by. Or an equally luxurious hotel may be found in the French Quarter. At any rate, taxis are plentiful and not overpriced.

For instance, the Sheraton Westbank Motel Inn Hotel, located in Gretna at 100 WestbankExpressway, just across the river from the show site, features courtesy transportation to the Fairmont Hotel. Prices are usually somewhat lower than those offered by the Fairmont, too, although the Fairmont has reserved space at special, reduced rates.

The Monteleone Hotel, located in the French Quarter at 214 Royal Street, also maintains lower prices than the Fairmont. Two other French Quarter hostleries, the St. Peter Guest House at 1005 St. Peter Street and the Saint Ann Hotel at 717 Conti Street, will probably offer visitors a slight break from the higher-priced Fairmont.

Just down the main street in New Orleans, at 1500 Canal Street, is the Grand Hotel, formerly the old Jung. Prices are lower and the refurbished first floor is quite attractive. The Fairmont is just down the street.

The downtown Howard Johnson's Motel at 330 Loyola Avenue features generally lower rates and also is a short ride by taxi to the show. More energetic souls may choose to walk rather than take the taxi ride—it's just long enough to get the circulation going.

The Warwick Hotel, an old city landmark, is located within the

central business district at 1315 Gravier Street and also is a short taxi ride or walk away from the show. The Superdome Motor Inn at 2222 Tulane Avenue has very reasonable prices and, although not within walking distance, is just a brief taxi ride away.

Other French Quarter spots that operators may want to consider are the Felton Guest House at 1133-35 Chartes Street; the Best Western French Market Inn at 501 Decatur Street; the Bienville House Motor Hotel at 320 Decatur Street; the Oliver House at 828 Toulouse Street; the Place D'Armes Hotel at 625 St. Ann Street which, incidentally, will accept collect calls for reservations; and the Lafitte Guest House at 1003 Bourbon Street.

Well-heeled French Quarter alternatives to the Fairmont Hotel that are equally luxurious include the stately Royal Orleans Hotel, corner of Royal Street and St. Louis Street, and the Royal Sonesta Hotel at 300 Bourbon Street.

Two other posh addresses located nearby that are quite close to the show are the New Orleans Hilton and Towers Hotel at Poydras Street and the river, and the New Orleans Marriott Hotel at 555 Canal Street. Both offer luxurious quarters and extensive dining and entertainment possibilities.

St. Charles Avenue, a street name that few people even passingly familiar with the city have not heard of, also features several lodging options. The Columbus Hotel at 3811 St. Charles Avenue is an elegant old Garden District style home which the owners have modified into a guest house. Prices at the Columns and the St. Charles Inn at 3636 St. Charles Avenue are not excessive and the atmosphere is very "New Orleans"—it's an interesting alternative to the more popular French Quarter or central business district.

Now that lodging has been decided on—and hopefully it has—you'll need to know the city's "modus operandi." It's really pretty straightforward, but if you do have trouble, you'll find natives more than willing to help you out.

Taxi fare is comparable to other United States cities and from the airport to any hotel is about \$10.75 (rates are posted), and airport limo service is \$4 per person. There are usually many taxis around hotels, but if you find yourself out of flagging distance, the two largest taxi services with call systems are United Cabs (522-9771) and White Fleet Cabs (895-6605). Taxis in New Orleans do not operate as in other cities—a light on or off means nothing.



*The St. Louis Cathedral, an old New Orleans landmark dating back to 1724, has gone through several transformations architecturally but remains one of North America's most notable structures.*



*The Cafe du Monde in the French Market serves French beignets, square doughnuts sprinkled with powdered sugar. The French Market has been in existence for more than 160 years and has always been the site of open sheds where farmers sell their fresh fruits and vegetables.*



*Preservation Hall, where such greats as Satchmo and Kidd Thomas have played to sweating crowds [there's no air conditioning or food and if patrons want to imbibe of alcoholic beverage, they must bring their own], is the spot where you'll hear the hottest, meanest, sassiest notes around.*

The going rate of hiring a limo is \$20 per hour for everything except sightseeing, with is \$25. If you need your own car and driver for several days during your stay, rates can be arranged. But make reservations for these in advance.

Getting around from hotels to the Superdome to Canal Street can be done as easily walking or taking a special bus from various marked stops ( it has little yellow flags on the front). Other forms of public transportation include the St. Charles Avenue streetcar, mini-buses ( shaped like little streetcars) in the French Quarter, and regular buses, all for 40 cents exact fare. There are some express buses, but it is doubtful you'll need these: 45 cents exact fare. Transfers cost a nickel.

Pay telephones cost only 10 cents and refills on cups of coffee are still free. Bankers in New Orleans really do keep those fabled bankers' hours—most banks still close at 2 p.m. and banking days run Monday—Friday.

There are no blue laws regarding the purchase of liquor. And liquor is sold by the bottle in many drug stores as well as grocery stores. One of the largest open-all-night stores for late night party-goers is the A&P, corner of St. Peter and Royal streets in the Quarter. That's also a good spot to

stock up on French bread, New Orleans coffee and other confections—the prices are better than gift shops or the airport.

If you're curious as to what's happening in the arts (music, drama, gallery shows, etc.), just dial 522-ARTS.

The weather? Well, it probably will be cool and sunny. Your best bet, though, is to bring layers which can be peeled on and off during the day. But do plan on packing a raincoat ( that's almost sure insurance that you'll have sunny weather) and forget about those summer clothes. White shoes and resort-type apparel will mark you as a tourist.

You might pack a durable shopping or tote bag. You won't find those sturdy bags readily available in New Orleans shops.

If you become addicted to our Creole foods and want to try your hand at it when you get home, here are some ideas favored by locals: *The Plantation Cookbook*, *The River Road Cookbook*, *The New Orleans Restaurant Cookbook*, and the *Times-Picayune Creole Cookbook*.

Many local seafood houses will ship to various parts of the country—check the Yellow Pages of the phone book. Battistella's Sea Foods, Inc., 910 Touro, 949-2724, is one example.

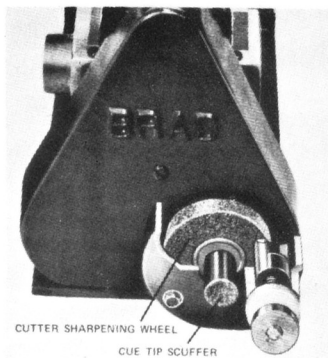
Pralines and special sweet sauces ( Gold Brick and praline) are made in numerous shops in the French Quarter. Shop owners are more than happy to ship them home for you, and, unlike some other native delicacies, these places are the best source of supply. Pralines ( pronounced prawline—not prayline) come in many different flavors and shopkeepers and candy makers are delighted to give you just a little sample so that you can make your own selections.

Jazz records, both of famous folks from days gone by as well as presently performing artists, are wonderful remembrances to take home. Many jazz hot spots, such as Preservation Hall have them displayed for you.

For the younger set, you might want to pick up a copy of *The Historic New Orleans Coloring Book* ( the best of its kind), available at several bookstores and gift shops in the Quarter as well as some hotel newsstands; a tee-shirt, doll, kite, or puppet from some of the gift shops around the Quarter.

Leave some room in your luggage, however, because there will be many things—besides all the great memories—that you'll want to bring home from your visit to the city.

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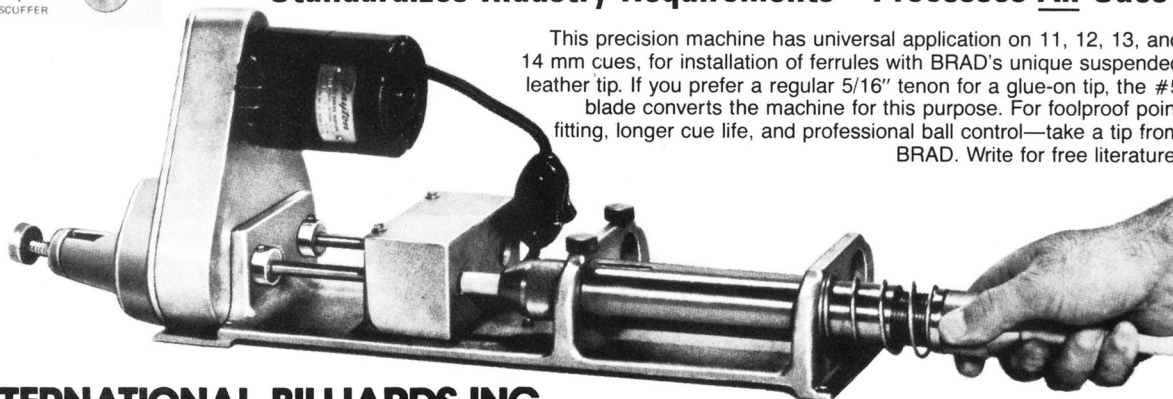


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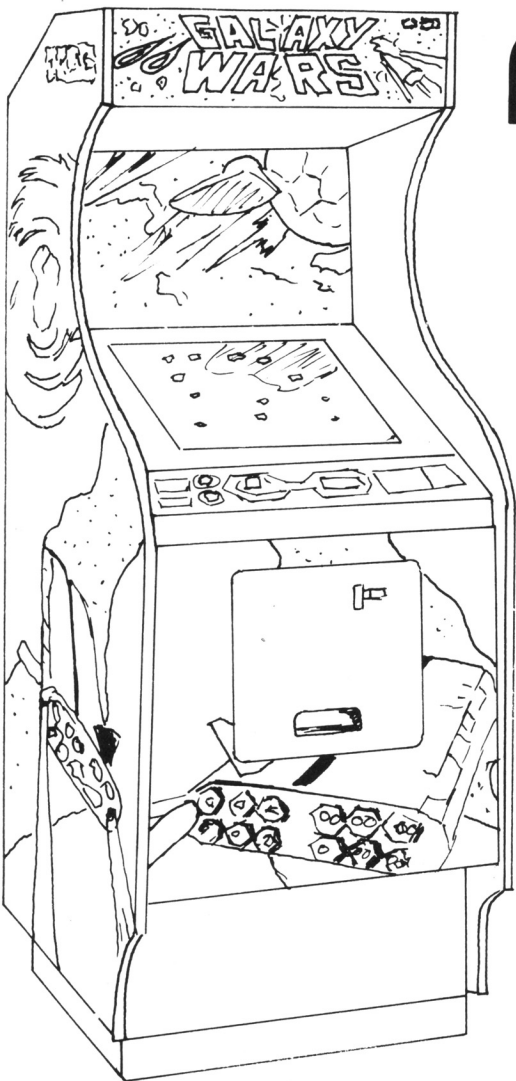
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## Can you believe it? Congressman returns money!

# 'I might have offered a copyright amendment'-- he tells jukebox operator

A newspaper editor once explained to one of his reporters what was news and what wasn't. "If a dog bites a man," he explained, "that's not news. But if a man bites a dog, that's news!"

The following item, therefore, qualifies as news. It's about a U. S. congressman who gave money back. What makes it all the more interesting is that the receiver in this case was a jukebox operator.

Jukebox interests may have underestimated their chances of getting a fair shake from the U. S. House of Representatives during their legislative battle over the compulsory jukebox copyright law with ASCAP and the other performing rights societies.

As it turned out, the jukebox issue was debated and, for all intents and purposes, decided on the floor of the U. S. Senate February 19, 1976 when North Carolina Senator Ernest Hollings's amendment was rejected 60-30.

The Hollings amendment would have stopped the Copyright Royalty Tribunal (CRT) from exercising any controls over jukebox operators; and, as things have turned out, it is the CRT which is the source of jukebox operators' woes.

But the Senate ruled against the jukebox interests and in favor of ASCAP, SESAC, and BMI.

But there were two battlegrounds available for jukebox operators—the Senate and the House of Representatives. And it's still not clear to most people why the U. S. House of Representatives gave the entire copyright bill—a bill of obviously great importance—such cursory attention as it did. And why the

jukebox lobbyist didn't try to make them put forth the effort.

In fact, at least one congressman, Bill Frenzel of Minnesota, expressed similar consternation over the lack of attention paid to the details of the entire copyright package. Said he: "I support the copyright revision bill, S. 22, although I believe it is poor management on the part of our leadership to bring this complicated bill up for debate and vote at 10 p.m. The importance and complexity of the bill deserve better treatment ... This bill should have been handled under an open rule with at least a full day available for debate and questions. Under these circumstances, I will vote 'aye,' and urge its passage and fervently hope that the sections we have not discussed adequately tonight are in good shape."

It appears that if the House leadership was not going to entertain a debate on the bill, it was up to those whose interests were being stepped all over to voice some opposition. Why weren't the jukebox interests represented in a House debate? It appears the jukebox operators' advocates gave up in the House without a fight. As one jukebox lobbyist put it, "The Hollings amendment was our big push, and that was decided in the Senate. Everything was pretty much pro forma when it came to the House of Representatives."

Many jukebox operators are beginning to see this "pro forma" passage in the House as a lost opportunity for them. One jukebox operator in Crowley, Louisiana, for instance, was told just that by his congressman after he fired off an angry letter to the congressman. The operator informed his congressman,

Republican David Treen, whom he had supported in his previous campaign, that "when you voted for the Copyright Royalty Tribunal, it was a vote against jukebox operators.

"It would please me tremendously if you would refund the \$100 contribution made to your campaign. You no longer have my support."

To his surprise, Congressman Treen returned the money. And he also included the following observation for his supporter: "Perhaps it (the copyright bill) could have been improved upon, but I did not have the benefit of your advice at the time I had to cast my vote. I wish I had known at the time you felt so strongly about the matter. I might have wanted to offer an amendment to prevent the Tribunal's creation, had I been aware of the arguments against its creation." [emphasis added]

Incidentally, Congressman Treen was elected governor of Louisiana this past December, and so he won't have a chance to make good on his amendment suggestion—should the opportunity present itself. But his message was clear. There was a great lack of communication. Like many other congressmen, he never got the message that the jukebox copyright provisions were not in the best interests of jukebox operators.

It appears, therefore, that instead of being silent, perhaps the industry should have been more vocal in the lower House. It's at least something to think about as operators exhaust their legal recourse with the present law before deciding if it would be better to go back to congress and get the thing redone.

—By David Pierson

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# Play Meter Equipment Poll

Here are the March results of PLAY METER's subscriber survey ranking pinball and video games. Rankings are compared with games' standings in the January poll.

## Top Pins

MARCH	JANUARY	MARCH	JANUARY
1. FLASH/Williams.....	1	11. PLAYBOY/Bally.....	5
2. METEOR/Stern.....	3	12. (tie) GENIE/Gottlieb.....	9
3. TIME WARP/Williams.....	14	(tie) DOLLY/Bally.....	—
4. STELLAR WARS/Williams.....	7	14. FUTURE SPA/Bally.....	—
5. KISS/Bally.....	2	15. STAR TREK/Bally.....	11
6. (tie) PARAGON/Bally.....	4	16. GALAXY/Stern.....	—
(tie) HARLEM GLOBETROTTERS/Bally... 10		17. LOST WORLD/Bally.....	17
8. GORGAR/Williams.....	17	18. MATAHARI/Bally.....	—
9. SHARPSHOOTER/Game Plan.....	6	19. BUCK ROGERS/Gottlieb.....	—
10. SUPERMAN/Atari.....	8	20. 6 MILLION DOLLAR MAN/Bally.....	—

## Top Videos

MARCH	JANUARY	MARCH	JANUARY
1. SPACE INVADERS/Midway.....	1	6. SPACE WARS/Cinematronics.....	6
2. FOOTBALL/Atari.....	2	7. STAR FIRE/Exidy.....	7
3. ASTEROIDS/Atari.....	—	8. HEAD ON/Gremlin.....	3
4. SPRINT II/Atari.....	3	9. TAIL GUNNER/Cinematronics.....	—
5. LUNAR LANDER/Atari.....	5	10. BASKETBALL/Atari.....	—

The PLAY METER subscriber survey of pinball and video games will be a regular feature in subsequent PLAY METER publications. If you would like to join readers currently participating in the survey, simply fill out the coupon below and return it to PLAY METER.

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# Amusement Operators



Portale Automatic Sales and Management show the new Rock-Ola Techna at their open house in San Francisco. Pictured left to right are David Price, Jerry Monday, Peter Betti and Tom Campbell.

## Portale hosts bay gathering

Portale Automatic Sales hosted a gathering for San Francisco Bay operators to introduce its Northern California customers to some of the new products that company will be distributing.

New products taking a bow included the new Gottlieb pinball line and Rock-Ola's new Techna phonograph. Other products on hand for inspection included Exidy's new sitdown *Tailgunner 2*, *Coney Island* by Game Plan, Atari's *Asteroids*, and the new balloon vendor, *Fanky Malloon* by Vending International.

Manufacturers' representatives were available to meet with operators and answer questions. Attending were Lila Zinter, Exidy; Tom Petit, Atari; Bill Ricketts, Dynamo; Stanley Levin, Game Plan; John Holtz, Rock-Ola; Don Hutmeyer, Game-tronics; and Jerry Vick, Vending International.

Portale President Peter Betti reported that his company was pleased to be representing the Gottlieb products. "After previewing their new products coming up, I'm sure that Gottlieb games will have strong impact on the '80 pinball market."

Jerry Monday, general manager of Portale's San Francisco office, judged the Friday evening event a success. "It was a good opportunity for our customers to join us for cocktails and to see our new products," he said.

Hailed as "the major event for the amusement industry," PLAY METER's Amusement Operators Expo, set for March 20—22 in New Orleans, features a special distributor incentive program to stimulate distributor participation.

Distributors were sent Expo brochures for mailing to operators and in-store display. For every 20 registrations stamped with a distributor's name and mailed to Conference Management Corporation, the show organizers, the distributor will be awarded one free ticket to the show and complimentary lodging for the show's duration at the Fairmont Hotel.

The Fairmont has set aside a block of rooms at special lower rates for attendees. However, the official entry form must be used to qualify.

The show offers something for everyone and the seminars, which number over 20, have been designed with that in mind. A faculty bearing excellent industry credentials will provide practical education for almost every segment of the coin-op industry. Experts have been tapped from just about every pertinent field imaginable—from the creative marketing end to profitable distributorship to troubleshooting concepts.

One of the high points of the show, of course, is the exhibit hall, where extensive displays of equipment, products, and services will be open for touring between 11: 30 a.m. and 6 p.m. daily.

As many as six seminar-workshops may be attended during the three-day period. Morning sessions will run from 10 to 11: 30 a.m., with afternoon sessions beginning at 2 p.m. and ending at 3: 30 p.m.

The price of \$25, which may be paid in advance, or \$35 after February 29, covers convention registration and one seminar or workshop of the registrant's choice. Additional workshops or seminars may be scheduled at the cost of \$25 in advance ( \$35 at the door).

A registration package will be waiting for advance registrants, including seminar-workshop tickets, at the registration desk of the Fairmont Hotel at 9 a.m. each day.

Exhibit hall admission is open to all expo registrants at no additional charge. A cocktail reception, to which all show-goers are invited, is planned for Thursday, March 20

between 5—6: 30 p.m.

Exhibitors include: Allied Leisure Industries of Hialeah, Florida; AMA Distributors, New Orleans, Louisiana; Amusement Emporium, Denver, Colorado; Amusement Supply, Inc., Dallas, Texas; Bally Manufacturing Corporation, Chicago, Illinois; Coffee-Mat Corporation, Division of FSF Industries, Inc., Kenilworth, New Jersey; D&R Industries, Inc., Lincolnwood, Illinois; Electropedic Products, Inc., Dallas, Texas; Exidy, Inc., Sunnyvale, California; Game Plan, Inc., Addison, Illinois.

D. Gottlieb and Company, Northlake, Illinois; Gremlin Industries, San Diego, California; J&S Sales Company, Inc., Mt. Vernon, New York; Irving Kaye Co., Inc., Stamford, Connecticut; Kurz Kasch Electronic Division, Dayton, Ohio; O. B. A. , Inc., Dallas, Texas; Rowe International, New Orleans, Louisiana; Sircoma, Reno, Nevada; Southwest Vending Sales Company, Oklahoma City, Oklahoma; Stern Electronics, Inc., Chicago, Illinois.

Tommy Gate Manufacturing Company, Woodbine, Iowa; Tornado Table Soccer, Inc., Fort Worth, Texas; Tournament Soccer, Seattle, Washington; Twelve Signs, Inc., Los Angeles, California; United Billiards, Inc., Union, New Jersey; The Valley Company, Bay City, Michigan; Van Brook of Lexington, Inc., Lexington, Kentucky; Vectorbeam-Cinematronics, Union City, California; WICO Corporation, Niles, Illinois; Wildcat Chemical Company, Fort Worth, Texas; Williams Electronics, Inc., Chicago, Illinois; Zamperla Inc., East Brunswick, New Jersey.

Galaxy Design Company, Inc., Brooklyn, New York; Split/Second, Inc., Minneapolis, Minnesota; Summit Industries, Inc., Van Nuys, California; Taito America Corporation, Elk Grove Village, Illinois; U. S. Billiards, Inc., Amityville, New York; Universal Amusement Distributors, Huntingdon, Pennsylvania; Universal U. S. A. Inc., Hollywood, California; Universal Visual Audiographics Corporation, Davenport, Iowa; Waite Manufacturing, Inc., Brush, Colorado; Green Duck Corporation, Hernando, Mississippi; Dynamo Corporation, Grand Prairie, Texas; Kimco, Mentor, Ohio; Merit Industries, Cheltenham, Pennsylvania; and Ready Lift Company, San Jose,

# Expo Features Incentive Program

California.

Seminars and workshops are a rich source of practical information for the progressive operator. The workshops and seminars slated for the Thursday, March 20 morning session are: Location Cost Analysis, faculty to be announced; Business Forms and Record Keeping, faculty to be announced; The Mini-Tour and General Foosball Promotions, Joe McCarthy, president, M&M Distributing; and It's Time for Schooling, Art Seglin, instructor, vending machine repair, Hudson County Area Vocational Technical School.

Thursday, March 20 afternoon workshops are: Megotiating Commissions with Locations, faculty to be announced; Starting and Managing the Arcade, Ted Olson, president, Inter-Play, Inc.; How You Can Benefit from a Pool League, Richard Hawkins, president, D&R Star; and Token Operations: An Alternative for Profit, Virgil Vance, president, Van Brook of Lexington.

Friday morning sessions, March 21, are: New Equipment Purchasing for the 1980s, Fred Skor, vice president, World Wide Distributors; Internal Cash Controls and the Absentee Owner, Jon Daugherty, LeMans Development Company; National Promotion—The Common Denominator, Millie McCarthy, president, New York State Coin Machine Association, and a panel of promotion experts; and Troubleshooting Concepts I, Bill Arkush, microelectronics division manager of Exidy, Inc.

Friday, March 21 afternoon sessions are: The Profitable Distributorship, Chuck Arnold, general manager, Northeast region, Rowe International; Old Game Play Appeal: Use Your Imagination, Tom Howarth, chief engineer, Amusement Game Services; Creative Marketing and the Coin-Op Business, Carol J. Kantor, president, Business Builders; and Troubleshooting Concepts II, Bill Arkush, microelectronics division manager, Exidy, Inc.

Saturday, March 22 morning sessions are: Depreciation Facts and Fallacies, Charles C. Ross, instructor, finance and accounting, Southwest Texas State University; The Pinball Tournament: A Practical Approach, Steve Kirk, president, Pinball Association of America, Inc.; The State Association: Power

through Cooperation, Millie McCarthy, New York State Coin Machine Association; and Troubleshooting Concepts III, Bill Arkush, microelectronics division manager, Exidy, Inc.

Saturday, March 22 afternoon sessions include: Return on Investment and Business Profitability, Charles C. Ross, instructor, finance and accounting, Southwest Texas State University; Amusement Games: Separating the Sheep from the Wolves, Rufus King, Esq., King and King Attorneys at Law; Shopping Centers and Arcade Leasing, Jon Daugherty, LeMans Development

Corporation, moderator, and a panel of national arcade company executives and shopping center developers; and Troubleshooting Concepts IV, Bill Arkush, microelectronics division manager, Exidy, Inc.

After the show's over, remember that the entire event is tax deductible—educational expenses, including travel, meals, and lodging undertaken to maintain and improve professional skills may be deducted.

Write Conference management Corporation at 500 Summer Stret, Stamford, Connecticut 06901, or call 1-203-356-1900, for more information.



*Gottlieb distributors compare notes during the National Sales Convention intermission.*



*Pictured here are Gottlieb distributors who received silver trophy cups at the January 9 Gottlieb national distributor sales meeting in Oak Brook, Illinois. The cups were presented to individual distributors in appreciation for 25 or more years of service as a Gottlieb distributor.*

**Kids aren't the only ones who play**

# **Professionals discover**



She may be a doctor, he may be a lawyer, but whatever the profession, it seems that more and more white collar people employed in the traditional professions are discovering games—and loving every minute of it.

“What you’ve got now is a new generation that is reaching the professional level—age 35 and below—that has no negative alienation to games that the previous generation had,” Tom Nieman, who handles marketing for Bally’s pinball division, noted. Older people felt that “they’d outgrown games or were embarrassed to admit playing them, but the current generation doesn’t have this juvenile, belittling attitude.

“Everybody seems to accept games more. The situation here in the United States is similar to what you see in Europe. It’s not at all unusual to see a businessman stop in a cafe or a bistro to play a pinball machine.”

European professionals don’t have the corner on the games market, David Rosen—chairman of the board of Sega, Gremlin’s parent company—reported in an earlier interview with *PLAY METER* (Update, December 31). “Japanese professionals are playing coin-op games in increasing numbers,” he said. “And certainly we’ve crossed the sex barrier. Female play in Japan now is every bit as common as male.”

The earlier American resistance to games, however, was due in large measure not only to the supposedly unsavory clientele that frequented locations (which in those days usually meant a bar), but to our work ethic, Nieman reported. “There never has been a moral stigma attached to game playing in Europe. We’ve always been handicapped by a phony, moral attitude. I guess pins were viewed by moralists as a waste of time—it all goes back to the ‘idle minds’ concept.”

By Vicki Darlington

# the world of games

There's also something to the argument that wholesale acceptance of games was hampered by the type of crowd that usually gathered at locations years ago. But Dr. Alex Kushkin of Columbus, Ohio, a medical doctor who was hooked on games 25 years ago, was undeterred even though access to the games sometimes was not easy. "In my bowling alley, if you could get the motorcycle jockeys out of the way, you could play the pins."

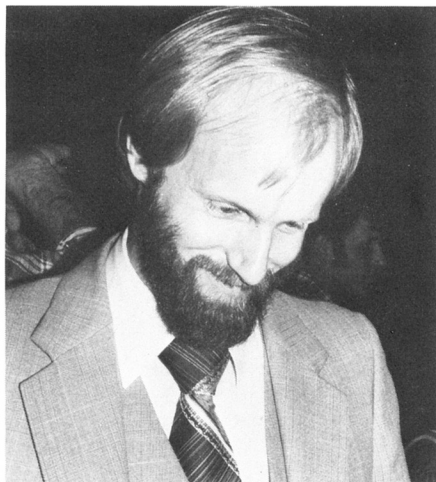
Dr. Wesley Rosenthal, another Columbus, Ohio resident who practices dentistry, only became involved in game playing when it was available to his whole family. "I began playing games on a serious basis when all my kids were old enough to play them. We'd spend an evening at an arcade. I think, in fact, that game playing will become an even more popular recreational situation to the family or group as it becomes more accessible," he said.

Kushkin reported that arcade visits with his family found him "playing as much as my children but enjoying it more."

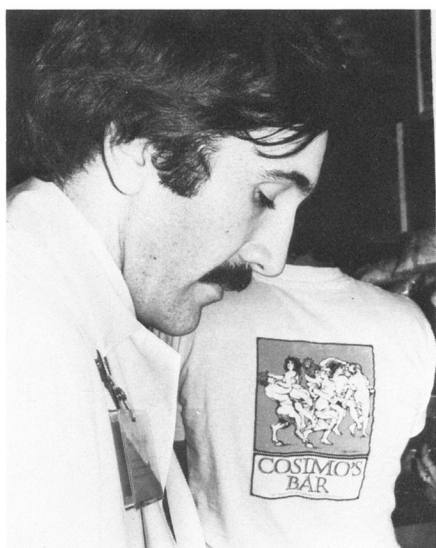
Roger Sharpe, PLAY METER's pinball expert, acknowledged that game playing was becoming more socially acceptable "not only from the standpoint of locations—discos, movie theater lobbies, etc.—but to more and more professionals making additions to their total home environment. They're buying AMX's, video tape recorders, and home computers, whether they're programmable or not. I don't think a lot of these people are going out and buying *Space Invaders*, but if it's something that they can play, plug into their tv sets, they're doing it. It's novelty, it's chic," he said.

Those professionals who are status-oriented now can identify with the likes of Hugh Hefner or Jimmy Carter, both of whom maintain games in their private homes, or





Marion Gray, an Alabama-born geophysicist for Texaco, seems to be happy with the way his pinball game is progressing.



When you're hot, you're hot—and then sometimes you're not. By the expression on his face, this Charity Hospital physician in New Orleans might fall into the latter category.



Wayne Gusman, a maritime law enforcement officer, concentrates intensely as he battles away at a pingame in Joe's Bar, New Orleans.

Sally Struthers, who recently hosted a gathering of her friends at an arcade.

And it follows that the greater positive public exposure, the greater the acceptance. "The more often people hear about games, whether through the news, Bally's tournament, charity events, celebrity tie-ins, the more it tells them that not only is it okay to play games, but it's okay for them to play. The fact that video games are in the home via computers is a godsend," Sharpe said. "The arcade machine is coming into the home via the media."

Home purchase of a standard sized arcade game also can be a source of prestige among professionals. "My eye doctor, who has a resort home outside of New York City, wanted a novel source of entertainment for his guests, so he purchased a pinball machine. It's prestige—he has his friends over and they play his sophisticated new toy," Sharpe reported.

Some industry people feel that the greater sophistication of the games themselves is in no small way responsible for more professional play. Tom Herrick, vice president of marketing at D. Gottlieb and Company, noted that "today's level of sophistication in games requires a substantial degree of intelligence. There's no question about it. And with the advent of solid state, there has been an added element of challenge in games."

Vectorbeam's *Warrior*, a video based on the incredibly complex board game, *Dungeons and Dragons*, is a step toward attracting a more intellectual segment of the population.

As more professionals play games, so do others. Michael Stroll, president of Williams Electronics, feels that the world of games is opening up to everyone, not just professionals. But it follows that increased skill requirements might be one reason for increasing professional play. "As the games industry continues to grow, players gain expertise and as they become better, they look for greater challenge. Our games are becoming more and more skill-oriented. The entire theme is to build the most skillful games that we possibly can."

"There's always some element of luck," he admitted "because of ball velocity, trajectory, and rotation, which is very difficult to predict all of the time. But ignoring luck, what generally is set up on the playfield are shots designed to be extremely skillful but also enjoyable for the less serious player," he said.

"Our games have been designed with the skill factor in mind. The

advantage to that," Tom Herrick of Gottlieb said, "is that games have a longer life, and longer and higher continual level of earnings if the positive skill factor challenges the player. If the game is too simple—all slambang, razzle dazzle, without the skill factor—it may create excitement at the beginning but tends to dwindle."

Tom Nieman of Bally agreed that skill is important. "We emphasize skill versus luck more so than ever—the domestic market player is getting more skilled. The European player always was considered more skilled but we're seeing that to an increasing extent here."

But are professional players really more intelligent than those in lower echelon occupations? "It's not a matter of being intelligent," Valentino Lovisa, a graduate student in psychology at the University of New Orleans, asserted. "It's generally a matter of being competitive."

"I don't think people who play games are necessarily more intelligent, but probably so," Kushkin said. "I think they have a special challenge in their mind—they're going to beat that machine. It's a matter of scoring higher than the guy in front of you. And after awhile, there's a technique involved, more than just pounding away at the game waiting for it to tilt."

Roger Sharpe was unconvinced that people of higher intelligence were more likely to play games. "I don't think anyone can make a value judgement like that. I think maybe the more intelligence one has says that there's no reason that you have to be intimidated of a game. No matter how old you are, or what position you hold, the intelligent person will probably realize that as long as you're enjoying it, it's okay."

Tom Nieman of Bally also negated the theory. "One's intelligence would not make one more or less susceptible to playing. It's more an ability to enjoy oneself," he said.

What probably is more important than intelligence, according to Sharpe, particularly in arcade games, is "hand-eye coordination, mental concentration, and a certain emotional intensity."

Dr. Ruth King Morehouse, a clinical psychologist with the West Bank Center for Psychotherapy in New Orleans noted the type of game dictates the skill. "Particularly in videos, I think, visual motor coordination or dexterity, rather than intelligence, is important. There is a certain amount of analyzing what happens, or how the machine works, but that is in combination with visual motor coordination. And I think more professionals are getting in-



terested in things which involve visual motor coordination—such as jogging, running, tennis, and games—to a certain extent—than before.”

“An intelligent person may be attracted to a game if it is something that will require skill, planning, or organization. It might be something with a creative twist which requires a new way of tackling or attacking a situation. If it just requires rote memory or physical skills, then it might not be as much of a challenge,” she said.

“But intelligent people have a lot of variations. Some may want a combination of physical and cognitive skills, others might want just cognitive, and others may look for just physical,” Dr. Morehouse added.

Dr. Linda Floyd, another clinical psychologist, thought that videos probably would be the more attractive game for the thinking person. “And although most games take coordination and probably an equal amount of intelligence, I don’t think that more intelligent people necessarily are more likely to play.”

The reasons for playing games seem to be as numerous as players—and experts. Dr. Morehouse noted that games are “a way to escape from the stress of professional occupations. It’s an effective way of getting away from troubles.”

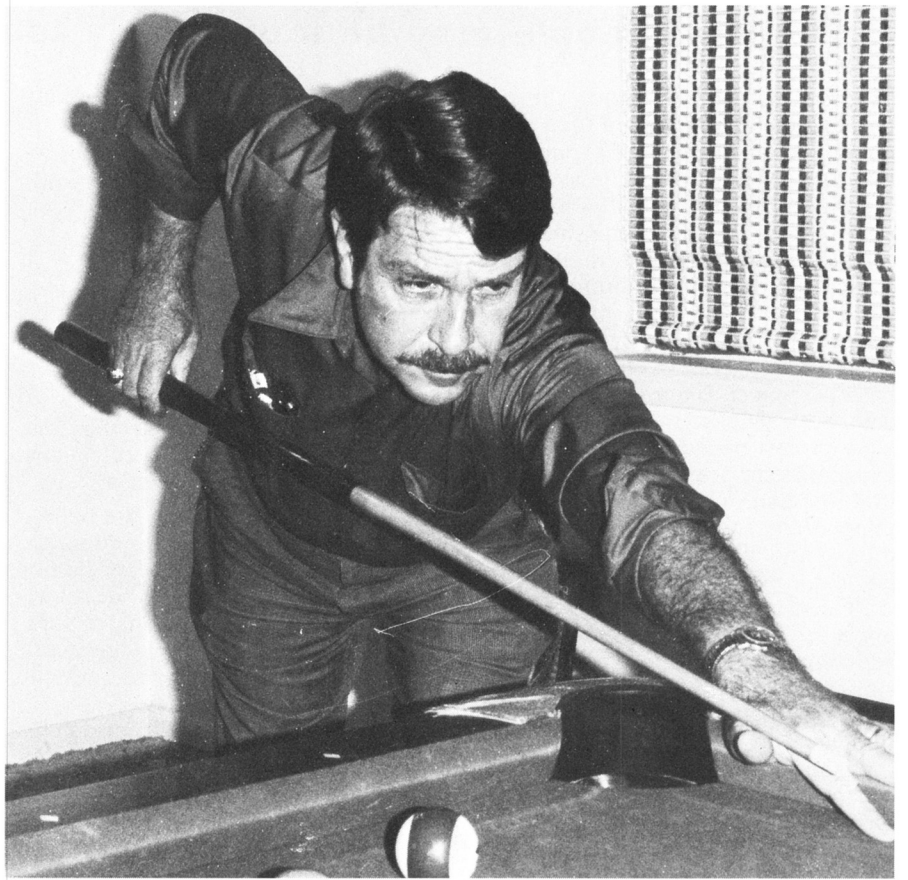
Dr. Floyd agreed. “I play games for amusement rather than for intellectual challenge. Many of my friends, who also are professional people, love them, too.”

Dr. Rosenthal plays because he’s attracted to a certain type of games. “I think that you’re always attracted to something you find fascinating. I like things with eye-hand coordination, so I’m attracted to those sorts of games more than foosball. If you’re fascinated by outer space, you’ll like the outer space games. If you like football, you’ll like the football games.”

The increasing sophistication and better situations of challenge also appeal to him. The more they get into holograms, the more the individual can set himself down into the game, the more involved people will become. Everyone wants to create a Disneyworld.”

Kushkin plays to escape the stresses of his profession—and let’s not forget that it’s fun. “I prefer pin games. I tire of video after a while, maybe because video is set up for one particular game. Pinball seems to be a different game every time you play, with a little more challenge each time you play.”

Lovisa thinks many people play



*Chief Deputy U.S. Marshal Bill Marshall in Pensacola, Florida, looked “meaner” when this photo was snapped than his pool game actually proved him to be.*



*Florida State Representative Tom Patterson, also of Pensacola, Florida, is so taken by pool that his table is prominently installed in the living room of his suburban home.*

## Creative people may be more likely to play coin-op games

because it's simply there. "If the cocktail table in front of you is a game, you're likely to be pumping quarters in it if you're just sitting around. And any game that involves inter-galactic travel, defensive and offensive capabilities, the more coins I put in. The more buttons, the better. The more interesting noises, the better."

Daniel Garness, a Los Angeles-based architect, is attracted to videos with appealing sounds. "I like any kind of fast-paced electronic game with interesting and integral sounds that happen when you do something. Videos allow me to get lost in them—and it's fun to have someone get lost in them with you."

"Good fast-paced games to me are a tool for an elaborate scenario with someone else. It becomes a story line—a prop. It is like when you used to play games and made believe. The active games give you the same sort of elaborate, more organized prop," he said. "You act differently when you're playing games; you explore a different side of yourself."

Dr. Stanley Hall of Charity Hospital, New Orleans, likes the action, too. "It's exciting, fastmoving. I particularly like the pin games with four flippers, which gives you more combinations and variations on the shots. You can rebound the ball a lot of different, more interesting ways."

It's when the stakes are high that Hall's driving competitive spirit is most stimulated—he and his colleagues play for beers. "I try to beat the machine, but we mostly try to beat each other." He attributes his above average but short-of-pinball-wizard status to the fact that he spends most of his time playing other people rather than alone. "Solitary players have more time to practice," he explained.

More professional people seem to be playing the coin-op games, you'll agree. But is there a certain type of person or profession that has a natural inclination toward game success?

Probably those in the creative arts, claimed Roger Sharpe. "It's a gut feeling, but I think people who are more creative are more likely to be involved in coin-op games. Not that games probably are blue collar per se outside of locations—it's just that the blue collar guy plays for a totally different reason than, say, my eye doctor. The doctor usually plays for fun. The blue collar guy usually plays for beers. Maybe in a way there's a lot of the 'nouveau riche,' suburban phenomena involved. Talk to re-

furbishers of old coin-op equipment—they've been dealing with higher income level types lately."

Tom Nieman of Bally reported that musicians seem to be fascinated with games: "that whole entourage of musicians, including rock musicians—Ann Margaret, for example who won't go into Las Vegas unless she has a pinball machine in her dressing room. Many popular singers call us all the time in search of machines. It's become a very 'in' thing to do among celebrities, particularly on the west coast."

"I would have to guess that people in the technical professions generally would be more interested in games that are complicated mathematically," Tom Herrick of Gottlieb said. "Pins, of course, are getting very complex, and the arithmetic combinations are ingenious."

Regardless of whether more architects are playing games, Garness believes that their academic training might make games appealing to them. "Architects are very spatial and visual. They're juggling relationships and that's why the more complex games seem to be the most interesting. It's not just a goal that you're reaching, it's a whole number of variables that you're constantly shuffling and weighing."

The profession that most needs the release that games offer—however unaware the members are of their need—is lawyers, said Garness. "They're uptight."

Manufacturers, who obviously are not working to discourage any segment of the populace from game play, constantly strive to improve their share of the market by attracting more people, no matter what their occupation.

So what goes into the formula that manufacturers concoct to woo quarters away from patrons, professional or otherwise? As several professionals stated, sound is important.

"At Williams, we try to provide the entire experience for the pinball player—sight, sound, play appeal—which features on the playfield itself," Stroll said. "We try to develop exciting, challenging games that don't require someone to have a license to play them." Williams, incidentally, recently unveiled the world's first talking pinball machine, *Gorgar*, which says seven different words and features the increasingly louder sound of a beating heart as the score builds.

Tom Nieman at Bally noted that his firm aims for "common ground. Our approach is that we'd like to

have all our games appeal to a wide variety of people."

"We try to attract players first but then you must hold them by entertaining and challenging them," he said. "It's easier to attract them—there's a variety of vehicles, such as attractive graphics, sights, and sound. But true success depends on cross-marketing a game that has an ability to entertain at all levels."

Certainly an element in the "right" formula is luck. "You reshuffle and reposition features and all of a sudden, it clicks. We'd love to do it on every game, but no one can. It's as if you're juggling three or four balls at the same time, trying to coordinate the great number of people at the factory to get the right positions, right features, right time, art, sound packages, lights, etc.," Nieman noted.

"But it's interesting—factories slave to put games out, but it's really up to the operator. He has a lot of options—add-a-ball, altering the sound package three or four different ways—so he has the final decision on how the game will play. I think some operators have an inherent sense of how to set up best in his or her area. Those who don't take the time to explore possibilities are buying an expensive game and not taking full advantage of it," he pointed out.

As more sophisticated types of people play games, game application, logically, might become more sophisticated. The Franklin Institute in Philadelphia features Energy Island, what may be the world's first educational "pingame." The machine is equipped with a pinball mechanism and shows different types of energy.

Along the same lines, Nieman reported that Bally was approached not long ago by the Smithsonian Institute in Washington, D. C. to create an educational pinball machine with a genetics theme. "We're still looking at it. But the fact that the Smithsonian would think of pins as a means of education is interesting. And someone at Franklin has already done it."

It's anybody's guess but perhaps greater professional exposure to games will mean more than just a bigger market for manufacturers and operators. It might signal a larger pool of mental resources that could provide for more sophisticated technology and wider application for the coin-op industry.

And the implications—and possibilities—of that are intriguing, you must admit.



**GORGAR**

**SPEAKS!**

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Or make 1, 2, 3, 4 targets and hear Gorgar roar "Me hurt"! Make all 4 to advance the Pit value to 50,000 and watch the Snake slither menacingly!

Making 1, 2, 3, 4 three times lights arrows for a possible Special and Gorgar's surrender with "You beat me"! Arrows flash challengingly until you conquer and Special is made!

## CHALLENGE THE SNAKE HOLE!

Send the ball into Gorgar's Snake Hole for 100 points or for 1000 points when lit!

## MAKE GORGAR CRY OUT!

Drop the G-O-R-G-A-R targets, make the monster thunder his name and advance eject value from 10,000 points to 15,000 points to extra ball. Make extra ball and the monster moans "You hurt Gorgar"! Drop G-A-R and light a bumper for 1000. The 2nd time light 2 bumpers. The third time light all 3. The 4th time each target is worth 5000 and the 5th time lights out-lanes for alternating Special and Gorgar surrendering with "You beat me"!

## ESCAPE FROM THE MONSTER'S CLUTCHES!

Escape from Gorgar's lair through tunnels D or E and make the next number you need of 1, 2, 3, 4!

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## GORGAR



# GORGAR SPEAKS!

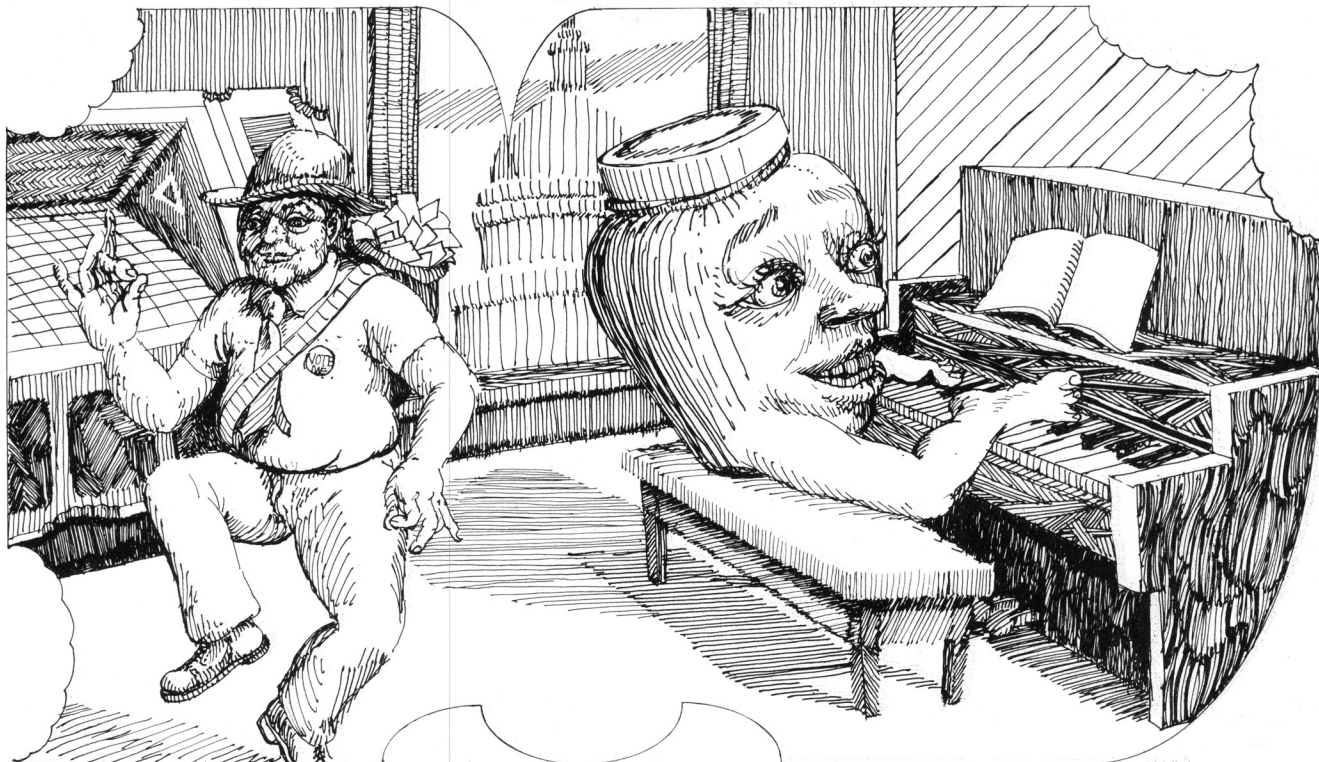


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*The copyright law has everyone dancing, even mustard producers.*

MARS

# Mustard Artists

By David Pierson

In 1976 Congress passed a revised Copyright Act which provided a new royalty package for artists; but, in passing this law, Congress appears to have opened the door for royalty claims from—of all things—mustard producers.

You see, one of the most controversial measures in that act concerned royalties paid by jukebox operators. Congress ordered operators to pay a copyright fee of eight dollars per jukebox as additional royalty compensation to songwriters and publishers of the songs used in those phonographs, and therein lies the problem.

Before this per-jukebox assessment was introduced, operators paid for the record royalties like everybody else who bought records—through a “mechanical royalty” that was already built into the price of the record (jukebox operators, by the way, are still required to pay the mechanical royalty, which was also raised in the Copyright Act of 1976).

This double assessment against jukebox operators (a per-box fee and a mechanical royalty fee) was brought about because the songwriters were able to convince Congress that jukebox operators should be paying more royalties. After all, they argued, why should a jukebox

operator who is going to use his record for profit pay the same royalty as someone who buys a copy of the record for his home use?

The first oversight Congress made in this regard was that, in fact, an operator of jukeboxes does not pay the same royalty fee for a record as a single record buyer. The average purchaser of a record only pays that record royalty one time, but a jukebox operator can end up buying that same record 200 times or more—depending upon the number of jukeboxes he owns. Therefore, a professional jukebox operator is already paying a royalty charge that at times approaches 200 times more than what the average purchaser pays for that record.

But that is not the biggest mistake Congress made on this matter. For, you see, when Congress authorized a per-jukebox fee to collect the royalties, it left itself wide open to other claims from other industries for similar treatment. The only reason no one has taken advantage of this loophole as of yet is that apparently everyone is asleep—or else has not heard of the landmark pronouncement by Congress.

So here is the blueprint of how other industries can gain for themselves these additional benefits that

Congress wants them to have.

Let's use the example of a mustard producer. All he has to do is claim that restaurants should be paying a higher price for his product because they are using his mustard for profit. After all, he can argue, why should a restaurant owner who is going to use the stuff for profit pay the same price as a housewife who buys a jar of the stuff for home use?

Following the reason of Congress, mustard producers are in line for extra compensation from these profiteering restaurants—in the form of a per-restaurant fee.

“But,” the songwriters and their affiliated organizations would argue, “how can you lump us together with mustard producers? Mustard is merely mustard, but what we do is art.”

And now we get to the core of the mustard problem.

You see, this whole mess with copyrights hinges on the central question of “what is art?”

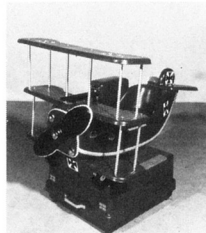
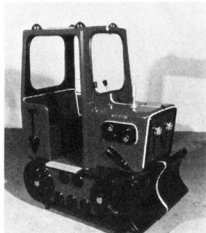
That's the reason Congress felt it was incumbent upon them to revise the copyright law which had remained virtually unchanged since 1909. You see, Article One of the U. S. Constitution clearly charges Congress with the responsibility of

# THE HOTTEST MONEY MAKERS

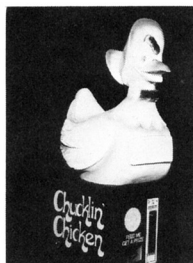
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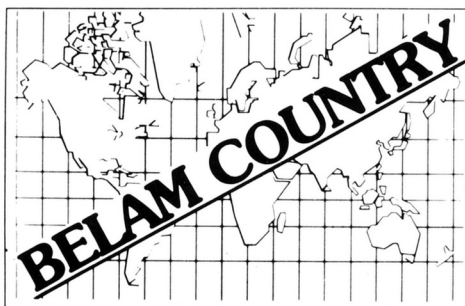
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promoting "the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

That is why there is a special protection provided in the Constitution. It was to protect those things which are art.

Now, obviously, at least one U. S. Senator, Howard Baker of Tennessee, felt that what songwriters wrote was art because in his pronouncement on the floor of the Senate on February 19, 1976, he called the songwriter someone who, "by the sweat of his brow and the uniqueness of his talent, makes a significant contribution to American culture and only asks a fair return from his work."

Perhaps Senator Baker's high opinion of songwriters was the unanimous opinion of the senators. If so, it is probably the first unanimous opinion the Senate has held since its last pay hike. What seems much more likely, however, is that senators (who by nature don't know a damn thing about art because it's not a prerequisite to being elected) just agreed with the first senator to voice any kind of opinion on the subject, even though that senator was mouthing an opinion not so much based on a finer sense of what is art but rather on a fine sense that songwriters made up a large part of his constituency.

In other words, it appears that the senators were intimidated by their own powers. They didn't know what art was; so who were they to disagree and say what songwriters did was not art? As you can see, peer pressure can be quite a powerful influence not only in kindergarten, but in the U. S. Senate too.

If one senator would have thought about it, however, he could have started an interesting debate with Senator Baker, by challenging the premise that songwriters today contribute something special to American culture.

For much of today's music contradicts established federal laws and does not build up the culture but rather breaks it down.

Take drug-related songs of the '60s: "White Rabbit," "With a Little Help From My Friends," "The End," and the endless litany of similar songs which brought a defiance of the country's laws and its culture.

Then, of course, there's the obvious obsession in music today with sex. Some of the biggest hits of recent vintage, for instance, were "Kiss You All Over" and "Do You Think I'm Sexy?" It's doubtful if songs that encourage sexual promiscuity among our country's young



people should be considered as contributions to this country's culture.

And that trend is continuing. A cursory glance of a current record chart includes the following titles: "I Wanna Be Your Lover" (BMI), "Love Gun" (ASCAP), "Pull My Strings" (ASCAP), "Love Injection" (BMI), and other suggestive titles like "Funk You Up" (BMI).

Is this type of contribution something that should be praised on the floor of the U. S. Senate as enriching our culture? If modern songwriters expect to receive additional payments for their writing—and that's what royalty payments are—then it would appear they should show a sensibility more like that of an artist than of a teenager who is experiencing gonadal anxieties.

Of course, songwriters could argue that their songs allude to drugs and sex, etc., because that's what sells. But that argument is one that's used by businessmen—not artists.

If the cacophony and unintelligible lyrics that are being passed off by songwriters today are called art, what do you call the poetry of someone like Edgar Allen Poe who, without the aid of music, could make the words themselves conjure up the sounds he wanted to convey?

Let's take, for instance, the first stanza of Poe's immortal poem, "The Bells":

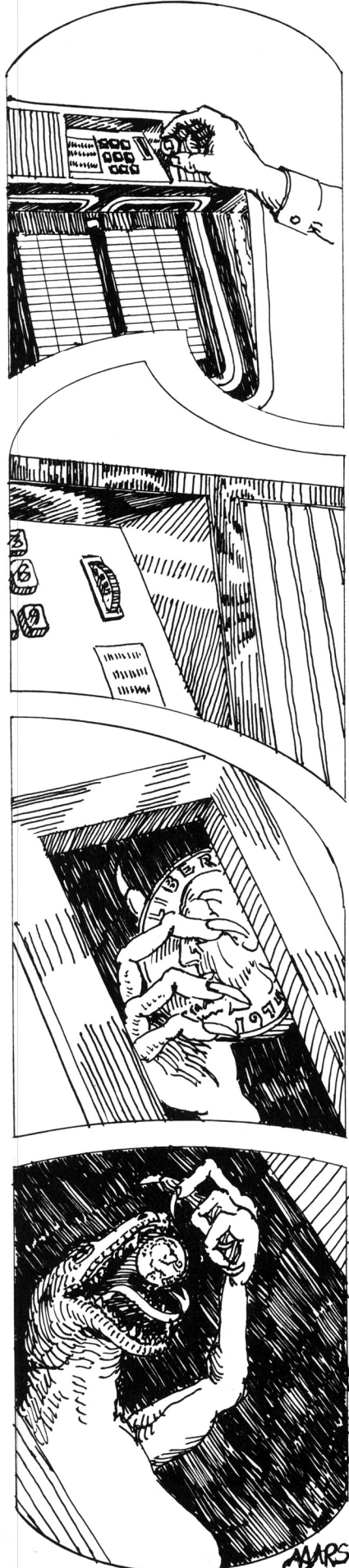
"Hear the sledges with the bells—  
/ Silver bells! / What a world of  
merriment their melody foretells!  
/ How they tinkle, tinkle, tinkle,  
/ In the icy air of night! / While the stars  
that oversprinkle / All the heavens  
seem to twinkle / With a crystalline  
delight; / Keeping time, time, time,  
/ In a sort or Runic rhyme, / To the  
tintinnabulation that so musically  
wells / From the bells, bells, bells,  
bells, / Bells, bells, bells— / From the  
jingling and tinkling of the bells."

Edgar Allen Poe died penniless in the gutter—literally. Such is the way America treats its real artists.

By contrast, the composer of a recent hit song on the same subject could come up with only the following words to convey his thoughts: "You can ring my bell... You can ring my bell..." ad nauseum. In light of the art of a man like Poe, should the writer of a song like this be given special protection for his creation?

There are two assurances which are allowed for the written word by the U. S. Constitution—freedom of the press and protection by copyrights.

Freedom of the press is guaranteed to all writers—with the possible exception, it now appears, of



Who's been eating the jukebox profits?

pornographers who are having trouble convincing authorities that their garbage should be allowed to be sold.

"The protection of "useful arts," through such devices as copyrights, does not appear to cover everything that is written—or else your mustard producer would not have patented his product but, rather, would have copyrighted the words on his ingredients label.

Songwriters, of course, could argue that they need extra protection for their songs because modern technology has made it easier for others to steal the fruits of their labors. But it could also be argued that the music industry has been able to flourish because of modern technology—not in spite of it. After all, if it were not for the free advertising songwriters get for their songs on radio stations and jukeboxes, the songwriters' real customers—RCA, Motown, MCA, and the other record labels—wouldn't have nearly as large a market.

Almost all the rest of the writers in this country get one payment for their works. A reporter for a daily newspaper, for instance, doesn't get additional money if his story is picked up by one of the wire services and then reprinted in other newspapers across the country. Why then does a songwriter deserve extra compensation that is not afforded to other writers?

It has already been said that the products of today's songwriters could hardly be considered worthwhile or lasting. In fact, most songs written today experience a very short shelf life, never to be used again. Is this the significant contribution to American culture Senator Baker was talking about?

This whole problem has come about because of the overuse and misuse of the word *art*. Actually most people don't care if someone calls himself an artist or a skilled laborer or a professional or whatever. But when that self-proclaimed artist expects to get special treatment on the basis of his delusion, he becomes a nuisance.

If songwriters feel they are entitled to royalty payments because "who can say that what I do is not art," then it follows that whatever anyone does can also qualify for royalty payments—and that includes those involved in the production of mustard. In fact, there are undoubtedly more people in this country who can write a song than can name for you the ingredients in a jar of mustard! Which, therefore, is the rarer talent?

And so it is clear what this jukebox law really says. It says that we live in a time of mustard artists.

# Gottlieb makes waves



Judd A. Weinberg



Alvin Gottlieb



Thomas L. Herrick

Gottlieb is making waves within the industry with its introduction of an intermediate sized pinball cabinet which features expanded memory capability and "new playfield power."

The line, called Star Series 80, represents an entirely new generation of Gottlieb pinball games.

The equipment was introduced to Gottlieb distributors at the company's national distributor sales meeting on January 9 at the Oak Brook Hyatt Hotel in Oak Brook, Illinois. The event was attended by distributor principals and their sales staffs from the United States, Canada, and Japan.

"The new Star Series 80 games feature our exciting new solid state System 80 and Dimension 80," noted Robert Bloom, senior vice president. "System 80 brings new playfield power plus versatility and expanded memory capability to Gottlieb games. Its potential for intriguing new game designs is virtually unlimited. We call it the 'game with a brain.' And the distinctive sounds and lighting attract features are startling, to say the least.

"Dimension 80 is the direct result of extensive research and experimentation with playfield sizes." The company, through research, determined that two-by-four is the ideal dimension for the Star Series 80 games. By adding five and seven-eighths inches to the length and three and five-eighths inches to the width, another 292.5 square inches of additional playfield area has been added. "The new dimension is 34 percent larger than the previous standard, yet the game does not require additional space at the location," Bloom noted.

Gottlieb distributors from all over the United States and Canada began to arrive at the Oak Brook Hyatt Hotel on January 8 and were treated to an introductory cocktail-reception and dinner that evening.

The product show began at 9 a.m. the following day and, after introductory remarks, Alvin Gottlieb, execu-

tive vice president, presented a sound and slide film review of Gottlieb's 52-year history, highlighting the early days of the company and its founder, David Gottlieb. The presentation also included a review of major Gottlieb innovations like the flipper, roto-target, and four-player game format.

Bloom followed with the convention keynote speech in which he spoke on the company's product and marketing plans through the '80s, climaxing with the introduction of key Gottlieb executives on the stage. Singled out for special mention were veteran game designer, Wayne Neyens, past vice president of engineering and current technical consultant; Ed Krynski, the company's director of design; Gil Pollock, newly appointed vice president of operations; and Bill Kwasniewski, controller. Special mention also was made of Bob Smith, who recently retired as operations vice president.

The presentation of System 80 electronics and Dimension 80 were highlighted by the dialogue between Dick Finger, director of engineering, and George Offshack, field service engineer, who noted the variety of new features that were made possible through advanced microprocessor technology adapted into the new Gottlieb system.

Calling it "the game with a brain," the Gottlieb engineers described the expanded memory potential that enables the game to restore the playfield to the exact condition it was in at the time the player lost his previous ball. Pinpoint accuracy in scoring with no "skips" and multiples was demonstrated, as well as the ability of the system to absorb new ideas and concepts.

Also of note was a new, more versatile fifteen-step bookkeeping system which has added automatic calculation of the replay percentage and continuous averaging of player time per game, both features that many game operators have requested. And the engineering team spotlighted a redesigned and more

# with new Star Series 80

powerful pop bumper to produce "the fastest, hardest hitting play action in the field." It was pointed out that each pop bumper has its own power source, an individual circuit board independent of the main control of the game.

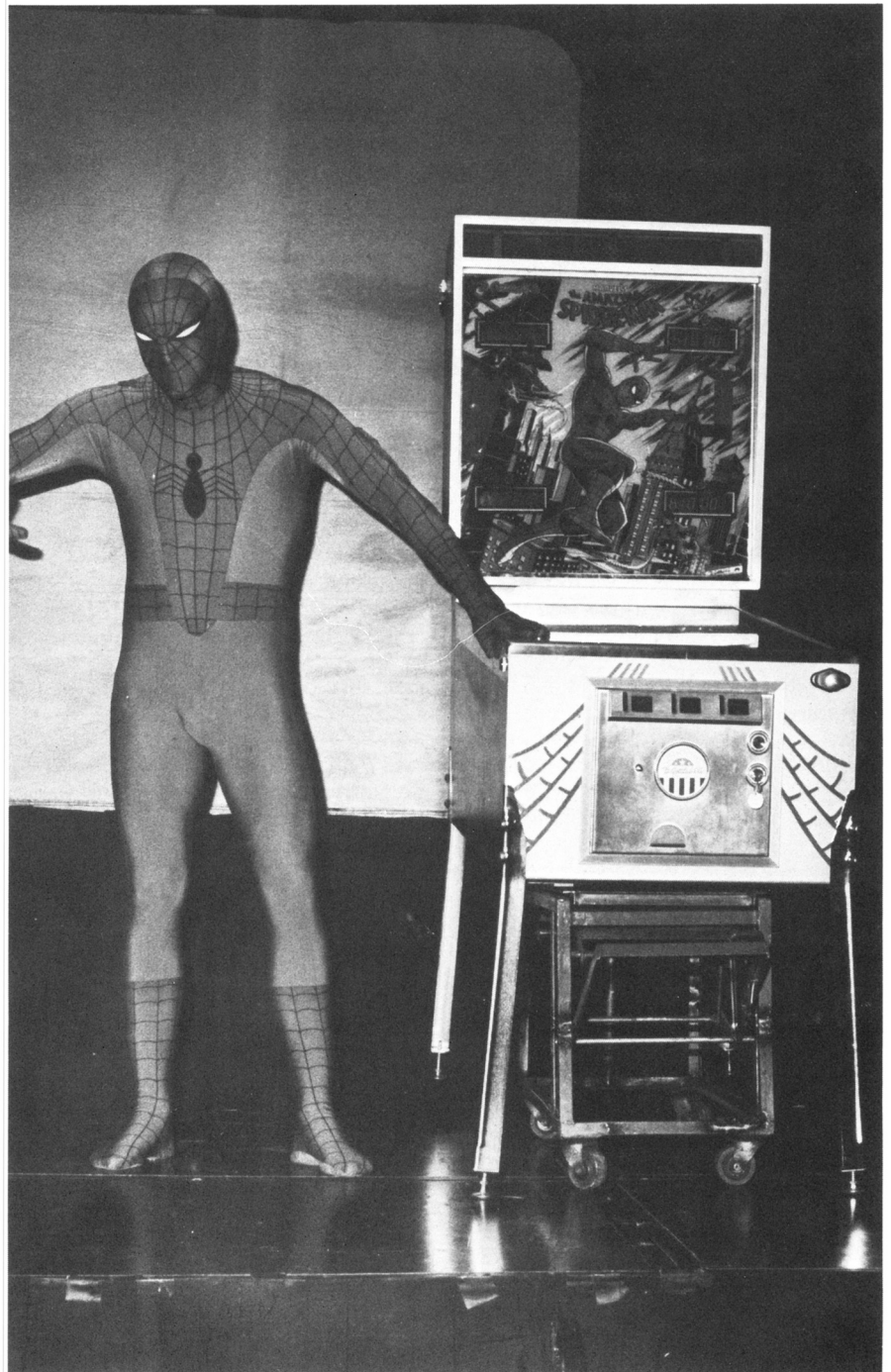
Finger and Offshack reported that System 80 "can attract players while in its idle state with a fresh sound and sight mode that sports 'ear level' sound, and the sequenced flashing of playfield lamps when the game is at rest." To provide individualized sound, the two continued, the lightbox was designed so that the high fidelity six-inch speaker is located behind a grille at the top of the lightbox which accentuates the sound even at a low level. Game speakers traditionally have been located on the underside of the main cabinet, and that, Gottlieb maintains, has a tendency to muffle and diffuse the sound.

New game sounds were dramatized in a musical score conducted by the mythical "Maestro Micro-processor". The company plans to make a cassette of the Gottlieb "symphony" available to its distributors to demonstrate the new sounds.

Another characteristic of the game is its new size playfield called Dimension 80.

The playfield has grown to a size two feet wide by four feet long after lengthy research was conducted to determine the ideal playfield size. The size, which Gottlieb feels is large enough to accommodate the expanded versatility of the new microprocessor system, still is smaller and more compact than the wide body. The new standard Gottlieb Dimension 80 size provides over thirty percent more game area than the old size playfield, and features a cabinet which requires no more floor space in width—it's only a few inches longer. It will go through a standard door without disassembly.

The redesigned lightbox sports a new and functionally designed swivel panel which accommodates all of the solid state boards and components and puts them within easy reach of



*Marvel's Spider-Man, played by a professional actor, was the hit of Gottlieb's national distributor sales meeting.*

the service man.

The new system, according to Gottlieb officials, is energy efficient as well—it uses only 60 volts of power in its blue Futaba displays. And it's possible to skip the fifteen-step bookkeeping and go directly to the self-est features by pushing a switch.

Finally, the new Star Series 80 line of Gottlieb games provides for several optional features, including a triple coin chute to accommodate dollar coinage, a non-resettable coin counter, and a tape printout unit for income totaling.

The morning session ended with the unveiling of the first new game in the Star Series 80 line, *Spider-Man*. To dramatize the presentation, a professional actor in a brilliantly colored Spider-Man costume leaping on the stage. After announcing a distributor pinball contest to be held at the end of the show, he led the distributors to the back of the

ballroom where a bank of ten new games was ready for demonstration.

At the conclusion of the product presentation, all Gottlieb distributors, including the ladies, participated in a pinball tournament which was won by a crack team composed of Frank Ash of Active Amusement, Al Rodstein of Banner Specialty, Bob Nims of A. M. A. Distributors and AMOA president, and John Hill of Empire Distributing in Grand Rapids.

A distributor banquet concluded the ceremony, hosted by Judd Weinberg, Gottlieb president, and Alvin Gottlieb. Weinberg spoke enthusiastically of the company's preparation for the '80s, "the third golden age of pinball and the greatest decade in Gottlieb history." He pointed out that the American consumer will be staying closer to home in seeking his entertainment. Each Gottlieb distributor was presented with a brass plaque as a token of

appreciation at the end of the day's gathering. The evening's entertainment, however, still was ahead. Silver cups were presented by the company to a select group of distributors whose association with Gottlieb has extended over a period of 25 years or more. Included were Joseph Ash, Active Amusement Machine Co.; Albert Rodstein, Banner Specialty Co.; Al Toronto, Birmingham Vending Co.; Ronald A. Gold, Cleveland Coin International; C.A. Culp, Culp Distributing Co.; Morton Hyatt, Joel Smeyne, General Vending Sales Corp.; Hymie Zorinski, H. Z. Vending & Sales Co.; Stephen E. Lieberman, Lieberman Music Co.; Pierre Laniel, Laniel Automatic Machine Co., Inc.; Marion M. Mitchell, Morris Novelty Co., Inc.; Chuck Arnold, Rowe International, Inc.; Ron Rood, Southern Music Dist.; Abe Susman, State Music Distributors, Inc.

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## Stern donated eight pins for Olympics

Stern Electronics, Inc., Chicago, has donated eight new pinball games to New York artist Phil Simkin, creator of a 125-foot-long "participatory" sculpture commissioned by the National Fine Arts Committee for the Lake Placid Olympic Games.

Titled "Rosebud II—Seven Self Propelled Earthly Parodies", the sculpture features seven down-filled fabric shelters linked together on flexible flyer sleds. The metaphoric ark, according to Simkin, a tenured faculty member at York College of

the City University of New York, speaks humorously to the seven psychological and physical stages of life. The sculpture will be positioned on Lake Placid's Mirror Lake.

Eight Stern *Meteor* and *Galaxy* pinball games will be housed in the ark's center pavilion. The games were custom-modified by Stern engineers for play during prolonged exposure to below-freezing temperatures. Weather-proofing included loading the games with moisture absorbing material, spraying components with silicon and plasticizing

electronic boards. The games feature coated plungers. Earlier this year, Stern tested the machines at temperatures of more than 25 degrees below zero in an ice cream freezer in Chicago.

Stern Electronics, Inc. is one of the major manufacturers of solid-state coin-operated amusement machines in the world today. Stern is the only privately-held company among major manufacturers in the pinball industry and one of the few that produces its own components and boards.

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# Marofske to head Midway, four others promoted

David Marofske has been named president of Midway Manufacturing Co. of Franklin Park, Illinois, a wholly owned subsidiary of Bally Manufacturing Corporation of Chicago.

Marofske, a twenty-year Midway veteran who served as vice president of manufacturing since 1972, succeeds President Marcine Wolverton, one of the founders of the coin-operated electronics games manufacturing firm.

Upon assuming his new post, Marofske announced the formation of an executive committee and named officers to serve on that committee.

Dr. Martin Keane, ( Ph.D., Engineering,) associated with Midway since 1976, joins the executive committee and continues in his capacity as vice president of engineering.

Paul Vesper, another twenty-year Midway veteran most recently in charge of the printed circuit department and electronic component division, was promoted to vice president of manufacturing.

Stanley Jarocki, who has been Midway's director of marketing since 1977, was promoted to vice president of marketing.

Jack Hartman, who served as Midway treasurer since joining the firm in 1978, was promoted to vice president of finance.

Both Henry Ross and Marcine Wolverton, co-founders of the company, will participate in policy matters assisting the executive committee.

In announcing the newly formed executive committee, Marofske said, "Midway's sales volume nearly tripled during the past three years, enhancing the company's position as one of the leaders in the coin-operated amusement industry. Yet, we are just entering our greatest period of growth, and the executive committee will provide a formal structure for helping us realize our full potential in an expanding market."

Marofske explained that his optimistic outlook was based on Midway's proven capability, as demonstrated by the company's recent success with the *Space Invaders* electronic game. Since introduction in November of 1978, the computerized game has sold more than 40,000 units worldwide,

making it the most successful amusement arcade game of all time. He further stated that sales projections indicated continued demand for the game through the foreseeable future.

Midway currently employs over 1,000 persons and undertakes de-

sign and manufacturing functions at two Franklin Park plants totalling nearly 250,000 square feet.

Midway Manufacturing Co., formed in 1958, became a wholly-owned subsidiary of Bally Manufacturing Corporation in 1969.



*Irving Kaye and Company's Bill Currier, left, and Bally Northeast Distributing's Rick Kirby are pictured here with the specially produced model of Silver Shadow, manufactured specially for play in the athlete's arcade at the Lake Placid Olympic Village. The competition among the athletes was conducted on Bally pinballs, Midway videos and Irving Kaye football tables. Bally Northeast in Boston coordinated arrangements on the distributor level.*

## PEACH STATE DISTRIBUTING COMPANY

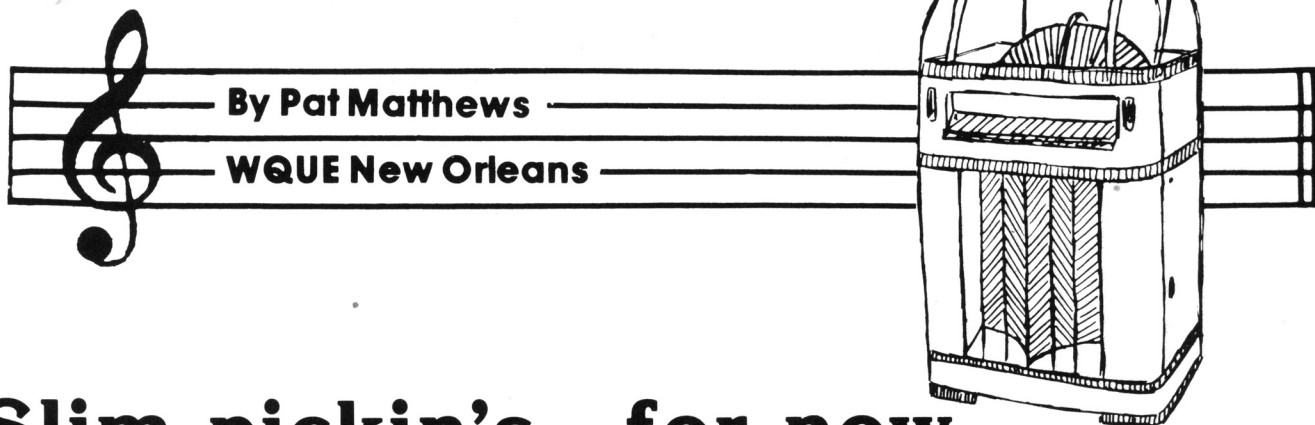
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## Slim pickin's-- for now

I got an urgent call from Vicki at the PLAY METER office telling me it was deadline time again: "Pat, where's your music review?"

"Omagod," I said. It's not that I was being negligent. Far be it from me to overlook my literary obligations. The poop is... (whispered)... there just isn't as much musical product being tossed upon the buying public!

Is it because there isn't any buying going on? Could be—but I think there's more to it than that. I'm told by local record promoters that the big companies are gearing up for a big onslaught in the spring/summer of new music from their "superstars" (Wings, Dylan, Bee Gees, etc.). What is being offered up in the meantime is "first time around artists"—the raw, new talent looking for some breaks.

I'm not condemning struggling young artists, but I believe the lull could be made a little more tolerable. So, what follows is what I've got...and that's all you're gonna get.

**WHAT I LIKE ABOUT YOU**—The Romantics—Nemperor Records ZS9 7527

A perfect example right off the bat. This is a newcomer group that's good. They're from the mid-West, with a built-in following there. In my opinion, this isn't the best cut from their debut album, but it is very representative of that lp. The Romantics are rockin'—and they conjure up thoughts of the famous and the obscure groups of the Sixties. This one is a New Wave rock

'n' roll at its finest: plenty of rhythm guitar, a good beat, and senseless, mundane lyrical content. Try a seven out of ten and take an aspirin after two listenings.

**SPECIAL LADY**—Ray, Goodman, & Brown—Polydor PD 2033

This is the side without the opening "Rap", a sure R&B classic. An automatic "female record." The vocals and the orchestral arrangement is very reminiscent of the Stylistics—and, hey, that's good. Check this one out. It's an automatic winner which is receiving a lot of attention in radio and getting a big push from the record company. Nine out of ten average in R&B, Top 40 and Easy Listening categories.

**WHITE RHYTHM AND BLUES**—J. D. Souther—Columbia 1-11196

Now that JD has established himself as a singer, it should be evident this guy is here to stay. This tune, written by Souther a few years back and recorded by Linda Ronstadt on one of her many albums, is a dreamy ballad of love with excellent lyrical imagery. It's a pretty song, sure to be a big hit on Top 40, Easy Listening and Country charts. You can even dance close together to it. Nine out of ten or better. JD is picking up where The Eagles left off when they resorted to more of a rock sound.

**BRASS IN POCKET (I'M SPECIAL)**—Pretenders—Sire SRE 49181

This song has hit the top of the charts in England and should do well

stateside. It's different—I have to say that. Bass guitar leads the way for the ultra seductive lead vocals. The lady has quite a voice and a way with words ("...I'm gonna use my legs...I'm gonna use my fingers..."). It ends on an old Searchers' augmented chord, too! I like it Eight out of ten.

**COME BACK**—J. Geils—EMI 8032

After a long association with Atlantic Records, J. Geils has a label change for one of the more popular live concert attractions of our time. There's even a slight change in musical direction. There's a definite disco feel here and that does make it hard to believe it's J. Geils. The vocals are fairly familiar and the guitar riffs seem almost *deja-vu*ish, but the overall feel is certainly refreshing, if nothing else. This could be their chance at a "comeback", if you will. Seven out of ten, maybe.

**EVEN IT UP**—Heart—Epic 9-50847

It's been so long a lot of people may have forgotten. However, I could never forget Ann and Nancy Wilson. This one, long overdue, is from a soon to be released lp entitled "Bebe Le Strange"—it certainly is. Hmmm? At any rate, it's a return to the rocking Heart we've grown to know and love. There's even—get this—a horn section. "Even It Up" is a throwback to old Rolling Stones—circa "Sticky Fingers" except there are female vocals. It worked for the Stones in the early Seventies. Can it work for Heart in the newborn '80s? I say yes. Watch this one go. Nine out of ten at least.

The records are rated as follows: 10 out of 10 = Top 10 peak; 9 out of 10 = Top 20 peak; 8 out of 10 = Top 30 peak; 7 out of 10 = Top 40 peak; 5 or 6 out of 10 = Somewhere in Top 100; 4 or less = Forget it, loser, break in half.



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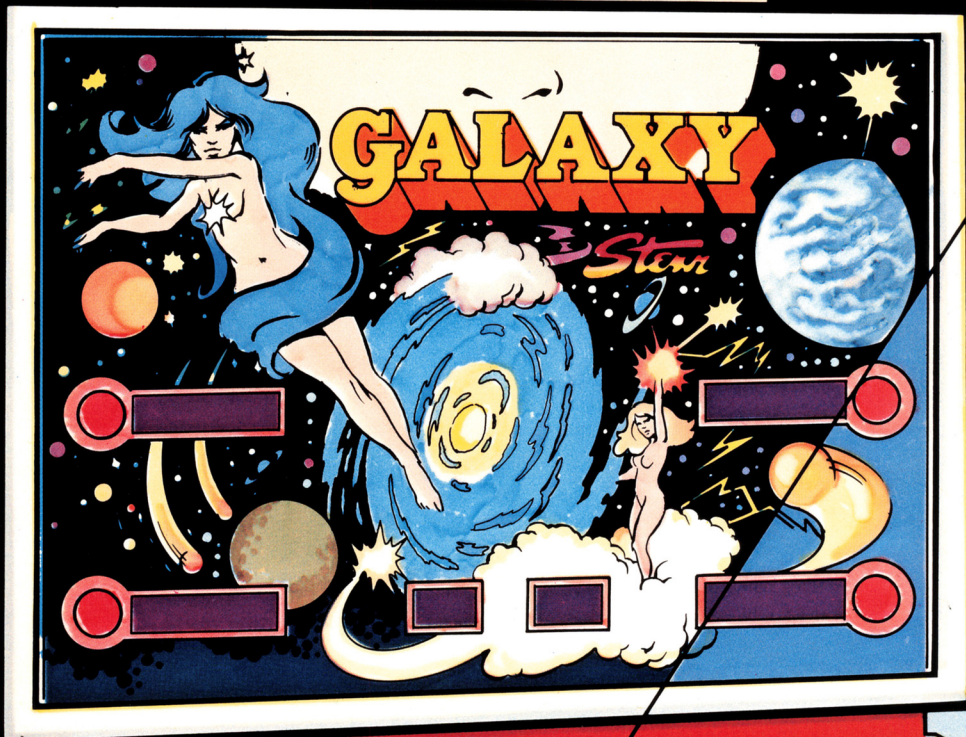
Reset Memory  
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## Harry Williams.

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COWARD OF THE COUNTY—KENNY ROGERS—United Artists\*\*\*  
ROCK WITH YOU—MICHAEL JACKSON—Epic\*\*\*  
CRAZY LITTLE THING CALLED LOVE—QUEEN—Elektra\*\*\*  
CRUISIN'—SMOKEY ROBINSON—Tamla  
THIS IS IT—KENNY LOGGINS—Columbia\*\*\*  
DON'T DO ME LIKE THAT—TOM PETTY & THE HEARTBREAKERS—Backstreet/MCA  
SARA—FLEETWOOD MAC—Warner Brothers  
ROMEO'S TUNE—STEVE FORBERT—Nemperor\*\*\*  
DEJA VU—DIONNE WARWICK—Arista\*\*\*  
ON THE RADIO—DONNA SUMMER—Casablanca  
LONGER—DAN FOGELBERG—Full Moon/Epic  
FOOL IN THE RAIN—LED ZEPPELIN—Swan Song\*\*\*  
SEPTEMBER MORN—NEIL DIAMOND—Columbia\*\*\*  
DESIRE—ANDY GIBB—RSO  
THE SECOND TIME AROUND—SHALAMAR—Solar  
WORKING MY WAY BACK TO YOU—SPINNERS—Atlantic\*\*\*  
WONDERLAND—COMMODORES—Motown\*\*\*  
WHEN I WANTED YOU—BARRY MANILOW—Arista\*\*\*  
99—TOTO—Columbia  
HIM—RUPERT HOLMES—MCA\*\*\*  
I CAN'T HELP MYSELF—BONNIE POINTER—Motown\*\*\*  
TOO HOT—KOOL & THE GANG—De-Lite\*\*\*  
REFUGEE—TOM PETTY & THE HEARTBREAKERS—Backstreet/MCA  
ANOTHER BRICK IN THE WALL PART2—PINK FLOYD—Columbia\*\*\*  
LOST HER IN THE SUN—JOHN STEWART—RSO

## PLAY METER FUNKIFIED

ROCK WITH YOU—MICHAEL JACKSON—Epic\*\*\*  
THE SECOND TIME AROUND—SHALAMAR—Solar  
I SHOULDA LOVED YA—NARADA MICHAEL WALDEN—Atlantic  
GOT TO LOVE SOMEBODY—SISTER SLEDGE—Cotillion  
TOO HOT—KOOL & THE GANG—De-Lite\*\*\*  
BAD TIMES—TAVARES—Capitol  
WHAT I WOULDN'T DO—ANGELA BOFILL—Arista/GRP  
AND THE BEAT GOES ON—THE WHISPERS—Solar  
THIS IS IT—KENNY LOGGINS—Columbia\*\*\*  
PRAYIN'—HAROLD MELVIN & THE BLUENOTES—Source  
DON'T TAKE IT AWAY—WAR—MCA  
I PLEDGE MY LOVE—PEACHES AND HERB—Polydor

## PLAY METER PICKIN' & GRINNIN'

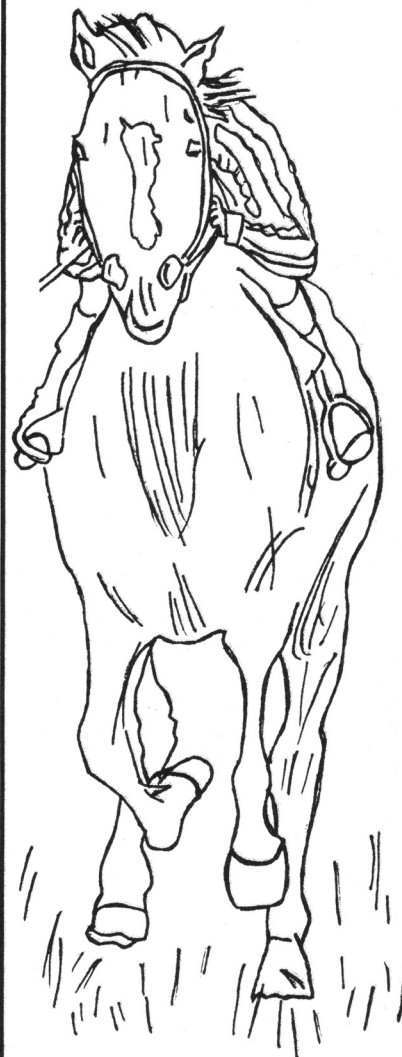
LEAVING LOUISIANA IN BROAD DAYLIGHT—THE OAK RIDGE BOYS—MCA  
YEARS—BARBARA MANDRELL—MCA  
I'LL BE COMING BACK FOR MORE—T. G. SHEPPARD—Warner/Curb  
BLUE HEARTACHE—GAIL DAVIES—Warner Brothers  
DAYDREAM BELIEVER—ANNE MURRAY—Capitol  
BACK TO BACK—JEANNE PRUETT—IBC  
MY HEROES HAVE ALWAYS BEEN COWBOYS—WILLIE NELSON—Columbia\*\*\*  
I AIN'T LIVING LONG LIKE THIS—WAYLON JENNINGS—RCA  
COME TO MY LOVE—CRISTY LANE—United Artists  
LYING TIME AGAIN—MELL TILLIS—Elektra  
WHY DON'T YOU SPEND THE NIGHT—RONNIE MILSAP—RCA  
LOVE ME OVER AGAIN—DON WILLIAMS—MCA

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# Establishing company goals and maintaining

*Editor's Note: Charles C. Ross, an instructor in the department of finance and economics from Southwest Texas State University, will be a speaker in the upcoming PLAY METER Amusement Operator's Expo slated for March 20-22 in New Orleans.*

Far too often a company prospers not because of the owners and managers, but, in spite of the owners and managers. Management has haphazardly plodded along, falling into most opportunities as if they were hidden trap doors.

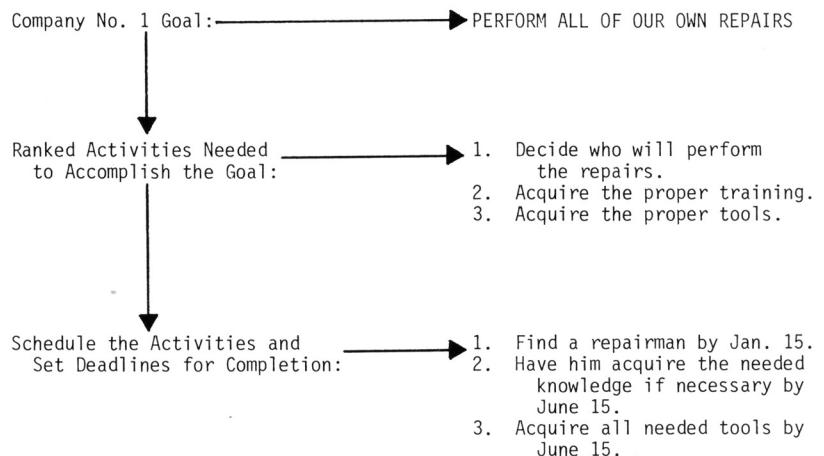
We have also seen companies which seem to bloom and prosper and suffer from the old maxim: "Everything they touch turns to gold." In spite of the usual response to their success having been due to "blind luck," luck probably had very little to do with their achievements. The most common reason for the success of a business is good planning and control by the managers. And, often times without even knowing it, a firm exercises good planning and control.

All firms have the same number of hours in a normal work week and what each gets accomplished in that time span is largely determined by what goals the company wishes to achieve. After all, if a company has no goals, the employees have no reason for working efficiently because they don't know where they are going.

## ESTABLISHING COMPANY GOALS

If a company does not have any

FIGURE 1



The activities have been ranked in order in which they must be completed. For example you must decide who will perform the repairs before you can determine the extent of the training needed. The acquisition of tools may not be necessary if you decide on a person outside your firm who may possess all tools needed. The deadlines set could be greatly effected by the person chosen for the job. For example a trained repairman may need no training or tools which would allow completion by January 15 for all three needed activities. Don't hesitate to readjust your deadlines so long as you feel it is justified.

# them-- the key to a successful operation

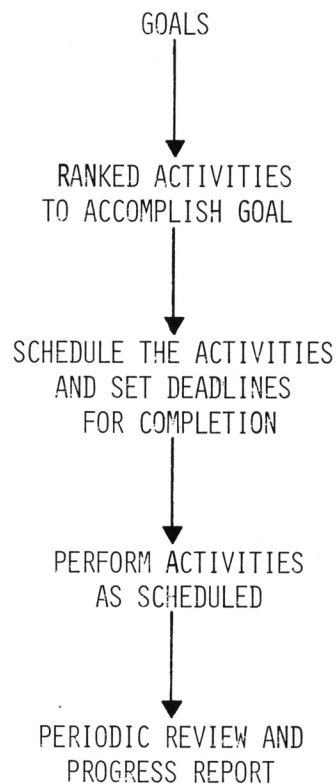
desired formal goals the lack of these goals can be the root of many of their management problems. For example, you may not feel you are getting your money's worth out of an employee. You must remember that he probably does not know where the company is heading—so he has no incentive to do more work. Lack of goals, in fact, may be the reason he seems to float around propelled by a hot cup of coffee.

One of the best ways to set company goals is to have a meeting of the key managers just for the purpose of establishing company goals. The meeting should be conducted as a timed brainstorming session. Your intentions for the meeting should be announced several days in advance to allow the participants time to be thinking about what they perceive the company's goals to be.

Mount a large easel pad on the wall with GOALS written at the top and pose the question: "What do you think the company's long-term goals should be?" Write responses so everyone can see them. Push them, make everybody participate. Force them to give a goal no matter how ridiculous ("Put pinball machines on the moon.") or vague ("Get bigger.") the goals may seem. Above all, do not inhibit thoughts and do not analyze suggestions at this time.

Once you feel you have a fairly comprehensive list of company goals, ask your managers to rank the goals in open discussion. If a conflict arises over a goal's ranking, ask them to decide which goal is the most important to the company at

FIGURE 2



The achievement of goals can be easy if you first decide on your goals and then follow this simple sequence for their completion.

# “Nothing is more frustrating . . . than to have an unrealistic time constraint”

this time.

The key to resolving a conflict is “at this time.” What may be a priority today may not be a priority in six months. Another way to settle goal disputes is for you to tell the managers which goal you feel is the most important to the company at this time.

## ACTIVITIES TO ACCOMPLISH THE COMPANY GOALS

You now have a prioritized list of your company's goals. Write down one of the long-term goals on a new sheet on the easel pad. Continue your brainstorming session, asking the question, “What must happen for

us to accomplish that long-term goal?” List all the required actions which must take place before your goal can be achieved.

Now rank the activities in the order in which they must occur to accomplish your objective. See Figure 1 for a simple example of how your goal of performing all your amusement game repairs may be accomplished.

While Figure 1 is a simple example, it illustrates the point. The ranked activities must be accomplished in order for the goal to be accomplished. Achieving the activities in order is similar to building a house. You would not build the roof before you had a foundation or the

walls. While all are very important to the completion of the project, they must be achieved in proper sequence.

## SCHEDULING THE ACTIVITIES

One of the biggest aids in accomplishing a goal is scheduling the activities needed to be completed and set deadlines for their completion. Now you not only have direction but you have a time frame in which to work. A project will almost always be completed sooner if there is a deadline for its completion.

The deadlines for achieving your company goal is best set by the people who are going to be responsible for the completion of the various tasks. You should monitor the deadlines they set to make sure they are realistic. Often times a person will underestimate the time required for the completion of a task which will lead to discontentment.

## PERFORM THE ACTIVITIES AS SCHEDULED

Once the project is underway, you may find that the activities have been placed in the wrong order in which they need to be completed. You should not hesitate to rearrange the order of the scheduled activities. Rearranging the scheduled activities is one of the reasons for a periodic review and progress report.

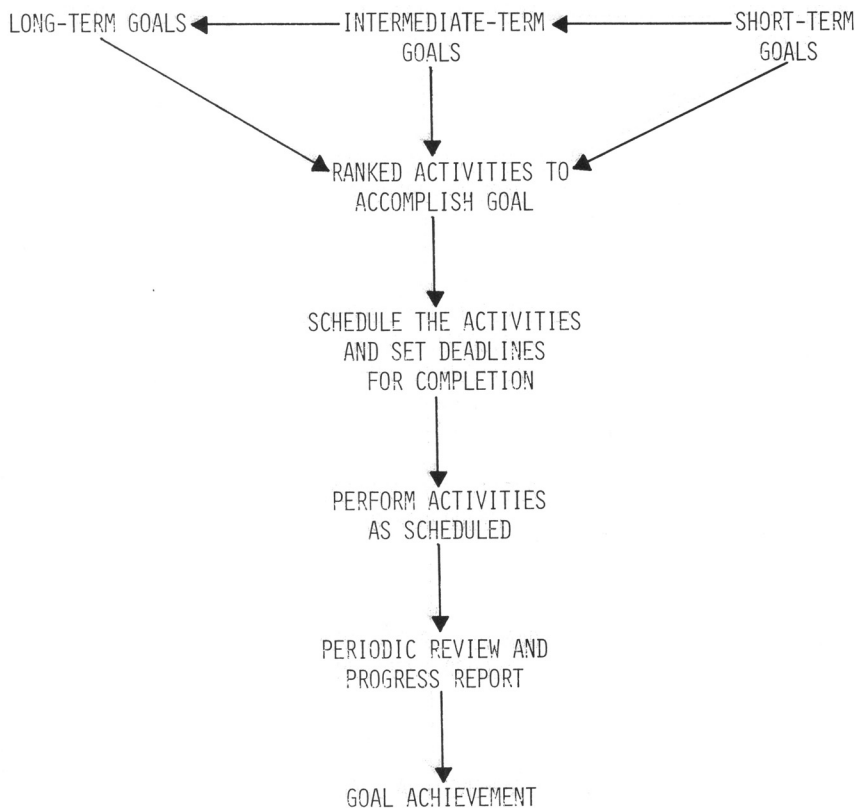
## PERIODIC REVIEW AND PROGRESS REPORT

The final key to achieving the goal is the periodic review of the progress made toward the goal. A periodic review is good to insure that the whole program stays on track and on time. It also allows difficulties encountered to be reviewed by the whole group in charge of the project or the achievement of the goal.

In the review time, schedules can also be discussed and revised as needed. Unnecessary time delays should not be tolerated, but remember that nothing is more frustrating to a project's participants than to have an unrealistic time constraint.

Since we are concerned with a return on our investments, don't overlook getting a good return on your time investments. These simple steps for the accomplishment of a goal will help you maximize the return on your time investments as well as motivate your employees.

FIGURE 3



These procedures apply to all company goals. Long-term goals can be broken down into intermediate-term and short-term goals. The completion of short-term goals lead to the accomplishment of intermediate-term goals which lead to the completion of your long-term goals. These same goal achieving strategies can also be applied to your personal goals as well as your company's goals.

# Crowds pack ATE

By Ralph C. Lally II

For the first time in years, the grandfather of international trade shows, London's annual Amusement Trades Exhibition (ATE), came off without a hitch. Blessed with unseasonably good weather—you'll remember the ATE is usually cursed with blizzard conditions—the 1980 ATE Show went on to break all existing records.

The opening day of the show, for instance, saw a long line in excess of 1,000 visitors waiting to get in. And, by noon of the first day, the exhibit area looked like Times Square on New Year's Eve.

Inside, the aisles and stands were jammed with people standing shoulder to shoulder. There were, in fact, so many attending the show that the organizers refused to let out the actual number of attendees. Why the closed-mouth stance? The total attendance figure far exceeded the maximum limit allowed by local fire authorities.

Accordingly, the ATE exhibitor list grew to a record 156.

As always, the site for the show was the infamous Alexandra Palace (an edifice that undoubtedly would have inspired Edgar Allen Poe, author of "The Fall of the House of Usher" and who is quoted elsewhere in this issue, to create some diabolical happening for this perfectly dreary setting).

Virtually all of the 81,000 square feet of exhibit space was taken, including a healthy overseas representation. But, as is the custom, most of the latest equipment from the United States and Japan was shown on the stands of the various British distributing firms that were exhibiting. And, as is often the case at the ATE, it was not uncommon to find the same games on several different stands.

Besides the usual amount of gaming machines on display at the ATE, there was an increasing number of video games seen this year—with a glut of cocktail tables. Virtually every stand featuring machines, in fact, showed a wide assortment of both sitdown and upright video games.

And, in many cases, the games

were exactly the same, only the names were different. This was especially evident with Namco/Midway's *Galaxians*. One distraught visitor reported that he personally counted fifteen copies of that game. Obviously, there's been a lot of reverse engineering going on since the AMOA Show.

The large number of copies raises the serious question: Could the world market for *Galaxians* (the supposed successor to *Space Invaders*) be vastly diluted? Along these lines, some predict that a price war of sorts might ensue, leaving the larger manufacturers holding the bag. But exhibitors at Namco and Midway



*Alexandra Palace is undergoing a renovation. It'll mean expanded exhibit space, of course; but also a 200-room hotel is to be built on-site.*



*There's no telling how many people jammed into the show. It exceeded safety standards; so organizers didn't release figures.*



ATE regulars from the R.H. Belam Company booth. It's one of the few U.S. firms that exhibits at the ATE.



Arcade operator Hank Grant and Exidy's Lila Zinter beam over the sitdown video game, Tailgunner 2.

countered that the smart operators will stay away from the lower-priced rip-offs because of a fear that they probably won't get the service backup on the games once they put them out in the field.

So although the 1980 ATE Show may be remembered by some for its good weather, record-breaking crowds and sales figures—it will not go down in history as the launching pad for new and innovative games but rather as a marketplace for these rip-off games.

Two other popular games from the recent AMOA Show were not ripped off, however, and they showed up very well in London. Atari's *Asteroids* and Cinematronics' *Tailgunner* attracted a lot of attention and were two of the top selling games at the show. Thanks to their sophisticated vector-type monitor systems, both games made it to the London show without being copied by other manufacturers.

And this suggests a possible solution to the copycat problem: If the games are made more sophisticated and complex, from a design standpoint, perhaps that would dis-

courage others from copying them. Surely, given the prevailing temperament at the show, if it had not been for Cinematronics' vectorbeam system and Atari's raster scanner system, both *Asteroids* and *Tailgunner* would have also had a large number of imposters to contend with.

With but a few exceptions, most of the new games shown at the ATE were making their second appearance publicly, their first being several months ago at the AMOA Show.

Among the games on display for the first time, however, was a new pingame from Gottlieb called *Spider Man*. It features a larger playfield and a new electronics system called "System 80." This new four-player game is the first of a new series of products from Gottlieb to be known as the "Star Series 80." The unlimited capability of this new electronics system, Gottlieb officials say, will enable them to produce some dynamic and revolutionary game concepts during the coming year. This could well mark the turning point for one of the world's most famous pinball manufacturers.

Without question, the most popular driving game at the show was Sega/Gremlin's *Monaco GP*. People were literally standing in line the first two days of the show to play it. Other games receiving a good amount of attention were Midway's *Deluxe Space Invaders*, Atari's *Lunar Lander*, Universal's *Cosmic Guerillas*, Nintendo/Exidy's *Sheriff/Bandito*, and Namco's *Zero In*.

Finally, we were informed that the Alexandra Palace, the dilapidated home of the event, will undergo extensive redevelopment. A \$20 million grant was approved for redevelopment work which is scheduled to begin this April and to be completed in 1984.

According to the redevelopment plans, after the 1982 show, the Great Hall will have a new floor built and a new heating system installed. By 1983, a completely new structure will be built which will be called the East Exhibition Hall and which will be an exact duplicate of the West Hall. That alone will provide another 40,000 square feet of space. By 1985, the total exhibition area is expected to be up to 191,000 square



On the Bell-Fruit stand with *Galaxians* are [left to right] Alan Poulton, Masaya Nakamura, Dr. Pilkington, H. Nakajuma, and Satish Bhutani.



Sega's sensational driving game, *Monaco GP*, had people standing in line for two days at the ATE.



## 'The ATE...will not go down in history as the launching pad for new games but rather as a marketplace for rip-off games.'



Bernie Powers of Bally and Larry Berke of Midway with the cocktail table version of Deluxe Space Invaders.

feet. In addition, a 200-room hotel is also planned to be built on-site.

During the reconstruction period, the present exhibition area will be restricted by about twenty percent. This will most likely mean that for the next few years overseas exhibitors may be denied space in order to allow enough space for all the British firms which request space for the show.

For the past several years the ATE organizers have had to turn down some companies wanting to get into the show. But, if all goes well, by 1984 this will not have to be done, and the Alexandra Palace should be more than able to accommodate all who wish to exhibit.

For those who want to plan in advance, the dates for the next ATE have been set for January 27-29. And for those who are planning to exhibit, they had better make their plans now because for the next few years, space will definitely be limited.



Paul Jacobs, executive vice president for Universal USA, and John Collinson, director of Electrocoin Automatics stand beside Cosmic Alien.

West Germany's national trade association, the UDAI, pleasantly surprised some 6,000 traders by staging the most successful IMA Show ever. Similar in many respects to London's annual ATE Exhibition, the IMA Show was comprised principally of German manufacturers and distributors displaying their wares in very elaborate booths.

By everyone's standards, the IMA Show, which was held in Frankfurt for the first time this year, was a model exhibition. The show was carried off to near perfection in one of the larger halls of Frankfurt's trade fair center. The room was spacious, clean, and warm.

The exhibitors themselves went out of their way and spent considerable sums in an effort to make their respective booths stand out from the rest. For instance, in anticipation of a huge turnout and a lot of orders, Lowen-Automaten reportedly spent in excess of \$100,000 in preparation for the show. As it turned out, their efforts were richly rewarded.

The end result of all the emphasis on the booths was one of the most professional looking trade shows ever to be seen.

And the effort proved to pay off for everyone involved. For the first time ever, the IMA Show could be called an overwhelming success. There were a total of 93 different exhibitions displaying everything from amusement games, jukeboxes,

## IMA: 'A model exhibition'



From left, Game Plan's Ken Anderson, Rolf Danielson, Goswin Reichert, Herman Dahlhaus, and Michael Gsedl with Coney Island.



There were about fifteen different versions of Namco/Midway's Galaxians. The copies came in all sizes, colors, and configurations.

## 'Much to the exhibitor's delight, the Germans did more than just look. They bought.'

German-style wall-mounted gaming machines, and vending machines.

All but two of the exhibitors were German firms. Wico Corp. of the United States and Polyudum of the United Kingdom were the only foreign exhibitors although virtually every major new piece of equipment from the United States and Japan was on display in many of the

booths.

Heading the list of most popular games at the IMA were games that made their debut at the AMOA Show. In big demand were Atari's *Asteroids*, Midway's *Galaxians*, Cinematronics' *Tailgunner*, and Sega/Gremlin's super sensational driving game, *Monaco GP*.

As expected, there was little to

offer in the way of new games, but for the vast majority of the attendees who hailed from Germany and who had not attended the AMOA Show, most of what they saw was new to them. For actually it was the first opportunity the German trade had to get a first hand look at the equipment of the '80s. And, much to the exhibitors' delight, they did more than just look. They bought.

Unlike America's AMOA Show, the IMA was truly a selling show. Since most of the exhibitors were distributors who are not confined to sell specific territories, operators were free to browse around and place orders for equipment on the spot.

The 1980 IMA Show may well mark the turning point for a show that once garnered little interest. In the past, the IMA Show was not an annual event. It was held every two or three years or so, each time in a different city, but never in Frankfurt. It was also held late in the year, usually in March or April—and always long after the ATE Show in London.

Because of its rather late and erratic dates, interest in the show has always been low, and the equipment on display had been seen before somewhere else—usually at the ATE. So there was never much new equipment to display. But a decision to move the dates of the show this year up earlier (January 17—19) apparently made all the difference. The attendance figure was better than double that of the last IMA Show two years ago. And since it preceded the ATE extravaganza, it stole a lot of the London show's thunder.

As far as overseas visitors were concerned, the move to push the date of the show up made it possible for them to attend since the shows were only nine days apart.

So this year's IMA Show was more than a success. It helped to establish that show once and for all. Consequently, IMA's organizers decided to make it an annual event from now on and announced that the tentative dates for next year's show were January 22—24. Those dates should attract an even larger attendance since that's just a few days before the ATE Show, which is scheduled for January 27—29. Nevertheless, indications are that the IMA Show is rapidly becoming a major contender as an international trade event, rivaling the likes of the ATE.



*The IMA Show finally established itself with a solid attendance and lots of business for the exhibitors.*

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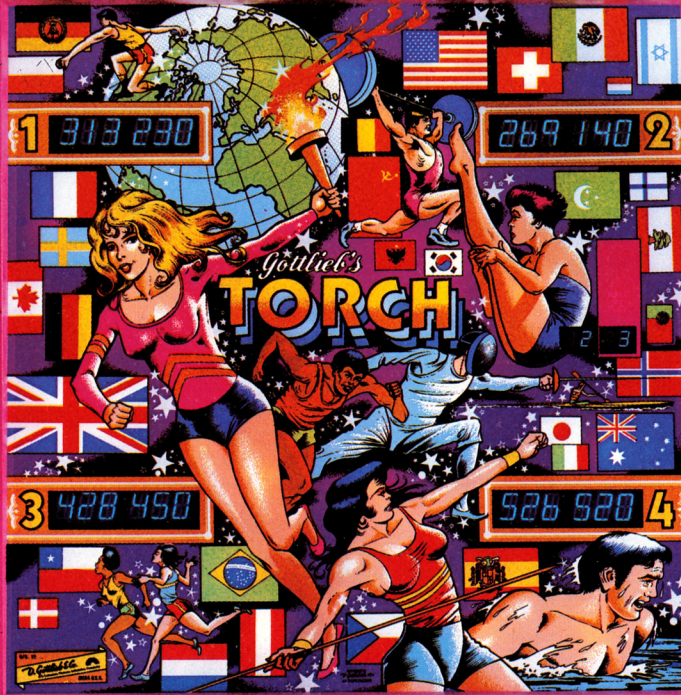
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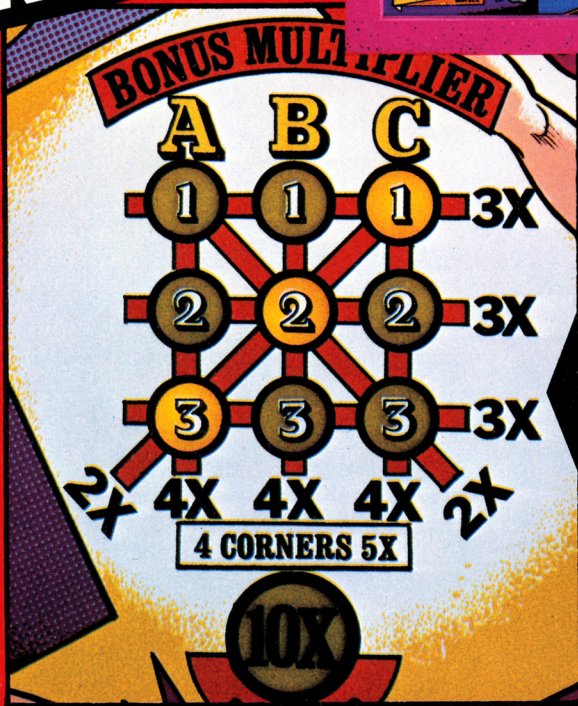
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By Roger C. Sharpe

## Two of the bigger games these days

As it stands now, my major concern is getting my son to work. Here it is, almost two months after his birth and you'd think that maybe, just maybe, he wouldn't mind to help out the old man. But nooo! I asked him to be the guest reviewer this month, hoping that he might want to start earning his keep and follow if not in his father's footsteps, at least in his fingerprints. But he'd rather just lay around getting fed, held, pampered—all with no sleep, of course. So you'll have to bear with me this month, at least until Joshua Lucas gets it into his mind to take to the typewriter and pinball.

And, contrary to some speculation, his crib is not the inside of a *Sharpshooter* pinball machine, although he has taken a liking to the Dolly Parton school of feeding. So on to the games at hand, which may well be dinosaurs of a bygone era, the last of a dying breed as we know them.

I'm talking about wide-body or super-size games which should, in all likelihood, be changing their form before too long. In fact, the Gottlieb effort down the road will be reflective of the shape closer to what Stern unveiled at the AMOA with their *Big Game*. And I'm sure the rest will follow suit, only because the dimensions and design possibilities are going to be so much better. Let's get on, shall we, to two of the bigger—in size anyway—games around.

### Bally's FUTURE SPA

The second supersize biggie from the pinball division keeps the ball

rolling with a bit of this, touch of that and some nifty artwork.

**PLAYFIELD:** The action begins with a lineup of six lanes spread across the top (F-U-T-U-R-E) and leads down to a triangular set of three thumper bumpers in the middle of the field; flanked by a right side kick-out hole and roll-over button-at-the-top-of-the-arc loop lane. Balancing off the action at the left is the in-line target setup we've all come to love, this time encased in a housing similar to that on *Dolly Parton*. Spinners on either side offer access back to the top and a center target just fronting the bottom thumper bumper at mid-field holds out the S-P-A.

The bottom layout has two thumper bumpers on the far right side and a little opening from rubber to the wire lane down to the flipper, along with a short rebounding rubber. At the left, there's a far side kick-back kicker (a la *Eight Ball*) and three other lanes, one always out, one that leads the ball down to the flipper when lit and one that always leads down to the flipper.

**ANALYSIS:** If *Future Spa* looks familiar to you, you may be picking up on many of the same play characteristics of *Eight Ball*, such as the right side loop area and kick-out hole (the only modification being the change from an eight ball target to a kick-out hole) and the left side kick-back kicker. But even the primary shots follow the same right to left and left to right pattern. With its wide spinner lane areas, the game takes on an almost circular tendency and, in fact, the spinners reminded me a lot of the ones on Atari's

*Space Riders*.

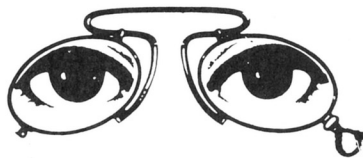
But the game does have some very simplistic play which should make it attractive to a great number of players out there. All one has to do is spell out F-U-T-U-R-E S-P-A. Letters are spotted from the kick-back kicker, the roll-over loop, the in-line targets, the center target, and the top lanes, building out-hole bonus to increments of 18,000 points, 36,000 points and special values along with a bonus multiplier updated to 2X, 4X, and 6X. Point total build-ups are also in evidence throughout the board, with increasing values for most of the shots by thousands of points on a machine that has high scoring possibilities.

The primary shots for most players appear to be the right side loop, the in-line targets, and the spinner lanes, effectively a four-shot game with not too much in the way of reverses from either flipper. And with the width of the game that has been cut down by the lack of any lateral movement in the middle of the board generated by the player. A nice touch, however, has been the addition of some background sounds as well as a newer system approximating the tones that Williams has used so successfully.

**GRAPHICS:** Apart from the fact that the name of the game is the same as the name of an adult film now making the circuit on video cassette, the visuals here are definitely PG rather than X, with a Bo Derek inspired lady in blue on the backglass and the futuristic tableau of a Jack LaLanne dream. A great effect is the name of the game on the backglass which utilizes what Bally is calling a "prismatic lighting technique" and

### Roger's Ratings At-A-Glance

Bally's FUTURE SPA ..... #1/4    Gottlieb's ROLLER DISCO ..... ##



the twinkling impulses truly are striking. In fact, the total theme has been carried through once again by a very talented Paul Faris and stands as the strongest point of the machine in general.

**PLAY:** *Future Spa* has the potential in scoring, as I mentioned before, although in essence, it is really the build-up of action of an *Eight Ball*, where what you do on each succeeding ball is very important to the total outcome and, even though the bonus multiplier isn't held over the top lanes, the corresponding letters are. So think of this game as a definite three-ball effort and for add-a-ball areas, try a 150,000 point start followed by 360,000 and 600,000 points. With free play you should be able to get away with about 100,000 to 150,000 points with more for each limit, depending on the caliber of play at your location.

**PROS & CONS:** What can you say about a machine that is really just an update and modification of some recent games? After imaginatively interweaving features on its first supersize, *Paragon*, Bally seems to have taken the easy way out without really making any inroads other than cosmetic changes in sound and that prismatic twinkling on the backglass. The play is exceedingly slow because of the impact and rebound points on the playfield, which are scattered at best. There is some play around the top thumper bumpers, but the bottom ones really only offer "pushes" of action rather than "slingshot" power.

The problem—and the saving grace, at the same time—seems to be the simplistic play of limited shot selection that's appealing to the average player. Still, let's hope for more improvement in the technology and the better adaptation of solid-state into features and memory/recall. As one operator in New Jersey pointed out: "If only they would have put some other drop targets, or targets on the board..." Judging from the number of manufacturers falling in the same trap, people now are expecting more and receiving less than enough.

In all, *Future Spa* is a decent game—no more and no less. The play can be boringly slow and predictable, but some people are willing to settle for that.

**RATING:** ##1/4

## Gottlieb's ROLLER DISCO

From the inventiveness of *Genie* to this, the folks at Northlake offer cosmetics and plenty of width with this colorful effort.

**PLAYFIELD:** The top of *Roller Disco* features two lanes on the left side (A-B), double gates and roll-overs in the middle and two lanes on the right (C-D). A spread of three thumper bumpers just below are symmetrically designed to offset a top left kick-out hole and a top right bulls-eye target. At either side are two lanes (one on each side offering bonus multiplier when lit), while fronting these are drop target banks of five targets: on the left (R-O-L-L-E-R) and on the right (D-I-S-C-O).

At mid-field is a post and two target setups similar to the configurations on Recel's *Fair Flight*. The bottom tries to take advantage of the width of the board by offering longer running lanes down to the double flippers, with an outlane double post set for nudging possibilities into the lower flippers and conventional wire forms to the top flippers. A center play-more post between the lower flippers finishes off the game.

**ANALYSIS:** Welcome to the expanded world of *Jungle Queen* (*Jungle Princess* was the two-player) a very good game from a few years back that Gottlieb had much success with. Here it is again, with some extra touches due to the wider size of the playfield. The game is really wide open, causing the play to be better right to right and left to left from the flippers, rather than laterally. There is some play from the bottom kickers but again, the increased space causes more of an arc motion on the ball.

Bonus multipliers are presented as red roll-over buttons at mid-field and are made by going down the lanes behind the drop target banks or down to the top flippers when lit. These are tied into the top lanes A-B-C-D, which also control the specials and along with the drop targets tie into extra ball features. Get both banks down and the values increase to 5,000 points as well as lighting that center double target area. Something that Gottlieb hasn't done often enough is evidenced here on extra ball play, where the features are held over, such as bonus multiplier values and even lit specials.



Bally's *FUTURE SPA*

GRAPHICS: Well, I guess hot pink is eye-catching, but I'll tell you, the game looked a helluva lot better at the show with those lights around it than it does on location, unless you have some black light. It seems garishly funky. I suppose that I may be out of date and step with the Roller Boogie phenomena, but blue girls? It is, however, very "pinball-esque" and in keeping with the majority of Gottlieb games to date—at least visually and stylistically.

PLAY: This is yet another three-ball effort and the scoring is decent on *Roller Disco*. So, for extra ball territories, try a 150,000 point start and follow it with 300,000 and 500,000 point levels. On free play, go up about 100,000 points—at least for each limit.

PROS & CONS: I really liked *Jungle Queen* and thought it was one of the better Gottlieb efforts at that time, but to update this classic and think it could work on an expanded field was a miscalculation. The play, as is the case with Bally's *Future Spa*, is exceedingly slow and doesn't even compare with the previous Gottlieb wide body, *Genie*.

Another problem with the basic design and play of the game is something this writer has commented on before, although in limited fashion, regarding the flippers on this company's games. I think that almost every player out there was always willing to admit that the Gottlieb flipper was the best one around in terms of precision of shots and power, but this has all changed on the bigger format game. The flipper strength, especially on the tips, just isn't there to give those long cross-over shots the kind of power you expect from Gottlieb. The stroke and power zone have severely diminished and, although the fault may have always been there, wasn't evident in limited space. In fact, an engineer once told me that, in fact, Gottlieb's flipper velocity and power were weaker than its competitors: to which I argued it may be the weakest, but it was the best for the player in terms of control and handling shots throughout any conventional playfield.

But times change. Hopefully, with this being the last of the wide-wide bodies from Gottlieb (they've changed over on their next big machine), the problem has been rectified. Here, however, it becomes

self-limiting to the player and causes that up and down action of shooting for the right side targets with the right flippers, and the left side targets with the left flippers. Sound effects, and some upbeat musical tempo works well, although that attract mode still scares the hell out of me at an empty arcade. The total package just isn't as strong as it could be. But then, change is occurring at this company and future efforts should reflect the incorporation and refinement of a new system for this sentimental favorite.

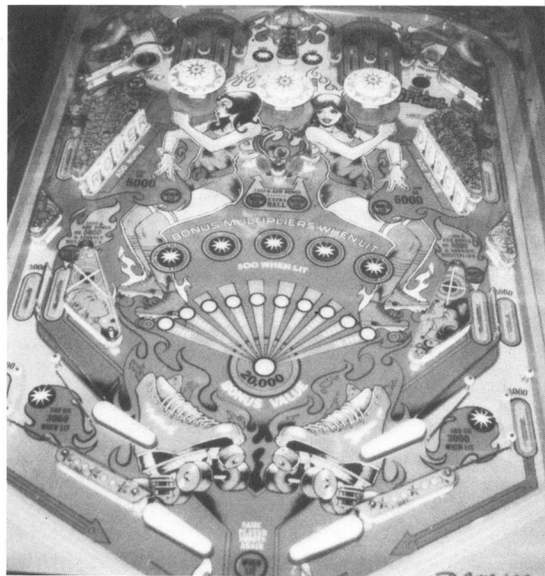
RATING: ##

Those are two of the biggies in the news these days and if nothing else, the feeling one is left with is that things have to change dramatically for pinball to keep on its upward spiral. With the New Orleans show just around the corner, the surprises in store should bode well for everyone involved, since some inroads have been taken that should shake up the pinball establishment.

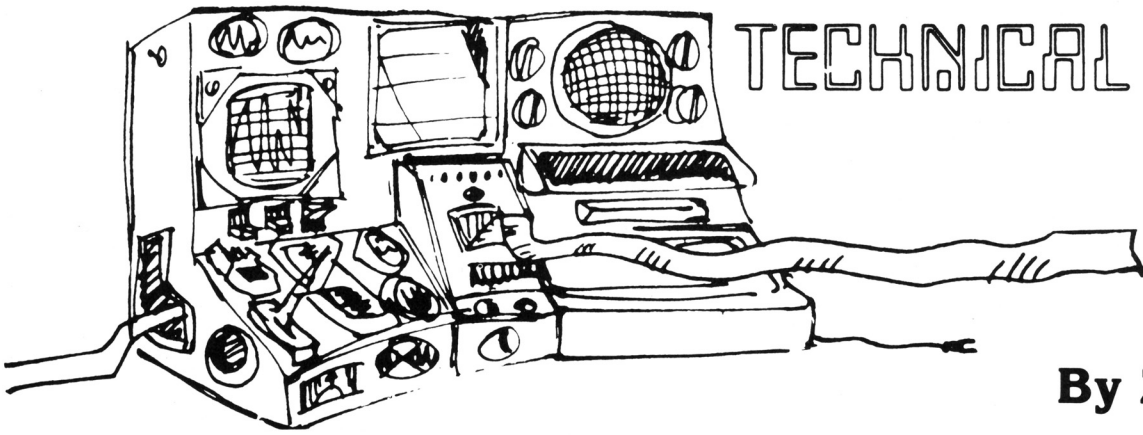
Stern has a real knockout coming up that's a heavyweight unto itself. Bally is really hyping some new games on tap that should once again prove them powerhouses in the field. And Gottlieb is going to surprise many with their next wide-body or oversized game that is looking very strong. Williams, too, has a sensational machine ready to bow that's going to be their *Flash* for 1980. The list goes on as a brief preview of what to be on the lookout for at the Amusement Operators Expo and in upcoming Critic's Corners. It can only get better, and I, for one, will be there, quarters in hand, to pass approval on the best of the new year.

In the meantime, keep those games in good working order. Talk to your players and find out why they like or don't like certain machines. Try five-ball play, lower limits or some modification to juice up a game that may be lagging. There are, after all, many variables to the games that operators control.

So, take advantage of the things at hand and make your business even better. And until next time, with spring training fast approaching and yet another season of Cubs and White Sox' updates, as always...be well and prosper. And hopefully, next month, Joshua might be ready to take over the controls from these feeble fingers.



Gottlieb's ROLLER DISCO



By Zac Oliver

A review:

## Simplify troubleshooting with the pin mechanic's 'Bible':

A few months ago, PLAY METER Magazine published a list of printed material available to the person interested in the technical aspect of this industry.

One of the books mentioned was the first volume of *Electronic Pinball Electronics for Pinball Mechanics* by Robert A. Hornick. Hornick's professional background comes in part from the coin machine industry field service.

Working with distributors, he realized the need of knowledge to upgrade in the field repair service personnel. Aware that basic knowledge in electronics was required for the understanding of the equipment, Hornick introduced in the first volume on electronics everything from basic principles to components and their application in the circuits of pinball machines. The second volume would deal with the microprocessor systems and the individual approaches taken by Williams, Gottlieb, and Bally.

The troubleshooting of any equipment requires the knowledge of the technology applied. For example, in the case of electronics and the knowledge in the equipment itself, you must understand construction and operation.

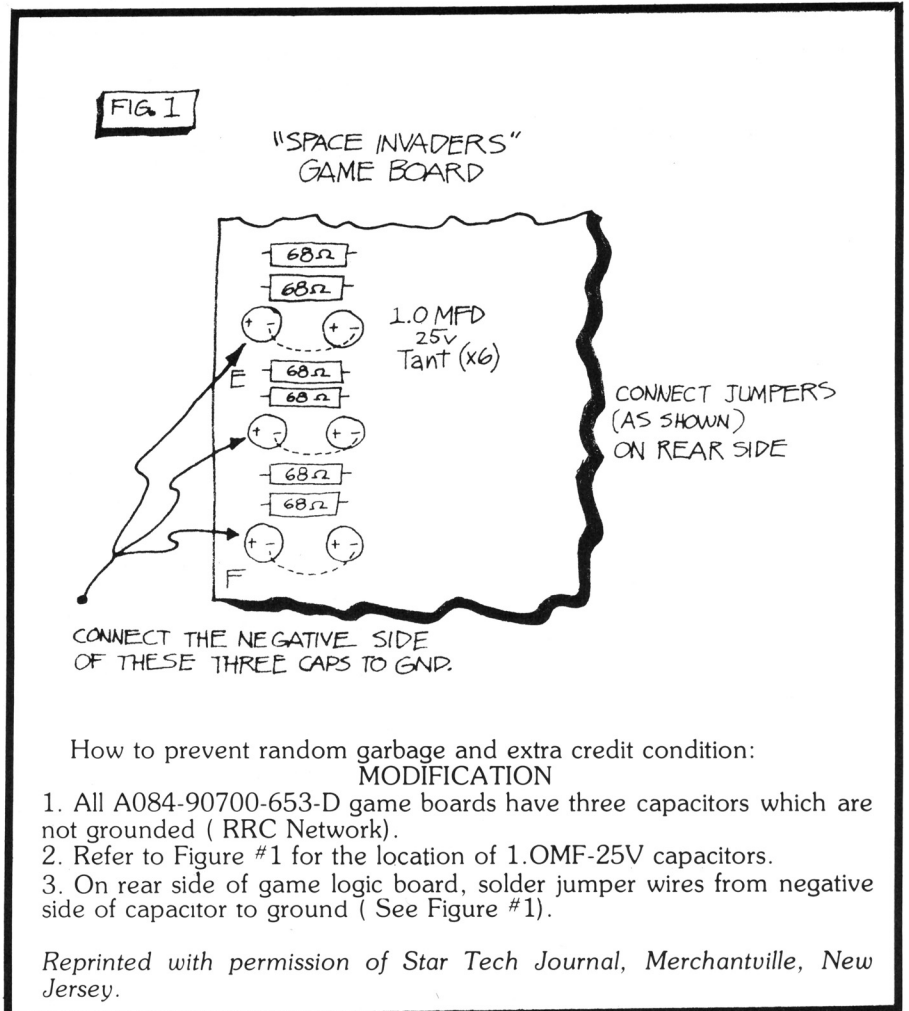
The first step in troubleshooting any powered device is to know the existence of the energy source and if it fulfills the requirements for proper operation of the device.

Based on such process, volume two of *Electronic Pinball Electronics* begins describing and analyzing the microprocessor systems from the very AC plug in the power cord, up to the CPU, and its circuitry.

Hornick takes the reader through a journey into the solenoid, sound, lamp, display, and MPU modules while describing components and their function in the specific circuits. Hornick also supplies additional

information about the games and the way these machines operate.

Profuse illustrations (again by Linn Sellen) and constant references to the game construction, to the detail of indicating a particular wire





# Attention Operators in Ohio

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and its route through connectors, are sure to give the reader who is already familiar with pinballs unique knowledge of this type of equipment. Instead of an additional troubleshooting list (Bally service manuals are excellent for this), the text adds to the description of circuits and troubleshooting hints, which makes the reading much more interesting.

Since there are few publications in this industry with the scope of *Electronic Pinball Electronics*, this publication is incomparable. A fine work, it was first introduced at the 1979 AMOA Show. The second publication, with a few additions, will

soon be available through distributors around the world.

I have extracted an excerpt from the section covering the Williams system describing the RAMS used and the function of the interlock switch found in the front door of Williams late games.

### RAM

"There are three RAMs used in the Williams systems. IC13 and IC16 are Motorola M6810 128 x 8 NMOS RAMs. They have six chip selects each and bidirectional data lines. If the RAM in an MC6802 is used at IC1 in the new board, then IC13 is not needed. IC13 and IC16 are

connected the same way in both the early and new boards.

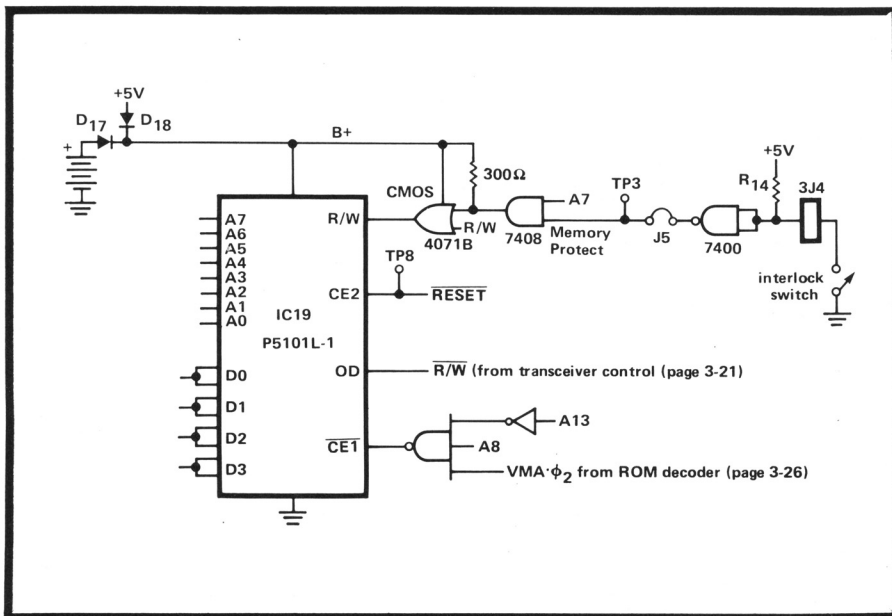
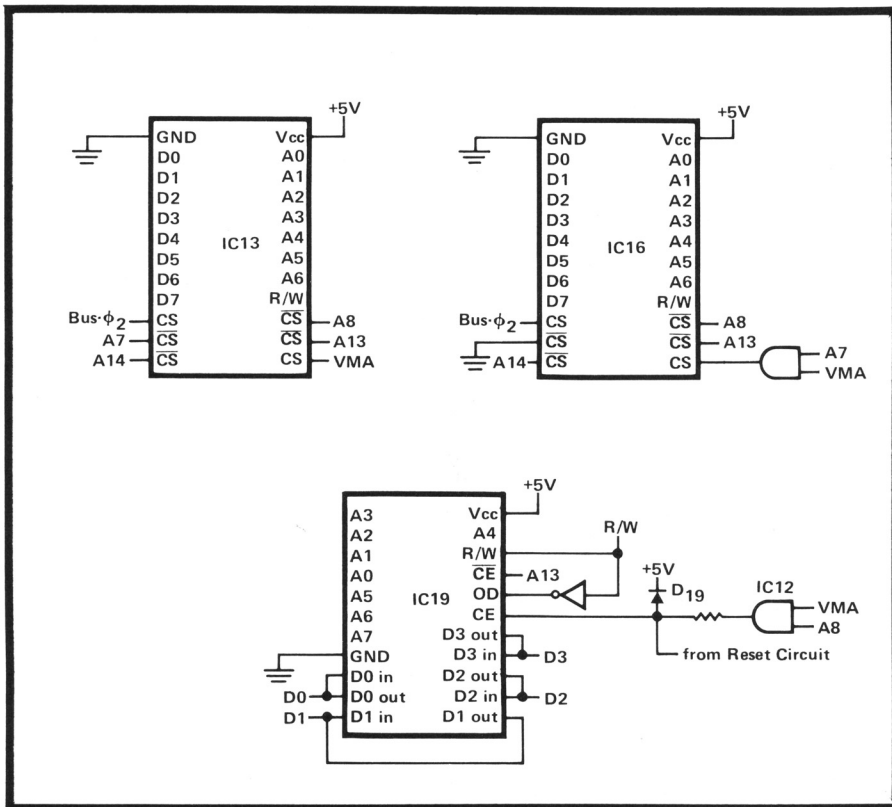
"The third RAM is an Intel P5101L-1 CMOA RAM (or equivalent) with a memory capacity of 256 words by 4 bits. The slower speed versions of this part will not work in these boards. It is battery backed-up and used as bookkeeping memory. The 5101 has four data input lines and four data output lines. The output disable (OD) pin disables the output pins when HIGH. In the old board, the R/W line was inverted by a 7404 inverter to control OD. During a write, the R/W line went LOW and OD went HIGH.

"The reset circuit pulled CE2 LOW during power-up and power-down. Diode D19 clamped this pin to the +5 volt line when power was OFF, keeping it LOW. In normal power-up conditions, IC12 ANDed VMA and A8 as part of the address decoding circuit.

"In the new board, the 7404 controlling the data bus transceivers control the OD pin. The Reset circuit controls CE2. Address lines A13, A8 and VMA and o2 control CE1 during normal power-up operation. A 4071B CMOA OR gate controls the R/W line. In order for a write to occur, both the R/W and CE1 pins must be LOW.

"The interlock switch in the front door is opened whenever the front door is open. R14 pulls the 7400 NAND gate inputs HIGH, which causes one of the inputs of the 7408 NAND gate to be pulled LOW. This causes the second input to the 4071B OR gate to be LOW and the CMOS RAM can then be written into.

"On the other hand, if the front door is closed, the 7400 input is LOW, Memory Protect is HIGH and if address line A7 goes HIGH, the R/W line cannot go LOW. In this case, data cannot be overwritten into the RAM. Therefore, data can only be written into the top half of the RAM contents when the front door is open, such as when the bookkeeping data is being changed by the operator. All bookkeeping data which is not updated by the machine itself is stored in this area."



As in the first book, volume two of *Electronic Pinball Electronics* can be used as a reference guide, although it lacks the index convenience of its predecessor.

Since the original came out of a course in the electronic pinball, it can also be used as a reference literature for seminars and crash courses in this type of equipment. It's definitely a welcome addition to the coin machine industry library.

# Video Game Revolution

(Watch out, Pinball, those videos are getting hot!)

By Roger C. Sharpe

A revolution is going on but maybe you're not aware of what's happening. In recent weeks, all the signs have shown a dramatic and pronounced shift in the likes and dislikes of the players that should have some profound ramifications on the industry.

By talking with some operators I've found out a remarkable thing: business has been increasing (which isn't news to anyone) but the growth isn't coming from pinball, but rather from video games. In fact, this large percentage rise in earnings has been so startling that many operators are starting to think that maybe they have room in their location for any video game. Those same folks, however, are exhibiting a bit more selection in choosing a pinball machine. Why the sudden shift—and has it really been sudden?

Well, the answer is probably two-fold. The video games are pretty good, with machines such as *Lunar Lander*, *Space Invaders*, *Head On*, *Tail Gunner*, and *Asteroids* taking in much of the coins being spent. Even racing games and other big machine items are doing the business while their pinball cousins are suffering at the turnstiles.

The video surge can be attributed to the regaining of players in yet another plateau of game development. Compared to the days of *Pong* and the paddle/blip games, today's efforts are truly inventive machines. Cosmetics in cabinetry and sounds have been enhanced and refined along with the further utilization of the available technology far surpassing the treading-in-water posture pinball has taken. After all, the changes in pinball aren't always that apparent—how many people still think something is wrong with the drop targets when they play some

machines with memory?

But video has been able to expand and capitalize on the fact that only a few games have been responsible for the growth. The expected knock-offs and imitators haven't deterred players and locations from doubling, tripling, and even quadrupling up on the hot action, whereas with pinball you're lucky to find two of the same model in any location. There must be a reason, and seemingly it might be very obvious.

Pinball hasn't taken advantage yet of the vistas opened by solid-state technology. It's something that I've harped on before, but really, when you're talking cashbox, the concern becomes something more than mere words of warning. It's the players who are deciding where to put their coins and the rearrangement of features on a pinball machine—new sounds and brighter colors—aren't enough of a ticket for them to pop a quarter. The competition has become fierce, and more importantly, it's the pinball people who are suddenly turning their attention to the video games. They're bored by the pinballs of today and would rather do a few simple controls on a television panel, instead of hit the same old stuff on a playfield. The magic is gone and it's sad to see the moodswing in location after location. Sad, at least, for a pinball fan.

What does the immediate future portend? Much of the same. The prognosis for pinball is very much a foregone conclusion until the manufacturers innovate in more startling ways in order to combat the trend of video. Rather than being complementary items in any location, the likelihood of walking into a location and seeing only a few pinball machines sandwiched between rows and rows of video games is getting closer to reality.

The initial efforts of pinball producers in this decade has been to pull back, if anything. No one is really ready, willing, or able to break away to try a different approach to the next generation of pinball. The industry is still reactive rather than active—not a tactic that ensures long-term survival, you'll probably agree.

Back in previous decades, the playing public was more willing to bide its time and play new games only because the alternatives were so limited in any given gameroom. But now the emphasis has changed and the manufacturers feel the pinch when it comes to pinball because the figures aren't holding up week after week, nor are they peaking at the higher dollar figures they once hit. The problem has become one of complacency on just about everyone's part, but now the extra expense of research and development needed to find newer ways to appeal to the pinball public seems the only way out.

And now we're facing a transition phase in the pinball industry. Just look at the majors' games to see where their heads are at. Each has its own unique yet interrelated problems and the solutions appear so easy—but of course, they're not.

With all this going on, I find it comical that some distributors and operators think they're dealing from strength with pinball when they price their games higher. Earnings will boost, this mistaken line of reasoning goes. But the three games for a dollar bit just isn't going to work, nor will fifty cent play for a three-ball—nor a five-ball game. No game is strong enough in the market now to substantiate that kind of money. And the ultimate ruin of pinball will be if its value of entertainment is over-

priced. After all, even a pinball fanatic like myself, given the choice of playing a *Galaxian* or *Monaco* driving game versus some of the pins on the market, might just pop that last quarter for the visual escape and excitement of a good video game.

Pinball has fallen on hard times and even with some of the games coming up (I mentioned this month in Critic's Corner) there's just not enough there to slow the video game momentum. The solution lies in long-range action to get to the heart of what pinball should be doing—and isn't.

I'm not talking about the abandonment of sound playfield principles, but rather a melding of cosmetics (which has been rather important in recent games) and a further development of the potentialities of electronic technology. Memory drop targets are just the beginning and, of course, playfield designs must be more sophisticated. The arrangement of features on the field just won't work any more.

This waning of pinball really indicates a greater disease plaguing the steel ball sector of the industry—the mechanical problems must be changed over quickly. Inadequate flippers no longer can be tolerated, nor can the non-functioning of certain features, or the lack of

integrated build up of play on the field with memory and recall. The old one-player doctrine of action must be solidly enforced with more challenges to the player.

A selection of six to eight or even ten shots on the field isn't enough. The complexity of game play must increase to get the player more involved with the game and further strengthen the idea that he's getting his money's worth.

As it stands now, the only strides are being taken in changing over the wide-body size to something more rationally suited to pinball design, along with the further utilization of flashing lights, displays, and continuous sound. But these are really only stop-gap, intermediary issues. More thought must be expended on the design. The next innovation is going to be the savior to pinball, not a gimmick haphazardly incorporated into the game, reclaimed on another, and then forgotten once its cost-effectiveness has been reached. Players now are just too sophisticated—that's why they're turning away after the first few plays.

No, what we need is that next step, a leaping-off point, whether it be memory drop targets, a new gizmo that does something never before done, or the further adaptation of the playfield space to supply

enriched characteristics. More surprises and novelty, more action and updating—that's what is needed. Let's stop this rehashing.

Hopefully, 1980 can be a starting point. Unfortunately, the months ahead probably will offer much of the same, with a few standouts to be sure, but knock-offs, unfortunately, are a wave of this industry. Look for some repackaging. The problem is that it just doesn't work well with pinball the way it has with video. It can't—because the balance is just too delicate to let it.

Spring's upon us, and what we're seeing is a firming up of position and market share, a refinement of existing technology and no real breakthroughs. But who knows, the year is young and maybe somebody out there has something that's going to stand everybody on his ear.

Next month, from this beginning, it's time to take a look backward and the strides taken in the evolution of pinball. This writer will look at pinball in review of the '70s, with the emphasis on the major machines and landmark models by year and company; the history of the past ten years and the borrowing and updating that has occurred with pinball...Hey, anyone have change for a quarter? There's a new video game in town I'm just dying to try....

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The left saucer awards the left, right or both bonus points upon each ball entry in conjunction with top saucer feature. When the ball enters the outhole the left & right bonus points are awarded; the Super or Nitro bonus points are awarded, and if the double lite is on, all points are doubled. A total of 176,000 points is possible on 1 ball!

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## Tax Clinic:

# Treat unpaid loans as short term losses

**QUESTION:** How are unpaid loans to children or friends treated for tax purposes?

**ANSWER:** A nonbusiness bad debt is allowed as a short-term capital loss in the year in which the debt became worthless. As a short-term capital loss the nonbusiness bad debt is subject to limitations for losses and will offset short-term capital gains.

In order to claim a short-term capital loss for a nonbusiness bad debt, you must establish that the debt was one arising from a true debtor-creditor relationship and was based upon a valid and legally enforceable claim. In addition, you must establish that you used all reasonable efforts to collect the unpaid loan, which efforts, however, were unsuccessful.

A gift cannot be the basis for the nonbusiness bad debt since there is no repayment obligation. In addition, if an advance of funds is made with the understanding that repayment of the advance will be forgiven, the advance is considered a gift and not a loan.

The regulations under the present Internal Revenue Code provide that loans to children are presumed to be gifts because of the parent-child relationship. The presumption is rebuttable, however, and may be overcome by you presenting convincing evidence. For example, assume that you made a loan to your married son, evidenced by a promissory note on which he paid you interest over several years; however, at maturity of the note, your son filed personal bankruptcy. Under such circumstances, you may be able to

overcome the presumption and obtain a nonbusiness bad debt reduction.

In addition to the above, advances to your minor children to help them pay for necessities such as food, clothing, tuition, and medical expenses generally are not a valid basis for the bad debt deduction.

If the basis of your advance to your child or friend is truly a loan, all necessary steps to document the intent of the advance as a loan should be taken, including causing your child or friend to sign a promissory note; and in the event of nonpayment at maturity, employing enforcement procedures. Frequently, because of the relationship between the debtor and you, claiming a bad debt deduction for unpaid loans to your children or friends may be difficult.



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## Save the Hostages

Universal's *Cosmic Guerilla*, a new video game continuing the inter-galactic video struggle against persistent space marauders, is a color unit available either in table or upright design.

Scoring, which can reach six digits, is structured so that UFO hits are worth between 50—300 points. The Mutant Mole, worth 50 or 200 points, appears every time a player scores 500 points. And 1-2,000 points (adjustable by dip switches) is charted when a player is awarded a new central laser gun.

The game is centered around the guerilla which rushes toward a player's block from both sides to take it away while bombing. When the block disappears, he tries to spirit the central laser gun away to his position.



## Pinball earthquake

Car racing provides the background for Bally's new *Nitro Ground Shaker* triple bonus feature with two ways to collect. A total of 176,000 points is possible on one ball. Lettered lanes, targets, and saucers all advance the bonus feature. An independent super bonus and Nitro feature awarding 20,000 points, 30,000 points and special, also is a *Nitro Ground Shaker* feature.

Two ways to collect the bonus make *Ground Shaker* a player attraction. A left saucer awards the right, left, or both bonus points in conjunction with the top saucer feature. Players can receive the bonus points without losing the ball. The outhole also awards the left and right bonus as well as the Super and Nitro bonus.

*Ground Shaker* also has Bally's new on-board microprocessor sound system, creating some feature programmed sounds. Sounds of cars racing will entice players again and again.

Bally also has included all the standard features such as front door programming and a three-coin chute door.

## Space elusion

Taito America is now sampling *Space Chaser*, its new two-player progressive skill level space game.

*Space Chaser* is a true strategy piece in which the player's space ship maneuvers to clear all target dots in a maze formation while avoiding the pursuit of an enemy space chaser. A special thrust button enables the player space ship to escape the pursuing space chaser by instantly increasing the speed of the player's space ship.

Fuel from the "fuel reserve tank" is consumed while operating the thrust button. And at the end of each frame, if the player's space ship has not used his thrust button and a full tank of fuel remains in reserve, the player is awarded 4,000 bonus points.

If some fuel remains in the fuel reserve tank, then a proportionate number of bonus points to reserve fuel will be given.

*Space Chaser* is the first model to be manufactured by Taito America Corp. in its new Elk Grove Village, Illinois, manufacturing facility. Delivery began at the end of January.





# rockin', rollin', and flippin'

"If there was ever a flipper game perfectly in tune with a new entertainment form, we feel it it Gottlieb's new *Roller Disco* and the current craze, disco roller skating," said Tom Herrick, the company's vice president of marketing.

"And the new wide-bodied game matches the excitement of this new pastime," he claimed. "It's both a participating and a spectator activity, with hundreds of thousands of young people flocking to more than 4,000 roller rinks around the country to skate and to play pinball. As a matter of fact, we have a separate promotion in preparation for this specialized type of location."

*Roller Disco* is studded with contemporary art and fluorescent colors both on the playfield and in the cabinet design. Gottlieb engineers have demonstrated their musical background in the creation of disco-beat musical sounds in the game which emphasize the game theme.

The wide body playfield design in the tradition of Gottlieb's first smashing wide body, *Genie*, has different ways to score and unusual combinations. Double sets of flippers at the bottom of the playfield provide the force for the long shots to the target areas up-field.



## Improving on perfection

"Midway has refined and improved *Space Invaders* to make it even more challenging," says Stan Jarocki, director of marketing for Midway.

The deluxe model incorporates the basic fundamentals of the original but adds new colorful screen patterns, new action, and a host of other new features to test the skill and add to the enjoyment of the most avid players.

Additional competitive variations include increased invader fire power; invaders randomly dropped into action by UFO; and some invaders split into two units when hit. There's a deluxe bonus scoring system and high scorer's name registration feature that have been added. When score reaches 1,500 points (adjustable), a bonus laser base appears with a "beep" sound.

At the end of the game, an alphabet appears on the screen. The control button moves a red line beneath the letter desired. The scorer presses the fire button and the letter is registered. When the complete name (up to ten letters) is registered, the control is moved to the word END—the fire button is pressed and the high scorer's name is on display for all to challenge.



## Gold medal winner

Gottlieb's new flipper pinball game, *Torch*, has hit the market. "*Torch*, appropriately, has an athletic theme and the release of the game was timed to coincide with the excitement that is building for the Summer Olympic games," Jack Mittel, vice president and sales manager, said. "The flashy playfield glass reflects the excitement of international athletic competition."

The central feature of the game is a "tic-tac-toe" bonus multiplier feature, which challenges the player to activate the lights in vertical, horizontal and diagonal patterns, multiplying the bonus progressively from two to ten times when all numbers are lighted.

The game also features "hit" lights to indicate which roto targets are struck plus a double "shoot-again" feature which scores extra balls in two areas of the playfield.

"We call *Torch* the champion of the games," reported Mittel, "and we are predicting that pinball players everywhere will be intrigued by the new features it offers."





## 'Tailgunner 2' features total environment concept

Exidy, Inc., the company which pioneered the total environment concept video game with its *Star Fire*, introduces the new *Tailgunner 2* which offers "another dimension in combat situation games," Lila Zinter, marketing manager, notes.

*Tailgunner 2* has a lower, more streamlined cabinet than *Star Fire*. The new design has advantages of size and visual impact that make it even more adaptable within a location.

Players sit in a cabinet which was designed to simulate the environment of a real fighter cockpit. The illusion is enhanced when the laser force shield is activated, emphasizing the three-dimensional effects of the vector scan video system.

Instrumentation is simple. The player uses a newly designed joy stick which provides more accurate control. Dual force shield buttons are placed in the arm-rests for the convenience of both left and right handed players.

The audio track adds excitement

with "realistic sounds of ships, guns, and the bounce tone when the attacking fighters are swept back into the firing range."

As the game begins, the delta-winged fighters fly into the viewing field in groups of three and head directly towards the player's ship. Using the joy stick, the player moves the cross-haired sight over the targets and pushes the fire button. If not destroyed, the enemy fighters will fly over the player's ship. The game ends when ten fighters have passed. The shield which is the player's last resort against a flyover bounces the fighter back into the firing range. There is, however, a limited amount of shield energy to use based on the number of coins the player inserted.

The coin accumulator allows a player to buy an operator-selectable ration of shield time with each coin. A strong replay incentive is the game's ability to compensate for players' skill levels. It is not uncommon for beginning layers to double their previous score each time they



play, encouraging them to continue. The high score display in the top corner of the screen is a constant goal for players.

The new cabinet for *Tailgunner 2* has been designed for easy serviceability. All the electronic components and the monitor are in an accessible drawer.

## UBI's 'Bronco' termed a 'workhorse'

United Billiards Inc. feels it has a "high-kicker" on its hands with the debut of *Bronco*, a "quality piece of equipment that will earn good money on location and is competitively priced," Marty Shumsky, UBI executive reported.

The table, which UBI feels is a "workhorse," features a redesigned ball release mechanism made possible by new manufacturing techniques. "This mechanism has been simplified so that it now only has one moving part. This dramatically

reduces the cost of the table from the factory," Shumsky said.

Reduced service calls are yet another bonus, the UBI executive observed. The table was designed for side door service, where a drawer is removed and replaced with another. Wear and tear, therefore, has been reduced.

The unit is available with either a drop chute, allowing 25-cent or 50-cent pricing, or a push chute, which can be priced at 25-cent, 35-cent, or 50-cent play.

Sizes are available in six, seven, or eight foot configurations. The cabinet, which comes in "gunstock walnut" color, is finished in Micatex.

Other features include a large, locked coin box; mica laminated top rail frame; cue ball lock; live cushion rails; a recessed coin door; a cue ball which returns to the shooter's end; cast metal corners; and steel legs. A home model also is available from UBI.



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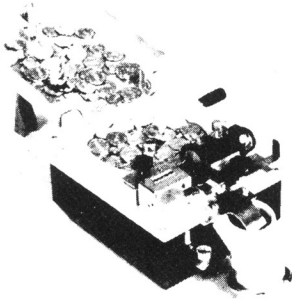
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# News Briefs

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.....Universal U.S.A., Manufacturers of Cosmic Guerilla and Galaxy Wars, has lined up about fifteen American distributors so far. Included are: Continental Divide of Denver, Empire of Chicago, Greater Southern of Atlanta, Advance Distributors of Houston, C.A. Robinson of Los Angeles, Banner Specialty of Philadelphia with the two most recent additions to the Universal distributor family being Fern Crest Vending and Distributors of Ft. Lauderdale, Florida, and National Vending and Distributors of Streetsborough, Ohio. The Fern Crest associate office in Ft. Lauderdale, currently a 5,000 square foot structure will be moving to a 20,000 square foot combination ware house and showroom facility soon. Pete Piccirillo, manager of the new office, notes that the company has a good range of secondhand machines. Universal is the firm's main line. National Vending and Distributors has been appointed by Universal to cover Ohio, Tennessee, and the west Pennsylvania area. Chuck Farmer, also associated with National Vending, works from the company's Columbus office.....

.....Starlog, a science fiction magazine, conducted a pinball art contest in cooperation with Bally. Bally Art Director Paul Faris chose winners from the entries that Starlog staffers deemed "Star" quality. First prize winner was Greg Espinoza, an art student in Napa, California; second prize winners were Tony Boatright, Richard Kreeger, Scott Eckhart, Valerie Grandt, and Matthew B. Pak; and third prize winners were Mark Bougher, Shawn Culver, Shannon and Tommy Hutto, Alan Stacy, Steven Silvia, Edward Repka, David Bragalla, Michael Summers, Brad Gorby, and James Russell Greene, Jr.....

.....The Republic of Ireland is slating its first coin-operated industry show, Coin Op '80, that will be held at the Leopardstown Racecourse April 22-24. The Irish Amusement Trades Association has given its full support of the event and is helping to publicize it. Featured will be all types of amusement machines and supplies as well as a section devoted to vending equipment. The show is set to coincide with Vintra, the Irish licensed trades exhibition which is marking its fourth anniversary this year. The Leopardstown facility has a gross floor area of nearly 100,000 square feet and can handle more than 20,000 people a day. Vintra, last year, attracted 55 exhibitors, ten of which were coin-op industry-related. Show organizers expect the '80 event to show a big increase.....

.....To accommodate those who plan to attend the exhibits at the Amusement Operators Expo in New Orleans at the Fairmont Hotel, March 20-22, an "exhibit only" pass has been instituted. The cost for such a badge is \$10. Also, in answer to numerous inquiries, wives and children of attendees are issued free passes for the exhibit area only.....

.....Gilbert G. Pollock was appointed vice president of operations at D. Gottlieb and Company recently. Pollock, who boasts seven years in the pinball industry with Gottlieb, will be responsible for manufacturing, engineering, product design, purchasing, inventory, and employee relations.....

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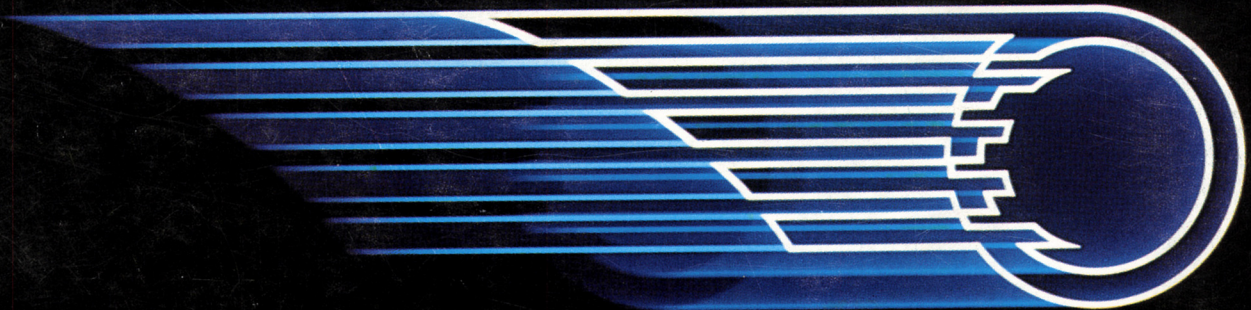


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| 3. Superman     | 9. Eight Ball ★      |
| 4. Kiss ★       | 10. Charlie's Angels |
| 5. Paragon ★    | 11. Supersonic ★     |
| 6. Lost World ★ | 12. Star Trek ★      |

From Replay Magazine:

### TOP PINS

- |              |                 |
|--------------|-----------------|
| 1. Flash     | 6. Star Trek ★  |
| 2. Playboy ★ | 7. Lost World ★ |
| 3. Kiss ★    | 8. Eight Ball ★ |
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