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Volume 5, Number 1

January 15, 1979

PLAY METER



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PLAY METER

Vol. 5, No. 1

January 15, 1979

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PLAY METER

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From the Editor

The year 1979 is upon us, and I'm sure a lot of you are wondering what it will be like. If I were a fortune teller, I would happily answer that question for you. But as a journalist, I feel it's best to leave the predictions to the fortune tellers and the forecasts to the weathermen.

One thing you can be certain of in 1979, however, is that it will be another difficult year as far as the nation's economy is concerned. This New Year will not be without its inflationary problems and spiraling costs. In light of this situation, I thought it best not to bore you with speculations but rather give you some advice for determining your own success in 1979.

"Prepare for the worst; and, if it doesn't happen, think how much better off you'll be." These words were spoken to me when I was a child, and I've found that they still hold true today. To adequately prepare for the future, you must set specific goals for yourself. Setting goals and achieving them is the key to personal and financial success.

When setting new goals, try to be as realistic as possible. If you set them too high, you may become discouraged early and end by defeating your own purpose. Conversely, if you set them too low, you end up cheating yourself. If you plan to increase your revenue this year, keep in mind that you need to increase it by at least ten percent just to stay with the rise in inflation. A goal of fifteen to twenty percent would certainly be more realistic.

Once you have established your goals, the next step is to make a plan of action. Note specifically how you intend to increase your revenue or cut back on your costs. Start programs that are designed to meet the goals that you set. At certain intervals throughout the year, evaluate your plans and programs and gauge their effectiveness. Sound planning and regular follow-ups are essential to achieving goals.

There are a number of ways in which you can improve your own profit picture. Developing new locations, upgrading present ones, cutting back on marginal locations, providing better service, better commission arrangements, higher play prices, and careful of equipment purchases are some areas. Start keeping more records. You should know what the average pinball or phonograph on your route earns. Likewise, you should know what your average location earns. Once you know these figures, you can aim to increase them and because you have them on record you can accurately measure your success. These are just some of the goals that you can set for yourself. There are indeed a great many more, but only you can decide what areas you can improve on most. The main thing is to realize that you cannot predict the future, but you can certainly prepare for it. So don't sit around wondering about the future, do something about it.



Ralph C. Lally II
Editor and Publisher

STAR HAWK

BY CINEMATRONICS

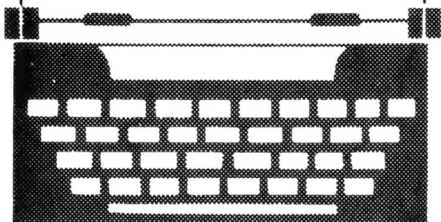
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Mailbox



Appreciates surveys

Having come from a background of market research and product viability testing, I can appreciate your annual surveys and use them in decisions we make regarding line extension and product decisions.

If enough of us got together and requested it, we could petition and possibly get the U.S. government industry analysts to provide better data out of their surveys of business taken every five years. The result would be even better market intelligence from which we manufacturers and others could make marketing decisions.

James Ruegamer
Executive Vice President
Sunbird Corp.

Sympathy

I sure have sympathy for Mr. Robert Johnson (Funland Amusement, Inc. in Milwaukee, Wisconsin, PM, Oct. p.40). I operate the Eight Ball Recreation Center in Delaware City, Oklahoma, and now the city government is putting in a free game room at the taxpayer's expense. It is in direct competition with my business.

If any of your readers have any helpful information about what can be done, please let me know.

Eight Ball Recreation Center
Sunnylane Circle
Delaware City, Oklahoma
[405] 677-9333

Man behind the scenes

As you all know trade magazines are educational and look into the future of arcade equipment. Every month I pick up an article in one of these magazines and read about who heads what organization, or who is involved in what charity.

But how often do we hear about the many people working in the background of his organization? I, like everyone else, took for granted the people that work

with us. Until the other day, when I made a phone call to Cleveland Coin and found that Bob Griffith was hospitalized (Incidentally, he is not a relative).

When a man is at his job an hour before time and stays an hour late, even when he is not obligated to, and does so just to insure that business is carried on as usual, this is the kind of effort that distinguishes the little guy behind the boss. Or should we call him the giant behind the boss. Without him very little would be accomplished. More often than not the boss is either busy with one of his pet projects or charities. The day to day business is carried out by the so-called giant, which we take for granted.

I know myself, because of communications between different distributors, we get comfortable with the people we talk with. When there is someone new at the other end of the phone you just don't have the same rapport as before. Not to say the person on the other end of the phone is not competent, but it takes time to build a comfortable relationship.

Therefore, I feel it is very important that we give recognition to the man that is always behind the scenes keeping the business running. I feel that this month we should salute Bob Griffith at Cleveland Coin as one of these men, and hope Bob has a speedy and healthy recovery so he can get back to taking care of business as usual.

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Progress

Let me compliment you on the progress of PLAY METER magazine. You really are providing a service to the industry, and I congratulate you.

Robert S. Rhinehart, Jr.
Executive Director
F.A.M.A.

Imagine

In response to the eight-dollar fee: can you imagine the impact if *all* operators were to boycott buying 45's for one month? That would open a few eyes. Could it happen?

Dale H. Otway
Buckeye Amusements
Orlando, Florida

[Ed. — *That might make someone take notice, or perhaps operators might try boycotting the performers for a particular performing rights society. Jukebox operators, as best as we can find out, buy between 40 and 60 percent of all pop 45's and between 70 to 90 percent of all country singles. There appear to be no set figures for the R&B singles.*]

Dates too close

Our industry has two main opportunities each year to display its product lines to our operator customers on a national level: our own A.M.O.A. show and, for the last several years, the I.A.A.P.A. show.

It seems a shame that the dates of these shows fall so closely together, that the majority of the operators who do attend, attend either one or the other. If the dates of these shows could be rescheduled so that one would be held in the fall and the other in the mid-winter, I believe that the entire industry would benefit.

The game industry has chang-

ed during the last several years with the advent of mall game rooms. The operators of these rooms look to receive delivery of new equipment prior to the Thanksgiving/Christmas period of the year (their busiest season). As is the case this year, when new equipment is shown in mid-November, it is hardly possible for them to accomplish this.

My suggestion is that whichever show would be held in the fall, should be held as early in the

fall as possible; perhaps late September or at the latest, early October. If the other show could be rescheduled in mid to late winter, it would serve as a showcase for those seasonal operators who are, at that time of the year, beginning preparation for their forthcoming summer season.

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In-fighting between ASCAP, BMI at core of CRT requirement-- Brennan

In the latest developments surrounding the compulsory jukebox copyright law, U.S. District Court Judge Aubrey Robinson, Jr. of the District of Columbia turned down a request by the AMOA that a hearing with witnesses be held on the AMOA's suit against the Copyright Royalty Tribunal (CRT).

The CRT is the federal agency which will decide how the royalty collections paid by jukebox operators will be divided up among the three performing rights societies—ASCAP, SESAC, and BMI—which hold the rights to the songs played on the jukeboxes.

Though Judge Robinson turned down this latest AMOA request, the AMOA suit is still pending, and a decision may be forthcoming this month.

At presstime, AMOA Counsel Nicholas Allen was scheduled to file his legal brief showing why the court should grant a permanent injunction disallowing the CRT's controversial September 6 ruling. The CRT had until December 27 to state its case in a legal brief on the matter.

According to the CRT's September 6 judgement, operators are required to supply the CRT with lists of their jukebox locations in order to remain in compliance with the copyright law. But the AMOA and its member operators challenged that decision with a lawsuit saying that location listings are confidential business information and that a requirement forcing their disclosure constitutes undue governmental interference and harassment.

In an interview with PLAY METER in October, CRT Chairman Thomas Brennan explained the reasoning behind the controversial ruling. He said that the ruling had been made at the request of ASCAP which had argued that it would lose a large percentage of the royalty collections due it if the CRT based its decisions as to how to distribute the money solely upon the music charts provided in the trade magazines. ASCAP, he said, argued that it would lose the royalties for its older hits. Notably, ASCAP owns the rights to most old records (which are on jukeboxes), and this is not reflected in music charts of current

hits. Because of this assertion, the CRT ruled that the performing rights societies would have to justify their claims for royalties by samplings of jukebox locations across the country. And towards this purpose, the CRT ruled that operators supply location lists to facilitate this sampling.

Brennan went on to say that BMI (which sided with the AMOA in arguing in favor of the music charts being the sole determining factor) apparently feels it stands to gain a larger share of the royalties if the music charts are used because it has gained a larger percentage of current hits than in years past.

Consequently, operators have been brought back into the copyright law controversy to supply the additional information and thus to settle the in-fighting among the performing rights societies as to how the royalties should be divided. It is exactly this point which is at the root of the controversy.

In his earlier decision (October 30), Judge Robinson rejected a plea by the AMOA for a temporary restraining order and a preliminary injunction while the merits of the case are still being considered. But Judge Robinson also ordered the CRT to keep the location lists confidential at least until the court case is resolved.

Then on November 22, the

AMOA broadened its attack on the CRT by raising some constitutional questions. One of the charges which was added to the original AMOA suit said that the CRT was "improperly organized in the legislative branch of government."

Allen told PLAY METER that this challenge is basically a technical one. But he explained that the challenge on this point was that the CRT was given executive powers, but that it had been formed by the legislative branch of government. If proved, this would be a violation of the precept of the separation of powers.

Allen added that a second constitutional issue which was raised November 22 was that the "requirement of location lists cuts across the jukebox operators' rights to due process." He said that the AMOA would argue that operators' constitutional rights of privacy and undue governmental interference were being violated.

Although the new CRT ruling is still being weighed in court, jukebox operators are still expected to comply with the location list requirement.

An operator who does not comply with this latest ruling is subject to having his jukebox licenses voided and to being sued for copyright infringement on each of the records in the phonograph.

NAMA publishes results

A detailed nationwide analysis of wage rates and employee benefits in the vending and foodservice management industry was published last month by N.A.M.A. (National Automatic Merchandising Association).

Based on returns from 310 member firms, the survey was conducted in May 1978 and is being mailed to all member firms free of charge. The report and data will not be available to non-members, said Joann James, N.A.M.A. assistant secretary-treasurer and director of the statistical department.

She said that 62 of the participating operator firms are unionized while 248 are not. Respondents are fairly distributed in all regions of the

United States and represent the smallest as well as the largest operator company members of N.A.M.A.

The survey covers wage systems, rates and hours worked for route personnel, mechanics, commissary workers, location hostesses, and warehouse personnel. Details are also given about fringe benefits such as insurance programs, vacations, pension plans, and social events.

Ms. James said similar surveys have been conducted by N.A.M.A. in 1970 and 1974.

N.A.M.A. has about 2,300 member firms, including operating companies, manufacturers, and suppliers of products and services.

Play Meter Show set for New Orleans' Rivergate

PLAY METER Magazine will definitely hold its own trade show and seminar program for the coin-operated amusement industry at the Rivergate in New Orleans, Louisiana in the spring of 1980, announced the magazine's editor and publisher, Ralph C. Lally II.

The PLAY METER Conference and Trade Show, will feature a series of seminars to be held each day over the three-day period. The seminar series reportedly will include a wide range of operator-oriented topics covering all phases of the business, with panel discussions, workshops, lectures and question-and-answer sessions on a multitude of topics of interest to operators.

"The show," said Lally, "will be designed to give the operator a host of information to bring back with him, rather than just a handful of brochures.

In last year's March issue (page 15), PLAY METER announced that it was investigating the possibility of holding such an operator-oriented show. And Lally said the final decision to go ahead with the exposition and conference was based

upon very strong positive responses on two samplings of the industry.

The first sampling, which was conducted in conjunction with PLAY METER's annual operator survey, queried operators about what topics they would like to see covered, and whether they would attend such a show. Operator response was over seventy percent in favor of attending the show. Notably, PLAY METER was inundated with suggestions as to seminar topics. Additionally, operators were asked, if a technical seminar program were provided, would they also take their technicians with them to the show. More than half of those responding said they would also take their technicians.

Then, in its second sampling, PLAY METER queried prospective exhibitors in its annual directory questionnaire and received a 64 percent favorable response from them, and another 22 percent said they were undecided as to whether or not they would exhibit.

Said Lally, "We are extremely pleased at the response we have received from all segments of the

industry about our plans to run an operator-oriented show. Obviously many other people in the industry feel as we do that there is a strong need for such a show and program.

"Toward that goal," he continued, "We would like to encourage manufacturers, distributors, and operators, and everyone else associated with the industry to make any suggestions as to what they feel would help make this exposition and conference even more meaningful.

"For our part," he said, "We are already beginning to organize the best show we know how. We want to make this the best program the industry has to offer. There's a lot of untapped knowledge out there, and we hope to tap it and bring it out in the open."

The Rivergate, the future site for the PLAY METER Show, was also the site for the 1977 I.A.A.P.A. Show and for the upcoming Parks Show as well. PLAY METER plans to hold the show in a different city each year to cover as wide a geographical spread as possible, thereby exposing it to as many operators as possible.

Basketball-video game link?

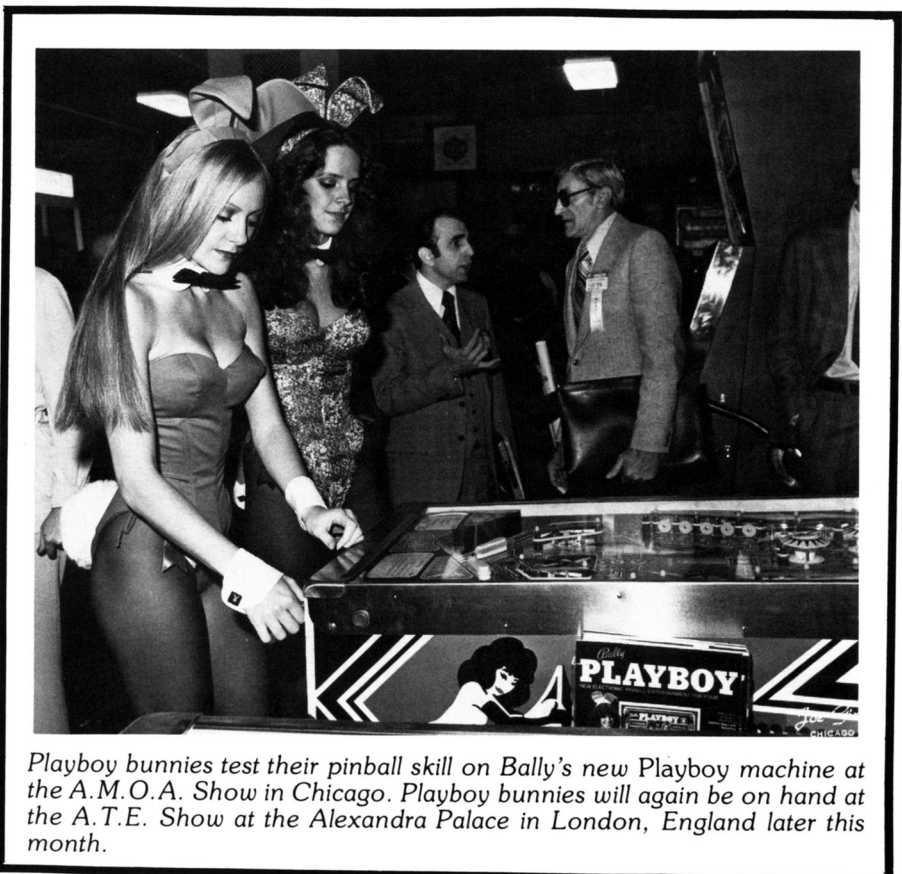
Most people would argue that basketball is a skill game, right? Well, what about pinball and video games?

An article which appeared recently in the *New Orleans States Item* quoted NBA all-star forward Leonard "Truck" Robinson as saying that coin-operated amusement games have helped him develop his basketball talents.

Robinson, who last year led the National Basketball Association's rebounds and minutes played, told the *States Item* reporter that he would rather spend his layovers at airports in the arcades than at the snack bar because it sharpens his reflexes.

"Believe me," he was quoted as saying, "the eye-hand coordination I develop from playing the machines helps to improve my game. In high school it helped me with my shooting. It's an instinctive thing."

"The eye contact in picking up missiles that come across the screen may be compared to shooting a sixteen-footer instinctively," said Robinson.



Playboy bunnies test their pinball skill on Bally's new Playboy machine at the A.M.O.A. Show in Chicago. Playboy bunnies will again be on hand at the A.T.E. Show at the Alexandra Palace in London, England later this month.



The Pick Congress Hotel was the site of the \$100,000 Chicago Classic. The big money tournament was held in conjunction with the A.M.O.A. Show November 10-12 and drew a large turnout of foosball players. Tournament Soccer, which sponsored the event, also hosted a cocktail party for operators and distributors.

Coonrod, Spears win \$100,000 Chicago Classic

Professional foosball players Shawn Coonrod and Tom Spear swept through the winners' bracket at Tournament Soccer's \$100,000 Chicago Classic to capture first place and \$5,000. The tournament was held November 10-12 at the Pick Congress Hotel just blocks from the A.M.O.A. convention which was taking place concurrently at the Conrad Hilton.

Empire Distributing's Chicago office played host to the record turnout, which saw many of the categories filled to capacity. Representing Empire Distributing was Ben Rochetti, Chicago sales manager, and John Lee. Both were present to welcome the hundreds of domestic

and international operators and distributors who attended a gala cocktail party hosted by Tournament Soccer, which took place in the Great Hall on the balcony above the tournament room. In addition to food and drink, the cocktail party gave these operators, distributors, and manufacturers a first hand view of foosball and Tournament Soccer's operation.

Cal Rogers, executive vice president for Tournament Soccer, took the opportunity to introduce to each other the two factions which make the sport of foosball happen: one, the operators and distributors, and two, the players.

AMOA-Notre Dame business seminar dates announced

The A.M.O.A.-Notre Dame seminar will be held at the O'Hare Hilton Hotel, O'Hare International Airport in Chicago, March 9-10.

The conference coordinator will again be Dr. Gerry Sequin, and Dr. John Malone is scheduled to be on hand as one of the speakers (Ed. Note: Dr. Malone was the speaker upon whom PLAY METER based its three-part series on business profitability, June through August issues).

The 1979 seminar is designed for top-level managers who are responsible for decisions on costs, capital expenditures, and other factors which affect profit. The topics will

include (1) cost behavior: implications for decision making for a typical operator, (2) profitability through expense control and volume strategies, (3) panel discussions on the economy (past, present, and future) with emphasis on implications for operators.

The brochure and registration forms plus hotel room reservation cards were mailed to all A.M.O.A. members earlier this month. The registration fee is \$100. Registration is limited to seventy people, and the A.M.O.A. reports that it expects a maximum attendance for this year's program.

Metering bill filed in Florida

A legislative proposal which would require Florida operators to install meters on their cigarette machines has been filed in the Florida state legislature.

House Bill 36, which encompasses both identification stickers and metering for cigarette machines, has met with considerable resistance from Florida vendors who claim that the measure would cost them about \$2 million to buy the meters, install them, and keep them in working condition.

The new bill would require operators to affix identification stickers to cigarette vending machines. The stickers would cost \$5 each and would be obtainable from the Alcoholic Beverages and Tobacco Division. Every sticker would show the vending machine serial number and the name and address of the cigarette wholesale or retail dealer. These stickers would have to be renewed each year.

As for the requirement for metering the machines, the proposed legislation reads this way: "To verify the accuracy of the tax imposed and assessed by this chapter, each vending machine dispensing cigarettes shall have a tamperproof metering device permanently affixed to the vending machine. Such tamperproof metering device shall be of a type approved and authorized by the Division of Alcoholic Beverages and Tobacco. The division shall prescribe and promulgate appropriate rules governing the use and possession of such metering devices. No such vending machine shall be operated in this state without an approved metering device affixed to it. The division is authorized and empowered to seize, confiscate, and forfeit for the use and benefit of the state any vending machine dispensing cigarettes and the contents of said vending machine which does not have an approved metering device."

If enacted, the proposed law would take effect July 1, 1979.

The Florida Amusement Merchandising Association (F.A.M.A.) has vowed to fight the proposed legislation, saying that the metering law could at a later date be extended to encompass amusement machines too. To help fight the bill, F.A.M.A. has asked its members and non-members alike to donate to a special legislative fund.



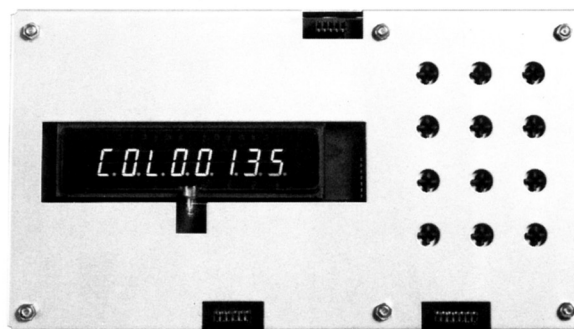
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New design features . . . New Microcomputer concept generates higher income!

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The new Seeburg Disco—160 phonograph features, not only offer the latest advances in microcomputer technology, but afford the most convenient and efficient money audit and record audit system available in our industry today.

The Seeburg CPA Microcomputer Memory Bank

This outstanding aspect of the new Seeburg Microcomputer System allows you to determine:

1. the exact amount of money deposited since the last collection check.
2. the cumulative amount of money deposited since the date of phonograph installation.
3. the exact number of each denomination of coins, nickels, dimes, quarters and half dollars, also number of dollar bills deposited during the collection period.

You, therefore have total audit control information as to phonograph income. Each phase of it in a matter of seconds, visually displayed, simply by pressing a button. (see illustrations above)

The Seeburg CPA System will also display:

1. the number of selections made by customers.
2. the number of selections played by the machine.
3. the number of Free Credits entered through the credit switch.
4. Popularity Memory Bank visually shows you the 15 least played records in numerical order.

Other advantages of the Seeburg CPA Microcomputer System—

The Continuous Free Play Mode—for testing purposes and servicing.

The Continuous Free Credit Mode—continuous free credit operation condition for testing purposes and when phonograph is in a non-coin or rental situation.

Each phase of the audit is visually given on the 8-digit illuminated Microcomputer Display Panel located in the Customer Play Arena of the Seeburg Disco—160 phonograph.

Generate higher income . . . higher profits! See the full Seeburg phonograph line. Check our new features and complete assortment of fine quality accessories. They're at your Seeburg Distributors now!

The CPA Computer Memory Bank has been designed to bring you an instant, visual reportage of the music and money yield of every Seeburg Disco—160 on your route . . . all at the press of a button.

Unique Cabinet Design . . . New Cupolium Sphere Feature Created for More Play, Higher Profits!

The "Cupolium Sphere", an entirely new see-thru theater showcase is designed to attract more play. Customers actually see the famous Seeburg Select-O-Matic record mechanism in action . . . see it scan, make record selections, play music.

This new visual, in-motion feature is an additional element that brings more attention to the Disco—160. Mechanism sparkles as it revolves and "floats" on a disco floor of magnificent graphics to further enhance the unique cylindrical Disco—160 shape.

New Columnar "Disco" Speaker Modules Create the Ultimate in Stereo Sound!

Two matched exponential horns are positioned at ear level to achieve a wide angle dispersion of mid range and high frequency sounds. Base mounted woofers in a tuned enclosure create all of the full richness found in the bass musical range.

In addition, the system incorporates crossover network to fully capture the totality of contemporary music.

Combine these exceptional speaker components with a powerful 200-watt stereo amplifier and you have a stereo sound system that literally surrounds the location with exceptional Seeburg sound.

Two amplifier controls provide 9 different audio combinations to satisfy the acoustical requirements of virtually every location.

Disco—160 Size: 54½ inches high, 40 inches wide and 28¾ inches deep.



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Is my corporate salary excessive?

QUESTION: When will my corporate salary be considered excessive?

ANSWER: Salaries paid to corporate employees are deductible to the corporation and are income to the employee providing that the salaries are reasonable. Salaries paid to corporate employees who are also shareholders are subject to scrutiny by the Internal Revenue Service for purposes of ascertaining that the payment of the salary was in exchange for services rendered as opposed to a distribution of profits disguised as compensation and which the IRS will deem to be a dividend distribution.

To determine if compensation is reasonable, the particular facts and circumstances of each case must be analyzed. Various factors are reviewed, including among them the employee's duties, the nature of the business, the volume of business, character or responsibility, time

required, general cost of living in the area of employment and the ability, educational level, knowledge and achievement of the particular employee. Comparison of salaries paid to employees in other corporations similar to the corporation under audit is often used as a basis of determining reasonableness of the compensation.

Another important factor that is taken into consideration is the determination of whether the compensation actually paid was agreed to prior to the performance of services. In this regard, corporate minutes authorizing the salaries of key employees, particularly officers who are also shareholders at the beginning of the year, is an important factor to help sustain the deductibility of the compensation. Conversely, large bonuses at the end of the year in comparison to the salary paid during the year may create the appearance that the payment was a distribution of corporate profits in

lieu of the payment of salary for services rendered.

Compensation which is determined to be excessive to shareholders-employees will not be allowed as a deduction to the corporation, but will be income to the employees. Analysis of this particular problem should be made throughout the year and documentation maintained to justify the reasonableness of the salary so as to avoid the above result.

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

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Wurlitzer's distributors meeting in West Berlin



Wurlitzer distributors take a close look at Wurlitzer's 1979 line of jukeboxes at the Hilton Hotel in West Berlin, Germany. Wurlitzer every year offers more phonograph models than all other major phonograph manufacturers.



Dr. Wilhelm Foelkel (right) is shown with Mrs. Magamina of Japan Matsushita and Bill Ruffler of Ruffler and Dieth in London. The occasion was at Wurlitzer's recent unveiling of its 1979 line of phonographs at the distributors' meeting in Berlin.

Wico releases parts catalog

Wico Corp. has released its new "1979 Parts, Supplies, and Security Catalog."

The new catalog carries over 10,000 items on 400 pages and is divided into three sections: (1) amusement parts, (2) vending parts, and (3) general supplies and security items for both vendors and operators. The book also contains two handy reference indexes—one for vending and one for amusement. These indexes give manufacturers' part reference numbers by make and model of equipment.

Those interested in receiving a copy of the catalog should contact Robert R. Graham, Wico Corp., 6400 W. Gross Point Road, Niles, Illinois 60648.

Griffith undergoes surgery

The vice president of Cleveland Coin, Bob Griffith, a well-known and respected individual in the industry, recently underwent major surgery and is presently convalescing at his home in Akron, Ohio.

All in the industry wish him the best.

For those interested in sending their regards, they can write him at 73 Merriman Road, Akron, Ohio 44303

Rouso named Rowe distributor

Stan Rouso, Inc. has been appointed the exclusive distributor of the Rowe AMI jukebox line in southern California.

Stan Rouso, the president of the company bearing his name, is a well-known and respected veteran of 31 years in the southern California coin machine industry.

The Rouso organization will also be selling the Rowe 530 cigarette machine in addition to the jukebox line.

Stan Rouso, Inc. is located at 2277 W. Pico Boulevard, Los Angeles, California 90006.



Banner Specialty held a Bally service school in Valley Forge, Pennsylvania October 17. The school was attended by 59 operators with Bernie Powers, Bally's field service representative, conducting the day-long session.

C.A. Robinson holds west coast exhibit

The fifth annual Western Amusement Game Exhibit December 1 drew more than 600 operators and service technicians who came to view the newest coin-operated amusement equipment.

The exhibit, which is sponsored annually by the C.A. Robinson distributorship of Los Angeles, California, was held this year for the first time in C.A. Robinson's 50,000 square foot annex. Previously, the exhibits had been set up in C.A. Robinson's main showroom.

Over fifty factory executives and engineers representing 21 manufacturers of amusement equipment which C.A. Robinson represents were there.

The show began four years ago and was timed to follow the A.M.O.A. and Parks Shows so that operators on the west coast would have a firsthand look at the new equipment introduced at those exhibits.

According to Ira Bettelman of C.A. Robinson, "The purpose of the affair was to present to the local chapter those machines soon to be in production by the factories we represent. The goal of such an undertaking was vested in the belief that any opportunity that could provide a look into the future, a glimpse into the crystal ball, would make our operators better businessmen."

Kadagian joins international marketing and management team

Richard T. Kadagian has joined International Sales Marketing and Management Consultants as executive vice president and manager of the firm's new European branch which will have branch offices in Korea and Germany.

Kadagian is also president of Marked Communications Inc. specializing in advertising, marketing, sales and promotions. Kadagian also

specializes in military sales and at one time was a buyer for the U.S. Army and Air Force Exchange Headquarters worldwide.

Peter J. Petropoulos, president of International Sales Marketing & Management Consultants, said that Kadagian had just returned from a sales trip to Japan and Korea for sales pertaining to pinball and other automatic vending equipment.

Stern appoints distributor

Godwin Distributing Company of North Little Rock, Arkansas has been appointed the representative for Stern products in Arkansas.

Stern is presently in full production with its new four-player solid state Nugent pinball game, and is presently sampling both foreign and domestic distributors for its new prototype, *Dracula*.

Stern is also releasing prototypes of its new shuffle alley, *Genesis*, this month.

The diversity of Stern equipment should be a real asset to the operators of Arkansas, and a local service center with the capabilities of Godwin will facilitate service requirements on Stern equipment in the area. Among the other product lines represented by Godwin's are Rock-Ola, Bally, Exidy, Meadows, and Gremlin.

Lester E. Godwin is the president of the distributing firm. Godwin Distributing is located at 2024 W. 38th Street, North Little Rock, Arkansas 72118.

Rock-Ola makes changes

Rock-Ola Manufacturing Corporation, Chicago, recently announced two distributor changes for its phonograph line.

The distributorship of Betson Enterprises, North Bergen, New Jersey, has been extended to include the states of Maine, Vermont, New Hampshire, Rhode Island, and Massachusetts.

In Canada, Hudson's Bay Vending, Winnipeg, Manitoba, has been appointed phonograph distributor in the provinces of British Columbia, Alberta, Saskatchewan, and Manitoba. The new Canadian distributor will maintain a comprehensive line of parts and accessories.

Rock-Ola distributors throughout the world are presently introducing the new Model 478 *Mystic* phonograph. Operator reception to the new features of *Mystic* has been exceptionally high, Rock-Ola executive vice president, Edward G. Doris commented.

QUOTABLE:

"A friend in need is a bloody nuisance"—Preston Slusher, Sarasota, Florida.



What is depreciation and what method is best for you

By Charles Ross

Two avid pinball players walk into their neighborhood amusement center to play their favorite games. Frank is disappointed to find his machine gone.

"Where is that old *Beepo* pinball machine?" he inquires.

"It broke down last weekend and it was just a bit too worn out to try to repair so we traded it in on a new game."

Accepting the answer Frank joins Joe who is reaching in his pocket for a quarter to play the *Macho* machine. "Don't play that one!" shouts Frank.

"Why not?" retorts Joe.

"That *Macho* machine is so old and outdated it's like a row boat compared to a jet ski. Let's go play that new electronic pinball *Anglewings*, in the corner..." The two players wander off to check out the latest while not even realizing they were discussing depreciation.

What is depreciation?

Depreciation is an estimate of lost or expired usefulness. Business assets such as equipment have a certain quantity of usefulness built in; and, as they are employed, this quantity of usefulness is consumed.

Several factors affect the amount of depreciation or usefulness consumed—chiefly wear and tear through ordinary use, accidental damage, quality of repairs, timing of the regular maintenance and obsolescence due to technological advancement.

So, if all these factors affect depreciation, how is it computed? Before explaining the methods of determining depreciation it is necessary to have an adequate understanding of the equipment's cost.

Cost of a piece of equipment

The cost of a piece of equipment

not only includes the purchase price but it also includes all necessary costs in getting the piece of equipment ready for use. These other costs typically include such items as freight and sales tax.

Table A is the determination of the cost of a pinball machine which is shipped by truck to the operator from the distributor. It should be pointed out that all freight and taxes are to be added to the cost of the machine and not expensed out to freight or tax expense. They are both part of the cost normal and necessary to get the machine in place and ready for use.

Salvage value

To understand the depreciable cost or depreciable basis for a machine, an understanding of salvage value is also necessary. Salvage value is that portion of the cost that is recoverable at the end of the equipment's useful life. To the equipment operator the salvage value may be one of two things: (1) The value which he will get for the machine at the end of its useful life as a trade-in on new equipment, or (2) The value he will receive from selling the old machine to a home user or another operator.

The equipment operator should use as salvage value that value which most nearly approaches what he thinks the machine will be worth at the end of its useful life to him, which of course depends on his method of disposal. It should be understood that useful life is the life of the equipment to the operator, not necessarily the real life of the machine which may be thirty years or more. If the operator plans to employ the machine for five years that is its useful life to him.

Depreciable cost

The cost to be allocated over the

machine's life is known as the "depreciable cost" or "depreciable basis." The depreciable cost of a machine is equal to the cost of the machine minus the salvage value it is expected to have at the end of its useful life.

The depreciable cost is the total cost that will be recovered through depreciation expense each year over the machine's life. In other words, cost minus salvage value equals depreciable cost to be recovered over the machine's useful life. Table B is the depreciable cost of one of our pinball machines which is expected to be sold at the end of its useful life to an individual for use in his home game room.

Allocating depreciation

Although the idea is appealing, accountants do not specifically base depreciation allocations on the market value changes or the measured wear of the machines. This is primarily because a reliable and practical source of market value data rarely exists. However, there are certain methods of calculating depreciation so book values closely approximate market values. The book value of a machine is its cost minus accumulated depreciation; and, of course, market value is what the machine could be sold for to another user at a given point in time.

Too many times operators allocate depreciation based on the ease of calculation. While an easy method is desirable, one should not overlook the methods which closely approximate actual depreciation and the methods which minimize income taxes.

Straight-Line Method

The straight-line method of depre-

ciation is the simplest method to compute. Its simplicity results from uniform allocation of depreciation expense to each year's use of the machine. For example, take a machine that costs \$1520, has an estimated useful life of 5 years, and an estimated salvage value of \$200. Its depreciation per year by the straight-line method is \$264 (cost minus salvage value, divided by

useful life).

The \$264 depreciation expense will be the same in year 1, 2, 3, 4, and 5. This method is good for equipment whose productivity is roughly the same throughout its useful life, and whose obsolescence factor is low. But since amusement games generally do not produce the same income during each year of their lives, the straight-line should not

be used. Further, support for not using the straight-line method of depreciation stems from the fact that amusement games are highly susceptible to obsolescence.

Sum-of-the-year' digits method

Owing to the fact they experience decreasing income and are subject to rapid obsolescence, a more equitable method of allocating depreciation

Depreciation Tables: a method of application

TABLE A

Pinball machine price	\$1395.00
Factory freight	35.00
Sales tax 5 percent of price	69.75
Freight from distributor	20.25
Machine's cost	\$1520.00

TABLE B

Machine's cost	\$1520.00
Salvage value*	200.00
Depreciable cost as basis	\$1320.00

*The estimated amount the machine will be sold for at the end of its useful life.

TABLE C

Years in useful life	Fraction of total depreciation taken each year	Depreciable cost	Annual depreciation allocation
1	5/15	\$1320*	\$440
2	4/15	\$1320	352
3	3/15	\$1320	264
4	2/15	\$1320	176
5	1/15	\$1320	88
SYD 15			Total \$1320

*(Depreciable Cost = Machine Cost - Salvage Value)

TABLE D

	(1)	(2)	(3)	(4)
Year	Beginning book value	Factor (2 times straight line rate)	Annual depreciation expense (1) X (2) = (3)	Remaining book value (Beg. book value - depr. expenses)
1	\$1520	40%	608	912
2	912	40%	365	547
3	547	40%	219	328
4	328	40%	128	200
5	200	40%	-0-	200
Total Depreciation Taken			\$1320	

should be used for amusement machines.

The Internal Revenue Code permits depreciation methods which result in higher depreciation charges in the early years of the equipment's life. The sum-of-the-years' digits method (hereafter SYD) is the first of these accelerated methods. Under the SYD method, the years in the machine's service life are added (thus the name sum-of-the-years' digits) and their sum becomes the denominator of a series of fractions used in allocating the depreciation expense. For our \$1520 pinball machine depreciation over its life, assuming a \$200 salvage value, see Table C.

It should be easy to see that the SYD method is called an accelerated method because the largest amounts of depreciation expense are taken in the early years of the equipment life.

Declining balance method

The other most widely used accelerated depreciation method is the declining balance method. The declining balance procedure involves the application of a constant rate to the decreasing book value of the equipment. According to the Internal Revenue Code, for new equipment having a useful life of at least three years, the declining balance rate can be no more than the straight-line rate

and for used equipment $1\frac{1}{2}$ times the straight-line rate. For example, if the life of a machine is 5 years, the declining balance rate for the machine, if new, would be $100\% = 20\% \times 2 = 40\%$. 100 percent represents the cost of the machine divided by the life to get the percentage of the machine's value taken each year by the straight-line method, which is 20 percent for a machine with a five-year life. Since the declining balance rate is twice the straight-line rate the percentage taken is 40 percent.

For used equipment, the procedure is similar, but only $1\frac{1}{2}$ times the straight-line rate: $100\% = 20\% \times 1.5 = 30\%$. The rate used on the book value of a used machine would be 30% which would reduce the depreciation expense as opposed to a new game which would use a 40% factor. Table D shows the calculations for our \$1520 new pinball machine.

With the declining balance method salvage value is not subtracted from the cost of the machine as it is for the straight-line method and the SYD method. But, the machine cannot be depreciated below its salvage value. In year 4 the annual depreciation calculation should be \$131 (\$328 times 40 percent) but that would reduce the book value below the

salvage value of \$200; so depreciation expense for year 4 is only \$128 which would leave a book value of exactly \$200. Also, no depreciation expense could be taken in year 5 so as not to reduce the book value below the salvage value.

The declining balance method and the sum-of-the-years digits method are both accelerated methods. Since amusement machines have greater value in the early years of their lives and less value in their later years they should be depreciated by one of these accelerated methods. Amusement machines experience high technical obsolescence and higher maintenance cost in later years which adds further support for use of the sum-of-the-years digits method or the declining balance method. Also, these accelerated methods do a reasonably good job of maintaining book values for equipment which closely approximate actual market values at any given time during the equipment's useful life. The tax advantages of an accelerated method will be studied closer next month.

The author, Charles Ross, owns and operates Magic Coin in San Marcos, Texas. He is also an instructor of Accounting and Finance at Southwest Texas State University.

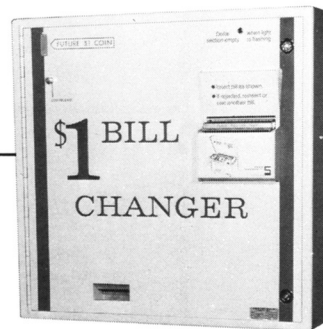
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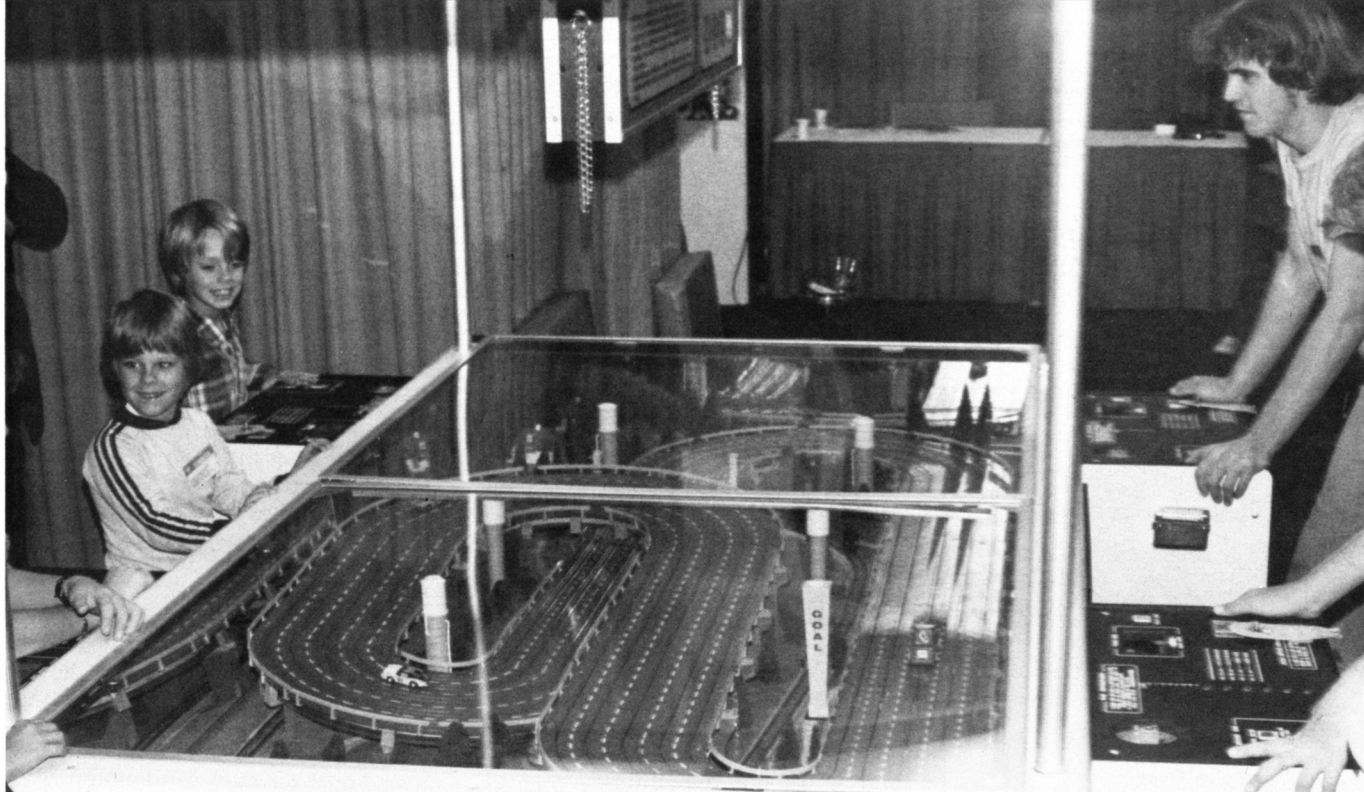


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Sega's GRAND PRIX IV

Part Two

Play Meter Plays the Games

By Ralph C. Lally II

If things keep going the way they're headed, this article will most likely become a three-part series next year. There are probably more new games on the market now than ever before in the history of this industry. It is therefore becoming much more important for operators to evaluate all the new games that are released and carefully select those that are best suited for their particular locations. It is also becoming equally important to provide the operator with more unbiased and unprejudiced information about the new equipment being released. After all, the most vital link between the consumer with the money in his pocket and the rest of the industry is the equipment itself.

A trade magazine that does not editorialize on or freely discuss the main products of the industry it serves is doing an injustice to that industry. Our gut feelings are let justice be served. We have in the past and will most likely continue to lose advertising dollars from manufacturers and distributors who find that they cannot influence our editorial policy. Such is the price of PLAY

METER's journalistic dedication to the betterment of the industry. We think it's worth the price.

VIDEO THEME GAMES

If you thought the football season ended with the Super Bowl, guess again. In addition to the football games mentioned last month, Meadows Games introduced yet another version called *Gridiron*. Unlike the Atari and Telmark versions, the Meadows version is presented in an upright configuration. Instead of facing each other, players stand side by side facing the monitor. This presentation may make it necessary for the players to hide their play selections from each other in some manner.

The play of the game is basically the same as in regular football. Each player controls his own team represented by light and dark helmets with feet. A total of eight different offensive and defensive plays can be selected. The play selections include three passing, three running, and two kicking plays (including kickoffs,

punts, and PATs).

In addition, a separate switch enables each player to run or pass to the left or to the right, which in effect doubles the play selections. Track ball controls, similar to but smaller than the controls on Atari's *Football* version, enable the players to advance their men on the screen after the ball is snapped. As in regular football, a game consists of four quarters.

A single quarter of playing time is operator adjustable from one to four minutes. A separate "Continue" button enables players to deposit more coins and continue with the game. Near the end of the fourth quarter of play, a two-minute warning comes on indicating the game is nearing an end. *Gridiron* also features a coin accumulator and operates in a one- or two-player mode.

Exidy, Inc. recently unveiled a parachute game that tended to be somewhat overshadowed by its popular *Star Fire* game but which still showed some promises. The name of the game is *Rip Cord* and is an upright one- or two-player parachute

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game. The video monitor depicts a body of water bordered on each side by cliffs and platforms. In the middle of the water is a tiny island with a palm tree on it. A mother ship flies across the top of the playing area.

The object is for the player to eject a parachutist out of the mother ship and land him safely on the island, platforms, or level areas of the cliffs. These landing areas vary in point value with the island awarding the highest number of points. What makes the game challenging are a number of computer-controlled helicopters (or in this case, perhaps they are more aptly called "choppers"). These choppers cross the screen at random, hovering below the mother ship and above the landing targets. The trick is to time the jumps so as to miss hitting the choppers on the way down.

Once the player has made his jump, he must pull a realistic rip cord control that opens the player's chute and slows the parachutist's rate of descent. If opened too early, the helicopters pose a deadly threat. If opened too late, the parachutist falls to the ground, and the player loses points.

Once the chute has opened, the player can control the direction of descent with a separate control. Once past the helicopters, the player must then land safely avoiding the water, ragged cliffs, and palm tree.

A successful landing on one of five landing areas registers appropriate points. In addition, the game features a high score incentive, bonus play, and the usual humorous Exidy sound effects.

Two Japanese firms introduced two other video games that are worth mentioning. Sega introduced one called *Secret Base* which is a two-player upright strategic air combat game. Each player controls an airplane on the screen and attempts to fire down on a computer-controlled base that is hidden behind a mountain and is equipped with its own cannons. The players are fired on by the computer during their attack. The player who successfully avoids the ground fire and destroys the secret base is the winner.

The other Japanese piece was designed by Namco Ltd. but has been licensed to Allied Leisure for U.S. production. It is called *Clay Champ* and can be best described as a miniature version of Namco's *Shoot Away*. *Shoot Away* is an almost life sized skeet shoot game that employs full size shot guns and a huge projection screen situated several feet in front of the players. *Clay Champ* takes this concept and reduces it down to a television monitor in an upright cabinet with

two rifles mounted level with the screen. Simulated skeets are fired across the screen randomly while one or two players attempt to shoot them out of the sky. It's a rather simple but challenging effect for a target game and with so few target games on the market today *Clay Champ* might be worth a look for you arcade operators.

PADDLE GAMES

Ever since Atari's extremely successful game *Breakout*, new paddle games that come onto the market seemed to be ignored. The general public still seems to be fascinated with them; and, perhaps because they have been around the longest, paddle games have become an accepted form of entertainment and are very likely to be around for quite a while. So the operator should make a point not to fall into the trap of ignoring paddle game offerings.

One such game that got a reasonable amount of attention was yet another Japanese game designed by Namco, Ltd. Licensed to Gremlin for U.S. production, it is called *Gee Bee* and can best be described as a cross between Ramtek's *Clean Sweep* and Atari's *Breakout*.

In effect, *Gee Bee* is a video pinball game. The player controls a pair of paddles that are parallel to each other and move simultaneously across the bottom part of the screen. The playing area is three-sided with a pair of paddles that are parallel to each other and move simultaneously across the bottom part of the screen. The playing area is three-sided with a pair of pop bumpers located in the center. Along the sides of the playing area are rows of blocks a la *Breakout* that score points and disappear when hit.

Once a ball is put into play the player has to keep from letting it bounce out of the bottom open end of the playfield. His two paddles are his only means of doing this. The pop bumpers are bricks, and all score points when hit and bonus points are scored when all the bricks are knocked out. Each player gets three balls and the one with the highest point total wins the game.

Newcomer Vectorbeam of Union City, California has also introduced a paddle game of its own called *Scramble*. In *Scramble* each player has his own three-sided playfield located on one side of the screen. The open ends of each player's playfield face each other. In the open space in the middle of the screen are located player paddles that move up and down in a vertical fashion. Two balls are put into play at the start of the game. As with *Gee Bee*, the object is to keep the balls bouncing

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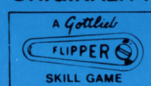
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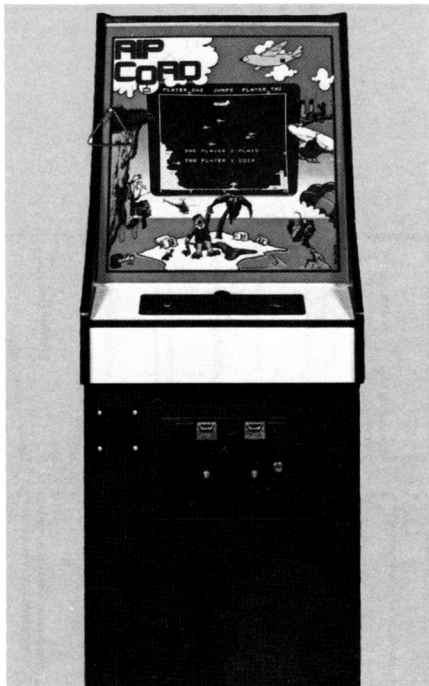
around in your playfield without letting it bounce past you and into your opponent's playfield. Inside each playfield are various targets that vary constantly in value. Game time is determined by the number of times the balls pass from one playfield to another.

SPECIALTY GAMES

Besides the usual number of love tester and strength tester machines, there were some new electro-mechanical games that were geared for the arcade market.

Americoin, which has earned a good reputation in the specialty field, introduced two new pieces this year. The makers of past specialty hits such as *Dozer* and *Junkyard*, Americoin brought to the AMOA a game called *Tug-O-War* and another called *Killer Bees*. Both of the games are rather simple in concept and therefore should appeal to youngsters.

Tug-O-War is a simple two-player push button game where each player attempts to pull his opponent over the center line. *Killer Bees* is more a modified version of the infamous *Mole Hunter* game. Two sets of bees, represented by red and green lights, are situated randomly on a slanted counter top cabinet. Each player uses a heavy-duty plastic fly swatter to hit button switches located adjacent to



Exidy's RIP CORD

each pair of colored lights that represent the bees.

As in *Mole Hunter*, the lights come on randomly and go off rather quickly. The object is therefore to smash your color bees before the light goes out. The player with the highest total of squashed bees wins

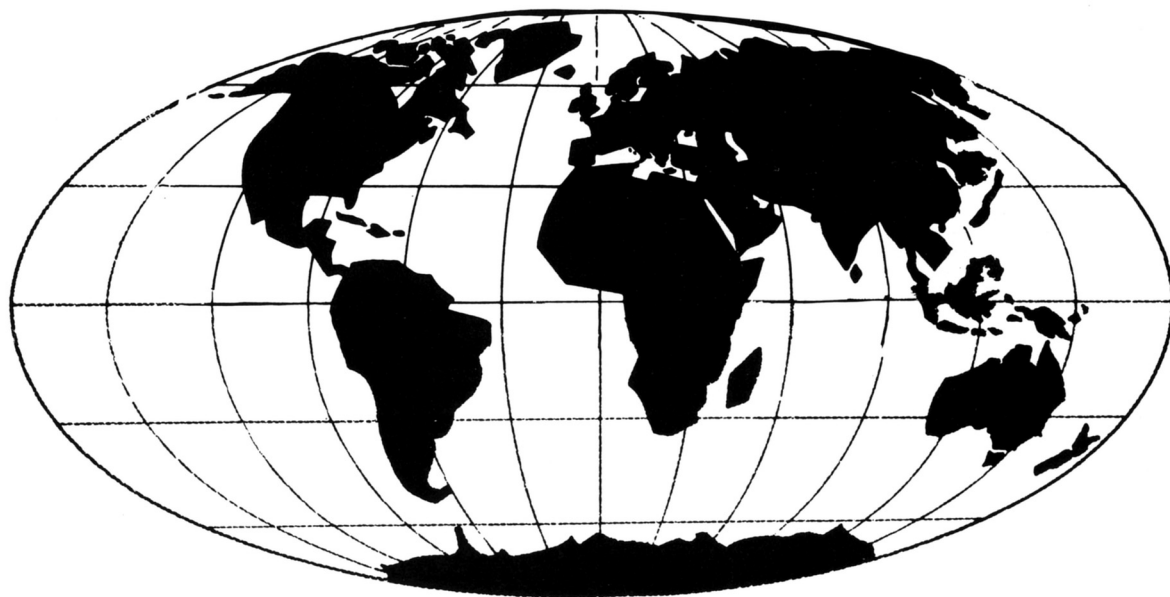
the game.

Sega Enterprises had the most extravagant specialty piece at the show. It was an immense piece labelled *Grand Prix IV*. The giant of a piece by Sega is an actual slot car race track which is totally enclosed and operated remotely by one to four players. The race track is complete with a railway crossing, bridges, sharp turns, all the appropriate scenery, and an ingenious player-activated rescue vehicle that travels the center of the track and uprights overturned cars and sets them going on the track again. Besides being capable of generating enormous play, *Grand Prix IV* also tends to take up an enormous amount of floor space which is the game's only drawback, not to mention the enormous price.

Last but certainly not least by any stretch of the imagination was a rather large specialty piece introduced by Atari. Picking up where Bally left off last year, Atari introduced its own king-sized pinball machine called *Hercules*. Almost as big as a regulation pool table, *Hercules* is Atari's answer to Bally's *Big Foot* which was never put into production. Atari officials say that *Hercules* will be made available in the near future. What they didn't say was how much the thing will cost.

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A.T.E. Preview

It looks like a setting for a murder mystery but there are kiddie rides and pinballs inside

The Amusement Trades Exhibition (A.T.E.), which is slated for its 35th annual show January 23-25, is Europe's largest coin machine exhibition; and, because of that, it draws considerable attention every year.

For the most part, it's a distributors' show.

By contrast, the A.M.O.A. Exposition is basically a manufacturers' show where the visitor sees only one brand of equipment in each booth. But at the A.T.E., it's the distributors who, by and large, are putting on the show, each one exhibiting the wide range of equipment lines it carries.

For that reason, the A.T.E. may appear a bit confusing to some of its overseas visitors. Since any one U.S. manufacturer can be represented by any number of British distributorships, it's very common at the A.T.E. to see one particular piece in a number of booths. It's not a rare sight, for instance, to see an Atari piece standing alongside an Exidy game, or a Bally pingame pushed up next to a Gottlieb pin. And quite often the same game will be in different stands.

Now, since it's a distributors' show, the A.T.E. has earned a reputation for being a buyers' show. Many British operators (and many international visitors as well) attend the A.T.E. each year for the sole purpose of making their equipment purchases right there at the show.

Also unlike the A.M.O.A. Show, which only this year permitted the open display of gaming equipment, the A.T.E. Show has a long history of catering to gaming machines since they are legal to operate in England and in many other countries. For that reason, there is a predominance of slot machines and money pushers for the British, Dutch, Swedish, Ger-

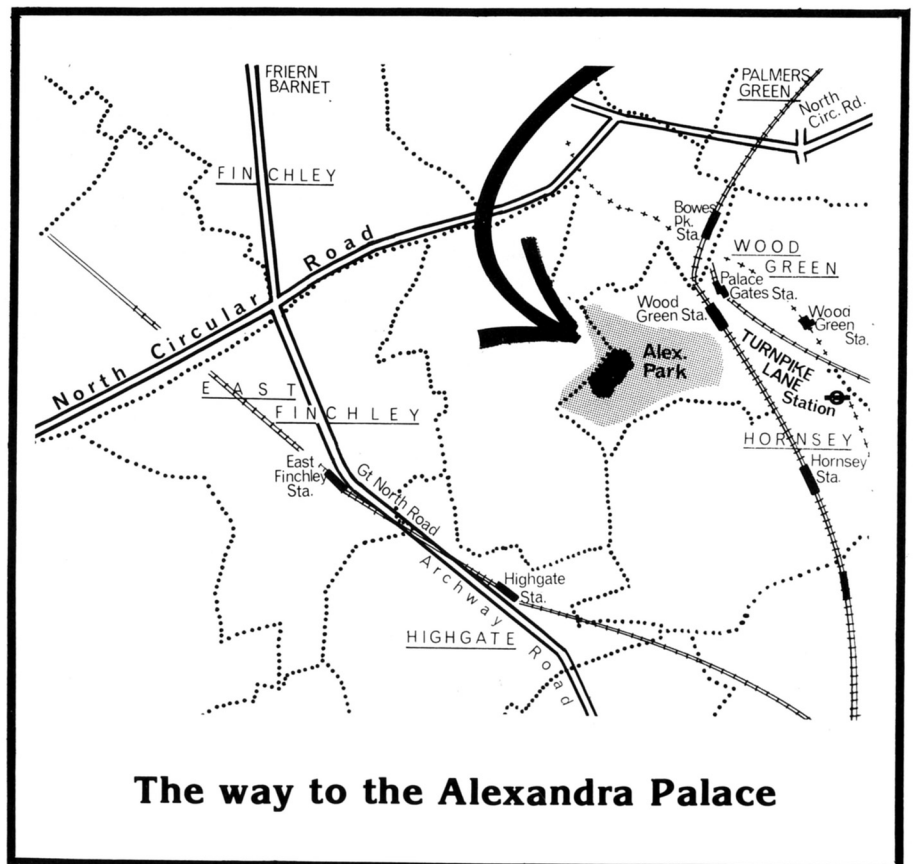
man, Japanese, Belgian, and Swiss visitors.

But there will be plenty there for those whose interest is restricted to amusement games. Arcade games have a universal appeal; and, accordingly, the latest ingenuity of European and American designers will be shown. Phonographs and pinballs will, of course, be on display. And kiddie rides, smaller roundabouts, change machines, football tables, bingo equipment, and components will all be well-represented.

Notably, the A.T.E. Show will

mark the introduction of two new American-made games which should draw a considerable amount of attention.

Cinematronics, which last year burst into the scene with the year's top video game, *Space Wars*, is all geared up to premier its first piece since that blockbuster effort. Yes, it's another space combat game, but with three-dimensional effects and an unusual explosion technique. It should draw quite a bit of attention simply because everyone will be curious to see what this El Cajon,



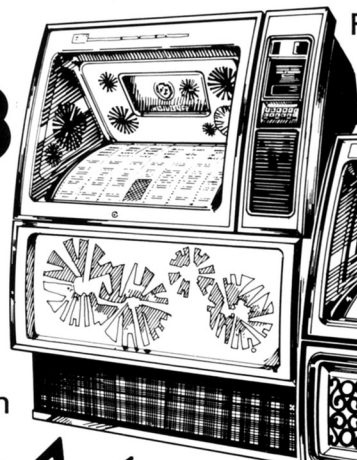
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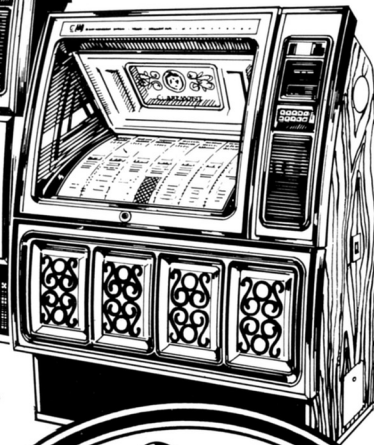
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California company can do for an encore.

Another American-made game which will be premiering at the A.T.E. and which should draw more than a passing glance is a new pingame from Game Plan. The new game was designed by none other than PLAY METER's pinball critic, Roger C. Sharpe. Now, although Sharpe's appraisal of his own game may appear somewhat prejudiced to most readers, the game still figures to draw its share of attention simply because it will mark Game Plan's first venture into the upright pinball market. To date, the Elk Grove Village, Illinois company has restricted its efforts to sitdown pingames.

Then, of course, there is always the possibility of a surprise piece, especially from one of the major U.S. manufacturers.

Also, the big winners of the A.M.O.A. can be expected to be on hand at the London show. But some of them may find themselves suffering something similar to culture shock.

Atari's *Football*, for instance, which was the rage at the A.M.O.A. Show in Chicago a little over two months ago, may be a little less appreciated across the Atlantic where everyone thinks a football is round

and is something you kick into your opponent's goal.

Then there may be some identity problems for celebrity games such as Gottlieb's *Charlie's Angels*. Are Cheryl, Kate, and Jaclyn that recognizable in the United Kingdom? Then, again, aren't pretty faces always welcome?

Of course, some games should have universal appeal. Exidy's *Star Fire*, for example, may end up being as big a hit with the British as it was with the Americans.

The British Amusement Catering Trades Association (B.A.C.T.A.), which sponsors the three-day show, annually holds a dinner and dance to close out the festivities. Perhaps it is a fitting close for the show, especially in light of the fact the B.A.C.T.A. has found itself over the years the recipient of numerous complaints about the A.T.E. Show. In fact, many of the headaches associated with the A.T.E. Show stem from the fact that B.A.C.T.A. is in the unenviable position of trying to please everyone and, thus, not being able to please anyone.

Criticism of the A.T.E. Show usually comes from two quarters—the international visitors and the British visitors (the discerning reader may well be left to ask, "Who's

left?").

For one thing many of the international visitors complain about the show's timing, saying that a show in London in the dead of winter is downright inhospitable and unappealing to someone traveling from overseas.

But it should be pointed out that the A.T.E. Show was not timed for the convenience of the overseas visitors but rather to accommodate the buying habits of the British market.

The other (and most heard) complaint about the A.T.E. is about the site for the show. And it is here that a compromise has left almost everyone dissatisfied.

First of all, it is an inconvenience for many British operators to attend a show in London, even if it is for the entire British industry, because the geographical location of England's biggest city is by no means centrally-located. After all, London is located on the southern tip of the island. For this reason alone, many British operators in the northern part of the country forego the A.T.E. for another show some weeks later in Blackpool which, for them, is more convenient and more centrally-located.

Then, again there are those British

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operators who feel that London is too big and too expensive (in addition to being too far away). But the point is that London is the A.T.E.'s drawing card, and a show elsewhere in the country would not attract the international attention.

For the international visitor, London is an ideal city to hold a trade show. It has the world's largest airport, plenty of comfortable hotels, historic sights, museums, lots of good shopping areas, good restaurants, and a great deal of charm. Add to this the appeal of the fabulous nightlife of London's West End, and there's every reason for the overseas visitor to make the trip during the last week in January.

Now although everyone can't agree on whether London is *the* place for the show. Almost everyone will agree that Alexandra Palace is definitely not the place for the exhibition.

Alexandra Palace or "Ally Pally" (as the British with their grim sense of humor refer to it), is a crumbling Victorian edifice that can best be described as horrid; and that's looking only at its strongpoints.

Overlooking a vast panorama from one of the few high points in the northern suburbs in the city, Alexandra Palace has a Great Hall, which

houses a majority of the exhibits, with the overflow stands and larger park rides being accommodated in the Palm Court.

Last year, however, a gale force wind took away parts of the glass roof from the Palm Court, forcing the rides and other exhibits in the Palm Court to be relocated elsewhere on Ally Pally's grounds.

It has been said that it will be forever to the discredit of England's great mystery writer, Agatha Christie, that Ally Pally was not the sight of one of her whodunnit mysteries. For those visiting the huge edifice from the United States, for instance, Ally Pally will appear as something that could only exist in the evil mind of a mystery writer. Its over-elaborate trellis-work and huge dome cast a foreboding sense that some terrible mystery lurks inside. For those who are accustomed to the niceties at exhibitions at places such as the Conrad Hilton Hotel, the Ally Pally with its inefficient heating will be more than an occasional reminder of what culture shock can really mean.

Following last year's debacle where the glass roof fell in, the Amusement Trade Exhibition Company, which is run by B.A.C.T.A., told its major exhibitors that it was planning to shift the A.T.E. Show to

the National Exhibition Centre in Birmingham, England.

The National Exhibition Centre, a multi-million pound purpose-built centre seemed to have everything the A.T.E. lacked. There was more than enough room to house all the exhibitors. It had an efficient central heating system, bars, restaurants, hotels, and ample parking space.

But the major exhibitors to the annual show turned thumbs down on the idea pointing out that London—not Birmingham—was the attraction, and that London was an hour and fifteen minutes away by train. The exhibitors also complained about the fact that if the show were moved to the National Exhibition Centre, booth prices would skyrocket because of the increase in booking rates.

The only feasible alternatives—both in London—were Earl's Court and Olympia. But both of them are booked years in advance for the time slot the A.T.E. needs. There is no place else in the city to house the giant that lurks on the northern fringe of London, overlooking the city.

Yet, for all of this, the show continues to grow. Last year's exposition covered 44,000 square feet of exhibition space. This year's show will cover 45,000 square feet.



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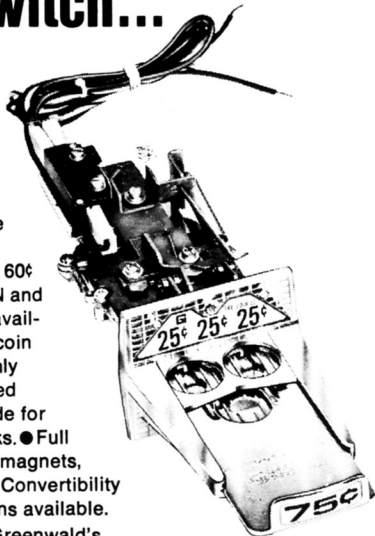
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A.T.E. Exhibitor List

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Academy Signs Ltd.	W12&F35
Ace Coin Equipment Ltd.	B1,9,10
Alca Electronics Ltd.	K1-7
American Foods Ltd.	V.15
Amusement Equipment Company Ltd.	L1,2,3,&8,9,10
Appliance Components Ltd.	E.5
Ardac, Inc.	F.2
Aristocrat Automatic Sales Ltd.	S3-5
Associated Leisure Sales Ltd.	D1-10
Automatic [Fruit] Designs Ltd.	A7-9
Aydown Ltd.	F20-22
Bally International Sales	E9-11
Barcrest Ltd.	Q1,2,7,8
Beetron Models Ltd.	PCt9
Belam R.H. Co. Inc.	D.1a
Bell Fruit Mfg. Co. Ltd.	H1-7
Brenco Equipment Ltd.	T1,2
Bristol Coin Equip [Dist.] Ltd.	N1,2,9,10
Bryans Works	F.1
C.R. Vending and Electronics Ltd.	V28,29
C.T. Leisure [Leicester] Ltd.	X3,4
Camlock Distribution Ltd.	A.Rm3
Canvas Covers of Prestatyn Ltd.	PCt.13
Character Amusement Machines [Europe] Ltd.	X.10,11
Cherry Leisure [U.K.] Ltd.	T3,4,7,8,9,10
Chicago Automatic Supply Group	W.10
Claremont Automatics Ltd.	E1-3
Coin Controls Ltd.	W.11
Coin Operated Parts Service Ltd.	Q3-6
Cowell W.S. Ltd.	V1,2
Crompton Alfred Ltd.	M1,2,3,8,9,10
Dex Recreational Prod.	PCt.21
Direct Machine Dis. Ltd.	U1-10
Electrocoin Automatics Ltd.	A.Rm15,16,19,20
Eurocoin	A.Rm4
F.P. Imports Ltd.	V5-7
Fairplace Ltd.	PCt.15
Fine Fabrics	X.6
Fort Knox Floor Safes	F.25
G.B. Cutlery Co. Ltd.	V3,4
Games Manufacturing	F30-32
Gayton Games Ltd.	X18,19
Gemini Mfg. Co. Ltd.	A2-4
Glenvil Group	F.5
Godiva Coin Equipment	X.5
Gowerpoint Mfg. Ltd.	V16,17
Hazeltown Music Co. Ltd.	W.3
Hornsea Mfg. Co.	X.9
Hustler Pool Tables [UK] Ltd.	F33,34
ICC Machines Ltd.	N.8
Imagine Transfers Ltd.	X23,24
Ingersoll Marketing Ltd.	L4-7
Instone & Ashby Ltd.	F6,7
International Fun [UK] Ltd.	PCt6
JM Kiddie Rides	W.2
JPM [Automatic Machines] Ltd.	03-8
JSK Electronics Ltd.	E.4
Jamieson Automatics Ltd.	0.2
Jezard Dennis [Coinmatics] Ltd.	B2,3
Joyland Amusements [N1] Ltd.	W.4
Kando Floss Sales	V.12
Laren for Music	A.6

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EXHIBITOR	STAND
Lawler Alan John	V.23
London Coin Machines Ltd.	C1-10
Lockmasters Ltd.	A.Rm.6
Lyngard Automatics [Mfg.] Ltd.	S6-8
McCormack Electronics [Easyserve] Ltd.	V18,19
Major-Matics Ltd.	F.14-17
Marian Electronics Ltd.	W.9
Mar-Matic Sales Ltd.	01&10
Marron Enterprises Ltd.	A.Rm.11
Mayfield Diamond Electronics Ltd.	B4-8
Maygay Machines Ltd.	V8-11
M.D.M. Coin Sales Ltd.	X16-17
Mellors J.H.	X7,8
Mirco Games Gmbh.	0.9
Model Coin Ltd.	PCt.10
Model Racing sas.	V25-27
Modern Products [Lindsey] Ltd.	PCt.14
Mullermechs Ltd.	A.5
Music Hire Group	G1,2,3,6,7,8,9
NGZ [UK] Currency Systems, Ltd.	A.Rm2
Nobel Barry [Coin Machines] Ltd.	V13,14
Omser Ltd.	T5,6
Perks H. A. [Sales] Ltd.	F3,4
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Pierre Rene SA	M4-7
Playmatic SA	E6,7
Play Meter Promotions	B.1a
Playsafe Ltd.	PCt.8
Pleasure and Leisure Inflatables	PCt.16
Pollacks [Motherwell] Ltd.	PCt.12
Portobello Printers Ltd.	F.10
Quintin Flynn Ltd.	PCt.1
Ramtek Ltd.	F.29
Raydee Electronics.	A.Rm.5
Read P	A.Rm.17
Recel SA	V20-22
Reverchon SA	PCt.7
Rhein Automaten Ltd.	S1,2,9,10
Richard John of Competitive Video	V.24
Robinson D.	F.24
Robinson Partners [London] Ltd.	G.4
Ruffler and Deith Ltd.	Stage W6,7,8
S.D.C. Organisation	PCt.4
Saint Ron of Romford.	X25-27
Samson Novelty Co. Ltd.	G.5
Sarmtern Ltd. & Wizard Electrical Mfg. Ltd.	W.5
Scollon Products Inc.	A.Rm.10
Scott Tod Developments.	F.19
Shefras Morris and Sons Ltd.	J1-8
Phillip Shefras [Sales] Ltd.	P1-4
Singh Sons [London] Ltd.	A.Rm.9
Sparkworth Ltd.	PCt.18
Standard Coin Counting Co.	E.8
Stannite Automatics Ltd.	F11-13
Starpoint Electrics	A.Rm.18
Streets Automatic Machines.	P5-8
Subelectro	A.Rm12,13,14
Supercar Co. [Coventry] Ltd.	PCt.5
Taito Corporation.	X20-22
Thomas Automatics Co. Ltd.	R1-10&PCt.23
Thompson Edward Group.	X12-15
Tim Tod Abergavenny Ltd.	F.23
Tivoli Lighting Systems Ltd.	A.Rm.1
Tinsley Thos. & Sons Ltd.	X1,2

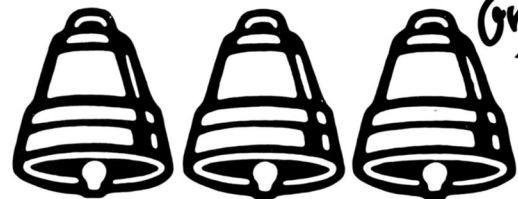
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Turnbull C.E. & Co. Ltd.	A.Rm7,8
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U.S. Billiards	D.1a
Variety Markets Ltd.	V.30
Video Games Gmbh.	W.1
Wallis N.G.	PCt.19

EXHIBITOR	STAND
Wamstar Int. Ltd.	PCt.2
West Coast Sales	PCt.22
Whittaker Bros. [Amusement Rides] Ltd.	N3,4,5-6-7
Wilsher & Co.	F26-28
W.S.G. Operating Co. Ltd.	D.1b
World Fair Limited.	Dressing Rooms
Antonio Zamperia.	PCt.11

We may be messing up our exports

After having visited and appraised the new prototypes exhibited at the AMOA convention in Chicago, I had a strange feeling about the fate of our promotional efforts in exporting these new models.

Notwithstanding the reasons behind the need to manufacture in the United States, these machines which were originally conceived in foreign countries, we are now facing the problems of marketing and timing these products within the restrictions framework of licensing agreements.

For example, the original machine is conceived and manufactured in Japan which is quite well equipped to export; nevertheless, they sell the right to manufacture the same unit to a U.S. manufacturer who is also equipped to export this same

machine. Yet, a similar licensing agreement is made in another country between same Japanese manufacturers, thus, restricting the U.S. manufacturer to sell in those countries where a similar licensing agreement has been reached.

As a result one can buy these machines from the U.S. manufacturer, say, for local use and perhaps for export to South America, but one cannot buy this machine for export to Europe.

This is a rather difficult situation to control; and, if one bears in mind that the U.S. manufacturers are quite strong in export promotion and financing, he realizes that exporters now face a situation where most of their export sales are restricted.

On the other hand, if one bears in

mind that the European licensee may not produce the item as quickly as his U.S. counterpart, and perhaps manufactures a lower quality product, the exporter finds himself faced with a tremendous loss of export markets.

We know that some U.S. manufacturers take these restrictions with a grain of salt and when they receive a so-called order to South America they take the order with a tongue-in-cheek attitude. This is a strange situation, and I believe that we are paying the price of complacency: accepting a lesser investment by buying a license reducing the overhead expense, but ignoring the fact that we may be messing up our export programs.

—By Morris Nahum

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of the game is

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Music Programming

By Beau Eurell

The year in music, 1978, gave new life to many music entities. The Bee Gees, a powerful '60s group, was thrust back into the world's spotlight, via the pulsating music of the hit movie, "Saturday Night Fever."

The Rolling Stones came back with an album and single that stirred much controversy and sales. Clapton was back with "Slow Hand" and a monster single, "Lay Down Sally."

More artists seemed to cross the barriers of musical definition. The best examples would be Dolly Parton, who with her big single, "Here You Come Again," created a solid base in the pop field for her latest effort, "Baby I'm Burning." More white artists crossed black artists, more black artists crossed to pop, and country to pop.

1978 also gave us new artists who broke the difficult barrier of radio air play and sales. Exile, Bonnie Tyler, Nick Gilder, and Gerry Rafferty are prime examples. To date, Exile and Rafferty have followed up their initial triumphs with solid hits. 1979 will be the proving ground for all artists, especially the newcomers of 1978 as to whether or not they can maintain the public acclaim and attention.

1978 also brought us the Copyright Tribunal, the eight-dollar jukebox fee, and the location lists. This was the first year I have ever really seen music operators get hot under the collar. They always talk about boycotting records because of the rising prices and defects. But for the first time they have a common bond, two in fact, the eight-dollar fee and the location lists.

During my visit to the A.M.O.A. convention, I was surprised to find out that many operators didn't know where the eight-dollar fee would go. Contrary to what they believe, performers will not get paid any of that fee unless they wrote the song as well. How much will be distributed to the publishing organizations is unclear. This leads to a whole new question. Should the performing artists also be paid royalties? It's something the artists, record companies, and publishers are still battling about. But I wonder if anyone bothered to consult the operators or the A.M.O.A. about this subject. I doubt it, but I'm sure the operator will be affected if this performance royalty passes. I would like to know the government's position on this matter, and how it will affect the operator. Believe me, it's a serious question that should be confronted now and not at the last minute.

Location lists are the bread and butter of an operating route. For the present, the government says that they will keep these lists confidential. Are they really prepared to do that? What will they offer operators in return if it becomes public record? Will they reduce the eight-dollar fee? I doubt it! Will they overturn the location lists ruling? I doubt it but I hope so. Location lists are confidential, and they must be maintained as such. I don't feel the government would like their confidential papers seen by everyone. It has happened before, and it left a bad taste with everyone.

Many operators are screaming "why must we comply with this law?" First of all, the government has made it law and operators should, whether they like it or not, comply with the law. So far, the total registration of jukeboxes is lagging. Those operators who have complied with the law and registered their jukeboxes are the ones who are going to suffer the brunt of the aggravation and disgust generated by the government and the publishing organizations.

I believe it is time we all took a serious look at the situation and followed through on the law. There will be plenty of opportunities to debate later on.

Play Meter Pop Singles Chart

Jan.13 1979	Dec.30 1978	Weeks on chart					
• 1	LE FREAK – CHIC – Atlantic 3519	10	10	• 38	YOU THRILL ME – EXILE – W.B./Curb 8711	53	4
2	I LOVE THE NIGHT LIFE – ALICIA BRIDGES – Polydor 14483	2	27	39	HOT CHILD IN THE CITY – NICK GILDER – Chrysalis 2226	33	31
• 3	MY LIFE – BILLY JOEL – Columbia 10853	11	8	40	STRAIGHT ON – HEART – Portrait 70020 (CBS)	29	16
• 4	TOO MUCH HEAVEN – THE BEE GEES – RSO 913	13	6	41	BICYCLE RACE/FAT BOTTOM GIRLS – QUEEN – Elektra 45541	49	9
• 5	Y.M.C.A. – THE VILLAGE PEOPLE – Casablanca 945	15	11	42	MY BEST FRIEND'S GIRL – THE CARS – Elektra 45537	50	9
6	YOU DON'T BRING ME FLOWERS – BARBRA & NEIL – Columbia 10840	1	11	43	KISS YOU ALL OVER – EXILE – W.B./Curb 8589	32	27
7	TIME PASSAGES – AL STEWART – Arista 0382	8	15	• 44	SHAKE IT – IAN MATTHEWS – Mushroom 7039	69	3
8	STRANGE WAY – FIREFALL – Atlantic 3518	9	15	• 45	HOME & DRY – GERRY RAFFERTY – United Artists 1266	70	3
9	SHARING THE NIGHT TOGETHER – DR. HOOK – Capitol 4621	5	17	• 46	SHATTERED – THE ROLLING STONES – ROLLING STONE 14310 (Atlantic)	68	3
10	I JUST WANNA STOP – GINO VANNELLI – A&M 2072	3	18	• 47	LOVE DON'T LIVE HERE ANYMORE – ROSE ROYCE – Whitfield 8712 (W.B.)	71	3
11	OOH BABY BABY – LINDA RONSTADT – Asylum 45546	14	8	• 48	NEW YORK GROOVE – ACE FREHLEY – Casablanca 941	72	3
12	MACARTHUR PARK – DONNA SUMMER – Casablanca 939	12	19	49	GOT TO HAVE LOVING – DON RAY – Polydor 14489	47	16
13	[OUR LOVE] DON'T THROW IT ALL AWAY – ANDY GIBB – RSO 911	16	13	50	HERE COMES THE NIGHT – NICK GILDER – Chrysalis 2289	48	8
14	DOUBLE VISION – FOREIGNER – Atlantic 3514	4	16	51	YOU TOOK THE WORDS RIGHT OUT OF MY MOUTH – MEAT LOAF – Cleveland Int'l/Epic 50634	56	4
15	WE'VE GOT TONIGHT – BOB SEGER – Capitol 4653	18	9	52	ONE LAST KISS – J. GEILS – EMI/America 8964	57	4
16	PART TIME LOVE – ELTON JOHN – MCA 40973	17	8	53	I WAS MADE FOR DANCING – LEIF GARRETT – Scotti Bros. 403 (Atlantic)	58	4
17	A LITTLE MORE LOVE – OLIVIA-NEWTON JOHN – MCA 40975	35	6	54	A MAN I'LL NEVER BE – BOSTON – Epic 50638	59	4
18	SWEET LIFE – PAUL DAVIS – Bang 738	19	20	• 55	DON'T CRY OUT LOUD – MELISSA MANCHESTER – Arista 0373	75	3
19	I'M EVERY WOMAN – CHAKA KHAN – Tatto 8683 (WB)	20	14	56	THIS IS LOVE – PAUL ANKA – RCA 11395	60	4
20	HOW YOU GONNA SEE ME NOW – ALICE COOPER – Warner Brothers 8695	22	12	57	MARY JANE – RICK JAMES – Gordy 7162 (Motown)	62	8
21	INSTANT REPLAY – DAN HARTMAN – Blue Sky 2772 (CBS)	26	13	58	DON'T HOLD BACK – CHANSON – Ariola 7717	65	4
22	PROMISES – ERIC CLAPTON – RSO 910	28	12	59	EASY DRIVER – KENNY LOGGINS – Columbia 10866	67	3
• 23	HOLD THE LINE – TOTO – Columbia 10830	31	9	• 60	I WILL BE IN LOVE WITH YOU – LIVINGSTON TAYLOR – Epic 50604	74	3
24	THE POWER OF GOLD – FOGELBERG & WEISSBERG – Full Moon 50606 (CBS)	24	13	• 61	DA YA THINK I'M SEXY – ROD STEWART – Warner Bros. 8724	-	1
25	BABY I'M BURNING – DOLLY PARTON – RCA 11420	30	6	• 62	SOMEWHERE IN THE NIGHT – BARRY MANILOW – Arista 0382	-	1
• 26	SEPTEMBER – EARTH, WIND & FIRE – Columbia 10854	40	6	• 63	BLUE MORNING, BLUE DAY – FOREIGNER – Atlantic 3543	-	1
27	HOW MUCH I FEEL – AMBROSIA – Warner Bros. 8640	7	19	• 64	SHAKE YOUR GROOVE THING – PEACHES & HERB – Polydor 14514	-	1
28	YOU NEEDED ME – ANNE MURRAY – Capitol 4574	23	27	• 65	SOUL MAN – THE BLUES BROS. – Atlantic 36122	-	1
29	ALIVE AGAIN – CHICAGO – Columbia 10845	6	12	66	I DON'T KNOW IF IT'S RIGHT – EVELYN "CHAMPAGNE" KING – RCA 11386	-	1
• 30	THE GAMBLER – KENNY ROGERS – United Artists 1250	44	8	67	RADIOACTIVE – GENE SIMMONS – Casablanca 951	-	1
31	DON'T WANT TO LIVE WITHOUT YOU – PABLO CRUISE – A&M 2076	21	17	68	NO TELL LOVER – CHICAGO – Columbia 10879	-	1
32	IN THE BUSH – MUSIQUE – Prelude 71110	34	9	69	YOU NEED A WOMAN – THE CAPTAIN & TENNILLE – A&M 2106	-	1
• 33	EVERY 1'S A WINNER – HOT CHOCOLATE – Infinity 50002 (MCA)	46	6	70	TAKE ME TO THE RIVER – THE TALKING HEADS – Sire 1032 (WB)	-	1
• 34	LOTTA LOVE – NICOLETTE LARSON – Warner Bros. 8664	54	4	71	THIS MOMENT IN TIME – ENGELBERT HUMPERDINCK – Epic 50632	-	1
• 35	FIRE – THE POINTER SISTERS – Planet 45901 (Elektra)	55	4	72	SILVER LINING – PLAYER – RSO 914	-	1
36	DANCE [DISCO HEAT] – SYLVESTER – Fantasy 827	25	21	73	DANCIN SHOES – NIGEL OLSEN – Bang 740	-	1
37	ONE NATION UNDER A GROOVE – FUNKADELIC – Warner Bros. 8618	27	17	74	I DON'T WANT TO LOSE YOU – HALL & OATS – RCA 11424	-	1
				75	DANCIN SHOES – THE FAITH BAND – Village/Mercury 74037	-	1

Play Meter Country Singles Chart

Jan.13 1979	Dec.30 1978	Weeks on chart			
•1	THE GAMBLER - KENNY ROGERS - United Artists 1250	3	11	37	LOVE GOT IN THE WAY - FREDDIE WELLER - Columbia 10837 46 12
•2	I REALLY GOT THE FEELING BABY - DOLLY PARTON - RCA 11420	6	6	38	PROMISES - ERIC CLAPTON - RSO 910 47 9
3	FRIEND, LOVER, WIFE - JOHNNY PAYCHECK - Epic 50621	4	12	39	THE OFFICIAL HISTORIAN - THE STATLER BROS. - Mercury 55048 71 3
4	DON'T YOU THINK THIS OUTLAW BITS GOT OUT OF HAND - WAYLON JENNINGS - RCA 11390	7	11	40	WHAT'S THE NAME OF THAT SONG - GLEN BARBER - Century 21 C100 28 16
5	THE BULL & THE BEAVER - MERLE HAGGARD & LEONA WILLIAMS - MCA 40962	8	13	41	THE SONG WE MADE LOVE TO - MICKEY GILLEY - Epic 50631 50 6
6	ALL OF ME - WILLIE NELSON - Columbia 10834	1	12	42	THE FOOTBALL CARD - GLEN SUTTON - Mercury 55052 . 1
7	TULSA TIME - DON WILLIAMS - ABC 12425	12	9	43	RAINING IN MY HEART - LEO SAYER - Warner Bros. 8682 45 12
8	CAN YOU FOOL - GLEN CAMPBELL - Capitol 4638	11	16	44	IT'S NOT EASY - DICKEY LEE - RCA 11389 48 12
9	SHARING THE NIGHT TOGETHER - DR. HOOK - Capitol 4621	13	14	45	LADY LAY DOWN - JOHN CONLEE - ABC 12420 51 6
10	ON MY KNEES - CHARLIE RICH & JANIE FRICK - Epic 50616	5	20	46	SAVE THE LAST DANCE FOR ME - JERRY LEE LEWIS - Sun 1139 75 3
11	BURGERS & FRIES - CHARLIE PRIDE - RCA 11319	2	12	47	I JUST WANT TO LOVE YOU - EDDIE RABBITT - Elektra 45531 31 15
12	WE'VE COME ALONG WAY BABY - LORETTA LYNN - MCA 40954	19	9	48	MAYBE YOU SHOULD'VE BEEN LISTENING - JESSI COLTER - Capitol 4641 57 9
•13	DOUBLE S - BILL ANDERSON - MCA 40964	23	9	49	PLAYIN' HARD TO GET - JANIE FRICKE - Columbia 10849 58 8
•14	DO YOU EVER FOOL AROUND - JOE STAMPLEY - Epic 50626	24	8	50	GIMME BACK MY BLUES - JERRY REED - RCA 11407 60 6
•15	YOUR LOVE HAD TAKEN ME - CONWAY TWITTY - MCA 40963	25	8	•51	AS LONG AS I CAN WAKE UP IN YOUR ARMS - KENNY O'DELL - Capricorn 0309 64 6
16	SLEEPING SINGLE IN A DOUBLE BED - BARBARA MANDRELL - ABC 12403	9	18	52	HIGH & DRY - JOE SUN - Ovation 1117 59 8
17	STORMY WEATHER - STELLA PARTON - Elektra 45533	18	13	•53	YOU DON'T BRING ME FLOWERS - BROWN & CORNELIUS - RCA 11435 69 4
18	REST YOUR LOVE ON ME - THE BEE GEES - RSO 913	22	6	•54	IT'S TIME WE TALK THINGS OVER - REX ALLEN, JR. - Warner Brothers 8697 70 4
•19	RHYTHM OF THE RAIN - JACKY WARD - Mercury 55047	29	8	55	THE JEALOUS KIND/LOVE ME AGAIN - RITA COOLIDGE - A&M 2090 62 6
20	LITTLE THINGS MEAN A LOT - MARGO SMITH - Warner Bros. 8653	10	18	56	LOVE AIN'T GONNA WAIT FOR US - BILLIE JO SPEARS - United Artists 1251 63 6
21	BREAK MY MIND - VERN GOSDIN - Elektra 45532	14	14	•57	EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554 . 1
22	SLEEP TIGHT, GOOD NIGHT MAN - BOBBY BARE - Columbia 10831	16	13	•58	REACHING OUT - DOTTIE WEST - United Artists 1257 74 3
23	I'VE DONE ENOUGH DYIN' TODAY - LARRY GATLIN - Monument 270	30	8	59	POISON LOVE - GAIL DAVIES - Lifesong 1777 (CBS) 54 12
24	BACK TO THE LOVE - SUSIE ALLANSON - W.B./Curb 8686	26	11	•60	WHISKEY RIVER - WILLIE NELSON - Columbia 10877 . 1
25	ONE RUN FOR ROSES - NARVEL FELTS - ABC 12414	27	12	•61	MABELLENE - G. JONES & J. PAYCHECK - Epic 50647 . 1
•26	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR - CRYSTAL GAYLE - United Artists 1259	49	4	62	FADIN' IN, FADIN' OUT - TOMMY OVERSTREET - ABC 12408 33 15
27	THAT'S WHAT YOU DO TO ME - CHARLIE MCCAIN - Epic 50598	17	17	63	AIN'T NO CALIFORNIA - MEL TILLIS - MCA 40946 34 18
28	PLEASE DON'T PLAY A LOVE SONG - MARTY ROBBINS - Columbia 10821	37	10	64	WHAT HAVE YOU GOT TO LOSE - TOM T. HALL - RCA 11376 35 17
29	YOU'VE STILL GOT A PLACE IN MY HEART - CON HUNLEY - Warner Bros. 8671	15	16	65	CRYING AGAIN - THE OAK RIDGE BOYS - ABC 12397 36 19
•30	COME ON IN - THE OAK RIDGE BOYS - ABC 12434	68	4	66	I'M GONNA/OLE SLEW FOOT - PORTER WAGONER - RCA 11411 . 1
31	I'M LEAVING IT ALL UP TO YOU - FREDDY FENDER - ABC 12415	20	13	67	IF EVERYONE HAD SOMEONE LIKE YOU - EDDY ARNOLD - RCA 11422 . 1
32	SWEET DESIRE - THE KENDALLS - Ovation 1112	21	16	68	BACK ON MY MIND/SANTA BARBARA - RONNIE MILSAP - RCA 11421 . 1
•34	TEXAS - TANYA TUCKER - MCA 40976	66	4	69	ALIBIS - JOHNNY RODRIQUEZ - Mercury 55050 . 1
•35	I JUST CAN'T STAY MARRIED TO YOU - CHRISTY LANE - LS 169 (GRT)	67	4	70	TONIGHT SHE'S GONNA LOVE ME - RAZZY BAILEY - RCA 11446 . 1
36	HUBBA, HUBBA, HUBBA - BILLY "CRASH" CRADDOCK - Capitol 4624	32	17	71	HAPPY TOGETHER - T.G. SHEPPARD - W.B./Curb 8721 . 1
				72	FALL IN LOVE - RANDY BARLOW - Republic 034 . 1
				73	THE SOFTEST TOUCH - BOBBY G. RICE - Republic 031 73 3
				74	BUILDING MEMORIES - SONNY JAMES - Columbia 10852 . 1
				75	MR. JONES - BIG AL DOWNING - Warner Bros. 8716 . 1

**We were hot during
the holidays,
and we'll be even
hotter during 1979**

DOLLY PARTON

"Baby I'm Burning" PB-11420

HALL & OATES

"I Don't Wanna Lose You" PB-11424

JIM ED BROWN & HELEN CORNELIUS

"You Don't Bring Me Flowers" PB-11435

EVELYN 'CHAMPAGNE' KING

"I Don't Know if it's Right" PB-11386

**Happy New Year From
Your Friends At RCA Records**

**RCA
Records**



Play Meter R&B Singles Chart

Jan. 13 1979	Dec. 30 1978	Weeks on chart			
• 1	LEFREAK - CHIC - Atlantic 3519	6	12	38	HOT SHOT - KAREN YOUNG - West End 1211 26 21
2	I'M EVERY WOMAN - CHAKA KHAN - Tatto 8638 (WB)	2	14	39	STAND UP - ATLANTIC STARR - A&M 2065 29 22
• 3	GOT TO BE REAL - CHERYL LYNN - Columbia 10808	10	16	40	SWEET MUSIC MAN - MILLIE JACKSON - Spring 185 (Polydor) 24 17
4	I LOVE THE NIGHT LIFE - (DISCO ROUND) - ALICIA BRIDGES - Polydor 14483	5	16	41	[I'M JUST THINKING ABOUT] COOLING OUT - JERRY BUTLER - Phila. Intl. 3656 (CBS) 31 13
5	MACARTHUR PARK - DONNA SUMMER - Casablanca 939	1	19	42	WHOLE LOTTA SHAKIN' - THE EMOTIONS - Columbia 10828 32 12
6	I JUST WANNA STOP - GINO VANELLI - A&M 2072	7	16	• 43	LOVE VIBRATIONS - JOE SIMON - Spring 190 (Polydor) 62 4
7	IN THE BUSH - MUSIQUE - Prelude 71110	9	14	44	DANCING IN PARADISE - EL COCO - AVI 203 30 17
8	DANCE [DISCO HEAT] - SYLVESTER - Fantasy 827	3	26	45	IN THE NIGHT TIME - MICHAEL HENDERSON - Buddah 600 (Aristal) 46 9
9	DON'T HOLD BACK - CHANSON - Ariola 7717	16	14	46	MIDNIGHT GIRL - LENNY WILLIAMS - ABC 12423 53 9
10	MARY JANE - RICK JAMES - Gordy 7162 (Motown)	15	14	47	GANGSTER OF LOVE - JOHNNY "GUITAR" WATSON - DJM 1101 55 6
• 11	I DON'T KNOW IF IT'S RIGHT - EVELYN "CHAMPAGNE" KING - RCA 11386	20	12	• 48	I'M SO INTO YOU - PEABO BRYSON - Captiol 4656 69 3
• 12	TAKE THAT TO THE BANK - SHALAMAR 11379 (RCA)	21	12	• 49	HOLY GHOST - THE BAR-KAYS - Stax 3216 (Fantasy) 71 3
13	THERE'LL NEVER BE - SWITCH - Gordy 7159 (Motown)	8	22	50	WE BOTH DESERVE EACH OTHER - LTD - A&M 2086 57 14
• 14	SEPTEMBER - EARTH, WIND & FIRE - Columbia 10854	27	6	51	SO EASY - CON FUNK SHUN - Mercury 74024 39 11
15	GET OFF - FOXY - Dash 5046 (TK)	4	28	52	AIN'T WE FUNKIN' NOW - THE BROS. JOHNSON - A&M 2098 59 4
16	UNLOCK YOUR MIND - THE STAPLES - Warner Bros. 8669	11	16	• 53	AQUA BOOGIE - THE PARLIAMENTS - Casablanca 950 - 1
• 17	SHAKE YOUR GROOVE THING - PEACHES & HERB - Polydor 14514	34	9	• 54	CONTACT - EDWIN STARR - 20th Century 2396 - 1
• 18	Y.M.C.A. - THE VILLAGE PEOPLE - Casablanca 945	36	8	• 55	YOU MAKE ME FEEL [MIGHTY REAL] - SYLVESTER - Fantasy 846 - 1
• 19	INSTANT REPLAY - DAN HARTMAN - Blue Sky 2772 (CBS)	37	8	56	JUST FREAK - SLAVE - Cotillion 44242 (Atlantic) 58 6
• 20	LONG STROKE - ADC BAND - Cotillion 44243 (Atlantic)	38	11	57	GIVING UP - THE THREE DEGREES - Ariola 7721 63 4
21	OLIVIA [LOST & TURNED OUT] - THE WHISPERS - Solar 11353 (RCA)	12	18	58	TIME SLIPS AWAY - OHIO PLAYERS - Mercury 74031 64 4
22	YOUR SWEETNESS IS MY WEAKNESS - BARRY WHITE - 20th Century 2380	19	17	59	WHAT YOU WON'T DO FOR LOVE - BOBBY CALDWELL - Clouds II (TK) 65 4
23	DISCO TO GO - BRIDES OF FUNKENSTEIN - Atlantic 3498	13	14	60	FREE ME - BONNIE POINTER - Motown 1451 66 4
24	ONLY YOU - TEDDY PENDERGRASS - Phila. Intl. 3657 (CBS)	14	14	61	NEVER HAD A LOVE - TAVARES - Capitol 4658 67 4
• 25	LOVE DON'T LIVE HERE ANY MORE - ROSE ROYCE - Whitfield 8712 (WB)	41	8	• 62	IS IT STILL GOOD TO YA - ASHFORD & SIMPSON - Warner Brothers 8710 74 3
• 26	EVERY 1'S A WINNER - HOT CHOCOLATE - Infinity 50002 (MCA)	42	6	63	HOW DO YOU DO - AL HUDSON - ABC 12424 68 3
• 27	GET DOWN - GENE CHANDLER - 20th Century 2386	40	9	• 64	LOOSE CABOOSE - JOE TEX - Dial 2800 (TK) - 1
28	YOU STEPPED INTO MY LIFE - MELBA MOORE - Epic 50600	35	11	• 65	BUSTIN' LOOSE - CHUCK BROWN & SOUL SEARCHERS - Source 40967 (MCA) - 1
29	YOU SHOULD DO IT - PETER BROWN - Drive 6272 (TK)	18	19	• 66	SOMEWHERE IN MY LIFETIME - PHYLISS HYMAN - Arista 0380 - 1
30	ONE NATION UNDER GROOVE - FUNKADELIC - Warner Bros. 8618	22	21	• 67	ZEKE THE FREAK - ISSAC HAYES - Polydor 14521 - 1
31	FLYIN' HIGH - THE COMMODORES - Motown 1452	23	15	68	HAPPY FOR LOVE - THE POCKETS - Columbia 10859 72 3
32	GOT TO HAVE LOVING - DON RAY - Polydor 14489	33	16	69	CHANGE - ZULEMA - Le Joint 34001 (London) 70 3
33	FUNK 'N' ROLL [DANCIN' IN THE FUNKSHINE] - QUAZAR - Arista 0349	17	14	70	DIG A LITTLE DEEPER - LATIMORE - Glades 1750 (TK) 75 3
34	IT SEEMS TO HANG ON - ASHFORD & SIMPSON - Warner Bros. 8651	28	20	71	BEYOND THE CLOUDS - QUARTZ - Marlin 3328 (TK) 73 3
• 35	FIRE - THE POINTER SISTERS - Planet 4510 (Elektra)	56	7	72	INSANE - CAMEO - Chocolate City 016 (Casablanca) - 1
36	ANGEL DUST - GIL SCOTT - Heron - Arista 0366	43	13	73	NOW THAT WE FOUND LOVE - THIRD WORLD - Island 8663 (W.B.) - 1
37	PARTY - LEON HAYWARD - MCA 40941	25	7	74	IT'S ALL THE WAY LIVE - LAKESIDE - Solar 11380 (RCA) - 1
				75	SHOOT ME WITH YOUR LOVE - TASHA THOMAS - Atlantic 3542 1

Columbia Records

Proudly Presents the Following Release
of Guaranteed Winning Selections

Santana

“Stormy” 3-10873

Chicago

“No Tell Lover” 3-10879

Gary's Gang

“Keep on Dancin' ” 3-10884

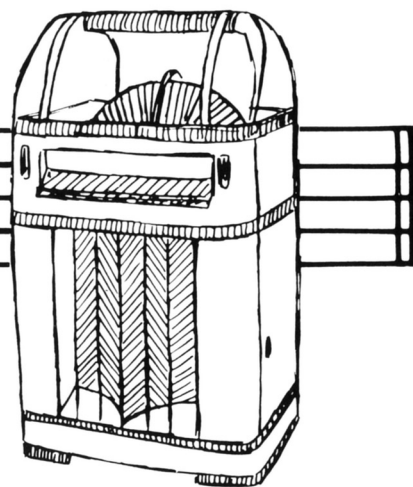
Bobby Bare

“Healin' ” 3-10891

**John Davis and
The Monster Orchestra**

“Ain't That Enough For You” 3-10886

**Super Star Power from
Columbia Records**



Consensus

Pop Looking Ahead

- 1 ANIMAL HOUSE - STEPHEN BISHOP - ABC 12435
- 2 GET DOWN - GENE CHANDLER - 20th Century 2386
- 3 STORMY - SANTANA - Columbia 10873
- 4 THE DREAM NEVER DIES - THE COOPER BROS. - Capricorn 0308
- 5 LIGHT THE SKY - JEFFERSON STARSHIP - Grunt 11426 (RCA)
- 6 HOLD ME, TOUCH ME - PAUL STANLEY - Casablanca 940
- 7 TRANQUILLO - CARLY SIMON - Elektra 45544
- 8 DON'T YOU LET ME DOWN - PETER CRISS - Casablanca 952
- 9 SING FOR THE DAY - STYX - A&M 2110
- 10 CRAZY LOVE - POCO - ABC 12439

New Chart Entries

-POP-

- 61 DA YA THINK I'M SEXY - ROD STEWART - Warner Bros. 8724
- 62 SOMEWHERE IN THE NIGHT - BARRY MANILOW - Arista 0382
- 63 BLUE MORNING, BLUE DAY - FOREIGNER - Atlantic 3543

-COUNTRY-

- 42 THE FOOTBALL CARD - GLEN SUTTON - Mercury 55052
- 57 EVERY WHICH WAY BUT LOOSE - EDDIE RABBITT - Elektra 45554
- 60 WHISKEY RIVER - WILLIE NELSON - Columbia 10877

-R&B-

- 53 AQUA BOOGIE - THE PARLIAMENTS - Casablanca 950
- 54 CONTACT - EDWIN STARR - 20th Century 2396
- 55 YOU MAKE ME FEEL [MIGHTY REAL] - SYLVESTER - Fantasy 846

Country Looking Ahead

- 1 I'LL WAKE YOU UP - CHARLIE RICH - Elektra 45553
- 2 THE FOOL STRIKES AGAIN - CHARLIE RICH - United Artists 1269
- 3 I WILL ROCK & ROLL WITH YOU - JOHNNY CASH - Columbia 10888
- 4 GOING, GOING, GONE - MARY K. MILLER - Inergi 311
- 5 BEST FRIENDS - DAVID HOUSTON - Elektra 45552

R&B Looking Ahead

- 1 CRY TOGETHER - THE O'JAYS - Phila. Int'l. 3666 (Epic)
- 2 GET UP - BRASS CONSTRUCTION - United Artists 1262
- 3 LOVE IS HERE - RONNIE LAWS - United Artists 1264
- 4 YOU CAN DO IT - DOBIE GRAY - Infinity 50003 (MCA)
- 5 WALKING THE LINE - THE EMOTIONS - Columbia 10874

Hot Chart Climbers

-POP-

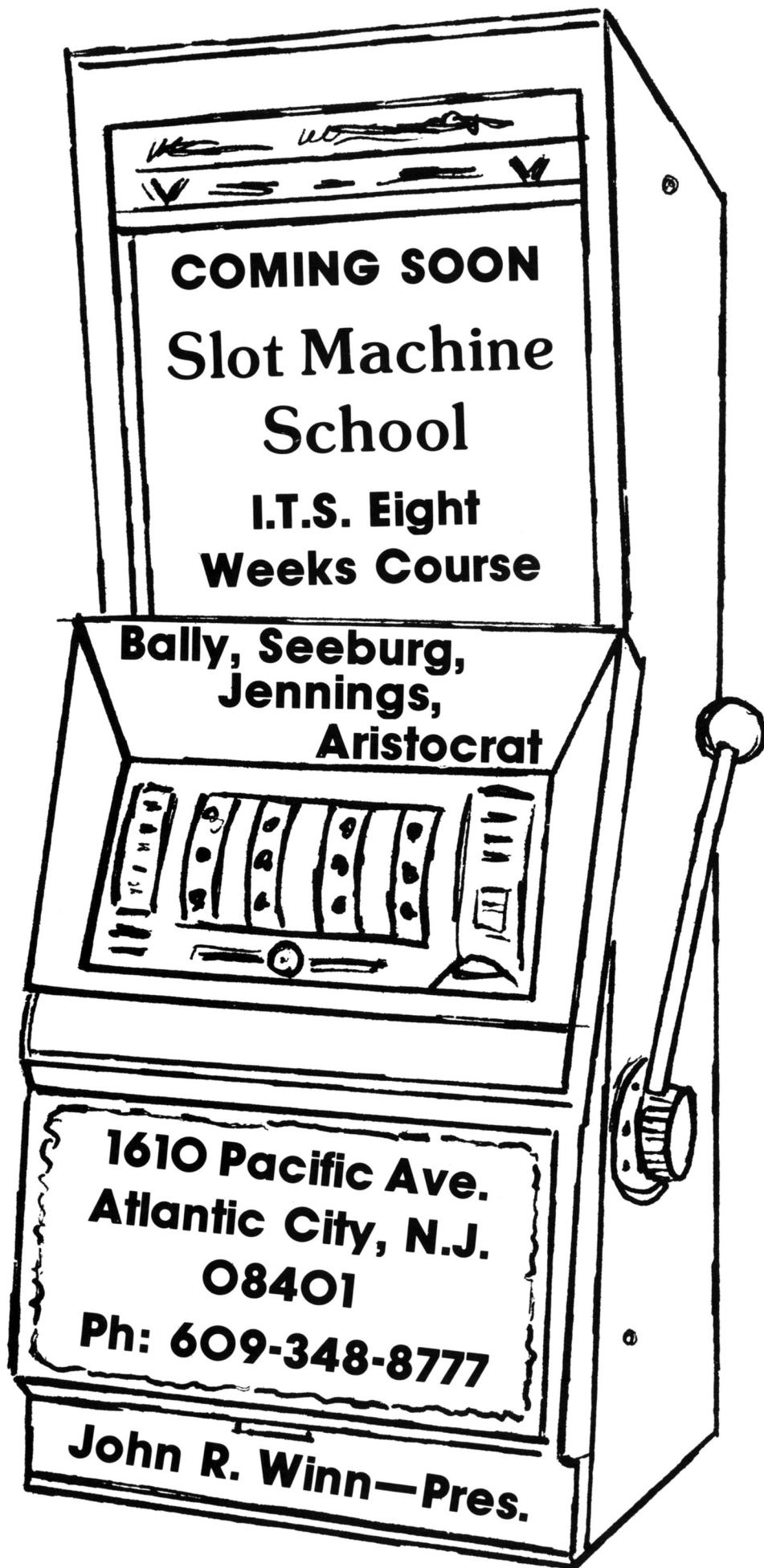
- 69-44 SHAKE IT - IAN MATTHEWS - Mushroom 7039
- 70-45 HOME & DRY - GERRY RAFFERTY - United Artists 1266
- 71-47 LOVE DON'T LIVE HERE ANYMORE - ROSE ROYCE - Whitfield 8712 (WB)

-COUNTRY-

- 68-30 COME ON IN - THE OAK RIDGE BOYS - ABC 12415
- 67-35 I JUST CAN'T STAY MARRIED TO YOU - CHRISTY LANE - LS 169
- 71-39 THE OFFICIAL HISTORIAN - THE STATLER BROS. - Mercury 55048

-R&B-

- 71-49 HOLY GHOST - THE BAR-KAYS - Stax 3216 (Fantasy)
- 69-48 I'M SO INTO YOU - PEABO BRYSON - Capitol 4656
- 56-35 FIRE - THE POINTER SISTERS - Planet 45901 (Elektra)





Confessions of a two-year-old

By Leigh Palmer

This article was originally started back in December of last year. It was inspired by an article ("With Three You Get Eggroll") by Roger C. Sharpe in the November '77 issue of PLAY METER. For those of you who missed it or just don't remember it, the whole theme of the article, in a nutshell, was "give the customers their money's worth." On the whole, I don't consider myself too unusual, so I'm sure halfway through the article, more readers than just myself sat up, said "What the hey?," and started reading it over again. If the article did nothing else, it got a reaction out of me (us?), which, in general, is a darn side more than feature articles can claim.

Anyway, back to the subject at hand. The first draft of this article was penned in response to Sharpe's appeal for reader feedback. And like so many of my other projects, it lay about half completed, gathering dust in a forgotten corner of my office, until the prospect of monetary gain entered the picture.

One more thing before getting down to the meat and potatoes, this article is an expression of opinions, my opinions, which I have formed from the two years I have been in the game business. My company is small (less than 100 pieces) and my locations are all small communities (40,000 population or less) in the north central area of Oklahoma. As a result, my ideas have been tempered by these conditions.

Enough of the foreplay, let me wipe the dampness from behind my ears and get on with it!

Being new to the business, I have found it best, usually, to keep my mouth shut and my ears open when

in the presence of successful veteran operators. But after two years of Saturday morning bull sessions around the coffee pot, it is amazing to me how a square deal for the customer is the last thing on most operators' minds. To me, the person who sticks his quarter in my machine is the only person I can't survive without. And if giving him a little extra moment or two of pleasure keeps him coming back to my machines, I don't consider it being Mr. Niceguy, I consider it good business.

Sometime shortly after I started as an operator, I came up with the "bright" idea that: for each location, X number of people would bring in Y number of dollars which they would drop at that location. And since all the games at that location were mine, why give any more than the bare minimum? Since then, oh, have I learned how variable X and Y can be!

Like so many other learning experiences, the obvious is not always clear. And after many months of analyzing gross volume reports, what dawned on me was that my top money-making machines were not the newest, nor the most attractive, nor the most exciting to play. What were they? After asking around (yes, actually talking to the customers!) my top machines were the ones that the customer—not me, not my distributor, not the manufacturer—felt gave him his quarter's worth of fun. Simple. Too simple? Possibly. Yet it is amazing to me the number of operators who have been in business for years who still maintain the "give 'em as little as possible" attitude.

Before we go any further, let me say one thing: the point to be made here is that in order to be really

successful in the game business, an operator must not only think of himself as an operator, i.e. a person in the game business for profit, but also as a *customer*. This does not come natural. It takes some self-training and also some attitude adjustment.

My second point in defense of the "money's worth" issue is that of vandalism. I have stood in witness at bars, arcades, shopping malls, and any of the other places games can be found, as players, angry at being ripped off, have taken out their frustrations on some of the finest game machines ever conceived by the industry's designers and engineers. But at one play per quarter and three balls per play, I almost can't blame them. I'm sorry guys, but in this writer's opinion, I haven't seen a game worth 8.3 cents per ball. Anyway, my point is that customers beating on equipment eventually leads to a machine breakdown. And that "out of order" sign, fellows, means that that fantastic money-grabber of yours is now a very expensive paper weight doing a fine job of keeping the carpet from curling. So now you not only have a machine which is not making you money, but is going to *cost* you both time and money to put it back in service. And nowadays, when we talk about repair costs, we're talking high dollar. Remember, fancy machines have fancy problems and the days of spending \$2.50 on a new coil to put a game back in service have lent themselves to I.C. chips at \$40 and \$50 a whack.

My third and final point in this discussion involves your business partner, the location owner, because after you set a piece and are on your

way to your next order of business, it's this poor guy who's left behind. And he hears all the moans, groans, gripes, bitches, etc. from his customers about your g--d--- rip-off machine. For those of you who have never operated an arcade or had the opportunity of working at an establishment which had games, you probably can't understand my point. You see, as a person who has been in that business and has also been in that work situation, those two extra balls, or that free game on a match now and then, or even that slightly lower score are worth their weight in gold (i.e. silence is golden). It is also worth its weight in the cash box.

One last point I would like to add my two cents to: Roger is always talking in his articles and critiques about how some games are better at five-ball play and others are better at three-ball play. This is a very good point which he does well to bring out. There is only one problem with this line of thinking: You know that, I know that, but the customer doesn't. And, furthermore, he probably wouldn't believe you if you told him.

One other problem with this idea is that a lot of arcades and recreation centers like to have all their machines set the same way. For example, one play per quarter, five-ball play on all the pins at an Oklahoma City mall, while Tulsa goes for two plays per quarter, three-ball play. And don't try to sell the public short on smarts. Anyone that's into pinball and most of the rest know that the machines can be set either way. So the old "that's the way they cam from the factory" song and dance won't wash anymore.

So that's about it. At the end of two years in the business it's a couple of runs, several hits, and a lot of errors. I have been fortunate in that the fact that since my locations are in small communities without stiff competition for those locations, I have been able to not only learn from my mistakes, but I have been able to recover from them without causing my company any serious financial setbacks.

And remember: life is a good teacher, but *only* if you're a good learner. I know some of you out there have been in business longer than I've been alive. And right about now you're probably shaking your head saying "Poor kid, I hope he makes it." Well, so do I!

For those of you out there who are even newer to the business than I am, "Good luck"...and let me hear from you. After only two years in the business, I don't profess to know all the answers...Hell, I don't even know all the questions!

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Rock-Ola conducts service school for distributors on new 'Mystic' phonograph



From left, Karl Miller, James Cook, and Herb Golombek learn about Rock-Ola's new Mystic 478 from Michael Schneider.



From left, Jean-Guy Laramée discusses the function and operation of Rock-Ola's new solid state record selection system with Rock-Ola's Frank Schulz and Michael Schneider.

A total of 93 Rock-Ola distributor servicemen recently completed special training courses conducted in classes across the nation, according to executive vice president Edward G. Doris. Service managers from all Rock-Ola domestic distributors plus one from England participated in the training.

The special training schools were held in Monterey, California, Chicago and Atlanta to familiarize servicemen with the new computerized features of Rock-Ola's recently introduced *Mystic* phonograph.

"In order to bring operators the many new income-stimulating features of the new *Mystic* phonograph, we incorporated the very latest in micro-processor and mini-computer technology," Doris said.

"Although most servicemen are familiar with the general concept of these techniques, the degree of sophistication required to provide the many features of the new 160-selection phonograph made the special training necessary," Doris continued.

"In one year Rock-Ola phonograph made the special training necessary," Doris continued.

"In one year Rock-Ola phonographs changed from a machine that simply played records to one that actively promotes play and strongly stimulates plus profits for the operator. The many ways these things can be accomplished under varying location conditions require special education for the serviceman," according to the Rock-Ola executive.

The three two-day courses were conducted by Ralph Petri, chief electronic engineer; Mike Schneider, micro-processor engineer; William D. Findlay, service manager, and Frank Schulz, technical service supervisor.

Bally responds to proposed New Jersey slot machine regulation

Bally Manufacturing Corporation noted in response to action by the New Jersey Casino Control Commission December 20 that the action represented only a proposed regulation limiting the portion of the slot machines a casino could purchase from a single manufacturer.

Furthermore, Bally responded, even the proposed regulation allowed the purchase of a greater number of such machines by a casino upon a showing that the casino had not been able to secure "adequate" machines "on reasonable terms" for the balance of its needs.

The company also noted that, in the view of its counsel, "any such arbitrary purchase limitation would be unconstitutional and in restraint of trade and that the company had

been assured that the matter would be the subject of further discussion and review before any final action would be taken." Final action could only occur twenty days after official publication of the proposed regulation which is expected to take place in early-February, 1979.

Bally further stated that it has been advised by Caesar's of New Jersey, the only casino in New Jersey which Bally anticipates will open in 1979 in addition to its own, that Caesar's has directed its counsel to apply to the New Jersey Casino Control Commission to approve its purchasing 100 percent of its slot machine requirements from Bally.

Bally's entire slot machine sales, in calendar 1977, accounted for only \$35.2 million in revenues, or 14.3

percent of Bally's total revenues of over \$244 million. Bally anticipates that its sale of 1500 slot machines to Caesar's of New Jersey would represent slightly over \$5 million in revenues and, under the proposed regulation, would total \$2.5 million. This is also the only anticipated sale of slot machines into New Jersey in calendar 1979.

"Bally is confident that when it has the full opportunity to explore this issue with the New Jersey Casino Control Commission and its staff and present its position in full, which it has not yet had the opportunity to do, they will recognize that the proposed regulation is not the appropriate way to accomplish the goal they wish to achieve," read the Bally response.



Gary Stern (right), president of Stern Electronics, Inc., gets together with Ted Nugent at the debut of the Nugent pinball machine at Stern Electronics, Inc. November 29.

Magnavox sues for patent infringement

In a lawsuit announced December 20, the Magnavox Consumer Electronics Company has claimed that Bally Manufacturing infringed upon its patent rights in products manufactured by Bally's Consumer Products Division.

In response to that charge, Bally stated, "In its opinion, the maximum cost to Bally, should the obtaining of a license on the subject products alleged to be covered by the patents be deemed appropriate and based upon the company's current sale of products which are covered by the patents in question, would be insignificant, currently amounting to an estimated \$30,000 to \$40,000."

QUOTABLE:

"We are going to fight this adverse legislation. I'm sure that's clear to everyone in this room"—A.M.O.A. President Wayne Hesch addressing the A.M.O.A. general membership meeting about the location lists requirement.

Playboy Enterprises to join in promotion of Bally's new pinball game

Bally Manufacturing Corporation and Playboy Enterprises are joining forces to promote Bally's newest flipper *Playboy*. *Playboy* is a four-

player solid state game featuring Hugh Hefner and two Playmates on the backglass.

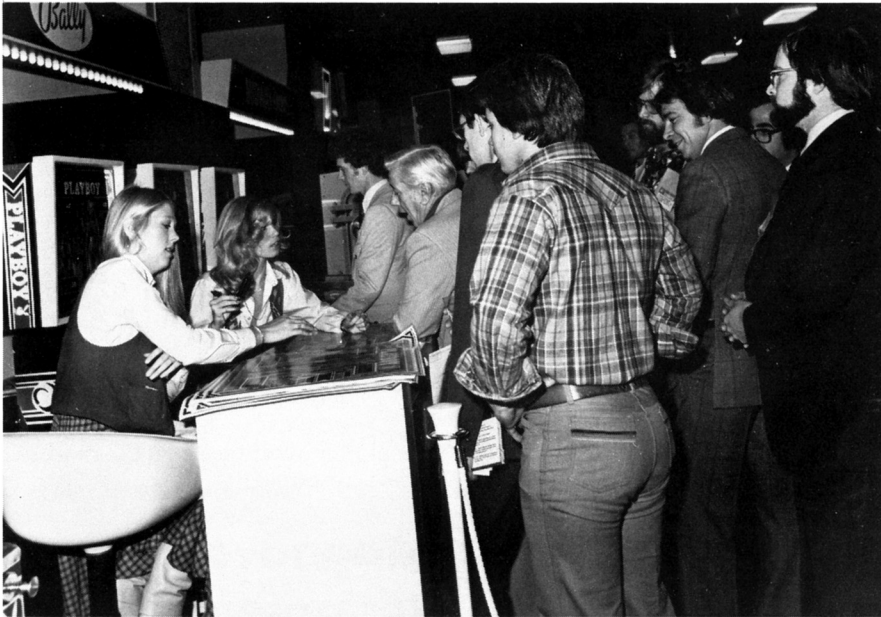
The November A.M.O.A. Show

in Chicago saw the introduction of the new game. The Bally booth featured two Playmates and two Bunnies, signing backglass posters during the show. The following week at the Park and Recreation Show in Atlanta, Bally again brought in the Playmates to autograph posters. Overseas, at the A.T.E. Show in London and the Forainexpo in Paris, *Playboy* will again provide Bunnies to help promote the game.

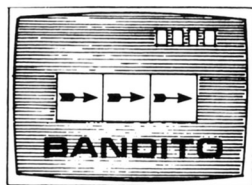
Playboy Magazine has continued its promotional efforts with an editorial spread in its December issue featuring the *Playboy* machine. They are also awarding four *Playboy* machines as prizes in their "Good Life Sweepstakes," which includes a mailing of over 1.5 million in addition to the magazine coverage.

Bally and Playboy are also promoting the flipper through radio station contests. WCFL, Chicago, will be running a ten-day promotion with a Bally *Playboy* machine awarded to the contest winner. There will be similar contests run in ten other major markets.

Playboy will also have two machines at the Chicago Mansion for its 25th anniversary parties.



The Bally Manufacturing booth at the Chicago A.M.O.A. Show and at the Parks Show in Atlanta was crowded as two Playmates autographed backglass posters of the new flipper game *Playboy*.



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Amico reports upsurge in orders

Amico Marketing International Corp. of New York reported a heavy attendance and upsurge of orders at the Parks Convention.

This year the Atlanta convention was extremely well attended by many foreign buyers who are more and more realizing the profitability of park operations.

The lifting of import restrictions in many countries on park equipment which is now recognized as part of tourism is helping business.

Amico Corp. president, Morris B. Nahum, reported that orders written up in 48 hours exceeded well over two million dollars for amusement park equipment to be shipped to various countries during the next ninety days.

The Game Is Light Years Ahead, But It Comes Out This Month.

The game is Touchdown Fever*. A day-in, day-out, year-in, year-out football game unique to the game business.

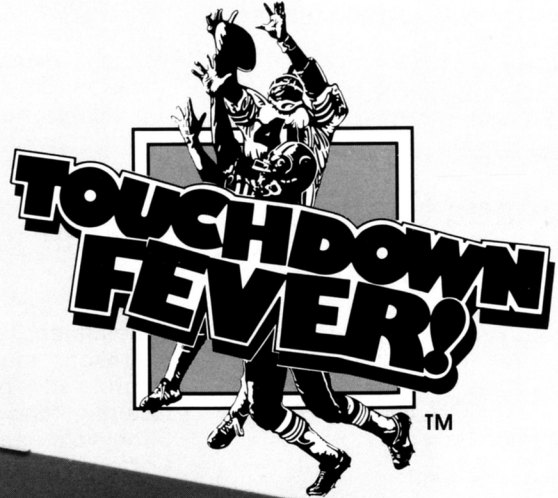
To compare this game with any other game in the business today would be like comparing chalk and slate with electric typewriters.

It's that advanced.

The player has all the power of an NFL coach, directing each and every move of eleven men on every play. On every play, over a quarter-million results are possible.

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*Patent Pending

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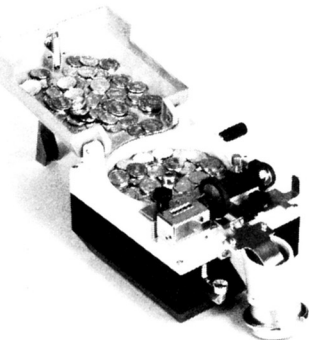
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On the Move

Rowe appoints Ross

Allan M. Ross has been appointed national field sales manager for the customusic division of Rowe International, Inc. Ross has many years of managerial experience in marketing and distribution in the music business. His previous position was branch manager of Rowe, Inc. Jacksonville, Fla. He has served as operations manager and background music manager of Rowe, Dedham, Massachusetts.

Tanner joins Exidy

Exidy, Inc. has announced the appointment of San Tanner as operations manager. He will have control of procurement, manufacturing, and facilities at both the Sunnyvale and Mountain View, California plants.

Tanner was formerly with Spectra Physics, Autolab Division, and Varian Aerograph in similar positions.

Exidy is a manufacturer of coin-operated video games and personal computers. Shipments for the last fiscal year were \$8 million.

Schill elected veep

Auto-Photo Company has announced the election of Jerry Schill to the post of executive vice president.

In his new duties, Schill will assume full authority over all phases of the company's activities.

A C.P.A. and law school graduate, Schill left private practice in 1976 to join Auto-Photo as its chief financial and administrative officer. In 1977 he was promoted to vice president of operations, and at that time was also elected to the board of directors.

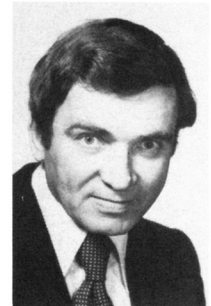
Schill stated that he would continue his emphasis on the growth and expansion of the company in the operating area. In addition, Schill stated that there were several new programs being introduced to expand the company product line, and to increase the number of units

currently in use by distributors and operators.

He further stated that the growth of the industry on the west coast has been very encouraging in that sales have almost doubled in the last two years due to the increased demand for high quality color photography, and that it is Auto-Photo's intention to meet this demand by giving the "Auto-Photo Studio" a new image, and by increasing the distribution and placement of color equipment in all areas of the United States.



Jerry E. Womble



Paul Stuart

Womble promoted

Jerry E. Womble has been appointed regional sales manager, west coast for Wico Corporation.

Wico is a distributor specializing in parts and supplies for the coin operated industries. Womble will be responsible for the Wico sales force and all related sales activities in the thirteen western states, including Alaska and Hawaii. He was promoted from his field salesman position where he covered Missouri and Southern Illinois. Bill Shields will replace him in that region.

His office will be at the Wico West Coast Distribution Center, 5584 East Imperial Highway, South Gate, California 90280. His phone is (213) 923-0381.

Greenwald picks Paul Stuart

Greenwald Industries of Brooklyn, New York, has appointed Paul Stuart as its general service manager.

He will be responsible for customer liaison with Greenwald and will handle all technical and service problems that may develop in the field. His responsibilities will also include coordinating efforts of sales, customers, and engineering.

Stuart formerly was service manager of American Steel Export Company of New York City.



Jerry Schill

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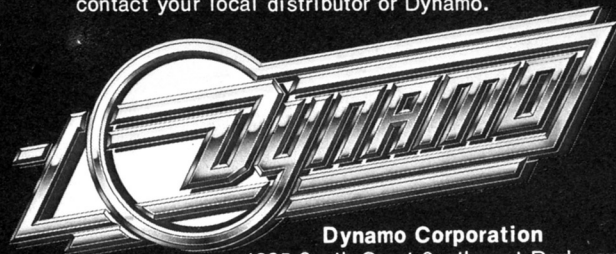
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How the new tax law affects you

By Joseph Arkin



Income	Single Person	Married Couple No Dependents	Married Couple Two Dependents	SS Tax Increase*
5,000	29	0	100	4
10,000	22	59	72	8
15,000	79	27	97	12
20,000	117	98	167	156
25,000	146	171	249	333
30,000	232	235	315	333
40,000	347	375	536	333
50,000	426	427	627	333
100,000	443	752	1,002	333

*Based on one income per family. Figures based on average deductions of 23 percent of income.

President Carter has signed into law a tax bill he was finally willing to accept after repeated threats of using his veto power.

The new law was, in effect, a showdown. The Senate voted a tax bill calling for \$29.1 billion in reductions, while the House voted only for \$16.3 billion in reductions. Threats of a veto finally pared the final bill to \$18.7 billion in savings and the elimination of several provisions which the President found to be objectionable. Down the drain went college-tuition tax credits, \$3.5 billion of the \$4.5 billion in extra relief for persons earning \$10,000 to \$30,000 annually was eliminated, and future reductions are not tied to spending, but only a proposal as the "sense" of Congress.

Business got a few extra "tax breaks." The Jobs Credit will end at December 31, 1978 as proposed in existing law, but this is replaced by a new substantial tax credit for those employers who give jobs to the disadvantaged—those on welfare or on long-term unemployment lists.

Don't forget to use Form 5884 when filing this year's tax return to see if you are eligible for the generous Job Credit still applicable to 1978 taxes.

Several provisions have been written into the new law to aid family corporations and other closely-held firms electing to be taxed as partnerships. In future years they'll be able to more readily oppose any attack upon the form of entity used to conduct business. This should be of special interest to Subchapter S corporations and professional corporations.

At present the Investment Credit is on a temporary basis and has to be passed on a year-to-year basis. Now

the Investment Credit is a permanent tax incentive and can also be taken on improvements to real property used in a trade or business. A raise to ninety percent from fifty percent of the portion of taxes owed can now be offset through the use of this credit.

Corporations, especially the smaller ones, will get substantial tax relief. On earnings up to \$25,000 the 20 percent rate is reduced to 17 percent—from \$25,000 to \$50,000, the 22 percent rate is reduced to 20 percent.

Rates for larger corporations are affected too. Profits of \$50,000 to \$75,000 will be taxed at a rate of only 30 percent against a present rate of 48 percent.

Higher earnings of \$75,000 to \$100,000 will be taxed at 40 percent instead of the present rate of 48 percent. Profits in excess of \$100,000 are now taxed at 48 percent and will be reduced to 46 percent.

Single proprietors and partners will get some tax relief along with employed individuals, but the increase in the self-employment tax for 1979 will negate most of the savings. Likewise, stockholder-employees will pay a lot more in social security taxes and they too will find that the rate deductions will be depleted.

Of interest to individuals is the increase in personal exemptions to \$1,000 with elimination of the \$35 general tax credit (or 2 percent of first \$9,000 of income, whichever is higher), increase for singles from \$2200 to \$2300 and for marrieds filing jointly \$3200 to \$3400 of the zero tax bracket, formerly known as the optional standard deduction.

Years ago the credit for cigarette taxes was eliminated; now the personal deduction for gasoline taxes

bites the dust.

Tax brackets have been juggled and rate cuts are in effect because of the fact that it will now take more income before a taxpayer is pushed into a higher tax bracket.

A new twist has been introduced with the taxation of unemployment insurance benefits—this will apply to singles earning more than \$20,000 per year, and to marrieds earning more than \$25,000 per year.

There are a lot of complicated changes in the minimum tax and maximum tax. Some individuals will get relief, others will get a jolt—stiffer taxes.

In the capital gains area sixty percent, up from the current fifty percent, of capital gains, or profits from the sale of assets owned a year or longer, would be exempt from regular income taxes. That 60 percent, after a \$20,000 exclusion, would be subject to a new "alternative minimum tax," which would be paid only if it exceeds the regular income tax.

After the \$20,000 exclusion, the next \$40,000 would be taxed at 10 percent and all over \$100,000 at 25 percent. The current "minimum tax," which is added to regular income taxes, would be retained but would not apply to capital gains. The result

would cut the current 49.1 percent maximum capital gains tax to 28 percent.

A person 55 years or older who sold a home after July 26, 1978, without buying a new one costing as much or more could exempt \$100,000 of profit from capital gains taxes. Any person of any age could continue to defer such taxes as long as a new home costing at least as much is bought.

Businessmen are in for a real headache because of the new tax law. The present law provides for a low-income tax credit of a maximum of \$400. The bill increases the new credit to \$500 and permits workers to earn up to \$6000 before the credit begins to phase out. Those persons eligible for the credit will be able to file a special Form W-4 (withholding exemption certificate) and have the credit paid to them during the year by their employer(s).

This cash credit (in effect a reverse withholding) is the government's obligation, not the employer's. Yet the employer will now have to install office procedures to provide no withholding from low-income workers, from persons showing no tax liability in 1978 and expecting none in 1979, and for certain students. If you think that being the govern-

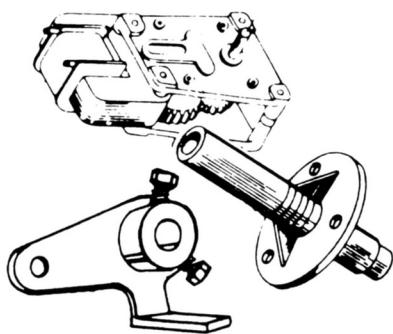
ment's tax collector is a wearisome chore, just wait until you or your bookkeeper has to prepare a payroll taking into account these exceptions to withholding. And, you'll also have to make payments to certain low-income individuals and file special forms to obtain a refund of the sums you have expended.

On the brighter side the deduction for entertainment has been virtually left untouched. Only the deduction for yachts and hunting lodges has been eliminated.

All in all, there is some tax relief for middle income taxpayers, but not as much as had been originally built into the tax act when it was in both committees of Congress. Once again the emphasis has been to provide more relief to low-income taxpayers. The new \$1000 exemption and increase in zero tax bracket (optional standard deduction) will relieve many taxpayers from having to file any tax return at all.

Joseph Arkin is a Certified Public Accountant licensed by the states of New York and Florida. He holds a Master's Degree in Taxation (Pace University) and is enrolled to practice before the Treasury Department.

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The art of picking locations

By Gene Beley

“Some people can spot a winning location a mile away, why can't I?”

“My ‘game’ is locations!” exclaimed Jon Daugherty of LeMans Development Company, Redondo Beach, who specializes in being a consultant and arcade packager to investors. Daugherty’s track record as an innovator and location gold miner (ability to pick the right location) may be unparalleled in the industry.

“A doctor in San Diego was going to build his own building for an arcade,” Daugherty recalled. “I told him he’d be lucky to make \$1,000 a month in that free standing building.

“You’re kidding,” groaned the doctor, who had already purchased the land.

The doctor’s reaction was probably typical of newcomers to the coin-op business whose main attraction has been seeing an operator open small doors and pull out cash.

Yet the art of picking a location frustrates even seasoned veterans like Hank Tronick, vice president of C.A. Robinson Company distributors in Los Angeles. Four years ago, Tronick and arcade operator Nancy Carlin stood in a shopping center in La Mirada, a suburb of Los Angeles. The center was about to be converted to an enclosed mall; and Carlin, along with her husband Jordan, both accountants, had a chance to obtain lease space for a game center. The Carlins, trying to do their research properly, leaned on Tronick’s 28 years’ experience in the business, dealing with thousands of operators over the years, observing failures and successes, with a wide variety of locations.

“Gee, I just don’t know,” Tronick said honestly, as he tried to counsel Ms. Carlin. Looking back to that moment, Tronick chuckles and recalled how it was pretty quiet when they visited the center and saw no positive signs for getting excited.

The Carlins went ahead, signed the lease, and established a successful game center. This is their second location, the other being northwest of Los Angeles in the San Fernando Valley. How do they go about picking a location?

“We like to find a high percentage of children in a high-volume-traffic attraction,” replied Ms. Carlin. “A reasonably affluent neighborhood is important, but not too affluent. Parking is important, too.

“In a mall, it’s important to find out if the hours are restricted in the evenings and weekends, since we do most of our business during those times. Also, check on who will provide security—the mall or yourself.”

In picking a location, Ms. Carlin said they like to be close to fast food and record stores in a mall, and shy away from certain stores like dress shops. Stores that normally incur shoplifting may find a game center a convenient skapegoat, she said, so analyze these potential problems before locating next to one.

“Promotions are all well and good,” commented Daugherty, “but give me a good location, and you can have all the new, sophisticated, computerized stuff. In one of the locations I established, I can show you an old *Love Tester* set on dime play pulling in \$2,000 a week!

“The key is to find traffic—pure people, people, people.”

Tronick added another vital ingredient: transient traffic. The more the mall of people change each day, the better for the operator. In the amusement business, history has proved you either have to change the people or the games. In a bar, a game may go beserk for ninety days while the clientele enjoys the novelty. Chances are, though, the bar has a rather small, regular clientele—almost like a club—that will all tire of it simultaneously and look for a new game before the first has begun to return the original investment.

But at places like Knott’s Berry Farm in Buena Park, California, there is a new crowd in the arcade every day.

“I could take an ash tray and put a coin mechanism on it and the device would make money at Knott’s Berry Farm,” Tronick smiled.

When I first began in the game business about twelve years ago, while still a newspaper reporter in

Ventura, California, seeking a way to supplement my income while my family was expanding, I installed a foosball machine purchased from American Youth Marketing in Ohio in a beach bar. The School of Hard Knocks with my first foosball route taught me some of the trials and tribulations of picking locations.

The first day, the foosball machine earned only 20 cents. I was stunned. My wife and I had taken \$525 out of savings to buy the machine on our first business venture. That was a lot of money to a young couple in those days, especially, and I began immediately to spend all my newspaper off-time at the bar analyzing what was wrong.

The first thing I began doing was teaching foosball to anyone who would accept my offer of a free game. In those days, it was rather revolutionary and a crazy looking contraption with rods sticking out. Most of the bar patrons thought I had a lisp and was trying to say "Football." I also observed that most of the late afternoon customers were construction workers who were just plain tired after working, wanted a beer and relaxation, without some crazy guy asking them if they wanted to exert themselves playing a new game.

I experimented with several other types of locations like teen centers. I got the city of Ventura to allow installation of the foosball tables in a teen-center, as well as one in Camarillo. I found they were the worst flops ever experienced. Limited hours and too many rules for the teen-agers kept the majority of them going to places like bowling centers.

Oddly enough, the best teen-center location was a church basement with a hep minister tuned into the kids' real needs.

Anyhow, I finally evolved to a bowling center in a mountain community of Ojai, and the whole town went berserk over foosball, and we had to install two tables to keep pace with the demand. At that point, I had learned the location formula of (1) long business hours, preferably open 7 days a week; (2) a wide cross section of people, inclusive of all ages; (3) minimum of restrictions; (4) tying into leisure-oriented businesses where the people went to play games. Basically, with some added modifications, I think the formula stands the test of time, regardless of how many machines an operator is placing today.

Daugherty believes there are plenty of superior locations left for operators with the imagination and

determination to find them. For example, he cited there are no major game centers in Chinatown, San Francisco. He added there are lots of opportunities for operators on the carnival circuit.

"In the malls," he advised, "make friends with the people who own the malls. Many times, they will be interested in forming joint ventures with you. This is what I have done on several occasions."

"The entire game business is out of whack right now," Daugherty emphasizes, pointing to over-priced machines, rent-gouging by malls and other landlords, and other escalating costs of doing business. "The average game room in a mall is doing \$120,000 a year. Most of the rents are \$15 a square foot or more, plus 10 percent of the gross, with the operators thinking they are beating the 50/50 system that has burdened the industry. Yet on \$120,000 or less a year, the operator ends up paying the mall owner 50 percent or more."

"Occasionally, there will be a mall game center that will gross \$200,000 or more. But these are the exceptions."

Again, it all boils down to location, location.

Take your time and pick yours wisely.

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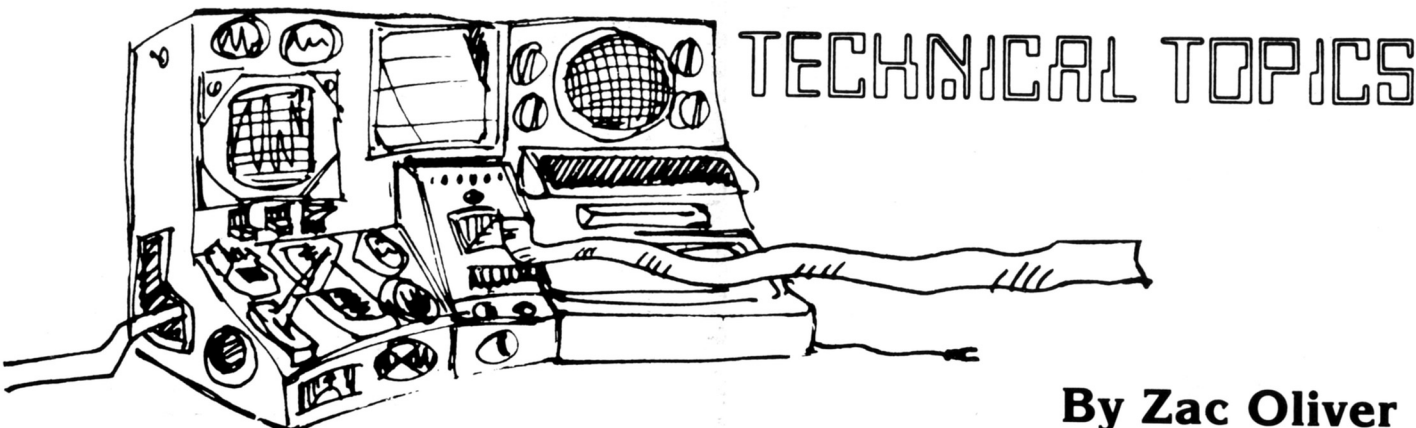
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By Zac Oliver

A serviceman's tools

Winter is here, finally! Good old snow keeping everybody indoors... playing the games. That means profit and also a noticeable increase on service calls. Most calls will be minor repairs, no major breakdowns due to the increased number of improvements by all the manufacturers. However, service calls will increase or level off depending on the use and/or abuse of the games. One thing is for sure: calls will exist. So

here we are in front of a pinball game, with a wire broken in one of the thumper bumper coils. We open the door, unlatch the front moulding, remove the glass, and are ready to lift the playfield, when we notice the outside barrel spring of the ball shooter is destroyed. Nice that we carry one in our tool box!

Tools and parts, depending on the variety of machines being serviced, will form a long, heavy, voluminous

list. Of course, one cannot carry every part one thinks might fail or the tools necessary for the repairs. Also the perspective of getting out in the cold for a visit to the trunk is not one of the best. Which parts should one carry? The answer lies in the number, variety, and to what level the repair is performed. The introduction of IC's controlled games created a change and increase in tools used by the street as well as shop technicians, the latter with possibilities of better troubleshooting and repair conditions.

To the street technician, the basic principle is to keep the equipment running properly at all times. Within the field limitations and depending on the level of the repairs, a good number of small parts can be carried along. Again, one's needs are determining factors in selecting parts and tools. A good system that works is to count the number of machines of a particular manufacturer, and to stock a percentage of those parts that fail accordingly. If regular maintenance is performed, such as retightning and/or replacements before final breakdown occurs, some of the items will be reduced in number, for instance, bumper bodies. The walls of the bumper bodies will wear out faster if they are loose, if there is excessive wear of the yokes, or if the rods wobble due to loosening of the lock nuts.

Some examples of parts are shown in Figures 1 and 1a. The containers fit a Platt tool case as in Figure 6. Again, the variety of parts are directly proportional to the equipment to be serviced. Most of the parts, because of size, weight, or shape, will have to be carried in the trunk. What is important is to have it. Experience is the easiest way to build

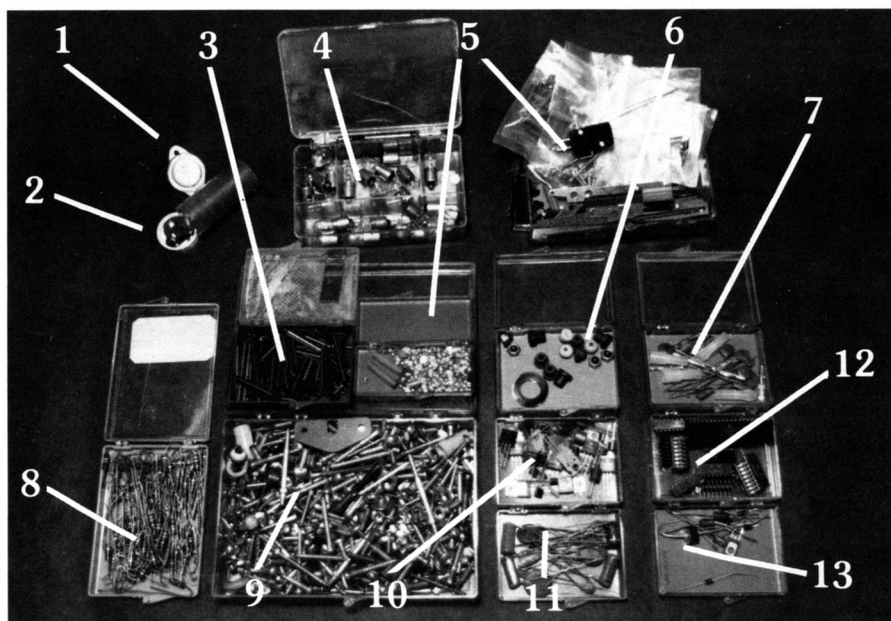
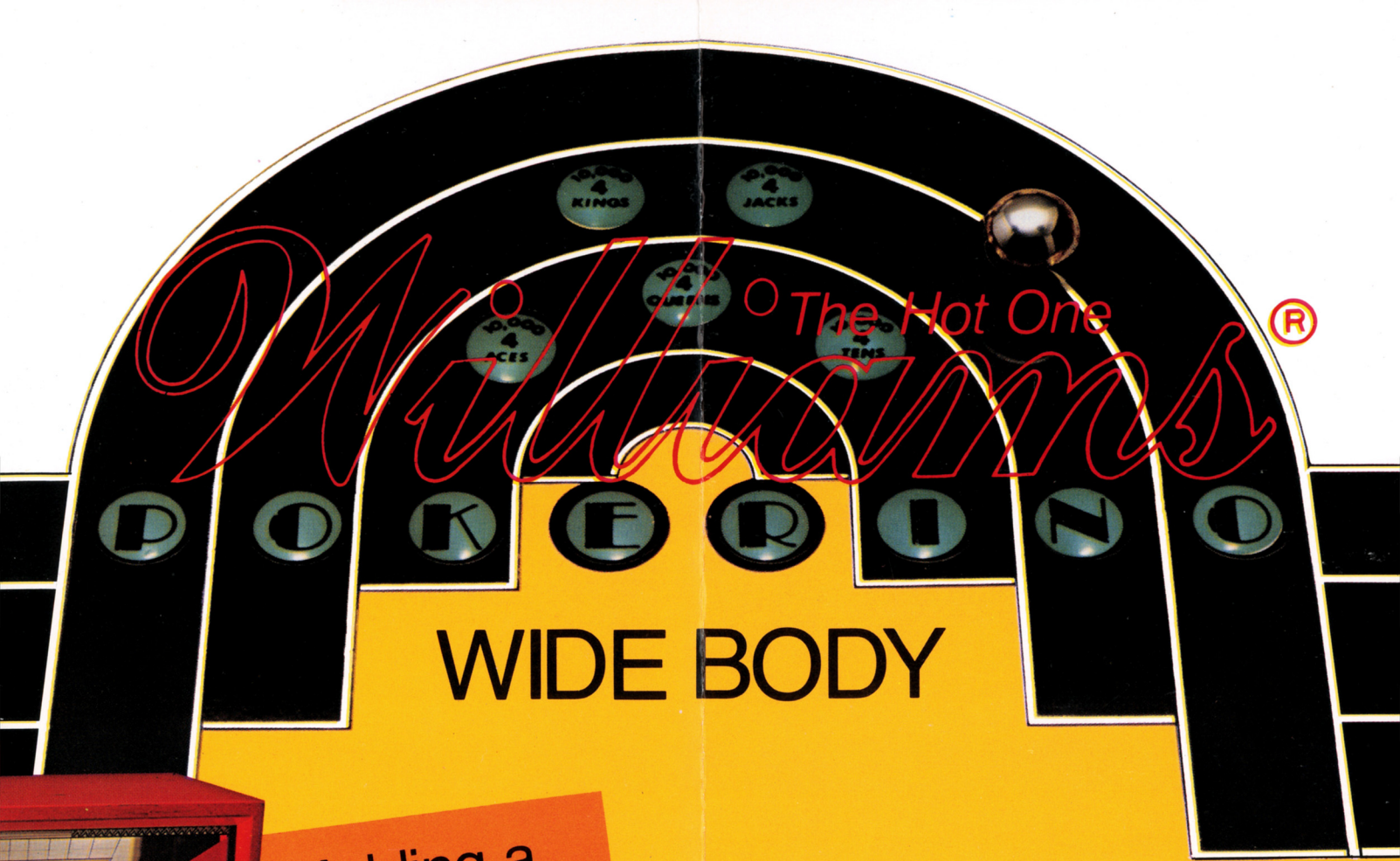


Figure 1

1. Power transistors-B2V-2N5055 & regulators LM 323-78405, etc.;
2. "C" washers assorted;
3. Assorted roll pins;
4. Assorted bulbs;
5. Blades, switches, contacts, Wico's or Peach State's sets;
6. Spring washers, post caps, post rubbers;
7. Single connectors, male & female;
8. Resistors $\frac{1}{4}$ & $\frac{1}{2}$ watts (refer to schematics);
9. Hardware, nuts, screws, washers, miscellaneous;
10. Assorted transistors (refer to schematics);
11. Assorted capacitors;
12. Assorted IC's TTL & CMDS (use anti-static styrofoam);
13. Assorted diodes (refer to schematics).



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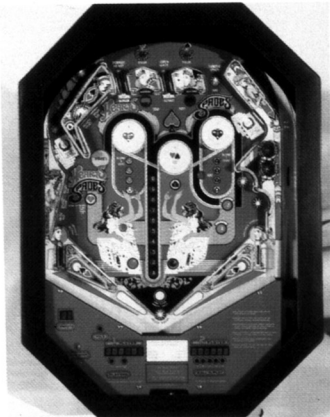
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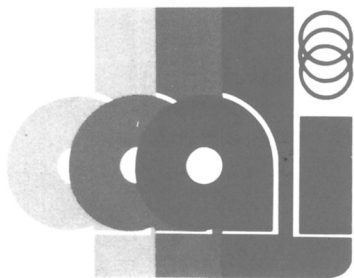
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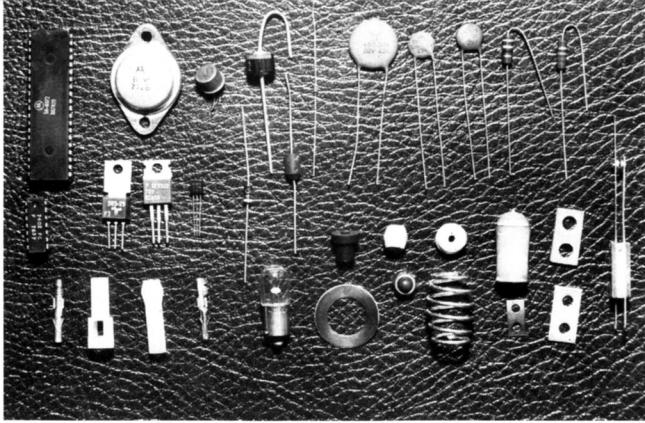


Figure 1A



Figure 2

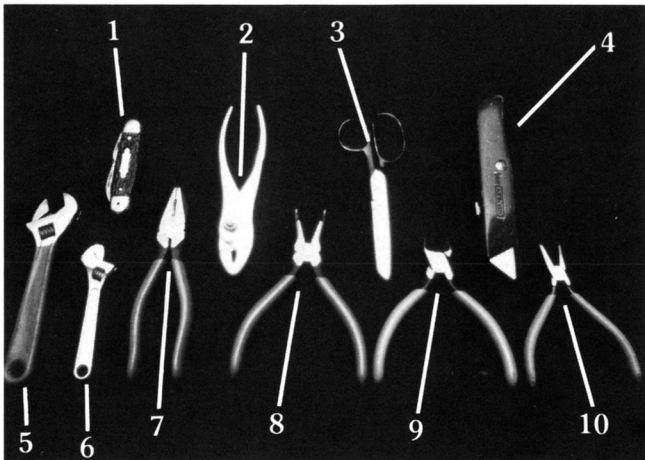


Figure 3

1. Electrician's pen knife; 2. 6" split joint; 3. 6" scissors; 4. utility knife with extra blade; 5. adjustable open end supplied with the SM-99; 6. handy 4" adjustable; 7. side cutting 6" for heavier jobs; 8. special purpose pliers (cutting edges at tip); 9. 5" cutter; 10. 4½" long nose with cutter at tip for board work.

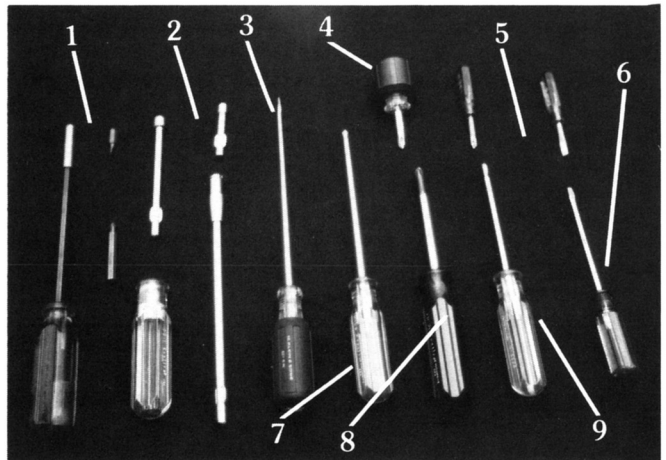


Figure 4

1. ¼" magnetic screwdriver and tips; 2. nut drivers part of the SM-99; 3. 6" flat blade; 4. stubby phillips #2 tip; 5. compact phillips & flat screwdrivers set with torque handle; 6. medium size flat; 7. 5" phillips #1 tip; 8. 4" phillips #2 tip hardened; 9. 4" clutch tip (for screws used on Motorola's Monitors output transistors).

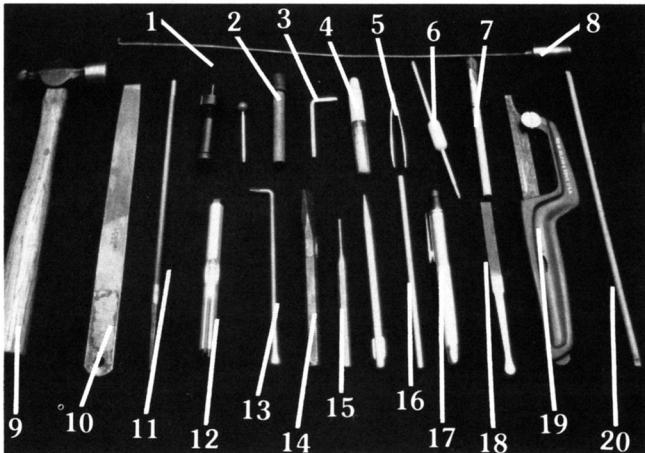


Figure 5

1. connector pin extractors; 2. bulb extractor; 3. Allen sets inch & M/M; 4. industrial eraser; 5. small tweezers; 6. adjusting tool hex on both ends (used on monitors); 7. small brush; 8. spring pick up tool; 9. 6" hammer round head; 10. 6"; 11. 6" round file (the SM-99 reamer substitutes a file quite well); 12. level; 13. contact adjuster (various styles); 14. punch; 15. roll pin puncher; 16. tubing for board removal; 17. small flashlight; 18. small file; 19. hex saw; 20. adjusting tool flat (used on monitors).

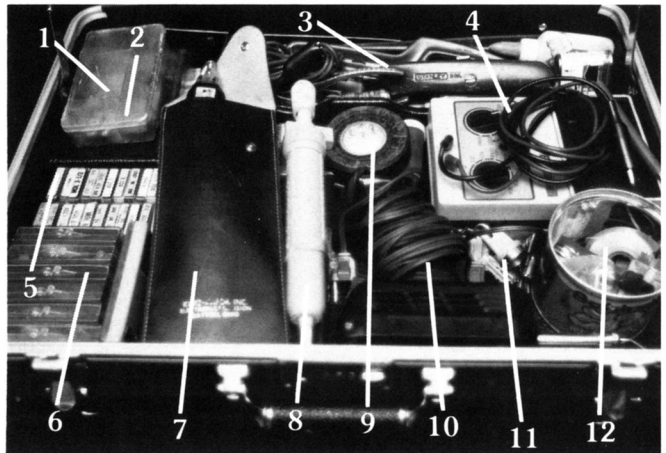


Figure 6

1. assorted bulbs; 2. Allen ballpoint screwdriver set (not visible); 3. miscellaneous tools, lubricants, glues, jumpers, solder, etc.; 4. digital multimeter 2810 Beckman compact and precise with good ranges; 5. assorted fuses fast and slow blow; 6. plastic cases with small parts (see Fig.1); 7. logic probe (Kurz Kasch 610); 8. Sold-A-Pult solder extractor & low wattage soldering iron (not visible); 9. electrical tape and shuffle alley puck for a contact replacement and other jobs where vise surface is needed (not seeing); 10. 150 W. solder gun; 11. other keys; 12. miscellaneous.

up a stock that one can carry, although some parts or systems failure can be predicted. Try to imagine what is going to happen to moveable parts in the future. If you cannot foresee it, observe the part (e.g. a flipper link-plunger assembly) in use during a three- to six-month period. This should give one an idea of how long it will take for total breakdown and/or preventive replacement. Aside of parts, some materials are convenient to carry such as glues, lubricants, pieces of wire in various gauges, solder, solder wick, etc. (see Figure 2).

Tools are specialized extensions of hands and fingers. Therefore, depending on the type of work that is to be performed, tools should be selected where they fit best. Fortunately, repairing coin-operated equipment does not require very specialized tools; so one can get by with a fairly small amount. The number of tools increases with the level of the repair. The choices are personal regarding name brands, although some will fit into the assemblies better, for instance, the nut drivers from Craftsman bulge in the sockets in contrast to the ones made by Xcelite. The SM-99 set made by Xcelite (estimated cost, \$50) carries a nice selection of tools in a single package. Except for the

number 2 phillips tip, all other tools will last a long time, with proper use. The use of a single handle saves in space and weight. Extra handles can be purchased to avoid the constant change of handles when using more than one nut driver. I carry two handles plus the stubby supplied with the set. Pliers (see Figure 3) comes in many sizes, shapes, and functions. Not included in the picture are utility pliers, seven inches long, which are very handy, but not extremely necessary. Also, a four-inch curved nose seizer with serrated jaws is convenient when soldering multiple wire jobs like the flipper coils.

Screws will be easily handled if the proper screw driver is used. Thus, have plenty of them: short and long blades, stubbies, square and round blades, extra long, and mini-ones. Quality is essential. Try the handle when choosing new ones and pick the one that gives the better grip and is easier to turn (see Figure 4). Allen screwdrivers should be carried in both millimeter and inch size. The longer the better.

The ball point Allens are very handy for off set places, but they do not hold much torque. Bally Manufacturing supplies an Allen screwdriver with their games in a size that fits many other makers (carry some on hand). Supplementary tools such

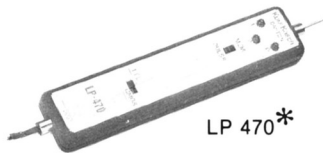
as hammer, files, contact adjusters, pin extractors, soldering guns, etc., (see Figure 5) are collected as need requires. The ones shown in the photographs are used in the game route. Jukebox and vending routes will require others as well. The list can be long, but if one has the right tool for the job, the easier and better it is to perform it.

Electronic parts and hardware dealers are good suppliers for tools. Refer to Wico & Peach State catalogs; both carry a good assortment of the most common tools used by technicians in the coin-operated machine field service. Tools are expensive, but one saves more buying a quality tool than an inexpensive yet inferior one. Platt, Xcelite, Wico, and Peach State offer several styles of cases ranging from \$20 to \$90 (for case only).

When selecting a tool case, consider the parts and tool space, plus handiness and durability. Tool boxes are compact repair shops that are carried around. The better it is equipped, the easier and better the repair will be done. Review your needs constantly, replace used parts and keep your tools in good condition.

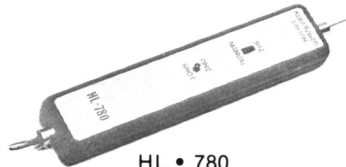
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The critic takes a seat

By Roger C. Sharpe

With almost a dozen different types of models at the past A.M.O.A., the time has come to recognize the sit-down, cocktail-table pinball machine, even if not all of them are sit-downs, let alone cocktail tables. But they have become a factor by sheer numbers alone. New companies have sprung up predicated solely on the basis of the acceptance and need for these pinball machine variations.

In point of fact, some aren't too bad, others are, and still others are worthy of the types of locations that just can't fit a conventional size machine on their premises. The interesting thing about these games is that it shows the importance of pinball-like games and their pre-eminence in the marketplace.

If there's a set of flippers and a steel ball, there's someone somewhere who wants it. The question is: which of these games show the most promise, given the shortcomings of their size and space and playfield action possibilities. Admittedly, to gauge these games on the same basis as their conventional counterparts would be unfair, although some valid judgements can be made within this particular category.

And so it is that this reviewer went around and tried his hand at all the models on the floor of the convention. What follows is a rundown of my reaction and feelings about the games and whether the potential is there on a machine to machine basis. Also, I'll do something a little different at the end of this column, I'll rate all of the games against each other—something that I *don't* do in the regular "Critic's Corner," where games are truly judged on the basis of individual companies' past performances and rate of growth and evolution in the general product category.

So get set for a little change of

pace as we look at the companies and their sit-downs in a slightly different way than the norm. I'll group all the games according to manufacturer and then break them down alphabetically, so don't jump to conclusions just because you see one company ahead of another. Also, there were some machines that had extenders or were just designed for stand-up play; others that were more into the "furniture" aspect of cabinetry design. But, all in all, when you get down to cases—the thing that matters is that playfield and whether it's going to appeal to anyone, even the sometime pinball player.

ALLIED LEISURE

This Hialeah, Florida-based company has seemed to be involved in all sorts of evolutionary and revolutionary ideas, but for a variety of reasons has never been able to truly capitalize on them. In a way it's unfortunate, but at least they keep trying to forge ahead and even with their entries into the sit-down market, Allied Leisure hasn't been content with just one approach. And so it was that we saw the resurrection of something AL tried back in the early '70s—shaker ball. And, if that weren't enough, the A.M.O.A. booth also housed a "furniture" sit-down/stand-up with removable table-top cover. Now, whether the world is ready for these variations on a theme remains to be seen, but they were there and deserve some space here.

Take Five, I guess, really started the ball rolling for Allied Leisure in the sit-down category although you may have seen this playfield with other names and themes. In fact, at the show, **Circa 1933** utilizes some different art work, but the same design in playfield layout. However,

the game was there to show us that furniture concept which is just too personalized and subjective to really critique. The one thing that can be said about this piece and the concept is that it looks to be geared totally for home consumption and from that point of view the worry need only be turned to Bally, Brunswick, and Mattel.

However, with play and feel, all the Allied games aren't too bad even given a traditional approach by this pinball player. The *feel* is pretty good, all things considered—although there are some design flaws here when it comes to balance of action and the ability of the player to get back to the top.

A better conceived machine is the **Hearts and Spades** model, which spaced the action more evenly throughout the field and offered some nice touches, such as targets behind the drop targets (just below the top lanes of entry on the board); three nicely spaced thumper bumpers and some good skill shots to all the corners of the field. Also, in sit-down form was *Getaway* which I liked last year in its conventional form, but this year, with an automatic shooter, Allied has lost sight of an integral part of the pinball playing—you just can't take away that initial start from the player. The plunger is vital for getting any type of player involved immediately into the action of the game. It is a costly mistake to view it any other way; or worse, as an unneeded part of a pinball machine.

Flame of Athens brings back shaker ball in its glory, and although some may find it a great novelty to pinball today, I find it totally distracting and unnecessary to a game that has a design which could hold conventional action in the sit-down market. I mean, let's face it, Bally found out with *Nudgy* almost

three decades ago that players aren't waiting in line to get to a game with a moveable playfield. Here, it is an intrusion and nothing more, although I'm sure that some amusement parks and beach front locations could probably profit from the novelty of this whimsical aberration.

But, good, bad, or indifferent, Allied has a solid line-up of sit-down/stand-ups that deserve more than a passing glance if your needs run in this area of game equipment.

ATARI

From those wonderful folks who brought you the wide-body game (remember?) comes an effort that really falls into the shortened pinball machine market. But **Monza** still has some design functions to be worked on before it's ready for the real world. Taking away some of the playfield problems, the action and layout here really isn't too bad. There are some nice long shots possible within the given space and a flipper that begins a new era in pin games for this California company. In fact, with this machine and *Space Riders*, Atari has now gotten games that have a much "tighter" and sounder feel. And getting some of the bugs out of **Monza** they may even have a game that will appeal to the pinball player as well as the passing curiosity seeker.

CENTURY GAMES LIMITED

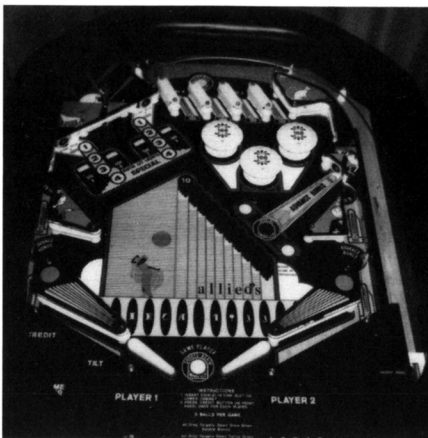
A new name in the pinball derby, this San Jose, California company also had a rough board of the game they are going to try to merchandise along with the forthcoming movie, "Tilt." But when it comes to their **Star Battle**, Brunswick's *Aspen* felt and played better than this game, which had a defective left flipper on one of the machines at the booth. There was a tinny feel to the game and play action not even comparable to the major home market pinball machines.

GAME PLAN

Another newcomer to the coin-machine business, this company based in Elk Grove, Illinois began with promotional tie-in machines similar to the Volkswagen idea (billboard cars around the country) and added a new dimension to the pin game field with such machines as *Real* that I ran across at the spring New York show.

The same playfield design is in evidence on **Foxy Lady**, which is a well-conceived throwback to the days of Williams' *Fantastic* with its playfield spin wheel for point values.

It's a nice way to economize

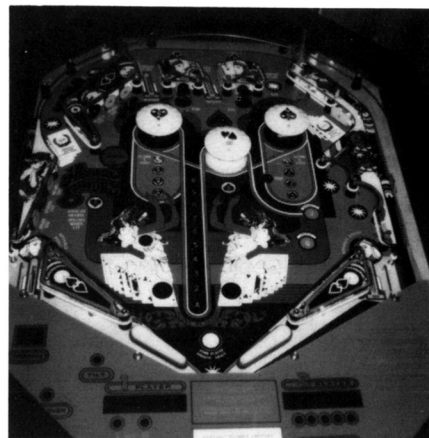


CIRCA 1933

scoring on the limited field, although compared to the second generation **Star Trip**, one can sense a keener awareness of what a layout can achieve. This second effort offers drop targets, spinners and some nice lanes, although there are some dead spots that almost seem to be the norm with the majority of sit-down machines. But the game does have a good, sound feel to it as well as a 5X scoring potential which also adds a nice touch.

MIDWAY

Well, **Rotation VIII** is something else when it comes to the sit-down market. Not only does the machine borrow heavily from Bally's famed *Eight Ball* in terms of playfield memory and theme, but there's also the new twist of North, South, East, and West players on this rotating cabinet that automatically shifts from one player to the next. It's a nice touch and almost by design makes this game far more "round" than any other. The playfield is loaded to the gills with bank shots, thumper bumpers, lanes, and an assortment of other features that belie the actual size of the game. And the actual play isn't too bad, but once again some of



HEARTS AND SPADES

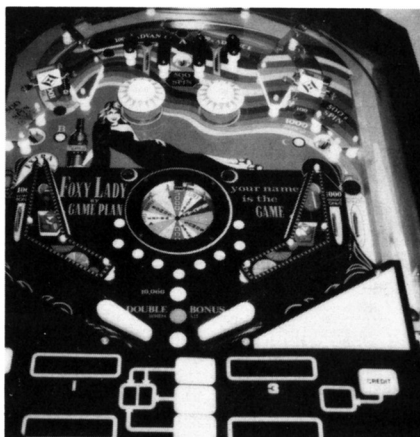
the flipper angles just have been maximized to afford the best of all possible worlds. But comparative to the field, this effort is a quantum leap to near parity with conventional pinball play.

MIRCO

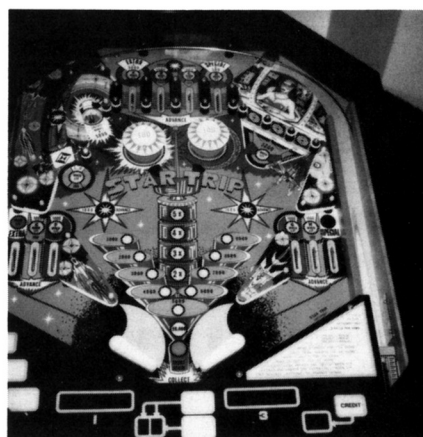
With either the Venture name of **Joker's Wild** or the **Lucky Draw** moniker attached to it, this effort from the folks that brought you the first totally solid state pingame (remember *Spirit of 76?*) is a very nice, basic design that seemed to utilize every color in the spectrum on its playfield of checks and rectangles. Some targets, lanes and little nooks and crannies all tied in with a card motif, plus some decent power from the flippers and bumpers made this machine a surprise to play when I first encountered it. Once again, however, there are still the problems of off-center imbalance in action and shot selection, but the sit-downs are a unique breed of animal that aren't necessarily for the skill pinball player (not yet, anyway!).

VALLEY

From the subsidiary of Walter Kidde & Company comes a true



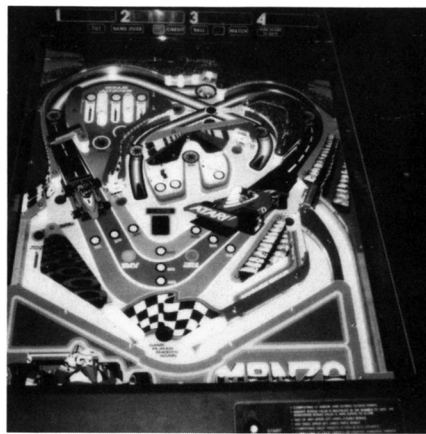
FOXY LADY



STAR TRIP



FLAME OF ATHENS



MONZA



STAR BATTLE

table pin game called **Spectra IV** which is supposed to “satisfy the skills of the most avid pinball player.” If only brochures and flyers were true, just think of all the *great, greater, and greatest* games that would continually come your way. Unfortunately, every game isn’t the best that has ever been before, and this one falls far short of the claim, even in terms of the potential of any sit-down game.

The plunger and flipper buttons are hidden from view due to the table-top overhang and the swivel base, which has to be manually shifted from player to player, is clumsy and disruptive, especially if you don’t wait for the proper time to do the damn thing. The one saving grace here is that the middle has been utilized rather neatly and takes greater advantage of this space than most of the others already reviewed. But even this positive, as well as an adequate design of features doesn’t compensate for the hidden motion of the hands which is unforgiveable even for the not so “avid” pinball player.”

Well, that’s the rundown from the seven manufacturers who have

entered the sit-down/stand-up arena. The games range from not too bad to worse and back again. As a player, I just have some difficulty relating to these machines for repeat play. But in new, untapped locations the potential is limitless in attracting different players who have never considered putting fingers to flippers. The rub with the games is balance of action, scoring continuity, and dead spots which seem inherent in the games due to the size of workable space and distance from the flippers to all parts of the board.

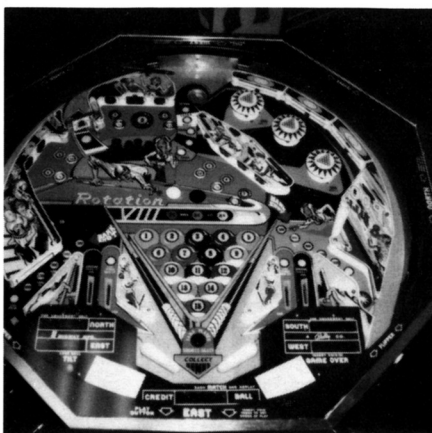
As a category of games, rather than competing against other pinball machines, you’re really looking at a product that is going to be going head to head with cocktail video games, and the end result should prove to be very interesting, especially when one considers what can be done on a pinball playfield. All these companies have to do is decide if they want to rotate, offer furniture, have the player sitting or standing and, lastly, whether the distributors they hope to get can see the wisdom and profitability of tapping an unexplored market.

I’m just impressed by the quantity of these games and their obvious

range in quality—and will be curious to see if others attempt to enter the market and what the follow-up entries will be when the strong survive and begin to tie up the business. As for judging the relative strengths and weaknesses of the games, what follows is this writer’s scale of the best of the bunch to the worst, based on playfield design and play, feel, cabinetry contingences, and its effect on players in general and the realization that these can’t be viewed as conventional games and must be deemed on their own merits. And so with this in mind, the line-up reads something like this:

1. Game Plan’s *Star Trip*
2. Mirco’s *Lucky Draw*
3. Allied Leisure’s *Hearts and Spades*
4. Game Plan’s *Foxy Lady*
5. Atari’s *Monza*
6. Allied Leisure’s *Circa 1933*
7. Allied Leisure’s *Flame of Athens*
8. Valley’s *Spectra IV*
9. Midway’s *Rotation VIII*
10. Century Games’ *Star Battle*

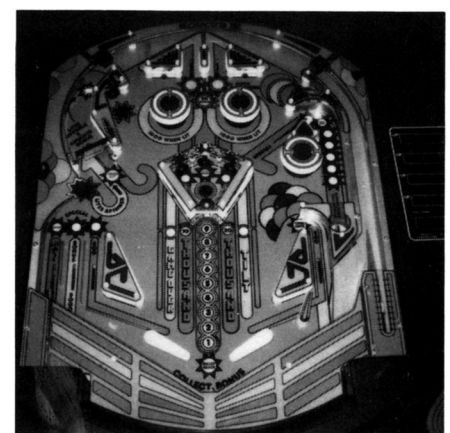
So, “Critic’s Corner” takes a seat and is glad to get back on his feet. We’ll see how all these games fared. If nothing else, chair manufacturers are going to be happy.



ROTATION VIII



LUCKY DRAW



SPECTRA IV



Three 'fours' to

Well, here it is the middle of December, not even Christmas yet, and I have to write as if the year is already over, because by the time both of us read this 1979 will be well under way and any of our resolutions will most assuredly prove to be too tough to keep. But for all intents and purposes the year truly is over and leaving in its wake a rather interesting impression of the growth of pinball.

The games were, on the average, not really too bad, and we did see some memorable machines that now seem rather ordinary fare at the majority of locations around the country. In fact, much of the bloom has worn off from these recent favorites only because we seem to be headed into an age of cosmetic importance where sound and graphics are at the forefront of everyone's game evaluations as witnessed by the surge of interest at the Williams booth in Chicago. It is almost becoming a question of whose sound effects you like better, which has the more evocative tune, or the splashier colors. Game design, unfortunately, seems to be the last thing being judged and hopefully this column will continue to serve to keep things in perspective regarding the quality and ultimate success of pinball machines in general.

I have attempted throughout the life of this corner to be as objective as possible as well as enlisting the impressions and words of advice from many players and operators I encounter during the course of my travels and pinball playing and only wish that each and everyone of you would take the time to scrutinize the games as I do before you lay your hard earned dollars down. It has become so vital to make the right decisions, especially with the quantity of equipment available and the limited space so many locations have to contend with. It just isn't practical anymore to take a risk with a game that you only "think" might work for your operation. You, instead, have to know your market, your customer that keeps you in business—who he is, what he likes and why he plays certain machines over others. My concern is that I just don't think there

is as much interaction between store or arcade owner and player. It is a shame because so much of the guesswork would be eliminated, the surprise that comes from a game that earns well, or beyond original expectations.

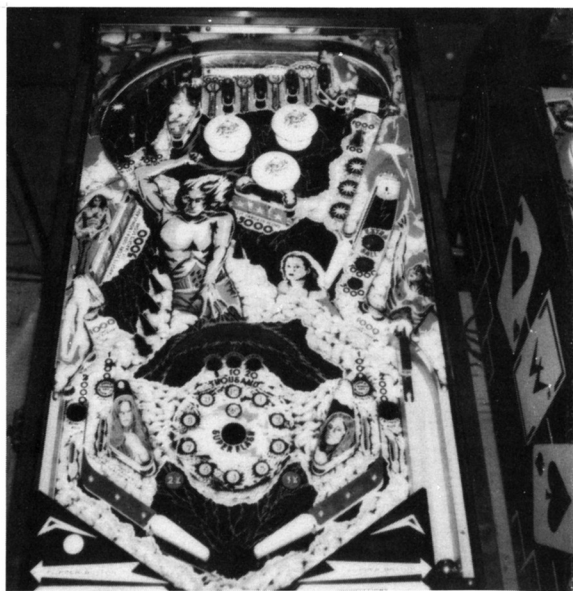
Anyway, I will endeavor as always to keep you on top of things that continue to happen in the pinball sector of the industry as the new year unfolds. Luckily, this time around is a cinch since three heavies are on tap, games that probably every location is going to need at least one of. They were the ones on everyone's lips at the AMOA and continue to draw the excitement. Winners all and isn't that a nice way to say hello to 1979? Onward and upward as this critic takes a look at the newest and brightest of the new.

Williams' FLASH

This company has really turned the corner and, with this "flashiest" of games, assures itself of a true "hot one." It also opens a new era in the emphasis of sound in pinball as well as a new self-test operation in the front of the game. All this and an exciting game to boot, who could ask for anything more?

PLAYFIELD: The old (now new and reborn) center access to the playfield is on view here after finding favor with Allied Leisure's *Getaway*, Playmatic's *Rio*, Bally's *4 Million B.C.* and others from another era. But it is a different change of pace and allows for some very nice usage of the top right side of the field. Two access ways to the top are at the top left, each with its own rollover and increased value when lit. Four lanes (1-2-3-4) start the action back down to the field where three thumper bumpers are on tap. A right side spinner complements the entire arrangement.

Move down to three drop targets at the middle of the field and another bank of five at the left hand side. Add a third flipper at the right which also serves as part of the alley way to a recessed kickout hole at the right. Move further down a bit and two bulls-eye targets, one on either side, front the bottom of the game, which



Williams' FLASH

features a nice variation of the Gottlieb bottom—a metal and wire lane set-up to the flipper.

ANALYSIS: Steve R. has done some nice things on *Flash*, which makes the machine a good one regardless of the sound effects. The different plunger shot has enabled him to really utilize the full board and he does so with balance and some

ring in the New Year

good skill shots where the added use of memory (oh, where would we be without solid-state and those “forgetful” electro-mechanical multi-players of yesteryear?) helps tie the whole package together.

Take for a start the top lanes which is a carry-over feature if it's done the right (or wrong) way. Hitting 1-2-3 means double bonus, while the additional lane (4) means triple bonus. But if you collect, say, double bonus the carryover doesn't work and you have to start all over again, but get the 1-3-4 on one ball and there it is again for the start of your next ball, waiting for you to get the remaining 2 to finish off the set and capitalize on the bonus. And that's only the beginning.

Let's check out the left side drop target bank first. Get them all down (or even the middle three drop target bank) and a wonderous thing happens (besides scoring points), not only does the game explode with cascading sound, but a blue crescent at the center of the field flashes appropriately for some very spectacular visual effects. Now, back to the scoring, etc., regarding the left side drop targets. These little babies are tied into the right side kickout hole, which progresses from 3,000 to 10,000 and an extra ball value depending upon how many times you can knock down the targets. As for the center three drop target bank, get them down often enough and not only will there be a brilliance of flashing blue light, but also a buildup of Thunder, Lightning, Tempest, and Super Flash for values ranging anywhere from 30,000 points to 50,000 points and all sorts of specials.

It's all craziness and very exciting, with some good play off the bumpers and back into the lanes, some good side-to-side action from the top right flipper and some good shots off the flippers. A strong lit spinner worth 1,000 isn't too shabby either and is probably the best Williams has done next to *Phoenix*. There's light, action and plenty of scoring possibilities—but it is really the sound that adds to this game's allure. People are just going to get blown away by it and the

skill shots aren't going to diminish their enthusiasm.

GRAPHICS: The second effort from Williams' new in-house artist offers clouds, fury, and a memorable motif. In its way, it is an eye-grabber, although I think Connie can grow immeasurably with each succeeding game when it comes to detail (facially) and in terms of getting more comfortable with pinball graphics in general. Some of his upcoming things bear this out.

PLAY: *Flash* is a remarkable game that was made for fast, three-ball play and with a max of 3X at 29,000 and the glut of extra scoring punch on the field, try a 200,000 start followed by 400,000 and 600,000 point levels for add-a-ball (multiple added balls are also a programmable feature, which is just super). For free play, you'll probably want to bump up each limit by 50,000 points depending upon the level of play at any given location.

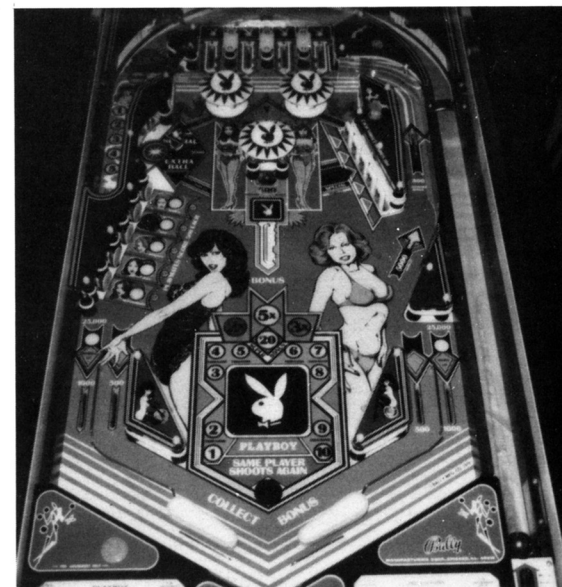
RATING: ####

Bally's PLAYBOY

Well, it was bound to happen given Tom N.'s proclivity for knowing what will capture the hearts of little pinball lovers the world over. Add a touch from this company's sense of flair and excitement and even Uncle Remus couldn't have done better.

PLAYFIELD: *Playboy* is a bit of this and a bit that. Four lanes start off the action with the bunny motif—keys here—1 through 4. Move down and the Playboy emblem is in full view on a triangular thumper bumper set. At right is a five “bunny” drop target bank that is neatly balanced on the left by a little post and rollover button set up for extra ball and special values when lit. Move down further on the left and suddenly March, May, January, July, and September greet you with Bally's Playmate targets.

Add a right hand lane that loops up to a left side “grotto” kickback kicker and finish it all off with a Gottlieb bottom and you have a game even an *Easter* bunny would like.



Bally's PLAYBOY

ANALYSIS: When I stated that *Playboy* has some of this and some of that, the best way to show it is to take a look at the game. Describe the top lanes as you would *Eight Ball*. Just get the 1 & 4 and 2 & 3 (at least for three-ball play); plus an extra center target that I forgot to mention earlier and with these five “keys” you have the key to the memory and

recall system for bonus multipliers that bloom as nicely as they did on *Strikes and Spares*, from 2X to 5X. A beautiful wrinkle in the bonus however is a super bonus possibility that happens when you get to 20,000 out-hole bonus on any given ball—from that time on, it's yours and can mean an extra 100,000 points if you play your bunnies, playmates and keys right.

The drop targets mean specials, offset by the left side targets and their potential extra ball light value. And if those drop targets, at least their position, looks familiar along with the right hand lane—look no further than your nearest *Mata Hari*. A new touch is the reclaimed kick-back kicker (grotto here) that means upwards of 25,000 points depending upon the number of keys you have out. And add to all these points some good, compact action as well as nice flipper shots throughout the playfield and it's no wonder that this would be a winning game even if it didn't have Playmates galore strewn throughout the field and backglass.

GRAPHICS: Paul outdid himself on this one, although one wonders how difficult it could possibly have been given the subject matter. There's a good use of color and some good G-rated pink interspersed throughout, all helped by some new Bally tunes and sound effects. It is indeed a luscious game to look at as well as fun to play.

PLAY: Speaking of play, for add-a-ball land try a low first limit of, say, 120,000 points and then finish off with 300,000 and 500,000 points. For free play you may want to increase this by about 80,000 to 100,000 points on each limit, again, keeping in mind the caliber of your playing audience. Also, scale down the limits for five-ball play, since the top lanes, so integral for bonus multiplier, is much more difficult to capitalize on.

RATING: ####

Gottlieb's CHARLIE'S ANGELS

From the top-rated ABC-TV series to the backglass of a pinball machine—if that isn't progress then I don't know what is, with Jackie, Cheryl, and Kate gracing their faces on the newest of the bunch from the Northlake folk.

PLAYFIELD: The top is a modified affair from the likes of *Dragon*, with four lanes (C-H-I-C) and differing lengthened posts along with five bright red rollovers at the right. One thumper bumper and a super power kicker at the left add the action to the top portion of the field with a five drop target bank between. Move down and three drop targets are at

the right along with a bulls-eye target just below. The left side at center finds a thumper bumper set-up and angled kicking rubbers that makes me think of one of my games, *Jack in the Box*. The bottom is also a departure with a conventional, although wider, lane and flipper set at left and a right side kicker and flipper and post and rollover lane reminiscent of *Top Card*.

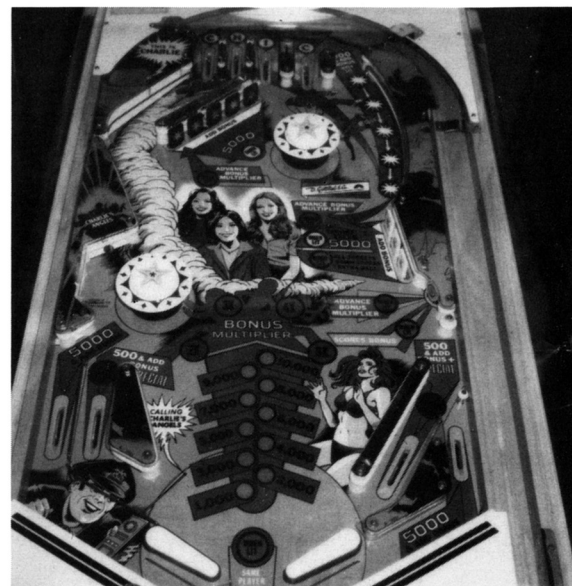
ANALYSIS: *Charlie's Angels* offers some good play for the skill player who loves drop targets. Make the top set and increase bonus from 2X all the way through 5X, but that's not all, there's also a countdown feature (the bulls-eye target) that means infinite bonus points on any given ball and all sorts of special values at the bottom of the field. Even the top lanes get in the act with multiplier and extra ball and special values tied in with the three side targets. The flow and balance is maintained throughout, although there isn't too much razzamatazz, which isn't a Gottlieb trait to begin with. On its own merits, the game succeeds even though some feel that a spinner is needed. I, for one, don't think that it has to be on every game; as witnessed on *Playboy* and other recent models.

The one dead spot, if it can be called that, is the area behind the top targets, where a shot from the right flipper can mean a coined shot from the designers of the game—a Hernando ball, for getting in assbackwards to the top lanes. It's a nice try as are any of the long shots. Just the right mixture of frustration and challenge are present in a game that may appear a bit soft compared to other machines, but isn't when you're talking about true pinball players. And with the bonus countdown, points can come fast and furious.

There's also good power and nudging possibilities throughout in an effort worthy of the attention it has already garnered. Play it, judge it, and see if you don't agree with the potential of the machine.

GRAPHICS: Well, jiggle this isn't, although the renderings are true to life otherwise, in mural form with really no action to speak of or even a scene on the backglass. Instead, one finds the use of deep purples and oranges which leaves one wondering whether something more lively and exciting couldn't be done. But if it's good enough for *Spelling* and *Goldberg*, who's to argue with their success?

PLAY: I've only played *Charlie's Angels* as a three-ball; so I don't know how the playfield features differ with the extended play of two more balls. However, for three-ball



Gottlieb's CHARLIE'S ANGELS

play in add-a-ball territories, look to a 90,000 point start followed by 250,000 and 400,000. At free play you may want to increase each of these limits by 100,000 points, although, once again, keep in mind the level of play at any given location to make sure you're not gyping your clientele.

RATING: ####

And that folks is it for this time around. A full house of ####'s. Good machines, even great ones in their own right that deserve all the interest they've caused. Unfortunately, this reviewer couldn't add *Superman* to the list this month, but hopefully we'll get a chance to dissect it next time around along with some of the other more important pins out in the marketplace. Until then, as always...be well and prosper.



The martians are coming!

The martians are coming!

Midway's *Space Invaders*, now available at all Midway distributors, is a one- or two-player video game that offers contagious action, tests the players skill, strategy, and quick reflexes against the game's invaders from outer space.

A phalanx of intergalactic marauders sweep down the screen toward earth. They attack in five relentless waves, drop bombs on the player's laser base and threaten to overrun it. The invaders advance, moving ever faster to the hypnotic sounds of staccato footsteps and increasingly tense and titillating rhythm.

The player defends earth by maneuvering his laser base horizontally and hiding behind protective shields to avoid enemy bombs. He simultaneously launches missiles at the attackers and tallies target values of ten, twenty, or thirty points and a special score for striking the mystery invaders. The interplanetary shoot-out is all or nothing. The player must wipe out all the attackers before they destroy him. Three hits to the laser base eliminates the player and the game ends.

Proficient defense, however, may earn him extended play. Score 1000 points and the raiders will need a fourth hit to eliminate the player.



When push turns to tug

Americoin, a division of Electri-Wire Corp., has announced a new arcade game—*Tug-O-War*—which it says is “an exciting way for two people to play an old competitive favorite of large party, picnic, and college campus groups.”

Clever art and cabinet design combine to effect a nostalgic theme of an old-fashioned turn-of-the-century picnic in the park. At the drop of a quarter, two players operate his or her own switch, trying to tug their teams to victory.

Realistic sound effects add an attention-grabbing dimension to the game.

While the game's motif may be nostalgic, the unit itself is completely modern with such features as: simple design for maximum reliability, easy-to-understand electro-mechanical circuitry for quick servicing, dual “tug” action, cabinet-mounted controls (quickly removable for remote play), and tugging and cheering sound effects.

The game is available in base or wall mount models.



Black sheep, black sheep-- have you any pull?

A new solid-state microprocessor pinball game has been introduced by Astrogames, Inc.

Black Sheep Squadron offers the operator an interchangeable playfield, backglass and program chip so the game's appearance and play appeal can be updated without paying for a whole new game.

Astrogames' electronic assemblies are reportedly compatible with those of two other major manufacturers, and the firm's mechanical parts are interchangeable with most other manufacturers.

Other features of the *Black Sheep Squadron* game include: high game to date, add-a-ball, complete accounting, built-in self-diagnostic programs, digital scoring, and more. The playfield incorporates individual thermal (resetable) fusing for strategic coils, preventing coil assembly burn-out.



A wide body pinball

Playfield action and scoring options reach new horizons with wide body *Pokerino*, Williams Electronics' newest solid state four-player flipper now in production.

The expanded playfield produces numerous scoring opportunities, and *Pokerino's* unique double-action flippers—a special Williams creation—provides the player the means to ring up high scores.

The double action flippers on both sides of the playfield—a hit on Williams' first wide body game *Contact*—enable players to push in the flipper button halfway to activate the top flipper or push in the button all the way to activate the top and bottom flippers.

Another feature, the kings' captive ball, allows the player to strike four captive balls and send each of them into the "ball pen."

Advancing the *Pokerino* feature adds another challenge for the pinball player, accomplished by lighting the Aces by striking the top rollover targets, the Kings by hitting the four captive balls and the Queens and Jacks by knocking down the drop targets.

Pokerino has ten memory features, including the carry-over of all bonus multipliers (except 5X).



Pompeii shuffle

The new, high-scoring "advance" game and super-action sounds highlight United's six-player shuffle alley *Pompeii*, now in full production at Williams Electronics Inc.'s Chicago factory.

The "advance" game enables players to achieve scoring heights with progressive scoring on strikes and spares and extra frames for strikes. "Advance" also includes in the extra frames the "flashing light" feature popularized in the "flash" game.

Pompeii features Williams' innovative electronic sounds system. Trumpet sounds mark the start and conclusion of the game, sirens proclaim super-scoring hits and a "raspberry" echoes on a miss. Added sounds for pins falling, strikes, spares, and other action also are part of the *Pompeii* package.

Besides "advance," *Pompeii* offers the challenging games of "regulation," "flash," "strike-90," and "800," the latter recently introduced with Williams' *Aristocrat* shuffle.

Additional *Pompeii* highlights include individual player memory, "high score to date" feature on regulation play and solid state boards which are interchangeable with all of Williams' solid state pinball game components. Complete customizing features on *Pompeii* also permit operators to reset the game action to meet specific location needs.



For the EM crowd

Gottlieb's new single player, electro-mechanical pinball game is now in production, according to the company's marketing group.

With a flashy rock and roll theme on both backglass and playfield, *Blue Note* is the second single-player to be released by the company during the last year to satisfy a continuing, if geographic, demand for electro-mechanical games.

The game is convertible to add-a-ball and features a challenging skill shot from the plunger to lighted top rollovers with a potential of scoring 10,000 points. The player can earn an extra ball by completing the A,B,C rollovers which lights the kickout hole. Special scoring opportunities are also made available by completing the eight *Blue Note* targets which lights a moving and tantalizing "note."

According to Alvin Gottlieb, Gottlieb's executive vice president, "single players are still making significant profits in specific areas of the United States and throughout the international markets."

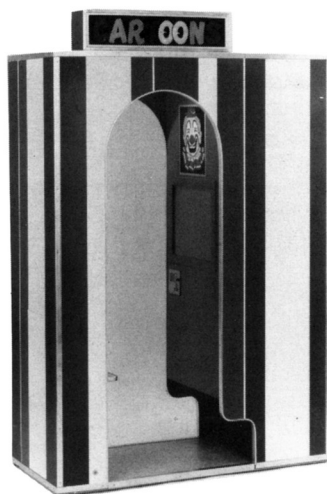


Kiddie matinee

Mike Munves Corp. of New Rochelle, New York is currently manufacturing a Kiddie Cartoon Machine for arcades, parks, terminals, stores, and other locations.

The machine provides a show of color slides with sounds, with each show lasting one minute and eight shows to a reel. With the slides, there is no film to tear or wear out.

The machine measures 67 by 49 by 21 inches, and it comes in 10 or 25-cent models.



Mystic sounds

The new Rock-Ola *Mystic* 160-selection phonograph features three action stimulators designed to increase play and profit. The first of these play incentives is a new feature which gives the top three location hits in the upper display area. This tells the players which three selections are the most popular in that location at that specific moment. A microprocessor-activated memory system keeps a record of the number of times each selection is played and also keeps tabs on the three most popular selections, and constantly transmits this information to the digital light indicators.

The new phonograph also features a random complimentary play after a varying period of inactivity. The operator has a choice of two time spans in which the phonograph will randomly play a complimentary selection: 10 to 30 minutes, or 20 to 60 minutes after the last selection was played.

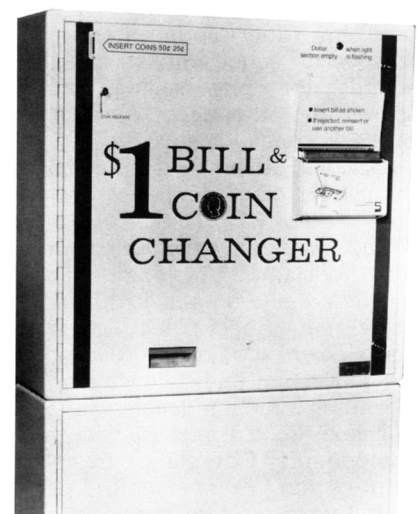
Also, at the option of the operator, *Mystic* will stimulate players with the random offer of a bonus. In the center of the upper display panel of the phonograph is a lighted "Bonus" sign. When the bonus sign flashes, special bonus prices indicated on the adjacent lighted sign are in effect.

Making change

For locations requiring large numbers of quarters, Standard Change-Makers, Inc. of Indianapolis has introduced a special model of its Series 3002B Bill Changer which vends up to 4,400 quarters. The special model, 1073/1073, vends four quarters for a \$1 bill.

Like Standard's other dependable bill and bill/coin changers, it features a reliable solid state verifier, a patented solenoid dispensing mechanism and 60-second magazine re-loading.

The Series 3002B maximum security cabinet, with front or rear-loading doors, is 30½ inches high, 30 7/8 inches wide and 9¾ inches deep. It is built of heavy gauge steel and has two case-hardened, UL-approved locks. The cabinet can be mounted to a wall, stand, or post. There are four ½-inch-diameter holes on the back of the machine for mounting purposes. Standard colors are light beige with cocoa brown trim.



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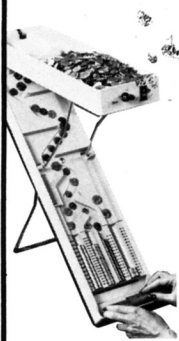
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