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PLAY METER

Volume 1 No. 8

August, 1975

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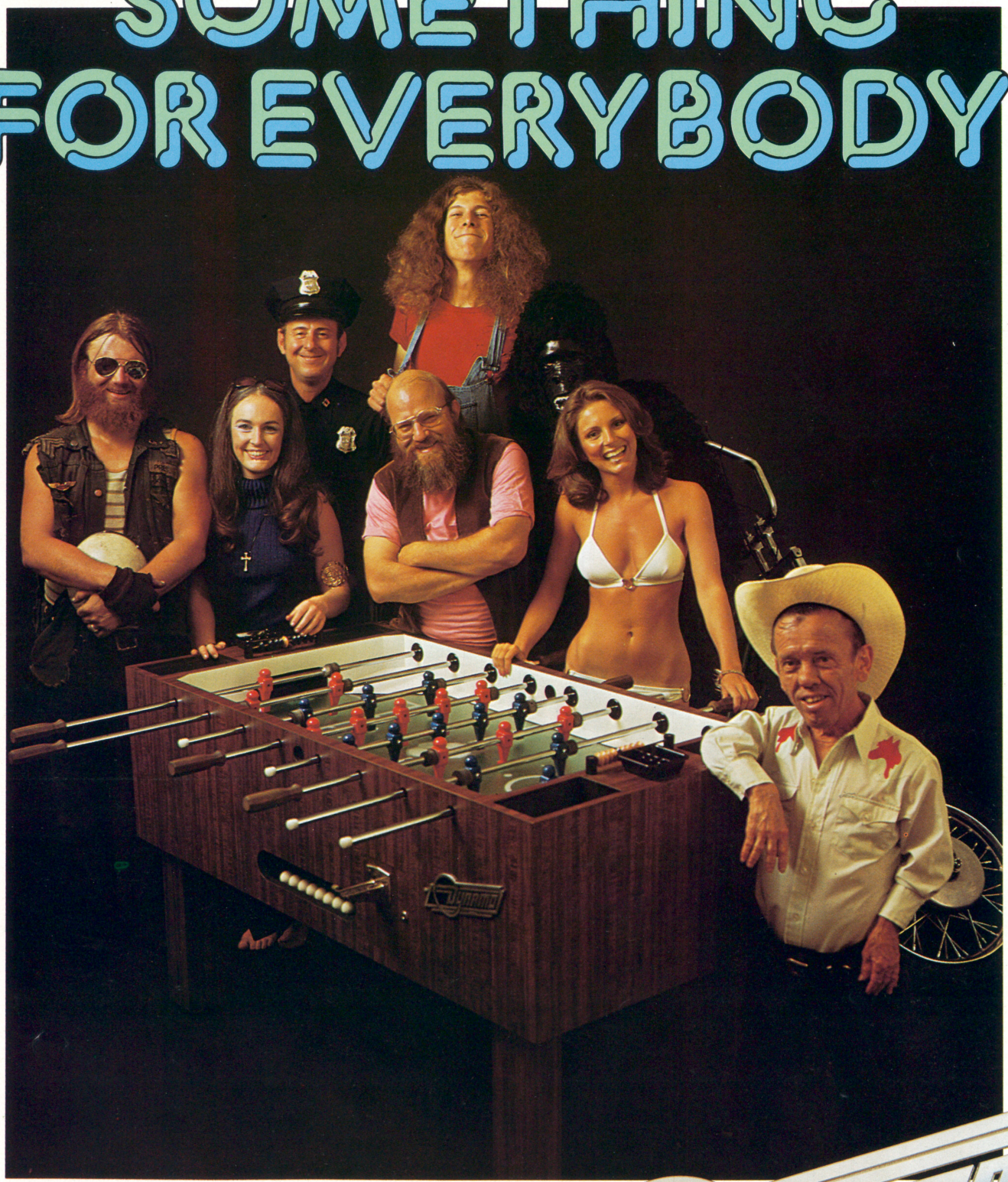

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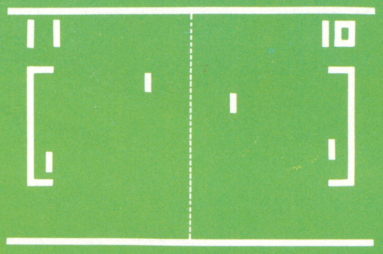

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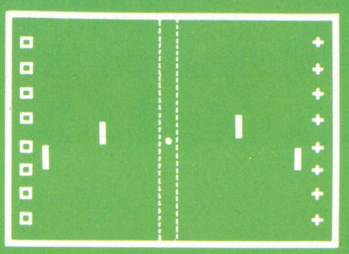

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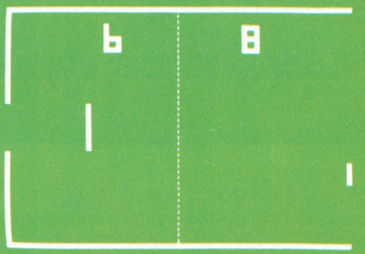

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The Magazine for the Music and Games Industry

COIN INDUSTRY
PLAY METER

P. O. BOX 24170
NEW ORLEANS, LA. 70184

COIN INDUSTRY

PLAY METER

August, 1975

Volume 1/ No. 8

MUSIC OPERATORS OF AMERICA MOA

MEMBER

features

Will I See You In September? 30

Associate Editor Sonny Albarado provides an insightful probe of the backbone of the coin amusement machine industry in his report on the rampant speculation that the industry may lose another phonograph manufacturer this year. His conclusions about that speculation are drawn from comments given by two phonograph manufacturing officials and from events of the past few months.

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FROM THE EDITOR

I believe most of you would agree that this industry is a seasonal one that begins each September with the introduction of the new phonographs, followed shortly afterward by the Music Operators of America convention and exposition. After that early fall kickoff, the industry goes into full swing along with the colleges, which provide a good many of today's best coin-operated games players.

Christmas follows with its spurt of industry activity. The seeming cozy lull of the post-Christmas season doesn't last long, being awakened with the stirring of spring and new games released for the peak spring and summer seasons, when operators in resort communities have their heyday.

Now, with another industry "year" coming to a close, I couldn't help looking back and wondering how the industry, in particular the operators, fared during this Great Recession we're supposedly moving out of.

It seems that increased prices must have kept corporate profits steady, if not rising. And, as of this writing, I don't believe we've lost any major manufacturers. In fact, it seems the industry gained several new manufacturers this year.

But what about personal earnings at the consumer level? Blue collar earnings are generally up thanks mostly to union pressures for higher wages so that it appears those who suffered most were those who had little or no control over their income--white collar workers. Of course, I have not taken into account the jobless, handicapped, aged and poor.

The operator cannot truly be compared with the white collar worker, although evidence shows that many operators nearly succumbed to the tidal wave of inflation and recession. Operators, I believe, can be more likened to doctors, lawyers or independent professionals who run their own businesses. It seems such businessmen cope with the ebb and tide of our economic seas by raising prices when prices to them are raised and I would hope that operators who want to remain successful--or at least in business--will take command of their economic ships--their businesses--by taking similar action.

I realize, of course (and so should you), that discussing pricing openly with each other, agreeing to set a price and raising it simultaneously is a violation of the Federal antitrust laws (even though the oil companies apparently somehow continue to raise their prices almost the same amounts at the same times. An incredible coincident.)

I don't think such a coincidence in this industry is really possible, federal interference being an absolute certaintly; so it is apparent that each of you will have to take it upon himself to do what he knows is right and necessary.

You know how to increase your play prices and that you have every right to impose either a service charge or to increase your commission percentage or both. If they ask why, tell them about the $1,100 you paid for your new four-player or the $2,000 you paid for your new phonograph.

Of course, you're worried about those locations saying, "If you raise the prices, take your machines out." Well, I can't guarantee that he won't say that, but I'm confident I almost could if I could depend on most operators being smart enough businessmen to raise their prices if they see you raise yours. I may be wrong, but I think the men and women operating today love the business enough to want to stay in it byt keeping in step with the economy and the competition. They and you have to, or none of us will be around long enough to talk about it.

Ralph C. Lally II,
Editor and Publisher

Calendar

Sept. 11-14:
Florida Amusement Merchandising Association, annual convention. Sheraton Towers Hotel, Orlando, Florida.

Sept. 18-20:
West Virginia Music and Vending Association, annual convention. Heart O'Town Motor Hotel, Charlestion, West Virginia.

Sept. 19-28:
Illinois Coin Machine Operators Association, annual convention. Lincolnshire Marriott, N.W. Suburban Chicago, Illinois.

Sept. 27-28:
North Carolina Coin Operators Association, annual convention. Holiday Inn, Charlotte, North Carolina.

Sept. 27-28
Wisconsin Music Merchants Association, annual fall convention. Midway Motor Lodge, Green Bay, Wisconsin.

Oct. 2-4:
Music Operators of Virginia, annual convention. Howard Johnson Motor Lodge, Richmond, Virginia.

Oct. 16-19:
National Automatic Merchandising Association, annual national convention and exhibit. The Rivergate, New Orleans, La.

Oct. 17-19:
Music Operators of America, national annual convention and exposition. Conrad Hilton Hotel, Chicago, Illinois.

April 2-4, 1976
Wisconsin Music Merchants Association, annual spring convention and exhibition. Scotsland Resort, Oconomowoc, Wisconsin.

Editorial

let creativity reign in games

With today's games selling at record prices, smart operators are picking and buying their games much more cautiously than ever before.

What are they looking for? Reliability, to be sure. But there are other factors involved: Play appeal, appearance and the ability to generate income for more than two months.

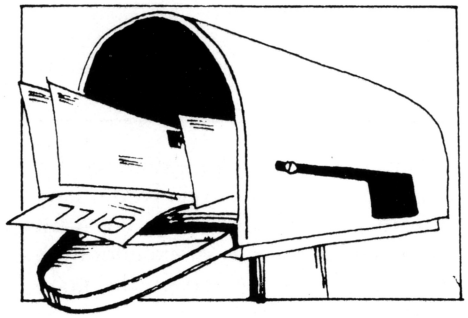
Unfortunately, it seems that many games sit on the market just because some manufacturer decided it was time to put out a product or because some manufacturer wanted to cash in on another manufacturer's concept.

We don't mean to offend, but it seems there are too many "losers" in the games industry today. Too many lackluster games that take in lackluster earnings. Don't get us wrong--the past year has produced some games that went beyond their makers' and owners' wildest expectations.

But we think dynamite games need not be hit or miss propositions. With some degree of creativity, new game concepts and designs could bring new attention, interest and players. There need to be more games with topical names. We might even suggest controversial names. At any rate, titles, playfields, colors, overall concepts that will excite the operator buying them as much as they will excite the person who can't resist putting his quarter in the slot.

Creativity should also spread to the marketing of new games. Why are so many manufacturers content to produce a game, send it to their distributors and forget it. More manufacturers need to explore the tournament avenue, the full-blown promotional campaign, up-to-date marketing techniques. True, your game is exciting. You're excited to produce it. But what about exciting that operator and that player?

We are willing to bet that many operators would prefer to see fewer, but better quality games come from our manufacturers. Of course, the ideal would be to have more and better games. Creative games and creative concepts in marketing them could only result in a much healthier economic climate for the industry. Manufacturers could sell more games, distributors would get more customers and operators would be a lot happier having great games taking in consistent earnings rather than so-so games taking in piddling earnings.



In the April issue of *Play meter* there was an interesting story "New Generation Distributor used pinball to teach values, skills." It is indeed to his credit, that Ira Bettelman has applied his fortuitous business experience to the admirable effort of assisting emotionally handicapped children.

However, I think that Ira would be the first to disclaim your allegation that he"...almost singlehandedly" helped to win respect and legalization for pinball in California. Ira, and indeed his father Al, would be the first to acknowledge the teamwork that went into the legalization of flipper games in California.

Not only did a number of key distributors help with time and money, but also the same can be said of the manufacturers and operators, of which I am one. It was, in fact, our company which alone succeeded, after all others had failed, in obtaining an important location as co-plaintiff to join us in the suit against the Los Angeles Ploice Department and the City of Los Angeles.

Not only did one of the pioneer manufacturers of the industry, Mr. Williams, testify, but both the bowling alley proprietor and I spent the better part of a day on the witness stand during this historic trial.

Also, no one should overlook the most important contribution of all, by attorneys Donald Boss, Rufus King and Warren Wolfe, all of whom are responsible for the fine legal research and briefs which ultimately stood against the City's appeal to the California Supreme Court.

As an old newspaper man myself, I not only wish to see the record set straight, but suggest that your field reporters could do broarder research to insure accuracy.

I close with best wishes for your continued growth and success.

Sincerely,
WORLDWIDE VENDING, INC.
Will R. Golden
President

I have just started in business and find that your magazine is a *must* if I'm to run a successful operation.

Thank you.

David Lampf, President
Blip Electronic Games Ind.

We will be showing the new Seeburg phonograph in early September and intend giving one-year free subscriptions to *Play Meter* to every operating principal who attends.

We thought of many gifts, but your magazine is so outstanding in its application to our industry that it won hands down. I must compliment you on at last giving us a magazine that surpassed even the best days of *Cash Box* and *Billboard.*

EASTERN MUSIC SYSTEMS CORP.
Marvin Stein
President

[*See next page*]

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mailbox

My first exposure to your magazine was this June-July issue and I read it cover to cover. I think it's great in that it is really getting to the "gut" issues and does not mince any words.

Robert Conlon
Regional Director,
International Consolidated Ind.
Antioch, Cal.

The Cherrygroup of Sweden want to congratulate you for a magazine that concentrates of matters which concerns operators. *Play Meter* has all the possibilities of becoming the outstanding publication in the coin industry. Best of luck to you!

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I liked the interview with Nolan Bushnell of Atari [*Play Meter,* June-July] and most of Mr. Bushnell's statements make sense, except his ideas about conversion kits.

In my opinion, simply converting one game to another is not what conversions are all about. We at E.C.I. take any Pong, Soccer, Tennis Tourney, etc. in an upright console (which are a drag on the market; we have bought some used two-players for as little as $100) and install the monitor, logic board, power supply, wiring and pots in a brand new table and use a new coinbox and acceptor, tempered glass top, new knobs, etc.

Add to this the salvage value of the old upright game and here is your cost on a fresh, good-lookling game for which the operator can readily find a location and make out as well financially as when the upright was new and popular.

Not only that, but our experience shows that a table takes much longer to lose its appeal on location than an upright.

I certainly have to disagree with Mr. Bushnell's statement and, I quote, "it's dumb."

Yours truly,
Andre R. Dubel
Electronics Concepts Industries
Bloomfield Hills, Mi.

I find your "Technical Topics" very informative. Keep it up.

I and other small operators in the mountain states (two-or three-man operations) would be interested in any publications or correspondence type courses in basic electronics to keep us abreast of the new age. Most of the small operators can't take time or afford to lose a man for a regular school (two or three weeks).

Robert Pfaff
Jackson Hole Music and Vending
Jackson, Wyo.

Our firm, being in existence for over 30 years, has received many different trade magazines. We want to say you are doing an excellent job with *Play Meter*. Keep up the good work.

Matthew Pugliese,
President
H & M Vending Corp.
Huntington Station, N.Y.

Please have articles of arcades in each issue, as that will give us operators something to compare with all the country.

Pictures, themes, how operated, kind of games, etc. would be most interestion. Also, various promotional ideas that are being tried all over the country.

George Booth
Copper Dollar Arcade

[**Editor's Note:** *We can't promise one every month, George, but we'll certainly be doing more articles of different arcades and how they're designed, run and accepted . Thanks for the suggestion.*]

Perry Miller's "Technical Topics" states that Ramtek's paddles cannot be adjusted. A true statement, but he failed to mention that the paddles never have to be adjusted due to the unique logic design which will not allow the paddles to go beyond the boundaries.

Aside from this, let me congratulate you on your fine articles.

Mel McEwan,
Sales Manager,
Ramtek Corp.
Sunnyvale, Cal.

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TILT!

The man who gave it to us

At an age when many pioneers of other industries sit comfortaby back in retirement with an honorary post on their companies' boards of directors, Harry Williams, founder of Williams Electronics and United Manufacturing Co., continues to dabble in the aspect of the industry in which he got his start.

Although he sold Williams to Seeburg in 1960, the company's founder still treks from his California home to Chicago regularly to offer his creative talents on game design and concept.

The man who first gave electricity to the pinball machine back in the Forties today continues to look forward and see that new gadgets and solid-state electronics will play a key role in the future of the pingame.

Not only did he get involved with games during the early years, but Williams actually started the rebuilding of pinball games during World War II. "There was a prohibition against building new pingames; so I came up with the idea that operators had to stay in business and I rebuilt all the old games that were on the market and formed the United Maufacturing Company," he explained.

Operators would send the company their old games and "we gave them a brand new game back," Williams said. The firm changed the backglass, the playfield, the works. "The operators were in real dire straits during the war years," he added, explaining that his service may have kept many operators alive while their former pinball maufacturers were busy manufacturing war goods.

As the war drew to a close, Williams prepared to build the first pingame to hit the market, forming the Wiliams company as he did so. In fact, he said, the Williams game "Suspense" was the first pingame to be built and sold after the war.

His inventiveness has kept him and his company busy through the years, even though he admits he thought early pingames would never last. Possibly what made them last was the ball motivation he and other manufacturers felt was needed. That's why Harry Williams gave the silver ball a shock and continued to make it jump and whiz until today.

But pingames are not the only interests Williams holds. "The other stuff," he said, intrigues him, too. By "other stuff" he means the new possibilities in game design and concept that have developed because of the rapid expansion of "computer" technology.

And Williams has also been active in spreading the word that pinball is fun and innocuous. He was a principal witness in the Los Angeles court case which resulted in characterizing the games as games of skill and striking down a long-standing law that outlawed them as games of chance.

but to get where he is today, Williams had to start somewhere and that is how we began our interview with him.

PLAY METER: What got you into the games industry?

WILLIAMS: A game I saw out in California made by American Mineral Spirits called All-American Baseball which had all of the players moving on the field and the ummpire raising his hand--a very, very beautiful machine. American Mineral Spirits backed the inventor and made 199 of them, then decided to go no further after investing half a million dollars.

PLAY METER: So you picked up the ball from there?

WILLIAMS: I acquired the dies to it in later years, then took it to Rock-Ola and had them produce it. They designed it down to a different level and cabinet. In fact, there are still some of those on location.

Then I invented the first electrical pinball machine.

PLAY METER: That was after Ballyhoo and all that, right?

WILLIAMS: Well, Wiffle was your first pinball machine.

PLAY METER: Who made that?

WILLIAMS: Some Youngstown, Ohio, furniture makers. That was during the Depression.

PLAY METER: Was it similar to Ballyhoo?

WILLIAMS: It was a much nicer game. It sold for $100 apiece. Bally's game was about $20.

PLAY METER: What gave you the idea to change the concept?

Williams; Well, the ball didn't do anything other than hit nails and fall into holes and I wanted to see that ball motivated. So I came up with Contact, the first electrical game.

PLAY METER: What made it different? Did you have pop bumpers incorporated in that game?

WILLIAMS: Oh, no, bumpers came years later. The kickout hole was the first motivation of the ball on the table. Then that started a whole string of action playfields. Then I came up with the tilt.

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PLAY METER: Who came up with the first flipper?

WILLIAMS: Gottlieb.

PLAY METER: Were you the first one to put sound in a pingame?

WILLIAMS: Yes. We put a doorbell in. I put it side-by-side with a machine we had that didn't have the bell and people wouldn't play the one without the bell. Every machine had to have a bell from that point on.

PLAY METER: Did you stop inventing games when you sold Williams?

WILLIAMS: No, I'm still designing for Williams. I like the other stuff, though. The solid-state games. I started a "solid-state" game 21 years ago. Actually, it wasn't "solid-state;" it was big transistors. I hired a special group of engineers for that project to see what it could do because I could foresee the day when we would get rid of all that big hardware in the games--relay banks and all that stuff--and go to solid-state.

PLAY METER: Our June-July issue has an article about solid-state pinball you may find interesting. Do you think solid-state pinball will replace the traditional models in the near future?

WILLIAMS: Yes. I think that each factory is waiting for the other to come out with it; however, I don't think any of them have really, really put it to the test yet.

PLAY METER: The article said solid-state is capable of introducing new play features...

WILLIAMS: Play features, yes. But you have to come up with a lot of new gadgets on the playfield.

PLAY METER: What can we look forward to along those lines?

WILLIAMS: The trouble is solid-state is not gadgetry. All that is is receiving information from gadgetry and transforing it into logic. That's all solid-state can do, other than eliminate a hell of a lot of wiring, eliminate a lot of weight and a lot of adjusting. All of the 70 relays and all that in a pingame today can be brought down to a handful of parts because of the smallness of the devices.

PLAY METER: What's this going to do to the cost of the game?

WILLIAMS: The cost should come down in labor because that is one of your largest factors in games today. We used to have 22 hours in a game; now it's double that. Your labor gets triple what they got when it was 22 hours.

PLAY METER: Are you happy with the changes that have been occuring in the coin machine business?

WILLIAMS: Yes. I'm glad to see some outsiders get into it like Atari, Digital Games and people like that. The only thing--what it does, if they're not strong financially and build a bad piece of equipment, it does take money out of the industry by the operator not getting his money back. And if they're not there to supply parts for that fame 10 years from now, it huts. That's the trouble with many newcomers in the field: They don't realize they have to be bankers, too.

It's turned into a finance business and it started out as a COD business. Today, though, manufacturers and distributors are carrying millions on their books. The operator, you see, tried to buy a lot on credit to get as many coin boxes earning for him as possible and get a set of payments up. All he's doing is trading cash, but he's raking off the top for his own living. He lives higher than he ever did. But he has astronomical payments to meet and if he doesn't meet them, why the distributor rewrites the contract. What else can he do?

"I can't see where pinball is a harmful device, not the way it's constructed today. For example, in Los Angeles, there were many licensed machines that were called games of skill. I told the judge that pingames were more skillful than some of those licensed by the police. I showed him where the different chance features existed on those, too..."

"I'm glad to see some outsiders get into the industry, like Atari, Digital Games and people like that. The only problem is that if a new company is not strong financially and builds a bad piece of equipment, it does take money out of the industry by the operator not getting his money back..."

[*See next page*]

You may take notice, too, that a lot of small operators are going out or are being gobbled up by the bigger operators. It's going to wind up to very few operators in America. Why, in Los Angeles alone, there once were 5,000 operators.

PLAY METER: You're kidding?

WILLIAMS: No they attended a meeting when Al Capone's cousin came here to organize the town back in about 1933. He was going to make each operator pay through the nose so much dues or he was going to shut them down.

PLAY METER: Was it controlled by the Mob back then?

WILLIAMS: No. That'a when he tried to get it. I said this can't happen; so I had some friends in the police department and I told them what was going to transpire. And the meeting was held at the Roslyn Hotel downtown Los Angeles and 5,000 operators attended.This guy starts opening his mouth with his musclemen standing beside him and that's all the police needed. They hustled them out of town so fast they made their heads swim and the operators were never bothered with them again.

PLAY METER: What was it like in Chicago, insofar as the Mob's involvement was concerned?

WILLIAMS: I wasn't in Chicago in those days. I didn't get to Chicago until 1934 and that was the first time I attended a show with Contact.

PLAY METER: How much was organized crime involved in the coin machine business?

WILLIAMS: Never in the pingame business. They got a little into jukeboxes once. But mostly, they've gotten into slot machines. Pingames were too slow money for them. But the reason they got into the jukebox industry was through a union. For instance, if you bought a phonograph in Chicago and wanted to put it on location, you couldn't plug it into the wall unless a union man plugged it in for you.

PLAY METER: What a racket.

WILLIAMS: Yes. I had some interesting experiences with them when they tried to take over my factory. I pitched them out on thier ear.

[*continued on page 46*]

"There was no gangsterism in anything but the fast-money things...Pingames were too slow-money for them...You couldn't put out a slot anywhere in Illinois in the old days without going through those gangs..."

"I could foresee the day when we would get rid of all that big hardware in the games--relay banks and all that stuff--and go to solid-state. I know it's coming in there...The point is that with solid-state you have modules and you plug them in. You don't have to be a genius to fix them..."

Network transforms flipper game into gargantuan 'marble machine'

A giant silver ball holds the key to prizes and money for contestants on a new NBC television game show called "The Magnificent Marble Machine."

The series' stage set is dominated by a gigantic pinball machine which contestants play after competing in five rounds of a word association game.

The pinball machine may seem a bit sluggish to people in the industry, but as Tom Nieman of Bally Manufacturing Corp. commented: "The program is obviously helping the image of pinball throughout the country, especially when you consider that millions of viewers are seeing pinball used in an acceptable environment." Nieman added that he felt the series would show parents the harmlessness of pinball and could bring more players to the nation's locations.

The following is a history of the giant pinball game submitted to us by Daphne Ching of NBC's press department:

What stands three feet tall, is 12 feet by 20 feet, makes funny noises and has two giant flippers?

A giant sea lion? Wrong!

It's the magnificent marble machine, affectionately known at NBC Studios and Heatter-Quigley Productions as "MMM."

MMM is the giant pinball machine used in the new daytime game show series, "The Magnificent Marble Machine," which premiered on NBC Television Network Monday, July 7 (11-11:30 a.m. PT). The series is hosted by popular game show host, Art James.

"MMM may be the biggest pinball machine in the world," according to Lin Bolen, vice president, Daytime Programs, NBC-TV, who was involved in the show's development with Merrill Heatter and Robert Quigley. "Everytime the marble hits a bumper plate or a money slot on the board, bells ring and buzzers buzz."

The construction of MMM began early this year, and on completion of the project, 2,000 man-hours went into it. The man who oversaw the project, NBC's manager of scenic operations, Anton Schaub, rates the project his biggest challenge.

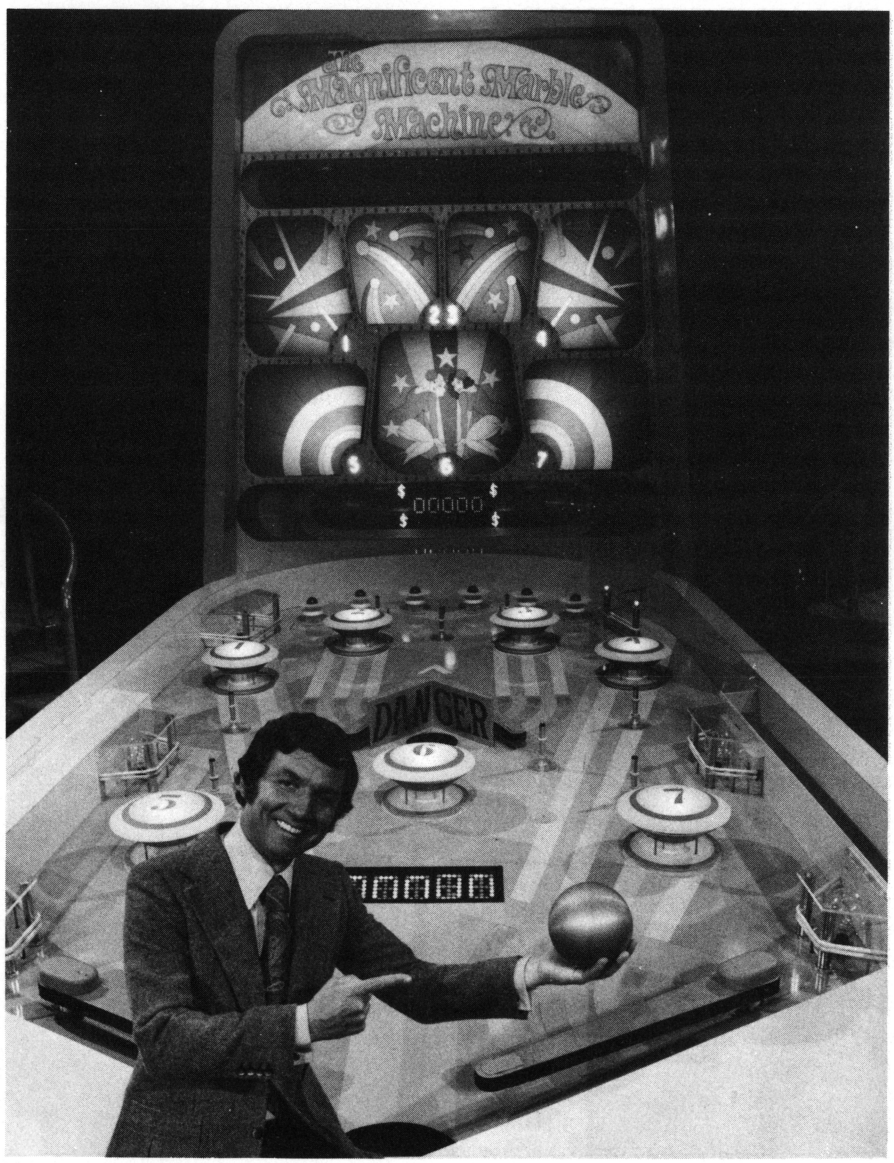
"The only other project that comes close in difficulty, was the Esther Williams swimming pool," says Schaub, who participated in the 1956 project.

But MMM has its own fascinating aspects. It works just like a normal pinball machine, but it's six times the size of a normal one.

The only measurement on MMM that matches a normal pinball machine is its three-feet height.

MMM has seven mushroom bumpers that buzz or ring when the oversized silver marble touches them as the contestant bats the marble along the board. That's the

[*continued on page 21*]



N.Y. solons threaten to cramp ops, but lobbying staves them off for session

New York state operators made it through the most recent session of the New York lesgislature without much damage, although two bills threatened some operators for a while, according to New York State Coin Machine Association, Inc. President Millie McCarthy.

The legislature closed, Ms. McCarthy reported, with neither bill being acted upon. Sen. Ralph J. Marino, author of one of the bills, decided to hold off on his bill and push for licensing of the state's operators next session, McCarthy said. Both bills were attempts by the New York Senate at restricting flipper pingames and pingames in general.

The first bill sought to amend the state's eduacation law to empower local zoning boards to prohibit the construction, operation or maintenance of coin-operated amusement centers within 2,640 feet of public schools. The amendment would not have applied to amusement centers in operation prior to the effective date of the act.

Marino's bill would have amended the general municipal law to read: "The governing body of any city, town, village or county of this state may adopt ordinances or local laws making it unlawful for any person to install, maintain or permit any installation or maintenance (of) mechanical games of chance, popularly called pinball machines, within 1,000 feet of a school or place of worship.

Marino's bill and the inauguration of a telephone system for the Nassau Downs Offtrack betting office brought a charge of hypocracy against the legislature in the letters-to-the-editor column printed in Newsday. Shari Miller of Plainview, N.Y., commented: "I feel that this is quite an ironic commentary on the mode of operation of our government. Young children, while observing their parents betting hundred-dollar amounts from their living room telephones, will be denied to relatively harmless pleasure of spending a dime or quarter on a pinball machine. Something is obviously wrong here."

Marino replied that Ms. Miller had wrongly interpreted his bill and went on to say: "As chairman of the Select Committee on Crime, I am acutely aware that organized crime has historically invaded the coin-operated amusement market. Wide open markets have, in the past, been marked by conflicts over routes and strong-arm tactics for installation and servicing rights to pinball machines, crowding out legitimate distributors and squeezing local businessmen into costly submission.

"Recently, a New York City prohibition against pinball machines has caused an upsurge in installation applications in Nassau and Suffolk. I believe some action is needed to prevent organized crime from muscling its way into our suburban communities.

"After consultation with the highly regarded New York State Coin Machine Association I am, in fact, preparing an improved version of the pinball bill to assure that this pastime is restricted to legitimate operators duly licensed by the state," Marino's letter said.

Ms. McCarthy feels Marino's move is a good one, but she added that New York operators, as well as those throughout the country, can never cease their vigilance in observing that local and state governments do not abuse the coin

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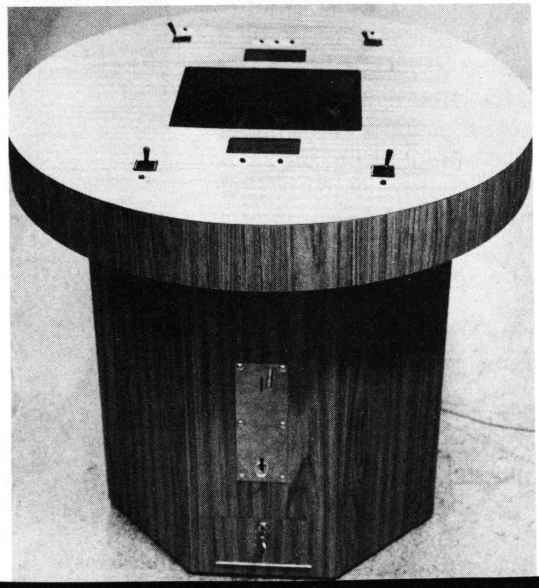


[continued from page 20]

machine industry simply because there has been an erroneous impression built over the years that organized crime controls the coin amusement industry.

"We should admit there are a few bad guys amongst us and point them out, but we should show our positive side, show that we are just small businessmen like so many other professions." she said.

'marble machine'

[continued from page 19]

signal that the contestant has won a prize that the bumper represents. A total of 30 electrical switches operate the bells that clang and the buzzers that buzz.

Constructed of wood, metal and plastic, the giant machine is actually played after a five-round preliminary word game played by two teams of contestants and celebrity guests. The winner of the best of five moves on to play MMM.

During the MMM portion of the game, the celebrity and contestant take turns playing the pinball machine and each one has 60 seconds to keep the marble in play by batting it along the board. Winnings increase with each bumper's ring or buzz, and if the team is able to amass 10,000 points, further challenges and prizes await them at the "Big Money Marble."

To add color to the MMM, the designers conceived a way to show the seven different prizes on the mushroom bumpers. As each bumper is touched by the silver ball, the lights flash and the audience can see which prize has been claimed by the contestant.

Some people listen, some don't.

You owe it to yourself
to listen to Kiddierama.

Coin prof discusses program, student types

[Editor's Note: Up in Nicoma Park, Okla., Cal Clifford is known for the strangers he brings to town. Cal runs Cal's Coin College, you see, the place where all those out-of-towners learn how to fix the pinball machines and other coin-operated equipment back in their hometowns. The following report on Cal's operation comes from Marvin W. Stepp, a reporter for the Nicoma Park Free Press.]

People are coming to Nicoma Park from Germany, France, Brazil and other countries all over the world, as well as from Hawaii, California, New York and the other less exotic 50 states just to learn how to repair pinball games.

The reason they come here is because of Cal's Coin College, a training school run by 40-year coin machine veteran Cal Clifford. The school is open primarily for those "who are already employed and are sent here by their companys," Clifford reports. He does not recruit students, he says, nor does he accept students who do not have a job in the field.

"I've only had about half a dozen people who have come in locally and approached me for the class," he notes. "The course is too expensive for one thing. Have you looked at the prices? $325 a week.

"The ones who have come--I sent notices to people in the business and let them tell each of the applicants about the bad, as well as the good, aspects of the business. Not everyone can do this business and not everyone likes it," Clifford asserts.

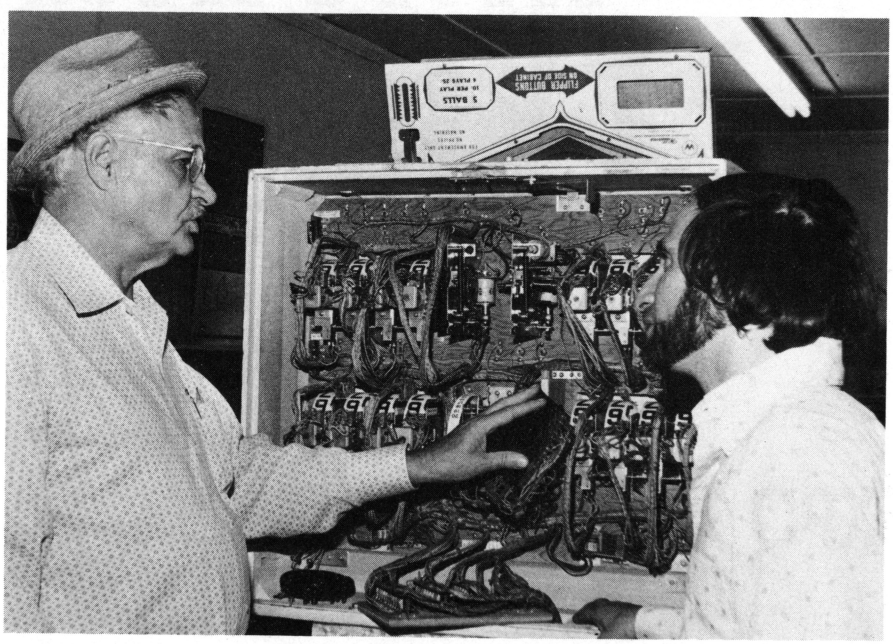
But, he adds, "anyone with average intelligence can learn the work. I train a man for a specific job on a crash course."

For those greenhorns who are still interested in the field after receiving their introduction at the hands of industry veterans, Clifford introduces them to companies that have job openings.

"I've had lawyers, teachers and people from all kinds of backgrounds take the course. They wanted something more challenging. Besides, the opportunites are unlimited," Clifford says.

"It's one of the most depression-proof jobs I've ever seen. In 40 years I've never any one in this business who can repair these machines to be out of work unless he wanted to be. I suppose I should qualify that statement--If he is a good man he

[continued on page 34]



BRUCE WASSERMAN, right, of Oklahoma City, Okla., City Recreation Enterprises Inc. discovers from teacher Cal Clifford there are a myriad of wiring problems he can encounter when trying to repair a faulty pinball machine.

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POCKET CHANGE

The box office summer screamer *Jaws* provided an imaginative spark for New Orleans' *The Fun Arcade* on Veterans Blvd, which set up Sega's *Killer Shark* with a sign that reads "Kill the Killer Shark from *Jaws*." The sign has brought increased play of the machine, especially since the movie is still bringing in record crowds at Canal Street's Joy Theatre, said *Louis Boasberg* of New Orleans Novelty Co.

WHILE WE'RE speaking about heavily played games, *Walker Freeman* of Sevcom Vendors Services in Severna, Md., reported that Atari's *Indy 800* has received super heavy play over the last two and a half months in several Maryland resorts without a single electronic problem. Freeman said he encountered his first problem in late July, but added his praise to Atari for providing one of the most thorough troubleshooting schematics books of any game he has worked on in the past.

BALLY MANUFACTURING'S *Tom Nieman* reported that the firm's *Wizard* flipper game, which has proved a phenomenal money-maker for operators coast to coast, was in its *sixth* run at the Bally plant. Nieman also noted that Bally's next flipper release will probably be a single-player called *High Deal*, which will contain new features like DC thumper bumpers, new flipper design, new arch at ball entry and new color coding.

MORE JOBS ARE predicted for New Hampshire residents, where the state senate recently approved a bill legalizing the manufacturing of gaming equipment. The bill, according to *Perry Miller*, was supported by Centronics Data Computer Corp. of Hudson, N.H., owners of Gamex Industries Inc. of Las Vegas.

MOA HAS ASKED, and *Play Meter* joins them, that state associations advise them of their future convention dates as soon as they are set. MOA suggests that associations choose their dates at least a year in advance to avoid timing conflicts with other states. MOA's address is 228 North LaSalle St., Chicago, Il. 60601. *Play Meter's* is P.O. Box 24170, New Orleans, La. 70184.

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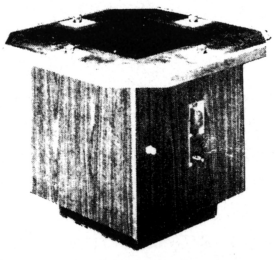

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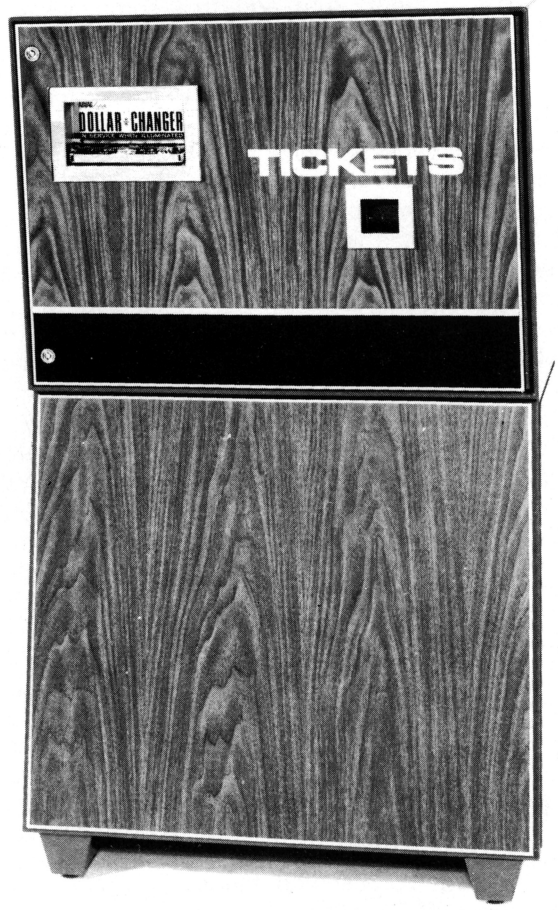

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TECHNICAL TOPICS

by PERRY E. MILLER

Every operator has at least one 'Billion Dollar' diagnostic tool at his disposal. There are many different types of test equipment. VOM, volt generators, logic probes, oscillioscopes, etc.. Volt meters to measure voltage, volt generators to stimulate digital pulses, oscillioscopes to see those pulses and counters to detect how many pulses are present. These devices are powerful tools in a never ending war against game machine barriers. But one of the most powerful diagnostic tools ever devised is the human body.

What a marvelous tool - with the five senses of hearing, smelling, touching, looking, and tasting all providing a vast arsenal of detection equipment. And add to that the reasoning power of the human being and you have a $1,000,000,000.00 diagnostic tool.

A game is out of order and you suspect the power supply is at fault. This marvelous machine then picks up a volt meter and applies the test probe to a set of terminals, looks at the needle movement of the meter and immediately interprets the results. The machine performs the fantastic feat of replacing a faulty component. Such a machine would require a billion dollars for a man to concieve, design, and construct. And you have one right at your disposal.

Unfortunately there is no operators manual for this diagnostic tool and most operators and service men do not realize the human body can detect faults and make repairs without the aid of test equipment. A burned out lamp, for instance, does not need any expensive test equipment to trouble shoot. A quick substitution will tell you immediately the fault with a burned out lamp. A burned out lamp is a simple problem but even more complicated faults like no picture, no sound, or no paddle control can be detected by the human body.

Why don't you try
5 Kiddieramas.
That won't break you.
It might make you.

One of the greatest gifts God has given man is the human eye. Many faults can be detected just by looking. As an example, many problems can occur where the printed circuit board, the cable, and the connector all come together. Almost all the problems that occur in the connactor area can be found by visual inspection. Rule number one is OPEN YOUR EYES AND TAKE A GOOD LOOK. Here are some faults to look for:

Some connectors will develop a crack the full length of the connector. When the printed circuit is plugged into the connector the connector is forced apart causing some pins in the connector to make poor contact with the printed circuit board. This condition can cause a lapse of video-audio paddle control and intermittent problems. Sometimes it its difficult to spot this fault because when the printed circuit board is removed from the connector the crack will close up and the connector will appear normal. If you suspect this problem a small screwdriver makes a good tool for probing. Place the blade of the screwdriver in the opening and pry apart gently.

CAUTION: DON'T PRY TOO HARD OR YOU WILL BREAK THE CONNECTOR APART. This condition can cause a lapse of video, audio, paddle control, and intermittent problems. Sometimes it is difficult to spot this problem because when the printed circuit board is removed from the connector the crack will close up and the connector will appear normal.

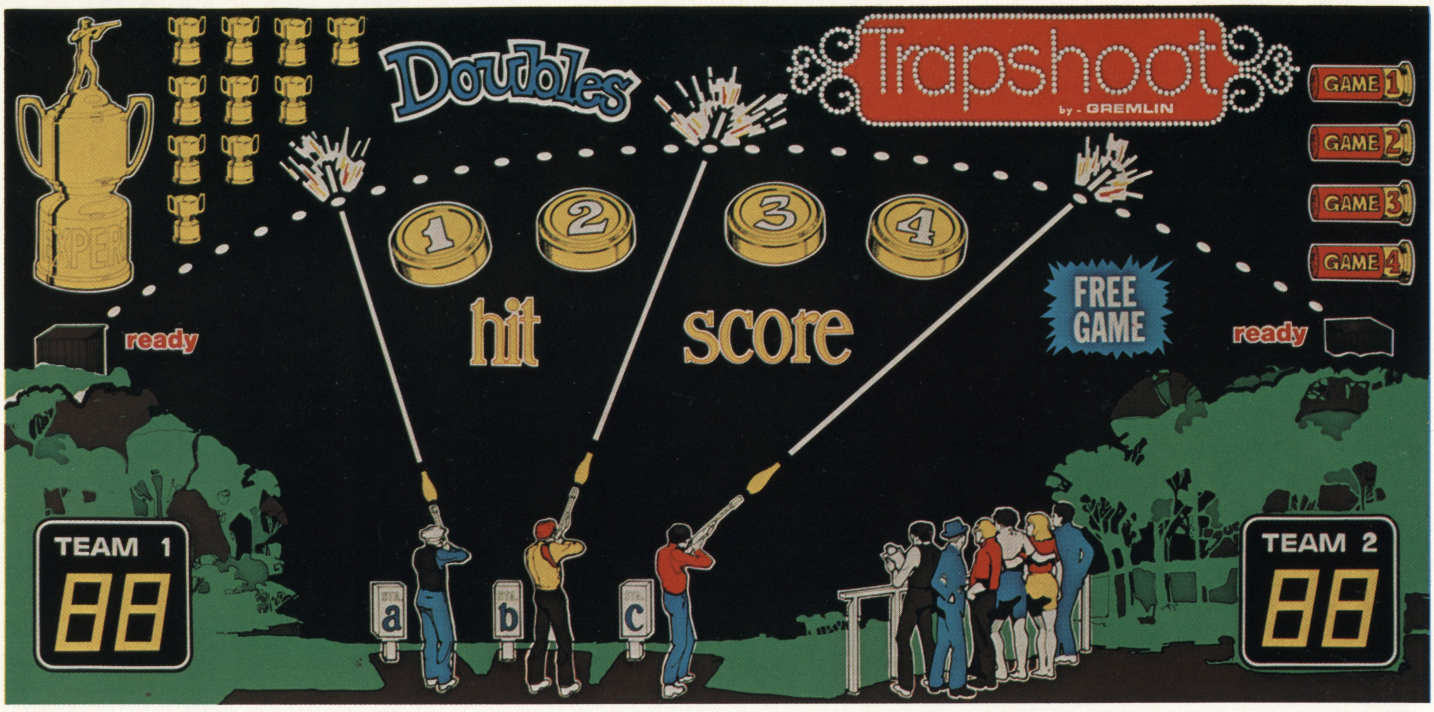
The only repair that can be made for a cracked connector is to replace the connector. Before replacing the connector try to determine why the connector cracked. Check for excess soder on the printed circuit board plug. Excess soder will force the connector to break apart.
apart.

Wire leads will sometimes break away from the connector terminals due to a poor sodder joint or too much strain on the wire. Wires that have broken away from the connector cause only one problem such as no video, no audio, loss of left or right paddle control, etc. By pulling on each wire that is soddered to the connector you will quickly find the wire which has broken away from the connector terminal.

Sometimes the manufacturer of the printed circuit board cuts the plug width too short. It is possible to plug the PC board into the connector and never make a connection becaue the terminals on the PC board are between the pins on the connector. MAKE SURE THE TERMINALS ON THE PRINTED CIRCUIT BOARD LINEUP WITH THE PINS OF THE CONNECTOR.

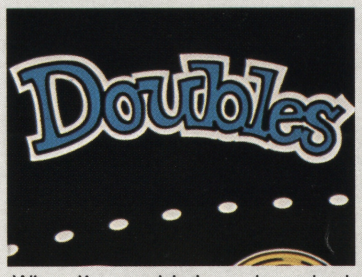
When a piece of electronic equipment breaksdown and smoke rolls out people tend to get very worried and upset. Many technicians feel the opposite when they see smoke. Smoke acts like a neon direction sign pointing to the problem area. Once the burning resistor or part has been located, the real cause of the trouble is much easier to locate. Keep in mind that the a burning or overheated resistor is probably not the original defect . The chances are the resistor is overheated from another defective component in the circuit. Shorted or leaky capacitors are notoriously bad for overloading resistors. Internal shorts in transistors and integrated circuits often cause excessive currents to be drawn through the associated resistors. Occasionally, a resistor will go bad all by itself. Especially power resistors (5 watts or higher) which normally run hot.

Frequently you can spot a bad resistor by looking at it carefully . Naturally if it is smoking it is easier to find. Sometimes a resistor had been smoking but by the time you started to trouble shoot, the resistor had cracked open and stopped smoking . An easy way to locate this type of defect is to probe the suspected resistors with an *orange stick*. You can buy *'orange sticks'* at almost any drug store. They are great for probing because they are



Random delay before bird launch.

Birds launched at different speeds from randomly selected traphouse.



When lit, two birds are launched simultaneously and double score is awarded.

Computer-logic circuits award 1 thru 4 points depending on hit accuracy.

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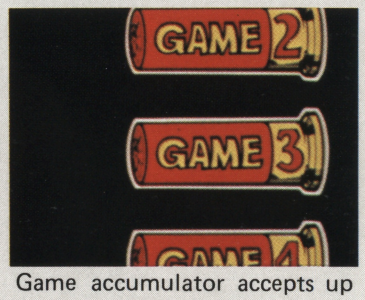

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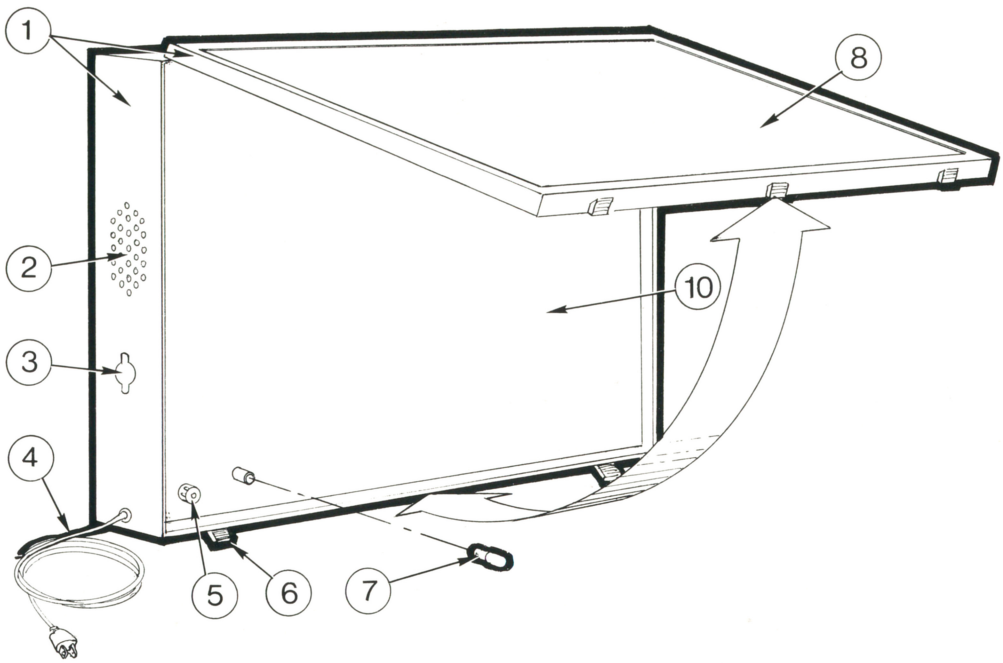

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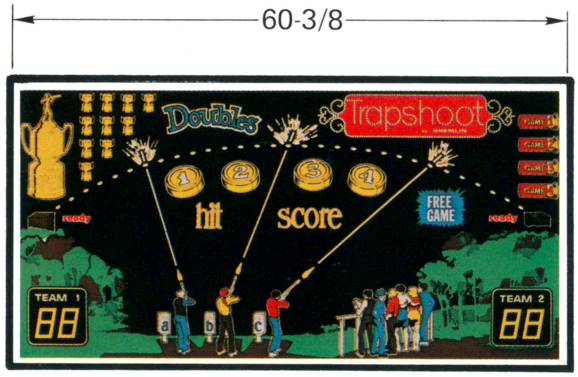

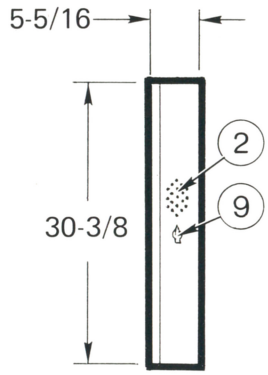

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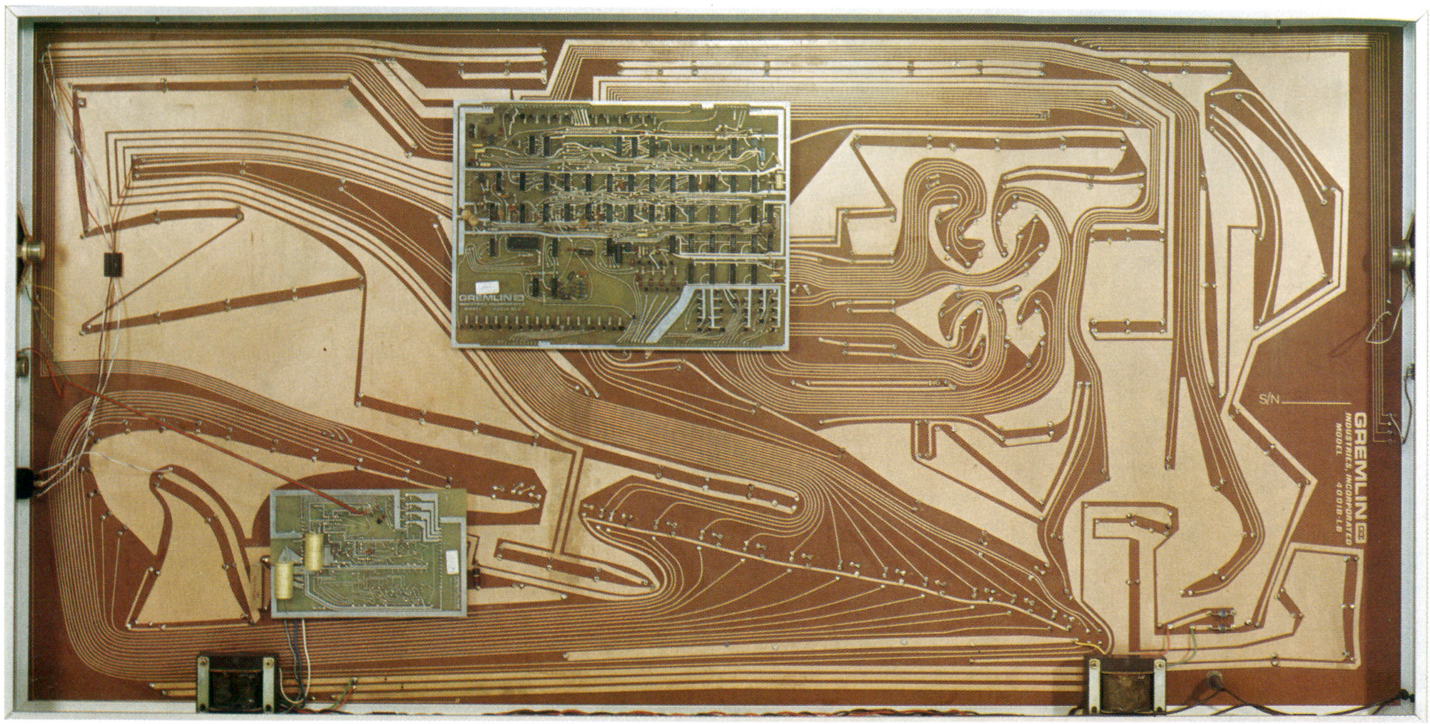

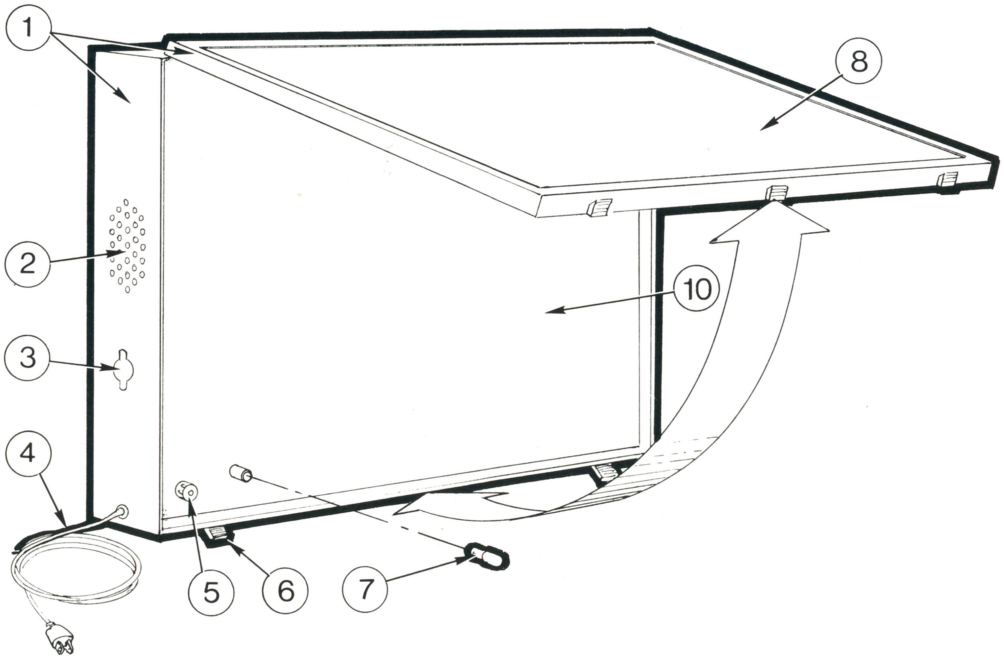

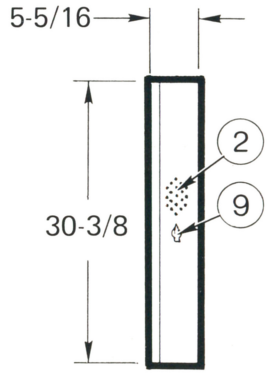

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3	4	**I'M NOT IN LOVE** 10cc/Mercury 73678	12
4	10	**JIVE TALKIN'** BEE GEES/RSO 510 (Atlantic)	11
5	5	**MIDNIGHT BLUE** MELISSA MANCHESTER/Arista 0116	13
6	7	**PLEASE MR. PLEASE** OLIVIA NEWTON-JOHN/MCA 40418	9
7	9	**WHY CAN'T WE BE FRIENDS** WAR/United Artists XW 620 X	15
8	2	**LOVE WILL KEEP US TOGETHER** CAPTAIN & TENNILLE/ A&M 1674	15
9	11	**SOMEONE SAVED MY LIFE TONIGHT** ELTON JOHN/ MCA 40421	5
10	12	**THE WAY WE WERE/TRY TO REMEMBER** GLADYS KNIGHT & THE PIPS/Buddah 463	14
11	14	**DYNOMITE** TONY CAMILLO'S BAZUKA/A&M 1666	14
12	8	**THE HUSTLE** VAN McCOY & THE SOUL CITY SYMPHONY/ Avco 5653	15
13	6	**SWEARIN' TO GOD** FRANKIE VALLI/Private Stock 021	11
14	17	**RHINESTONE COWBOY** GLEN CAMPBELL/Capitol 4095	10
15	18	**HOW SWEET IT IS** JAMES TAYLOR/Warner Bros. 8109	6
16	16	**MORNIN' BEAUTIFUL** TONY ORLANDO & DAWN/ Elektra 45260	7
17	19	**THE ROCKFORD FILES** MIKE POST/MGM 14772	11
18	25	**FALLIN' IN LOVE** HAMILTON, JOE FRANK & REYNOLDS/ Playboy 6024	7
19	13	**MAGIC** PILOT/EMI 3992 (Capitol)	18
20	27	**FIGHT THE POWER—PART I** ISLEY BROS./T-Neck ZS8 2256 (Col)	5
21	15	**ROCKIN' CHAIR** GWEN McCRAE/Cat 1996 (TK)	15
22	20	**WILDFIRE** MICHAEL MURPHEY/Epic 8 50054	20
23	33	**GET DOWN TONIGHT** KC & THE SUNSHINE BAND/TK 10009	7
24	24	**DISCO QUEEN** HOT CHOCOLATE/Big Tree 16038 (Atl)	11
25	34	**AT SEVENTEEN** JANIS IAN/Columbia 3 10154	6
26	38	**COULD IT BE MAGIC** BARRY MANILOW/Arista 0126	6
27	44	**THIRD RATE ROMANCE** AMAZING RHYTHM ACES/ ABC 12078	7
28	31	**JUST A LITTLE BIT OF YOU** MICHAEL JACKSON/Motown M 1349F	10
29	29	**I'M ON FIRE** DWIGHT TWILLEY BAND/Shelter 40380	13
30	32	**SLIPPERY WHEN WET** COMMODORES/Motown M 1338F	12
31	42	**WASTED DAYS AND WASTED NIGHTS** FREDDY FENDER/ ABC Dot DOA 17558	6
32	43	**BLACK SUPERMAN—MUHAMMAD ALI** JOHNNY WAKELIN & THE KINSHASA BAND/Pye 71012 (ATV)	14
33	41	**THAT'S THE WAY OF THE WORLD** EARTH, WIND & FIRE/ Columbia 3 10172	4
34	39	**HOLDIN' ON TO YESTER**	
35	37	**EVERYTIME YOU TOUCH**	
36	46	**'TIL THE WORLD ENDS**	
37	23	**WHEN WILL I BE LOVE**	
38	45	**HELP ME RHONDA** JOH	
39	40	**(SHU-DOO-PA-POO-PO(** TRAVIS WA/	
40	22	**I'M NOT LISA** JESSI C(	
41	52	**FAME** DAVID BOWIE/R	
42	53	**TUSH** ZZ TOP/London	
43	48	**HOPE THAT WE CAN BE** AND HA	
44	51	**THAT'S WHEN THE MU**	
45	47	**SWEET EMOTION** AER(	
46	49	**SATURDAY NIGHT SPE(**	
47	54	**RENDEZVOUS** HUDSON	
48	61	**(I BELIEVE) THERE'S NO** PAUL ANKA with ODI/	
49	66	**BALLROOM BLITZ** SWE	
50	57	**FEEL LIKE MAKIN' LOV**	
51	30	**THANK GOD I'M A C(**	
52	35	**HEY YOU** BACHMAN-T	
53	21	**LOVE WON'T LET ME W**	
54	55	**LOOK AT ME** MOMENT	
55	26	**MISTY** RAY STEVENS/B(	
56	36	**TAKE ME IN YOUR ARM**	
57	28	**ONLY WOMEN** ALICE (	
58	67	**GLASSHOUSE** TEMPTATI	
59	58	**THE LAST FAREWELL** R(	
60	56	**SISTER GOLDEN HAIR** A	
61	76	**HOW LONG (BETCHA (** POINTER S	
62	64	**FOREVER CAME TODA**	
63	50	**SEXY** MFSB/Phila. Intl.	
64	73	**DANCE WITH ME** ORLE	
65	70	**SOONER OR LATER** IMP	
66	69	**THE BIGGEST PARAKEE**	

Top 20 Soul

Now Was

Music Programming

TOP 100

DAY AMBROSIA/20th Century 2207 7
H ME (I GET HIGH) CHARLIE RICH/ Epic 8 50103 11
THREE DOG NIGHT/ABC 12114 5
D LINDA RONSTADT/Capitol 4050 17
NNY RIVERS/Epic 8 50121 5
OP) LOVE BEING YOUR FOOL
MMACK/Capricorn CPS 0239 (WB) 6
OLTER/Capitol 4009 18
CA PB 10320 5
5N 220 3
TOGETHER SOON SHARON PAIGE
ROLD MELVIN & THE BLUENOTES/ Phila. Intl. ZS8 3569 (Col) 6
SIC TAKES ME NEIL SEDAKA/ Rocket 40426 (MCA) 5
OSMITH/Columbia 3 10155 10
CIAL LYNYRD SKYNYRD/MCA 40416 6
BROS./Rocket 40417 (MCA) 5
THING STRONGER THAN OUR LOVE
A COATES/United Artists XW 685Y 2
ET/Capitol 4055 7
E BAD COMPANY/Swan Song 70106 (Atlantic) 5
UNTRY BOY JOHN DENVER/ RCA PB 10239 20
URNER OVERDRIVE/Mercury 73683 12
'AIT MAJOR HARRIS/Atlantic 3248 17
S/Stang 5060 (All Platinum) 10
arnaby 614 (Chess/Janus) 17
S (ROCK ME) DOOBIE BROTHERS/ Warner Bros. 8092 20
OOPER/Atlantic 3254 18
ONS/Gordy G 714F (Motown) 4
OGER WHITTAKER/RCA PB 50030 18
MERICA/Warner Bros. 8086 16
OT A CHICK ON THE SIDE)
ISTERS/ABC Blue Thumb BTA 265 3
Y JACKSON 5/Motown M 1356F 5
ZS8 35667 (Col) 8
ANS/Asylum 45261 3
RESSIONS/Curtom CMS 0103 (WB) 10
TS IN TOWN JUD STRUNK/ Melodyland ME 6015 (Motown) 6

67	89	**RUN JOEY RUN** DAVID GEDDES/Big Tree 16044 (Atl)	2
68	77	**SEND IN THE CLOWNS** JUDY COLLINS/Elektra 45253	6
69	78	**DREAM MERCHANT** NEW BIRTH/Buddah 470	4
70	79	**ROCKY** AUSTIN ROBERTS/Private Stock 020	4
71	75	**FEELINGS** MORRIS ALBERT/RCA PB 10279	3
72	81	**BLUEBIRD** HELEN REDDY/Capitol 4108	2
73	82	**I BELIEVE I'M GONNA LOVE YOU** FRANK SINATRA/ Reprise 1335 (WB)	2
74	83	**CAN'T GIVE YOU ANYTHING** STYLISTICS/Avco 4656	2
75	84	**DAISY JANE** AMERICA/Warner Bros. 8118	2
76	59	**CUT THE CAKE** AWB/Atlantic 3261	17
77	65	**BEFORE THE NEXT TEARDROP FALLS** FREDDY FENDER/ ABC Dot DOA 17540	25
78	87	**THE PROUD ONE** OSMONDS/MGM 14791	2
79	60	**RAG DOLL** SAMMY JOHNS/GRC 2062	9
80	62	**SNEAKIN' UP BEHIND YOU** BRECKER BROTHERS/Arista 0122	9
81	63	**SPIRIT OF THE BOOGIE/SUMMER MADNESS** KOOL & THE GANG/Delite 1567 (PIP)	15
82	74	**BAD LUCK (PT. I)** HAROLD MELVIN AND THE BLUENOTES/ Phila. Intl. ZS8 3562 (Col)	18
83	88	**BLUE SKY** JOAN BAEZ/A&M 1703	4
84	71	**SHINING STAR** EARTH, WIND & FIRE/Columbia 3 10090	23
85	86	**GOD BLESS OUR LOVE** CHARLES BRIMMER/Chelsea 3017	4
86	—	**SOLITAIRE** CARPENTERS A&M 1721	1
87	85	**SOMETHIN' 'BOUT YOU BABY I LIKE** TRINI LOPEZ/ Private Stock 024	2
88	—	**IT ONLY TAKES A MINUTE** TAVARES/Capitol 4111	1
89	—	**GET THE CREAM OFF THE TOP** EDDIE KENDRICKS/ Tamla T 54260F (Motown)	1
90	96	**ALVIN STONE (BIRTH & DEATH OF A GANGSTER)** FANTASTIC FOUR/Westbound WT 5009 (20th Century)	3
91	93	**7-6-5-4-3-2-1 (BLOW YOUR WHISTLE)** GARY TOMS EMPIRE/PIP 6504	9
92	98	**THE SEEKER** DOLLY PARTON/RCA PB 10310	2
93	100	**KEEP YOUR EYE ON THE SPARROW** MERRY CLAYTON/ Ode 66110 (A&M)	2
94	94	**FREE MAN** SOUTH SHORE COMMISSION/Wand 1287 (Scepter)	3
95	99	**ACTION SPEAKS LOUDER THAN WORDS** CHOCOLATE MILK/ RCA PB 10290	2
96	—	**OH ME, OH MY (DREAMS IN MY ARMS)** AL GREEN/ Hi 5N 2288 (London)	1
97	—	**SURE FEELS GOOD** ELVIN BISHOP/Capricorn 0237 (WB)	5
98	—	**LET ME MAKE LOVE TO YOU** O'JAYS/Phila. Intl. ZS8 3573 (Col)	1
99	92	**WOODEN HEART** BOBBY VINTON/ABC 12100	5
100	—	**DREAMING A DREAM** CROWN HEIGHTS AFFAIR/Delite 1570 (PIP)	1

Top 20 Country

1	1	FIGHT THE POWER-PART 1	Isley Bros.-T-Neck ZS8 2256 (Col)
2	5	GET DOWN TONIGHT	KC & The Sunshine Band-TK 10009
3	7	HOPE THAT WE CAN BE TOGETHER SOON	Sharon Paige and Harold Melvin & The Bluenotes-Phil.Intl. ZS8 3569 (Col)
4	4	SOONER OR LATER	Impressions-Curtom CMS 0103 (WB)
5	2	THE HUSTLE	Van McCoy & The Soul City Symphony-Avco 4653
6	6	FREE MAN	South Shore Commission-Wand 11287 (Scepter)
7	3	ROCKIN' CHAIR	Gwen McCrfae-Cat 1996 (TK)
8	8	LOVE WON'T LET ME WAIT	Major Harris-Atlantic 3248
9	9	SEXY	MSFB-Phil.Intl. ZS8 3567 (Col)
10	14	THREE STEPS FROM TRUE LOVE	Reflections-Capitol 4078
11	13	7-6-5-4-3-2-1- [BLOW YOUR WHISTLE]	Gary Toms Empire-Pip 6504
12	11	SLIPPERY WHEN WET	Commodores-Motown M 1338F
13	10	JUST A LITTLE BIT OF YOU	Michael Jackson-Motown 1349F
14	16	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire-Columbia 3 19172
15	17	SNEAKIN' UP BEHIND YOU	Brecker Brothers-Arista 0122
16	19	FOREVER CAME TODAY	Jackson 5-Motown M1356F
17	25	YOUR LOVE	Graham Central Station-Warner Bros. WBS 8105
18	22	DREAMING A DREAM	Crown Heights Affair-Delite 1570 (pip)
19	20	ACTION SPEAKS LOUDER THAN WORDS	Chocolate Milk-RCA PB 10290
20	12	DO IT IN THE NAME OF LOVE	Ben E. King-Atlantic 3274

ALPHABETICAL LISTING

ACTION SPEAKS LOUDER THAN WORDS Allen Toussaint & Marshall Sehorn (Marsaint, BMI) 95
ALVIN STONE (THE BIRTH & DEATH OF A GANGSTER) Al Kent (Bridgeport, BMI) 90
BAD LUCK Gamble-Huff (Mighty Three, BMI) 82
BALLROOM BLITZ Phil Wainman (Chinnichap/RAK, BMI) 49
BEFORE THE NEXT TEARDROP FALLS Huey Meaux (Shelby Singleton, BMI) 77
BLACK SUPERMAN-MUHAMMAD ALI Robin Blanchflower (Drummer Boy, BMI) 32
BLUEBIRD Joe Wissert (Skyhill, BMI) 72
BLUE SKY David Kershenbaum & Joan Baez (No Exit, BMI) 83
CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Hugo & Luigi (Avco Embassy, ASCAP) 74
COULD IT BE MAGIC Barry Manilow & Ron Dante (Kamikazi/Angledust, BMI).... 26
CUT THE CAKE Arif Mardin (Average/ Cotillion, BMI) 76
DAISY JANE George Martin (WB, ASCAP) 75
DANCE WITH ME Charles Plotkin (Hall/ Mojohanna, BMI) 64
DISCO QUEEN Mickey Most (Finchley, ASCAP) 24
DREAM MERCHANT James Baker & Melvin Wilson (Saturday, BMI) 69
DREAMING A DREAM Nerangis-Britton (Delightful, BMI) 100
DYNOMITE Tony Camillo (Tonob, BMI) 11
EVERYTIME YOU TOUCH ME (I GET HIGH) Billy Sherrill (Algee, BMI/ Double R., ASCAP) 35
FALLIN' IN LOVE Jim Price (J.C., BMI) 18
FAME David Bowie & Harry Maslin (Main Man/John Lennon/Ceilidh, ASCAP) 41
FEEL LIKE MAKIN' LOVE Bad Company (Badco, ASCAP) 50
FEELINGS M. Albert (Fermata Intl., ASCAP) 71
FIGHT THE POWER—PART I E., M., R., O. & R., Isley & C. Jasper (Bovina, ASCAP) 20
FOREVER CAME TODAY Brian Holland (Stone, Agate, BMI) 62
FREE MAN Bunny Sigler (Mighty Three BMI) 94
GET DOWN TONIGHT H. W. Casey, R. Finch (Sherlyn, BMI) 23
GET THE CREAM OFF THE TOP Brian Holland (Stone Diamond/Gold Forever, BMI) 89
GLASSHOUSE Jeffrey Bowen & Berry Gordy (Jobete, ASCAP/Stone Diamond, BMI) 58
GOD BLESS OUR LOVE Senator Jones (Jec/Al Green, BMI) 85
HELP ME RHONDA Johnny Rivers (Irving, BMI) 38
HEY YOU Randy Bachman (Ranbach/ Top Soil, BMI) 52
HOLDIN' ON TO YESTERDAY Freddie Piro (Rubicon, BMI) 34
HOPE THAT WE CAN BE TOGETHER SOON Gamble-Huff (Mighty Three, BMI) 43
HOW LONG (BETCHA GOT A CHICK ON THE SIDE) David Rubinson & Friends (Polo Grounds, BMI/ Ebbets Field, ASCAP) 61
HOW SWEET IT IS (TO BE LOVED BY YOU) Lenny Waronker & Russ Titelman (Stone Agate, BMI) 15
I BELIVE I'M GONNA LOVE YOU Snuff Garrett (Senor/Sergeant, ASCAP) 73
(I BELIEVE) THERE'S NOTHING STRONGER THAN OUR LOVE Rick Hall (Spanka, BMI) 48
I'M NOT IN LOVE 10cc (Man-Ken, BMI).... 3
I'M NOT LISA Ken Mansfield & Waylon Jennings (Baron, BMI) 40
I'M ON FIRE Oister (Tarka, ASCAP) 29
IT ONLY TAKES A MINUTE Dennis Lambert & Brian Potter (ABC Dunhill/ One of a Kind, BMI) 88
JIVE TALKIN' Arif Mardin (Casserole, BMI) 4
JUST A LITTLE BIT OF YOU Brian Holland (Gold Forever/Stone Diamond, BMI) 28
KEEP YOUR EYE ON THE SPARROW Eugene McDaniels (Leeds/Duchess, ASCAP) 93
LET ME MAKE LOVE TO YOU Gamble-Huff (Mighty Three, BMI) 98
LISTEN TO WHAT THE MAN SAID Paul McCartney (McCartney/ATV, BMI) 2
LOOK AT ME (I'M IN LOVE) Goodman & Ray (Gambi, BMI) 54
LOVE WILL KEEP US TOGETHER Captain w. Toni Tennille (Don Kirshner, BMI) 8
LOVE WON'T LET ME WAIT Bobby Eli (Mighty Three/Friday's Child/WMOT BMI) 53
MAGIC Alan Parsons (Al Gallico, BMI) 19

Kirshner Names Rock Awards Non

LOS ANGELES—The nominees for the First Annual Rock Music Awards were announced by Don Kirshner in a press conference here last week. Kirshner is executive producer of the live CBS telecast which will announce the winners on Saturday, August 9, 10 PM, EDT and PDT, in a 90-minute program to be co-hosted by Diana Ross and Elton John, emanating from Santa Monica Civic Auditorium, Santa Monica, California.

Selected by a panel of rock music critics and progressive disc jockeys representing various parts of the United States, the nominees are headed by several multiple category winners, including six nominations for Stevie Wonder, four each for Elton John and the Rolling Stones and three each for Bob Dylan, Labelle and John Lennon.

Included is the first non-performer to be recognized in a music awards competition, Bill Graham, who took two nominations, one as Rock Personality of the Year, and the other for Public Service.

Among record companies, Warner/Elektra/Atlantic garnered 18 nominations for 13 artists; CBS Records Group took 13 nominations among eight artists; and MCA garnered eight nominations for four artists.

Unique among given in the music gory for Public Se greatest humanita tions. The first y are Joan Baez, who ments mentioned performance for th Workers, the Cen bration of the En donations from re Institute for the Violence; Black who did several fu certs for Arkansa health center proj ham, named for th fit concert in K George Harrison, formed many conc U.S. with proceeds ous charities, and book was sold t Appalachian Regio and John Lennon his telethon contri Muscular Dystroph and many other charities.

"Inasmuch as ro gest part of the today, representing 80 percent of the n in yearly sales," "we wanted to rec the art form that i

Best Single Record: Roll," Rolling Stones pr writers: Mick Jagger, Ke

Charts court

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t's Only Rock 'N'
d.: Glimmer Twins
h Richard, Rolling Stones; "Lady Marmalade," Labelle prod.: Allan Toussaint; writers: Bob Crewe and Kenny Nolan; Epic; "Philadelphia Freedom," Elton John prod.: Gus Dudgeon; writers: Elton John, Bernie Taupin; MCA; "You Haven't Done Nuthin'," Stevie Wonder prod.: Stevie Wonder; writer: Stevie Wonder; Motown; "You're No Good," Linda Ronstadt prod.: Peter Asher; writer: Clint Ballard, Jr.; Capitol.

Best Male Vocalist: Bob Dylan, Columbia; Mick Jagger, Rolling Stones; Elton John, MCA; Paul McCartney, Capitol; Stevie Wonder, Motown.

Best Female Vocalist: Aretha Franklin, Atlantic; Gloria Gaynor, MGM; Gladys Knight, Buddah; Joni Mitchell, Asylum; Linda Ronstadt, Asylum; Carly Simon, Elektra.

Best Group: Steely Dan, ABC; Eagles, Asylum; Elton John, MCA; Rolling Stones, Rolling Stones; Led Zeppelin, Swan Song.

Best Rhythm & Blues Single: "Hijack," Herbie Mann prod.: Herbie Mann, Atlantic; "I Feel A Song," Gladys Knight and the Pips prod.: Tony Camillo, Buddah; "Lady Marmalade," Labelle prod.: Allan Toussaint, Epic; "Never Can Say Goodbye," Gloria Gaynor prod.: Meco Monardo, MGM/Polydor; "Shining Star," Earth, Wind and Fire prod.: Sig Shore, Columbia Records.

Best Song Composer: B. Crewe, K. Nolan, "Lady Marmalade," Labelle, Epic; D. Henley, G. Frey, J.D. Souther, "Best Of My Love," Asylum; Mick Jagger, Keith Richard, "It's Only Rock 'N' Roll, Rolling Stones; Phoebe Snow, "Poetry Man," Phoebe Snow, Shelter; Stevie Wonder, "You Haven't Done Nothin'," Stevie Wonder, Motown.

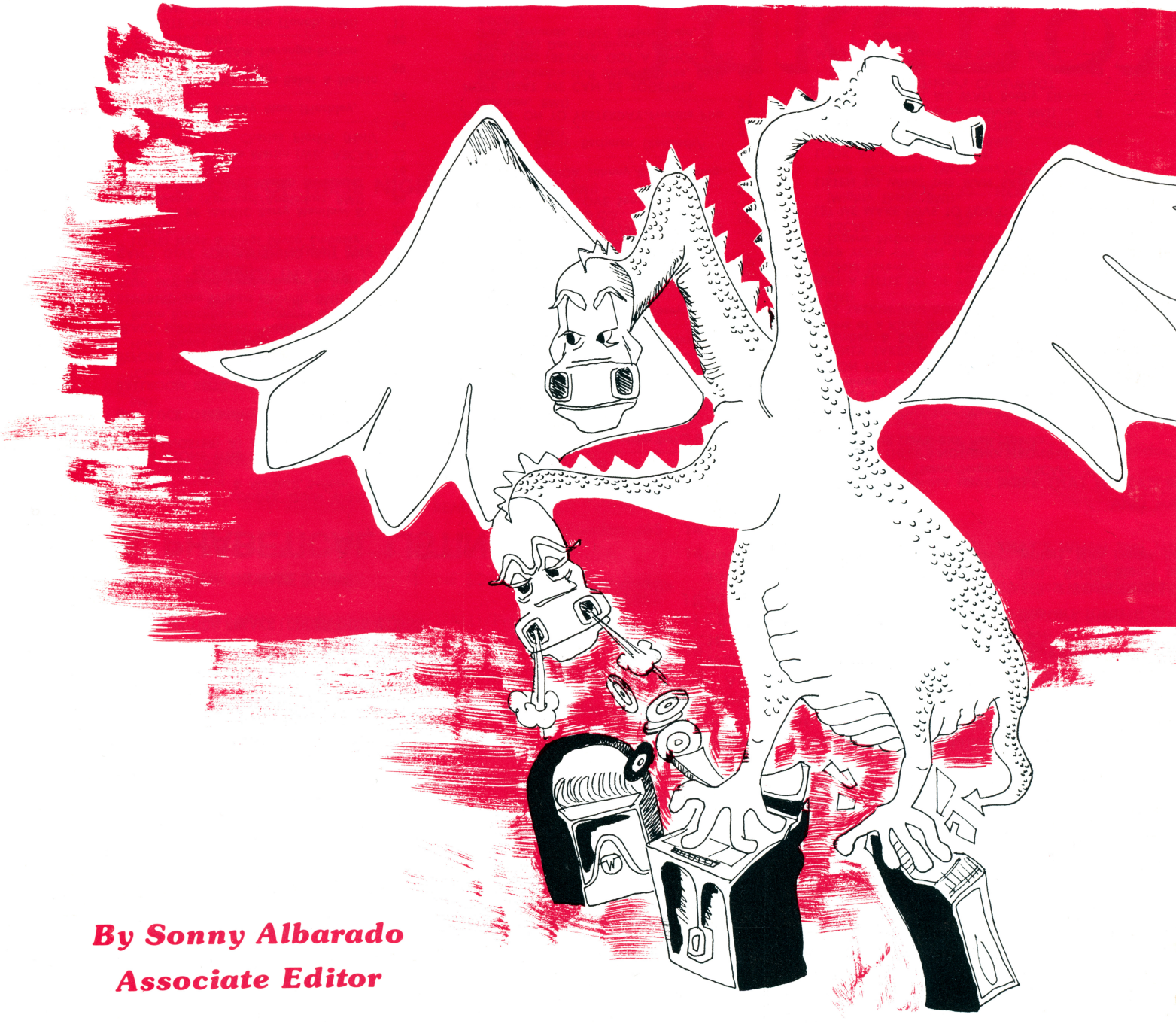
Rock Music Hall Of Fame (based on major historical contribution to rock and roll music): Chuck Berry; John Lennon; Paul McCartney; Elvis Presley; Rolling Stones.

Outstanding Rock Personality Of The Year (based on greatest contribution in development and progression of rock music): Bob Dylan; Bill Graham; Elton John; Todd Rundgren; Stevie Wonder.

Now	Was		
1	2	EVERYTIME YOU TOUCH ME [I GET HIGH]	Charlie Rich Epic 8-50103
2	5	WASTED DAYS AND WASTED NIGHTS	Freddy Fender/ABC Dot DOA 17558
3	8	FEELINS'	Conway Twitty & Loretta Lynn/MCA 40420
4	4	THAT'S WHEN MY WOMAN BEGINS	Tommy Overstreet/ABC Dot DOA 17552
5	6	LOVE IN THE HOT AFTERNOON	Gene Watson/Capitol 4076
6	9	PLEASE MR. PLEASE	Olivia Newton-John/MCA 40418
7	12	THE SEEKER	Dolly Parton/RCA PB 10310
8	13	RHINESTONE COWBOY	Glenn Campbell-Capitol 4095
9	10	I WANT TO HOLD YOU IN MY DREAMS TONIGHT	Stella Parton/Country Soul IRDA 039
10	11	DEAL	Tom T. Hall/Mercury 73686
11	1	JUST GET UP AND CLOSE THE DOOR	Johnny Rodriguez/Mercury 73682
12	3	TOUCH THE HAND	Conway Twitty/MCA 40407
13	7	MOVIN' ON	Merle Haggard/Capitol 4085
14	17	HELLO LITTLE BLUEBIRD	Donna Fargo/ABC Dot DOA 17557
15	18	SPRING	Tanya Tucker/Columbia 3 10127
16	19	DEAR WOMAN	Joe Stampley/Epic 8-50114
17	21	I LOVE THE BLUES AND THE BOOGIE WOOGIE	Billy Crash Craddock/ABC 12104
18	22	WOMAN IN THE BACK OF MY MIND	Mel Tillis/MGM 14804
19	26	PUT ANOTHER LOG ON THE FIRE	Tompall/MGM 14800
20	23	STORMS NEVER LAST	Dottsy/RCA PB 10280

MIDNIGHT BLUE Vini Poncia (New York Times/Roumanian Pickleworks, BMI) 5
MISTY Ray Stevens (Vernon, ASCAP) 55
MORNIN' BEAUTIFUL Hank Medress & Dave Appell (Apple Cider/Music of the Times, ASCAP; Little Max/New York Times, BMI) 16
OH ME, OH MY (DREAM IN MY ARMS) Willie Mitchell (Jec/Al Green, BMI) 96
ONE OF THESE NIGHTS Bill Szymczyk (Benchmark/Kicking Bear, ASCAP) 1
ONLY WOMEN Bob Ezrin (Ezra/Earl Frost, BMI) 57
PLEASE MR. PLEASE John Farrar (Blue Gum, ASCAP) 6
RAG DOLL Jay Senter & Larry Knechtel (Hampstead Heath, ASCAP) 79
RENDEZVOUS Bernie Taupin (Lornhole, BMI) 47
RHINESTONE COWBOY Dennis Lambert & Brian Potter (20th Century/House of Weiss, ASCAP) 14
ROCKIN' CHAIR Steve Alaimo, Willie Clark & Clarence Reid (Sherlyn, BMI) 21
ROCKY Bob Montgomery (Strawberry Hill, ASCAP) 70
RUN JOEY RUN Paul Vance (Music of the Times, ASCAP) 67
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rick Bleiwess & Bill Stahl (Cookaway, ASCAP) 91
SATURDAY NIGHT SPECIAL Al Kooper (Duchess/Hustlers, BMI) 46
SEND IN THE CLOWNS Arif Mardin (Beautiful/Revelation, ASCAP) 68
SEXY Gamble-Huff (Mighty Three, BMI) 63
SHINING STAR Maurice White w. Charles Stepney (Saggiflame, ASCAP) 84
(SHU-DOO-PA-POO-POOP) LOVE BEING YOUR FOOL Rick Hall (Mr. Dogg/ATV,
SISTER GOLDEN HAIR George Martin (WB, ASCAP) 60
SLIPPERY WHEN WET James Carmichael & Commodores (Jobete, ASCAP) 30
SNEAKIN' UP BEHIND YOU Randy Brecker (Carmine Street, BMI) 80
SOLITAIRE Richard Carpenter w. Karen Carpenter (Don Kirshner, BMI/Kirshner, ASCAP) 86
SOMEONE SAVED MY LIFE TONIGHT Gus Dudgeon (Big Pig/Leeds, ASCAP) 9
SOMETHIN' 'BOUT YOU BABY I LIKE Tri-Lo & Stan Silverberg (Colgems/Glory, ASCAP) 87
SOONER OR LATER Ed Townsend (Cheritown, BMI) 65
SPIRIT OF THE BOOGIE R. Bell, Kool & the Gang (Delightful/Gang, BMI) 81
SURE FEELS GOOD Johnny Sandlin (Crabshaw, ASCAP) 97
SWEARIN' TO GOD Bob Crewe (Hearts Delight/Caseyems/Desiderata, BMI) 13
SWEET EMOTION Jack Douglas (Daskel, BMI) 45
TAKE ME IN YOUR ARMS (ROCK ME) Ted Templeman (Stone Agate, BMI) 56
THANK GOD I'M A COUNTRY BOY Milt Okun w. Kris O'Connor (Cherry Lane, ASCAP) 51
THAT'S THE WAY OF THE WORLD Maurice White/Charles Stepney (Saggiflame, BMI) 33
THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka & 10cc (Don Kirshner/ATV, BMI) 44
THE BIGGEST PARAKEETS IN TOWN Mike Curb & Don Costa (Pierre Cossette/Every Little Tune, ASCAP) 66
THE HUSTLE Hugo & Luigi (Van McCoy/ Warner-Tamerlane, BMI) 12
THE LAST FAREWELL Denis Preston (Arcola, BMI) 59
THE PROUD ONE Mike Curb (Seasons Four/Saturday, BMI 78
THE ROCKFORD FILES Mike Post (Leeds, ASCAP) 17
THE SEEKER Porter Wagoner (Owepar, BMI) 92
THE WAY WE WERE/TRY TO REMEMBER Ralph Moss (Colgems/Chappell, ASCAP) 10
THIRD RATE ROMANCE Barry Burton (Fourth Floor, ASCAP) 27
'TIL THE WORLD ENDS Jimmy Ienner w. Bob Monaco (Leeds/Antique, ASCAP) 36
TUSH Bill Ham (Hamstein, BMI) 42
WASTED DAYS AND WASTED NIGHTS Huey P. Meaux (Travis, BMI) 31
WHEN WILL I BE LOVED Peter Asher (Acuff-Rose, BMI) 37
WHY CAN'T WE BE FRIENDS? Jerry Goldstein with Lonnie Jordan (Far Out, ASCAP) 7
WILDFIRE Bob Johnston (Mystery, BMI) 22
WOODEN HEART Bob Morgan (Gladys, ASCAP) 99

esy of RECORD WORLD



By Sonny Albarado
Associate Editor

"Will I See You In September?"--a jukebox

ballad

I think the jukebox will be around long after all of us are gone," Rowe-AMI President David "Joe" Barton said in these pages five months ago.

Barton's prediction is probably correct, despite increasing numbers of lounges that have gone to disc jockey-operated music systems and despite Wurlitzer's going-out-of-business lament last year that the jukebox has seen its day.

But the question that has been floating around this industry for the last several months is whether jukebox operators are going to lose another manufacturer by the time the Music Operators of America convention-exposition rolls around Oct. 17. Some folks have even wondered aloud whether Wurlitzer might not have been correct in its assessment of the jukebox industry's general fall to the onslaught of suburbia and cheap music technology.

From all appearances, however, the three remaining American manufacturers will each be present in force with sparkling new entries at the MOA show. Apparently, industry spokesmen confide, Seeburg's rumored problems have been internal and not indicative of the state of the entire industry or the quality of its product. Judging from its recent announcement of completion of a $5.25 million financing program for its Chicago plant, Seeburg intends to shirk off whatever troubles may have beset it and remain a potent part of the jukebox market.

Unfortunately, *Play Meter* was unsuccessful in obtaining comments from Seeburg officials for this article.

Certainly, of course, the other two phonograph maufacturers have watched Seeburg's progress carefully, ruefully remembering the shock and effect of Wurltitzer's decision to call it quits in mid-1974. In fact, it was a former Seeburg officer, Jack Gordon, who commented in the initial issue of this magazine that Wurlitzer's decision hit the other maufacturers square in the pocketbook.

"We're still recovering from the shock those statements sent through the banking industry," Gordon said last October. "Our negotiations with banking interests were severely hurt by the statement that the industry is dead and we're still feeling the pressure of it."

Pressure from the financial institutions was not the only pressure felt by the other three maufacturers after Wurlitzer's announcement, Rowe's Barton noted in discussing the slump that apparently hit the jukebox market early in the current model year.

"You would ordinarily think," Barton commented, that Wurlitzer's demise "would enhance the sales of the three remaining maufacturers. In the long run, it certainly will. But Wurlitzer unloaded an awful lot of inventory during the middle and latter part of last year, which certainly had an impact on the market."

That action was probably one of the several factors that contributed to what Barton called an "alarming' decrease in sales in the early part of the model year as compared to previous years. Other factors may have included the inflationary rise in the cost of materials experienced by all the maufactgurers, the inflationary rise in the cost of labor and the shock operators felt over of the increase in the cost of a jukebox because of those other increases.

Increased production costs, some of them doubling during 1974, and increased labor costs unprecedented in industry history had to be passed on to the distributors and operators by the manufacturers, Barton said. But the manufacturers may have hurt their businesses initially by making the mistake of passing on the cost increase all at once. "We maybe should have passed on these price increases as they occurred so that there would have been possibly two or three price increases during 1974.

"But we didn't do that because its been a tradition in the industry that you announce the price at the beginning of the model run and regardless of any cost increase during the year of the model run, continue that price through the end of the year. I think that's generally accepted in the industry, although there have been some exceptions."

The shock distributors and operators received when they were faced with what was perhaps the biggest cost increase in jukeboxes ever may have produced a general resistance to buying, Barton conjectured. The phonograph manufacturers possibly should have followed the suit of games manufacturers, who produce maybe six new models a year and who probably experience greater price increase than the phonographs. Yet, those increases were passed on in stage, Barton said, so "that the operators didn't have to face the shock all at once."

But, Barton stressed joyfully, the beginning slump caused by the price increase shock, the Wurltizer issue and the recession in general has been turning around since spring, to the point that Rowe proudly notes it has sold out its entire run of 1975 jukeboxes earlier than ever before in its history. Which, Barton added, "encourages us to probably introduce our 1976 models earlier than we did the 1975 models."

[*continued on page 41*]

Wisconsin apprenticeship plans proceed steadily, aim for 1976

Wisconsin operators hope to reduce the shortage of qualified coin machine repairmen in their state when they start an apprenticeship program in early 1976 to train persons interested in becoming coin machine technicians.

An ad hoc committee of the Wisconsin Music Merchants Association set out earlier this year to prepare a program to train coin machine repairmen and met with success after approaching two branches of the Wisconsin state government--the Dept. of Labor Relations and the Vocational-Technical Adult Education Department.

With the cooperation of the assiciation hopes to institute a three-year indentured apprenticeship program early next year, said WMMA Executive Director Len Roullier.

The program will use "block" type instruction and offer a total of 400 hours instruction. First year students will take 160 hours (four weeks) of related theory instruction and second and third year apprentices will have 120 hours (three weeks) each. The instruction will be staggered in one week periods over two or three month periods each year. The ad hoc committee agreed to allow apprentices credit for work and other classroom experience, Roullier added, noting that under such a system, some persons might be immediately eligible to start as second or even third year apprentices.

A location for the program has not been chosen yet, the WMMA spokesman said, but three technical schools are being considered.

WMMA members will hear more about the plans for the program at their fall convention Sept. 27 during a half-day seminar on the subject, Roullier said.

Aside from going full-ahead with its apprenticeship plans, the Wisconsin association has also been busy discussing with the Wisconsin Department of Justice what the group describes as unfair trade practices involving unregistered operators of coin-operated amusement devices.

[*continued from page 21*]

will have a job whenever he wants it. Of course, an alcoholic, thief or drifter won't hold a job, no matter what field he's in."

There are few women in the coin machine repair field, Clifford notes, primarily because he thinks women face problems in some of the less desirable locations in which they may have to repair machines.

The school's classes last one to three weeks, Clifford says, depending on the student's past experience.

THIS SWITCH controls that movement, coin machine instructor Cal Clifford seems to be telling Tom Piontek of Green Bay, Wis., who traveled to Cal's coin machine repair school in Nicoma Park, Okla., to learn how to repair jukeboxes, pinball machines and other types of coin-operated devices.

**Times get good - times get bad.
Meanwhile
Kiddierama gets bigger and bigger.
Somebody must be buying them.**

made of wood and are just about the right size.

CAUTION: NEVER USE A METALLIC OBJECT SUCH AS A SCREWDRIVER FOR PROBING UNLESS THE PLUG HAS BEEN PULLED OUT OF THE WALL OUTLET.

As soon as you probe the cracked resistor, the defect will be evident. The resistor will break apart. Another type of defect is when a resistor turns to powder generally in the middle of the resistor . This also occurs from overheating. If you suspect this type of problem, pull the center of the resistor and it will pulverize under the pressure of the probe. If you see a resistor with strange colors on the color band suspect an overheated resistor. When a resistor heats abnormally high a color band generally will discolor. If enough heat is generated within the resistor the color band will not only discolor but will bubble as well.

The nose can also detect faults. Many times a resistor or rectifier diode will become hot enough to smoke and give off a burning odor. Transformers have a similar smell when they burn up. Have you ever smelled ozone? That peculiar smell in the air after a lightning bolt has struck nearby is ozone. If you run a small electric hand drill for awhile and sniff around the area where the brushes were arching you will smell ozone. Ozone only occurs when arching takes place. This often occurs in a high voltage section of the video monitor when the high voltage transformer starts breaking down. If you smell ozone in the video monitor, turn the lights down and darken the area around the high voltage section. If there is arching taking place you will be able to see it and take measures to correct it.

The big filter capacitor located on video game boards near the connector will give off a strong odor if it breaks open and starts to smoke. In fact, the odor will drive you out of the room. Once you've smelled a filter capacitor that has burned up, you will never forget it. After a filter capacitor has burned up, it will probably crack open at the end and will produce a large bubble in the case. A burned up filter capacitor will not be black and show signs of burning like a resistor or a diode.

Your ear can help you locate defective components as well. Listen for sizzeling, frying, cracking, snapping, and other unusal noises. Using your ears, try to locate where where
the noise is coming from. Arching in the high voltage section of the video monitor will produce a snapping or cracking sound. If your ears lead you to the high voltage section of the monitor, sniff around for the odor of ozone, turn out the lights, and look for arching.

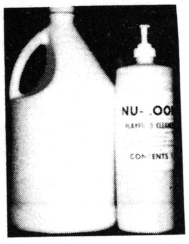
Touch is another good detector available to you. Your hands are very sensitive to heat. After running the game for awhile, pull the plug and check for over heated components such as transformers. Integrated circuits will become very hot when they burn up and may produce a bubble on the top or bottom surface. The large filter capacitor will become warm when it breaks down and conducts electricity. Be careful not to burn yourself when touching hot components.

NEVER FEEL AROUND FOR OVER HEATED COMPONENTS WHEN THE MACHINE IS PLUGED INTO THE WALL OUTLET EVEN IF THE MACHINE IS TURNED OFF. Feeling around with AC applied to the machine may permanently damage your billion dollar diagnostic tool.

These various suggestions for fault finding should not be interpreted as a substitute for using trouble shooting instruments but rather as a first step practical approach used in conjunction with test instruments. Remember, it takes only a few minutes to smell, listen, and look before professional trouble shooting instruments are introduced.

This column is for your service problems. We answer all questions individually by mail, free of charge and the more interesting ones will be printed here. If you're really stuck, write us. We'll do our best to help you. Don't forget to enclose a stamped, self-addressed envelope. If return postage is not included we cannot process your question. Write Play Meter Service Editor, Electronic Games Technology, 16 Belmont Drive, Chelmsford, Ma. 01824.

Pinball Playfield Cleaner



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Send for sample quart or save and order by the case;

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Circle 11 on reader service card.

NEW QUARTERS for Hanson Distributing Co. are in this large new structure in Bloomington, Minn. The company held an open house celebration recently to commemorate its moving into the building.

Hanson moves headquarters, celebrates

Operators from five states and two countries gathered recently to celebrate the grand opening of Hanson distributing Company's new headquarters in Bloomington, Minn.

Service schools by C. B. Ross of Deutsche Wurlitzer, Len Schneller of U. S. Billards, and Bill Sumption and Bob Newell of Hanson Distribution were spread throughout the program. Factory representatives were also on hand to assist in the sales effort.

The day was culminated by the grand prize drawing, which saw Walter Witt of Witt Sales win a Tournament Soccer® TS3A. Sam Nilva of National Amusement and Jerry Strauss of Appleton Coin each won a set of the top 20 records and Mrs. Roy Varno, Mrs. Roy Benson and Mrs. Harold Radant each won a 30-piece set of ovenware.

"The open house was a good format," said Kirk McKennon, Hanson's sales and promotions manager. "It allowed us the opportunity to visit with operators, discuss their specific needs and problems, then institute viable solutions. We hope to make thi8 an annual event."

although the day was marred by thunderstorms, the event succesfully kicked off Hanson's move to its new location.

Special thanks to Sam Nilva of National Amusements for providing a merry-go-round for the children's amusement.

Mirco offers stock worth $607,000

Mirco Incorporated, parent company of Mirco Games Inc. and other associated electronics firms, announced recently its offering 81,004 shares of capital stock worth a total of $607,530 to the public.

Price per share is $7.50, according to the company's offering circular, and the stock is to be sold in amount of not less than 100 shares, except to employes of the company or its independent contractors, who may purchase a minimum of 10 shares.

"Mirco Inc. is engaged in the business of the design, manufacture and sale of electronic test equipment and programs; of electronic and non-electronic games; and of the distribution of electronic components," the circular states. The subsidiary companies are Mirco Systems Inc., Mirco Games Inc. and Mirco Electronic Distributors Inc.

Of the shares being offered, 49,321 are being offered by the company and 31,683 are being sold by the principal shareholders, the circular adds. "Prior to this offering there has been no public market for these shares, nor is one likely to develop as a result of this offering," the offering circular cautions. It adds that the offering pric e was arbitrarily set by the company and bears no relation to assets, earnings or book value of the shares.

There are special risks potential investors should be aware of, the circular goes on to state, among them being uncertainties inherent in the semiconductor test business and the electronic games business.

The circular further notes that "this offering involves dilution from the offering price of $7.50 per share to $1.11, or a dilution of $6.39 per share."

The shares will be sold on a pro-rata basis, the circular states, and John L. Walsh, chairman of the board of directors, will be in charge of the offering. Even after the offering is consummated, the circular notes, the company's officers and directors will still be in control of company affairs and policies because they will still hold 56 per cent of the then outstanding shares.

IS YOUR INCOME OFF?
You should be looking at Kiddierama.

PMC countersues Electromotion

PMC Electronics Inc. has filed a countersuit against Electromotion Inc. of Bethlehem, Pa., seeking damages on four counts--defamation, abuse of the legal process, malicious interference with business relations and disparagement.

The Southhampton, Pa., company has also asked that the Bucks County (Pa.) Court of Common Pleas--Civil Division dismiss the injunction-damage suit filed against it by Electromotion, court records show.

Electromotion filed suit in May against PMC, asking for a permanent injunction prohibiting PMC from manufacturing or selling its "Aztec" video cocktail table games. The suit also sought monetary damages in the amount of PMC's sales or orders of the disputed game. Electromotion claimed PMC maliciously sought to obtain part of its business market by copying an Electromotion game's design and components and marketing it as PMC's own. The suit also alleged PMC sought to deceive the industry and the general public in marketing that game.

In its answer to the suit, PMC denied Electromotion's allegations, demanded that the Bethlehem-based firm prove its table is unique among others in the marketplace and told the court that an Electromotion news release about the suit was cause for the charge of defamation.

PMC claims that because Electromotion sent a press release about the suit and a copy of the suit to the trade press before the company was itself served with a copy of the suit by court officers, Electromotion attempted to hold PMC "up to public hatred, contempt and ridicule and to reflect on defendants' (PMC) good standing and credit and honesty and integrity... "

PMC uses a delay between the release of the Electromotion article to the press, May 2, and the actual date of the serving of the suit, May 25, as the basis for its second counterclaim--abuse of legal process--claiming that Electromotion never intended to really proceed with the suit, that the company filed it only in order to create a belief in the trade press that such a suit was pending, thereby allowing the press to report on it as it would any normal judicial proceeding.

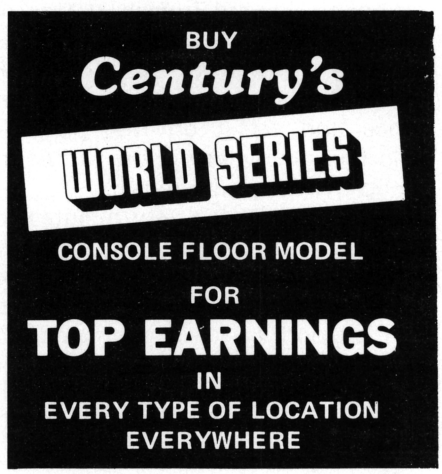
PMC's countersuit goes on to claim that the disparaging allegations and actions of Electromotion impaired PMC's sales and cast doubt upon the quality of its products, the court records show.

For all these allegations, PMC seeks exemplary and punitive damages and a published apology from Electromotion, the court records state.

PMC also accuses Electromotion of not coming into court with "Clean hands," citing an advertisement for Electromotion's table which used a picture of the PMC table as reason for this accusation, the court records show.

In its reply to PMC's countersuit, Electromotion acknowledges that the picture used in the advertisement was a photograph of the table PMC manufactures, but it denies that it engaged in an advertising campaign using the PMC photograph. Electromotion claims the photograph was used by the printer of the advertisement by mistake.

Electromotion further denies PMC's allegations against it and claims its actions were not done maliciously, but to protect its own corporate rights and products, the court records show. The company asks that PMC's counterclaims be dismissed.



Circle 12 on reader service card.

Philly has shuffle tourney

"The Philadelphia area was host recently to its first major shuffleboard tournament in almost 20 years," said Sol Lipkin, sales manager of American Shuffleboard.

"Held in Delaware County, Pa., the second Annual East Coast Doubles Shuffleboard Tournament was directed by Joseph F. Markert Jr., president of Phila-American Shuffleboard Co. Inc. of Oaklyn, N. J,"

The three-day tournament was viewed by approximately 4,000 spectators and drew entries from Pennsylvania, New Jersey, New York, Dela-ware, Maryland, Virginia and Massachusetts. Thirty-four of the top East Coast Doubles teams participated in the event.

Trophies were donated by American Shuffleboard Co. and presented of Philadelphia. Thire place was won by Larry Kline and John Snyder, both of Reading, Pa. Fourth place was won by Vic Falls of Turnersville, N.J. and Billy Lally of Philadeiphia. Third place was won by Larry Kline and John Snyder, both of Reading, Pa. Fourth place was won by Vic Falls of Turnersville, N.J. and Billy Lally of Philadelphia.

The tournament was a successful warmup for the National Bicentennial Tournament to be held in Philadelphia during the fall of 1976. Tournament director Joe F. Markert Jr. can be reached for details at Phila-American Shuffleboard Co., 200 W. Clinton Ave., Oaklyn, New Jersey.

Seeburg cancels Sega agreement, notes $5.25 million financing

Seeburg Industries Inc. recently terminated its agreement in principle to sell its coin-operated amusement game division and several of its distribution offices to Sega Enterprises Inc., a Gulf & Western Industries Inc. subsidiary, the Seeburg company announced.

At about the same time, Seeburg Industries board chairman Louis J. Nicastro announced that the company had just completed a $5,250,000 financing program to provide working capital for its Chicago coin-operated phonograph and vending machine plant.

About four months ago, Seeburg announced it had agred in principle to sell it's pinball manufacturing subsidiary, Williams Electronics Inc., and its distribution offices to Sega. Under the agreement, Sega would have assumed Williams' liabilities, as well as about $7 million in Seeburg debt.

In return, Seeburg would have received 20 per cent equity in the combined Sega-Williams operation and a loan of about $2.25 million. Gulf & Western would then have returned to Seeburg all 416,148 shares of Seeburg class A capital stock which Gulf & Western cur rently holds.

When it announced the termination of the agreement,seeburg also announced that its principal bank had agreeed to make an additional 13 -month loan of $2,650,000 available to the firm. The company also stated that a group of 10 of its independent domestic distributors delivered to Seeburg almost $10 million of irrevocable purchase orders for equipment. The group, chairman Nicastro and vice-president Richard T. Burger have guaranteed repayment of portions of the loan.

In connection with the loan agreement with its principal bank, Seeburg will issue warrants to purchase 175,000 class A shares to the participating distributors and warrants to purchase 175,000 shares and 87,000 shares of stock to Nicastro and Burger, respectively. The warrants are for five years, exercisable Jan.1 1976 or after, at a purchase price of $3.07 a share.

Omaha mayor offers music to citizenry

Waiting in the anteroom to see the mayor of a major U.S. city is often a very unnerving ordeal. Too often there is not even an out-of-date magazine available to pass the minutes until the city's top official has time for the visitor.

This is not the case in the office of his honor, Edward Zorinsky mayor of Omaha, Neb. Mayor Zorinsky has installed a new Rock-Ola Model 456 Console Phonograph in his outer office and set it on free play. A colorful sign invites visitors to brighten up their day with music.

Anyone waiting a few minutes to see Mayor Zorinsky can choose any of 160 tunes to fit their mood and the occasion: a stimulating song to pep up the blood, or a relaxing melody to soothe the nerves. Either way, Mayor Zorinsky receives his constituents in a better frame of mind than most visitors to a mayor's office.

Mayor Zorinsky picked up the idea of using a jukebox to put visitors in the proper mood from his father, Hymie Zorinsky, head of H. Z. Vending & Sales Company in Omaha. If kings can use strolling minstrels to please their guests, mayors can use jukeboxes.

VISITORS TO THE office of Omaha, Neb., Mayor Edward Zorinsky don't mind waiting a few minutes in his outer office, where they can enjoy their choice of 160 free selections on the Rock-Ola console phonograph the mayor placed there for their entertainment while waiting to see him.

Oil wells don't pump out all the oil in 6 months. Like an oil well, Kiddierama keeps right on pumping.

--a jukebox ballad

[*continued from page 31*]

Barton emphasized that he was not implying that Rowe is having one of its biggest phonograph sales years ever. "I'm just saying that during the spring, our sales started accelerating to the point that our sales for the first quarter of this year were greater than our sales for the last quarter of last year, which is rather unusual when our times of peak activity are generally in the months immediately following the September introduction of our new phonographs," he said.

Obviously, he thinks, there has been a definite turnaround for the better within the industry in recent months. It may have been because more operators regained confidence in the industry's economy, because more operators regained confidence in the industry's economy, because they simply got over the shock of the 20 per cent increase in phonograph prices or becaus, as Barton strongly suggested, most operators simply deferred buying phonographs until later in the model year because they had excellent opportunities late last year to invest heavily in "the excellent games that were being produced."

Whatever the reason for the upsurge in phonograph buying of late, Barton and Row are "happy with what's going on." And so is Dr. David R. Rockola, a vice president of the Rock-Ola company, who commented that "things look a lot brighter today than they did three months ago. Of course, ours is a worldwide business and problems that affected the industry here have also affected it abroad. But our coin operations have come to life rather nicely.

"There's reason to be cautiously optimistic," Rockola remarked. "But because everyone's been caught in the energy crisis, the raw materials crisis and all kinds of crises that are facing the world's economies today, we're all going to have to work a little harder and pull in our belts one knotch further just to be able to compete in today's markets. We're just going to have to be more efficient than ever before."

Rockola feels the industry is as rewarding as ever for maufacturers who are able to operate efficiently and still come out with the kind of products that operators want.

He added that reports of average takes from Rock-Ola's phonographs are very encouraging. "That's really where the whole ballgame begins--at the cash box. If the earnings of a machine drop, the operator is less likely to expand or buy new equipment. Quite the contrary, we're getting reports throughout the country that, basically, earnings are as high as ever. That's especially encouraging in light of the recession and unemployment."

Rock-Ola has been able to maintain its basic production figures of last year, the vice president added, "but it required more salesmanship, more promotion, more initiative and more creative thinking on the part of the maufacturer and his distributors to beat the bushes and get some of that older equipment out of locations and replace it with new equipment. Unfortunately, Rockola noted, there has been a tendency among operators to over-extend the life of their jukeboxes.

Some operators tend to think, Rockola said, 'Well, there's so many new games coming out, you know, and really, what's so different about a new jukebox? Sure, this year they have quadrophonic, but basically, the mechanism's the same." Instead of buying new phonographs, he said, operators who feel that way have put more money into games.

That sort of thinking is a mistake, Rockola believes, because "the backbone of the industry has always been the music business and there's no indication that that's going to change in the near future. Sure, you'll have a period or cycle in the industry when suddenly a lot of interesting games come along--and I don't want to knock the people who are making them--but what happens of course is a lot of operators over-expand and they find that the game they paid $1,000 or $1,500 for has lost its resale value and sells for maybe $200.

"That doesn't happen with a good phonograph. After a couple of years, an operator with a good phonograph still knows in dollars and cents terms what he has invested in that machine and knows that he can have an earning device for several years to come. That's one reason operators should keep their music equipment up to date instead of tending to extend the life of the machines longer than they should."

Barton and Rockola also concurred that the stability of the phonograph market and the stability of the machine's earning ability will insure its continued future as the "provider" or the "backbone" of the coin amusement machine industry. "The phonograph market is generally considered by the better-thinking people in the industry as a stable market. I can't find a valid argument to the contrary," Barton said. "A phonograph in a restaurant location will probably depreciate less than any other item in the establishment."

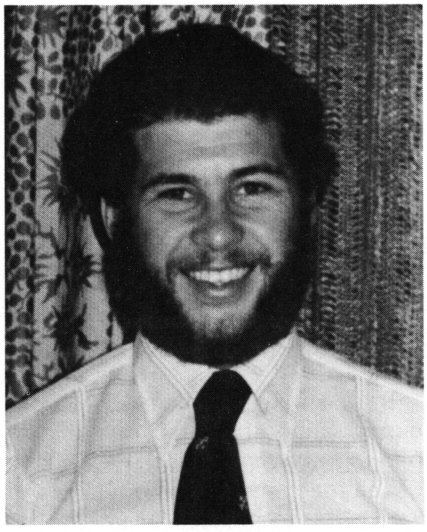
Another factor that could contribute to the future success of the jukebox industry, the Rowe official added, is the fact that the international market has barely been touched. There are still many countries of the world which have never seen jukeboxes and the opportunities for the maufacturer abound, he said.

Certainly, he continued, Rowe does not intend to leave the industry Rock-Ola doesn't either, Rockola commented. "We've been around for 40 years and we expect to be here another 40," he said. Besides, Barton said, the jukebox is part of the American way of life.

After all, can you imagine there being no jukeboxes for someone somewhere to dance to, reminisce by, cry over?

**We have a lot to say.
Why not listen to
KIDDIERAMA.
Won't cost anything to listen.**

Nixon becomes marketing VP at Briarwood



Allen Rosenberg

Rosenberg gets Atari marketing post

Los Gatos, Cal.--Allen Rosenberg has been appointed to the newly created position of marketing administrator, according to Gene Lipkin, Atari's vice president-marketing.

The appointment, effective July 1, includes coordination and administrative responsibilities in all phases of marketing operations.

Rosenberg joins Atari after five and a half years at Rowe International, where he was director of administration for the Distributor Operations Headquarters division of the company.

A graduate of Bentley College in Boston, Rosenberg holds a BA degree in public accounting.

Atari Inc., headquarted in Los Gatos, Cal., is a leading manufacturer of coin-oprated video amusement games.

Still buying "THE NEW" game every year? Kiddierama never goes out of style.

SKOKIE, Ill.--Robert T. Nixon has been named Vice President of Marketing for Brunswick's Briarwood Division, as announced by Aaron Deskins, President of Briarwood.

"In his new position Nixon will be responsible for Briarwood's worldwide marketing activities, including product management, marketing services and sales,"Deskins said.

Nixon joined Brunswick in 1957 in the Bowling Division, serving in various sales and marketing positions. Most recently he has been worldwide sales manager for Briarwood.

Briarwood Division manufactures and markets worldwide home and commercial billiard and game tables, as well as coin-operated games like Brunswick's famous Air-Hockey® table game.

Nixon is married and he and his wife, Margret, and their four children live in North Barrington, Ill.

Robert Nixon

Mali takes on O'Connor as part of sales, service team

Fred Mali, president of The Henry W.T.Mali & Co. Inc. of New York announces that John O'Connor has joined their selling organization.

O'Connor has an extensive background in woolen textiles and is known to people in the billiard industry.

Along with Norm Althoff, Rich Marquardt and John Gray, John O'Connor's responsibilities will be in sales and service on the full range of Mali Billiard Fabrics.

United Billiards appoints Shumsky as vice president , firm officer

Marty Shumsky, who joined United Billiards Inc. in 1974, has been appointed the company's vice president and corporate officer.

Prior to joining UBI, Shumsky served in a variety of management posts at Rowe International, a subsidiary of Triangle Industries. He also served as director of administration for Rowe's Distributor Operations.

Shumsky holds an accounting degree from Upsala College and a masters degree in marketing from Seton Hall University. He has also taught sales management and marketing courses at Fairleigh Dickinson University.

Patzke succeeds Langner as president at Multi Products

Donald Patzke has succeeded Allen G. Langner as president of Multi Products Co. Inc., a manufacturer of small electric motors and major supplier of motors to the amusement and games industry for over 16 years.

Langer, a cofounder of the Racine, Wis., company, becomes board chairman of the corporation. Patzke had been executive vice-president of the firm. Continuing in their respective positions of vice president and secretary-treasurer are Jack Langner and Otto Langner.

The company was formed in 1951 as Specialty Machine Co. by Allen and Jack Langner and incorporated as Multi Products Co. Inc. in 1966. Aside from amusement games, the firm's motors are used in ventilating equipment, timers and for special applications.

Donald Patzke

Join MOA Now!

Digital, Solid-state Totalizers

...(and at a price you can afford!)

- TWO NEW MODELS
- SPEEDS COLLECTIONS!
- PREVENTS BREAK-INS!
- ELIMINATES PILFERAGE!
- QUICK, UNIVERSAL INSTALLATIONS!
- FULLY GUARANTEED!

We've made our cash totalizers more sophisticated than they probably have to be. And we've still managed to keep the lid on our prices. One of our two completely new digital, solid-state totalizers may be just the piece of equipment you've been looking for.

Yes, now Cash Controls has two totalizer models to choose from. And one of them, either the FT-100 (which counts quarters only) or the FT-500 (which counts nickels, dimes, quarters, half-dollars or dollar bills) is perfect for your needs.

Really. Both are universally adaptable. We haven't found a machine on the market that won't accommodate either or both of our new models. All equipment, regardless of age or model, will accept our totalizers.

We've simplified the installation on our two new models to a matter of wires. The FT-100 has four wires to connect; the FT-500 has eight. In either case the wires are protected by a special collar shrink tubing we've developed that protects you as well.

In field tests, we've found that both machines count money faster than the most optimistic operator could have ever hoped. The FT-500 will count up to $40 a minute; the FT-100, up to $20 a minute.

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Atari bows Goal/4

SANTA CLARA, CA.--Atari Inc., Los Gatos based manufacturer of video games, recently announced the release of their new cocktail table video game--Goal/4.

Goal/4 is a fast-moving, soccer-style game packaged in a wood-grained cocktail table cabinet, ideal for even the most sophisticated location environments, according to Atari marketing VP Gene Lipkin.

One, two, or four players can compete in the soccer match, utilizing the out-of-the-way, side-mounted control knobs. There are separate controls for the forwards and the defensive players of each team. Unique circuit design allows the players to "catch" or "pass" the ball, as well as apply "English" for even more exciting play.

As with all Atari games, Lipkin said, Goal/4 is designed for rugged action, with all solid-state Dura-stress-tested circuitry for maximum reliability. For maintenance convenience, Goal/4 features a hinged top for quick and easy access to all interior components, including the large 19-inch monitor. Other Goal/4 features include a locking cashbox for maximum security, twin coin chutes, all steel frame construction, color overlays on the playfield and a conventional cash door for easy access in collections. Scoring is displayed digitally and is operator-adjustable to either 11 or 15.

"In a market that has recently been flooded with cocktail table style video games, only Goal/4 is manufactured by the corporation which pioneered video game technology" Lipkin commented. "While others were hurriedly producing and selling games to satisfy the market's immediate demands, Atari's engineers were working in the lab to perfect the design of a cocktail table game that would be exciting, reliable and capable of being marketed with a lower price tag--the result is GOAL/4!" he added.

Goal/4 is 30.5 inches (77.5 cm) high, with a 23-inch-by-23-inch (58.4 x 58.4 cm) base and a top diameter of 33.25 inches (84.5 cm).

P.S.E. rises on video horizon with Frenzy

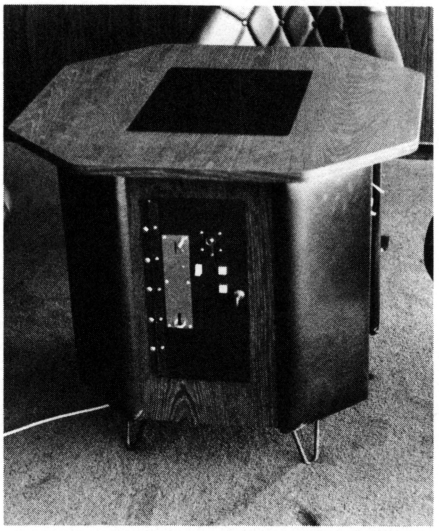
SUNNYVALE, Cal.--Project Support Engineering, an established electronics firm, has expanded its product line and opened a new 10,000-square foot manufacturing plant to produce video games and equipment.

P.S.E. has merged with Tam Speciality Co., also of Sunnyvale, to provide inhouse capability for cabinetry and plastics forming. Coupled with their existing equipment and technical know-how, P.S.E.'s acquisitions have given them the capability to increase production to meet the demands for their equipment, the firm announced

The first game released was a new video game table called Scandia. It is equipped with a two- or four-player elimination game called "Frenzy."

Characteristic of the table is the preplanning to accomodate interchangeable logic boards that will allow operators to change games within the table. A unique feature in the Scandia is a 200 CFM cooling fan aimed directly at the logic board th help eliminate the problems that arise from overheating of components.

P.S.E. is also marketing complete test equipment designed expressly for repair of video game logic boards. This is a package designed to equip the operator's technicain with the necessary tools to do all board repair in his shop. P.S.E.'s president, John Chaudhry, believes that supporting



video equipment after sales should gofurther than providing schematics. This test equipment was designed to have the capability of testing not only P.S.E.'s games, but those of other manufacturers as well.

Slam features skill and speed

Slam, Mirco Games new cocktail table game, combines features from volleyball and tennis, according to Director of Marketing Robert B. Kaiser.

With the four-directional controls, the players' paddles can be moved anywhere on their respective sides of the playfield and the game can be played by one, two or four persons.

An extended play option allows one or two players to beat the matching and win a free game, the Phoenix, Ariz., firm noted.

According to Kaiser, the "slam" feature means that the speed of the ball is no longer a function of the logic board or a separate button, but rather, a function of the way the paddle strikes the ball, "which makes for a highly realistic and aggressive game."

The game is 27 inches high and 33 inches in diameter, weighing 165 pounds.

Be the first in town with Kiddierama

Chi Coin makes Big League game

A new two-player console baseball game, Big League, is being released by Chicago Coin, says Avron Gensburg, executive vice president.

The player controls pitches by selecting curve, slider or straight balls and his opponent can connect with the bat for single, double or home run, depending on which of the 12 hit and run targets is hit with ball.

Three outs are allowed each player, with three ways to cancel an out and get another swing at the ball. Base runners are animated and the ball park crowd emits a roar.

"Wide-ranging tests indicate that from the standpoint of player appeal, earnings and performace, Big League has a long life ahead of it," Gensburg said.

Red Baron pin has new features

Avron Gensburg, Chicago Coin executive vice president, advises that the company's latest two-player flipper game, Red Baron, is now available from all authorized factory distributors.

"In addition to exciting ball action and fast-building ultra-high scores, Red Baron offers a number of new flipper game features that have proven to be highly effective in stimulating play," Gensburg said.

One of these is center double spinners, scoring 100 or 1,000 when lit. Another is the A-C-E feature. When the letters A,C and E are lit, the "extra" lane lights for an extra ball. There is also a "special lane" hole,scoring 500,5,000 or "special" when lit. Advance bonus buttons, advance bonus lanes that also score 1,000, double bonus on last ball and a "shoot again when lit" feature all contribute to game's play appeal, Gensburg said.

Red Baron's backglass contains illustrations of authentic World War I Luftwaffe planes--Fokker, Albatross and Rumpler, a staff car and uniformed flyers.

The game is convertible from three-ball to five-ball play and is adjustable from two players for one quarter to one play for a quarter or three plays for two quarters.

Meadows' Bomber explodes with excitement

A new video bomber game from Meadows Games Inc. of Sunnyvale, Cal., was introduced recently that features a skill element that speeds up the player's aircraft and the targets as more points are gained.

The Drop Zone 4, a single-player, features a moving airplane from which the player must drop bombs onto three moving target areas, Meadows executive Lila Thatcher explained.

The blue, green and yellow targets have respective one-, two- and four-point values. Bombs that miss cause a splashing sound to come from the machine. Hits cause different levels of explosions, depending of the point value of the target.

The aircraft and target speeds increase whed a player obtains 20 points and again after 30 points. A free game may be awarded for a high of 40 points or a low of zero points.

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If you have all the answers, how come there are other operators in town? Maybe Kiddierama has something.

[*continued from page 18*]

PLAY METER: It was mostly confined to the slots, right?

WILLIAMS: Right. You couldn't put out a slot anywhere in Illinois in the old days without going through those gangs. But I was never interested in slots, so it didn't phase me.

Mills Novelty was the greatest maker of slot machines at the time. Then Jennings, then Watley. Now the picture is completely different. There's no Mills, no Watley, no Jennings. Just Bally and Seeburg are making the big slots now. Unfortunately slots are still in the hands of gangsters in some areas of the country.

That's why I had them take the knock-off button off the free-play unit. I fought for that when I was president of the Coin Machine Institute. I tried to show the other manufacturers that it was going to close up our territory if we continued paying out money using the free-play unit as a payout device.

PLAY METER: At one time flipper games had that on them? I didn't know that.

WILLIAMS: Oh, sure. The reason I made it was because pingames were going the way of slot machines, paying out money.

PLAY METER: You're not referring to bingo type games are you?

WILLIAMS: No,no,no. Regular one-ball pin tables. You shot one ball and if it fell in a pockt marked 10, you got 10 cents. If it fell in 200, you got $2; into 500, you got $5. I could see the beginning of the end.

PLAY METER: You fought against that?

WILLIAMS: I sure did because the gangsters would get into it and eventually, the towns would close. Which a lot of them did, anyway.

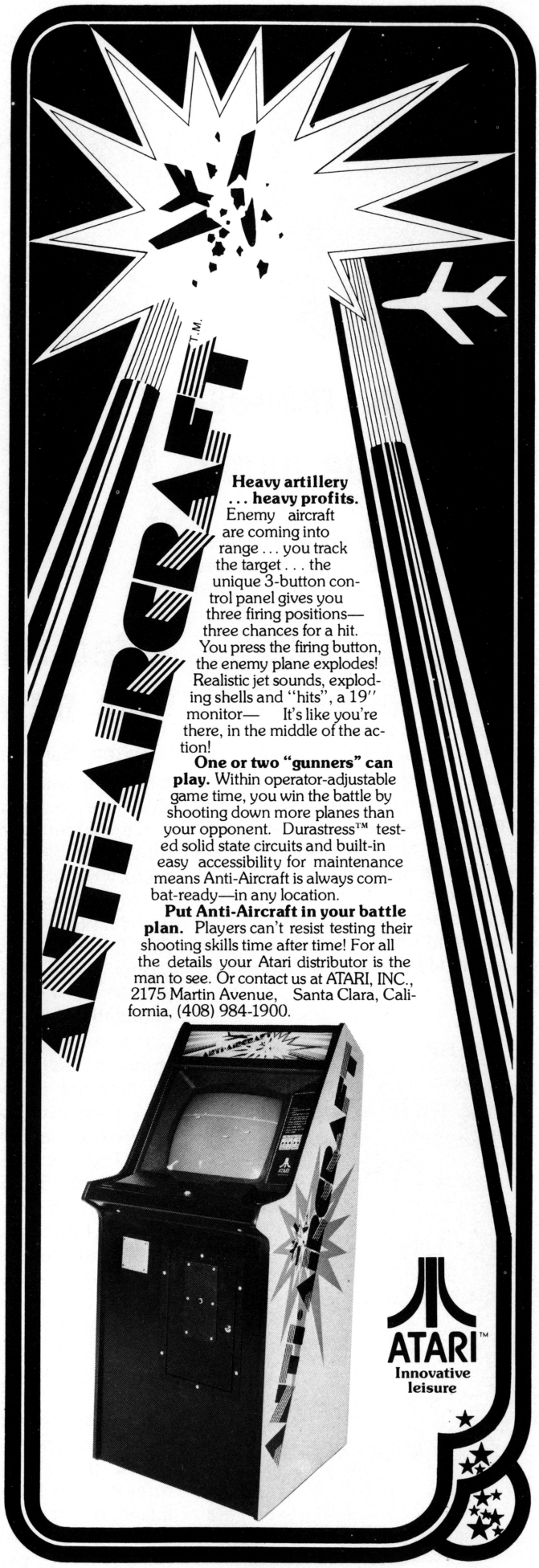
That's why we have so many rules on the books against pingames today, because of these bad tables. And the free-play unit we tried to limit to at most 10 free plays. I would rather see five. When I saw the game going to money and redeemable tickets, I thought, "How the hell can I make something that won't be redeemed and will only be an extension of play?" And that's when free-play came.

PLAY METER: It was certainly a revolutionary idea and did a great deal of good for the industry.

WILLIAMS: It helped us win our case out here in California. I was on that stand for three solid weeks. We had an ordinance on the books that went on in 1939 that said pingames were a game of chance and therefore illegal.

Anyway Warren Wolfe (an attorney) got the idea he could reopen Los Angels on the constitutionality issue that allowed a rich man to own one in his home, but prohibited a poor man from going into a bar, depositing a nickel and playing it. That's not what won the case, though; it was the game of skill versus chance issue that did it.

[*See next page*]



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They could apply the ruling we received in New York right now if they wanted to . I'm so anxious that they follow through on it. If you speak to any of the people involved in that case in New York, they should get the Los Angels verdict, which was appealed by the city and taken to the California Supreme Court and which was upheld.

PLAY METER: How did you get involved in that case initially?

WILLIAMS: The lawyers for the distributors asked me and thank God I did. You see I was the only pingame designer working in Los Angeles in 1939, who was still living and designing, so I could show the judge.

PLAY Meter; How did you go about convincing the judge that it was, in fact, not a game of chance, but a game of skill?

WILLIAMS: Just honesty. We went through practically every game that has ever been built and went in detail. Whenever the prosecuting attorney would object, the judge would set him down and tell him he wasn't the authority, ''Mr. Williams is the authority.'' I knew if I was honest with that judge, his fairmindedness and intense desire to learn all there was to know about the machine would help us win him over.

Why, he delayed the trial two weeks so that he c ould digest the 214-page brief the attorneys had prepared. I knew if he listened to the tetimony as closely as he read the briefs, we'd have a chance.

PLAY METER: What were some of the details the attorneys asked you to get you to give pertinent testimony?

WILLIAMS: The main thing was, ''What is the difference between a 1939 game and a game today? ''I had my old drawings and pictures and said, ''Here's how I designed them. I had skill up at the top, your honor. But as the ball progressed down the field, you had no control other than hitting of the side of the table if the tilt was set liberal. You could guide the ball a little, but it was mostly chance.

''But now, designing the tables today with the flippers, you still have the skill at the top and with the flippers, you can do all kinds of things.'' We had three games in the courtroom and I demonstrated to him. Then I opened them up and showed there were no hidden gimmicks. The prosecuting attorney thought he has me at one point because the games they sent in had those match number features.

He thought, ''Oh, boy, I got him now. Here's a

[*continued on page 51*]

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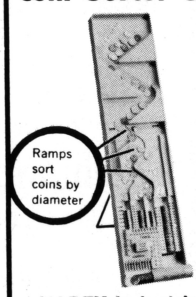

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[continued from page 47]

feature he probably won't even mention." I thought I would beat him to the punch because I knew he would ask about it; so I said, "Your honor, we did build a little capriciousness into the machine. You're not as fine a player as I am on this machine because you haven't had the opportunity to practice. But you know what we've put in this machine to keep you interested? A little match feature. If the score you have matches that number up there, you got a free play."

The judge loved that little speech. I was glad it went all the way to the Supreme Court so that it was adjudicated there.

PLAY METER: I think the public is becoming more and more aware of the innocence of pinball and I think we're going to see progressively more favorable legislation in more states regarding pinball machines What do you think about that?

WILLIAMS: I can't see where it's a harmful device, not the way it's constructed today. For example, in Los Angeles there were many licensed machines that were called games of skill. I told the judge that pingames were more skillful than some of those licensed by the police. I showed him where the different chance features existed on those, too. I really had to do my homework.

PLAY METER: What do you foresee for the future of the industry? Does it look bright?

WILLIAMS I don't think we've scratched the surface yet. Coin machines are an impulse item. You walk along and you see a coin amusement machine and before you know it, you reach into your pocket and you want to try it. It'll be that way for ages. That's why certain machines build a clientele.

PLAY METER: What do you think future pinball games will look and sound like ?

WILLIAMS: I don't see drastic changes as far as the overall dimensions because we've tried different variations and they bombed terribly.

Any kind of changes with the basic game design bomb. The secret of the game's longevity is the fact that the ball is wild. When it hits the thumper bumper, you don't know exactly where it's going to go.

PLAY METER: Did you ever wonder whether pinball was going to last?

WILLIAMS: Well, when I first saw it, I thought, "What the hell are grown men doing playing that silly board with nails in it? Here's my beautiful baseball machine alongside of it and they're not looking at it." It took me four weeks' collections to realize pinball was here to stay and I decided I was going to be a part of it.

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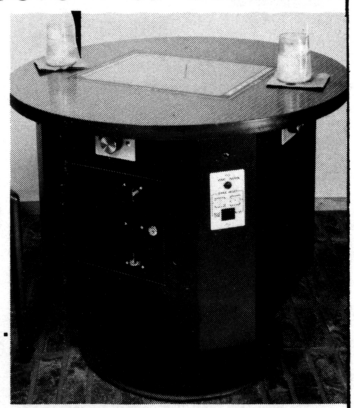

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